

## Commentary on the Uses of Classics in *The Warden*

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

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### Chapter 1 – Hiram's Hospital

#### **personification of Scandal**

- Within the first few paragraphs of the novel, Trollope employs a very Classical technique: the personification of intangible forces. Very much like Vergil's personification of Rumor in the *Aeneid*, Trollope personifies Scandal in his description of the rumors about Mr. Harding's preferment. [JC 2005]
- In the *Aeneid*, the personified Rumor (or *Fama*) not only spreads the news of Aeneas and Dido's affair, but she also focuses her tale on how the two lovers are neglecting their duties, which elevates Rumor to a position of quasi-judge of these authority figures. Similarly, in *The Warden*, Scandal "had reprobated" the bishop for favoring Mr. Harding and, before that, had "blamed" him for not favoring him. Though Trollope's personification of Scandal only occurs at the beginning of the novel, it highlights what will become a theme for the novel and a major impetus for the characters' actions. In the *Aeneid*, Rumor also acts as a driving force for Dido, informing her of Aeneas' plan to leave her, which causes her descent into madness and her eventual suicide. [JE 2014]
- source: Vergil, *Aeneid* 4.173-197 and 4.298.299

#### **Elysium**

- In his presentation of the hospital, Trollope describes the portal "through which the more happy portion of the Barchester *elite* pass into the Elysium of Mr. Harding's dwelling." Elysium, in Classical mythology, is the place where the blessed dead reside in the underworld. This image helps not only to create an image of how peaceful and happy a place the hospital is, but also to strengthen the sense of Mr. Harding's holiness and his good luck in getting the wardenship. [JC 2005]

## Chapter 2 – The Barchester Reformer

### **Sacerdos**

- The Latin word for “priest” is used here as the pseudonym on a pamphlet written by Dr. Grantly. This term seems to claim for him a high degree of religious authority, since Dr. Grantly gave this name to himself. The use of a Latin word for the title of a Victorian pamphlet also seems to give him a high degree of cultural authority, because Latin was a language which was learned by educated citizens. [MD 2005]

### **Argus and Plumstead Episcopi**

- Dr. Grantly is said to “have as many eyes as Argus.” Argus is a giant in Greek mythology who has at least a hundred eyes and is ordered to be a sentinel for Hera, the wife of Zeus. Argus’ duty was to watch over Io, whom Zeus had turned into a cow, and with whom he was committing adultery. This allusion shows that Dr. Grantly’s character is always vigilant and commanding in both his own and others’ affairs. However, this reference could also be seen to be humorous, in that Argus is a monster with superhuman abilities and Dr. Grantly cannot be more watchful than humanly possible. [MD 2005]

- Trollope’s identification of Dr. Grantly with many-eyed Argus resonates somewhat with the name of Dr. Grantly’s home, Plumstead Episcopi, since *episcopi*, a Latinized form of a Greek word, means “of the overseer” as well as “of the bishop.” Not only is Dr. Grantly the son of the bishop, but he is also very vigilant about watching diocesan business. [RR 2013]

### **dignity of an ancient saint**

- This phrase is used to describe Dr. Grantly and his typical, respectable demeanor. It seems to be an allusion to the dutiful lives of Christian saints and clergymen, many of whom lived and worshipped during the time of the Roman Empire. The idea of the noble lives which these men lived is what Trollope seems to be evoking here. However, this phrase is followed by the words “with the sleekness of a modern bishop.” Together, these two descriptions seem to give Dr. Grantly the personality of one who knows how to work and survive in the modern church system, but who takes the job very seriously and has tremendous respect for his duties. [MD 2005]

- It may also suggest the degree to which Dr. Grantly is able to assume the external aspect of religious gravity to great effect. [RR 2011]

### **Homer**

- Dr. Grantly is directly contrasted with Homer in the phrase “unlike Homer, he never nods.” This is an allusion to the ancient Greek poet Homer, who is credited with composing the *Iliad* and the *Odyssey*. The English saying “even Homer nods” is drawn

from the Roman poet Horace, who wrote *aliquando bonus dormitat Homerus* (“sometimes good Homer falls asleep”) in his *Ars Poetica*. This phrase illustrates the point that even the famous Greek poet Homer must have made mistakes when composing his poems. The description of Dr. Grantly as being very precise and not making mistakes seems to agree with his other character traits, through which he is presented as being very professional. This reference almost makes it seem, perhaps satirically, that Dr. Grantly is above the mistakes of mere humans, even extraordinary talented ones like Homer, and is therefore placed in a more esteemed position than the rest of humankind. [MD 2005]  
 - source: Horace, *Ars Poetica*, 359

### Chapter 3 – The Bishop of Barchester

#### **St. Cecilia**

- Warden Harding suggests that because of his musical skills and the bedesmen’s attitude towards them, his precinct might be especially appropriate for the worship of St. Cecilia, a patron saint of ecclesiastical music. Cecilia was a Roman Christian woman who had made a vow of chastity in her youth, but was forced to marry a nobleman when she came of age. She managed to convert both her husband and his brother to Christianity and thereby preserve her virginity, but the trio of Christians were later martyred for their faith, sometime in the second century. Because, at her marriage, she “sang in her heart to God” she was popularly represented in art singing or with an organ, and thus came to be related to church music over time. [JM 2005]  
 - source: *Lives of the Saints*. Thomas J. Donaghy. Totowa, NJ: Catholic Book Publishing Co., 1998.

#### **halcyon**

- The word *halcyon* comes from an ancient myth in which a woman named Alcyone, at the death of her husband, Ceyx, at sea, throws herself into the ocean out of grief. The gods, taking pity on them both, change them into sea birds. The sea bird which takes her name, the halcyon, nests on the shores, and Aeolus, the king of the winds, compassionately calms the winds during the birds’ nesting periods, giving rise to the phrase “halcyon days.” The word *halcyon* itself has come to mean “calm” or “restful.” [JM 2005]  
 - Trollope usually employs *halcyon* in contexts of courtship or marriage, retaining some connotation of the mythological story with which it is connected. Here, however, the word is used to describe the careful intimacy of Bunce and Mr. Harding. [RR 2013]  
 - sources: OED and Ovid, *Metamorphoses* 11.410-748

**patron**

- Trollope chooses to use the word “patron” here, perhaps implying that Bunce and the warden have something similar to the patron/client relationship of ancient Rome. Certainly, Harding considers himself Bunce’s advocate and protector, and Bunce is clearly grateful to be so beneficently overseen. [JM 2005]

**patronage**

- Trollope again seems to be setting up a patron/client situation, this time between Harding and the archdeacon Grantly. In this scenario, Grantly is the benefactor and Harding the beneficiary; Harding is in a very real sense under the protection of the archdeacon. [JM 2005]

Chapter 4 – Hiram’s Bedesmen**fiat justitia ruat coelum**

- The phrase means “let justice be done, [although] the world may perish.” It is often attributed to Gnaeus Piso. Seneca writes an account of the story. Piso ordered a man executed for murder. When the man was about to be executed, the supposed victim stepped out of the crowd, saying that he was alive. Next, the centurion in charge returned to Piso and explained the events to him. Piso’s response was that all were to be executed: the centurion for not following his orders, the murderer because a death sentence cannot be revoked, and the man supposed to have been murdered because he had caused the deaths of two innocent men. The phrase is used to say that the letter of the law must be followed. In the end the results are still tragic. It signifies a sense of just injustice and law without conscience. To John Bold, however, it seems to mean that justice must be carried out despite his personal feelings. He uses the phrase to comfort himself. Regardless of his concern for Eleanor he feels that the letter of the law must be carried out. [TH 2005]

- Although the phrase is commonly linked to the story about Piso told by Seneca in his *De Ira*, Seneca does not use this phrase itself. *Bartlett’s Familiar Quotations* identifies the phrase in use in English by the early 17th century and a similar phrase (*fiat justitia et ruat mundus*) in use by the 16th. [RR 2011]

- sources: *Brewer’s Dictionary of Phrase and Fable*  
*Bartlett’s Familiar Quotations*  
 Seneca, *De Ira* 1.18.3-6

**non compos mentis**

- The phrase literally means “not in possession of one’s mind.” However, it is often interpreted as “not of sound mind.” Finney proposes that a petition signed by all of the

bedesmen and addressed to the bishop would help increase the support for John Bold's side in the suit. Realizing, however, that Bunce would never sign the petition, Finney says that 11 signatures would be enough. He says that Bunce can be declared *non compos mentis*. It is an attempt by Finney to claim that Bunce can't speak for himself. If he is not able to speak for himself, then not having his signature would be less of an issue. According to the OED the earliest recorded use of the phrase in English was in 1607. [TH 2005]  
 - sources: OED and etymonline.com

### **Skulpit's clouded brow**

- Job Skulpit's hesitation to endorse the other bedesmen's petition may stem in part from his uncertainty about his penmanship. It had been a point of his pride that he—unlike his peers—could write his name, but when the time comes to put pen to paper, he delays. His worry dissipates when Abel Handy suggests that Skulpit could use a mark instead of a signature so that his sign of endorsement does not seem different from the rest. Trollope tells us that at this suggestion “the cloud began to clear from Skulpit's brow.” The image of a clouded brow may have a Classical origin: in one of his *Epistles*, Horace urges his addressee to strike the cloud from his forehead (*deme supercilio nubem*) in order to appear more pleasant. [RR 2014]  
 - source: Horace, *Epistles* 1.18.94

## Chapter 5 – Dr. Grantly Visits the Hospital

### **mock epic simile**

- Trollope writes, “As the indomitable cock preparing for the combat sharpens his spurs, shakes his feathers, and erects his comb, so did the archdeacon arrange his weapons for the coming war, without misgiving and without fear.” This simile is very reminiscent of the epic similes found in the *Iliad*. Compare Trollope's simile with this Homeric simile from *Iliad* 8: “As a hound grips a wild boar or lion in flank or buttock when he gives him chase, and watches warily for his wheeling, even so did Hector follow close upon the Achaeans...” It is also impossible to miss the humor in the simile that Trollope concocts. Rather than comparing Dr. Grantly with a fierce animal such as a hound or lion, he compares him to a rooster. [JC 2005]  
 - source: Samuel Butler's translation of *Iliad* book 8

### **labyrinth**

- “The archdeacon, who was a practical man, allowed himself the use of everyday expressive modes of speech when among his closest intimates, though no one could soar into a more intricate labyrinth of refined phraseology when the Church was the subject,

and his lower brethren were his auditors.” The use of *labyrinth* here is clearly reminiscent of the Greek myth of father and son Daedalus and Icarus. In this myth, Daedalus was commissioned by King Minos to build a labyrinth in which to hold the Minotaur, a monster that was half-man, half-bull. After having built the labyrinth, Daedalus and his son Icarus found themselves trapped inside. Daedalus realized that the only way out would be through the top, and so he fashioned wings with which they escaped, though Icarus subsequently drowned. The comparison with the archdeacon perverts the myth. Dr. Grantly’s craftiness is in his eloquence, but instead of using it to escape entrapment, he employs his eloquence in trapping his conversational partners. He uses his special skills to soar *into* the labyrinth rather than *out* of it. [JC 2005]

### **St. Cecilia**

- See the commentary for Chapter 3.

### **Dr. Grantly as a statue**

- Trollope’s description of Dr. Grantly just as he is about to make his speech to the bedesmen is very Classical in its detail. Just as Homer devotes many lines to the clothes, hair, and build of his characters, Trollope devotes a lengthy paragraph to a detailed description of everything from the archdeacon’s shovel hat—“large, new, and well pronounced”—to “his heavy eyebrows, large open eyes, and full mouth” and his “decorous breeches.” Compare this passage from Book 6 of the *Odyssey*: “When [Odysseus] had thoroughly washed himself, and had got the brine out of his hair, he anointed himself with oil, and put on the clothes which the girl had given him; Minerva then made him look taller and stronger than before, she also made the hair grow thick on the top of his head, and flow down in curls like hyacinth blossoms; she glorified him about the head and shoulders as a skillful workman who has studied art of all kinds under Vulcan and Minerva enriches a piece of silver plate by gilding it—and his work is full of beauty.” [JC 2005]

- source: Samuel Butler’s translation of *Odyssey* book 6

### **Croesus**

- At the end of Chapter 5, Mr. Harding begins to worry that he will end up like “that wretched octogenarian Croesus, whom men would not allow to die in peace—whom all the world united to decry and abhor.” He refers to the Lydian king Croesus, whose story Herodotus tells in book 1 of his *History*. Croesus suffered in fulfillment of an oracle that was given after an ancestor five generations before him committed regicide. Croesus was very successful in the beginning of his life, conquering many lands and accumulating a large amount of wealth. Herodotus tells us that at his high point, Croesus was visited by Solon, a wise Greek man. Croesus asked Solon to name the happiest people he knew and

was insulted that Solon named various men who had died happily, but not Croesus himself. Croesus imagined that all his wealth and success was sufficient to secure his place on that list, but Solon warned him that anything could happen to destroy his happiness while he was still alive. According to Herodotus, Croesus eventually did lose all his wealth and almost lost his life, but was spared. Croesus is often held up as a figure who suffers due to hubris, or excessive pride, and also as a figure of the extreme wealth that was the source of his pride. [JC 2005]  
 - source: Herodotus, *History* 1

## Chapter 6 – The Warden’s Tea Party

### **the consolation of a Roman**

- The ideal Roman citizen was one who was supposed to place the success of the state and fulfillment of duty above his own personal interests. John Bold adheres to these ideals by pursuing that which he believes is his own duty and which is also the best thing for the country. He is determined to continue his case against the hospital, regardless of how this will affect his personal relationship with Eleanor Harding. [MD 2005]

### **chimera**

- When Mary Bold urges her brother to give up his involvement in the debate about the warden’s position, she calls her brother’s investment in the situation “a chimera—a dream” and “a suicidal thing.” Mary’s use of *chimera* refers to a fire-breathing mythological monster—part goat, part lion, part snake—eventually overcome by Bellerophon. While the word *chimera* came to be used in English as a way to name a fanciful notion, perhaps its deployment here encourages some additional resonance: Mary is criticizing her brother’s self-image as a heroic fighter and suggests that his battle with the imagined monster will be to his own detriment because it will endanger his relationship with Eleanor. [RR 2014]

### **Barchester Brutus**

- This could be a reference to Lucius Junius Brutus who helped found the Roman Republic by overthrowing the ruling Tarquin kings. Brutus also became a consul who had to condemn his own two sons to death for their conspiracy to try and restore the Tarquins to the throne. If this is the case, then this allusion shows us that John Bold is entirely devoted to the laws and the system of the English government. Even members, or potential members of his own family, such as Eleanor Harding, will not be an obstacle to his pursuit of justice. However, this could also be an allusion to the later Roman, Marcus Junius Brutus, who helped assassinate Julius Caesar in what he claimed was a defense of the state and its systems. The methods used by Brutus to kill Caesar might be

seen as a parallel to John Bold's back-stabbing of Eleanor Harding and her father, Bold's friend, Septimus Harding. Brutus was an associate of Caesar for many years, yet was one of the main conspirators who helped plan the death of Caesar, and was actually one of the people who killed him. [MD 2005]

- source: Livy, *History of Rome*, end of book 1 and beginning of book 2 (for the stories about Lucius Junius Brutus)

### **mock epic battle, Apollo, and a nymph**

- In this scene, Trollope describes a party at Mr. Harding's home, and uses a number of different Classical allusions. The flirting of the young men and women in the room is compared to a battle between two armies advancing, retreating, and fighting. Apollo (the god of music) is mentioned several times as a member of the party, who is in the corner playing music. One of the young women with whom Eleanor is sitting at the piano is also referred to as a nymph. These elements combine to make the entire scene seem like it has come straight out of ancient mythology. The idea of presenting flirting between men and women in terms of battle imagery may also be seen as humorous and poking fun at both the epic battle scenes which Classical authors described and the gathering at Mr. Harding's. [MD 2005; rev. RR 2020]

### **Eleanor's heart as sacrifice**

- Mr. Harding is aware of Eleanor's affection for Mr. Bold, and as contention over the warden's position escalates Mr. Harding "tried to arrange in his own mind how matters might be so managed that his daughter's heart should not be made the sacrifice to the dispute which was likely to exist between him and Bold." Trollope's use of *sacrifice* here paves the way for the more developed references to the sacrifice of Iphigenia later. Unlike Agamemnon, Mr. Harding would like *not* to sacrifice his daughter, even metaphorically, to defend his own position. [RR 2014]

### **Mr. Harding apologises**

- Trollope tells us that when Mr. Harding spoke with his daughter, he "apologised" for Mr. Bold. Trollope here uses *apologise* in a sense corresponding to the meaning of the ancient Greek verb to which it is related: *apologeisthai*, "to defend." [RR 2014]

### **"I shall always judge my father to be right...."**

- Eleanor shows that she is staunchly behind her father and his decisions; she will believe that he is correct and his opposing party is wrong, no matter what the scenario. This sets Eleanor up to partake in a continuing allusion to Iphigenia in the following chapters. [MD 2005]

## Chapter 7 – The Jupiter

### **The Jupiter**

- In naming the newspaper after the king of the gods in Roman mythology, Trollope suggests both the power of the press and the press' own elevated notion of itself. [RR 2011]

### **Junius**

- Archdeacon Grantly refers to a famous 18th century writer of political letters who signed his work with this Classically resonant pseudonym. *Junius* could recall Lucius Junius Brutus, often cited as the founder of the Roman Republic. [RR 2014]

## Chapter 8 – Plumstead Episcopi

### **sanctum**

- Literally in Latin “a holy/consecrated thing” and used in English to refer to a sacred or private place. There is a certain irony or humor to Trollope’s use of the word, given its generally religious connotation yet its application here to the Grantly’s dressing-rooms. [TH & RR 2005]

## Chapter 9 – The Conference

### **ipsissima verba**

- The phrase means “the very words themselves.” It is used in conjunction with a quotation to indicate that the author’s “very words” are being used. In reference to the opinion of Sir Abraham, the archdeacon could not be certain he had seen the *ipsissima verba* of the document. [TH 2005]

## Chapter 10 – Tribulation

### **omnipotent pedagogue**

- “They spoke together of the archdeacon, as two children might of a stern, unpopular, but still respected schoolmaster, and of the bishop as a parent kind as kind could be, but powerless against an omnipotent pedagogue.” Here Trollope uses the formality of English words derived from Latin and Greek in a playful manner. While one can certainly sympathize with Mr. Harding and Eleanor’s feelings towards the archdeacon, it is somewhat absurd that they should be so afraid of a man who through filial ties should be subordinate to Mr. Harding and only slightly superior to Eleanor. The entire parallel that Trollope draws is comical. His use of words with Classical roots to describe what is

really not a grand position at all is funny in itself, but also stays in tune with his simile. The Latinate phrase reflects the elevated sort of fear and awe that a child would have of such a schoolmaster. [JC 2005]

### **genius**

- Trollope identifies Tom Towers as “a very leading genius, and supposed to have high employment on the staff of *The Jupiter*.” Towers’ association with the Classically named *Jupiter* may activate one of the Latin meanings of *genius* here: a resident or guardian spirit. Like the paper for which he works, Tom Towers is almost supernatural. [RR 2014]

## Chapter 11 – Iphigenia

### **Iphigenia and Agamemnon**

- Eleanor is compared to the mythological figure Iphigenia, the daughter of Agamemnon, who is sacrificed to pacify the goddess Artemis so that her father’s ships, held at Aulis by unfavorable winds, may set sail to Troy. This mythological comparison is maintained for the entire chapter. Eleanor is being compared to Iphigenia because she feels she will have to make a great sacrifice for her father’s happiness. Of course, unlike Agamemnon, Mr. Harding did not ask his daughter to sacrifice in any way. Furthermore, Eleanor is not being called upon to give up her life, but rather her love, Mr. Bold, and largely only because she feels the sacrifice is necessary. By setting up such an exaggerated comparison, Trollope makes Eleanor a somewhat humorous character in her dramatic view of herself and her situation. [JM 2005; rev. JE & RR 2014]

- source: Euripides, *Iphigenia at Aulis*

### **Eleanor is contrasted with a Classic bust**

- Trollope goes into detail about the features of Classical beauty, seemingly disparaging Eleanor slightly in that she does not possess them, and then describing how Eleanor, through her favorable and lively personality, actually surpasses statuesque beauty. [JM 2005]

- The contrast between Eleanor and a bust may also bring to mind the story of Pygmalion. In Ovid’s account, the sculptor Pygmalion falls in love with a maiden statue of his own creation, and the statue is then brought to life by Venus. The statue’s beauty comes from those qualities which Eleanor lacks, and even when the statue is brought to life, she is still rather passive, whereas Eleanor’s beauty comes from her more active liveliness. The statue’s passivity contrasts nicely with the active role which Eleanor assumes in this chapter. [BL 2013]

- source: Ovid, *Metamorphoses* 10.243-297

### **peculiar bond**

- Mary Bold strives in conversation to connect herself, her brother, and Eleanor “as though they three were joined in some close peculiar bond together; as though they were in future always to wish together, contrive together, and act together.” English *peculiar* is related to Latin *pecus*, “herd,” and its use here etymologically underscores Mary’s efforts to make the trio into a familial group. [RR 2014]

### **Iphigenia’s sacrifice**

- “The gods had heard her prayer, granted her request, and were they not to have their promised sacrifice?” The comparison with Iphigenia is drawn explicitly, but unlike tragic Iphigenia, Eleanor will not be called upon to make the sacrifice; her relationship with Mr. Bold remains safe. [JM 2005]
- Eleanor’s experience perhaps resonates more with the version of the Iphigenia myth in which Artemis whisks Iphigenia away from the sacrificial altar to Tauris. If Trollope’s text is viewed through the lens of this version of the myth, Mr. Bold takes the position of Artemis, at first needing to be appeased and then, later, saving Eleanor by sweeping her away into matrimony. [JE 2014]
- Another interesting point of comparison stems from Euripides’ *Iphigenia at Aulis*, in which Agamemnon tricks Iphigenia’s mother, Clytemnestra, into bringing Iphigenia to Aulis by telling her that her daughter is to be married to Achilles. This particular detail of the myth produces irony when compared to Eleanor’s case. Iphigenia arrives at Aulis with the hope of marriage, not sacrifice, but Eleanor arrives at Mr. Bold’s home determined to be a sacrifice and resist their love. This use of Classics creates a comic undertone in the depiction of Eleanor’s circumstances by comparing unequal experiences and keeps the reader from becoming too seriously invested in concerns about love in the novel. [JE 2014]
- sources: Euripides, *Iphigenia at Aulis* and *Iphigenia in Tauris*

### **Eleanor’s triumph and vanquishment**

- When John Bold promises Eleanor that he will not involve himself any longer in matters about the hospital, Eleanor “enjoy[s] a sort of triumph,” and the word *triumph* may summon images of a Roman commander celebrating victory. However, at the chapter’s end Eleanor’s victory is mixed with defeat. With a string of military images Trollope relates Eleanor’s acquiescence to Bold’s proposal: “all her defences demolished, all her maiden barriers swept away, she capitulated, or rather marched out with the honours of war, vanquished evidently, palpably vanquished, but still not reduced to the necessity of confessing it.” This cluster of military language bolsters a reading of *triumph* with Roman resonance. [RR 2014]

### **the altar on the shore of the modern Aulis**

- Although Eleanor was prepared to follow in Iphigenia's footsteps and sacrifice herself for her father, she ultimately finds herself not at the sacrificial altar but on her way to the matrimonial one. [RR 2014]

## Chapter 12 – Mr. Bold's Visit

### **sacred precincts**

- Trollope uses this phrase to refer to the home of the Grantly family and the office of Dr. Grantly, who is the archdeacon of Barchester. This occurs when John Bold is about to visit Dr. Grantly and is feeling very apprehensive about his visit. Even the very Grantly residence and property are viewed as holy, ancient, and respectable by Mr. Bold. [MD 2005]

### **sanctum sanctorum**

- Trollope refers to the office of Archdeacon Grantly in his house as "the holy of holies." This gives the room the (humorously heightened) feeling of a very private place, Dr. Grantly's innermost sanctuary. See the commentary for Chapter 8. [MD & RR 2005]

### **Chrysostom**

- Trollope refers to St. John Chrysostom, a Christian priest who was very well known in the fourth and fifth centuries CE for his eloquent sermons and speaking style, and thus received the nickname Chrysostom, or "golden-mouthed." For the first part of his life, St. John was a monk, but his popularity dramatically increased when he became archbishop of Constantinople in 397 CE. His bust is mentioned here as sitting alongside those of other famous Christian men. [MD 2005]

- source: [chrysostum.org](http://chrysostum.org) (now defunct)

### **St. Augustine**

- A reference to St. Augustine, first a priest and later a bishop, who lived during the fourth and fifth centuries CE. St. Augustine was a very popular Christian writer, who wrote such works as the *Confessiones (Confessions)* and *De Civitate Dei (The City of God)*, which would influence Christian doctrine for centuries to come. St. Augustine's bust is here mentioned as sitting next to some of Christianity's other most famous men, who share in common a history of examining the relationship between church and state. This reference is noted by Gilmour as being a possible reference to the Roman monk Augustine, who was the first archbishop of Canterbury and converted many English to Christianity; however, this seems an unlikely reference when examining the

other names of very famous men who are mentioned alongside that of St. Augustine.

[MD 2005]

- source: Anthony Trollope, *The Warden*. Ed. Robin Gilmour. London: Penguin, 2004, 194.

### Chapter 13 – The Warden’s Decision

#### **the rants of a tragedy heroine**

- Eleanor is described as a tragic heroine. She was depicted in a similar fashion in Chapter 11, when first depicted as an Iphigenia. However, the description of Eleanor in this chapter also marks the end of the Iphigenia theme surrounding her. The Greek Iphigenia is considered a tragic heroine because of the ordeal she suffered in support of her father, Agamemnon. She is needed by Agamemnon as a sacrifice to Artemis. Without her being sacrificed, the Greek ships would not be able to sail to Troy. Her mother and their supporters oppose the sacrifice, but it is Iphigenia who makes the choice to acquiesce to her father’s will. Eleanor is very much like Iphigenia. In all of these events Eleanor acts independently. She is not ordered by her father to make any sacrifice. She is willing to sacrifice her love for John Bold, in order that her father’s interests be served. [TH 2005]

- source: Euripides, *Iphigenia at Aulis*

#### **Crabtree Parva**

- Upon resigning from the wardenship, Mr. Harding will rely on his position as pastor for Crabtree Parva. Only a small income and house are attached to this living, and the very name of the place reinforces this fact, since Parva is a form of the Latin adjective *parvus*, -a, -um, meaning “small.” Notice how many markers of smallness Trollope packs into one and half sentences: “Crabtree Parva was the name of a small living which Mr. Harding had held as a minor canon, and which still belonged to him. It was only worth some eighty pounds a year, and a small house and glebe....” Also notice in this passage how readers who know the Latin meaning of *parvus* are given an intimation of the smallness before readers who do not. Nevertheless, Trollope makes sure that less Classically inclined readers are not alienated; Trollope does not depend wholly on Parva to paint his picture of Mr. Harding’s possible future home. [RR 2014]

### Chapter 14 – Mount Olympus

#### **Mount Olympus**

- Mount Olympus is the highest peak in Greece and was considered to be the dwelling place of the most powerful gods and goddesses. It was also the place whence Zeus (the

Romans' Jupiter) launched thunderbolts to punish mortals who had angered him. [JC 2005]

- For a good portion of this chapter Trollope sustains a comparison between the headquarters of *The Jupiter* and Mount Olympus. In addition to its humorousness, such a comparison draws attention to a very real concern about the power of the media, prompting questions about whether a newspaper should be placed in the godlike position that Mount Olympus represents and whether a newspaper should be accorded the same level of control and judgement over human affairs as a god. [JE 2014]

### **thunderbolts and Tom Towers**

“...that laboratory where, with amazing chemistry, Tom Towers compounded thunderbolts...” In this reference to Jupiter’s favored weapon, Trollope not only equates Towers with the king of the gods, but also makes him in a way more powerful. Jupiter could not make his own thunderbolts, but had to have them made by Vulcan, the smith of the gods, or the Cyclopes. Towers, on the other hand, does not depend on anyone but himself for his power. Tom Towers’ name also connects him in a small way with the gods. If Towers is taken as a verb, it is very easy to see the implication that he towers over the rest of humanity, just as the gods in Olympus tower over the mortals below. [JC 2005; rev. RR 2020]

### **great goddess Pica**

- The Latin phrase for “great goddess,” *magna dea*, was used as an honorific for a number of female deities in antiquity. Here, Trollope raises a typeface to the position of a goddess and gives her a place in the new pantheon of *The Jupiter* newspaper. [RR 2014]

### **Castalian ink**

- Castalia was a sacred spring on Mount Parnassus near Delphi and was thought to be a source of poetic inspiration. Here Trollope makes it the source of Towers’ inspiration, but instead of water, it flows with ink (which he then uses to write his articles). [JC 2005]

### **upper air**

- Trollope remarks, tongue in cheek, that some people “doubt *The Jupiter*” and yet “live and breathe the upper air.” Latin authors used expressions equivalent to “upper air” to refer to the world of the living as opposed to the underworld; for instance, Vergil has the Cumaean sibyl explain to Aeneas that descending to the underworld is easy—it is the return “to the upper airs” (*ad superas auras*) that is hard. Trollope’s use of a Classically resonant phrase contributes to the Classical flavor of this chapter. [RR 2014]

- source: Vergil, *Aeneid* 6.126-128

### **workshop of the gods**

- Trollope is continuing his portrait of Towers as a combination of both Jupiter and Vulcan by referring to *The Jupiter's* office as the “workshop of the gods.” Vulcan was the only god with a workshop as he was their blacksmith. Towers is in a sense more powerful than Jupiter, who had to rely on Vulcan to make the fire-bolts which were his weapon of choice. Towers relies on no one but himself. [JC 2005]

### **ambrosia and nectar as toast and tea**

- Ambrosia and nectar are the food and drink of the gods. Trollope is again poking fun at Towers' overconfident view of himself. If Towers is a god, then he must not eat the food of mortals—therefore his toast and tea must be called ambrosia and nectar. The fact remains, however, that it is in reality toast and tea and Towers is no god. [JC 2005]

### **avored abode of Themis**

- Themis is the goddess of law and justice and therefore would likely favor the Inns of Court, where English lawyers in London are found. [JC 2005]

### **towers of Caesar**

- “...the rich tide that now passes between the towers of Caesar to Barry's halls of eloquence...” The Inns of Court are located near the Thames between the newly built Houses of Parliament (completed in 1860) and the Tower of London which was thought to have been built by Julius Caesar. Trollope clearly uses the Tower as a reference point for the grandness of the allusion to Caesar. He could have just as easily used the Westminster Bridge (which was built together with Barry's Houses of Parliament) and the London Bridge which would have pinpointed his location more accurately. [JC 2005]

### **Paphian goddess and Cyprus**

- Aphrodite was the Greek goddess of love and beauty; the epithet *Paphian* refers to Paphos, a city on the island of Cyprus. Cyprus was especially associated with Aphrodite, and in some mythological accounts it figures as the first land visited by the goddess after her birth. The discretion afforded by this part of London makes it as ideal for trysts as the goddess of love's special island. [JC 2005; rev. BL & RR 2014]

### **wildest worshipper of Bacchus**

- Bacchus (Greek Dionysus) is the Roman god of wine. His worshipers are considered “wild” because of the altered states of consciousness that supposedly occurred during the business of worshiping him. [JC 2005]

**tenth Muse**

- There are nine Muses in Greek and Roman mythology who are patronesses of the arts. Here Trollope creates a tenth Muse “who now governs the periodical press” and is the source of Towers’ skill at this particular art. [JC 2005]

**Sebastian with his arrows**

- St. Sebastian, a Roman martyr, survived being pierced by several arrows and is a favorite example of martyrdom, appearing as the subject of numerous works of art. [JC 2005]

**Sybarite**

- Sybaris was an ancient Greek colony located in Italy (Magna Graecia) and traditionally known as a place of luxury. Therefore its inhabitants, Sybarites, were people who loved luxury. In his *Deipnosophistae* Athenaeus mentions the Sybarites’ traditional reputation. [JC 2005]

- source: Athenaeus, *Deipnosophistae*, 12.36

**Tom Towers man and god in one**

- “It is probable that Tom Towers considered himself the most powerful man in Europe; and so he walked on from day to day, studiously striving to look a man, but knowing within his breast that he was a god.” Trollope is making one of two references here (or perhaps both of the two): either Towers is like the gods who from time to time take human form and walk among mortals, or he is like the Roman emperors, men who certainly must have known themselves to be the most powerful men in Europe and were also considered divine. [JC 2005]

Chapter 15 – Tom Towers, Dr. Anticant, and Mr. Sentiment**ensor**

- A Roman magistrate who would have the duty of overseeing public morality, being able to review members of the senate, the equestrian class or the general populace, and remove their ability to vote or remain in positions of authority. [JM 2005]

- source: OCD

**poet, maker, creator**

- All different words for the same concept but from different languages: *poet* from the Greek *poiein* “to make,” *creator* from the Latin *creare*, also “to make.” The English *maker* is rooted in Old English and the Germanic family of languages. The tricolon gains

force and texture from its combination of etymological influences. [JM 2005; rev. RR 2014]

### **in extremis**

- Latin, “in extreme circumstances.” [JM 2005]

### **the ancient Roman could hide his face within his toga, and die gracefully**

- Describing the death of Julius Caesar, Plutarch relates: “And now Caesar had received many blows and was looking about and seeking to force his way through his assailants, when he saw Brutus setting upon him with drawn dagger. At this, he dropped the hand of Casca which he had seized, covered his head with his robe, and resigned himself to the dagger-strokes.” [RR 2011]

- source: Bernadotte Perrin’s translation of Plutarch, *Life of Brutus* 17.6

### **Athenian banquets and Attic salt**

- A reference to fine wit using ancient idiom. Pliny expounds on the uses and importance of salt, even concluding that “the higher enjoyments of life could not exist without the use of salt: indeed, so highly necessary is this substance to mankind, that the pleasures of the mind, even, can be expressed by no better term than the word ‘salt,’ such being the name given to all effusions of wit.” [JM 2005]

- The references to “Athenian” and “Attic” indicate that the intellectual pleasures imagined are of the highest quality, since Athens was regarded as a cultural center. [RR 2011]

- source: John Bostock and H. T. Riley’s translation of Pliny, *Natural History* 31.41

### **Mount Olympus**

- Trollope continues to draw comparisons between Tom Towers and Jupiter, and between his office and Mount Olympus, the home of the gods. Here Tom is described perhaps mockingly as inhumanly forbearing and calm, such that Mr. Bold gets no more response from him than he would from a doorpost. [JM 2005]

### **oracle**

- A source of divinatory wisdom in ancient times, here applied to *The Jupiter* newspaper. [JM 2005]

- Calling *The Jupiter* an oracle implies a supposed absoluteness to its remarks. Its articles are not just divine commands; they are declarations of truth. However, ancient oracles were not always impartial. For example, the priests at Delphi instructed the Spartans to free Athens in exchange for having their temple restored by the exiled Alcmaeonid

family. The oracular *Jupiter* is all the more dangerous for its being considered absolute while not necessarily being unbiased. [BL 2013]

- source: Sarah B. Pomeroy, Stanley M. Burstein, Walter Donlan, and Jennifer Tolbert Roberts, *A Brief History of Ancient Greece: Politics, Society, and Culture*. New York: Oxford UP, 2009, 136.

### **labyrinth**

- The twists and turns of the Temple are likened to a maze. While Trollope used Mount Olympus and associated imagery to depict *The Jupiter*'s power, here he may gesture (more subtly) to the formidable mythological labyrinth of Crete to enhance his portrayal of the "impregnable" of the newspaper and its editor, Tom Towers. [RR 2014]

### **Ridiculum acri fortius et melius magnas plerumque secat res**

- Trollope quotes directly from Horace's *Satires*: "Ridicule generally cuts great matters stronger and better than sharpness." In the *Satires* Horace praises satire for its directness and effectiveness. Trollope deploys this quotation while he is discussing the power of the popular novel to sway public opinion. In the sentences preceding this quotation Trollope sets up a comparison between "former times," when the "heavy tasks" of reformers were undertaken with "grave decorum" through philosophical argument, and the contemporary use of humor in novels. Neither medium is shown in an entirely positive or negative light. The method of "former times" creates treatises that "took a life to write, and an eternity to read," with none of the concision that Horace would advocate. Yet "ridicule" and novels, though more concise and convincing, rely on "imaginary agonies" and are subject to the forces of popularity and economics. Trollope's discussion suggests complications in the context and ethics of satire and the novel.

- In *The Warden*, Trollope himself is using a satirical novel to pose reformative questions. By including this quotation from Horace, Trollope invites readers to note and consider his own use of satire. While Trollope uses satire as a tool, he does not elevate it above other media, but judges all media with the same humorous eye, including satire itself. [JE 2014]

- source: Horace, *Satires* 1.10.14-15

## Chapter 16 – A Long Day in London

### **Paternoster Row**

- The name of a real street in London, on which is located the fictitious publishing shop which published Mr. Harding's *Church Music*. This name consists of two Latin words, *pater* and *noster*, and refers to the Christian prayer the "Our Father," or *Pater Noster* in

Latin. The ecclesiastical echo of the street's name befits both Mr. Harding's profession and his publication. [MD 2005; rev. RR 2014]

**he hoped better things**

- Perhaps hearkening to one of several popular Latin phrases such as *spero meliora* and *sperans meliora*, literally meaning "I hope better things" and "hoping better things." [MD 2005]

**patronage**

- The patronage which the bishop of Barchester has given to Mr. Harding is the wardenship of the hospital, some 800 pounds a year. The bishop is referred to as the patron in this instance, and therefore Mr. Harding is shown to be the client in the relationship. The patron/client relationship dates back to the Roman Empire; in it, a dominant, upper-class and powerful citizen would give monetary and physical support to an unspecified number of clients, who would in turn offer their services, votes, and any other requested support to their patron. It was a mutually beneficial relationship, and Trollope is showing how the modern bureaucratic structure of the church has imitated the Roman patron/client relationship. [MD 2005]

**per annum**

- This Latin phrase means literally "through the year" or "by year," thus "yearly," and is used here to describe amounts of money received annually. [MD 2005]

**hecatombs**

- This word originally referred to the sacrifice of 100 animals, usually oxen, by the ancient Greeks. It is used in this instance to refer to lobsters, which are being stored in the tavern in which Mr. Harding is eating at the time, and it surely refers to their future fate of being cooked. A hecatomb in ancient culture would have involved the burning of parts or entire bodies of animals; however, these lobsters would have been boiled, not burnt. This allusion is probably meant to be humorous because it shows the reader that this is just a shop with a lot of food in it and that there are not going to be any actual sacrifices performed. [MD 2005]

Chapter 17 – Sir Abraham Haphazard

(No uses of Classics identified.)

Chapter 18 – The Warden Is Very Obstinate

(No uses of Classics identified.)

Chapter 19 – The Warden Resigns**Paternoster Row**

- See the commentary for Chapter 16.

**Had he not gained a great victory, and was it not fit that he should step into a cab with triumph?**

- Perhaps Trollope is drawing a parallel between the cab and an ancient chariot, and between the victorious Mr. Harding and a Roman commander granted a triumphal procession. Once again, a Classical allusion is being used to playfully aggrandize an everyday situation, in this case, Mr. Harding, a meek man, taking more control of his life from his somewhat overbearing daughter and son-in-law. [JM 2005]

Chapter 20 – Farewell**Priam, Hecuba, and a dozen Hectors**

- This is a reference to the story of Homer's *Iliad*, in which Priam is the king of Troy, Hecuba is his wife, and Hector is his son, the most talented of all the Trojan warriors. Priam and Hecuba had nineteen sons and several daughters; they are being compared to Mr. and Mrs. Quiverful, who have a large family of twelve children themselves. Trollope is making the somewhat humorous point that both Priam and Mr. Quiverful are in the position of providing food for a lot of mouths. [MD 2005]
- There is the further humor that results from the unlikeness between the royal family of Troy and Mr. Quiverful's rather humble domestic unit. [RR 2011]
- source: *Cassell's Dictionary of Classical Mythology*

Chapter 21 – Conclusion

(No uses of Classics identified.)

**Source abbreviations**

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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## Commentary on the Uses of Classics in *Barchester Towers*

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.

*Trollope's Apollo*  
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### Chapter 1 – Who Will Be the New Bishop?

#### **preparing his thunder**

- Here Trollope paints a picture of an outgoing prime minister very active in his correspondence, sending letters forth like Jupiter might send his thunderbolts. But then Trollope proceeds to explain that, in reality, the outgoing prime minister is no father of the gods, and rather than readying thunderbolt missives he is to be found lounging in his office, reading a list of racehorses, and a French novel is open on the table beside him. [JM 2005]

#### **nolo episcopari**

- Latin, “I do not wish to be a bishop.” Said by someone who wishes to accept the office of bishop, having first appeared to modestly or honorably refuse it. Here Trollope discusses how contrary to the normal behavior of career men such a practice is: men of other professions do not feel compelled to turn down offices they actually desire, yet clergymen are expected to be piously unambitious. Such is not the case with Dr. Grantly, who wishes the office but does not receive it, and in losing the chance of it, grieves for it. [JM 2005]

### Chapter 2 – Hiram's Hospital According to Act of Parliament

#### **Scrutator**

- A Latin word meaning “examiner,” “investigator,” or “scrutinizer.” The OED cites instances of the word used in English as early as 1593. Trollope uses it here as a part of a newspaper or magazine's name, the *Musical Scrutator*, which is dedicated to the topic of music. This publication is said to have commented on Mr. Harding's musical work, *Harding's Church Music*, and given it high praise. [MD 2005]

### **undying fame**

- Used to describe the praise which Mr. Harding received in an article in the *Musical Scrutator*, this phrase is a Classical allusion. Epic heroes like those in Homer's *Iliad* desire "undying fame" or "undying glory," and Trollope likens Mr. Harding to these Classical epic heroes. This description could be seen to be humorous because Mr. Harding will probably never become as famous as any of the warriors in Homer's *Iliad*. [MD 2005]
- There is also, of course, a humorous disparity between Homeric warriors and mild Mr. Harding. [RR 2011]
- source: Homer, *Iliad* 9.413 (for an example of the use of the phrase "undying fame")

### **Veritas**

- A Latin word meaning "truth." The OED has no record of this word being introduced into standard English vocabulary. It is used in this instance as the alias of an anonymous person who has written a letter to *The Jupiter* in favor of the editors' views. This individual has signed the letter with the name "Veritas," which claims a significant amount of authority for the writer and the writer's personal views. Several other letters were said to have been written to the paper as well, which were signed by "Common Sense" and "One that loves fair play," further establishing these authors' beliefs in the superior value of their own opinions. [MD 2005]
- The authority claimed by Veritas is at least two-fold: the authority derived from an assertion of truthfulness, and the cultural authority of asserting that truthfulness with a Latin pseudonym. [RR 2011]

### **Cassandra was not believed**

- In Greek mythology, Cassandra, the daughter of Priam, who is the King of Troy, is given the power to foresee future events by Apollo. However, when she is not willing to become Apollo's lover, Apollo curses her to never be believed by anyone. We can see an example of this in Vergil's *Aeneid*, when Cassandra foretells the destruction of Troy but is unheeded. This is an interesting allusion because Trollope is likening the paper *The Jupiter* to the mythological figure of Cassandra; this publication is also able to know the future, but at times no one listens to it or trusts its ideas. [MD 2005]
- source: Vergil, *Aeneid* 2.246-247

### **woman as ivy, husband as tree**

- Trollope describes Eleanor Harding as being like the parasitic ivy, which attaches itself to trees and climbs up them, using the tree's support to further its own growth. John Bold, Eleanor's husband, is described as the tree on which Eleanor climbs and secures herself. She is shown as one who worships her husband and who completely defends him

in all of his decisions. This imagery recalls that found in Catullus' poem 61, written in the style of a marriage hymn. [MD & RR 2005]

- We find similar symbolism, but with a grape-vine and tree, in book 14 of Ovid's *Metamorphoses*: the god Vertumnus (in disguise) suggests to his beloved Pomona that a woman, like the grape-vine, needs a husband, like the tree, on which to grow. For Ovid, ivy growing on a tree may be a more dire image: in book 4 of Ovid's *Metamorphoses* the nymph Salmacis tries to subdue the youth whom she desires, and she is likened to a snake attacking an eagle, a squid encompassing its prey, and ivy climbing up trees. An ivy-like-suffocating wife becomes a trope in British literature and is used by the likes of Shakespeare and Dryden; a quick example is Thomas Hardy's *Ivy Wife*. Trollope seems to use the idea of an ivy wife without any of the accumulated negative associations. [RR 2011]

- sources: Catullus 61. 31-35

Ovid, *Metamorphoses* 14.661-668 and 4.361-367

Thomas Hardy, *Ivy Wife*

Williams, Aubrey L., "The Decking of Ruins: Dryden's All for Love," *South Atlantic Review* 49 (1984): 6-18. (Williams doesn't mention Trollope, but he discusses the tradition of the trope.)

### **an ever-running fountain of tears**

- This description recalls the mythological Niobe, whose seven sons and seven daughters are killed by the gods, and as a result she cries endless tears of sorrow over their deaths. [MD 2005]

- source: Ovid, *Metamorphoses* 6.146-312

## Chapter 3 – Dr. and Mrs. Proudie

### **rarae aves**

- The Latin phrase means "rare birds." Trollope says that in recent memory liberal clergymen would have been considered *rarae aves*. That is to say that liberal clergymen were rare. Dr. Proudie is considered a liberal clergyman. However, by the time this story takes place it was not so abnormal or disdainful to be so. [TH 2005]

- The phrase *rara avis*, "rare bird," occurs in Juvenal's 6th satire. *Rarae aves* is the plural form. [RR 2020]

- source: Juvenal, *Satires* 6.165

**regius professor**

- *Regius* is the Latin word for “royal.” Trollope claims that it was a sign of change for liberal clergymen when Dr. Hampden was made regius professor. A regius professor is one who holds a position created by the crown. The position was originally created by King Henry VIII. Since the monarch must approve each regius professor, it is a sign of change to see a liberal clergyman receiving royal approval. [TH 2005]

- source: *Brewer’s Dictionary of Phrase and Fable*

**regium donum**

- Latin for “royal gift.” Dr. Proudie is said to have “something to do” with the *regium donum*. The *regium donum* was an annual grant issued to Presbyterian ministers in Ireland. After his conflict with King James II, William III used the *regium donum* to reward his supporters amongst the Ulster Protestants. [TH 2005]

- sources: [brittanica.com](http://brittanica.com) and [probertencyclopedia.com](http://probertencyclopedia.com)

**eyes of Argus**

- Argus is a monster from Greek mythology with multiple eyes. Mrs. Proudie is considered Argus-eyed in reference to Sabbath offenders. It marks her superhuman level of vigilance. [TH 2005]

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

Chapter 4 – The Bishop’s Chaplain**the power to assume the tyrant**

- Here Trollope seems to be using the word *tyrant* in its more Classical sense of a usurper of power or ruler above the law rather than the more modern sense of an oppressive ruler. Trollope never implies that Mr. Slope would be an unjust or cruel ruler, but it is very clear that his aim is to take control of the bishop and use him as a puppet while Slope himself maneuvers the strings. [JC 2005; rev. RR 2020]

**fresh authority of the New Testament**

- This is a slight reference to the Greek adjective *kainos* which means “fresh” or “new” and which is the source of our translation of “new” in the name of the New Testament. Trollope would have known this word and may probably have been thinking of it when he described the “fresh” authority that Slope could not draw from the “Fresh” Testament. [JC 2005]

## Chapter 5 – A Morning Visit

### **that little god upon earth**

- The idea of gods going in disguise among humans, or of humans becoming gods, is a common one in Classical myth. Of course, Trollope is not implying that the women view baby Johnny as an actual deity; this is an example of using ancient language or ideas to playfully poke fun at how seriously a character is taking something. This baby is the center of Eleanor's life, to the point that describing him as a god is almost appropriate, and we can't fault her for making him such. We can, however, laugh good-naturedly at the baby's aggrandizement by his mother. [JM 2005]

### **Venus to his Juno**

- Trollope is setting up Grantly and Proudie's rivalry as equaling that between Venus and Juno after Paris' judgment of a beauty contest between the goddesses Juno, Venus, and Minerva; the youth judged in favor of Venus, who was offering as a bribe the greatest human beauty, Helen. Paris' decision enraged the ever-jealous Juno. Comparing the feelings of two staid men to those of angered female deities shows both the virulence and pettiness of their wrath towards each other. [JM 2005]

### **wished-for apple**

- Continuing the Venus/Juno motif, the "apple" in this case is basically control of religious life in Barchester, which Grantly has and Proudie wants. In the myth of the Paris' judgment, the apple was the prize awarded to the most beautiful goddess. [JM 2005]

### **had I the pen of a might poet, would I sing in epic verse the noble wrath of the archdeacon**

- Clearly and humorously borrowing a technique called *recusatio* (Latin, "refusal") in which an author makes an elaborate refusal to speak on a subject, or otherwise expresses anxiety regarding his own ability to write about a particular thing. Trollope may be echoing the opening book of the *Aeneid*, which mentions the wrath of Juno, or he may be echoing the beginning of Homer's *Iliad*, which opens with mention of Achilles' wrath. Achilles may be a more appropriate parallel, since Grantly's pride has been offended as Achilles' was by Agamemnon. Keep in mind, however, that Grantly has been compared to Juno once already in this chapter. [JM 2005]

- sources: Vergil, *Aeneid* 1.11 and Homer, *Iliad*, 1.1

## Chapter 6 – War

### **Te Deum**

- These two Latin words mean “You God,” and refer to a Latin hymn of praise often sung in morning church services. The OED cites the use of this term as early as 961 CE. [MD & TH 2005]

### **no slight tact**

- This is an example of Trollope’s use of litotes, a Classical construction often seen in his writing; with litotes an author asserts something by negating its opposite. “No slight tact” means that in this case Mr. Slope actually has a lot of tact. [MD 2005]

### **the penalties of Hades**

- Hades is the land of the dead or the underworld in Greek mythology, and is often equated with hell by Christian writers. The word is recorded by as having occurred as early as 1599 in English writing. [MD 2005]  
- source: OED

## Chapter 7 – The Dean and Chapter Take Counsel

### **Te Deum**

- See the commentary for Chapter 6.

## Chapter 8 – The Ex-Warden Rejoices in His Probable Return to the Hospital

### **apologist**

- Trollope may have used this word to recall its Classical heritage (an *apologia* in ancient Greek is a speech of defense). He could just as easily have used the word *defender* which, though derived from Latin, is a more thoroughly Anglicized word. [JC 2005]

### **omnipotent Parliament**

- In his delineation of the difference between government and Parliament, Trollope equates Parliament with the divine by employing a word which was brought into English with the implication of godly power. [JC 2005]

## Chapter 9 – The Stanhope Family

### **She had fallen, she said, in ascending a ruin**

- Having married a disreputable Italian man named Neroni, Madeline Stanhope goes with him to Rome. She returns to her family not long afterwards, crippled for life. She says that her injury was sustained while climbing a Roman ruin, but it is a distinct possibility that she was maimed through some fault of her husband's. Madeline's claim would be in keeping with the way that she continues to use Roman history as a more pretentious and less mundane background for herself, thereby hiding her nuptial mistake and its effect on her current life. She is a single mother, a permanent cripple, and a husbandless yet married woman, but through adopting and circulating certain Roman ideas about herself, she covers up or even gilds the evidence of her mistakes. [JM 2005]

### **Grecian bandeaux**

- A hairstyle emulating that seen on many ancient statues, with the hair put up in plaits around the head instead of flowing freely. *Bandeaux* refers to headbands. [JM & RR 2005]

### **eyes bright at Lucifer's**

- *Lucifer*, in Latin, means "bearer of light." When Trollope compares Madeline's eyes to those of the devil Lucifer, he is making an obvious reference to their brightness but he is also making a subtle implication about the Signora's character. Her eyes are not just beautifully bright—they are also "dreadful" and contain no love, but rather mischief and cunning. [JM 2005]

### **basilisk**

- The basilisk is a mythical beast with widely varying descriptions. Many descriptions, including that of Pliny the Elder, include a lethal gaze. The name *basilisk* comes from the Greek *basileus* "king," or *basiliskos* "little king;" the basilisk was considered the king of serpents. [JM 2005]

- sources: OED and Pliny, *Natural History* 8.33

### **nata**

- Latin, "having been born." Madeline Stanhope adds rather a lot to her title as it appears on her cards; with the gilding, the fancy coronet, and her insertion of a bit of Latin, Madeline is seriously playing up her own nobility and birth. Taking her father's given name Vesey is a little strange, and she has no more reason to make a point of what her maiden name was than does any other married woman. The whole episode with the

visiting cards serves to show what lengths Madeline is putting herself to in order to appear more grand and less pathetic. [JM 2005]

**referring Neroni's extraction to the old Roman family from which the worst of the Caesar's sprang**

- Madeline does not speak of her husband or her marriage except to make mysterious references and call her daughter the "last of the blood of the emperors," implying that her husband Neroni is somehow related to the Classical Nero. Such is surely not the case, but again the Signora is making the most of her sad state, and doing it well; few seem to realize her pretentiousness, least of all the men she besots. [JM 2005]

Chapter 10 – Mrs. Proudie's Reception – Commenced

**factotum**

- An English word which is made up of two Latin words: *fac*, which is an imperative meaning "make" or "do" and *totum* which means "everything." Thus, the word has come to refer to a person who does everything for someone else, almost like a servant or an employee. In this case it refers to Mr. Slope, the Bishop's chaplain, who does all of Bishop Proudie's work for him, and is basically his do-everything employee. It is cited by the OED as being in use in English by 1566. [MD 2005]

**Cupid in mosaic**

- This is a description of Cupid's picture in mosaic form, which appears on one of Madeline Stanhope's pieces of jewelry. Madeline is extremely flirtatious with men, and thus her having the god of love on one of her feminine decorations symbolizes her own interests. Madeline is kind of like Cupid herself, because she attracts men to fall in love with her, but without the traditional bow and arrow of the god of love. [MD 2005]

Chapter 11 – Mrs. Proudie's Reception – Concluded

**wrath of Juno and the passions of celestial minds**

- "We know what was the wrath of Juno when her beauty was despised. We know to what storms of passion even celestial minds can yield," says Trollope about Ms. Proudie when Ethelbert tears her dress. The first part of the quotation is a reference to the judgment of Paris. The reference is continued when Trollope says, "As Juno may have looked at Paris on Mount Ida, so did Mrs. Proudie look on Ethelbert Stanhope when he pushed the leg of the sofa into her lace train." The judgement of Paris is the event that started the Trojan War. When Paris, a young Trojan prince, is asked by Juno, Venus, and Minerva to judge which is the most beautiful, he chooses Venus. Venus gives him Helen

as a prize, and Paris seizes her from her husband. This event sparks the Trojan War, but it is Juno who most vehemently asserts that Troy should be destroyed. The second half of the quotation is reminiscent of *Aeneid* 1.11 where Vergil (in reference to Juno) writes *tantaene animis caelestibus irae* or “are there such great feelings of anger in celestial minds?” Mrs. Proudie is being compared to a raging Juno. Invoking the image of this goddess and applying it to Mrs. Proudie achieves comic effect. It also effectively conjures an image of Mrs. Proudie who is probably glaring at Ethelbert as though he were her inferior. Bertie is then shown kneeling, and Trollope says it were as though “he were imploring pardon from a goddess.” The use of Juno to describe Mrs. Proudie’s reaction is useful in that it makes light of the scene, helps the reader visualize the scene, and increases the overall tension of the scene. [TH & RR 2005]

- source: Vergil, *Aeneid* 1.11

### **the blood of Tiberius and the last of the Neros**

- Tiberius was the second emperor of Rome. Tiberius was the step-son of Augustus, the founder of the Julio-Claudian dynasty. Nero was another Julio-Claudian emperor. He was accused of setting fire to Rome and persecuting Christians afterwards. He was also the last emperor in Augustus’ line. When Madeline claims her child has the blood of Tiberius, she is suggesting that he is descended from the imperial family of ancient Rome and thus a successor to Caesar. It is unlikely that she can actually trace her child’s descent to Tiberius. Madeline was in this case probably not referring to the truth of the matter, but in keeping with her character she uses Tiberius to add to her over-the-top presentation of herself. Her Classical references reinforce the impression that most of her words and behaviors are only a grandiose façade. [TH 2005]

### **a Nero and yet a Christian**

- The signora says to the bishop, “But you might speak to her; you might let her hear from your consecrated lips, that she is not a castaway because she is a Roman; that she may be a Nero and yet a Christian; that she may owe her black locks and dark cheeks to the blood of the pagan Caesars, and yet herself be a child of grace.” In the midst of Mrs. Proudie’s reception the signora speaks to the bishop about the confirmation of her daughter. The bishop responds that at seven years old her daughter is much too young. Madeline then issues the above speech in an attempt to persuade him that he should confirm her daughter or at least speak to her. By relating her daughter’s supposed blood-tie with Nero to the question of whether she can be a Christian, Madame Neroni is likely alluding to Nero’s persecution of Christians. The Julio-Claudian line was a “pagan” line, and so having identified herself with this symbol she is now attempting to emphasize her Christian piety in front of the bishop. Also, she may be thinking to end the conversation on a positive note, seeing that her initial request far exceeded the range

of what the bishop would be willing to grant. The reference adds even more to her over-the-top image when she asks the bishop to confirm her daughter at such a young age. The question allows her to dwell upon and make a show of her daughter's exotic origins. [TH 2005]

### **mother of the last of the Neros**

- As the bishop leaves the side of Madame Neroni, Trollope refers to her as the "mother of the last of the Neros." This is a continuation of the preceding reference to Tiberius. When Trollope refers to the Neros he means the entire imperial family. [TH 2005]

### **fortiter in re...suaviter in modo**

- The Latin phrases *fortiter in re* and *suaviter in modo* are normally found together. But in a clever tactic Trollope chooses to separate them. Dr. Proudie's strategy in Barchester is to let Mr. Slope be the one who behaves *fortiter in re*, (Latin for "strongly in action") and he would be the one who acts *suaviter in modo*, ("agreeably in manner"). Taken together, the phrases could be interpreted as meaning that one should be strong in action and agreeable in manner at the same time. In this case, though, one character is taking on the first aspect and another is taking on the second. Dr. Proudie intends to let Mr. Slope take on himself the burden of attack and dislike, but when coupled with the bishop's gentle demeanor the two make for an excellent power couple. While Mr. Slope may be disliked, many will find it harder to show any disrespect to the bishop. [TH 2005]

- The entry in *Brewer's Dictionary of Phrase and Fable* puts *suaviter in modo* before *fortiter in re*. If that ordering of the phrases was common, Trollope inverts it to effect here: Mr. Slope forges ahead, and the bishop smooths things over afterward. [RR 2011]

### **omnium gatherum**

- This pseudo-Latin phrase means "gathering of all things." *Omnium* is the genitive plural form of *omnis*, "every," "all." *Gatherum* is only a Latin sounding version of the word *gather*. The phrase suggests a gathering of all sorts. The bishop refers to the reception as an *omnium gatherum*. With the mix of clergy, aristocracy, and such diverse personalities as Ethelbert and the Signora, it seems an apt description. One must wonder if there is a double edge to the phrase. Perhaps he means to indicate that the company is not entirely of the exact sort he would have preferred. [TH 2005]

- source: OED

## Chapter 12 – Slope Versus Harding

### **Mr. Harding is opposed to the contra-assumption of grandeur**

- Mr. Harding here is annoyed with “the air of superiority which [Mr. Slope] assumed,” but is too meek to respond by acting in a similar fashion (which, as we see, is often the archdeacon’s line of defense). Trollope infuses a bit of Classicism here when he describes the position that Mr. Harding cannot take as a *contra-assumption*, using the Latin word where the Anglicized version *counter* would have been just as useful. [JC 2005]

### **casting away useless rubbish of past centuries**

- With his use of the word *centuries* here Mr. Slope implies that he is getting rid of what he sees as the “rubbish” of the Classical past as well as the more recent English past. Mr. Slope makes the point that this is going on all around the country. When one considers how Trollope keeps recycling the stuff of past centuries, it is clear that he’s certainly not in favor of casting it away as Mr. Slope does. It is also worth questioning whether the disregard that Mr. Slope has for the past is a way of marking him as a villain. Because Trollope uses Classics as a way of connecting with the audience in a meaningful way, does Trollope condemn Mr. Slope by putting him in opposition to this connecting device? [JC 2005]

## Chapter 13 – The Rubbish Cart

### **St. Bartholomew and St. Sebastian**

- St. Bartholomew was one of the apostles, known in ancient times for preaching the Christian gospel in less-than-civilized areas. He is said to have suffered martyrdom by being flayed alive or crucified. St. Sebastian was executed by the emperor Diocletian around the year 284 CE; he was sentenced to be shot with arrows until dead. However, he survived this and surprised the emperor by showing up alive to preach to him, at which point Diocletian had him beaten to death. (St. Lorenzo, who is also mentioned by Trollope in this passage, does not have Classical connections.) [JM 2005]

### **carting away the useless rubbish of past centuries**

- See the commentary for Chapter 12.

## Chapter 14 – The New Champion

### **the frogs and the mice**

- This is a reference to an ancient Greek mock epic poem, *Batrachomyomachia*, or *The Battle of Frogs and Mice*. This work parodies the ancient heroic epics with a battle fought between these two species of small animals. Eventually, the frogs begin struggling against the forces of the mice, and the gods dispatch a large group of crabs to help the losing frogs. In this instance, this is a reference to the future war between Mr. Slope and Mr. Arabin and the argument of words and actions which will ensue as a result. [MD 2005]

- source: *The New Century: Classical Handbook*. Ed. Catherine B. Avery. New York: Appleton-Century-Crofts, 1972.

### **the angers of Agamemnon and Achilles**

- Homer's *Iliad* begins with a quarrel between these two men; Agamemnon is the commander of the Greek forces fighting in the Trojan War, and Achilles is the most powerful Greek warrior. They get into an argument over two captured maidens, and Achilles turns the argument into an all-out refusal to work with Agamemnon. [MD 2005]

- source: Homer, *Iliad* 1

## Chapter 15 – The Widow's Suitors

### **sophistry**

- In English, *sophistry* is used to refer to an argument that, though persuasive, is actually false. Trollope tries to convince his audience that Mr. Slope is not entirely bad. Mr. Slope simply has a strong devotion to his concept of religion and a high opinion of himself. This mix leads him to thinking that actions which are good for his advancement are also good for his church. Trollope describes this argument as sophistry because it uses a form of logic that sounds appealing but is merely deceptive. The Greek sophists were traveling teachers and philosophers. Some sophists are presented as believing that there existed no certain truth but that all truth is only opinion, a stance refuted by Socrates and his students. [TH 2005]

- source: OED

## Chapter 16 – Baby Worship

### **object of idolatry**

- By referring to Eleanor's baby as an object of her idolatry, Trollope compares him to a "pagan" (i.e. Classical) god. [JC 2005]

**fields of asphodel**

- Trollope compares the company of Eleanor and Signora Neroni, making it quite obvious that Eleanor's company is the more pleasurable. Madeline's company is "like falling into a pit," while being with Eleanor is like walking through pleasant fields of asphodel found in the underworld. Asphodel in the underworld is mentioned in book 24 of Homer's *Odyssey*. [JC 2005]
- source: Homer, *Odyssey* 24.13

**Mrs. Quiverful, supplicant**

- "...[Mrs. Quiverful] had all but embraced the knees of her patroness and had promised that the prayers of fourteen unprovided babes...should be put up to heaven ...." The image of a supplicant embracing the knees of the patron is a very Classical one. Compare Thetis' supplication of Zeus in book 1 of Homer's *Iliad*. [JC 2005]
- source: Homer, *Iliad* 1.500-502

**Rome was not built in a day**

- Though this is a common saying, it clearly recalls the long history of the rise of ancient Rome. [JC 2005]
- Here, Slope's use of the proverb discordantly likens his pursuit of Eleanor to the building of the great city and its empire. [RR 2011]

Chapter 17 – Who Shall Be Cock of the Walk?

(No uses of Classics identified.)

Chapter 18 – The Widow's Persecution**magnanimity**

- Comes from the Latin word *magnanimitas*, "greatness of soul." Although this word in English now describes a person's great compassion or generosity, Trollope uses its more literal meaning to denote the great-spirited Mrs. Proudie. It is cited by the OED as having occurred in English as early as 1340. [MD & RR 2005]

Chapter 19 – Barchester by Moonlight**Stoics**

- Trollope describes the Stanhopes' reaction to unhappy times. They seem almost unphased by any tragedy or loss. He says of their disposition: "if not stoical, (it) answered the end at which the stoics aimed." Stoicism was a Greco-Roman philosophy founded in Athens by Zeno. It was popular from 300 BCE to 300 CE. Stoic ethics

discouraged attachment to material things and displays of emotion. Stoics were not supposed to react out of anger or passion but were expected to act in accordance with reason. Although Trollope does not consider the Stanhopes to be true Stoics, he calls upon the Classical Stoics for a characterization of the Stanhope family. When adverse circumstances strike, the Stanhope family does not act as though anything has happened at all. Instead they continue as before. However, unlike the ancient Stoics, they are definitely worldly. [TH 2005]

- source: OCD

### **the chaste goddess**

- This reference is likely referring to Artemis. Selene was the Greek personification of the moon. Although she was certainly not chaste, some Classical authors did often confuse her with the virgin goddess Artemis who came at times to personify the moon, as well. It is likely that Trollope is making the same link in describing the moon as a chaste goddess. Charlotte is thinking that the chaste moon will doubtlessly (if somewhat ironically) aid her cause by sparking romance between Ethelbert and Eleanor. Charlotte is hoping that a moonlight stroll will bring the two closer together. [TH & RR 2005]

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

## Chapter 20 – Mr. Arabin

### **inauspicious**

- This Latinate word meaning “unlucky” or “unfavorable” is an adjective which comes from the Latin noun *auspicium* which referred to bird divination. Something *auspicious* would have been a favorable omen from the birds. The *in-* prefix of course negates the word. [JC 2005]

### **Labor vincit omnia improbus**

- “Persistent work conquers all things.” This comes from book 1 of Vergil’s *Georgics*. Trollope uses this quotation to describe how Mr. Arabin has gotten to his current position. [JC 2005]

- source: Vergil, *Georgics* 1.145-146

### **Greek accents**

- “[Mr. Arabin laughed] down a species of pedantry which, at the age of twenty-three, leaves no room in a man’s mind for graver subjects than conic sections or Greek accents.” This mention of Greek accents refers to the practice of learning the fine points of Greek accentuation at the university. [JC 2005]

**saturnine**

- This word means “melancholy” or “sullen” according to the *American Heritage Dictionary*. This comes from the astrological influence that the planet Saturn was thought to have on people’s temperaments. The planet itself is named after the Roman god Saturn, who was the god of agriculture. [JC 2005]

**sixteen implicitly acceded to the dictum of seventeen**

- Here Trollope pokes gentle fun at the triviality of the Misses Grantly by employing a Latinate word (*dictum*) where such high language is obviously (obvious to the reader and to himself, that is) not necessary. The difference of a year is a great one when a person is of such a young age, so what the elder sister said would certainly have had all the authority of a formal proclamation as the girls saw it. [JC 2005]

**Reverend Augustus Green**

- The name Augustus recalls the first Roman emperor, Augustus Caesar. It is no wonder (and perhaps a source of amusement) that Augustus Green, who comes from such a wealthy family that he is able to “devote the whole proceeds of his curacy to violet gloves and unexceptionable neck ties” would have been named after such high-status Classical figure. [JC & RR 2005]

**Stoicism, modern and ancient**

- Stoicism was a philosophy started in ancient Greece which held that nothing external was important, and so should be considered with indifference. Wealth and poverty were equally unimportant and were to be held with equal indifference. The philosopher Zeno was considered one of Stoicism’s main founders. The “modern stoicism” to which Trollope refers is that which inspired Mr. Arabin (in his younger days) to give up the types of things that would have made his life comfortable, such as a wife and family. It is the belief “that joy and sorrow were matters which here should be held as perfectly indifferent” because all that matters is the afterlife. Trollope rejects both forms of Stoicism as “an outrage on human nature.” It was wrong of Mr. Arabin to preach that joy and sorrow should be taken with indifference because “these things were not indifferent to him.” They are no more indifferent to Mr. Arabin than to anyone else, which is why such Stoicism “can find no believing pupils and no true teachers.” [JC 2005]

## Chapter 21 – St. Ewold’s Parsonage

### **A pagan, too, with his multiplicity of gods**

- Eleanor has rebuked Mr. Arabin for quarreling with men of his own church. Arabin goes on to point out that a Muslim would likely make the same rebuke to him for disagreeing with Catholic doctrine. Then Arabin says that a pagan would allow even less cause for disagreement between a Muslim and a Christian, seeing as they both have only one God where pagans have many. In Classical Latin, *paganus* merely gives the sense of “rustic, rural,” with a later connotation of “not enrolled in the military.” Since early Christians referred to themselves as soldiers in the army of Christ, someone by contrast not “in the army” would be *paganus*, a non-believer in Christianity, and thus probably a follower of the pre-Christian Roman polytheistic traditions. Perhaps Trollope is using a very subtle means to comment on his own views of Church dissensions, that since the differences would be so slight as to be unimportant to Classical pagans, Trollope himself finds them a bit tiresome. [JM 2005]

- source: OED

### **to thunder forth accusations**

- Mr. Arabin is speaking to Eleanor about contention between factions of Christianity, and he goes on to say that it is easy to condemn others as politicians and newspaper-writers do. This mention of newspaper-writers might be referring to *The Jupiter* and its tendency to fire off media “thunderbolts.” Trollope has established a long-running comparison between this newspaper and the king of the Roman gods, Jupiter, and between the articles in the paper and the lightning or thunder bolts of the god, with which he strikes his enemies. It is as Arabin is saying; newspapers have complete power to vilify someone, a power that Trollope plays up as godlike. [JM 2005]

## Chapter 22 – The Thornes of Ullathorne

### **as men who have Sophocles at their fingers’ end regard those who know nothing of Greek**

- Trollope uses a simile here to describe the extreme emphasis which Mr. Thorne places on people’s family history. He is said to view individuals of less noble blood in a condescending manner much like highly educated people (who would be able to read and understand Sophocles, a Greek tragic playwright) might look down on and even pity those with less education. [MD 2005]

- Trollope here likens two expressions of cultural clout: that coming from birth, and that coming from a Classical education. [RR 2011]

**genuine as ichor**

- Ichor is described in Homer's *Iliad* as the immortal blood of the gods. Mr. Thorne is here likening the blood of his family to the blood of the gods, comparing his nobility to that of a separate, higher race of beings. [MD 2005]

- source: Homer, *Iliad*, 5.339-340

**fifty-three Trojans**

- Trollope here refers to fifty-three members of the British Parliament, who are unflinchingly stubborn, as Trojans. I think that this is a reference to the warriors of the ancient city of Troy who fought the invading Greeks up until the very end. [MD 2005]

**Eleusinian mysteries**

- Eleusis, a city in Attica, was the site of these religious rites performed by the ancient Greeks. We know that the initiates were honoring the Greek goddess Demeter, but less is known about the procedures themselves. *The Homeric Hymn to Demeter* provides a mythological explanation for the foundation of the rites. [MD 2005]

- sources: *The Homeric Hymn to Demeter* and *The Meridian Handbook of Classical Mythology*

**palladium**

- According to the OED, this word refers to a statue of the Greek goddess Athena, specifically the one which guarded the city of Troy because she was the patron goddess of the Trojan people. When this statue was stolen, Troy fell, and that is what Trollope is referring to here. When free trade opened up in England and the Corn Laws were repealed in 1846 by a member of the Tory party, Mr. Thorne felt betrayed by his own political party, the only ones he believed would uphold his views. Free trade and the Corn Laws, then, were Mr. Thorne's own personal palladium, which he believed had helped stabilize England and sustain it from economic ruin. [MD 2005]

**the feeling of Cato**

- Marcus Porcius Cato (95-46 BCE) was a Roman politician who became involved in the civil war between Julius Caesar and Pompey. In 52 BCE, he resigned his position as praetor and supported Pompey's election as sole consul. In the war, he served in Sicily and Asia, and after the conflict went to Africa to placate many of Pompey's supporters. In April 46 BCE Cato committed suicide rather than accept a pardon from Caesar. He became a martyr with this act and was highly respected for it; therefore, he was an inspiration to many later political martyrs, and this is the context in which Trollope uses his name. [MD 2005]

- source: OCD

### **St. Augustine**

- A reference to St. Augustine, first a priest and later a bishop, who lived during the fourth and fifth centuries CE. St. Augustine was a very popular Christian writer, who wrote such works as the *Confessiones* (*Confessions*) and *De Civitate Dei* (*The City of God*), which would influence Christian doctrine for centuries. [MD 2005]

### **Miss Thorne armed for battle**

- This scene may humorously recall the depiction of Hera in Homer's *Iliad* when she dresses up in order to seduce Zeus. Although Hera is not actually readying herself to fight, her toilette is presented as equivalent to men's preparations for battle; her clothing and jewelry is equal to their armor and weapons. Trollope describes Miss Thorne, after she is dressed, as being "armed" head-to-foot, as though she herself was getting ready to fight, though her battle is one of hospitality rather than one of seduction. Trollope also compares twenty-nine of Miss Ullathorne's skirts to twenty-nine shields of Scottish heroes and describes them as being just as protective. [MD & RR 2005]

- source: Homer, *Iliad*, 14.166-186

### **the ruins of the Colosseum**

- The Colosseum was a massive structure built in Rome by the Flavian emperors (begun by Vespasian and finished under his son Titus) and was used to house gladiatorial games and other contests. The worldwide popularity of the now somewhat debilitated structure is what Trollope is referring to here, and it is mentioned alongside the names of other famous landmarks. [MD 2005]

### **fawns, nymphs, satyrs, and a whole tribe of Pan's followers**

- Pan is the god of shepherds and their flocks, and he has the legs and horns of a goat himself. Myth has him living in the mountains, dancing, singing, and playing his pipes with the nymphs who were his companions. Pan is often grouped with satyrs in Classical depictions, and this is a result of their similar physical appearances. [MD 2005]

- source: *The Meridian Handbook of Classical Mythology*

### **fawns and satyrs**

- A continuation of the above.

Chapter 23 – Mr. Arabin Reads Himself In at St. Ewold’s

**incipient masticator**

- Johnny Bold is cutting teeth. Using such elevated, Latinate language to describe this event allows Trollope simultaneously to suggest the grandness of the event from the perspective of Johnny’s mother and Miss Thorne and to poke gentle fun at it. [TH & RR 2005]

**naiads and dryads**

- Mr. Arabin explains to Mrs. Bold the difference between naiads and dryads and talks of other Classical subjects. Given the education of Mr. Arabin, it is appropriate to his character to talk of such things, but—in addition—the inclusion of various types of nymphs somewhat foreshadows the blooming romantic relationship developing between the two. [TH 2005]

Chapter 24 – Mr. Slope Manages Matters Very Cleverly at Puddingdale

**clouded brow**

- “Could she have seen his brow once clouded, she might have learnt to love him.” This is said of Eleanor Bold regarding Mr. Arabin after they have spent three weeks in each other’s company, but neither is in love with the other. 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. Eleanor needs to see a cloud on Mr. Arabin’s brow to ensure that he can feel passion in some form or other. [RR & JC 2005]

- source: Horace, *Epistles* 1.18.94

**factotum**

- The word *factotum* comes from a combination of the Latin words *fac* (which is the imperative form of *facere*, which means “to do” or “to make”) and *totum* (meaning “the whole”). Therefore it is literally a person who is a “do-everything.” In Mr. Slope’s case, he is in a position where he must “do everything” that Mrs. Proudie commands. He is dissatisfied with this position and begins his escape from it by acting against her on the nomination of the warden of Hiram’s Hospital (he supports Mr. Harding while Mrs. Proudie supports Mr. Quiverful). [JC 2005]

**slip between cup and lip**

- This saying 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. [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

## Chapter 25 – Fourteen Arguments in Favour of Mr. Quiverful’s Claims

### **Medea and her children**

- An odd reference; Medea ends up killing her two children by the Argonaut Jason, whom she marries after helping him win the Golden Fleece and flee from Colchis. Euripides presents Medea as wildly despairing of Jason’s infidelity and all the things she gave up to follow him (such as a place in her country and her father’s household), and then, after having been offered sanctuary by a king, she decides to kill her children rather than allow her deserting husband to have the benefit of them. Mrs. Quiverful would not stoop to killing her children, but she is as scheming as Medea was, and has the same habit of appealing to authorities for mercy, as Medea appealed to King Creon and King Aegeus. However, it should be pointed out that the two women’s motivation is very different: Medea is concerned most with her own dishonor at the hands of her husband, while Mrs. Quiverful’s main worry is honestly the welfare of her large family. [JM 2005]

- source: Euripides, *Medea*

### **under the rose**

- Translated directly from Latin *sub rosa*, an idiomatic way of saying “secretly, clandestinely,” stemming from the Roman practice of hanging a rose as a symbol of secrecy. Cupid, the child of Venus, the goddess of love, used a rose to bribe the god of silence so that he would keep silent on the matter of Venus’ love affairs. Hence it became a symbol of secrecy, and was sculpted into the ceilings of banquet halls, and much later placed above confessionals. [JM 2005]

- sources: AHD and *Brewer’s Dictionary of Phrase and Fable*

### **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. Trollope describes one of Mrs. Proudie’s house-servants this way, but as he never speaks that we hear of, it seems less than apt. Trollope could be using *sesquipedalian* to refer to the man’s greater than average height. In Chapter 3 of *Barchester Towers*, one of Mrs. Proudie’s attendants is described as “a six-foot hero.” [JM & RR 2005]

- sources: OED and Horace, *Ars Poetica* 97

### **Triumph sat throned upon her brow**

- Trollope here treats Triumph as almost a divine entity, in a very Roman manner; Mrs. Proudie’s expression shows triumph, perhaps almost as though she herself is Triumph. As often, Trollope is aggrandizing something trivial (in this case, a marital squabble between the bishop and his wife, in which she emerges the victor) by means of a Classical reference. [JM 2005]

### **patroness**

- Such wording may recall ancient Roman patron/client relationships, though the British had developed their own system of patronage—in which case, we might be invited to see a continuity between practices. [RR 2011]

### **Theseus and an Amazon**

- Theseus was a hero-king in Greek myth, well-known for many adventures. One of these was the capture of an Amazon bride, Hippolyta, while he was fighting the Amazons with Heracles. He sired a child with her, and she died soon after. Trollope compares an ideally meek woman to the more aggressive, Amazonian woman Mrs. Quiverful is about to become. [JM 2005]

- source: OCD

### **Priam’s curtain**

- Trollope quotes from Shakespeare’s *Henry IV Part 2*. Priam was the king of Troy and the father of Hector, who fought Achilles during the Trojan War. He also had numerous children, making him apt for comparison with Mr. Quiverful. [JM 2005]

- source: William Shakespeare, *Henry IV Part 2* 1.1.72

## Chapter 26 – Mrs. Proudie Wrestles and Gets a Fall

### **divine anger**

- The “divine” anger of Mrs. Proudie is reminiscent of Hera’s anger described by Zeus in the *Iliad*. Hera becomes upset when she thinks that her husband, Zeus, takes the side of the Trojans in the Greek War, instead of her side with the Greeks. Mrs. Proudie is upset that her husband the bishop seems to have taken Mr. Slope’s side in their small war.

[MD 2005]

- source: Homer, *Iliad* 1.518-521

### **As Achilles warmed at the sight of his armor...**

- Achilles is a hero in Homer’s *Iliad*, who is famous for his superiority on the battlefield, but also for his immense anger. This Classical reference refers to a passage in book 19 of Homer’s *Iliad*. Achilles is upset about the death of his close friend Patroclus, and while he is grieving, his mother brings him arms made by the immortal god Hephaestus so that he may avenge his friend. At the sight of the weapons, Achilles’ anger flares up as he anticipates avenging the death of his friend. In a similar way, Mrs. Proudie becomes energized when she sees her own weapons which she can use in her war against Mr. Slope for control of her husband. When she looks upon the pillow of their bed, Mrs. Proudie knows that she will be able to convince the bishop to do what she wants as soon as he goes to bed. [MD 2005]

- source: Homer, *Iliad*, 19.15-20

### **nolo episcopari**

- A Latin phrase meaning “I do not wish to be bishop.” This is the appropriate response with which an individual should reply if he is offered the position of bishop in the church, even if he wishes to accept it. Trollope implies here that any other person, besides Bishop Proudie, would probably not want to be the bishop if he had to deal with Mrs. Proudie and her constant meddling; thus, this person would actually mean *nolo episcopari* when saying the phrase. [MD 2005]

## Chapter 27 – A Love Scene

### **two strings to Cupid’s bow**

- Cupid is the God who makes mortals fall in and out of love. In this case Cupid’s arrows have sparked two attractions rather than just one. [TH 2005]

### **second book of Euclid**

- Euclid was a Greek mathematician. Euclid's second book is a book of geometry that was likely used in education during the 19th century. [TH 2005]

### **Venus and her Adonis**

- Adonis was a god of fertility and vegetation. He was also famous as one of Venus' lovers. According to Ovid, Venus fell in love with Adonis when he was a young man. Adonis was an avid hunter, and Venus warned him against hunting boars—but he didn't listen. In the end he was killed by a boar while hunting. Madeline enjoys having men at her feet. She is trying to control Mr. Slope as though it were all a game. Trollope describes her behavior around Mr. Slope as being “graceful as a couchant goddess, and, moreover, as self-possessed as Venus must have been when courting Adonis.” Madeline enjoys having power over men. Venus is the goddess of love and, much like Madeline, she is often depicted manipulating men's passions. The comparison with Venus courting Adonis adds to Madeline's exotic and over-the-top persona. [TH 2005]

- sources: Ovid, *Metamorphoses*, 10.519-739 and *Cassell's Dictionary of Classical Mythology*

### **Dido and Cleopatra**

- Madeline has an interesting conversation with Mr. Slope when she compares Dido and Cleopatra. In Vergil's *Aeneid*, Dido is the founder of Carthage and a lover of Aeneas. Dido's sister builds a pyre for her to burn all reminders of Aeneas after he abandons her, but instead Dido kills herself using Aeneas' sword and hurls herself onto the pyre. Cleopatra was the lover of Julius Caesar and later Marc Antony. She sailed her fleet with Marc Antony into battle against Octavian. In this reference, Mr. Slope introduces the name of Dido presumably because he wants it to convey some romantic notions, but Madeline counters by naming another North African woman, Cleopatra. Madeline favors Cleopatra on the grounds that she, unlike Dido, insisted on bringing out her ships and going with her man. (Although Madeline faults Dido for mixing “love and business,” Cleopatra could be as guilty as Dido of that charge.) Mr. Slope's mention of Dido may merit a bit more consideration. He claims that he does not throw away Madeline's letters, but rather has them “burnt on a pyre, as Dido was of old.” Madeline's letters may be analogous to the reminders of Aeneas out of which Dido's pyre is built—Mr. Slope's reference thus casts Madeline in the role of Aeneas and himself in the role of Dido. [TH & RR 2005]

- source: Vergil, *Aeneid* 4.630-705

### **Nemesis**

- Madeline says, “Never mind love. After all, what is it? The dream of a few weeks. That is all its joy. The disappointment of a life is its Nemesis.” Nemesis is a force of divine vengeance. She punishes mortals for pride and law-breaking and also presided over good and bad fortune. Perhaps Madeline is saying that love is a sort of pride so outrageous that Nemesis is right to destroy such happiness. [TH 2005]

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

### **Troilus and Cressida**

- This reference is tied in with that of Nemesis (above). Troilus is the son of Priam who is killed by Achilles during the Trojan War. He is described in the *Iliad* as a warrior charioteer. In a later medieval rendition, Achilles kills Troilus over the love Troilus feels for Cressida (Chryseis). This is used as an example demonstrating that love meets retribution. The reference to Cressida a few lines down (saying all women are not Cressidas) is related to post-antique versions of the story (such as the play by Shakespeare). In Shakespeare’s play, Cressida betrays Troilus. [TH & RR 2005]

- sources: Homer, *Iliad* 24.257

William Shakespeare, *Troilus and Cressida*

*Cassell’s Dictionary of Classical Mythology*

## Chapter 28 – Mrs. Bold is Entertained by Dr. and Mrs. Grantly at Plumstead

### **particeps criminis**

- Latin, “partner of crime.” [JC 2005]

### **Lucretia and Tarquin**

- Mr. Harding’s fondness for his daughter overrides his distaste for the wedding of Eleanor and Mr. Slope which Mr. Harding believes is imminent. Eleanor is here likened to Lucretia, a paragon of Roman female virtue, who commits suicide in the presence of her husband and her father after being raped by Sextus Tarquinius, the son of the Roman king Tarquinius Superbus. In Livy’s account, Lucretia’s father and husband try to persuade her that she is not at fault for Sextus’ violation of her body. Livy’s Lucretia dies by her own choice. Perhaps Trollope here conflates the story of Lucretia with that of Verginia, a Roman maiden whose father Verginius kills her to keep her free from the machinations of the decemvir Appius. At the outset of his account of Verginia, Livy himself acknowledges similarities between the stories of Lucretia and Verginia. Mr. Harding would not have the heart of a Roman father like Verginius. [RR 2005]

- source: Livy, *History of Rome* 1.57-59 and 3.44-48

### Chapter 29 – A Serious Interview

#### **Mercury**

- This is a description of Mr. Harding and the role which he plays while mediating between his two daughters, Eleanor Harding and Mrs. Grantly. He is portrayed as Mercury, who was the Roman messenger god and the son of Jupiter. Mercury's duties consisted primarily of delivering messages, which were often from his father Jupiter, to other gods and goddesses as well as to humans on earth. The effect of calling Mr. Harding *Mercury* is that it makes us think of him as being at his daughters' disposal and that it is his main duty to relay messages between the two women. Of course, Mr. Harding has many more duties which he has to perform as the rector of St. Cuthbert's than managing affairs between his two daughters, so this reference can be viewed humorously. [MD 2005]

#### **tragic muse**

- In Greek mythology the Muses are the nine daughters of Mnemosyne (Memory) and Zeus, and they provide poetic inspiration. Here, Trollope maintains that because he does not have the patronage of the tragic Muse he cannot truly describe Eleanor's face when Dr. Grantly talks of her as the future Mrs. Slope. [RR 2005]

### Chapter 30 – Another Love Scene

(No uses of Classics identified.)

### Chapter 31 – The Bishop's Library

(No uses of Classics identified.)

### Chapter 32 – A New Candidate for Ecclesiastical Honours

#### **Mercuries**

- Mercury is the messenger god on Olympus. His name is often used as a synonym for messengers, as Trollope has Mr. Slope use it in his letter to Tom Towers here. [JC 2005]

### Chapter 33 – Mrs. Proudie Victrix

#### **Victrix**

- In the title of this chapter, we can see a Latin word, *victrix*, which means "conqueress" or "female victor." This title refers to the unofficial war which has existed between Mrs. Proudie and Mr. Slope over the ultimate authority to govern Bishop Proudie. We can therefore infer that she has already won or is about to win this war, and will therefore

effectively be ruling behind the scenes. Cited as being used in English as early as 1651 by the OED. [MD 2005]

### **Mrs. Proudie as the Medea of Barchester**

- This is a comparison between Mrs. Proudie and Medea from Greek mythology. Medea falls in love with and marries Jason of the Argonauts; however, after several years he wants to marry the daughter of the King of Corinth. Medea is so enraged that she sends a fatal gift to the princess which burns her alive. Medea then proceeds to kill her own children and flee to Athens. The legendary vindictiveness and ferocity which is associated with Medea is attributed here to Mrs. Proudie, who is described as being harsh enough to eat Mr. Slope for interfering in her ecclesiastical affairs. [MD 2005]

- source: Euripides, *Medea*

## Chapter 34 – Oxford – The Master and Tutor of Lazarus

### **Fate**

- Trollope here treats the concept of fate in a Classical manner as a deity, with a capitalized name. Mr. Harding has made up his mind to relinquish any idea of going back to his comfortable job at the hospital; he will instead take whatever comes to him, and stay in his little room in Barchester. [JM 2005]

### **deus ex machina**

- Latin, “god from the machine,” meaning the device used to suspend gods over the stage during Greek plays; comes to mean an unexpected yet providential circumstance that solves a problem. Dr. Gwynne is potentially the *deus ex machine* who can act against Slope and save Barchester from his actions, yet he may not be able to act in this capacity because “the avenging god is laid up with the gout.” Dr. Gwynne is unfit for this battle, and thus may not be able to serve as the *deus ex machina*. [JM 2005]

- source: OED

### **status quo**

- Latin, “state in which,” the currently accepted way of doing things. [JM 2005]

### **alma mater**

- Latin, “nourishing mother.” This phrase was used to refer to several Roman goddesses, especially Cybele and Ceres, and has been used in English to refer to schools or universities that act almost as mothers to their students and alumni. [JM 2005]

## Chapter 35 – Miss Thorne’s Fête Champêtre

### **sub dio**

- *sub dio* is a Latin phrase meaning “under the open sky.” Here it is used to describe the banquet at Ullathorne. The lower classes were placed outside the main house. They were fed *sub dio*. [TH 2005]

- source: OED

### **Mark Antony**

- Mark Antony was a military commander under Julius Caesar. He was promoted until finally reaching the rank of consul. After Julius Caesar was assassinated by members of the Roman senate, Mark Antony, still consul, claimed the authority of Caesar’s final papers to increase his own power and rally the people against Caesar’s assassins. Soon Octavian, Julius Caesar’s adopted son, became a rival of Mark Antony. Octavian’s forces defeated Mark Antony and Cleopatra in the naval battle of Actium, and Mark Antony and Cleopatra committed suicide thereafter. It is somewhat humorous to see Mr. Thorne’s horse being given this name. Perhaps it is an example of how Classics can be a plaything for the elite of Trollope’s time. [TH 2005]

- source: OCD

## Chapter 36 – Ullathorne Sports – Act I

### **quid pro quo**

- Literally “something for something” in Latin. Here Trollope is discussing the laborious effort that people go through in the name of entertaining. He suggests that the venture is somewhat useless as neither party (the host nor the guest) seems to enjoy the entertainment, so rather than *quid pro quo* in this case, there seems to be great effort for nothing. [JC 2005]

### **an elysium of servants**

- Elysium is the section of the underworld set aside for the especially fortunate people. Many heroes and other mortals beloved of the gods are sent to rest there. Trollope uses this word somewhat satirically here, making the possession of livery servants into something much greater than it is. [JC 2005]

### **Augustus Lookaloft**

- The Lookalofts are part of the tenantry of Ullathorne who, as their name suggests, think themselves of much higher status than the rest of the tenantry. It is fitting then, that they would name their eldest son after one of the great Roman emperors. [JC 2005]

- There is humor in the very juxtaposition of the Latin first name and the straightforward English surname—which itself reveals the pretension of the first name. [RR 2011]

### **toxophilites**

- Although never an actual word in ancient Greek, *toxophilites* comes from the Greek *toxon* meaning “bow” and *philos* meaning “lover,” thus a “lover of the bow” or an archer. The OED cites Ascham as the creator of the proper name Toxophilus in the 16th century. Trollope uses *toxophilites* (itself a playful word) in a playful manner, describing the young girls whom Miss Thorne enlists to play at archery at her party. [JC 2005]

### **daughters of Diana**

- Diana (the Greek Artemis) is the goddess of the hunt, and her special weapon is the bow and arrow. “Daughters of Diana” would then be devotees of hers who would also be skilled at archery. Trollope is still being playful here in his depiction of the girls who grudgingly accede to Miss Thorne’s urging to take part in the sports she has prepared for her guests. [JC 2005]

## Chapter 37 – The Signora Neroni, the Countess De Courcy, and Mrs. Proudie Meet Each Other at Ullathorne

### **the mother of the last of the Neros**

- This phrase refers to Madeline Stanhope, whose child (she says) is the last survivor of the ancient blood-line of the Neros. Tiberius Claudius Nero Caesar, who came to be known more commonly as Nero, ruled Rome from 54 to 68 CE. Nero’s reign started off well for the first few years, but he is notorious for chaotic events during the last few years of his reign. After a fire which devastated much of Rome, as well as multiple governing failures on Nero’s part, several Roman generals defected and Nero was forced to flee Rome. He was finally forced to commit suicide and had no known legitimate heir. The claim that Madeline Stanhope is still connected to the Nero family is, of course, ridiculous, and might be a humorous reference to the fact that several Nero imposters showed up in the Greek provinces within twenty years of Nero’s suicide, all claiming to be the man himself. [MD 2005]

- source: OCD

### **the last of the Neros**

- See above.

**like a Hercules, still climbing trees in the Hesperides**

- This is a Shakesporean reference to Hercules' labor to retrieve the golden apples of the Hesperides. Love is compared here to Hercules on this adventure, particularly in respect to his undying spirit to succeed and capture that which he truly wants. [MD 2005]
- source: William Shakespeare, *Love's Labor's Lost* 4.3.359-360

**aetat.**

- This is an abbreviation of the Latin word *aetatis*, which literally means "of age." It is cited by the OED as occurring in the abbreviated form in English as early as 1681. [MD 2005]

**nata**

- See the commentary for Chapter 9.

**Mr. Slope as Charybdis, Bertie Stanhope as Scylla**

- This is an analogy between Slope, Bertie, and Eleanor and several of the dangers which we see in Homer's *Odyssey*. During his travels, Odysseus encounters two monsters, each of which occupies one side of the Strait of Messina between Sicily and Italy, and both of which present very bad options. One of the monsters is Charybdis, creating a whirlpool three times a day which sucks water, ships, and everything else nearby down into the ocean. The other creature is Scylla, who is hideous with twelve feet and six heads. In this Classical reference, Charybdis is likened to Mr. Slope, Scylla is Bertie Stanhope, and Odysseus, his crew, and his ship are Eleanor Harding. In the *Odyssey*, Odysseus sails quickly past Scylla, losing six crew members in the process, but continuing on his journey; he avoids Charybdis altogether. This is also what happens to Eleanor in *Barchester Towers*, in a manner of speaking. She avoids Mr. Slope entirely as far as the topic of marriage is concerned and stays well away from him; he tries to make her ship crash and to stay in one place with him, but he fails. However, she is at least forced to discuss the topic of marriage with Bertie Stanhope, who is a better option than Mr. Slope. In the *Odyssey*, Scylla is a better option, as is Bertie, and although Eleanor still gets hurt by Bertie (as Odysseus loses six men), she does not lose him completely as a friend and still manages to escape (as Odysseus continues on his journey home and doesn't wreck). [MD 2005]
- source: Homer, *Odyssey* 12

Chapter 38 – The Bishop Breakfasts, and the Dean Dies

(No uses of Classics identified.)

## Chapter 39 – The Lookalofts and the Greenacres

### **Stubbs the plasterer in the Ullathorne Elysium**

- This sequence contains one of the more extended uses of Classics in *Barchester Towers*. Stubbs enters the party at what Trollope calls the “Ullathorne **Elysium**.” Elysium is the location in the underworld where divinely favored or virtuous people entered after their deaths. It is a location characterized by bliss and enjoyment. Having entered into such a heavenly space, Stubbs proceeds to whisper soft nothings into the ear of a young lady. Trollope refers to her as a **forest nymph** and a **dryad**. The image of the nymph is used by Trollope to show an innocent and playful flirtation. Before the food (which is referred to as **ambrosia** and **nectar**, the food of the gods) is served, Stubbs is discovered by the rural potentate Mr. Plomacy. He directs him to exit the gate on the basis that Stubbs is a city-dweller. He is not a resident of the countryside and thus not invited to the party. Mr. Barell, the coachman who should catch anyone sneaking into the party uninvited, is then referred to as a false **Cerberus**. Cerberus is the beast under the control of Hades (in this case Mr. Plomacy). Cerberus guards the gates into the underworld against the intrusion of the living. Just when it seems Mr. Plomacy is about to expel Stubbs, Mr. Greenacre enters onto the scene. He is called the **Goddess Mercy** by Trollope. Much like the ending to a Greek play, a divinity descends to resolve the conflict in this episode of *Barchester Towers*. In a humorous fashion Trollope plays with the character of Mr. Greenacre by relating him to a female character from Classical mythology. Such playfulness helps deflate the tension of the story. The use of so many Classical references in this passage adds to the satire. It can seem as though the events are monumental in scope or earth-shaking with gods and goddesses and multi-headed beasts entering onto the scene. However, it is merely a minor altercation at a party attended by tenants of the Thorne family. The participants are humble tenants and journeymen, not great pillars of the universe. Stubbs is raised to the level of a hero defying the gods, like Heracles, who himself fooled Cerberus, and Mr. Plomacy becomes a ruler of his domain and observer alert to anything which might cast his domain into disorder. The exaggerated treatment of the scene highlights the triviality of the events. [TH 2005]

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

## Chapter 40 – Ullathorne Sports – Act II

### **assistance of Bacchus**

- Bacchus is the Roman god of wine, whom Mr. Slope has “called in” by drinking in order to make himself bold enough to propose to Eleanor. [JC 2005]

### **the wrath of Mr. Slope**

- “But how shall I sing the divine wrath of Mr. Slope, or how to invoke the tragic muse to describe the rage which swelled the celestial bosom of the bishop’s chaplain?” Here Trollope openly employs a mock-epic style to poke fun at Mr. Slope, who is angry at Eleanor for having boxed him on the ear. This passage is a clear echo of the opening of an epic. Compare with the opening lines of Homer’s *Iliad*: “Sing, goddess, the wrath of Achilles...” Also compare this question posed in the opening section of Vergil’s *Aeneid*: “Are there such great feelings of anger in celestial minds?” [JC 2005]
- sources: Homer, *Iliad* 1.1 and Vergil, *Aeneid* 1.11

### **modern fiction’s low-heeled buskin**

- Actors in tragedies often wore a type of high-heeled shoe called a buskin (the Greek word is *kothurnos*); by metonymy, the buskin came to represent the entire genre of tragedy. Trollope explains his inability to write of Mr. Slope’s rage as due to the fact that his vehicle is not as high an art-form. Thus its low-heeled buskin. [JC 2005]
- Horace uses the buskin as a marker of genre in the *Ars Poetica*. [RR 2011]
- source: Horace, *Ars Poetica* 80 and 280

### **Agamemnon’s veil**

- Trollope here describes an extant ancient wall painting illustrating Agamemnon veiled in grief at the prospect of the sacrifice of his daughter. An extended analogy between the Iphigenia story and Eleanor’s crisis involving John Bold is made in *The Warden*. [JC 2005]

### **punishing the rebellious winds**

- This is a reference to an episode in Virgil’s *Aeneid*, in which Juno persuades Aeolus to incite the winds in order to crash Aeneas’ ships. When Neptune realizes what is happening, he becomes angry with the winds and makes them stop. [JC 2005]
- source: Vergil, *Aeneid* 1.50-156

### **pains and punishments of Hades**

- Mr. Slope is thinking of the less pleasant parts of Hades. While the underworld does contain Elysium, to which Trollope makes frequent references, it also contains the place where the evil are punished, which is the place to which Mr. Slope would like to send Eleanor after she has so gravely insulted him. [JC 2005]

### **Mr. Thorne’s laurels**

- Mr. Slope changes from thinking of underworld punishments to thinking of earthly punishments that he could inflict on Eleanor while alive. He is so keen on the tactic of

preaching a sermon directed at her that he has begun considering the obstacles. The first of these obstacles is Mr. Thorne's high status, which is represented figuratively through his laurels. In ancient Rome laurel wreaths were given as prizes to those who excelled in contests, but were also worn by people of note, including members of the government. [JC 2005]

### **Fortune favoured him**

- Trollope follows the lead of the ancients by personifying Fortune and making her into an anthropomorphic deity. [JC 2005]

- Perhaps there is an echo here of the Latin proverb, "Fortune favors the brave/bold." Mr. Slope has been bold (if misguided) in approaching Eleanor. Fortune did not yield him the ultimate prize of Eleanor's hand in marriage, but it at least favored him by keeping him out of sight as he recovers from Eleanor's slap in the face. [RR 2011]

- source: Terence, *Phormio* 203 and Vergil, *Aeneid* 10.284

## Chapter 41 – Mrs. Bold Confides Her Sorrow to Her Friend Miss Stanhope

### **Pegasus**

- In this allusion, Bertie Stanhope is being likened to the mythological winged horse Pegasus, which is famous in ancient Greek mythology for aiding Bellerophon in his fight against the Chimera. Charlotte Stanhope plans on making her brother, Bertie, the Pegasus who will help Eleanor out of her present social predicament. Mr. Slope has just asked Eleanor to marry him, and she refused; however, they had ridden together in the same carriage on the way to the Thorne's party, and Eleanor certainly doesn't want to have to ride home with him in the same vehicle. Bertie is going to help arrange another ride home for Eleanor, and in Charlotte's plan, will himself ride home in a carriage with her. [MD 2005]

### **be-sirened**

- This is a reference to the Sirens, who make an appearance in Homer's *Odyssey*. The Sirens are creatures with beautiful voices, but they attempt to call men to their ruin and death. Madeline Stanhope is very Siren-like in the fact that she likes to flirt with multiple men, drawing them in, and then when they have fallen in love, dropping them and letting them crash by themselves. This is precisely what she has already done to Mr. Slope and is now doing to Mr. Arabin as well. [MD 2005]

- source: Homer, *Odyssey* 12

### **Mount Ida, Juno, and the offspring of Venus**

- This is a reference to a beauty contest (held on Mount Ida) between Minerva, Juno, and Venus, of which Paris was the judge. He chose Venus as the most beautiful, making the other two goddesses his enemies in the process; however, he only did this in order to have Venus help him seize Helen as his wife, thereby beginning the Trojan War. Juno continues to persecute Venus' offspring, Aeneas, after the Trojan War has ended. Mr. Slope proposes to Madeline Stanhope that if she had been at this contest, she would have been judged by Paris to be the most beautiful woman of them all, even triumphing over Venus. This flirtation, however, seems to be much too over-the-top for Madeline Stanhope, who respects the less aggressive approach of Mr. Arabin much more than she does that of Mr. Slope. Madeline ultimately helps Mr. Arabin marry his true love, Eleanor Bold, while she helps bring about the downfall of Mr. Slope, who was trying too hard to win her over. [MD 2005]

## Chapter 42 – Ullathorne Sports – Act III

### **libations**

- Usually refers to wine or other drink poured upon the ground to honor a god or gods, but can be used jokingly to refer to alcoholic drinking in general. Trollope is using *libations* here as a humorous expression for drinking; the men's libations had been "moderate" and thus they weren't drunk or rowdy. [JM 2005]  
- source: OED

### **auditor**

- Latin *auditor*, "listener" or "student." Bertie is engaged in talking to a younger man about his travels, and teaching him to smoke cigars; thus the youth is both listener and student to Bertie. [JM 2005]

### **hymeneals**

- From Latin *hymenaeus* and Greek *hymenaios*, "belonging to wedlock, marriage." Hymen is a god charged with presiding over weddings. Bertie is thinking more about his work as a sculptor in Italy than about the marriage to Eleanor which Charlotte is trying to arrange for him. [JM & RR 2005]  
- sources: OED and *The Meridian Handbook of Classical Mythology*

### **a dead lady with a Grecian nose, a bandeau, and an intricate lace veil**

- Bertie Stanhope is mocking the nature of any sculpting commissions he might take in Barchester, saying that at best he would end up making a tomb for some clergyman's

wife in a faux-Greek style of sculpture, posthumously attributing to her a large, straight nose and pulled-back hair as seen on Grecian sculptures. [JM 2005]

**as Dannecker put Ariadne on her lion**

- A contemporary work of sculpture featuring nude Ariadne riding on a large feline, sculpted by Johann Heinrich von Dannecker. Ariadne is the daughter of King Minos of Crete. She agrees to help the hero Theseus get through the labyrinth containing the Minotaur, and she sails with him from her home. Rather than sailing all the way back to Athens with him, however, she is left on an island part-way there, to marry the god Dionysus; varying myths have it that Theseus either abandons her or is commanded to leave her for the god. Dionysus arrives in his panther-drawn chariot to take her as his bride; thus Ariadne is depicted sometimes as riding on a lion or panther. Bertie Stanhope is flirtatiously offering to sculpt Eleanor in her pony-drawn carriage like Ariadne riding the lion, but since he is as half-hearted about his sculpting business as he is about any other sort of real work, this is just an elaborate (and empty) sort of compliment. [JM 2005]

- source: *The Meridian Handbook of Classical Mythology*

**converting “tuum” into “meum”**

- Latin, “your thing” and “my thing” respectively. Eleanor has just realized that her friends the Stanhopes were scheming against her fortune and is made aware for the first time that her money has the ability to attract untrustworthy individuals. [JM 2005]

Chapter 43 – Mr. and Mrs. Quiverful Are Made Happy, Mr. Slope Is Encouraged by the Press

**detur digniori**

- A Latin phrase meaning “Let it be given to the more worthy.” The phrase occurs in the context of Mr. Harding and Mr. Quiverful’s competing claims to the appointment at Hiram’s Hospital. Trollope explains: “There were fourteen of them—fourteen of them living—as Mrs. Quiverful had so powerfully urged in the presence of the bishop’s wife. As long as promotion cometh from any human source, whether north or south, east or west, will not such a claim as this hold good, in spite of all our examination tests, *detur digniori*’s and optimist tendencies? It is fervently to be hoped that it may. Till we can become divine we must be content to be human, lest in our hurry for change we sink to something lower.” As much as the ideal might be that promotions should go to the more worthy, in the case of Mr. Quiverful, need seems as fair a qualification for promotion as any, in Trollope’s opinion. [TH 2005]

**terra firma**

- *Terra firma* is a Latin phrase meaning “solid dry land.” *Terra firma* can also refer to a landed estate. [TH 2005]

- source: OED

**Hiram Redivivus**

- *Redivivus* is a Latin adjective meaning “alive again.” The phrase “Hiram *Redivivus*” simply means that the hospital will be fully operational again. [TH 2005]

- source: OED

**Greek play bishops**

- Editing a Greek play could put a clergyman in line for an appointment as bishop. [TH 2005]

- source: Trollope, *Barchester Towers*. Ed. Robin Gilmour. London: Penguin, 2003, 524.

**virago**

- *Virago* is a Latin term meaning “female warrior.” In English this term means “bold or impudent woman.” It can also be used as a synonym for a scold—that is, a woman with offensive language or who has a habit of scolding her neighbors. Mr. Slope now considers Eleanor a virago because of her reaction to his marriage proposal. [TH 2005]

- source: OED

Chapter 44 – Mrs. Bold at Home**Mary Bold as Mentor**

- Eleanor is reflecting on the fact that her sister-in-law had given her good advice regarding the Stanhopes (i.e., that she should stay away from them), which she had wrongly ignored. Mentor is a character from Homer’s *Odyssey* who was Odysseus’ friend of old. Athena adopts his guise to give Odysseus’ son Telemachus help. It is from this character that we get the English word *mentor* to refer to an advisor. [JC 2005]

- source: Homer, *Odyssey* 2

Chapter 45 – The Stanhopes at Home

(No uses of Classics identified.)

Chapter 46 – Mr. Slope’s Parting Interview with the Signora

**the last of the Neros**

**Julia was ever the favorite name with the ladies of that family  
the interview between Mr. Thorne and the last of the Neros**

- Madeline, in an attempt to aggrandize herself and her nuptial misfortune, immensely plays up her alleged connection to the emperors of ancient Rome via her Italian husband. Her husband’s last name is Neroni, a name similar to that of Nero, the last emperor of the Julio-Claudian dynasty, which produced the most famous rulers of Rome. Nero was indeed the last of his line, as he kicked his pregnant wife to death before she could bear him a child, making it quite improbable that Madeline’s daughter or husband bear any relation, however diluted, to that ancient family, as she frequently claims and as she implies by naming her daughter Julia, a name appearing quite frequently throughout the Julio-Claudian genealogy. [JM 2005]

- source: OCD

**infernal gods**

- The gods of the world below. Slope has just been humiliated by Madeline Stanhope, with whom he was previously infatuated. The experience changes her in his eyes from a heavenly angel to a demonic being. It seems likely that Trollope makes reference more to a Classical idea (of the underworld) than to a Christian one (of hell) in light of Madeline’s frequent self-characterizations as both unreligious and almost a relic of pagan imperial Rome. [JM 2005]

Chapter 47 – The Dean Elect

**Rumour**

- Trollope says that “Rumour, when she has contrived to sound the first note on her trumpet, soon makes a loud peal audible enough.” This is an example of the personification used by Classical authors wherein a thing (victory or passion) that normally has no agency of its own is attributed with human-like or god-like qualities. [TH 2005]

- Rumor (Latin Fama) is personified in Vergil’s *Aeneid*. [RR 2011]

- source: Vergil, *Aeneid* 4.173-177

**to have the cup so near his lips**

- See the commentary for Chapter 24. When Mr. Harding tells the archdeacon that he is intent upon declining a proposed promotion to dean, Trollope says that the archdeacon couldn’t stand “to have the cup so near his lips and to lose the drinking of it.” The

archdeacon would have desired to see Mr. Harding become the new dean but is disappointed after coming so close to having an ally in the deanery. [TH 2005]

#### Chapter 48 – Miss Thorne Shows Her Talent at Match-Making

##### **man-worshipping**

- Again Trollope puts an object of Eleanor's affection into the position of a pagan (i.e. Greco-Roman) god. Instead of her son, it is this time Mr. Arabin, to whom she has just become engaged. For Eleanor's baby worship, see the commentary for Chapter 16. [JC 2005]

#### Chapter 49 – The Beelzebub Colt

(No uses of Classics identified.)

#### Chapter 50 – The Archdeacon Is Satisfied with the State of Affairs

##### **nil admirari**

- Latin, "to be surprised at nothing." The archdeacon is asked by Mr. Harding whether he will be surprised at the coming revelation regarding Eleanor; Dr. Grantly, who still believes her to be in love with Mr. Slope, is surprised when it turns out that she is not, in fact, engaged to him. *Nil admirari* is an attitude advocated by Horace as the best manner of remaining happy, by refusing to marvel at anything. [JM 2005]  
- source: Horace, *Epistles* 1.6.1

#### Chapter 51 – Mr. Slope Bids Farewell to the Palace and Its Inhabitants

##### **facile princeps**

- Mrs. Proudie is referred to as *facile princeps*. It is a Latin phrase literally meaning "easily first." In the conflict between Mrs. Proudie and Mr. Slope over Hiram's Hospital, Mrs. Proudie came out the winner. *Princeps* was one title used by the Roman emperors, including Augustus, who triumphed over Mark Antony in a civil war. Perhaps this title is Mrs. Proudie's reward for being victorious in the civil war she had just fought with Mr. Slope. It could also show that she has proven herself to be her husband's emperor. The phrase gives Mrs. Proudie a prestigious stature that reinforces her presentation as a triumphant victor. [TH 2005]

##### **gods above and below**

- The divinities of Olympus and of the underworld, celestial and chthonic. [RR 2011]

Chapter 52 – The New Dean Takes Possession of the Deanery, and the New Warden of the Hospital

(No uses of Classics identified.)

Chapter 53 – Conclusion

**paean**

- This word comes from ancient Greek *paian* and refers to a song of victory or a song which invoked victory. It was also adapted into Latin as *paean*, and retained the same meaning as a hymn or chant of victory. It is used here to describe Archdeacon Grantly's song of triumph over Mr. Slope, since he has won their battle over religious power in Barchester. This word is cited by the OED as occurring in English literature as early as 1589. [MD 2005]

- The word has a Classical flavor, which can be humorously juxtaposed with its Christian context here. Perhaps it is slightly unseemly for Dr. Grantly to take "pagan" glee in his religious victory? [RR 2011]

**anathema**

- This Greek word, adopted into English, is used here as an exclamation, condemning those people who might disagree with Eleanor Bold's religious views and practices in her new station as the wife of Dean Arabin. [MD 2005]

**Source abbreviations**

AHD : *American Heritage Dictionary*

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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## Commentary on the Uses of Classics in *Doctor Thorne*

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.

*Trollope's Apollo*  
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### Roman Comedy and *Doctor Thorne*

Although there is no specific reference to make an explicit link, part of the plot of *Doctor Thorne* seems to follow the pattern of a Roman comedy. Roman comedy deals in stock characters, one of whom is often a young boy in love, and another of whom is the boy's beloved of questionable social status. By the end of comedies using this device, the girl's heritage is revealed to be respectable, and an impossible marriage becomes possible. In *Doctor Thorne*, nothing changes about Mary's being an illegitimate child, but her inheritance of a fortune allows for a happy ending: her economic status substitutes for her social status by birth.

### Chapter 1 – The Greshams of Greshamsbury

#### **Duke of Omnium**

- With *omnium* translated from the Latin adjective, his title becomes “Duke of All.” Since the duke is first introduced as a sort of generic character rather than a developed one, it is fitting that his name reflects the one thing we know about him: his high status and power. [JC 2005]

#### **Fate**

- Trollope names both Fate and the Duke of Wellington as the two beings most responsible for the passage of the Reform Bill (1832), which divided his fictional Barsetshire into two separate counties: East and West Barsetshire. The personification of Fate here, though not extended, is Classically rooted. Classical literature often portrays Fate, Rumor, Strife and other such phenomena as deities with a great deal of influence over humans and sometimes other deities. This is similar to the way in which Fate (aided by the Duke of Wellington, of course) is able to split Barsetshire into two separate counties. [JC 2005]

### **halcyon days**

- In describing the history of Francis Gresham Sr., Trollope uses the phrase “halcyon days” to refer to the period before his financial troubles had begun, when his father was still alive, his son had just been born, and he served as the member for Bassetshire. The phrase itself, used to refer to a period of tranquility, has a very interesting Classical heritage. Myth recounts that when Ceyx, the husband of Alcyone, drowns to death, his wife is so distraught that she jumps into the ocean to drown herself as well. The gods take pity on her and instead of letting her die, turn the couple into a pair of kingfishers (*alkyōn* in Greek). The gods also stop the winds for a fortnight over the winter solstice, which is the kingfisher’s breeding time. As a result, any period of joyful calm can be referred to as “halcyon days.” [JC 2005]

- source: Ovid, *Metamorphoses* 11.410-748

### **Gresham’s Classical daughters**

- Of Mr. Gresham’s six named daughters, five have names with Classical connections: Selina, Helena, Sophy, Beatrice, and Augusta. Selina may come from the Selene, the Greek name of the moon goddess. Helena is the Latin name for Helen, the mythological character whose abduction starts the Trojan War. Sophy is a shortened form of the name Sophia, which comes from the Greek word for “wisdom.” Béatrice is the French form of the Latin Beatrix which means “one who makes happy or blessed.” Beatrix is perhaps a form of *viatrix* “one who travels,” altered under the influence of the Latin adjective *beatus*, *-a*, *-um*, “happy” or “blessed.” Augusta is a feminine form of the title held by the first Roman emperor and means “venerable.” While most of the girls’ names seem to be rather arbitrary, Augusta’s does seem to have been chosen to suit her personality. She seems to have more of her mother’s De Courcy bearing than any of her other siblings, and certainly has an idea that her blood entitles her to respect. She also has a very Roman attitude towards her engagement with Mr. Moffat, agreeing to it in order to do her duty to her family although she has no particular fondness for her fiancé. [JC 2005]

- source: behindthename.com

### **Venus and Apollo**

- Trollope is discussing the lack of beauty in the De Courcy family. He describes the family as people who are almost above being plain, but who are in possession of no great beauty either. As Venus and Apollo are the two deities most associated with beauty in women and men, respectively, he makes his point by noting that these two deities have had no hand in shaping whatever features the De Courcys have. [JC 2005]

**savages with clubs**

- The guardians of the Gresham estate seem to be figures based on images of Heracles, if they are not meant to be Heracles himself. The mythical hero was often portrayed with a club, and, having existed in a time before Christianity could be thought of as a pagan or “savage.” [JC 2005]

**Doric columns**

- Doric is a simple column style found in early Greek temples. Greek-style columns were (and still are, to some degree) a popular ornament for upper-class homes (as well as government buildings), so it is not surprising that the portal to the Gresham estate would include them. It is significant, however, that they chose to use the simplest style as opposed to the significantly more ornate Ionic or Corinthian columns which one would probably expect to see on the De Courcy estate. See the entry in the commentary for Chapter 19 on the Ionic columns of Gatherum Castle. [JC 2005]

Chapter 2 – Long, Long Ago**Galen**

- Galen was an ancient physician from Pergamum. He was born in 129 CE and likely died in the year 199 CE. He was well educated. He studied in Smyrna and Alexandria before returning to practice medicine in Pergamum. He settled in Rome around the year 161. He served four emperors and wrote numerous treatises on medicine. His knowledge acted as the foundation for subsequent medical learning in the Middle Ages. Galen was a distinguished physician during his time. Dr. Thorne is referred to as a Galen in a somewhat mocking but affectionate way by Trollope. He is no Galen in truth but only a modest country doctor. [TH 2005]

- source: OCD

**ichor**

- Ichor is the blood of the gods in Greek mythology. It is mentioned in book 5 of Homer’s *Iliad* when Aphrodite is wounded in the wrist by Diomedes while she rescues her son, Aeneas. Dr. Thorne has noble blood; his heritage sets him apart from others. For this reason, Trollope uses the word *ichor* in describing his blood. Ichor is also used in reference to the blood of the Ullathorne Thornes in *Barchester Towers* Chapter 22. [TH 2005]

- sources: OED and Homer, *Iliad* 5.339-340

### **Omnium family**

- Dr. Thorne is described as having a purer ichor than the Omnium family. *Omnium* in Latin means “of all people/things.” If we understand *omnium* in its literal Latin sense, Trollope could be covertly saying that Dr. Thorne’s blood is purer than everyone else’s. [TH 2005]

### **Scatcherd, his sister, and Henry Thorne**

- When Mary Scatcherd was supposedly engaged to a respectable tradesman, Roger Scatcherd bragged to his drinking companion, Henry Thorne, that his sister was beautiful and that the marriage suited his ambitions. After such remarks about Mary Scatcherd, Henry Thorne decided to pursue her and even offered marriage. In the end, he left her pregnant and without a husband. In revenge for her being so publicly dishonored, Roger Scatcherd killed Henry Thorne. This story follows a familiar pattern. In his *History of Rome* Livy gives an account of Lucretia, the wife of Collatinus, who was dishonored by Sextus Tarquinius. One night while at a party Collatinus bragged before the assemblage that his wife was more virtuous than all the rest. The men set out to see if this was true. While the other wives of the assembled men were found engaged in parties with acquaintances, Lucretia was found with wool-work and her maids around her. Sextus Tarquinius later returned to Lucretia and through coercion slept with her. She killed herself in front of her husband and family after explaining that Tarquin had forced her to have sex with him. In addition, she exacted a pledge from those present that they take revenge for her on Sextus Tarquinius. Like Lucretia, Mary Scatcherd is dishonored through dishonest means after her quality was established in the presence of a corrupt but prominent man. Both women are then publicly placed in a position of dishonor which leads members of their families to take revenge upon the offending man. Unlike Lucretia, though, Mary is not actually raped but is seduced by promises of marriage. Mary, also, does not go to the extreme of killing herself when faced with potential shame nor does she desire her brother to take out revenge. Instead, Roger Scatcherd does so on his own, and Mary Thorne moves to America. [TH 2005]

- source: Livy, *History of Rome* 1.57-59

## Chapter 3 – Dr. Thorne

### **children of Aesculapius**

- Latin form of the name Asclepius, a Greek hero later revered as a god of medicine and healing. He was the son of Apollo and a mortal woman named Coronis, but became immortal himself after being killed by Zeus for reviving the dead with his medicinal skill, something only a god should have been able to do. Trollope refers to Dr. Thorne’s fellow doctors as the “children of Aesculapius.” [JM 2005]

- sources: *Cassell's Dictionary of Classical Mythology* and *The Meridian Handbook of Classical Mythology*

### **materia medica**

- Latin, “medical material.” Dr. Thorne earns the disdain of his medical colleagues by actually making medicine rather than just experimenting with *materia medica*; he is seen as being more concerned with money than with the intellectual side of his career. [JM 2005]

### **toga of silence**

- Trollope uses the quintessential garment of the Roman citizen to symbolize a dignified resistance to public attack. Dr. Fillgrave, however, is unable to stay wrapped in a toga of silence, and he engages in a public struggle with Dr. Thorne, conducted through newspaper letters. [JM 2005]

- The image may recall a detail from Plutarch’s account of the death of Caesar: once he realized that Brutus was one of the attackers, he covered himself and submitted.

- source: Plutarch, *Life of Brutus* 17.6

### **genius**

- A *genius* for a Roman would have been a minor divinity charged with the guardianship of a person or place. Mary Thorne is to be the genius of Dr. Thorne’s home, newly and pleasantly refurbished in preparation for her coming. [JM 2005]

### **drops falling, if they fall constantly, will bore through a stone**

- In Latin: *Gutta cavat lapidem*. Mr. Gresham and Dr. Thorne are fast friends, despite Lady Arabella’s disdain for the doctor; but over time she manages to weaken their relationship, as drops hollow stone. [JM 2005]

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

## Chapter 4 – Lessons from Courcy Castle

### **lad of wax**

- This phrase can refer to a “proper man” or one who is very well formed. Its origin may be found in some lines by Horace: *cerea Telephi / laudas bracchia*, “you praise the waxen arms of Telephus.” In *Doctor Thorne*, Frank Gresham’s cousin, the Honourable John, calls Frank a “lad of wax” in a sarcastic tone after the two have been discussing hereditary issues. The Honourable John thinks that Frank is a little bit too perfect in his opinions and in the close relationship which he has with his father, and John implies that

Frank may have been shaped this way by his parents, in much the same way that a piece of warm wax can be easily formed. The OED cites this phrase as being able to be used to refer to male individuals of all ages, but especially young men, and has it listed as occurring as early as 1440. [MD 2005]

- sources: Horace, *Odes* 1.13.2-3

OED

*Brewer's Dictionary of Phrase and Fable*

### **Resurgam, Requiescat in pace**

- Frank Gresham listens to a story which is being told to him by his cousin, Honorable John. It is about Fred Hatherly, whose father unexpectedly died, leaving Fred with a large fortune and title to call his own. Apparently, the undertakers had written *Resurgam* on the father's coat of arms placed above the door of the house; the word is Latin for "I will come back again," and is translated by John for Frank's benefit. Keeping in mind his recently acquired fortune, Fred didn't particularly want his father to return. Therefore, Fred and a few of his friends one night replaced *Resurgam* with *Requiescat in pace*. The translation which Honorable John gives for this phrase is "You'd a great deal better stay where you are," but the actual Latin translation is closer to "Let him rest in peace" or "May he rest in peace." It is interesting that the Honourable John insists on translating these simple Latin phrases for Frank, who is in the process of getting his degree from Cambridge and certainly knows what these Latin words mean. Frank's cousin seems to use any available opportunity to boost his own ego, while belittling Frank's opinions; it is uncertain whether this is because he thinks that he knows more about life than Frank or that he is wiser because he comes from a more noble blood line. [MD 2005]

### Chapter 5 – Frank Gresham's First Speech

(No uses of Classics identified.)

### Chapter 6 – Frank Gresham's Early Loves

#### **by Jove**

- An interjection 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 7 – The Doctor’s Garden

### **plebeian**

- From Latin *plebeius*, pertaining to the plebs, the commoners of Rome. Taken out of Classical usage it comes to mean “lacking noble birth or status, common” often with a disparaging connotation. Trollope here speaks of a couple forming their engagement and states that they are of a higher social class (and hence not plebeian). [JM 2005]

### **by Jove**

- An interjection 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 8 – Matrimonial Prospects

### **Dr. Century**

- Dr. Century is one of the other doctors who work in the same region as Doctor Thorne, but who lives close to the town of Silverbridge. Dr. Century’s name is probably a reference to his age and antiquated medical knowledge. The word *century* comes from the Latin word *centuria*, which referred to 100 soldiers, objects, or a group of voters in ancient Rome. *Century* began being used to refer to the years of a person’s life as early as 1626, according to the OED. [MD 2005]

- source: OED

### **Argus-eyed**

- Augusta is said to be “Argus-eyed” in this Classical reference. Argus is a character in Greek mythology who is said to have at least a hundred eyes and is ordered to be a sentinel for Hera, the wife of Zeus. Argus’ duty is to watch over Io, whom Zeus turns into a cow and with whom he commits adultery. This reference is fitting because Augusta has recently been warned by her aunt, Lady De Courcy, to keep her eyes open for the dangerous flirtations of young men and women who come from different classes. Therefore, Augusta is the guard, Argus, for her aunt, Lady De Courcy, who is Hera in this reference. When Augusta intrudes upon Mary and her brother Frank, she is searching for clues to see what they are doing, and finds that this situation is exactly what her aunt was previously warning her about. This reference could also be seen to be humorous, by the fact that Argus is a monster, not human, and Augusta could not possibly be as watchful as he was supposed to be. [MD 2005]

- source: *Brewer’s Dictionary of Phrase and Fable*

**St. Anthony**

- This is a reference to the Christian saint, Anthony, who is assumed to be the founder of the Christian monastic movement. Anthony spent the majority of his life in either complete solitude or near-total isolation among a loosely-knit group of Christian hermits. He lived during the 3rd and 4th centuries CE in North Africa, primarily Egypt, in what was at the time a part of the Roman Empire. Mary Thorne presents Frank Gresham with her hand in a gesture of friendship as they are conversing on the Greshamsbury estate. However, Frank holds on to her hand rather longer than is socially acceptable for two young people in their situation, suggesting that he has more affectionate feelings for her than merely those of a friend. He is described as being “not a Saint Anthony,” and thus unable to constrain himself from a temptation such as holding Mary Thorne’s hand. Presumably, if he were like St. Anthony, Frank would have no problem separating himself from human contact and would certainly be able to abstain from holding Mary’s hand. [MD 2005]

- source: *The Catholic Encyclopedia*

Chapter 9 – Sir Roger Scatcherd**rosy god**

- This phrase refers to Bacchus (or Dionysus in the Greek), the god of wine and merriment. He is probably so denoted because of the rosiness of the face that can come from drinking wine. [JC 2005]

**divine frenzies**

- The worship of Bacchus was often presented as involving ecstatic fits or frenzies. Here, of course, Trollope simply refers to Scatcherd’s periods of drunkenness. [JC 2005]

**his Eleusinian mysteries**

- A sacred and secret celebration in honor of the goddess Demeter, held at her temple at Eleusis, near Athens. The details of the rites are largely unknown today because of the great degree of secrecy that was associated with them. Participants were forbidden from describing the rites to the uninitiated. [JC 2005]

**symposiums and posiums**

- Greek symposiums were get-togethers in which a group of men would talk, drink, and engage in other forms of fraternization. Because Scatcherd has taken to drinking alone, Trollope describes Scatcherd’s “parties of one” by taking off the prefix *sym-* which means “together,” or “with.” [JC 2005]

### **son of Galen**

- See the entry on Galen in the commentary for Chapter 2 and the entry on children of Aesculapius in the commentary for Chapter 3.

### **Winterbones' libations**

- A libation was a sacrifice of wine or other liquid given to honor a god or goddess. Winterbones has been giving libations of gin to Scatcherd when he is supposed to be sobering up in bed. This metaphor interestingly turns the former devotee of Bacchus into a god in his own right, with Winterbones as his most devoted (and only) follower. [JC 2005]

### **Mentor**

- This word comes from the name of Odysseus' old friend and Telemachus' advisor in the *Odyssey*. In book 2 of Homer's *Odyssey*, Athena disguises herself as Mentor and aids Telemachus' preparations to go off in search of news of his father. By capitalizing the word, Trollope seems to be making a stronger parallel between that character and Dr. Thorne than if he had simply used the word as a common noun. Telemachus, who is only a boy, is much more willing to listen to the advice of his Mentor than is Sir Roger, though he is a grown man. Perhaps he is unwilling to listen because he feels that he is old enough to do without a Mentor. [JC 2005]

### **hector**

- "You think you can hector me...." Sir Roger says this to Dr. Thorne when Sir Roger is ill, and the doctor tells him that he must either give up drinking or face death. The word *hector* here is used in the sense of bullying, but it is actually derived from the name of a character in Homer's *Iliad*: Hector, the Trojan hero killed by Achilles. It is interesting that the word should have a meaning of bullying since no one who has read the *Iliad* would think of Hector as a bully, though he does exhort others to fight. He is presented as a virtuous man who defends his people with courage and dies honorably. In fact, the earliest meaning of the word in English (in the 14th century), reflected these characteristics, and the word was used to refer to a gallant warrior. The meaning shifted when, in the late 17th century, a gang of misfit youths calling themselves "the Hector's" after the mythical hero, caused a rampage in London. [JC 2005]

- source: Eric Partridge. *Name into Word: Proper Names That Have Become Common Property*. Secker and Warburg, London: 1949.

## Chapter 10 – Sir Roger’s Will

### **Habit is second nature**

- This sentiment is attributed to Diogenes who lived during the 5th and 4th centuries BCE and was a Cynic from Sinope. He moved to Athens after becoming involved in some legal trouble and became a student of the Greek philosopher Antisthenes. Sir Roger Scatcherd uses this phrase to explain to Dr. Thorne why he drinks such large quantities of alcohol. Sir Roger goes on to say that even though this habit is second nature, it is actually a more powerful nature than the first nature, presumably the instinct we’re born with. [MD 2005]

- sources: *Brewer’s Dictionary of Phrase and Fable* and *Dictionary of Greek and Roman Biography and Mythology*. Ed. William Smith. Boston: Little and Brown, 1849.

### **sowing wild oats**

- In Plautus’ *Trinummus*, the character Philto says something similar to this English expression. In Latin, the phrase is *Em istic oportet opseri mores malos, / si in opserendo possint interfieri*, and can be translated into English as “Ah! bad habits should be sown right there, if in sowing they are able to be killed.” Trollope uses the phrase in a conversation between Sir Roger Scatcherd and Dr. Thorne regarding Sir Roger’s son, Louis Philippe. Sir Roger says to let him get rid of his bad habits (excessive drinking) while he is still young, in other words “sow his wild oats,” and he will straighten out by the time he’s older. This seems to be the same idea to which Plautus is referring in *Trinummus*; get rid of one’s bad habits by sowing them into the earth so that they are no longer a burden. [MD 2005]

- source: Plautus, *Trinummus* 531-532

## Chapter 11 – The Doctor Drinks His Tea

(No uses of Classics identified.)

## Chapter 12 – When Greek Meets Greek, Then Comes Tug of War

### **Greek meets Greek**

- A reference to a line from Nathaniel Lee’s *Rival Queens*: “When Greeks joyn’d Greeks, then was the tug of war.” Lee’s play treats the rivalry between two wives of Alexander the Great after his death. [TH 2005]

- source: Nathaniel Lee, *Rival Queens* 4.2

### **Barchester Galen**

- Dr. Fillgrave is referred to as a Galen. Previously Dr. Thorne was referred to by this same title. See the commentary for Chapter 2. [TH 2005]

### **frog and ox**

- Trollope describes Dr. Fillgrave's attempt to carry himself with dignity by saying that "the effort would occasionally betray itself, and the story of the frog and the ox would irresistibly force itself into one's mind at those moments when it most behoved Dr. Fillgrave to be magnificent." This is a reference to one of the fables of Aesop. The story begins when a frog sees an ox. The frog is seized by a jealous rage and tries to puff itself up to the size of the ox. It asks its children which of them—the frog or the ox—is bigger, and each time the children answer, "the ox." Finally the frog explodes. Dr. Fillgrave is compared to this frog because his injured pride leads him to try to act larger than he is. He, like the frog, blows himself up to a large size only to end up looking far from dignified. Dr. Fillgrave is upset because he is left waiting by Roger Scatcherd for 20 minutes and is then told that Sir Roger won't see him. Lady Scatcherd offers him payment, but he declines out of pride. Finally he explodes with rage when he meets Dr. Thorne in the hallway. Because Dr. Fillgrave is described as being short and plump, the imagery of a puffed up frog seems even more fitting for him. [TH 2005]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

### **Achilles glaring at Hector**

- Achilles was a Greek hero in the Trojan War who is prominently placed in Homer's *Iliad*. Hector is the commander of the Trojan forces and the staunchest rival of Achilles. Both meet in book 22 of the *Iliad* wherein Achilles triumphs over Hector. Dr. Fillgrave, when trying to exit the residence of Roger Scatcherd, bumps into Dr. Thorne. Dr. Fillgrave glares at him as Achilles might have at Hector. Achilles and Hector seem a fitting pair for comparison with the intense rivals Dr. Fillgrave and Dr. Thorne. [TH 2005]

### **Achilles**

- Dr. Fillgrave is compared to Achilles. Like Fillgrave, Achilles was offended by a person in power. For Achilles, it was Agamemnon's seizure of Briseis that provided the insult and the root of his anger. For Dr. Fillgrave it is his belief that Dr. Thorne has publicly stolen his patient. Dr. Fillgrave is extremely hurt by this humiliation and thus retreats to make good on his threats against Dr. Thorne. [TH 2005]

- source: Homer, *Iliad* 1

**quoad**

- Latin, “in respect to.” [RR 2005]

Chapter 13 – The Two Uncles

(No uses of Classics identified.)

Chapter 14 – Sentence of Exile**the worship of Plutus and the worship of Venus**

- Plutus was the Roman god of wealth. Venus was the Roman goddess of love. Dr. Thorne mentally asserts that Frank Gresham is too young to understand how the two spheres of influence could be connected. [JM 2005]

**hymeneal altar**

- From Greek *hymenaios* and Latin *hymenaeus*, “belonging to wedlock, marriage.” Hymen is a god who presided over weddings. [JM 2005]  
- sources: OED and *The Meridian Handbook of Classical Mythology*

Chapter 15 – Courcy

(No uses of Classics identified.)

Chapter 16 – Miss Dunstable**auspices**

- This alludes to the ancient Roman tradition of *auspicium*, literally meaning divination from the flight of birds, but actually referring to five different kinds of auspices: from birds, from the sky, from *pulli* (holy chickens), from four-legged animals, and from unusual events or happenings. Any individual was allowed to partake in the auspices, which told whether or not the gods approved of an action or event. In this case, Frank Gresham is about to begin his courtship of Miss Dunstable, at his aunt Lady De Courcy’s request, and it is said that in his own best interests, it would be fortunate if he could “do so under the best possible auspices,” so that he would have the best possible chance of success. [MD 2005]  
- source: OCD

**slow and sure**

- This sounds like a version of the maxim “slow and steady,” which is a phrase used in Aesop’s fable about the tortoise and the hare. In this story, a tortoise challenges an arrogant rabbit to compete with him in a race, to which challenge the hare agrees.

However, the hare is so confident in his speed that he decides to take a nap while the tortoise plods toward the finish line. When the rabbit finally wakes and runs the length of the course, he find out that the tortoise has already finished; thus the phrase, “slow and steady wins the race.” Trollope uses this expression as advice from the Lady De Courcy, which she gives to her nephew, Frank Gresham, regarding his courtship of Miss Dunstable. If Frank acts hastily, like the hare in Aesop’s story, he will share this animal’s fate and lose the race, or in Frank’s case, Miss Dunstable. However, if he approaches the prospect of marriage with her at an even pace, he should ultimately succeed in wedding her, just like the tortoise which beat the hare. [MD 2005]

- sources: *Brewer’s Dictionary of Phrase and Fable* and [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

## Chapter 17 – The Election

### **Elysium**

- Elysium, in Classical mythology, is the place where the blessed dead reside in the underworld. Mr. Moffat’s personal Elysium is his seat in Parliament. [JC 2005]

### **facetiae**

- This word is the plural form of the Latin *facetia*, meaning “jest” or “joke.” According to the OED the English word means “witticisms” or “humorous sayings,” which furthers the joke that Trollope is making here. He uses this sophisticated word to describe the very unsophisticated taunts which the men toss at Mr. Moffat as he makes his speech. Furthermore, he uses the word just as the most juvenile attack—the throwing of the rotten egg—is about to be committed. [JC 2005]

### **words flowing sweeter than honey**

- This phrase is a rendition of the word *mellifluous*, “honey-flowing,” which is of Latin origin. Mr. Moffat, by this point (after having been attacked with a rotten egg), has lost all faith in the mellifluousness of his speaking skills. [JC 2005]

## Chapter 18 – The Rivals

### **daughter of Plutus**

- Plutus is the Greek god of wealth; the wealthy heiress Miss Dunstable, whom the Greshams desire Frank to court and marry, is referred to as a “daughter of Plutus.” [JM 2005]

**this bird, so rare in the land**

- Referring to Mr. Moffat, who is rare in that he is both young and precociously calculating. This phrase recalls a line from a satire by Juvenal: *rara avis in terris nigroque simillima cycno*. “A rare bird on earth, and most similar to a black swan,” spoken of a hypothetical ideal wife. [JM 2005]
- source: Juvenal, *Satires* 6.165

**quid pro quo**

- Latin, “something for something,” one thing in exchange for another. Mr. Moffat is speaking to Miss Dunstable of how the aristocracy expects something in return for their company. In this case, they expect low-born but rich people to marry poor aristocrats and impart to them their wealth in exchange for induction into high society. [JM 2005]

Chapter 19 – The Duke of Omnium**Gatherum Castle**

- Gatherum is the home of the Duke of Omnium, and in naming the duke’s castle this way, Trollope is playing with the phrase *omnium gatherum*, which refers to an assemblage of different kinds of people or things. *Omnium* is Latin for “of all,” but *gatherum* is not actually a Latin word but rather an English word with a Latin-sounding ending. [TH & RR 2005]

**Ionic columns**

- To increase the grandeur of Gatherum Castle, the Duke of Omnium added a portico of Ionic columns to the front of his home. Ionic columns were one type of ancient Greek column, especially identifiable by a fluted shaft and the volute decorating the top of the column. The use of Greek architectural motifs is not unexpected in Victorian architecture, but their presence does indicate that the Duke of Omnium is possessed of wealth and status. The more ornate style of the Ionic order also contrasts with the simpler Doric columns of the Greshamsbury estate. See the entry on Doric columns in the commentary for Chapter 1. [TH 2005]

**melted ambrosia**

- Ambrosia is the food of the gods in Greek mythology. When Mr. Apjohn, a guest at the Duke of Omnium’s dinner, asks a server for more sauce, the server fails to respond. As the servant passes him, Mr. Apjohn tries to grab him by the coat tails, but instead falls backward himself. Finally, Mr. Fothergill asks him if there is anything he can get for Mr. Apjohn and arranges for the sauce to be brought to him, which Trollope refers to as melted ambrosia. By calling the sauce ambrosia Trollope exaggerates its qualities much

as Mr. Apjohn's behavior seems to demonstrate the inordinate importance he places on it. Mr. Apjohn makes a spectacle of himself in pursuit of the sauce and he treats it as though it were divine sustenance. [TH 2005]

### Chapter 20 – The Proposal

#### **one who had already fought his battles, and fought them not without glory**

- This seems to be an allusion to some lines from one of Horace's poems. In Latin the lines read *Vixi puellis nuper idoneus / et militavi non sine gloria* and can be translated into English as "I have recently lived suitable for girls, and fought not without glory." [MD 2005]

- Frank Gresham believes that he—like the speaker in Horace's poem—is experienced in relations between men and women; consequently, he is frustrated when he feels that Miss Dunstable is talking to him as one might talk to an inexperienced youngster. [RR 2011]

- source: Horace, *Odes* 3.26.1-2

### Chapter 21 – Mr. Moffat Falls into Trouble

#### **hymeneal joys**

- From Greek *hymenaios* and Latin *hymenaeus*, "belonging to wedlock, marriage." Hymen is a god who presided over weddings. [JM 2005]

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

#### **the help of a goddess**

- As Frank prepares to attack Mr. Moffat, Trollope exclaims, "Oh Mr. Moffat! Mr. Moffat! If there be any goddess to interfere in thy favor, let her come forward now without delay; let her now bear thee off on a cloud if there be one to whom thou art sufficiently dear!" The image of a goddess bearing a mortal away on a cloud recalls a scene in book 3 of Homer's *Iliad* where Aphrodite carries Paris from the battlefield on a cloud just as Menelaus is about to kill him. [JC 2005]

- source: Homer, *Iliad* 3.380-382

#### **syncope**

- After being attacked by Frank Gresham, Mr. Moffat is said to be "sitting in a state of syncope." This word ultimately comes from Greek, although it went through Latin before being adopted into English. Here it refers to a state of unconsciousness. The Greek verb *sugkoptein* means "to cut short" and is a combination of the prefix *syn-* (meaning "with" or intensifying) and the verb *koptein* (meaning "to strike"). It is

interesting that Trollope uses this word as Mr. Moffat has found himself in this state because he has been struck (repeatedly) by Frank. [JC 2005]

- source: OED

## Chapter 22 – Sir Roger Is Unseated

### **halcyon years**

- The word *halcyon* comes from an ancient myth in which a woman named Alcyone, at the death of her husband Ceyx at sea, throws herself into the ocean out of grief, at which point the gods, taking pity on them both, change them into sea birds. The sea bird which takes her name, the halcyon (or kingfisher), nests on the shores, and Aeolus, the king of the winds, compassionately calms the winds during the birds' nesting periods, giving rise to the phrase "halcyon days." The word *halcyon* itself has come to mean "calm" or "restful." [JM 2005]

- sources: OED and Ovid, *Metamorphoses* 11.410-748

### **quidnunc**

- Latin *quid* "what" + *nunc* "now." Someone who is always asking, "What now?" and thus a newsmonger or gossip. Used to describe Mr. Romer and his special skills. [JM 2005]

- source: OED

### **the cup ravished from his lips**

- A play on "there's many a slip between the cup and the lip." The English saying 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. [JM 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

## Chapter 23 – Retrospective

### **godlike men and all but goddesslike women**

- Trollope speaks of love between young people and the contrast between how society ordains that women and men in love should behave. In describing the virtuous aspect of a woman loving with her whole heart, Trollope says there is no reason why Mary should love less than Frank. Trollope suggests that it is appropriate for a woman to love those aspects of a man that God created “godlike” so that women “all but goddesslike, might love.” Trollope uses the terms *god* and *goddess* to reflect the ideal forms of man and woman. [TH 2005]

## Chapter 24 – Louis Scatcherd

### **Aesculapius**

- This is an allusion to the ancient mythological figure of Aesculapius, who is believed to have been the son of Apollo and Coronis. When grown, Aesculapius is said to have acquired incredible healing powers and also the ability to raise humans from the dead; in order to prevent humanity’s ability to circumvent death altogether, Zeus kills Aesculapius and places him as a star in the sky. Aesculapius came to be worshipped as a god of healing and medicine. He is used in this instance as a representation of the pinnacle of medical knowledge. Dr. Rerechild is said to have considered the opinions of his friend, Dr. Fillgrave, as “sure light from the lamp of Aesculapius.” In other words, he respects the medical assessments of his colleague as though they were delivered from the god of healing or medicine himself. [MD 2005]

- source: *Dictionary of Greek and Roman Biography and Mythology*. Ed. William Smith. Little and Brown. Boston: 1849.

### **Galen of Greshamsbury**

- See the commentary for Chapter 2.

### **Xantippe**

- This is a reference to Xantippe (or Xanthippe), the wife of the ancient Greek philosopher Socrates. Xantippe was known for her disagreeable and scolding nature, and this is the idea to which Trollope is alluding here. When discussing the coming death of Roger Scatcherd, Trollope describes his wife, Lady Scatcherd, as being extremely sorrowful and sad at the unfortunate event; however, he also mentions that she was ill-treated by her husband and therefore her extreme devotion to him is almost surprising. Trollope then generalizes about how few women are cast in the Xantippe mold. [MD 2005]

- source: *The New Century: Classical Handbook*. Ed. Catherine B. Avery. Appleton-Century-Crofts. New York: 1962.

**toga virilis**

- A Latin phrase translated as “the toga of manhood.” This white toga which boys were allowed to wear in ancient Rome after they had reached the age of fifteen came to identify them as men. The phrase is used here to describe the process of adolescents growing up and maturing into adults. However, instead of the actual wearing of a white toga, it is used metaphorically to refer to this ceremony of maturity. It is used specifically to describe students who have graduated from Eton and are now attending Cambridge University; they are becoming adults and feel that they should be more selective in choosing their companions than they had been in the past, when they allied themselves with the likes of Louis Scatcherd. [MD 2005]

- source: OED

**alma mater**

- A Latin phrase (translated literally as “nourishing mother”) which was used by the Romans to refer to several of their goddesses, it has been adapted into English to refer to schools and their roles of educating individuals. The phrase is used here to refer specifically to Cambridge University, which Louis Scatcherd attended for eighteen months, but from which he was forced to withdraw as a result of his gambling habits. [MD 2005]

- source: OED

**auspices**

- See the commentary for Chapter 16.

Chapter 25 – Sir Roger Dies

**omnipresent and omniscient information**

- *Omnipresent* and *omniscient* are words often used in describing ruling divinities, in this case recalling the all-powerful, all-knowing nature of *The Jupiter*, the newspaper named after the Roman king of the gods. [JM 2005]

**Habit is second nature**

- Attributed to Diogenes. See the commentary for Chapter 10. Sir Roger is belligerently arguing that his habit of drinking is now second nature, and thus he will die without alcohol; Dr. Thorne concedes and gives him brandy to drink. [JM 2005]

Chapter 26 – War**Gordian knot**

- When Mary is told she cannot see the Greshams because of Frank's feelings for her, Mary believes that the situation is a "Gordian knot not to be cut." The Gordian knot was a knot tied by the king of Phrygia. He became king after an oracle proclaimed that the man driving the wagon that next entered the square should rule. He placed his wagon outside the temple of Zeus and tied it up so tightly that it was impossible to untie it. Supposedly, when Alexander the Great approached the knot, he chose to cut through it instead of untying it. Whereas Alexander could simply cut his knot, Mary has no easy way to untie her problems. In this sense a Gordian knot is a perplexing conundrum for which Mary has no ready solution. [TH 2005]

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

**fortune favours none but the brave**

- When Lady Arabella visits Dr. Thorne to discuss her concerns about Mary and her son, she is initially surprised by the vehemence of Dr. Thorne's reaction. However, "she soon recovered herself, remembering, doubtless, that fortune favours none but the brave." This recalls the Latin saying "Fortune favors the brave/bold." [TH 2005]

- sources: Terence, *Phormio* 203 and Vergil, *Aeneid* 10.284

Chapter 27 – Miss Thorne Goes on a Visit

(No uses of Classics identified.)

Chapter 28 – The Doctor Hears Something to His Advantage**libations**

- A libation is a bit of wine or other liquid given as an offering to the gods. In this case Trollope uses the word somewhat mockingly to mean brandy, which is Sir Louis' drink of choice. [JC 2005]

**alpha and omega**

- Dr. Thorne cannot imagine a marriage between Mary and Louis Scatcherd; he thinks the two are as disparate as a lamb and a wolf or an alpha and an omega, the first and last letters of the Greek alphabet. [JC 2005]

## Chapter 29 – The Donkey Ride

### **Hyperion compared to a satyr**

- Hyperion was a Titan and the father of the deities representing the sun, the dawn, and the moon. The satyr was a woodland divinity. Hyperion represents Frank who is both desirable and heavenly, while the satyr is Louis Scatcherd who is low to the earth and undesirable. Like the satyr, Louis is prone to vices and lacks self-control. [TH 2005]
- Shakespeare has Hamlet use the phrase “Hyperion to a satyr” when he compares his father to his uncle. [RR 2011]
- sources: *Cassell’s Dictionary of Classical Mythology* and William Shakespeare, *Hamlet* 1.2.140

### **like some god come from the heavens**

- While Frank walks beside Mary on her donkey, Trollope says of the situation, “Was he not to her like some god come from the heavens to make her blessed? Did not the sun shine upon him with a halo, so that he was bright as an angel?” This line refers to the motif in Classical mythology and literature wherein gods descend from Mt. Olympus to love women. (It may also have Biblical resonances.) The sun-created halo continues the analogy between Frank and Hyperion. [TH & RR 2005]

## Chapter 30 – Post Prandial

### **post prandial**

- Latin, *post*, “after,” and *prandium*, “lunch.” A joking way of saying “after dinner;” what happens after dinner is the subject of this chapter. [JM 2005]
- source: OED

## Chapter 31 – The Small End of the Wedge

### **phaeton**

- This is a reference to a particular style of carriage, which usually had two seats facing forward and was drawn by two horses. In this case, it is said to have been ridden in by Dr. Century and is also described as being “old-fashioned,” which matches the characterization of Dr. Century himself. The OED cites *phaeton* as being used in English as early as 1735 to refer to this type of carriage. However, the word comes from the name of the son of Helios (the Sun god), Phaethon, in Greek mythology. One day Phaethon asks his father if he could drive his chariot, which leads the sun on its path across the sky. Helios is convinced to let him attempt this feat, but Phaethon is too weak

to hold the horses' reins and the chariot careens out of control, almost striking the Earth and nearly setting it on fire. Zeus is so outraged that he killed the boy. [MD 2005]  
 - sources: OED and *Dictionary of Greek and Roman Biography and Mythology*. Ed. William Smith. Little and Brown. Boston: 1849.

### **little Galen**

- This is a phrase which Trollope uses to describe Dr. Fillgrave while the squire, Mr. Gresham, is conversing with him. Mr. Gresham has just proposed that Dr. Fillgrave meet Dr. Thorne and confer with him about the best medical approach which they should take with Lady Arabella. Dr. Fillgrave is an obstinate man and completely refuses to associate himself with Dr. Thorne as a result of a previous dispute between the two men. It is interesting that Dr. Fillgrave is referred to as a "*Little Galen*," while his sometimes adversary Dr. Thorne was earlier depicted as the "Galen of Greshamsbury" (see the commentary for Chapter 2). Galen was a physician and philosopher in the Roman empire and one of the most important medical doctors of his time; it is from his writings that we have much of our understanding of earlier medical practices. [MD 2005]  
 - source: OCD

## Chapter 32 – Mr. Oriel

### **enthusiasm and enthusiastic**

- This noun and adjective are ultimately Greek in origin, stemming from a verb, *enthousiazein*, meaning "to be inspired by a god." Trollope invokes this meaning of the word throughout this chapter to describe Mr. Oriel's feelings towards the priesthood, and the feelings towards church which Miss Gushing exaggerates as she tries to win Mr. Oriel. [JC 2005]  
 - Perhaps Trollope is enjoying the way in which Miss Gushing gushes enthusiasm. [RR 2011]

## Chapter 33 – A Morning Visit

(No uses of Classics identified.)

## Chapter 34 – A Barouche and Four Arrives at Greshamsbury

(No uses of Classics identified.)

### Chapter 35 – Sir Louis Goes Out to Dinner

#### **symposium**

- This is an allusion to a type of social gathering which was held by the ancient Greeks and involved conversation and often the drinking of wine. Trollope describes the meeting between Dr. Thorne, Squire Gresham, Frank Gresham, and Sir Louis Scatcherd as a symposium. In their modern symposium, Sir Louis ends up getting excessively drunk on wine and making a spectacle, not only of himself but also of his legal guardian, Dr. Thorne. [MD 2005]

- source: OED

### Chapter 36 – Will He Come Again?

#### **beautiful as Apollo**

- Apollo, Greek god of light and music, is often used as a symbol of ideal male beauty. It is not surprising that when Mary sees Frank for the first time after a long absence, he looks like an Apollo. [JC 2005]

### Chapter 37 – Sir Louis Leaves Greshamsbury

#### **in toto**

- Latin, “in all,” “in its entirety.” *In toto* in English usage means “altogether” or “totally.” Sir Louis makes a point of mentioning that he learned this phrase at Eton. He is endeavoring to show that he was sent to a good school. [TH 2005]

### Chapter 38 – De Courcy Precepts and De Courcy Practice

#### **she saw at once that the fiat had gone against her**

- *Fiat* in Latin, “let it be.” In English, a command or decree. Augusta is writing to Lady Amelia De Courcy, asking for Amelia’s approval of her proposed marriage to Mr. Gazebee, a lawyer. Lady Amelia is a mentor of sorts for Augusta in situations such as these, and as such it is well within her authority to make such fiats. Sadly for Augusta, Lady Amelia does not approve of the lawyer’s blood and means and so speaks out against such a match. (Ironically, Lady Amelia herself ends up marrying Mr. Gazebee.) [JM 2005]

- source: OED

**plebeian**

- From Latin *plebeius*, “pertaining to the plebs,” the commoners of Rome. Taken out of Classical usage it comes to mean “lacking noble birth or status, common” often with a disparaging connotation. Augusta has tried to make Lady Amelia see her love interest, Mr. Gazebee, as at least a little above plebeian status, but has failed. [JM 2005]

- source: OED

**ichor**

- Referring to the noble blood of the De Courcys. See the commentary for Chapter 2.

[JM]

Chapter 39 – What the World Says About Blood**tablets of his mind**

- Trollope is referring here to Mr. Gresham’s views on the subject of whether or not Frank needs to marry a person who is wealthy. The squire himself likes Mary Thorne, with whom Frank is in love, but the De Courcy relatives, along with Lady Arabella, feel that Frank needs to marry money in order to save the Greshamsbury estate. Trollope says that the De Courcy family has not engraved this idea on the tablets of Mr. Gresham’s mind—in other words, he does not share their beliefs on this subject. We find this turn of phrase in Aeschylus’ *Prometheus Bound*. Before Prometheus prophesizes to Io about her future, he tells her, “write it in the tablets of your mind.” [MD & RR 2005]

- source: Aeschylus, *Prometheus Bound* 788-789

Chapter 40 – The Two Doctors Change Patients

(No uses of Classics identified.)

Chapter 40 – Doctor Thorne Won’t Interfere

(No uses of Classics identified.)

Chapter 42 – What Can You Give in Return?**halcyon**

- The word *halcyon* comes from an ancient myth in which a woman named Alcyone, at the death of her husband Ceyx at sea, throws herself into the ocean out of grief, at which point the gods, taking pity on them both, change them into sea birds. The sea bird which takes her name, the halcyon (or kingfisher), nests on the shores, and Aeolus, the king of the winds, compassionately calms the winds during the birds’ nesting periods, giving rise to the phrase “halcyon days.” The word *halcyon* itself has come to mean “calm” or

“restful.” Mr. Oriel, the parson, is engaged to be married to Beatrice Gresham. Domestic concerns are therefore keeping him occupied: his morning church services have been put on hiatus, and he has had to take on a curate to see to his parish during this time. Thus these are “halcyon days” for his parishioners, who no longer have to attend so many services, as well as for the couple in love, preparing for their wedding. [JM 2005]  
 - sources: OED and Ovid, *Metamorphoses* 11.410-748

#### Chapter 43 – The Race of Scatcherd Becomes Extinct

##### **dies non**

- A Latin phrase literally meaning “a day not,” it is used here by Trollope to refer to the day of Sunday in regard to the operations of the Greshamsbury post office. Since mail isn’t delivered on Sunday, it can be described as a “day without” mail, or a *dies non* in Latin. [MD 2005]

##### **Mercury**

- Trollope uses the name of the ancient Roman messenger god to refer to the Greshamsbury post-boy. [RR 2005]

#### Chapter 44 – Saturday Evening and Sunday Morning

##### **clouded brow**

- When Frank is gloomy over his situation with Mary, Trollope uses this expression to describe his mood. Horace uses the same image in a different way in book 1 of his *Epistles* when he says, “take the cloud from your brow.” Trollope uses the image of the clouded brow repeatedly in his novels. [JC 2005]  
 - source: Horace, *Epistles* 1.18.94

##### **the Spartan matron**

- Trollope is referring here to a particular story in book 3 of Plutarch’s *Moralia* in which a grandmother whose grandson has died in battle notes that it is better that he has died honorably than if he had survived through cowardice. Trollope compares this story with Lady Arabella’s wish for Frank to marry money. It is an apt comparison in that in both cases it is a case of *quid pro quo* where the *quid* is family honor (which the Greshams stand to lose along with their property if Frank fails to marry money) and the *quo* is, in a sense, the son himself (although Frank’s situation is certainly more figurative than the Spartan soldier’s). The reference to returning home on the shield is from another story also recorded by Plutarch in which the mother tells her son to either come back with his shield or on it. [JC 2005]

- source: Plutarch, *Moralia* 3.240-241

#### Chapter 40 – Law Business in London

##### **into the middle**

- Horace in the *Ars Poetica* advises that epic poets should hurry to the middle of the story (*in medias res*) where the action itself happens. Otherwise, the writer will fall short of the audience's expectations. When Frank goes to meet with Mr. Bideawhile, he intends to “rush into the middle of his subject”—that is to say that Frank intends to go directly into the events that have led to his current predicament. Frank is trying to take the advice of Horace. [TH 2005]

- source: Horace, *Ars Poetica* 148-149

#### Chapter 46 – Our Pet Fox Finds a Tail

##### **the fox and the tail**

- A reference to one of Aesop's fables, in which a fox loses her tail to a trap. The fox then tries to convince other foxes that they should remove their tails likewise, having deemed tails unnecessary now that she lacks one herself. The title of this chapter is an allusion to this story, and there are references to it within the chapter, as well. This is the chapter in which Mary comes to find out about her inheritance, and thus she “finds a tail,” unlike the fox in the story. Mary compares herself and her uncle to the fox in the fable, suggesting that maybe they only disdain wealth in others because they lack it themselves. Dr. Thorne in turn wonders if he and Mary, should they suddenly find themselves wealthy, would not be as boastful of their newfound money as the fox would be of a tail. Trollope asserts that all people are foxes looking for tails, i.e. wealth, either honestly or not; all foxes, says Trollope, would be happy to find a tail, no matter how much they may have despised or pretended to despise them before. [JM 2005]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

##### **how the drop of water hollows the stone**

- Referencing Ovid, *Gutta cavat lapidem*, “a drop hollows a stone.” Frank Gresham persuades his father to a sort of implicit consent, not by one eloquent speech, but by often repeating his appeals. Thus his father is persuaded not all at once, but rather over time, bit by bit. [JM 2005]

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

Chapter 47 – How the Bride Was Received, and Who Were Asked to the Wedding

**Elysium**

- Elysium, in Classical mythology, is the place where the blessed dead reside in the underworld. The image is used here to describe the happy state of the squire's mind when he goes to bed after discovering that Mary is the heir of the Scatcherd fortune. He has been troubled lately by pecuniary problems, and thus his relieved state is described in these exceptional terms. [JC & MD 2005]

**Source abbreviations**

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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## 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.

*Trollope's Apollo*  
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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](http://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](http://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 Clío, 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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## Commentary on the Uses of Classics in *The Small House at Allington*

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.

*Trollope's Apollo*  
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### Chapter 1 – The Squire of Allington

#### **Dale family scepter**

- Here Trollope describes the property and political status passed through the Dale family as the family's scepter. This may recall the scepter that represents Agamemnon's power in the *Iliad*, which has been passed down from his forefathers. [EB 2006]
- source: Homer, *Iliad* 2.100-108

#### **Vestal fire**

- In Roman religion, Vesta was a goddess of hearth and community, and her temples contained a fire that was never extinguished. Here Trollope compares the steadfastly maintained family traditions of inheritance in the Dale family to this eternal flame. The image is appropriate, given Vesta's correspondence to domestic settings. The heightened religious connotations of the reference also have an effect of humorous exaggeration. [EB 2006]
- source: *Cassell's Dictionary of Classical Mythology*

#### **to afford comfort, protection, patronage**

- The Romans established a system of patron/client relationships in which powerful men gave financial, social, and political support to those of lesser status. This system has been replicated in many other societies, as depicted in Trollope's description of Allington. [EB 2006]

#### **profane vulgar**

- One of Horace's odes contains the sentiment *odi profanum vulgus et arceo*, or "I hate and avoid the common crowd." Here Trollope uses an Anglicized form of the Latin phrase *profanum vulgus* to describe the road used by the common inhabitants of Allington. [EB & RR 2006]
- source: Horace, *Odes* 3.1.1

## Chapter 2 – The Two Pearls of Allington

### **Damon to any Pythias**

- Damon and Pythias are legendary friends whose story was recorded by Valerius Maximus. Pythias was condemned to death by the ruler of Syracuse, Dionysius I, but was allowed to return to his home before the execution on the condition that his friend Damon would die in his place if he failed to return. Damon was nearly executed since Pythias returned late. When the ruler of the city saw their courageous loyalty to one another, he let them both live. Here Trollope says that Bernard would not have shown the kind of extraordinary friendship exemplified by these figures to any average clerk, signifying Crosbie's greater renown. [EB 2006]

- source: Valerius Maximus, *Factorum et Dictorum Memorabilium* 4.7.ext.1

### **Apollo**

- This reference is the first instance of a recurring parallel made between the Classical god Apollo and Adolphus Crosbie. Apollo is the god of arts, music, prophecy, and healing, who is also associated with the sun and was typically portrayed as an idealized, beautiful young man. Here Lily makes the comparison with irony, suggesting that Crosbie must think of himself as a glorious, Apollo-like figure. These references continue, as Crosbie and Bernard Dale join the end of Lily's conversation with Bell. Later in the chapter Lily mentions that "Apollo can't get through the hoops," creating a humorous image of a god failing at a game of croquet. Unfortunately, Lily later comes to truly admire Crosbie as an elevated Apollo. [EB & RR 2006]

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

### **boundary of thick laurel hedge**

- The laurel was a plant often associated with Apollo. This association can be traced to a myth recorded in Ovid's *Metamorphoses* (1.452-1.566), in which the nymph Daphne changes into a laurel in order to escape Apollo's advances, and the god then appropriates the laurel as his symbol. Its presence immediately after the extended introduction of the Apollo-Crosbie parallel may serve to heighten the effect of the allusion. It may also serve as a subtle foreshadowing of the future romantic troubles that Crosbie will be involved in, since Apollo's romantic interests often turn out badly for the females he pursues. [EB 2006]

- source: Ovid, *Metamorphoses* 1.452-567

### **remnants of the haymaking**

- In this scene, Lily, Bell, Bernard, and Crosbie all take a slight part in assisting with the haymaking, creating an idyllic image of rural life like those found in Classical bucolic

poetry. Theocritus' tenth *Idyll*, for instance, takes place during harvesting. The scene's association with Crosbie is interesting and unusual, since in the rest of the novel it is usually John Eames who participates in moments reminiscent of pastoral love. [EB & RR 2006]

- sources: Theocritus, *Idylls* and Vergil, *Eclogues*

#### **tablets of his mind**

- Crosbie here takes note of Lily's sarcastic comment about Lady Hartleap. The image of mental tablets can be found in Aeschylus' play *Prometheus Bound*, where Prometheus reveals Io's future to her. There is a humorous contrast between the minor social comment that Crosbie commits to memory and the dramatic events foretold in Aeschylus' play. [EB 2006]

- source: Aeschylus, *Prometheus Bound* 788-789

#### **quite after the manner of Apollo**

- Lily again refers to Crosbie as an Apollo in a somewhat derogatory fashion. See entry on Apollo earlier in the commentary for this chapter. [EB 2006]

### Chapter 3 – The Widow Dale of Allington

#### **meo periculo**

- This Latin phrase means "at my own risk." The narrator uses it here to qualify his assertion of the "fact" of Mrs. Dale's inherently lady-like nature in spite of the obscurity of her grandfather. This aside seems to heighten the sense of class-based tension between Mrs. Dale and Christopher Dale. [EB 2006]

#### **this and that Apollo**

- Trollope here describes Mrs. Dale's potential for attraction to an Apollo-like man, continuing in a general way the allusion originally made by Lily earlier. [EB 2006]

#### **Rhadamanthine moralists**

- This phrase refers to the Greek mythological figure Rhadamanthus. He is the son of Zeus and Europa, and he becomes a ruler noted for his just nature. After his death, he becomes one of the judges of the dead in Hades. Rhadamanthus' unbending sense of justice suits Trollope's description of the social expectation that middle-aged women suddenly become harsh and joyless. [EB 2006]

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

### **music of the gods**

- Lily's voice is described as "sweet...as the music of the gods" to Mrs. Dale. This refers to the perfect entertainments that the Classical gods were thought to enjoy at their home on Mt Olympus, as depicted—for instance—in the *Iliad*. [EB 2006]
- source: Homer, *Iliad* 1.601-604

### **Phoebus Apollo**

- Lily revisits her earlier identification of Crosbie and Apollo from Chapter 2. She references the god's association with archery, here saying that she will replace the bow with a croquet mallet in her image of Crosbie as Apollo. She continues the reference by mentioning how Crosbie's short visit did "not [give] one time even to count his rays," recalling the image of Apollo as the sun. [EB 2006]
- source: *Cassell's Dictionary of Classical Mythology*

### **Apollo with a gun**

- Mrs. Dale continues Lily's Apollo reference as she and Lily discuss Crosbie's plans to return to Allington for hunting in the fall, saying that Lily will have to change her image of an Apollo with a mallet to one of an "Apollo with a gun." [EB 2006]

### **Mr. Apollo Crosbie**

- Here Lily Dale compares Dr. Crofts to Crosbie, describing Crofts as a better man than "Apollo" Crosbie. See above. [EB 2006]

## Chapter 4 – Mrs. Roper's Boarding-House

### **Apollos and hobbledehoy**

- Trollope devotes the first pages of Chapter 4 to a description of Apollos and hobbledehoy. Apollo is the god of prophecy, divination, music, and the arts and also is referred to as the god of light. Apollo is usually portrayed as the ideal of young male beauty. Trollope describes Apollos as fruit that has had support in order to have ripened. A hobbledehoy ripens at a slower pace. Trollope describes John Eames as a man who is not constantly admired. He contrasts John, a hobbledehoy, with Apollo, saying that hobbledehoy "do not come forth into the world as Apollos." Apollos, according to Trollope, also are better socially and have "much social intercourse." However, Trollope does acknowledge that John Eames has friends. Trollope is comparing John and Crosbie in this passage as the two suitors for Lily Dale. See the commentary for Chapter 2 for Crosbie as Apollo. [KD 2006]
- source: *Cassell's Dictionary of Classical Mythology*

### **Apollo, hobbledehoys, and the Dale girls**

- This passage refers to the Dale sisters, “who are not themselves unaccustomed to the grace of Apollo.” Trollope points out that the Dale girls are dear friends of John Eames and that it is not unusual for pretty girls to befriend hobbledehoys. Trollope, using the Classical technique of litotes, also states that the girls are used to the company of Apollos. [KD 2006]

### **John may be like Apollo**

- Shortly after Trollope’s extended contrast of hobbledehoys and Apollos, the reader finds that John has been writing poetry about his love, Lily Dale. Apollo is the god of music and arts, so perhaps Trollope is saying that Johnny Eames is a bit like Apollo after all. [KD 2006]

### **Apollos in their splendid cars**

- In this reference, John acknowledges to himself that there are Apollos to take girls such as Lily Dale away in splendid cars, or rather chariots. [KD 2006]

### **Mr. and Mrs. Lupex**

- In Chapter 4 we are introduced to the Lupexes, whose name resembles the Latin word for wolf, *lupus*. The feminine form of *lupus*, *lupa* can also be used to describe a prostitute. Trollope is perhaps implying that the Lupexes are wolf-like and that Mrs. Lupex is not a respectable woman. The association of wolves and prostitutes hearkens back to myths about the founding of Rome, when Romulus and Remus are supposedly reared by a she-wolf or *lupa*. Livy gives two explanations of the story of Romulus and Remus in his *History of Rome*. He reports that an actual wolf could have nursed the infants or rather a man with an unchaste or *lupa* wife reared the brothers. [KD 2006]  
- source: Livy, *History of Rome* 1.4

### **the divine Amelia Roper**

- Trollope describes Amelia as divine, which implies she is goddess-like. Trollope is being funny here in that, as we later learn, Amelia is anything but goddess-like. This notion is also fitting because she is able to control Johnny Eames much like gods control humans. [KD 2006]

## Chapter 5 – About L. D.

### **Apollo Crosbie**

- Trollope has now begun to refer to Crosbie as “Apollo Crosbie.” See the commentary for Chapter 2. [KD 2006]

### **platonic friendship**

- “Cradell, however, seemed to think that there was no danger. His little affair with Mrs. Lupex was platonic and safe.” 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

## Chapter 6 – Beautiful Days

### **Crosbie as Apollo**

- In this chapter, Trollope describes Crosbie as Apollo. He enumerates Crosbie’s characteristics that make him like Apollo: “He was handsome, graceful, clever, self-confident, and always cheerful when [Lily] asked him to be cheerful.” Later in the passage, Trollope proclaims that Bell had almost fallen for this new Apollo, after convincing herself that she did not love Dr. Crofts. The identification of Crosbie with Apollo begins in Chapter 2. [KD 2006]

### **No first shadow of Love’s wing thrown across the pure tablets of her bosom**

- Trollope in this reference is talking about Lily Dale. This quotation means that Love or Cupid’s wing had not entered her heart. The phrase “tablets of the mind” is found in Aeschylus’ *Prometheus Bound*. Prometheus says this to Io just before he prophesizes to her about her future adventures. Therefore the tablets of one’s mind is the place where one would keep important information. Trollope changes the tablets of the mind to tablets of the heart for Lily Dale. [KD 2006]
- source: Aeschylus, *Prometheus Bound* 788-789

### **Apollo paying homage**

- In this reference, Trollope says that Apollo or Crosbie transferred his “distant homage” from the older Dale sister, Bell, to the younger, Lily. [KD 2006]
- There is some humor in the image of a god paying homage to a human. [RR 2011]

### **the Dale girls know Crosbie is an Apollo**

- Lily Dale again compares Crosbie to Apollo. [KD 2006]

### **warmed by a generous god**

- After Amelia and Mrs. Lupex make punch, Johnny Eames is warmed by the “generous god.” This god is most likely Dionysus, the god of wine and intoxication. He is also the god of ritual madness and the god who represented a transformed identity in theatre. After Johnny is warmed, he declares his passion for Amelia Roper. Trollope is showing John in a transformed state, altered by the god of impersonation. [KD 2006]

### **a god or beast**

- After John Eames reveals his love to Lily, Trollope says that in that situation a man “shows himself either as a beast or as a god.” We can assume that the gentle John shows himself as a god in a Classical sense. [KD 2006]

## Chapter 7 – The Beginning of Troubles

### **Apollo**

- The narrator refers to Crosbie as Apollo. The narrator uses this name to denote Crosbie in order to show that Bernard, Bell, Lily, and Adolphus or “Apollo” are on a comfortable, even joking first name basis. See the commentary for Chapter 2. [AM 2006]

### **a calf at the altar, ready for a knife, with blue ribbons round his horns and neck**

- This is a reference to animal sacrifices performed in antiquity. Crosbie feels that he is the sacrificial calf because it is so clear that he is engaged to be married; he feels more caught because he committed himself to be married without knowing if the squire was going to give Lily any money upon her marriage. [AM 2006]

- Sacrificial animals were sometimes decorated with ribbons for sacrificial processions in antiquity, but the color blue may have more Victorian than Classical resonance. The OED notes that in the 19th century a blue ribbon marks a first prize; this sense develops out of the blue ribbon worn as a symbol of honor. If the blue ribbons of this passage mark the Crosbie’s excellence, we have here the mixture of a Classical image (the sacrificial animal) and a contemporary one (the symbolism of blue ribbons). [RR 2011]

### **humours**

- This word is referring to Hippocrates’ theory of the bodily humors which were four types of fluids thought to permeate the body and influence its health. An imbalance in the humours was thought to affect personality. Lily Dale asks her sister Bell why their mother should have to go to their uncle to please his humors. The reference to Hippocrates’ humors conveys how Bell understands that the ill-ease of their uncle would be swayed into contentment by their mother’s influence. [AM 2006]

- source: OCD

**Elysium**

- Elysium, in Classical mythology, is the paradisiacal place where the blessed dead reside in the underworld. Here it is used to refer to what Mr. Crosbie's life would *not* be like if he chose to marry Lily Dale with his small income. Mr. Crosbie would have to give up his seemingly splendid life of London luxuries such as fashion and clubs in exchange for a domestic life in which he would live a humdrum existence in a small house full of babies and mouths to feed. This idea of married life does not seem like a paradise to him. [AM 2006]

- sources: OED and *Cassell's Dictionary of Classical Mythology*

**Apollo of Beaufort**

- The narrator uses Apollo to contrast Crosbie's usual social smoothness with the lack of finesse with which Crosbie tries to explain that his marriage to Lily would be delayed due to his small income. [AM 2006]

Chapter 8 – It Cannot Be

(No uses of Classics identified.)

Chapter 9 – Mrs. Dale's Little Party**calf-like victim caught for sacrifice and bound with ribbon at the altar**

- Greco-Roman sacrificial imagery is used again to convey the present and anxious state of mind of Mr. Crosbie. In this section of the text, Crosbie has the "calf-like feeling" because in order for him to marry Lily Dale, he must give up his ambitions and the luxuries to which he had become accustomed. Additionally, Crosbie feels like a sacrificial victim because by marrying Lily Dale, he is presenting himself as one who will lose his independence. Even though giving up his own autonomy will make Lily Dale happy, Crosbie feels that it would be no benefit to him. See the commentary for Chapter 7. [AM 2006]

**slip between the cup and the lip**

- This saying 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. This section of the text shows how Lily Dale is under the assumption that her love and matrimonial plans are in no danger of being thwarted. The proverb is used to contrast

Lily's idealism and naiveté with the fact that the most predictable things can go wrong and that nothing is sure unless it has already passed. The allusion creates a parallel between Lily and Anacaeos. [AM 2006; 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

### **Crosbie came forward and shone like an Apollo**

- It is the narrator who states that Crosbie shines like the sun god Apollo. Trollope uses this reference to Apollo in order to illustrate the confidence that Crosbie exudes within a crowd of people. See the commentary for Chapter 2. [AM 2006]

### **like the moon?—well; I fancy I like the sun better**

- This is Crosbie's response to Lily's question if he likes the moon. This is a fitting assertion, given the fact that Crosbie has been identified with Apollo, who is associated with the sun. [AM & RR 2006]

### **laurels**

- The laurels that surround Crosbie and Lily Dale on the lawn invoke the myth of Apollo and Daphne from Book 1 of Ovid's *Metamorphoses*. In this story, Daphne becomes the laurel tree in order to prevent Apollo from having her as his lover. The laurel then becomes associated with Apollo. For more on laurels, see the commentary for Chapter 2. [AM 2006]

- source: Ovid, *Metamorphoses* 1.452-567

### **tantalized**

- This word evokes the underworld punishments of Tantalus, eternally thirsty and leaning toward water and also eternally hungry and stretching toward fruit. In a broader sense, *tantalize* means to present something that is desired but kept out of reach. This image of Tantalus and alluring but ungraspable desires is used to show how the curate who attends Mrs. Dale's party feels tortured and perhaps envious of the activities and pleasures experienced by the other guests at the party which he cannot partake in or enjoy. [AM 2006]

- sources: *Cassell's Dictionary of Classical Mythology* and OED

### **Greek Kalends**

- An expression used to refer to a time that will never come. The humor of this phrase is derived from the fact that *kalends* was a Roman term which denoted the first day of the month in the Roman calendar, and the Greeks did not reckon time according to Roman *kalends*. Trollope uses this figure of speech when describing Mr. Crosbie's unconscious desire "to postpone his marriage to some Greek kalends." The phrasing is used to convey how Mr. Crosbie secretly wishes that the day of his marriage will never come. [AM 2006]

- source: OED

### Chapter 10 – Mrs. Lupex and Amelia Roper

#### **decency and propriety**

- Decency and propriety are here described as entities which "flee" Mrs. Roper. This is similar to many Classical personifications, particularly that of Aidos, or Propriety, found in Hesiod's *Works and Days*, who is described as forsaking humanity at the end of the current Age of Iron, a far more dramatic context than Mrs. Roper's situation. [EB 2006]

- source: Hesiod, *Works and Days*, 197-200

#### **Here he had strung together his rhymes....**

- John Eames is described as having composed poetry about his love for Lily Dale while walking through the woods near Guestwick Manor. This parallels the situation of the archetypal pastoral youth who pines for his beloved in idyllic rural settings. [EB 2006]

### Chapter 11 – Social Life

#### **Paris' gratification at the ten years' siege at Troy**

- This reference compares Cradell's role in motivating his admirer Mrs. Lupex into quarrelling with Amelia Roper to Paris' role as Helen's lover in inciting the Trojan War. The analogy is further strengthened by parallels between Helen's husband, Menelaus, and Mr. Lupex, who feels that he is losing his wife's affection to Cradell, who—like Paris—is a younger man. Trollope here draws a humorous contrast between the relatively mundane event of the women's argument and the epic war presented in works such as the *Iliad*. [EB 2006]

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

## Chapter 12 – Lilian Dale Becomes a Butterfly

### **wood nymphs and water nymphs**

- The Countess De Courcy in her letter to Crosbie refers to the women of Allington as nymphs. In Classical mythology nymphs are natural spirits who take the form of beautiful maidens. Later in the letter the countess describes her daughters as nymphs of a less rustic variety. Trollope has made implicit links between an idealized pastoral settings and rural Allington, and here a character extends the parallel through this direct, though sarcastic, allusion. [EB & RR 2006]

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

### **your late Elysium**

- The Countess De Courcy's letter also sarcastically makes a comparison between Allington and Elysium, the fields of constant happiness and beauty in the underworld where the fortunate are able to spend the afterlife. The word has a humorous function of foreshadowing as it quickly becomes clear that Crosbie's courtship of Lily in Allington truly served as a refuge free of complications, in contrast to his future affairs at Courcy Castle. [EB 2006]

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

### **Gatherum Castle**

- In Trollope's novels, Gatherum is the name of the Duke of Omnium's castle. This is a play on the British slang phrase *omnium gatherum*, or "gathering of everyone/everything," used to refer to a gathering of many kinds of people or things. *Gatherum* is actually a faux Latin word, simply comprised of the English *gather* and the Latin ending *-um*. [EB 2006]

- source: OED

### **Alexandrina De Courcy**

- This name of one of Lady De Courcy's daughters is a feminized, Anglicized version of the Greek name *Alexandros*. This name may contain references to more than one Classical figure. Alexandrina's ambitious pursuit of Crosbie is reminiscent of the strong-willed Greek leader Alexander the Great. Alexander is also another name used to refer to Paris, whose adulterous relationship with Helen causes the Trojan War. Similarly, Alexandrina interferes with Crosbie and Lily's engagement and causes trouble for them both. [EB 2006]

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

### **Lady Julia De Guest**

- Julia, a feminine form of Julius, was a name for Roman women. This name is particularly associated with the famous Julio-Claudian dynasty of the Roman Empire, reflecting Lady Julia's status and pride in her position. [EB 2006]

### Chapter 13 – A Visit to Guestwick

#### **Crosbie pleasant as sun in May**

- Trollope says that Crosbie “would have made himself at once as pleasant as the sun in May” if Lily Dale would have acknowledged that he was correct in his estimation of her relationship with John Eames. This is another allusion to the god of light, Apollo. [KD 2006]

### Chapter 14 – John Eames Takes a Walk

#### **pastoral imagery and John Eames**

- “He wandered about through the old Manor woods....” Throughout the novel, Trollope places John in pastoral settings in the countryside of Guestwick and Allington. It is possible that the poetic and love-ridden John is much like the poets in Theocritus' *Idylls* or Vergil's *Eclogues*. These poems are often in pastoral settings and the speakers often sing of unrequited love. Therefore Trollope may have implicitly represented John as a pastoral poet. [KD 2006]

#### **tablets of his mind**

- When John writes a letter “on the tablets of his mind” to Amelia Roper, he falls asleep under the tree. For the Classical association of this phrase, see the commentary for Chapter 2. [KD 2006]

### Chapter 15 – The Last Day

(No uses of Classics identified.)

### Chapter 16 – Mr. Crosbie Meets an Old Clergyman on His Way to Courcy Castle

#### **Nolo decanari**

- Latin for “I am unwilling to be dean.” Mr. Crosbie's Latin phrase is analogous to the Latin phrase *Nolo episcopari* (meaning “I am unwilling to be bishop”) which is the formal reply supposed to be returned upon the offer of a bishopric. Mr. Crosbie uses this Latin analogy to show that he is educated and quick-witted. This contributes the image of Crosbie as one who is concerned with his image. [AM 2006]

## Chapter 17 – Courcy Castle

### **shillings and pence...pence and shillings**

- Use of a Latin rhetorical device found in Roman poetry called chiasmus, in which the order of similar elements in a sentence or line are repeated in reverse order, such as ABBA. [AM 2006]

### **paternal horses, paternal wines, maternal milliner**

- Latinate words are used for elevated speech with comic effect. [AM 2006]

### **Rumour**

- This is an allusion to Rumor in book 4 of Vergil's *Aeneid*. According to *Aeneid* 4.174-175, "no evil is swifter" than Rumor or *Fama*, who "flourishes in movement and gains strength by going." Rumor in the *Aeneid* is the ill that spreads the word about the relationship between Dido and Aeneas. Trollope uses this allusion to the *Aeneid*'s Rumor to convey how the news of the break-off of Lady Alexandrina's engagement spread to others and became exaggerated in the process. [AM & RR 2006]

- source: Vergil, *Aeneid* 4.174-175

### **He believed himself to be a great man because with world fought for his wife's presence....**

- This sentence may be alluding to the pride of Paris because the Trojan War was caused by his capture of and marriage to Helen, the most beautiful woman in the world. In Homer's *Iliad* 3.156-158, the old men on the wall of Troy see Helen and state that no one could blame the Greeks and Trojans for fighting over such a woman. In our text, Lady Dumbello's beauty has been taken great note of by the social circle at Courcy Castle. In fact, it is her beauty that is greatly emphasized in any reference to her, just as beauty was Helen's primary feature. The "world fighting" for the presence of a beautiful lady may recall the Trojan War. Reference to the pride of Paris at the struggle over Helen occurred in a previous chapter regarding Cradell's internal joy that his close intimacy with Mr. Lupex's wife had generated chaos in Burton Crescent; see the commentary for Chapter 11. [AM 2006]

- source: Homer, *Iliad*, 3.154-160

### **By Jove**

- John De Courcy uses this interjection, referring to the king of the Roman gods, to stress his opinion that he would not have taken George De Courcy's wife as his wife even if she had "ten times thirty thousand pounds." [AM 2006]

## Chapter 18 – Lily Dale’s First Love-Letter

### **Damon and Pythias**

- Damon and Pythias were legendary Greek figures from Syracuse whose friendship symbolized deep loyalty to one another. When Pythias was condemned to death by Dionysius the Elder, he was released to make arrangements for his wife and children in preparation for his death, only because Damon stayed in his place and was ready to die if Pythias never returned. Sometime later Pythias did return, and amazed by this act of loyalty, Dionysius the Elder freed them both. The countess uses this phrase in reference to how Mr. Crosbie must have stayed as long as he did at Allington because of his supposedly strong friendship with Bernard Dale. The countess could be using this Classical reference in a slightly mocking sense. [AM 2006]
- Trollope himself had referred to Damon and Pythias in Chapter 2. [RR 2011]
- source: Valerius Maximus, *Factorum et Dictorum Memorabilium* 4.7.ext.1

## Chapter 19 – The Squire Makes a Visit to the Small House

### **Apollos do not come this road every day**

- Bell and Mrs. Dale pick up Lily’s original Apollo reference from Chapter 2 in this conversation. [EB 2006]

## Chapter 20 – Dr. Crofts

### **another string to his bow**

- Lord De Guest makes this comment about Crosbie’s suspected dalliances at Courcy Castle while speaking with Dr. Crofts. There are two possible Classical figures being alluded to with this phrase. Cupid, the son of Venus, incited love in people by shooting them with his arrows. Also, although Lord De Guest has not been privy to the Dales’ private joke of referring to Crosbie as Apollo, this comment subtly echoes their reference, since Apollo was associated with archery. These references may show how other characters perceive Crosbie to be a flashy Apollo that lacks real substance, or a Cupid that elicits multiple women’s affections. [EB 2006]

## Chapter 21 – John Eames Encounters Two Adventures, and Displays Great Courage in Both

### **A man will talk of love out among the lilacs and roses....**

- Here Lily Dale tries to encourage Johnny Eames to come inside with her, since he is perhaps less likely to idealize his feelings for her in a more mundane setting. Eames’ unrequited love is reminiscent of Classical pastoral poetry. References to this poetic

form help root Eames in a familiar tradition of lovelorn young men, making his fascination with Lily more recognizable, and making Johnny's connection to this poetic form gently humorous. [EB 2006]

### **rocks of adamant**

- Adamant is a legendary stone that was extremely hard and indestructible. The name is derived from the Greek *adamas*, *adamantos* meaning "invincible," and throughout Classical literature it was used to refer to a variety of hard stones and metals. Trollope refers to it when drawing a comparison between the bull that is turned away from pursuing Eames and Lord De Guest by brambles, and the way that humans will turn away from small obstacles but continue to "[break]...our hearts against rocks of adamant." The reference, and the comparison as a whole, has a humorous function here as the dramatic statement about human nature seems irrelevant in this anecdote about the bull. [EB 2006]

### **sitting sternly to their long tasks**

- Mrs. Dale and Bell here help Lily prepare household items for her to take to her new home after marriage. The Dales' behavior parallels the ideal of the virtuous Roman woman who is dedicated to her household tasks. This is exemplified by Livy's story of Lucretia in Book 1 of *History of Rome*, who is considered the best of wives because she is working late in the night while other women feast with guests. [EB 2006]

- source: Livy, *History of Rome* 1.57-59

### **into the middle of his discourse**

- Here Eames rushes straight to the point of asking Lily about her impending marriage while trying to tell her how he feels. This phrase is reminiscent of the Latin phrase used by Horace in his *Ars Poetica: in medias res*, or "into the middle of things," which refers to the way that epics tend to begin in the middle of significant events in the plot and later explain them. The use of this phrase draws a humorous contrast between the epic tradition and Eames' unsuccessful attempts to articulate his feelings. [EB 2006]

- source: Horace, *Ars Poetica* 145

### **to carry off all the laurels of victory**

- This phrase describes the earl's unwillingness to provoke the angry bull he is facing. The laurel, previously mentioned in Chapters 2 and 9, was a plant associated with Apollo that was traditionally given to the winners in the Pythian games. The inclusion of this phrase here is interesting since Eames proves himself deserving of laurels by assisting the earl, while Apollo Crosbie repeatedly shows his less worthy character. [EB 2006]

- source: *Brewer's Dictionary of Phrase and Fable*

## Chapter 22 – Lord De Guest at Home

### **half-forgotten classicalities and the severe Falernian**

- While John and the earl are drinking, the earl urges John to tell him about his love. The earl calls his port “severe Falernian,” recalling Horace’s *Ode* 1.27. In joking with John, the earl dusts off a Classical phrase that he has partially remembered. Later in the chapter Trollope continues to refer to the earl’s “Falernian.” Though Trollope seems to poke gentle fun at the earl for his Latin allusion, the citation is apt: in *Ode* 1.27 the speaker is trying to get the addressee to speak of his love. [RR 2006; rev. RR 2011]

- source: Horace, *Odes* 1.27.9-12

### **patron**

- This reference occurs after Johnny Eames returns home after saving the earl and dining with him at his house. Trollope refers to the earl as Johnny’s patron. This usage recalls the patron/client system that was prominent in ancient Rome. In this system, an affluent man would support his client in various ways and *vice versa*. Trollope is using this reference to allude to the future of the two’s relationship where perhaps the earl will help Johnny financially and socially. The patron/client comparison to the earl and Johnny occurs throughout the novel. [KD 2006]

## Chapter 23 – Mr. Plantagenet Palliser

### **ensor**

- A censor was a Roman magistrate who made a register or census of the people in Rome and had some power to regulate public morality. Here, Lady De Courcy is unwilling to adopt the role of censor in regard to Crosbie, since it might disrupt a possible engagement between Crosbie and her daughter. [KD & RR 2006; rev. RR 2011]

- source: OED

### **Diana**

- Lady Alexandrina proclaims to Crosbie that even Diana could not play billiards in her riding habit. Diana is the Roman name for Artemis, the goddess of hunting and childbirth. Diana or Artemis is also the twin sister to Apollo. Trollope is using this reference in two ways. The more apparent one is that even the hunter-goddess with arrow-shooting skills could not play with a habit on. Trollope could also be commenting on the relationship between Crosbie and Lady Alexandrina. As we have seen in Chapter

2, Crosbie was named Apollo by Lily Dale. Thus Trollope is implying that Crosbie and Lady Alexandrina are like brother and sister or, rather, two peas in a pod. [KD 2006]  
 - source: *Cassell's Dictionary of Classical Mythology*

### **the die was cast**

- *Iacta alea est*. According to Suetonius, Caesar said this as he crossed the Rubicon into Italy, thus implicitly declaring war on his own country. This allusion is made after Crosbie tells Lady Alexandrina that he is supposed to marry one woman (Lily) when he actually loves another (her). Crosbie knows that his engagement to Lily Dale must be called off because the die has already been cast—with his words he has committed himself to Lady Alexandrina. [KD 2006]  
 - source: Suetonius, *Life of Julius Caesar* 23

### **hecatombs**

- This word originally referred to the sacrifice of 100 animals, usually oxen, by the ancient Greeks. [MD 2005]  
 - Trollope says that Plantagenet Palliser's uncle, the Duke of Omnium, would have preferred him to be a country gentlemen, a slaughterer of hecatombs of birds, rather than a politician. [KD 2006]

### **Nestor**

- Trollope refers to an old member of the government as “the old Nestor of the cabinet.” Nestor is the elderly king of Pylos, and in Homer's *Iliad* he is known for giving advice to Greek leaders. Trollope uses a mythological reference here to add character to an anonymous person in the cabinet. [KD 2006]

### **By Jove**

- An exclamation akin to “By god,” as Jove is the chief Roman god, Jupiter. The Honourable George says it here to his cousin, Mr. Gresham, when they discuss what Lord Dumbello thinks about his wife's relationship with Plantagenet Palliser. [KD 2006]

## Chapter 24 – A Mother-in-Law and a Father-in-Law

(No uses of Classics identified.)

## Chapter 25 – Adolphus Crosbie Spends an Evening at His Club

(No uses of Classics identified.)

## Chapter 26 – Lord De Courcy in the Bosom of His Family

### **many slips**

- See the commentary for Chapter 9. This proverb is used again in reference to matrimonial union with Mr. Crosbie and is said here by Lady Amelia in conversation with Lady Alexandrina. In this context, Lady Amelia warns her sister that she should get married as soon as possible for fear that something might disrupt the intended marriage. This phrase is used earlier as a contrast to Lily's assurance of Crosbie's intent of marriage, but Lady Amelia uses this phrase as an admonition to her sister that anything might happen that could interrupt the course of things. [AM 2006]

### **paterfamilias**

- This is a Roman term used to refer to the power of the male head of a Roman household (usually the father or the grandfather) over his descendants and other family members. Trollope uses this term to refer to Lord De Courcy. However, Trollope's use of the Roman term presents a sense of irony in relation to the Lord De Courcy because no one in the De Courcy family admires or respects him. Also, the countess is the family member who is largely in charge of family matters, not the lord. [AM 2006]

- source: OCD

## Chapter 27 – “On My Honour, I Do Not Understand It”

(No uses of Classics identified.)

## Chapter 28 – The Board

### **Why had his fate been so unkind to him?**

- In this reference to fate, Trollope personifies it, recalling Classical conceptions of Fate as an active but uncontrollable power directing human life. Here, a distraught Crosbie blames the external force of fate for his difficult situation, suiting his character since he is unwilling to accept any fault himself in ending his engagement to Lily. [EB 2006]

### **slips between the cups and lips**

- Trollope again refers to this famous, Classically inspired phrase about how nothing is certain until after it happens. Here Butterwell uses the phrase to describe how it is better that Crosbie was surprised by his promotion. This is ironic, since the phrase was previously used in Chapter 9 to describe Lily's certainty of her marriage to Crosbie, which could have happened if Crosbie had known that his financial situation was about to change. [EB 2006]

**a turn in the wheel of fortune**

- The wheel of fortune is a symbol of the Roman goddess Fortuna, illustrating the unpredictability of luck. Here Crosbie's situation, which he caused by his own actions, is distinguished from a misfortune caused by chance events. [EB 2006]

- source: *Brewer's Dictionary of Phrase and Fable*

**A man will dine, even though his heart be breaking**

- This phrase, used to describe the way that Crosbie attends a dinner even though he is preoccupied with the circumstances of his engagement to Alexandrina and his promotion, could recall a well-known incident in the *Iliad*. When Priam comes to Achilles to reclaim Hector's body, Achilles encourages him to eat despite his grief and refers to the myth of Niobe, in which the grieving mother eats even though she is mourning the deaths of her many children. Crosbie's situation is more ironic, since a good deal of his sorrow is brought on by his inability to know his own feelings about Lily and Alexandrina. [EB 2006]

- source: Homer, *Iliad* 24.600-620

Chapter 29 – John Eames Returns to Burton Crescent

**Egyptia conjunx**

- This Latin phrase, a variation of *coniunx Aegyptia* or "Egyptian spouse," found in Ovid's *Metamorphoses*, refers to Mark Antony's affair with Cleopatra, queen of Egypt. In the novel it is used to refer to the sight of Mrs. Lupex on Cradell's arm, referencing various characters' suspicions of an illicit relationship between them. [EB 2006]

- source: Ovid, *Metamorphoses* 15.826

**the divine Amelia**

- Cradell's description sarcastically elevates Amelia to the level of a goddess. There seems to be a parallel particularly between her and Hera, who was notorious for her anger, since Cradell is warning Eames of "trouble" with Amelia. See the commentary for Chapter 4. [EB 2006]

**By Jove**

- This is a common exclamation, used here by Cradell, which refers to Jove, the Roman equivalent of the Greek god Zeus. [EB 2006]

### Chapter 30 – “Is It from Him?”

#### **as if no terrible thunderbolt had fallen among them**

- The Dales try to continue on with their daily routine as if the thunderbolt of the news that Lily and Crosbie’s engagement was ended had never been announced. This is a reference to Zeus’ traditional control over the power of thunder in Classical myth, and is particularly relevant in the context of Trollope since *The Jupiter*, which is a Roman name for Zeus, is a popular newspaper in the world of his novels. [EB 2006]

#### **wolf into their flock**

- Bernard feels as though Crosbie was a wolf in the flock of the Dale family. This phrase is a reference to Aesop’s fable about the wolf in sheep’s clothing, which carries the lesson that appearances can deceive. This is certainly the case with Crosbie, whose seemingly dashing nature hid his faithlessness. [EB 2006]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

### Chapter 31 – The Wounded Fawn

#### **Lily as a wounded fawn**

- In this chapter, Trollope refers to Lily as a wounded fawn after her engagement to Crosbie is called off. This simile echoes a line in Vergil’s *Aeneid* in which Queen Dido, in love with Aeneas, is compared to an arrow-stricken doe. This is an interesting comparison because, while Dido is eventually ruined by Aeneas, Lily recuperates and becomes like a queen herself. See the commentary for Chapter 42. [KD 2006]

- source: Vergil, *Aeneid* 4.69

#### **Lily’s bright light**

- Lily’s bright light remains shining as she begins to recover. This is significant because Crosbie-as-Apollo has been referred to in terms of light, and now Lily is. [KD 2006]

#### **dies non**

- Short for *dies non juridicus*. Refers to a holiday or a day of no legal matters. [KD 2006]

- source: OED

## Chapter 32 – Pawkins’s in Jermyn Street

### **John and his patron**

- This is another reference to the earl as John’s patron, the earl. See the commentary for Chapter 22. [KD 2006]

### **drowsy god**

- The earl is said to fight with the drowsy god after dinner. The drowsy god likely refers to the god personified by sleep, Hypnos. [KD 2006]

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

### **Dives and Lazarus**

- Trollope refers to this story in a comparison between the offices of John Eames and Adolphus Crosbie: the Income Tax Office is as distant from the General Committee Office as Lazarus is from Dives. The parable of Dives and Lazarus, found in Luke 16:19-31, is about a rich man (in Latin, *Dives*) and the poor man (Lazarus) who lived outside of the rich man’s house begging for a crumb of food. In the afterlife, a chasm separates Dives (in hell) from Lazarus (in heaven). [KD & RR 2006; rev. RR 2011]

- source: Luke 16:19-31

## Chapter 33 – “The Time Will Come”

### **client, John Eames**

- This is Trollope’s first explicit mention of John Eames as the client in patron/client relationship between John and the earl. See the commentary for Chapter 22. [KD 2006]

### **pastoral imagery and John Eames**

- Lady Julia and John talk of plans to engage John to Lily, and Trollope describes their enthusiasm as “beautifully fresh and green.” This is more pastoral imagery related to John Eames and his love for Lily Dale. See the commentary for Chapter 14. [KD & RR 2006]

## Chapter 34 – The Combat

### **annals**

- This word is from the Latin *annales* meaning “year-books.” This was a standard term used by Roman historians to title their historical works. Trollope seems to use this Latinate word so that it sounds like John Eames’ fight with Crosbie is almost an

historical event. Through the use of this word the episode of the fight becomes a little humorous by being elevated in this way. [AM 2006]

- source: OCD

**Who can say that punishment—adequate punishment—had not overtaken him?**

- This reference to punishment implies Nemesis, the Greek goddess of retribution and punishment. By implying Nemesis, Trollope is showing that Crosbie's egregious act of jilting Lily Dale is finally being punished through means of the black eye and public humiliation that were brought about by John Eames. [AM 2006]

- The image of punishment overtaking Crosbie recalls an ode by Horace in which Horace remarks that Punishment, though lame, has rarely left behind a person who has done wrong. See the commentary for Chapter 48. [RR 2020]

- sources: *Cassell's Dictionary of Classical Mythology* and Horace, *Odes* 3.2.31-32

Chapter 35 – Vae Victis

**Vae Victis**

- This is a Latin phrase literally meaning “Woe to the vanquished ones.” This phrase was recorded by the Roman historian Livy in his *History of Rome*. According to Livy, this statement was made by the chieftain of the Gauls after the defeat of the Romans at the Battle of Allia c. 387-390 BCE, which was said to be one of Rome's greatest defeats. This chapter title is appropriate in regard to both Mr. Crosbie's misadventure with John Eames in the previous chapter and his marriage and integration into the De Courcy family. This phrase summarizes Crosbie's situation in general, and through this Latin phrase Trollope is identifying Crosbie's devastating situation with the Roman defeat. By means of this title, Trollope projects some sympathy onto Crosbie because he has been defeated by himself and those to whom he has submitted. [AM 2006]

- source: Livy, *History of Rome* 5.48

**hymeneal altar**

- This is a phrase used to refer to the marriage ceremony. In this context, the newspaper that documents Mr. Crosbie's misadventure at Paddington Station uses the phrase to identify Mr. Crosbie as the man who is soon to be married to the daughter of the Earl De Courcy. This phrase stems from the name of the Greek god of marriage, Hymen. [AM 2006]

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

**annals**

- Lady Amelia uses this Latinate word to explain how nicknames have not been used in the history of the De Courcy family. Lady Amelia's use of this word shows her elitist attitude regarding the De Courcy family name and its history and reputation. See the commentary for Chapter 34. [AM 2006]

Chapter 36 – “See, the Conquering Hero Comes”**By Jove**

- Cradell uses this interjection referencing the king of the Roman gods to express his strong feeling that John Eames should do all in his power to not be thought of as a coward by others. [AM 2006]

Chapter 37 – An Old Man's Complaint

(No uses of Classics identified.)

Chapter 38 – Dr. Croft Is Called In

(No uses of Classics identified.)

Chapter 39 – Dr. Croft Is Turned Out**basked in the sunshine of his manliness**

- Lily is here described as enjoying Crosbie's presence like the sunshine, which links him to Apollo through Apollo's association with the sun. This passage also describes Lily as having “tuned her ears to the tone of [Crosbie's] voice,” recalling Apollo's dominion over music. See the commentary for Chapter 2 for the beginning of the Apollo/Crosbie identification. [EB 2006]

**slaughtered hecatombs**

- Trollope uses this phrase to refer to the prowess of gentlemen hunters. It is a humorous exaggeration, since the word *hecatombs* literally refers to the ancient practice of sacrificing one hundred animals. *Hecatombs* was also used in Chapter 23. [EB 2006]  
- source: OED

**halcyon days**

- This is how Bell describes memories of times when she felt that she loved Dr. Crofts. The phrase refers to the myth of Ceyx and Alcyone, told in Ovid's *Metamorphoses*. Alcyone warns her beloved husband Ceyx that she feels that he will be in danger if he goes on a planned sea voyage. He sails despite her concern and is

drowned in a storm. Alcyone continues sacrificing to Juno for Ceyx's safety so the goddess takes pity on her and sends Morpheus to reveal her husband's fate in a dream. Alcyone finds Ceyx's body on the shore, and the gods turn them both into halcyon birds, kingfishers who mate during seven days in the winter known as halcyon days when the sea is perfectly calm. Though the phrase is common in English, Trollope's usage retains a reference to the original myth by relating it to the situation of these two potential lovers. [EB 2006]

- source: Ovid, *Metamorphoses* 11.410-748

**she might sit and triumph—and thus triumphant she sat**

- Here Bell "triumphs" in the knowledge that Crofts loves her. This word recalls the triumphal processions celebrating Roman military victories. Bell, however, does not experience a public victory but rather enjoys a private, internal celebration. [EB 2006]

- The word order follows a chiasmic pattern, a device found in ancient composition. Similar elements are presented in the order ABBA. [RR 2011]

Chapter 40 – Preparations for the Wedding

**contemptuous patronage**

- Lady De Courcy is said to give to Crosbie "contemptuous patronage." A patron is one who gives support to a person with a lower social standing. Lady De Courcy gives Crosbie contemptuous patronage because she knows that he is going to be her son-in-law and thus she has him in her power. Therefore she can be contemptuous if she would like. [KD 2006]

**Crosbie used to shine on Lady De Courcy**

- Trollope states that Crosbie used to shine upon Lady De Courcy, but now that he is engaged he is no longer like the god Apollo. Crosbie is losing the connection with Apollo first forged by Lily in Chapter 2. [KD & RR 2006]

**plebeian husband and noble parent**

- This phase occurs when Lady De Courcy and Alexandrina are discussing Alexandrina's desire for clothes fit for herself as the earl's daughter. Trollope tells us that Lady De Courcy tries to explain to her daughter that the preparations for the wedding should be accommodated to the plebeian husband rather than the noble parent. *Plebeian* is a Roman-based term for the common people, like Crosbie. [KD 2006]

## Chapter 41 – Domestic Troubles

### **the divine Amelia Roper**

- Trollope again sarcastically refers to Amelia Roper as divine. Trollope is really suggesting that Amelia is far from divine. See the commentary for Chapter 4 and 29. [KD 2006]

## Chapter 42 – Lily’s Bedside

### **Lily’s throne**

- As Lily gets better, Trollope refers to her as a queen bossing around the Small House’s occupants. This is an interesting contrast to Lily as a wounded fawn in Chapter 31. In Vergil’s *Aeneid*, Dido goes from being the queen of Carthage to a wounded deer, while Lily goes from being a wounded fawn to the queen of the Small House. Trollope refers to Lily as the queen of the Small House more extensively in Chapter 44. For Lily as a wounded fawn, see the commentary for Chapter 31. [KD 2006]

## Chapter 43 – Fie, Fie!

### **platonic**

- This is a term applied to the affection and intimacy between Palliser and Lady Dumbello. The term *Platonic* refers to the 5th/4th century Athenian philosopher. A platonic relationship is one characterized by a purely spiritual nature, free from sensual desire. Trollope describes Lady Dumbello and Palliser’s relationship as platonic, signaling that their relationship is non-sexual. See the commentary for Chapter 5. [AM 2006]  
- source: OED

### **ad valorem**

- A Latin phrase literally meaning “toward value.” This is a name of a kind of tax Lady Dumbello and Palliser are discussing. The fact that Lady Dumbello asks for an explanation of this relatively dry subject (when she usually does not talk to anyone at length) shows the special interest she takes in Palliser. [AM & RR 2006]

### **ignis fatuus**

- A Latin phrase literally meaning “foolish fire” and referring to a will-o’-the-wisp. Trollope uses this Latin phrase to describe people’s undecided view of Palliser at this point in his career; he might become a leading and able politician, or he may prove to be misleadingly promising. [AM & RR 2006]

**oracles**

- Trollope uses this term to convey the ambiguous information contained in the newspapers. The use of the term suggests that revealed information is doubtful and uncertain in its interpretation. The ambiguous nature of revealed information recalls the misunderstood oracles in Herodotus's *History* and in Sophocles' tragedy *Oedipus*. [AM 2006]

- sources: Herodotus, *History* (especially book 1) and Sophocles, *Oedipus*

**Amaryllis in the shade**

- Amaryllis is a name found in the pastoral poetry of Vergil and Theocritus, and this entire phrase comes directly from Milton's *Lycidas*, Milton's homage to ancient pastoral poetry. Trollope uses this phrase to demonstrate how Palliser, in spite of his political promise and ambitions, thinks himself to be entitled to a moment of respite and happiness with Lady Dumbello. [AM & RR 2006]

- sources: Vergil, *Eclogues* 1  
 Theocritus, *Idylls* 3  
 Milton, *Lycidas* 68

**complimenting his possible future patron**

- Fothergill, a gentleman who manages the Duke of Omnium's affairs, compliments Palliser on his speeches and predicts for Palliser his future political power. By referring to Palliser as a patron, Trollope is not only recalling the Roman patron/client relationship but also asserting how Fothergill is socially below and subservient to Palliser. [AM 2006]

Chapter 44 – Valentine's Day at Allington**Juno**

- Juno is the Roman goddess of marriage and childbirth. Juno is also the wife and sister of the Roman god Jupiter. Lily Dale uses this word while describing Crosbie's fiancé Lady Alexandrina De Courcy to convey how she believes her to be tall and handsome in appearance. Lily's use of this term perhaps invokes a sense of power and authority that Lady Alexandrina has over Lily much in the way Juno has precedence over Jupiter's other consorts. [AM 2006]

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

## Chapter 45 – Valentine’s Day in London

### **approving the better course but following the worse**

- Trollope sums up Crosbie’s failure by saying that “he had seen and approved the better course, but had chosen for himself to walk in that which was worse.” Trollope’s turn of phrase recalls Medea’s internal monologue in book 7 of Ovid’s *Metamorphoses*. While debating whether she should support her father or Jason, Medea says: *video meliora proboque, / deteriora sequor*—“I see and approve better things, I follow worse ones.” Although Medea knows that remaining true to her father and fatherland is the better path, she ultimately chooses to aid Jason and flee with him to Greece. Similarly, Crosbie knows that remaining true to Lily Dale would have been better than marrying Lady Alexandrina. Perhaps there is an element of foreshadowing here: just as Jason eventually deserts Medea, Lady Alexandrina will leave Crosbie. [RR 2006]
- source: Ovid, *Metamorphoses* 7.20-21

## Chapter 46 – John Eames at His Office

### **By Jove**

- This common exclamation, used here by John Eames as he is reading the Earl De Guest’s letter, invokes the name of the Roman god that is the equivalent of the Greek Zeus. The phrase recurs in dialogue throughout Trollope’s novels. [EB 2006]

### **Elysium upon earth**

- This phrase describes the positive opinion that most people held of Eames’ future position of private secretary. The job is compared to the Classical concept of Elysium, the beautiful fields where the fortunate lived in the underworld. Trollope also alludes to Elysium in Chapter 12, when Lady De Courcy uses the term to sarcastically describe Allington in a letter to Crosbie. [EB 2006]

### **that Love should still be lord of all**

- This phrase refers to a line from Sir Walter Scott’s *Lay of the Last Minstrel*, which is itself an allusion to a well-known line in Vergil’s *Eclogues*: “Love conquers all things.” However, here Love actually refers to Mr. Love rather than the concept of love, making this a humorous parody of Classical and literary traditions. [EB 2006]
- sources: Sir Walter Scott, *Lay of the Last Minstrel*, 6.11.4  
           Vergil, *Eclogues* 10.69  
           Anthony Trollope, *The Small House at Allington*. Ed. Julian Thompson.  
           London: Penguin, 2005, 690.

**giving up his Elysium**

- The earlier parallel between the job of private secretary and Elysium is picked back up as Trollope describes the resignation of the previous occupant of the job. [EB 2006]

**He's been the country mouse and I've been the town mouse**

- Sir Raffle Buffle describes the differing lifestyles of himself and Lord De Guest with this phrase. This line refers to a story in Horace's *Satires* about a country mouse who entertains his friend from the city and after following him back to the city realizes that he prefers life in the countryside. [EB 2006]

- source: Horace, *Satires* 2.6.79-117

Chapter 47 – The New Private Secretary**glorious victory at the railway station**

- This phrase recalls the concept of glory and immortal fame won by warriors in battle in ancient epics such as the *Iliad*. The application of this elevated Classical motif to the brief fight between Crosbie and Eames is a humorous exaggeration. [EB 2006]

**a certain amount of hero-worship**

- John Eames is subject to worship at Burton Crescent after his promotion. In ancient Greece and Rome there were cults that worshipped heroes such as Heracles. There is a humorous contrast between the quasi-divine status and superhuman deeds of Classical heroes and John Eames' feat of becoming private secretary. [EB 2006]

**the goods which the gods provided him**

- Cradell has difficulty enjoying being with Amelia, who is described in these terms, because Mrs. Lupex watches him across the table. This phrase recalls Paris' statement about not casting aside the gifts of the gods in book 3 of the *Iliad*. This reference heightens the parallels earlier drawn between Paris and Cradell and Helen and Lupex, but it becomes humorous since Cradell is no longer interested in his Helen. Dryden's poem *Alexander's Feast* contains the lines "Lovely This sits beside thee, / Take the goods the gods provide thee." [EB & RR 2006]

- sources: Homer, *Iliad* 3.65 and John Dryden, *Alexander's Feast* 105-106

**may all unkindness be drowned in the flowing bowl**

- Mr. Lupex toasts Eames and Cradell with this phrase, which recalls Classical customs of drinking from a communal bowl such as the Greek *kratēr*. [EB 2006]

- *The Flowing Bowl* is a song included in a 19th c. collection of the works of Charles Dibdin, and it contains references to ancient pastoral poetry in the first stanza and to Greek lyric poetry and gods in the third and fourth stanzas. [RR 2020]

- source: *The Songs of Charles Dibdin* Volume 2. London: G. H. Davidson, 1848, 211.

## Chapter 48 – Nemesis

### **Nemesis**

- Nemesis is a Greek goddess of justice who personifies the retribution exacted on those who disrupted the natural balance of the world by violating moral codes or by possessing an excess such as wealth or pride. This is fitting as the title of this chapter since Alexandrina and Crosbie are both punished with their unhappy marriage for the excessive social ambitions which motivated their wedding. Further, Nemesis is considered in some traditions to be the mother of Helen of Troy, which may relate to the references to the *Iliad* scattered throughout the novel. [EB 2006]

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

### **No vengeance had overtaken him**

- This phrase describes the sense of distress those at Allington have about the fact that Crosbie has not been punished for his actions. In reality, Crosbie is being punished through his unhappy new life, but none of the characters at Allington know of this. In one of Horace's odes the personification of vengeance, Poena, who is the Roman equivalent of the Greek Nemesis, is described as constantly pursuing (and catching up with) those who commit wrongs. [EB 2006]

- source: Horace, *Odes* 3.2.31-32

### **a black cloud upon his brow**

- The Greek god Zeus is often associated with storms, particularly when he is angry, since he wields the power of thunder. Here this phrase is used to describe Crosbie's obvious anger at his superiors for reprimanding him. The image of the storm is a strong contrast to the earlier association between Crosbie and Apollo's sun. [EB 2006]

- Trollope often invokes the image of a clouded brow, and it may have Classical roots. In one of his *Epistles* Horace urges his addressee, "take the cloud from your brow." [RR 2020]

- source: Horace, *Epistles* 1.18.94

## Chapter 49 – Preparations for Going

(No uses of Classics identified.)

Chapter 50 – Mrs. Dale Is Thankful for a Good Thing

**a slip between the cup and lip**

- Trollope uses this saying throughout the novel. It basically means that many things can happen to obstruct a seemingly sure thing. Mrs. Dale says this to Lily as a caution about talking about the engagement between Bell and Dr. Crofts. Lily, as we know, is familiar with the slip between cup and lip. See the commentary for Chapter 9. [KD 2006]

Chapter 51 – John Eames Does Things Which He Ought Not To Have Done

**Sir Raffle Buffle as John's new patron**

- Trollope states that John is annoyed with his new patron when Sir Raffle Buffle mentions John's relationship with the earl. Trollope is using this reference to explain that John is moving up in his office, especially as Raffle Buffle's new secretary, even though John may not like Raffle Buffle that much. [KD 2006]

**John has one strong arrow in his quiver**

- After Cradell and Amelia Roper begin a flirtation, John realizes that he has one strong arrow to his defense if Amelia should choose to bring up his half-proposal to her. This recalls Apollo, a god associated with archery. Perhaps Trollope is suggesting to the reader that even hobbledehoys can have Apollo tendencies. See the commentary for Chapter 4. [KD 2006]

**Amelia Roper has two strings to her bow**

- Amelia, when thinking of her relationship to John, recalls that if it does not work she has another string, Cradell. This imagery of strings and bows recalls the god of Love, Cupid, and his bow and arrow. [KD 2006]

Chapter 52 – The First Visit to the Guestwick Bridge

**he had wandered about the lanes of Guestwick as his only amusement, and had composed hundreds of rhymes in honor of Lily Dale**

- This image of John Eames invokes the bucolic images of lovelorn shepherds singing of their loves in the pastoral poetry of Vergil's *Eclogues* and Theocritus' *Idylls*. [AM 2006]

**There, rudely carved in the wood, was still the word LILY**

- John Eames' carving of Lily's name into the wood of the bridge recalls Vergil's *Eclogue* 10 in which Gallus resolves to carve the name of his love on trees. Trollope's allusion to this poem further emphasizes John Eames' pastoral love for Lily

Dale. Through this allusion, John Eames is being likened to the wandering shepherd who is consumed by thoughts of his love who is out of his reach. [AM & RR 2006]  
 - source: Vergil, *Eclogues* 10.52-54

### Chapter 53 – Loquitur Hopkins

#### **Loquitur**

- A third-person singular present tense Latin verb meaning “he, she, or it speaks.” This chapter title is appropriate because it reveals the primary action of the chapter: the gardener Hopkins begins to speak and makes known to the Dale women the truth of the squire’s devastated feelings concerning their plans to leave the Small House. [AM 2006]

### Chapter 54 – The Second Visit to the Guestwick Bridge

#### **Lord De Guest...had offered himself up as a sacrifice at the shrine of a serious dinner-party, to say nothing of that easier lighter sacrifice which he had made in a pecuniary point of view in order that this thing might be done**

- This is an insight into the guilt John Eames feels regarding Lord De Guest’s efforts to bring him and Lily Dale together. Trollope uses sacrificial language to refer to how Lord De Guest has put on a dinner-party at the expense of his enjoyment for the greater benefit of John Eames. Lord De Guest’s lighter sacrifice is his financial promise to John Eames that if he is married, he will receive a sum from him. At the expense of his comfort and finances, the earl hopes to achieve a greater good by enhancing John Eames’ life situation. For other sacrificial imagery, see the commentary for Chapters 7 and 9. [AM 2006]

#### **with deep, rough gashes in the wood, cut out Lily’s name from the rail**

- This is the reversal of the pastoral imagery of Vergil’s *Eclogue* 10 in which the lovelorn Gallus carves the name of his loved one into the wood of a tree so as to immortalize his love. By cutting out Lily Dale’s inscribed name, John Eames signals the end of his pastoral dream of unrequited love and desire. See the commentary for Chapter 52 [AM 2006]

### Chapter 55 – Not Very Fie Fie After All

#### **Love was necessary**

- Palliser comes to this realization during his apparent flirtation with Lady Dumbello. The abstract concept of love is capitalized and referred to as an entity here, as in Classical personifications. [EB 2006]

**By Jove (occurring two times)**

- This exclamation is here used by Lord Dumbello, reacting to the letter from Lady Dumbello's mother. The phrase, which makes use of the name of the king of the Roman gods, is found throughout Trollope's novels. [EB 2006]

**she had triumphed**

- Lady Dumbello reclaims her husband's trust by showing him her mother's letter warning her about her relationship with Palliser. The word *triumph* draws a parallel between this private social victory and the large celebrations of military success practiced in ancient Rome. Further, Lady Dumbello receives a necklace that is compared to a "jewelled cuirass" from her husband after this incident, drawing a humorous parallel with the spoils of war claimed by victorious soldiers. [EB 2006]

Chapter 56 – Showing How Mr. Crosbie Became Again a Happy Man**he had shone with peculiar light**

- Crosbie is described as having shone at parties in the past, fitting his image as Apollo. Now this image is dulled by his unhappy marriage to Alexandrina, and he no longer lives up to his past parallel with the god. The program of Apollo imagery begun in Chapter 2 draws to a close. [EB 2006]

Chapter 57 – Lilian Dale Vanquishes Her Mother

(No uses of Classics identified.)

Chapter 58 – The Fate of the Small House**You know the story of the boy who wouldn't cry though the wolf was gnawing him underneath his frock**

- The earl refers to this story when he is telling Johnny not to let Lily Dale's rejection affect him outwardly. This allusion refers to a story in Plutarch's *Life of Lycurgus*. In the story, a little boy would rather be gnawed than admit he had stolen a fox. The earl is saying that John must be like that boy and hide his pain. [KD 2006]

- source: Plutarch, *Life of Lycurgus* 18.1

**By Jove**

- An exclamation akin to "By God," as Jove was the chief Roman god, Jupiter. Trollope uses it here when describing what another man in John Eames' position might say after being rejected by someone like Lily Dale. [KD 2006]

**He would have been the hero of the hour and everybody would have sung for him his song of triumph**

- Johnny Eames thinks that if he had successfully engaged himself to Lily then “he would have been the hero of the hour.” The “song of triumph” is reminiscent of Pindar’s *Odes* written for victorious athletes in ancient Greece. [KD 2006]
- The “song of triumph” may also recall ancient paeans or victory songs. [RR 2020]

Chapter 59 – John Eames Becomes a Man

**his place was among the gods**

- John Eames thinks this about himself when he finds out that Amelia and Cradell are engaged. Trollope is using this to express how happy John is that he is not engaged to Amelia, even though John is still sad about Lily’s rejection. [KD 2006]

**run away from the country as if London in May were more pleasant than the woods and fields**

- Trollope says that John leaves Guestwick as if London were better than the country. Of course, we know that John is leaving because he is embarrassed about Lily’s rejection. John would rather leave the pastoral setting than be reminded of Lily’s rejection. See the commentary for Chapter 14. [KD 2006]

**a mutton meal is not envied by the gods**

- Trollope says eating mutton in a hotel lobby is not a banquet to be envied by gods. This occurs when Johnny Eames is eating dinner after moving from Burton Crescent and after being refused by Lily Dale. This is where we last see John in this novel. Horace uses the phrase *cenae deum* (“banquets of the gods”) in *Satire 2.6* to describe a highly desired but simple meal in the country. [KD 2006]
- source: Horace, *Satires 2.6.65*

Chapter 60 – Conclusion

**interregnum and annals**

- An interregnum is the time in between reigns. Mention of an interregnum recalls book 1 of Livy’s *History of Rome*, when Livy describes a vacant throne after Romulus disappears. Trollope writes of the interregnum in the garden when the squire and Hopkins have their argument about Hopkins’ taking manure without permission. Trollope is being humorous here by comparing the king of Rome to the king of the garden. Later in the sentence, Trollope refers to the event as terrible in the annals of Allington. Annals, we know, are the records of events; see the commentary for

Chapters 34 and 35. Trollope's use of *annals*, a common name for historical writing in Rome, gives the sentence a sense of Romanness. [KD 2006]

- source: Livy, *History of Rome* 1.17

**Source abbreviations**

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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## Commentary on the Uses of Classics in *The Last Chronicle of Barset*

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.

*Trollope's Apollo*

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### Chapter 1 – How Did He Get It?

#### **festering wounds**

- The “festering wounds” of Mr. Crawley are caused by the letters he received from Bishop Proudie urging him to pay his debts to the butcher. The phrase may recall the festering and incurable wound which the character Philoctetes in Sophocles’ *Philoctetes* has received and which has caused him to be deserted by his comrades on an island. Like Philoctetes, Mr. Crawley is socially isolated from his peers and suffers greatly from this isolation. Perhaps there is a link between Philoctetes and Mr. Crawley because both characters believe that their suffering is unjust. [AM 2006]

#### **Jane...passed her life between her mother’s work table and her father’s Greek...for Mr. Crawley in his early days had been a ripe scholar**

- Mr. Crawley teaches his youngest daughter Jane to translate Greek and scan Greek iambic poetry. The narrator remarks that Mr. Crawley is quite a scholar because he has the aptitude not only to read Greek literature and poetry himself but also to teach Greek to others. In learning Greek, Jane is more educated than most of the women of her time. [AM 2006]

### Chapter 2 – By Heavens, He Had Better Not!

#### **chances of war**

- This is an English translation of a common Latin phrase, *casus belli*. Here, this phrase refers to the circumstances by which the county seat of Chaldicotes fell into the possession of Dr. and Mrs. Thorne. [AM & RR 2006]

### Chapter 3 – The Archdeacon’s Threat

#### **second nature**

- Griselda’s “second nature” is the “cold magnificence” that permeates her every action while she is in the house of her family. It is almost natural that her presence exudes her elevated status and marks her distance from others who are not in her high social stratum. [AM 2006]

- Trollope’s reference to “second nature” hearkens to the saying “habit is second nature,” which has Classical associations. This sentiment is attributed to Diogenes who lived during the 5th and 4th centuries BCE and was a Cynic from Sinope. He moved to Athens after becoming involved in some legal trouble and became a student of the Greek philosopher Antisthenes. [MD 2005; rev. RR 2020]

- sources: *Brewer’s Dictionary of Phrase and Fable* and *Dictionary of Greek and Roman Biography and Mythology*. Ed. William Smith. Boston: Little and Brown, 1849.

#### **the best educated girl whom it has ever been my lot to meet**

- Major Grantly here refers to the Classical education of Grace Crawley. Major Grantly refutes his father’s assertion that Grace Crawley is unfit for marriage because she did not receive a lady’s education. Though Grace comes from an impoverished family, her father did provide her with a knowledge of Latin, Greek, and Classical history and literature. By both birth and education is Grace a lady and thus fit for matrimonial union with Major Grantly. [AM & RR 2006]

### Chapter 4 – The Clergyman’s House at Hogglestock

#### **paterfamilias**

- In Latin this word refers to the male head of a household, and it was borrowed into English with the same meaning by 1475. [EB 2006]

- Trollope describes how Mr. Crawley does not use his desk as it was intended—that is, as a private and secure repository for a head of household. Instead, Mr. Crawley’s desk is left open and covered with texts. Mr. Crawley’s use of the desk perhaps illustrates his general difference from expected norms. Though he is very much respected in his house, he is not a traditional paterfamilias. [RR 2011]

- source: OED

#### **two odd volumes of Euripides...and there were Caesar’s “Commentaries”**

- This lengthy list of Classical literature describes the well-used books that cover Mr. Crawley’s desk. Mr. Crawley’s love of Classical literature and language is a significant part of his character and is mentioned throughout the novel. The fact that Mr. Crawley

and his daughters are well-versed in Classics is constantly portrayed by Trollope as a credit to their characters. Their education also establishes them as a family of gentle birth, despite their poverty. The descriptions of Mr. Crawley's extensive knowledge continue as Trollope notes that his copies of Classical literature appeared to have been given the "most frequent use." Crawley is also described as having translated English poetry into Greek. [EB 2006]

#### Chapter 5 – What the World Thought About It

##### **By Jove**

- Lord Lufton uses this expression which references the Roman god Jove, also known as Jupiter. The phrase was common in 19th century English and is found throughout Trollope's novels. [EB 2006]

#### Chapter 6 – Grace Crawley

##### **She was therefore perhaps taken to be magnificent, partly because she was unknown**

- Since Annabella Prettyman is never seen out of the house, many people assume that she is more awe-inspiring than her sister. This phrase recalls a line found in Tacitus' *Agricola*, in which the British rebel Calgacus makes the comment *omne ignotum pro magnifico est*, meaning "everything unknown is taken for something marvelous." [EB 2006]

- source: Tacitus, *Agricola* 30

#### Chapter 7 – Miss Prettyman's Private Room

##### **By Jove**

- Major Grantly uses this exclamation, invoking the Roman Jupiter, to emphatically agree with Miss Annabella Prettyman when she mentions that Mr. Crawley's situation is terrible. [KD 2006; rev. RR 2020]

#### Chapter 8 – Mr. Crawley Is Taken to Silverbridge

##### **Mr. Crawley and Greek**

- Trollope presents Mr. Crawley with his daughter reading Greek. He is teaching his daughter to read Greek. See the commentary for Chapter 4 for more on Greek and Mr. Crawley. [KD 2006]

**myrmidon**

- The Myrmidons are a race of men and women transformed from ants and created for a lonely Aeacus on the island of Aegina. Male Myrmidons comprise Achilles' fighting force at Troy. The word *myrmidon* can also mean a follower or servant. Trollope uses this word in regard to Thompson's assistant who must walk behind the carriage as the Crawleys are taken to Silverbridge. [KD 2006]
- sources: OED and *Cassell's Dictionary of Classical Mythology*

**By Jove**

- At Mr. Crawley's hearing, Lord Lufton exclaims that he wishes he could drop the whole affair about the cheque. Lufton's exclamation references Jupiter, the Roman king of the gods. [KD 2006]

Chapter 9 – Grace Crawley Goes to Allington**lictor and fasces**

- Trollope states that if there had been a lictor and fasces at the trial of Mr. Crawley, then perhaps Miss Anne Prettyman, a teacher versed in Roman history, would have better understood the proceedings and outcome of the trial. A lictor was an attendant who walked in front of a Roman magistrate, bearing the fasces on his left shoulder. The fasces were a bundle of rods, usually tied by a red string. Fasces symbolized the power of the Rome. This reference is poking fun at Miss Prettyman because she does not know the procedures of the courts in her own land. [KD 2006]
- source: OCD

**Miss Prettyman's private sanctum**

- A sanctum, literally meaning "sacred thing," is a holy or sacred place where a temple or church is built. Miss Prettyman's room is referred to as a sanctum into which one must be invited. We see the sanctum when Grace Crawley goes to Miss Prettyman to discuss her father's dilemma and to decide if she should go to Allington. [KD 2006]
- Calling Miss Prettyman's room her sanctum perhaps contributes to the awe surrounding her, as discussed in the commentary for Chapter 6. [RR 2011]
- source: OED

Chapter 10 – Dinner at Framley Court

(No uses of Classics identified.)

## Chapter 11 – The Bishop Sends His Inhibition

### **Rumour**

- The personified Rumor (Latin, *Fama*) in this chapter conveys the swiftness with which the news of Mr. Crawley's being committed by the magistrates has spread through the county. There is an echo of Rumor as portrayed in book 4 of Vergil's *Aeneid*. According to *Aeneid* 4.174-175, "no evil is swifter" than Rumor or *Fama*, who "flourishes in movement and gains strength by going." Rumor in the *Aeneid* is the ill that spreads the word about the relationship between Dido and Aeneas. Trollope implies that it is always characteristic of Rumor that news and gossip should travel quickly and imperceptibly to ears that will inevitably be ready to hear unflattering news. [AM & RR 2006; rev. RR 2020]

- source: Vergil, *Aeneid* 4.174-175

### **T. Barnum**

- This is perhaps the Latinized name for Barchester which Trollope invented. Bishop Proudie signs his letter with the Latinized name for Barchester because bishops usually signed their letters with the Latin name of their diocese. [AM 2006]

- source: Anthony Trollope, *The Last Chronicle of Barset*. Ed. Sophie Gilmartin. London: Penguin, 2020, 868.

## Chapter 12 – Mr. Crawley Seeks for Sympathy

### **leaf of hemlock**

- This refers to the poison Socrates drank when he was sentenced to death by the Athenians for impiety and corrupting the youth of Athens. By invoking the suicide of Socrates, Mr. Crawley presents himself as one who would stand by his ideals and would not take advantage of a chance to escape. Through this Classical allusion Mr. Crawley compares himself with Socrates, one who is wrongly charged and one who voluntarily undergoes punishment for the sake of upholding his principles. Perhaps Mr. Crawley over-dramatizes his predicament by making reference to the suicide of Socrates. [AM 2006]

### **pastor**

- A Latin masculine noun meaning "shepherd" or "herdsman." In English, *pastor* refers to someone who is a minister or one who leads the congregation of a Christian church. [AM 2006]

- Trollope seems to expect that English *pastor* will call up the associations of the Latin noun when he writes here of Mr. Crawley being a “spiritual pastor” set “over” his parishioners.

- source: OED

### Chapter 13 – The Bishop’s Angel

#### **Mr. Thumble as an angel**

- In this chapter, both Trollope and Mr. Crawley play with the etymology of *angel*, which is derived from the Greek word meaning “messenger.” In an etymological sense, Mr. Thumble truly is the bishop’s angel in that he is the bishop’s messenger. When Mr. Thumble thinks that Mr. Crawley is putting him down by punning on *thumb* and *Thumble*, Mr. Crawley assures Mr. Thumble that he thinks he is an angel. Mr. Crawley is here drawing on the etymology of *angel*, but Mr. Thumble’s Greek is not up to the learned word-play, and Mr. Thumble is consequently bewildered by Mr. Crawley’s identification of him as an angel. Mrs. Crawley seems to understand how her husband’s words were misunderstood, and she considers Mr. Thumble an angel in another sense: to her Mr. Thumble is a god-send because his visit shakes Mr. Crawley out of his torpor. [RR 2006]

#### **to commence *The Seven Against Thebes***

- This play by the ancient Greek author Aeschylus tells the story of Polynices, one of the two sons of Oedipus, who had agreed to rule Thebes with his brother by alternating the years of their reigns. Eteocles refused to give up the throne, causing Polynices to lead six other heroes to reclaim the city, but all were killed in the attempt except for Adrastus, the king of Argos. It is particularly relevant that Crawley selects this story at this point in the novel, since he has just experienced “a certain manly delight in warfare against authority” when he stands up to Mr. Thumble. [EB 2006]

### Chapter 14 – Major Grantly Consults a Friend

#### **she talks Greek just as well as she does English**

- Mrs. Thorne praises Grace’s accomplished reputation with these words. The extensive Classical learning of Mr. Crawley and his daughters is again presented as reflecting positively on their characters. [EB 2006]

## Chapter 15 – Up in London

### **gods upon earth**

- John Eames is described as being perceived as a god by his sister, since Trollope says that brothers like him, who are “generous [and] affectionate,” are like gods for their sisters who do not have “special god[s],” or suitors, of their own. This comparison is interesting since Lily Dale is often described as being unable to associate the godlike qualities of an Apollo with John Eames in the way that she did with Crosbie. [EB 2006]

### **banished altogether from such holy ground**

- Here John Eames regards Lily’s mind as holy ground, in which thoughts of Crosbie should not intrude. The phrase elevates Lily’s mind to a sanctified place like the sacred temples and shrines of Classical gods. [EB 2006]

## Chapter 16 – Down at Allington

### **familiarity breeds contempt**

- A sentiment found in Latin as *parit enim conversatio contemptum* (in Apuleius) and as *nimia familiaritas parit contemptum* (in collections of Latin proverbs). After Lily Dale and Grace decorate the church for Christmas, Lily Dale complains to Mrs. Boyce about decorating the church and long sermons. Trollope then remarks that familiarity breeds contempt—Lily’s work with the church has led her to be less reverent when talking to or about the Boyces. [KD & RR 2006; rev. RR 2011]

- sources: Apuleius, *De Deo Socratis* 4 and John B. Wainwright, “Familiarity breeds Contempt,” *Notes and Queries* No. 203 10th series. (May 23, 1908), 407.

### **some Apollos won’t wash**

- Apollo is the Greek god associated with light, prophecy, music and poetry, archery, and medicine. Lily Dale speaks of her uncle, the squire, as an Apollo, not on the outside, but on the inside. She describes these inward Apollos as “so full of feeling, so soft- natured, so kind...” She states that even though her uncle appears harsh on the outside he “wears well, and he washes well.” His good qualities hold up. This is an interesting reference because in *The Small House at Allington* Lily Dale deemed Mr. Crosbie to be an Apollo largely on the basis of his external appearance and behavior. Trollope is reintroducing Lily Dale and also her views on Apollos. It appears that Lily is not now as concerned with the outside as she is with the inside. [KD 2006; rev. RR 2020]

## Chapter 17 – Mr. Crawley Is Summoned to Barchester

### **battle in the arena**

- Trollope states that the bishop would do anything to avoid battling his wife, Mrs. Proudie, in the arena. The arena refers to gladiatorial games. Trollope is being funny as he likens a domestic quarrel to a gladiatorial battle. [KD 2006]

### **conquered amazon**

- Amazons are a mythical race of female warriors who are often known for their skills in combat. There are stories about Greek heroes, such as Heracles and Achilles, fighting and conquering Amazons. Trollope uses this reference to explain that the bishop was able to triumph over his formidable wife in their dispute about Mr. Crawley's position. [KD 2006]

### **Thos. Barnum**

- Bishops usually signed their letters with the name of their diocese. It is possible that Trollope invented *Barnum* as the Latin name for Barchester after the model of *Sarum* for Salisbury. [KD 2006]

- source: Anthony Trollope, *The Last Chronicle of Barset*. Ed. Sophie Gilmartin. London: Penguin, 2002, 868.

### **the story of Oedipus**

- The Crawley family often uses Mr. Crawley's reading of Classics to determine that he is in a good mood. Crawley and his daughter Jane are here reading *Oedipus*, written by Sophocles. The reader can therefore infer that Mr. Crawley is content with the fact that he must see the bishop and is ready for the upcoming confrontation. [KD & RR 2006]

## Chapter 18 – The Bishop of Barchester Is Crushed

(No uses of Classics identified.)

## Chapter 19 – Where Did It Come From?

(No uses of Classics identified.)

## Chapter 20 – What Mr. Walker Thought About It

### **mens sana**

- Latin for "sound/healthy mind." Mr. Walker uses this Latin phrase in reference to Mr. Crawley's questionable madness. Mr. Walker says to Mr. Robarts that Mr. Crawley's trial can be postponed if he is found to be not mentally sound. Perhaps this Latin phrase

euphemistically implies Mr. Crawley's propensity for mentally unhealthy behavior without outright stating that he is mad. Mr. Walker could be using this Latin euphemism and not bluntly stating that Mr. Crawley is mad because he regards Mr. Crawley as a gentleman and such a description is not appropriate for a gentleman. The phrase is attributed to the Roman poet Juvenal who wrote the famous phrase *mens sana in corpore sano* or "a healthy mind in a healthy body." [AM 2006]  
 - source: Juvenal, *Satires* 10.356

#### Chapter 21 – Mr. Robarts on His Embassy

##### **tablets of my heart**

- This is a version of the phrase "tablets of the mind" from Aeschylus' play *Prometheus Bound*. In the play, Prometheus prophesizes Io's future wanderings in order that she may remember her fate "in the tablets of her mind." However, Mr. Crawley uses this phrase to say that he will keep in mind the trust and friendship of Mr. Robarts. [AM 2006]  
 - Trollope often uses the phrase "tablets of the mind." In Chapter 6 of *The Small House at Allington* he uses the variant "tablets of [Lily's] bosom." [RR 2011]  
 - source: Aeschylus, *Prometheus Bound* 788-789

#### Chapter 22 – Major Grantly at Home

##### **There shall be an elysium opened to you**

- Major Grantly's father describes as an elysium the financial gains the Major will receive if he does not marry Grace Crawley. This word refers to the realm of beautiful fields in the underworld in Classical mythology where the fortunate dwell. Its usage here is somewhat ironic, since Major Grantly would rather marry Grace than gain the elysium. [EB 2006]

##### **the loveliness of the elysium**

- This continues the previous reference. [EB 2006]

#### Chapter 23 – Miss Lily Dale's Resolution

##### **the only human divinity now worthy of adoration**

- Lily is described as viewing her mother as a human divinity. This is reminiscent of humans that became gods in Classical tradition, such as legendary heroes or the deified emperors of Rome. This heightened reference illustrates the powerful bond between Lily and Mrs. Dale. Lily's adoration of Mrs. Dale contrasts with her previous worship of "Apollo" Crosbie. [EB & RR 2006]

## Chapter 24 – Mrs. Dobbs Broughton’s Dinner-Party

### **three Graces in the picture**

- Conway Dalrymple paints a portrait of Mrs. Broughton as all three of the Graces, Classical goddesses of beauty who are associated with Aphrodite. [EB 2006]
- The artificiality of the association between Mrs. Dobbs Broughton and the Graces contrasts with the natural grace and graciousness of Grace Crawley. [RR 2011]
- source: *Cassell’s Dictionary of Classical Mythology*

### **that countess as a goddess with a helmet**

- This description of one of Conway Dalrymple’s paintings suggests that the countess was depicted as the goddess Athena, often portrayed wearing a helmet. [EB 2011]

### **his Grace was surely of all Graces the least gracious**

- Conway refers to Mrs. Broughton with this phrase, playing on the name of the Graces that he painted her as, and the English word *gracious* that is related to the goddesses’ names. [EB 2006]

### **Clara van Siever**

- Clara’s first name is the Latin word meaning “clear” or “bright.” Clara tends to take a balanced, clear-minded perspective on the events of the novel, making this a suitable name. [EB 2006]

## Chapter 25 – Miss Madalina Demolines

(No uses of Classics identified.)

## Chapter 26 – The Picture

### **Lucretia**

- Conway Dalrymple states that women like Lucretia and Charlotte Corday, women who have been violent or criminal, are more interesting in paintings than the Madonnas and the Saint Cecilians. Livy tells the story of Lucretia in book 1 of his *History of Rome*. Lucretia was a Roman wife who killed herself after being raped by Sextus Tarquinius. Conway is using this reference to criminal or violent women to get Clara to model Jael for him. [KD 2006]
- source: Livy, *History of Rome* 1.57-59

### **still climbing trees in the Hesperides**

- One of Hercules' twelve labors is to retrieve a golden apple from a tree guarded by a dragon in the Garden of the Hesperides. This is referred to in Shakespeare's *Love's Labor's Lost* when Biron says, "For valour, is not a Love a Hercules, / Still climbing trees in the Hesperides?" This allusion occurs when Mrs. Broughton tells Conway Dalrymple that he needs to woo Clara by "climbing the tree." Conway responds that he has already done his climbing, referring to the unspoken relationship between the Mrs. Broughton and himself. [KD 2006]

- sources: *Cassell's Dictionary of Classical Mythology* and William Shakespeare, *Love's Labor's Lost* 4.3.359-360

### Chapter 27 – A Hero at Home

#### **Spectator**

- A spectator is a person who watches a certain event. *Spectator* comes from the Latin verb *spectare* which means "to watch" and the related noun *spectator*, "watcher" or "onlooker." The name of the newspaper which John Eames and Major Grantly exchange is called *Spectator*. [KD 2006]

### Chapter 28 – Showing How Major Grantly Took a Walk

#### **Major Grantly's walk**

- This chapter recalls the Classical pastoral poetry of Vergil's *Eclogues* and Theocritus' *Idylls* in which an unrequited lover wanders through the fields and countryside singing of his love. Major Grantly is similar to a pastoral lover as he walks the fields of Allington in anticipation of proposing marriage to Grace Crawley. In *The Small House at Allington* the woods and fields of Allington were likened to pastoral locales. [AM 2006]

### Chapter 29 – Miss Lily Dale's Logic

(No uses of Classics identified.)

### Chapter 30 – Showing What Major Grantly Did after His Walk

#### **She had learned to read Greek**

- This detail of Grace's education shows that for a woman of her time she is highly educated. Her extensive education is contrasted with her family's financial poverty. This juxtaposition intensifies the question of whether Grace is a lady, worthy of betrothal to Major Grantly; she has the mark of a lady due to her fine education, but yet her family lives in poverty. [AM 2006]

### Chapter 31 – Showing How Major Grantly Returned to Guestwick

#### **she has spirit enough for a goddess**

- Lily describes Grace to her mother with this phrase, which compares her generally to a goddess. This is fitting given the associations between Grace's name and the three Classical goddesses known as the Graces. [EB 2006]

#### **Major Grantly was fond of Greek**

- Since John has not heard a great deal about Grace's beauty, he assumes here that Grantly must be attracted to her intellectual accomplishments. Again, the Crawleys' Classical knowledge becomes a central aspect of their characters. [EB 2006]

### Chapter 32 – Mr. Toogood

#### **In forma pauperis**

- This Latin phrase means "in the form of a pauper," and Crawley uses it to describe his inability to pay Toogood for his legal assistance. [EB 2006]

#### **Thais**

- The woman mentioned in the poem that Toogood quotes is a famous courtesan of ancient Greece, who was said to have traveled with Alexander the Great. Toogood does not know this background information and is only amused by his children picking up Dryden's use of Thais and referring to their mother with this name. Crawley, who does know of this historical figure, is shocked and questions Toogood's character. [EB & RR 2006; rev. RR 2011]

- source: John Dryden, *Alexander's Feast* 105-106

#### **use the goods the gods provide you**

- Toogood describes this as the best form of gratitude for the good fortune he has enjoyed. This phrase hearkens back to a similar statement made by Paris in the *Iliad*, as well as to the poem by John Dryden that Toogood quotes. [EB 2006]

- source: Homer, *Iliad* 3.65 and John Dryden, *Alexander's Feast* 105-106

#### **By Jove**

- Toogood uses this common exclamation, which makes use of the name of the Roman god Jove, or Jupiter. [EB 2006]

**I know myself as no one else can know me, in spite of the wise man's motto**

- Mr. Crawley says this in reference to his difficulty in remembering the events surrounding the alleged theft. The motto he references is possibly a phrase found in Diogenes Laertius' account of Thales, who supposedly said that "to know one's self" is most difficult. [EB & RR 2006]

- source: *Bartlett's Familiar Quotations*

Chapter 33 – The Plumstead Foxes

**Stogpingum = Stoke Pinguium**

- The original name of this parish contains a form of the Latin word *pinguis*, meaning "fat" or "fertile." The narrator humorously comments that its current name, Stogpingum, is the result of "barbarous Saxon tongues [having] clipped it of its proper proportions." [EB 2006]

Chapter 34 – Mrs. Proudie Sends for Her Lawyer

(No uses of Classics identified.)

Chapter 35 – Lily Dale Writes Two Words in Her Book

**angel of light**

- As Johnny makes his walk through the gardens of Allington in search of Lily Dale, he thinks of Lily and her past relationship with Crosbie. He remembers that when he was about to proclaim his love to Lily, she was already regarding Crosbie as an angel of light. This reference to light maintains Trollope's recurring association of Crosbie, Lily's former suitor, with Apollo, the god of light. [KD 2006]

**cutting names into bridges**

- John Eames tells Lady Julia before for he goes to see the Dales in Allington that he only has to stay ten minutes to say everything he wants to Lily. After that, he can go and cut names into bridges. This is reminiscent of the pastoral imagery associated with John in *The Small House at Allington* when Lady Julia found John Eames cutting Lily's name into the bridge's railing. [KD 2006]

- In *The Small House at Allington* John Eames' carving of Lily's name into the wood of the bridge recalls Vergil's *Eclogue* 10 in which Gallus resolves to carve the name of his love on trees. [AM & RR 2006]

- source: Vergil, *Eclogues* 10.52-54

### **temple at Allington**

- After Lily rejects John Eames' proposal again, she tells him that there will always be a "temple at Allington in which your worship is never forgotten." Although Lily cannot see John Eames as she saw "Apollo" Crosbie, she nevertheless maintains that she will cherish him. Given the homage that she paid to Crosbie-as-Apollo, it is interesting that she now uses divine imagery in speaking of paying homage to John. [KD & RR 2006]

### **John as a stricken deer**

- After Lily's rejection, John declares to himself that he will live as though Lily were forgotten and will not go around as a stricken deer. The stricken deer imagery is reminiscent of Dido in the *Aeneid* when she is struck by her love for Aeneas and likened to a wounded deer. Trollope's use of "stricken deer" is interesting here because the image was used for Lily Dale in Chapter 31 of *The Small House at Allington* after she was slighted by Crosbie. [KD 2006]

- source: Vergil, *Aeneid* 4.69

### **If he knew himself he would be constant to Lily**

- John tells himself that he will never mention Lily Dale to anyone nor ever speak to any other girl. Trollope interrupts, saying that if John knew himself he would be constant. "Know thyself" is a famous Greek proverb attributed to a number of different philosophers. According to Pausanias, it was inscribed in the entry to the Temple of Apollo at Delphi. As we know, Johnny does not "know himself"—as he is still involved with Madalina Demolines. [KD 2006; rev. RR 2011]

- source: Pausanias, *Guide to Greece* 10.24.1

### **super-excellent port**

- As Lady Julia comforts John Eames, Trollope says that she opens a bottle of a super-excellent port. *Super* as a Latin prefix literally means "over" or "above." [KD 2006]

## Chapter 36 – Grace Crawley Returns Home

(No uses of Classics identified.)

## Chapter 37 – Hook Court

### **d. per dozen**

- This *d.* is used as a monetary abbreviation for the word *denarius*, originally from Latin and denoting a particular silver coin. This word has come to indicate a penny or pence. [AM 2006]

- source: OED

### **Augustus Musselboro**

- Augustus was the first of the Roman emperors. His reign is characterized by a golden age of peace, prosperity, efficiency, and literary works. On the surface, the name of the Augustus in this chapter conveys a sense of strength and ability. However, perhaps Mr. Musselboro's name is used to poke fun of the irony that his business is dependent upon the financial support of Mrs. Van Siever. Mr. Musselboro does not in fact rule or control anything and is subject to the bidding of Mrs. Van Siever. [AM 2006]  
- source: OCD

### **patroness**

- Mrs. Van Siever is Mr. Musselboro's financial supporter and business partner. This word recalls the patron/client relationships that were common in ancient Rome in which a wealthier person, the patron, would financially support another person, or client. The patron would fund the client's artistic or mercantile endeavors and would receive social or financial benefits from the client's accomplishments. The client is, however, subject to the patron's bidding. In the plot of the novel, Mrs. Van Siever provides the financial support for Mr. Musselboro's business with Dobbs Broughton. The dynamic of the relationship between Mrs. Van Siever, the patroness, and the client, Mr. Musselboro, shows how Mr. Musselboro is financially dependent on Mrs. Van Siever and is obligated to reveal to her information about the business. [AM 2006]

## Chapter 38 – Jael

### **Graces**

In Greek mythology, the three Graces are goddesses of charm and beauty. Conway Dalrymple painted a triple portrait of Mrs. Dobbs Broughton herself personifying all three Graces. Conway's depiction of Mrs. Broughton as each of the three Graces is a seemingly ironic notion, considering how Mrs. Broughton in her actual life does not embody charm or beauty, due to her pervasive melancholy and overblown Byronic aspirations. [AM 2006]

## Chapter 39 – A New Flirtation

(No uses of Classics identified.)

## Chapter 40 – Mr. Toogood's Ideas About Society

### **had conquered him by her charms, and he was now a slave**

- William Summerkin, the clerk who is engaged to Polly Toogood, is described with this phrase. The practice of making conquered people become slaves was common in ancient

Greece and Rome. Summerkin is also described as anticipating “matrimonial sacrifice,” an image which recalls the parallels drawn in *The Small House at Allington* between the engaged Crosbie and a calf prepared for sacrifice as in ancient practice. [EB 2006]

**the world has been heavy on him**

- This phrase, used by both Mr. Toogood and John Eames when discussing Mr. Crawley, may refer to the mythological figure Atlas, a Titan who is punished for rebelling against the gods by being made to hold up the sky for all eternity. In some Roman and Hellenistic art he is portrayed as holding up the entire globe rather than the sky. Crawley’s self-loathing nature makes him feel as if he, like Atlas, holds up the weight of the world alone. [EB 2006]

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

Chapter 41 – Grace Crawley at Home

**of all men most unfortunate**

- Crawley is described as feeling as though only a madness which would drive him to kill his family was lacking to make him the most unfortunate man. This recalls the tragic fate of the hero Heracles, who killed his wife Megara and their children in a period of madness. [EB 2006]

- source: Euripides, *Heracles*

**she was reading Greek to him**

- Grace immediately begins reading Greek to her father upon her return home to comfort him. This scene demonstrates Grace’s extensive knowledge of Classical language and literature. Crawley also begins to shout out passages from plays, suggesting that he is beginning to recover. [EB 2006]

**It’s the outside of them he cares for**

- Crawley discusses with Grace how Arabin’s books are gilded and beautiful in appearance, but that he “doubt[s] if he ever reads.” The description of Arabin’s books is a sharp contrast to Crawley’s tattered and well-used books, indicating that Crawley has a true interest in the Classics, whereas Arabin uses Classical knowledge as a sign of status. For Crawley’s books, see the commentary for Chapter 4. [EB 2006]

**the Greek books were out again**

- Grace again reads to her father. He comments that her sister Jane might soon surpass her in her understanding of Greek, which suggests both of the Crawley girls’ intellectual achievements. [EB 2006]

### **the whole of “Antigone” by heart**

- Continuing the conversation above, Mr. Crawley comments that he once had memorized this entire play by the Greek author Sophocles, and says that his daughters should compete to see which of them can learn it first. The use of this play is interesting, since Mr. Crawley is often reminiscent of the tormented, proud, and quick-to-anger protagonists of Sophocles' plays. [EB & RR 2006]

### **I cannot read Greek plays to him**

- Mrs. Crawley, who is unable to read Greek, praises Grace's ability to comfort her father with Greek literature. This demonstrates the importance of Classical learning to Mr. Crawley and his children. [EB 2006]

## Chapter 42 – Mr. Toogood Travels Professionally

### **What does the Latin proverb say? “No one of a sudden becomes most base”**

- Harding uses this quotation from Juvenal's *Satires* to explain that he does not believe that Crawley, who seems to him to be a virtuous man, would suddenly steal money. Trollope's use of this phrase is interesting since Harding references its origin in Latin literature, whereas many of the characters in his novels often unwittingly quote or paraphrase Classical texts. [EB 2006]  
- source: Juvenal, *Satires* 2.83

## Chapter 43 – Mr. Crosbie Goes into the City

### **his patron and his partner was half drunk**

- Musselboro notices that Boughton is drunk during Crosbie's visit. Trollope often mentions the Roman system of patron and client, but it is interesting that here Boughton is both partner and patron. The patron and client system implies a hierarchy between the men, while a partnership implies equality. [KD 2006]

### **Mr. Musselboro's genius**

- Crosbie perceives that Musselboro is a man of power after Boughton returns drunk and makes a fool of himself. He notices that Musselboro's genius was on the rise in Hook Court. A *genius* is a protective spirit associated with the Roman household. Clearly Mr. Musselboro is the guardian at Hook Court. [KD 2006]

### **Burton or Bangle, Bangle or Burton**

- Mr. Crosbie is supposed to ask Bangle and Burton to help him pay his debts. A chiasmus is a Classical rhetorical and poetic arrangement of words. A chiasmus' word

order is ABBA. Trollope here uses a chiasmus in his repetition of Bangle and Burton's names. [KD 2006]

**presiding genius**

- Crosbie runs into Sir Raffle Buffle after his meeting at Hook Court. Crosbie remembers Raffle Buffle as the former presiding genius at his office. A *genius* is a protective or guardian spirit associated with the Roman household. [KD 2006]

Chapter 44 – “I Suppose I Must Let You Have It”

(No uses of Classics identified.)

Chapter 45 – Lily Dale Goes to London

**the Fate of L.D.**

- Upon arriving in London, Lily Dale begins contemplating her cousin Bernard's marriage and her unmarried fate in life. At this moment perhaps Lily is realizing that she does not want to be an “Old Maid,” even though she has sealed her own destiny by writing in her book “As arranged by Fate for L.D.” In Classical mythology, the Fates are goddesses who determine when someone dies. [KD 2006]

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

**jovial Mrs. Thorne**

- As the squire and Lily Dale enter the Thornes' house in London, they are greeted by a “jovial voice on the stairs.” The word *jovial* comes from Jove, one of the names of the Roman king of the gods, and has come to describe someone who is good-natured and cheerful. In the use of the word here, Trollope may be drawing on the common meaning of the word as well as on its etymological origin. Not only is Mrs. Thorne merry, but she is also god-like in her social position due to her great wealth. Mrs. Thorne's jovial voice comes from above—as if from Olympian heights. [KD & RR 2006]

- source: OED

Chapter 46 – The Bayswater Romance

(No uses of Classics identified.)

Chapter 47 – Dr. Tempest at the Palace

**By the writing of such letters, and by the making of speeches in the same strain, he had become Bishop of Barchester**

- This statement is made when Bishop Proudie is writing with courteous word choice and deep regret to Dr. Tempest to come over to the palace to discuss the proceedings against Mr. Crawley. Bishop Proudie is capable of writing with great rhetorical merit, and this statement reveals that his rhetorical capabilities helped him rise to the seat of bishop. This description of Bishop Proudie's rhetoric echoes how Cicero, a Roman statesman, also ascended to power in the Rome by virtue of his rhetorical mastery of language. This empowering parallel to Cicero contrasts with Bishop Proudie's emasculating acquiescence to his overbearing wife, Mrs. Proudie. This reference is meant to show readers that there is a powerful dimension to Bishop Proudie, that his wife does not control his rhetorical skills. Like Cicero, Bishop Proudie's power and capabilities lie in his words, written and spoken. [AM 2006]

**full panoply of female armour**

- The idea of female clothing and adornment being equivalent to armor goes back at least to the *Iliad*. The phrasing here hearkens back to book 14 of Homer's *Iliad*, where Hera adorns herself in order to seduce and distract Zeus so she can subvert his plans. Hera's toilette is presented as a parallel to male armoring scenes in the epic. Trollope describes Mrs. Proudie and her daughters as "arrayed in a full panoply of female armor," referring to their adornment and dress. The intention behind Mrs. Proudie's adornment parallels Hera's. This statement symbolizes that Mrs. Proudie, like Hera, intends on interfering with her husband's affairs. [AM & RR 2006]  
 - source: Homer, *Iliad* 14.166-186

**to risk his laurels**

- This statement is made when Dr. Tempest wishes to avoid Mrs. Proudie as he leaves the Bishop's palace. The laurels refer to Dr. Tempest's prior victory in an argument he had with Mrs. Proudie, and by encountering her again on his departure from the palace he would risk another confrontation with her and thus lose his victorious upper hand. The laurel in ancient Rome symbolized victory, and laurel wreaths were worn by victorious emperors and generals during commemorative ceremonies. [AM 2006]

**studied**

- From the Latin verb *studēre*, meaning "to desire" or "to be eager for." Trollope uses the English verb to express that Mrs. Proudie desired or was eager to promote the welfare of clergymen whose ideas were in line with her own. [AM & RR 2006]

### Chapter 48 – The Softness of Sir Raffle Buffle

#### **compos mentis**

- Latin for “in possession of mind or reason.” Mr. Toogood uses this Latin phrase as a euphemism for Mr. Crawley’s questionable state of mind. See the commentary for Chapter 20. [AM 2006]

### Chapter 49 – Near the Close

#### **she has been educated infinitely better than most**

- Mr. Harding comments upon Grace Crawley’s (largely Classical) education as a notable quality of her character. [EB 2006]

### Chapter 50 – Lady Lufton’s Proposition

#### **high-souled sufferer**

- The adjective *high-souled*, used to describe Grace Crawley, is a nearly literal rendering in English of the Latin parts of the word *magnanimous*. In English this word now means “generous.” Trollope here recalls the Classical (and archaic English) use of the word to mean “brave” or “courageous.” [EB 2006]

- source: OED

#### **aegis of first-rate county respectability**

- The aegis is a shield, or sometimes a type of garment, wielded by Zeus and often used by Athena. The term has been borrowed into English to refer to a shield in a more figurative sense. This is seen in the narrator’s description of Mrs. Robarts and Lady Lufton’s kindness to Grace Crawley. Using the word *aegis* elevates the power of their aid. [EB 2006]

- sources: *Cassell’s Dictionary of Classical Mythology* and OED

### Chapter 51 – Mrs. Dobbs Broughton Piles Her Fagots

#### **not an elysium**

- Mrs. Broughton is described as being aware that her marriage and material comfort have not created an elysium for her. Elysium, in Classical mythology, is the beautiful realm of the underworld in which the fortunate were able to spend a happy afterlife. [EB 2006]

**something of an elysium might yet be created**

- The reference to elysium continues as Mrs. Broughton is said to have once thought that her flirtation with Conway Dalrymple might have added something to her life that might make it an elysium. [EB 2006]

**did very little towards providing the necessary elysium**

- Trollope continues the previous references, describing how Mrs. Broughton feels that her husband's unromantic nature has contributed to her sense that her elysium is lacking. [EB 2006]

**the lists of Cupid**

- Conway is described as viewing the staged romance that Mrs. Broughton seeks as a "mock tournament." The reference to Cupid that is part of this description is fitting, since Cupid's arrows caused love rather than physical wounds, just as this tournament employs "blunted swords and half-severed lances." [EB 2006]

**had not some god saved him**

- Conway Dalrymple is saved by Clara Van Siever's interruption of his conversation with Mrs. Broughton; it is as if some god had sent Clara to them none too soon. This is reminiscent of the situation in Horace's *Satire* 1.9, in which the speaker is similarly saved from an irritating conversation by Apollo, who sends someone to interrupt. [EB & RR 2006]

- source: Horace, *Satires* 1.9.74-78

Chapter 52 – Why Don't You Have an "It" for Yourself?**gold to eat had gold been good for eating**

- This allusion occurs when Trollope is talking about Mrs. Thorne as a wealthy and generous woman. In Ovid's *Metamorphoses*, King Midas is granted his choice of reward when he restores Silenus to Bacchus: being able to turn whatever he touches to gold. However, Midas begins to regret this choice when he is unable to eat without everything he touches turning to gold. This allusion refers to Mrs. Thorne and her generosity with money. Trollope states that "she would have given gold to eat had gold been good for eating." [KD 2006]

- source: Ovid, *Metamorphoses* 11.100-145

**all the world was speaking well of John Eames**

- Lily writes to her mother that the whole world was speaking well of John Eames. This statement recalls some lines from Terence's *Andria*. When asking about his son

Pamphilus, Simo hears that *omnes omnia / bona dicere* or “all people say all good things.” [KD 2006]

- Pamphilus in Terence’s play finds himself in romantic complications, as does Johnny Eames in Trollope’s novel. Unlike the comic lover, however, Johnny Eames will not receive the happy ending of a marriage with the woman he desires. [RR 2020]

- source: Terence, *Andria* 96-97

### Chapter 53 – Rotten Row

#### **Onesiphorus Dunn**

- The Latinized Greek word *onesiphorus* literally means “benefit bearer.” The name is apt because Onesiphorus in the novel is a help to Lily Dale when she sees Crosbie for the first time after he slighted her in *The Small House at Allington*. Onesiphorus also does many favors for Mrs. Thorne. [KD 2006]

#### **statue of Achilles**

- A statue of the Duke of Wellington as the Greek hero Achilles was erected in Hyde Park in 1822. [RR 2006]

- source: Anthony Trollope, *The Last Chronicle of Barset*. Ed. Sophie Gilmartin. London: Penguin, 2002, 882.

#### **Looked and be looked at**

- When Siph Dunn meets Crosbie in Rotten Row he remarks that he rarely sees Crosbie about these days. Crosbie responds that he has “something to do besides going to look or be looked at.” Crosbie’s response reformulates a phrase from Ovid’s *Ars Amatoria* in which Ovid remarks that women go to the public spectacles in order to see and be seen. Crosbie’s allusion implicitly casts men who go about to see and be seen in a feminine light. Siph, who does not seem to appreciate the biting implication of Crosbie’s Classical allusion, does not mind asserting that he, as a man of leisure, can afford the time “to see and be seen.” [RR]

- source: Ovid, *Ars Amatoria* 1.99

#### **quarrels of lovers are a bad basis for the renewal of love**

- Fowler Pratt, Adolphus Crosbie’s friend, gives this advice to Crosbie in regard to his desire to reconnect with Lily Dale. The phrase comes from Terence’s *Andria* when Simo and his friend are discussing his son’s fight with his lover. Simo’s friend, Chremes, states that “the quarrels of lovers are the renewals of love” and that Simo should break the two up before they reconcile. This is an interesting allusion because Pratt is changing

the usual meaning of this phrase to tell Crosbie that his slighting of Lily Dale is irreversible. [KD 2006]

- source: Terence, *Andria* 555

**he had been as it were a god to her**

- Lily Dale sees Crosbie while riding. She realizes that time has punished Crosbie and that “he had lost the look of an Apollo.” In *The Small House at Allington*, we see Lily call Crosbie an Apollo because of his good looks and charming nature. Trollope tells us that Crosbie now is viewed in an “altered light”—which is a play on Trollope’s use of Apollo imagery for Crosbie. Crosbie is in an “altered light” because he is literally altered from his appearance as the god of light, Apollo. [KD 2006]

**the fates**

- The Fates are the three goddess who spin, measure, and cut the thread of life. The Fates are often associated with one’s predetermined destiny. The Fates are mentioned in relation to Lily Dale, who here must go into dinner with Fowler Pratt, a friend of Crosbie. [KD & RR 2006; rev. RR 2011]

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

Chapter 54 – The Clerical Commission

**paean**

- Trollope states that Dr. Tempest is a prudent man and that Archdeacon Grantly would have told the whole world of his quarrel with the bishop and Mrs. Proudie by singing a paean in the neighboring parishes. A paean is a victory hymn usually sung in honor of Apollo. However, as Trollope states, Dr. Tempest keeps the matter to himself rather than making it widespread. [KD 2006]

**his patrons, the Luftons**

- Trollope here mentions that the Luftons are Mark Robarts’ patrons; he is their client. See the commentary for Chapter 37. [KD 2006]

**support his friends and oppose his enemies**

- Trollope states that Mark Robarts is appointed to be on the clerical commission and that he “would be sure to support his friends and oppose his enemies.” This phrase recalls the conception of justice—helping friends and harming enemies—articulated by Polemarchus in Plato’s *Republic*. [KD & RR 2006]

- source: Plato, *Republic* 1, 332d

**prima facie**

- Literally meaning “at first appearance,” this phrase means basically a first impression that is believed to be true. [KD 2006]

- source: *Brewer’s Dictionary of Phrase and Fable*

Chapter 55 – Framley Parsonage**veto**

- A Latin verb meaning “I forbid.” This word comes from the power that the Roman tribune of the plebeians had to put a stop to other governmental actions. When Mr. Robarts is explaining why Grace Crawley is staying at Framley Parsonage, he senses Mr. Oriel’s disapproval of the situation but states that he did not feel it was necessary to “put a veto” on the visit. [AM 2006]

**You mean, is she a lady?**

- Mr. Robarts articulates the question that his colleague, Mr. Oriel, is struggling to ask about Grace Crawley. Oriel explains that he knows Grace is a lady by birth, but Mr. Robarts suggests that Grace is also a lady by education, manners, and appearance. Grace’s high level of education is mentioned by Mr. Robarts first in his list of Grace’s qualifications as a lady. [RR 2011]

Chapter 56 – The Archdeacon Goes to Framley**presiding genius**

- Lady Lufton is described by the narrator as the presiding genius at Framley. In Roman times, the *genius* was an honored household deity who was believed to protect the household and the members of the family. The Roman *genius* had a male association which was parallel to the paterfamilias (male head of household). This Roman term applied to Lady Lufton conveys that she protects her household and her family members. Perhaps this term is also likening Lady Lufton to a paterfamilias because it is she who protects the well-being of her house and her family. [AM 2006]

- source: OCD

**He could not drop into Framley as though he had come from the clouds**

- This statement is referring to Archdeacon Grantly’s doubt about how to approach Grace Crawley at Framley and urge her not to marry his son. This sentence may recall the device used in Greek theater called the *deus ex machina* or “god from the machine” by which an actor portraying a god was lowered onto the stage. The *deus ex machina* was used in a play when earthly characters could not solve a conflict among themselves and a

god needed to come from above to resolve the conflict and to restore harmony. This sentence conveys that Archdeacon Grantly feels that he—unlike a god—cannot simply appear at Framley; the archdeacon also understands that his visit will not easily restore harmony in his household or bring him peace of mind. [AM & RR 2006]

### **Ruat coelum, fiat justitia**

- A Latin proverbial statement meaning, “The world may fall, let justice be done.”

Trollope uses this Latin phrase in conjunction with his comments on the observation that people, when they speak in public gatherings, espouse certain ideals and convictions. However in smaller, more intimate groups what they say differs from the convictions that they stated in public. Trollope remarks that this Latin phrase is the sentiment spoken from an outside balcony to a group of people, conveying how people profess their external convictions and ideals when they are in larger settings. [AM 2006]

- This phrase is often attributed to Gnaeus Piso. Seneca writes an account of the story. Piso ordered a man executed for murder. When the man was about to be executed, the supposed victim stepped out of the crowd, saying that he was alive. Next, the centurion in charge returned to Piso and explained the events to him. Piso’s response was that all were to be executed: the centurion for not following his orders, the murderer because a death sentence cannot be revoked, and the man supposed to have been murdered because he had caused the deaths of two innocent men. The phrase is used to say that the letter of the law must be followed. In the end the results are still tragic. It signifies a sense of just injustice and law without conscience. [TH 2005]

- Although the phrase is commonly linked to the story about Piso told by Seneca in his *De Ira*, Seneca does not use this phrase itself. *Bartlett’s Familiar Quotations* identifies the phrase in use in English by the early 17th century and a similar phrase (*fiat justitia et ruat mundus*) in use by the 16th. [RR 2011]

- sources: *Brewer’s Dictionary of Phrase and Fable*  
*Bartlett’s Familiar Quotations*  
 Seneca, *De Ira* 1.18.3-6

### **Rem, si possis recte, si non, quocunque modo**

- This is a Latin phrase meaning, “If you are able to do a thing honestly, [do it honestly], but if not, [do it] in whatever way you can.” The Latin phrase comes from Horace’s *Epistles*. This phrase continues Trollope’s discussion of how people’s public convictions differ from what they reveal when they are in small groups of people or among friends. This Latin phrase, as Trollope states, is whispered into an ear in a smoking-room. This shows how people in small settings with friends will diverge from their externally professed ideals and reveal to their friends their true and perhaps selfish ideas. In making this generalization about the difference between publicly and privately articulated views,

Trollope uses Latin phrases to emphasize the fact that this is a time-proven pattern of human behavior. [AM & RR 2006]

- source: Horace, *Epistles* 1.1.66

### Chapter 57 – A Double Pledge

#### **a place where three roads met**

- This phrase recalls the description in Sophocles' *Oedipus* of the location where Oedipus unwittingly killed his own father. At such a crossroads in Trollope's novel, Archdeacon Grantly sees the card advertising the sale at Cosby Lodge where his son, Major Grantly, lives. It is at this point in Archdeacon Grantly's journey that he realizes that it is imperative that he speak harshly with Grace Crawley to ask her not to marry his son, for if she does, his son will suffer ruin. This allusion to Sophocles' play in the narrative may show how physical places mark turning points in the plot. [AM 2006]

- Archdeacon Grantly is hurt and angered by the sign for the sale at Cosby Lodge. Through the sign, his son has attacked him at "a place where three roads met"—but unlike Oedipus, Major Grantly's attack does not prove fatal for his father. [RR 2011]

- source: Sophocles, *Oedipus* 715-716, 729-730, 800-801

### Chapter 58 – The Cross-Grainedness of Men

(No uses of Classics identified.)

### Chapter 59 – A Lady Presents Her Compliments to Miss L. D.

#### **the divinity of the imaginary Apollo had been dashed to the ground**

- Lily is described as losing her view of Crosbie as an Apollo after seeing him in Rotten Row. This continues the parallel that had been drawn in *The Small House at Allington* between Crosbie and this young, beautiful god of Classical myth. [EB 2006]

#### **the lover who had never been a god**

- Continuing the previous reference, this phrase describes how the loss of Crosbie as Apollo seems to elevate John Eames in Lily's mind. Crosbie had previously overshadowed Eames, who was not compared to a god such as Apollo. [EB 2006]

#### **having something godlike in his favour**

- This continues the previous discussion of Crosbie and Eames' relative merits as suitors. Lily had previously chosen Crosbie for his seemingly godlike qualities, but now Eames and Crosbie seem more evenly matched. [EB 2006]

**something of that Phoebus divinity**

- Phoebus is another name for the god Apollo. This phrase continues the description of how Lily thinks that John Eames lacks the characteristics of divinity. [EB 2006]

**if not into divinity, at least into manliness**

- Continuing the prior references, this phrase describes how Lily appreciates John's recently developed maturity, even if she does not recognize him as an Apollo. [EB 2006]

**her forgiveness had been asked, not by a god**

- Lily continues to reduce Crosbie from his previous status as an Apollo here. She realizes that when Crosbie asked her forgiveness, she was being asked by "an ordinary human being" rather than a god such as Apollo. [EB 2006]

Chapter 60 – The End of Jael and Sisera

(No uses of Classics identified.)

Chapter 61 – "It's Dogged as Does It"**meum and tuum**

- "Mine and yours." Mr. Crawley, after receiving the letter from Dr. Tempest about his hearing, states to himself that the ecclesiastical commission will consider him crazy because he did not know the difference between *meum* and *tuum* in regards to the cheque. [KD 2006]

**terrible thoughts of the fate of Mr. Crawley's family**

- After Mr. Crawley receives the letter about his meeting with the ecclesiastical commission, he takes a walk and sits in the rain. Trollope mentions the thoughts about Crawley's family which at times had entered Crawley's mind. This likely refers to Mr. Crawley's thoughts of Heracles killing his wife and children earlier in Chapter 41. [KD 2006]

**Greek iambics**

- Mr. Crawley is said to make Greek iambics as he walks along the lanes of the street. An iambic is an unstressed and then stressed syllable. This is a pun that links metric feet with Mr. Crawley's actual feet. [KD 2006]

**justice though the heaven should fall**

- While sitting in the rain, Mr., Crawley decides that he will resign and do justice though the heavens should fall. The proverbial sentiment is used elsewhere by Trollope in

Latin: *fiat justitia ruat coelum* (or *ruat coelum fiat justitia*). See the commentary for Chapter 56. [KD & RR 2006; rev. RR 2011]

### Chapter 62 – Mr. Crawley’s Letter to the Dean

#### **Let justice be done, though the heaven may fall**

- Again Mr. Crawley states to himself that he will resign from his office and that justice shall be done, though the heavens may fall. A version of this phrase was used in Chapters 56 and 61; see the commentary for Chapter 56. [KD & RR 2006; rev. RR 2011]

#### **Greek iambics**

- Mr. Crawley states to himself that the bishop (unlike himself) probably did not know the difference between an iamb and a trochee. It appears that Mr. Crawley is using his knowledge of Greek to make himself feel better in his own eyes. [KD 2006]

#### **the Greek poem about the agonies of the blind giant**

- Mr. Crawley makes Jane read this story before he writes his letters to the bishop and dean. The story, from the *Odyssey*, is about the Cyclops, Polyphemus, who was blinded by Odysseus while he and his men were attempting to escape Polyphemus’ cave. This is an interesting link because Polyphemus was once a great giant who was utterly overcome. Trollope, by mentioning Mr. Crawley’s interest in Polyphemus, implies that Mr. Crawley believes himself to be a tragic figure like Polyphemus. [KD 2006]

- source: Homer, *Odyssey* 9

#### **Fate/Necessity**

- Mr. Crawley considers the story of Polyphemus and declares that “Fate—Necessity, as the Greeks called her” is “the goddess that will not be shunned!” The Fates were thought to determine the life of people in antiquity, and it appears that Mr. Crawley believes that the Fates are interfering with his life by causing the turmoil with the missing cheque. [KD 2006]

#### **Belisarius**

- A general under the Emperor Justinian in the 6th c. CE. According to later legend, Belisarius was blinded at Justinian’s command and reduced to a beggar. Trollope (and Crawley) would probably have known more about Belisarius from post-antique treatments of his life (in both painting and writing) than by actual ancient accounts. [RR 2011]

**Mr. Crawley takes up the passage himself**

- Mr. Crawley begins to read the passage of the *Odyssey* himself. As we have seen, Mr. Crawley only reads Greek when he is in a good mood. In this instance, he must be very content because he takes over the reading from Jane. [KD 2006]

**Nil conscire sibi, nulla pallescere culpa**

- This means “to be conscious of no guilt, to turn pale at no blame.” This phrase is from one of Horace’s *Epistles*. Mr. Crawley in his letter to the dean says that the dean, if he were not abroad, would probably give him this advice. [KD 2006]

- source: Horace, *Epistles* 1.1.61

**my hair stands on end with horror**

- In his letter to the dean, Mr. Crawley states that his hair stands on end in horror when he thinks of the possibility that he stole the cheque. Here Trollope is playing on the literal meaning of the Latin verb *horrescere*: “to bristle” or “to have one’s hair stand on end.” [KD 2006]

- source: OLD

**the dean as patron of Mr. Crawley’s living**

- In his letter to the dean, Mr. Crawley declares him his patron of the living. This is a reference to the patron/client system which Trollope commonly invokes in his novels. [KD 2006]

Chapter 63 – Two Visitors to Hogglestock**Greek and Latin**

- Major Grantly asks Jane to excuse herself from the room so he can talk to Mr. and Mrs. Crawley. Trollope states that, even though Jane has only studied Greek and Latin, she knew that Major Grantly was about to ask Mr. Crawley’s permission to marry Grace. [KD 2006]

**Nil conscire sibi**

- “To be conscious of no guilt.” Mr. Crawley says this to himself after he realizes that Major Grantly is asking his permission to marry Grace. The phrase is from Horace’s *Epistles*, and Crawley has used it earlier; see the commentary for Chapter 62. [KD 2006]

- source: Horace, *Epistles* 1.1.61

**Roman fortitude**

- Mr. Crawley tries (without success) to maintain a Roman fortitude when explaining to Major Grantly that Grace cannot marry him. Forbearance under duress (without expression of emotion) is traditionally ascribed to the Roman character. [KD & RR 2006; rev. RR 2011]

Chapter 64 – The Tragedy in Hook Court**the three Graces**

- The narrator states that Dalrymple thought of the picture of the three Classical Graces before revealing to Mrs. Broughton the news of her husband's suicide. Dalrymple's portrait of Mrs. Broughton as all three of the Graces led to an empty but involved flirtation between himself and Mrs. Broughton. Dalrymple now uses the portrait as a symbol for his now-regretted relationship with her. See the commentary for Chapter 24. [AM & RR 2006; rev. RR 2011]

Chapter 65 – Miss Van Siever Makes Her Choice**By Jove**

- A common Victorian expression of surprise, realization, or frustration. *Jove* refers to Jupiter, the god who was head of the Roman pantheon. Mr. Musselboro says this to himself after Clara Van Siever turns down his marriage proposal and asks him not to try to persuade her. Through saying this, he is expressing his frustration at not being able to persuade Clara into marrying him. This phrase is also emphasizing Mr. Musselboro's realization that in his view both Clara and her mother are "Tartars" or shrews. [AM 2006]

**Fortune**

- Fortune was the Roman goddess of chance or luck. Trollope uses this reference to Fortune in order to show that Mr. Musselboro now understands that—luckily—he does not need to marry Clara in order to have access to Mrs. Van Siever's money. [AM & RR 2006]

Chapter 66 – Requiescat in Pace**Requiescat in Pace**

- A Latin phrase meaning "May he/she/it rest in peace." This phrase was commonly engraved on tombstones. This Latin phrase and title of the chapter is a foreshadowing of what is to come. This phrase, on the surface, refers to the death of Mrs. Proudie.

However, this phrase is perhaps appropriate for Bishop Proudie. Through Mrs. Proudie's death, it is the living Bishop Proudie who will be at peace. [AM 2006]

## Chapter 67 – In Memoriam

### **In Memoriam**

- The title of this chapter is a Latin phrase meaning “to the memory [of],” often used in reference to the deceased. [EB 2006]

### **he mixed up this information with so much medical Latin**

- Dr. Filgrave's report about Mrs. Proudie's heart condition is described as having little effect on Bishop Proudie since the doctor makes excessive use of confusing Latin terminology. [EB 2006]

### **that lady's patronage**

- Mrs. Quiverful is described as having received her home from the “patronage” of Mrs. Proudie. This recalls the Roman patron/client relationship, in which a citizen of higher status gave various favors and opportunities to a client of lower social status. [EB 2006]

### **halcyon days**

- This phrase, which is often used in English to refer to fondly remembered times in the past, is derived from the Classical myth about Ceyx and Alcyone found in Ovid's *Metamorphoses*. In the story, Alcyone warns her beloved husband Ceyx that she feels that he would be in danger if he goes on a planned sea voyage. He sails despite her concern and is drowned in a storm. Since Alcyone sacrifices to Juno for Ceyx's safety, the goddess takes pity on her and reveals her husband's fate in a dream. Alcyone finds his body on the shore, and the gods turn them both into birds, kingfishers who mate during seven days in the winter known as halcyon days when the sea is perfectly calm. [EB 2006]

- source: Ovid, *Metamorphoses* 11.410-748

### **your proverb of “De mortuis”**

- The full Latin phrase referenced by Archdeacon and Mrs. Grantly in their conversation is *De mortuis nil nisi bonum dicendum est*, meaning “About the dead nothing but good must be spoken.” An earlier, Greek version of the sentiment is attributed to Chilon by Diogenes Laertius. [EB 2006; rev. RR 2020]

- source: *Bartlett's Familiar Quotations*

**a broken column**

- Mrs. Proudie's grave features this element that is taken from Classical architecture. The fact that the column is broken suggests a feeling of grief and life interrupted rather than the usual connotations of austerity attached to Classical art and architecture. [EB 2006]

**Requiescat in Pace**

- This Latin phrase means "may s/he rest in peace" and is often found on tombstones. [EB 2006]

Chapter 68 – The Obstinacy of Mr. Crawley**the presiding genius at the palace**

- This phrase is used to describe the late Mrs. Proudie. The *genius* was a spirit that ruled over a specific place, such as a home, in Roman religion. Mrs. Proudie's influence in the bishop's house and in church politics makes this description of her as a powerful supernatural being fitting. [EB 2006]

**Pindar**

- Mr. Crawley turns to Pindar with Jane after Mr. Robart's visit, again demonstrating the way in which he turns to the Classics for comfort during his difficulties. Pindar wrote odes to victorious athletes, and so his texts are a fitting choice for Crawley after he has successfully upheld his convictions about leaving his position while speaking to Mr. Robarts. [EB 2006]

Chapter 69 – Mr. Crawley's Last Appearance in His Own Pulpit**being critical on Euripides**

- Mr. Crawley tells Jane not to criticize Thumble's sermon, but rather to turn her criticisms to profane matters such as the works of Euripides. Crawley suggests Euripides, traditionally considered the most controversial of the Greek tragedians since he seemed to be irreverent towards the gods. As in other incidents throughout the novel, Crawley's active engagement with Classics shows that his mood is improving. [EB 2006]

Chapter 70 – Mrs. Arabin is Caught**excelsior**

- Latin, literally meaning "higher." Trollope uses this phrase in saying that Lily Dale never did view John Eames in a higher, heroic light. Johnny Eames later uses this phrase

to urge himself on as he goes to find Mrs. Arabin abroad. Sophie Gilmartin points out that Longfellow's poem *Excelsior* was popular in the mid-19th century. [KD & RR 2006]

- source: Trollope, *The Last Chronicle of Barset*. Ed. Sophie Gilmartin. London: Penguin, 2002, 886.

### **paean**

- After hearing that Mrs. Proudie is dead, Mrs. Arabin states that she will “never forget the harsh toned paean of low-church trumpets” as Mrs. Proudie entered the city. A paean is a victory hymn. Trollope's use of the word signifies that Mrs. Proudie had control as soon as she entered Barchester and therefore she was victorious. The word may also pair Mrs. Proudie's low-church stance with ancient, “pagan” religion, imparting a derogatory shade to the former. [KD & RR 2006]

## Chapter 71 – Mr. Toogood at Silverbridge

### **toilet sacrifices to the goddess of grace**

- Trollope states that Mr. Toogood is allowed into the drawing room of Mr. and Mrs. Walker even though he had made “no toilet sacrifices to the goddess of grace”—or, in other words, prepared his appearance especially for a social visit. The Graces are three mythological goddesses who embody grace and charm. [KD & RR 2006]

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

### **There's many a slip twixt the cup and the lip**

- Trollope uses this saying throughout his novels, especially (but not exclusively) in regard to engagements. It basically means that many things can happen to obstruct a seemingly sure thing. Miss Prettyman reminds her sister that it is still possible that Major Grantly and Grace Crawley won't get married. [KD 2006]

- This saying 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. [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

Chapter 72 – Mr. Toogood at “The Dragon of Wantly”

(No uses of Classics identified.)

Chapter 73 – There is Comfort at Plumstead

**They say he’s not very good at talking English, but put him on in Greek and he never stops**

- This is Archdeacon Grantly’s comment about Mr. Crawley’s education. By stating this, Archdeacon Grantly does recognize the intellectual capacity of Mr. Crawley, but perhaps this is a way of saying how Crawley is an odd man. [AM 2006]

Chapter 74 – The Crawleys Are Informed

(No uses of Classics identified.)

Chapter 75 – Madalina’s Heart Is Bleeding

**sanctum**

- A Latin adjective meaning “holy” or “sacred.” In this context, it is used as a noun denoting the personal office space of Mr. Bangles into which Madalina Demolines intrudes. Referring to Mr. Bangles’ office as his sanctum and describing how Madalina “penetrates” the sanctum conveys Trollope’s point of view that Madalina is not a character of pure or good intentions. Also, referring to Mr. Bangles’ office as a sanctum is humorous. This is perhaps because the nature of Mr. Bangles’ business involves cheap wines; it is not a refined business, nor is he a legitimate money-lender, and therefore his office is humorously described as a sanctum. [AM 2006]

**Aeneas and quorum pars magna fui**

- The narrator states that Lady Madalina “told her tale somewhat after the manner of Aeneas.” This mention of Aeneas refers to book 2 in Vergil’s *Aeneid* when Aeneas tells the story of his flight from Troy to Queen Dido. In his narration, Aeneas speaks of how he played a large part in the events following the destruction of Troy. In Aeneas’ method of storytelling, Aeneas emphasizes his own role. Lady Madalina, telling John Eames of the events surrounding Dobbs Broughton, presents the story in a self-centered fashion in which she emphasizes how she was involved in the events of the affair. The Latin quotation is from Vergil’s *Aeneid* and means, “of which I have been a large part.” Trollope uses this Latin phrase sarcastically to convey the self-centeredness with which Lady Madalina conveys the story of Dobbs Broughton to John Eames. The use of the

Latin phrase also conveys the overly dramatic nature in which Lady Madalina recounts her role in the story. In this way, Lady Madalina seems to cast herself into a type of epic, thus demonstrating a personality that is given to dramatics. [AM 2006]

- source: Vergil, *Aeneid* 2.5-6

### **goddess**

- Madalina uses this word to refer to Lily Dale, John Eames' long-time lady-love. She could be equating Lily Dale with the goddess Aphrodite, the goddess of love and beauty. It would be appropriate to associate Lily Dale with Aphrodite because Lily Dale represents love and beauty to John Eames. Madalina could also be using this word sarcastically, knowing that it would irritate John Eames. [AM 2006]

## Chapter 76 – I Think He Is Light of Heart

### **My old friend John**

- The narrator here speaks directly to the reader about John Eames, using this familiar tone to describe a character that he likes well. This is reminiscent of book 14 of Homer's *Odyssey*, in which the narrator refers to the swineherd Eumaeus as "you, Eumaeus." Though these two authors address the characters in somewhat different ways, both use the technique of assuming familiarity with a character in order to show a particular fondness for that character. [EB 2006]

- source: Homer, *Odyssey* 14.55 and 165

## Chapter 77 – The Shattered Tree

### **how green it all looks and how lovely**

- John describes his potential future with Lily as green, recalling the imagery of Classical pastoral poetry that was used throughout *The Small House at Allington* to describe his love for Lily. [EB 2006]

### **But it isn't a tree. It is only a fragment.**

- Lily responds to John's proposal by saying that she cannot be like a tree that he puts on display for others. Her image of the shattered tree offers a distorted version of the pastoral scenes which John draws on to describe his love. This imagery suggests that John Eames' pastoral romance with Lily has been definitively ended. [EB 2006]

### Chapter 78 – The Arabins Return to Barchester

#### **his prophecies were not fulfilled**

- Archdeacon Grantly talks about his father living for a long time after he was expected to die as a failing of the doctor's prophecies. This phrasing positions the doctor as an oracle, such as those consulted in the Classical era, except the doctor's predictions are considered unreliable. [EB 2006]

#### **she is all the graces rolled into one**

- Mrs. Grantly describes her husband as having this high opinion of Grace Crawley. The image of all the graces in one person recalls the portrait of Mrs. Dobbs Broughton portrayed as each of the three Graces. This draws a contrast between Grace, who possesses true qualities of grace, and Mrs. Broughton, who assumes a superficial and contrived appearance of grace. [EB 2006]

### Chapter 79 – Mr. Crawley Speaks of His Coat

#### **Rome and Athens**

- When speaking to the dean, Mr. Crawley says that he has no ambition to climb Mont Blanc or the Matterhorn. He goes further to say that although the thought of going to Rome and Athens (sites connected with the study of his beloved Classics) makes his mouth water a little, he still has no desire to go there. Mr. Crawley states that going to Athens would "destroy more than it would build up," since his mental picture of Athens is so vivid. [KD & RR 2006]

#### **Like to like is true**

- Mr. Crawley is trying to explain to Mr. Arabin why he cannot associate comfortably with his former friend: the difference in their economic standing makes them unfit for each other. In asserting "like to like is true," Mr. Crawley is paraphrasing a Latin proverb, *similis simili gaudet* ("like rejoices in like"). [RR 2006]

### Chapter 80 – Miss Demolines Desires To Become a Finger-Post

#### **any Leander**

- Leander and Hero are two mythological lovers who live on opposite sides of the Hellespont. At night, Leander swims across to Hero. One night, the wind blows out the lamp that Hero lit in order to guide Leander, and Leander drowns. In this reference, John thinks that he will be more immortal than Leander if he proposes to Lily Dale one final time in ten years. [KD 2006]

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

### **John Eames and Greek**

- After John is rejected by Lily Dale, he decides that he is going to throw himself into the study of Greek. However, John soon gives up and decides that he best keep his appointment with Madalina Demolines because “a gentleman should always keep his word to a lady.” Trollope uses John’s inability to do Greek to show that he is in fact not entirely a gentlemen. Therefore it is ironic that he chooses to keep his appointment because he is a gentlemen. [KD 2006]

### Chapter 81 – Barchester Cloisters

(No uses of Classics identified.)

### Chapter 82 – The Last Scene at Hogglestock

#### **Fortune**

- Fortune was the Roman goddess of luck or chance. Trollope here refers to the luck Grace Crawley feels as she sees her lover and future husband, Major Grantly, mount his horse. Fortune is personified for the purpose of showing how Grace feels that she has been given such a wonderful man for a husband as if a gift from the gods. [AM 2006]

### Chapter 83 – Mr. Crawley Is Conquered

(No uses of Classics identified.)

### Chapter 84 – Conclusion

#### **myrmidon**

- A word based on the Greek word for “ant” which came to be the name of the people who inhabited the kingdom of Phthia in southern Thessaly. According to mythology, they had originally been metamorphosed from ants into humans. The Myrmidons are also led by Achilles to fight in the Trojan War and are known as some of the fiercest of the Achaean fighters. Trollope uses this term to refer to Mr. Musselboro in relation to his patron Mrs. Van Siever. Referring to Mr. Musselboro as Mrs. Van Siever’s myrmidon describes Mr. Musselboro’s function as a worker, specifically Mrs. Van Siever’s worker. In this context, *myrmidon* can be meant to refer to Mr. Musselboro as worker ant.

*Myrmidon* can also mean someone who is a faithful follower or attendant. [AM & RR 2006]

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

**Had I written an epic about clergymen**

- Trollope comments that he did not write an epic when he wrote the *Barsetshire* novels. Trollope states that if he had been writing an epic, he would have taken St. Paul for a model, but instead he was inspired by the people of his times. Trollope concludes that he did not write an epic because he used material from the real world involving not larger-than-life heroes but rather people, including clergy, with secular concerns and regular human foibles. [AM & RR 2006; rev. RR 2011]

**Source abbreviations**

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

OLD : *Oxford Latin Dictionary*

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## Commentary on the Uses of Classics in *The Fixed Period*

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 – Introduction

#### **Brittanula**

- The name Brittanula contains two elements. The first, *Brittan-*, comes from name of the country Britain. The *-ula* is a Latin diminutive ending, which denotes smallness. Brittanula means “Little Britain,” in the sense that it is a small colony founded and peopled by former British subjects, and also in the sense that its cultural framework has, to an extent, been founded by Great Britain, e.g., its English language, cricket, etc. Brittanula is the means by which Trollope sets up his satirical look at Great Britain’s reform policies. [CD 2012]

#### **departure**

- President Neverbend repeatedly enlists Classically derived words to refer to concepts associated with the Fixed Period. For instance, he often uses the Latinate *departure* instead of Germanic *death*. Not only does this practice euphemize the practice of the Fixed Period, but it also elevates it by linking it to the Classical past. Henry Hitchings uses President Neverbend’s euphemizing to open his chapter on linguistic purism in *The Language Wars*. [CD & RR 2012; rev. RR 2020]

- source: Henry Hitchings, “Our blood, our language, our institutions,” *The Language Wars: A History of Proper English*. New York: Farrar, Straus, and Giroux, 2011, 161.

#### **euthanasia**

- The society of Brittanula in *The Fixed Period* made it a law to euthanize its citizens once they reached a certain age. While this practice doesn’t directly parallel any practice in the Classical world, there are perhaps some ancient models on which Trollope builds the perspective of President Neverbend, who sees euthanasia as a duty to country. In Plato’s *Crito*, Socrates is waiting in prison for the day of his execution. Crito, a friend of Socrates, comes to him and attempts to convince him to escape his death and live in exile. Socrates refuses to do this, saying that while many of the Athenians who convicted him

may be unjust, he has lived under the laws of Athens and expects to die under them. If he were to flee from his death, Socrates says that he would be repudiating the laws that formed him. Plato's *Phaedo* recounts the last hours of Socrates, who drinks hemlock to kill himself. Although Socrates was ordered to die by the Athenian court system, he administers the means of his death himself. Much like Socrates, the citizens of Brittanula are required by the law to give up life at a certain age, and are expected, at least by President Neverbend, to submit voluntarily to the process. The term *euthanasia* fits within President Neverbend's attempt to use vocabulary that positively references the "deposition" and "departures" of Brittanula's citizens. President Neverbend uses Classically based vocabulary when referring to this process in order to ennoble it and separate it from Old English or Germanic terms that may have negative connotations. [CD 2012]

- sources: Plato, *Crito* and *Phaedo*

### **college**

- In *The Fixed Period*, the college is the structure in which those who have reached the age of 67 will live for a year. Upon turning 68, they will then be euthanized. During the stay at the college, the ones awaiting their death will live together in a community. The college is roughly based on ancient Roman associations known as *collegia*. During the early Roman Empire, some *collegia* allowed members to claim a stake in a burial place. The college, like some ancient *collegia*, builds community around end-of-life practices. [CD 2012]

- source: OCD

### **Gladstonopolis**

- Gladstonopolis, the capital city of Brittanula, is composed of two word elements. The first, *Gladston-*, is derived from the name of the four-time British Prime Minister, William Gladstone, who introduced much liberal reform in England. The *-opolis* is a combining form derived from the Greek noun *polis*, "city-state," which is used in conjunction with other elements to form the name of a city. In Plato's *Republic*, Socrates and his interlocutors contemplate the construction of an ideal *polis* in order to discover philosophical truths. Gladstonopolis, then, is the capital of an independent country that hopes to undertake liberal reform that will set it ahead of its mother country, Great Britain. It may also be seen, following in the *Republic*'s footsteps, as a model city instituting rational ideals. [CD 2012]

- source: *Encyclopedia Britannica*

### **deposit**

- In *The Fixed Period*, when one is led to the college to undertake a year of rest and glory, one is said to be deposited in the college. In English, *deposit* means to lay down or to entrust, and is derived from the Latin verb *deponere*, “to lay down, to entrust, to get rid of.” Within the novel, President Neverbend is concerned with the way in which the Fixed Period is referenced and is anxious to safeguard it from any negative connotations. The use of words derived from Latin and Greek is meant to show a sophistication and nobility that might not be available in words derived from other languages. [CD 2012]

- We might also want to consider the economic connotations of *deposit*. When President Neverbend discusses reasons for the adoption of the Fixed Period, he includes the economic benefits to future generations and society as a whole if older, unproductive people need not be looked after. By allowing themselves to be deposited at the college like money in a bank, older citizens of Brittanula will turn their deaths into a profit for their descendants. [RR 2012]

- source: OED

### **their perfected dignity**

- *Perfected* here follows more closely the meaning of its etymological components than its modern meaning. It comes from the Latin preposition *per*, “thoroughly,” and the Latin verb *facere*, “to do.” Thus, remaining at the college for the year before being euthanized is a way to bring to completion the honor and dignity of the elderly. [CD 2012]

### **tyranny**

- Great Britain, in sending its warship and reclaiming Brittanula as a British colony, exercises a force above its legal right. President Neverbend refers to this as tyranny, in the sense of the Greek *turannia*, “tyranny, rule outside the law.” Tyranny in Ancient Greece was a form of government resembling, but distinct from, monarchy, which arose when usurpers took control of city-states, setting themselves up as the highest political authority. Tyrants are considered to be above the law in the sense that no political apparatus exists to restrain their power if they abuse it. Great Britain, in forcing Brittanula to become a colony once again, is assaulting the political independence of Brittanula and coercing a sovereign country to capitulate to its authority. [CD 2012]

## Chapter 2 – Gabriel Crasweller

### **Crasweller**

- Gabriel Crasweller, the good friend of President Neverbend, is the first Brittanulan citizen scheduled to be deposited and euthanized in the college. As the date of his deposit approaches, he becomes more and more unwilling to go to the college. He eventually escapes this fate through the intervention of the British government. His name, derived from Latin and Old English elements, foreshadows his liberation from the Fixed Period. First, *Cras-* is directly from the Latin adverb *cras*, “tomorrow.” Secondly, *-weller* is the English adjective *well* and the suffix *-er*, which means “one who.” This meaning prefigures his escape from the Fixed Period. Crasweller is the “one who is well tomorrow” through his escape from his deposition and eventual euthanasia. [CD 2012]

### **filial reverence**

- Crasweller has no son who can deposit him or manage his farm once he is deposited. President Neverbend offers to complete this duty which would normally fall to an eldest son. This sense of duty corresponds to the ancient Roman concept of *pietas*—“duty, piety.” The male head of the Roman family, the *paterfamilias*, could expect his family to obey him and demonstrate an acceptable reverence to the power he held over them. Sons were expected to dutifully respect their fathers during life, and when the time came, to bury them in accordance with religious tradition. The best known performer of Roman *pietas* is Aeneas, in Vergil’s *Aeneid*, who, in respect to his gods, ancestors, and descendants, undertakes a long voyage to Italy. One particularly famous image associated with Aeneas is his escape from Troy the night it was captured: carrying his father, Anchises, and the household gods of Troy, Aeneas leads a small group of Trojans out of the city, preserving them to found the Roman peoples. [CD 2012]

### **mousometor and melpomeneon**

- Trollope uses Greek elements to invent these words for musical instruments. *Mousometor* is derived from the noun *mousa*, “Muse, music,” and the combining form *-meter*, which means “measure, instrument,” and is from *metron*, “measure.” *Melpomeneon* is derived from the Greek verb *melpein*, “to sing, to dance,” and recalls the name of one of the Muses, Melpomene, associated with singing and tragedy. [CD & RR 2012]

- source: LSJ

**certain veins should be opened while the departing one should, under the influence of morphine, be gently entranced within a warm bath**

- The method of death for those who have reached the end of their Fixed Period, a slow bleeding to death in a bath under the influence of morphine, closely resembles the death of Seneca the Younger. An advisor to Nero, the aged Seneca was forced to commit suicide for his supposed involvement in a conspiracy to overthrow the emperor. He chose to cut veins in his arms and legs, which was less than perfectly effective due to his old age. He then drank a poison, probably hemlock, and lay in a warm bath, where he was smothered by the fumes from the water. Referencing Seneca's death illustrates the manner in which those who have completed their Fixed Period are expected to meet their death. Seneca, a Stoic philosopher, killed himself without betraying any emotional attachment to his mortal life. Likewise, Neverbend imagines those being euthanized in the college to die with noble bearing. [CD 2012]

- source: OCD

**didascalion**

- *Didascalion* seems to be used to mean a school, or college. This is suggested by the meaning of the Greek noun from which it comes, *didaskalion*, "a lesson, teaching." The use of a Greek word to refer to an institution is in line with other ways in which the Classical past is made to inform Britannula's present institutions, practices, and ideals. [CD & RR 2012]

- source: LSJ

**Mr. Neverbend**

- The elected ruler of Britannula is aptly named, since he resolutely promotes adherence to the Fixed Period. Although the surname Neverbend is composed of Germanic components, we can find in Sophocles' *Antigone* the idea of a ruler not bending to popular feeling. Creon, the ruler of Thebes, sentences his niece Antigone because she performed burial rights for her brother, an enemy of the city. Creon's son Haemon urges him to moderate his views by reminding him that unyielding trees can be destroyed. In *The Fixed Period*, President Neverbend's son, Jack, will also oppose his father. [RR 2012]

- source: Sophocles, *Antigone* 712-714

**tyrannical slaves**

- Great Britain is viewed by President Neverbend as a tyrant, overstepping its boundaries when it sends a warship to force Britannula to capitulate to its authority. Neverbend refers to the sailors aboard the warship, who are escorting him to England, as tyrannical slaves. *Tyrannical* is an adjective meaning "benefitting to a tyrant, or acting in a manner

like a tyrant.” The crew is tyrannical not only because they are carrying out the wishes of the tyrant Great Britain, but also because they are acting above their power when they force President Neverbend from Brittanula. They are both victims of tyranny and agents of a tyrannical government. [CD 2012]

### **ne exeant regno**

- Crasweller and Neverbend are discussing the possibility that those who have reached the end of their Fixed Period will flee the country. Neverbend says that, as a last resort, there may be a writ of *ne exeant regno*. This is a form of the Latin legal phrase *ne exeant regno*, “let him not depart from the kingdom.” This is a legal order that prevents a person from fleeing the jurisdiction of a country’s court system. In this case, the government of Brittanula would issue a writ of *ne exeant regno* if people attempted to flee the island before their deposition. [CD 2012]

- source: B. A. Garner and H. C. Black, *Black’s Law Dictionary*. 8th ed. St. Paul: West Group, 2004.

## Chapter 3 – The First Break-Down

### **prepare...for the day which we know cannot be avoided**

- Neverbend is discussing with Crasweller the difficulties of betaking oneself into the college. Crasweller, doing whatever he can to avoid being deposited, attempts to change his age and talks with Neverbend about how he is not be ready to enter the college. Neverbend’s argument for being ready for death has echoes of Seneca’s *Epistulae Morales*. In Letter 26, Seneca states, “‘Think on death.’ In saying this, [Epicurus] bids us think on freedom. He who has learned to die has unlearned slavery.” Death, for Seneca, is something that will liberate the old person. Neverbend holds a thought in a similar vein as he believes Crasweller’s deposition will liberate Crasweller from his old age and the world. [KS 2012]

- source: Seneca, *Letters* 26.10, translated by Richard Motte Gummere

### **to obliterate that fear**

- Neverbend and Crasweller’s discussion about Crasweller’s deposition has taken a pause, and Neverbend ponders the fear that Crasweller is feeling. Neverbend notes that it is not because of greed that Crasweller does not wish to be deposited, but rather because of Crasweller’s fear of death, which Neverbend notes as a human weakness. Neverbend believes the Fixed Period will liberate people “from so vile a thralldom.” In striving to eliminate a human fear of death, Neverbend has Roman philosophical precedents: the Epicurean Lucretius and the Stoic Seneca. Both Lucretius’ *De Rerum Natura* and

Seneca's *Epistulae Morales* contain multiple arguments against the fear of death. [KS & RR 2012]

### **what duty required of me**

- As Neverbend mulls over a response to Crasweller, Neverbend posits that his personal feelings should not take precedent over his duty. There are several examples in Classical antiquity of a man believing that his own feelings and interests should not be set above his duty. Cincinnatus, who was a Roman citizen-farmer, was called upon to serve as dictator. In Book 3 of Livy's *History of Rome*, Cincinnatus is portrayed as a man who does not want to take upon the duties as dictator, but who knows that, as a citizen called upon by his people, he must serve. [KS 2012]

- source: Livy, *The History of Rome* 3.26

### **Cato and Brutus**

- Crasweller believes that humans have never viewed suicide in a positive light, but Neverbend thinks of Cato and Brutus, who are honored and respected even after committing suicide. Cato, who supported Pompey, chose suicide after Pompey's defeat, despite being offered a pardon from Caesar. Brutus, after being defeated by Octavian, also chose death. For Neverbend, these two men chose death rather than old-age and defeat. Cato and Brutus exemplify the sentiments that Neverbend wishes upon Crasweller. [KS 2012]

## Chapter 4 – Jack Neverbend

### **prosperity and obedience**

- President Neverbend sees a correlation between a society's prosperity and its obedience to the rule of law. We kind find Creon, the ruler of Thebes in Sophocles' *Antigone*, expressing a similar view. This would not be the only similarity between the two rulers; see the commentary for Chapter 2 for a possible connection between Neverbend's name and advice given to Creon in Sophocles' play. [RR 2012]

- source: Sophocles, *Antigone* 666-676

### **a meeting had been held in the market-place**

- The opposers of the Fixed Period meet in the market-place to discuss public matters. This has a Classical ring to it as it was very common for Greeks to discuss public matters in the agora or for Romans to meet in the forum, which were both open market-places. [KS 2012]

### **Roman *paterfamilias***

- Neverbend is growing frustrated with his son, Jack, as Jack becomes one of the leading vocalists against the Fixed Period. Neverbend considers the possibility that he might have to punish his son for his civil disobedience, but concludes that he would not be able to “ape the Roman *paterfamilias*,” the male “father of the family” who held considerable legal and cultural authority. For instance, Titus Manlius Torquatus had his son executed for fighting against the Latins without permission, even though his son had fought bravely and successfully. President Neverbend knows that he would not be able to take such an action against Jack. [KS & RR 2012]

- source: OCD

### **Socrates**

- Neverbend attempts to remain obdurate in his beliefs by recalling a number of “great men” and what they accomplished in spite of the opposition they faced. Socrates is at the head of Neverbend’s list. Socrates was condemned to death by his fellow citizens, but his ideas shaped the development of Western philosophy. Socrates’ exceptional dedication to his ideals is evidenced by his decision to obey the laws of his city and drink the hemlock as dictated by the court. [KS & RR 2012]

### **martyr**

- Neverbend expresses his grief that Crasweller, who is so healthy and still fit for society, has to be the Fixed Period’s first martyr. Neverbend does not invoke the idea of Crasweller being a martyr in the Christian sense of the word; instead, Neverbend utilizes the original meaning of the Greek *martyr*, “witness.” Neverbend views Crasweller as a witness or testament to the greatness of the Fixed Period. [KS 2012]

## Chapter 5 – The Cricket-Match

### **instant**

- President Neverbend is describing how Mrs. Neverbend has been constantly at Jack Neverbend’s side, urging him on with regards to pursuing Eva Crasweller. He states that he “had known that for the last month Jack’s mother had been instant with him to induce him to speak out to Eva.” However, Jack has proven too bashful in Eva’s presence to say anything of substance. Trollope uses the word *instant* here, relying on its original Latin meaning of “close at hand, pressing.” [CMC 2012]

### **a girl...shouldn’t get herself talked about**

- Mrs. Neverbend is expressing dismay that all of Gladstonopolis is discussing Eva Crasweller and Sir Kennington Oval. She states emphatically that no woman should be

so talked about. This mirrors what Pericles says during his funeral oration in Thucydides' *History of the Peloponnesian War*. Pericles states that the highest praise of the women of Athens comes in the fact that the men simply do not discuss them. The domestic sphere and the women who occupy it should not enter into the public discourse of Athens or Brittanula. [CMC & RR 2012]

- source: Thucydides, *History of the Peloponnesian War* 2.45.2

### **Minerva and Pallas**

- During the cricket match, players on both teams are described as Minervas and Jack Neverbend's helmet is described as his Pallas helmet. Minerva is the Roman goddess of wisdom and warfare, while Pallas Athena is her Greek counterpart. Like the cricket players in *The Fixed Period*, Minerva and Athena are depicted in armor with helmets. In addition to enlisting this image as a visual aid, Trollope may be employing humor in using a cross-gendered reference. When Trollope uses female mythological figures to describe male characters, it is usually done to poke fun at the character (as, for instance, the presentation of Archdeacon Grantly as Juno in *Barchester Towers*). Here, Trollope may be suggesting that it is a bit ridiculous to take the cricket match as seriously as the British and Brittanulans are by likening their "warriors" to a female goddess. [CMC & RR 2012]

### **the mother's true Roman feeling**

- Mrs. Neverbend has come to the cricket match, saying "with true Roman feeling" that she is determined to watch her son, whether he win or lose. This phrase could be a reference to the mother of Euryalus in Vergil's *Aeneid*. Euryalus' mother continues to Italy with her son instead of staying behind in Sicily with the other women. Like her, Mrs. Neverbend goes willingly to see her son fight in a "battle" instead of remaining at home. Unlike Euryalus' mother, Mrs. Neverbend does not have the misfortune of seeing her son die. Indeed, Jack is victorious and elevated to the level of national hero by the Brittanulans. [CMC 2012]

- A similar maternal sentiment is famously expressed in Plutarch's *Moralia*, where a Spartan mother is recorded as telling her son to return home with his shield (victorious) or on it (wounded or dead)—but if Trollope were mustering his readers' recollection of this dictum, he should have had Neverbend write "the mother's true Spartan feeling." Neverbend perhaps refers to a strong *Roman* mother as part of a consistent tendency in *The Fixed Period* to compare his familial dynamics to Roman ones. [RR 2012]

- sources: Vergil, *Aeneid* 9 and Plutarch, *Moralia* 241

**cocks fighting on our own dunghill**

- After the cricket match, the Brittanulans are overjoyed at having beaten Britain. Jack, while at first sharing in their jubilation, later moderates his joy. While many are treating the simple cricket match as if it were a military victory, Jack reminds them that they are simply cocks fighting on their own dunghills. This image is taken from Seneca, who uses it to illustrate that every man is most confident and successful upon their own ground (regardless of whether or not they are successful in absolute terms). [CMC 2012]
- source: Seneca, *Apocolocyntosis* 7

Chapter 6 – The College**college (chapter title)**

- See the commentary for Chapter 1.

**sanguine hopes for euthanasia**

- President Neverbend says that his hopes for Crasweller's deposition are sanguine. This English adjective means "cheerful" or "optimistic," but its basic Latin element (*sanguin-*) literally means "blood." Given the method of euthanasia that Neverbend hopes to employ, it is likely that Trollope is using the etymology of the word "sanguine" to express humor (albeit dark humor). [CMC 2012]

**Necropolis**

- The name decided upon for the college is Necropolis, a Greek term that literally means "city of the dead." Here, the Greek word is being used as a euphemism to obfuscate the nature of the college and lessen the anxiety of the citizenry of Brittanula surrounding the Fixed Period. Further, the London Necropolis Company was controversial in Trollope's time for constructing a massive cemetery complex, complete with multiple railway stations, a telegraph station, and different areas for different religions. This caused debate in London, as many were reluctant to move away from the traditional churchyards within their respective cities and towns. [CMC 2012]
- source: *Encyclopedia Britannica*

**Aditus**

- This was the name that President Neverbend had proposed for the college, which is finally named Necropolis instead. This Latin noun means "an access" or "entrance." It is probable that Neverbend considered the name appropriate on multiple levels: the college being an entrance for those deposited into a year of peace before a calm departure, and the Fixed Period being the entrance into a new age of rationality and civilization. The proposal of a Classically inspired name could be considered part of Neverbend's overall

language program that attempts to acclimate Brittanula to the Fixed Period through words of Classical origin. [CMC 2012]

### **temple**

- The place within Necropolis where the deposited are to die is referred to as the temple by President Neverbend. It is likely that Neverbend is calling it this because he sees it as a place built to glorify not only the Fixed Period, but also his society's enlightenment and rationality. More ominously, as Trollope would have been aware, Classical temples are invariably associated with blood sacrifice. [CMC 2012]

### **wisdom wrapped in candied sweets**

- President Neverbend explains the need for making the college look as nice as possible by stating that children need wisdom given to them in candied sweets. This motif is possibly taken from Lucretius, who was a Latin author of Epicurean poetry. His poetry attempts to enlighten people to not fear death. In his *De Rerum Natura*, he says that the truth needs to be sweetened in the same way that a doctor would mix honey with medicine given to a small boy to get him to drink it. Trollope uses this motif here because Lucretius and Neverbend both seek to dispel a fear of death by using external sensory perceptions. [CMC & RR 2012]

- source: Lucretius, *De Rerum Natura* 4.1-25

### **Exors**

- Mr. Exors is one of the oldest men in Brittanula and is scheduled to be deposited not long after Crasweller. His name is derived from the Latin *exors*, meaning "chosen one." He is mentioned in a group of others who are due to be deposited. All have said in their own way that they will not set foot in the college. The idea of "chosen one" has an almost sacrificial connotation in *The Fixed Period*, as though Trollope is signaling that Exors is chosen by Neverbend's law to be sacrificed and lead Brittanula and the world into a new age of enlightened living (and dying). [CMC 2012]

### **ploughing across the waves...to be drowned or succeed**

- President Neverbend is attempting to self-motivate by reminding himself that he is intellectual kin to Galileo and Columbus, that he must plough on through the sea and succeed or die trying. The image of ploughing across the sea may be taken by Trollope from the opening of Vergil's *Aeneid*, where Aeneas and his crew are described as ploughing (*ruebant*) the sea in their ship. The connection between Neverbend and Aeneas may be worth considering: both have travelled away from their mother countries to found new societies, and just as a glorious future was foretold for Aeneas, Neverbend

imagines that the establishment of the Fixed Period will bring him fame. [CMC, CD, & RR 2012]

- source: Vergil, *Aeneid* 1.35

## Chapter 7 – Columbus and Galileo

### **Caesar, Gauls, Britons, Romans**

- Neverbend is reminiscing about the days before he entered politics, when he was a businessman and quite happy with his life. Once he began to govern Brittanula and legislate the Fixed Period, he had to deal with political enemies. He compares himself to Caesar, whose enemies ranged from those in foreign nations, such as the Gauls and the Britons, to political opponents in his own Rome. He imagines that Caesar's political difficulties, much like his own, kept him from being happy. Caesar was eventually assassinated and overthrown from his dictatorship, so this reference may be foreshadowing Neverbend's removal from office. [CD 2012]

### **vi et armis**

- Neverbend is pondering ways in which he can bring Crasweller to submit to deposition. He believes it impossible, either because of the law or popular opinion, to deposit Crasweller *vi et armis*, "by force and by arms." This is a Latin legal phrase that describes a trespass or assault involving the use of force or weapons. [CD 2012]

- source: B. A. Garner and H. C. Black, *Black's Law Dictionary*. 8th ed. St. Paul: West Group, 2004.

### **Caesar and Gaul**

- Neverbend is considering what his reputation will be if he enforces the deposition of his friend, Gabriel Crasweller. Many on the island of Brittanula have already called him cruel because of his support of the Fixed Period. Neverbend compares his reputation of cruelty to Caesar's conquering of Gaul for Rome. Caesar would have been thought cruel by the Gauls for waging war against them, but Caesar would have thought that he was bringing civilization, or progress and sophistication, to a barbaric country. Like Caesar, Neverbend will be thought cruel for enforcing the Fixed Period, but in his mind he will be bettering his country. [CD 2012]

### **Romans and filial disobedience**

- Jack Neverbend's opposition to his father's belief in the Fixed Period is one of the president's main sources of frustration. He wishes to force Jack into submission, to make him at least be silent about his disapproval of the Fixed Period. Neverbend compares the respect he demands to the respect due the Roman *paterfamilias*, the male head of the

family who had complete authority over his wife's, son's, and daughter's bodies. Filial disobedience is punishable by the *paterfamilias*, and President Neverbend seems to think it within his rights as a father to punish his son to some extent. Yet, he feels compassion for his son, doesn't believe he is capable of being so harsh to him, and speculates that even the Roman *paterfamilias* couldn't have punished his own son very severely. This may be a way of drawing attention to Neverbend's usually unmovable adherence to the dictates of the law, especially in regard to the Fixed Period. He can't bear to punish his son, but he can euthanize his best friend since it is the rule of the land. [CD 2012]

## Chapter 8 – The “John Bright”

### **triumphal march**

- President Neverbend describes the procession to the college, where he hopes to deposit Gabriel Crasweller, as a triumphal march. In ancient Rome, a *triumphus* was given to successful generals, who were driven through the city in a chariot. Spoils of war and slaves followed him as a testament to his success. However, while in the chariot, a slave would hold a laurel wreath above his head and chant *memento mori*, “remember that you die.” Crasweller, in the fashion of a Roman triumph, will be led publicly through Gladstonopolis on his way to the college. President Neverbend intends this to be an honor to him, but the impending fact of his death by euthanasia haunts Crasweller. [CD & RR 2012]

- source: OCD

### **City of the Dead**

- Eva calls Necropolis, the proper name of the college which will house people in the year before their death, the “City of the Dead,” which is the literal translation of its Greek components. President Neverbend is often concerned about the way language is used in reference to the Fixed Period. Calling the place where those who have reached the end of their period the college or Necropolis, gives that place a less sinister feel. When Eva uses Germanically derived words, she isn't using the sophistication and respect that President Neverbend hopes the citizens of Brittanula will display when they talk about the Fixed Period. Eva is prone to reference the college with these negative words because her father will be the first to be deposited. [CD 2012]

## Chapter 9 – The New Governor

### **a monstrous cruelty and potency in Fortune**

- Fortune, in this instance, is portrayed as an active being, which resonates with the Roman embodiment of fortune, Fortuna. Neverbend is lamenting that Jack's love and the

agreement that Jack and Sir Kennington Oval made will keep him from realizing his dream, which is the Fixed Period. Fortune brought Jack and his love together and Fortune allowed Jack and Sir Kennington Oval to reach an agreement. [KS 2012]

### **Romans and the telegraph**

- Neverbend poses the question of whether the Romans would have accepted the telegraph or not. It seems significant that Neverbend poses this question specifically about the Romans. Neverbend seems to have great respect for the Romans, as he has invoked the *paterfamilias* and other Roman customs. Neverbend believes that even the Romans—often used as his standard or benchmark for behavior—would not have been able to tolerate such a change; thus, he should not be surprised that his own proposed innovation meets resistance. [KS 2012]

### **Great Britain and Brittanula**

- A funny pairing, as Great Britain implies the largeness of Britain while Brittanula's smallness is built into its name. In Latin, a diminutive form can be created by adding a suffix such as *-ula* to a word—thus, Brittanula is a diminutive form of Britain. The witty linguistic contrast emphasizes the actual threat that Great Britain poses to Brittanula and Neverbend. It may also suggest that Great Britain acts the part of bully, since Brittanula is not of similar size. [KS & RR 2012]

### **to die would be as nothing**

- Neverbend believes that he would rather die than see his aspirations as president fail. In Lucretius' *De Rerum Natura*, there is a similar sentiment as Lucretius states that “death, therefore, is nothing to us.” For Lucretius, once the soul and body are no longer together, one does not have to worry because one does not feel. Neverbend would not have to feel the pain of his failure if he were dead. [KS 2012]

- The same sentiment can be found, in Greek, in Epicurus' *Letter to Menoecus*. Both Lucretius and his philosophical forefather are counselling against fear of death. [RR 2020]

- source: Lucretius, *De Rerum Natura* 3.830

### **highest respect is paid to the greatest battalions**

- Sir Ferdinando and Neverbend are discussing Neverbend's departure from Brittanula. Neverbend alludes to the British ship's gun and the possibility of his not complying with Britain's wishes. Sir Ferdinando implies that typically the country with the greatest might holds sway. This is reminiscent of the Athenians' attitude towards the Melians as expressed in book 5 of Thucydides' *History of the Peloponnesian War*. The Athenians offer an ultimatum to the Melians to surrender or be conquered and believe that the polis

with the most might is right. Sir Ferdinando believes that Brittanula and Neverbend will have to obey Great Britain because Britain is the mightier country. [KS & RR 2012]  
 - source: Thucydides, *History of the Peloponnesian War* 5.105

### **Roma patrem patriae Ciceronem libera dixit**

- This lines comes from Juvenal's *Satire* 8 and is translated as "Free Rome called Cicero the father of the country." Juvenal is advising his friend, Ponticus, to lead a better life than some of Rome's leaders. Juvenal mentions Cicero as someone who gained his noble status through peace rather than through military victories as Octavian had done. Neverbend likewise has earned his place in Brittanula's history through civic rather than military activity. Sir Ferdinando's use of this quotation might intimate more (or differently) than he would want it to. Juvenal suggests that because Rome was a free republic during Cicero's life-time, the Romans were able to recognize Cicero's excellence; under imperial rule, such recognition might not be possible. The Brittanulans, while self-governing, could celebrate President Neverbend, but now that they are again subjects of the British Empire, they must submit to the exile of their former leader. [KS & RR 2012]  
 - source: Juvenal, *Satires* 8.244

## Chapter 10 – The Town-Hall

### **iustum et tenacem propositi virum**

- As Sir Ferdinando is delivering his speech to the people of Brittanula, he offers this quotation from Horace to describe President Neverbend: "a man just and firm of purpose." Sir Ferdinando does not extend the quotation, which—like his quotation of Juvenal in Chapter 9—would not necessarily cast a favorable light on Britain. Horace's portrayal of the just man asserts that he cannot be shaken by the power of a tyrant, and already in *The Fixed Period* Neverbend has repeatedly cast Britain as tyrannical in its actions. Despite his removal from Brittanula at British hands, Neverbend will persevere. It is worth noting that this quotation from Horace echoes the literal meaning of the president's last name, Neverbend. [KS & RR 2012]  
 - source: Horace, *Odes* 3.3.1-4

### **Great Britain and Brittanula**

- The inherent contrast that was mentioned in Chapter 9 appears again. [KS 2012]

## Chapter 11 – Farewell

### **a little bag**

- Mrs. Neverbend has packed Mr. Neverbend's clothes for his voyage to England, including a small bag worn about the neck to keep one's shirt from bunching up. In Trollope's time, a bag of this sort had the Classically inspired name of *sternophylon*, which Trollope deliberately omits. It is possible that this was done so to keep with Mrs. Neverbend's character history of refusing to euphemize with Classical words when discussing the Fixed Period. Such an obviously Classical word as *sternophylon* would sound strange coming from her character. A 19th century list of London patents mention the *sternophylon* as "a chest and shirt protector" registered to Isaac Moses. [CMC & RR 2012]

- sources: Anthony Trollope, *The Fixed Period*. Ed. David Skilton. Oxford: Oxford UP, 1993, 185 and *London Journal of Arts, Sciences, and Manufactures, and Repertory of Patent Inventions* 34 (1849): 64.

### **triumph**

- President Neverbend, trying (one can assume) to find a modicum of salvation in his being taken to England by force, states that his being brought at the expense of Britain is in itself a triumph. Trollope here is being ironically clever, as the image of Neverbend being brought back to England is reminiscent of Rome bringing back her defeated enemies for triumphs, to be paraded in front of the Roman people. [CMC 2012]

### **glory of a great name**

- Neverbend is recollecting the last time he saw Crasweller, just as he left the carriage and turned away from the glory of being deposited. The language Neverbend uses is Classical in origin, related to the Greek idea of achieving *kleos* (glory) by dying in battle and with it, immortality. This is one of many instances of Neverbend using Classical references to elevate the Fixed Period. [CMC 2012]

### **no Greek, no Roman, no Englishman**

- Crasweller explains his inability to be deposited for an entire year before his death, and he cites the Greeks and the Romans, as well as the English, as people who could not endure such a thing. The Greeks placed a high premium on courage in the face of danger and much of their mythology revolved around facing death without fear. The Romans also valued courage in the face of death, whether in service to one's country, the performance of one's duty, or Stoic and Epicurean philosophical contexts. Trollope links the Greeks and Romans to the English (who at this time saw themselves as successors to Rome and Greece) in order to suggest that no man, even one belonging to the three

consecutive “master” civilizations of the world (at least according to the English), could endure knowing his death was approaching to the exact hour for an entire year. [CMC 2012]

## Chapter 12 – Our Voyage to England

### **godlike heroism**

- President Neverbend, reflecting on whether or not he would have truly been able to make the arrangements to kill Crasweller, decides that he would ultimately have been unable. He states that it would have required godlike heroism to do so. This is clearly invoking the notion of the Greek hero, who was often semi-divine or possessed of super-human strength. By having Neverbend state that such heroism is required—a heroism only possessed by figures of myth—Trollope is implying that no man could carry out such an act, no matter how rational its basis. [CMC 2012]

### **hydra-headed**

- Neverbend describes the prejudices against the Fixed Period as hydra-headed. This is a reference to the hydra of Greek mythology. Every time one of its heads is severed, two more grow in its place. Neverbend is thus essentially saying that no matter how many arguments against the Fixed Period are defeated, even more will come up to take their place. Further, only the mythical demigod Hercules is finally able to defeat the hydra, and Neverbend has previously stated that he does not possess godlike heroism. [CMC 2012]

### **Socrates**

- Neverbend is once again likened to Socrates, only this time not by himself. When Neverbend says that facing public opinion in England will be hard to bear, Crosstrees reminds him that all visionaries bear hardships. This last reference to Socrates is in some ways more honest than the previous ones, as they all came from Neverbend himself and not an outside commentator. [CMC 2012]

### **Source abbreviations**

LSJ : Liddell-Scott-Jones *Greek-English Lexicon*

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

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## Commentary on the Uses of Classics in *The American Senator*

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 – Dillsborough

#### **decadence**

- Trollope uses *decadence* to suggest not a moral decline, but rather a falling away of affluence in Dillsborough. The death of the old squire affected many of the businessmen in town, especially Mr. Runciman, owner of the local inn, and Mr. Masters, whose family had served the Morton family as attorneys for three generations. In suggesting a decline by using the word *decadence*, Trollope is utilizing a meaning that is found its Latinate components, *de*, “down,” and *cadere*, “to fall away.” [CD 2012]

#### **rector**

- *Rector* means in Latin “one who corrects or guides.” Mr. Mainwaring is a rector not only in the English ecclesiastical sense of the word, but also in the literal Latin sense in that he guides and corrects his curate Mr. Surtees in order to prevent him from overly zealous ecclesiastical work. [CD 2012]

- source: LS

#### **Quieta non movere**

- From the legal phrase *stare decisis et non quieta movere*—“to stand by things decided and not to disturb what is settled,” which asserts a court’s deference to previous judicial decisions. Trollope humorously attributes this motto to Mr. Mainwaring, rector of Dillsborough, because of his diligence in making sure the curate, Mr. Surtees, hired for a small portion of the rector’s salary, completes his agreed upon duties yet does not “drive him into activity” through eagerness and innovation. [CD 2012]

- source: B. A. Garner and H. C. Black, *Black’s Law Dictionary*. 8th edition. St. Paul: West Group, 2004.

## Chapter 2 – The Morton Family

### **oeconomies**

- The *oe* in *oeconomies* is reproducing the diphthong *oi* in its Ancient Greek etymon, *oikonomia*—“management of the household.” Trollope here makes use of the Classical meaning of the word and more contemporary connotations of general financial thriftiness: the squire, in the way his household was run, disliked small ways of cutting costs. [CD & RR 2012]

- source: OED

### **squirearchy**

- Trollope is having some fun here by using a Classically derived combining form, *-archy*, meaning “rule by.” *Squirearchy* refers to the property and privileges John Morton will obtain by virtue of taking up the position of a country squire. [CD & RR 2012]

- The OED cites occurrences of the word in other 19th c. sources; most often it is used to refer to a collection of landed gentlemen. (Trollope himself uses it in that sense in Chapter 33 of *The Claverings*.) Here, however, it points to the status, power, and responsibility which one man, John Morton, will assume once he takes on the role of squire. The OED identifies this application of the word as rare. [RR 2013]

### **patronage**

- Trollope describes the connection between the Masters and the Morton family as one of client and patron. In ancient Rome wealthy members of the elite would sponsor various members of the classes below them, creating a relationship where the patron provides support for the client, and the client provides services for the patron. The Masters are like clients to the Morton family because they owe their beginning in the legal profession to the family, and for many generations have conducted their legal business. [CD 2012]

- source: OCD

### **the whole order of things**

- “The order of things” is a translation of the common Latin phrase *rerum ordo*. It was used in 19th century English to refer to the general structure of the world or the way in which it operates. Trollope brings attention to the fact that the death of the old squire upset the way in which the Masters family conducted business. [CD 2012]

- source: a search for the phrase in 19th c. texts using Google Books

**palmy days of his reign**

- *Palmy* is an English adjective meaning “triumphant, flourishing.” It alludes to the Roman practice of awarding a victorious gladiator or military leader a palm branch. The old squire’s so-called reign brought prosperity to Dillsborough, a flourishing which declined after his death and the subsequent near-abandonment of Bragton. [CD 2012]  
 - source: OED

Chapter 3 – The Masters Family**Mr. Masters**

- Until nearly the end of the novel, Mr. Masters’ name is ironic. The surname is ultimately derived from the Latin *magister*, “master, leader;” however, Mr. Masters is head of his family only in name. His wife exercises often domineering control in the treatment of Mary, his daughter, and berates Mr. Masters about the manner in which he does business. [CD & RR 2012]

**Any man is my client, or any woman**

- Mr. Masters is discussing with Mrs. Masters what sort of clientele he should be accepting. In this instance, Trollope seems not to be invoking the Roman system of patron and client. The patron/client system would have connotations that implied that there was a certain social hierarchy among men and that there was some sort of social system of support and favors at play. However, Mr. Masters states that he is willing to take on any person as a client with no care of their personal status. They are discussing business matters in a more economical sense, rather than a social one, but the Roman sense of patron/client relationship will be at play elsewhere throughout the novel. [KS 2012]

**a deal of tyranny**

- Mr. Masters, Mrs. Masters, and Larry Twentyman are discussing Lord Rufford’s behavior towards Goarly. In a Classical sense, *tyranny* refers to behavior that is above the law. *Tyranny* now carries connotations of a utilization of excessive power due to status. Trollope employs both connotations as Mrs. Masters expresses her belief that Lord Rufford and his sport place him in a situation where he is above the law and exercises his power unfairly. [KS 2012]

## Chapter 4 – The Dillsborough Club

### **Mr. Runciman as jovial tyrant**

- Mr. Runciman is described as a jovial man who acts as the tyrant of the club. Both of these words have a Classical connection: *jovial* recalls Jupiter or Jove, the Roman king of the gods, and *tyrant* refers to an ancient leader whose power is above the law. There is humor in Trollope's application of these words to Mr. Runciman, for although he is the leader of the club, his authority is relatively limited. [RR 2012]

### **Lord Rufford was Mr. Runciman's great friend and patron and best customer**

- There is a lot at work in this statement as Trollope invokes very different things simultaneously. Lord Rufford is at first stated as a great friend of Mr. Runciman, which conveys a personal relationship between the two. Next, he is called a patron, which calls to mind the Roman social system of patron/client and allows for a social hierarchy to be at play. This is followed by customer, which points to financial exchange between the two. [KS 2012]

### **Elysium of sport**

- As the club discusses Lord Rufford and Goarly's affair, the members disagree about Dillsborough Wood and whether it is managed in a way that favors foxes or pheasants. Some maintain that "everything that foxes could desire was done for them in that Elysium of sport." Elysium is an area of the underworld reserved for the heroic and the blessed. Trollope's invocation of it here as a sort of paradise for foxes is ironic in that foxes are fostered in the woods in order that they may ultimately be hunted. [KS & RR 2012]

## Chapter 5 – Reginald Morton

### **Reginald**

- Reginald Morton's name is derived from the Latin *rex* (stem *reg-*) meaning "king." When first introduced, Reginald is far from regal: he is not the squire of Dillsborough, and he is unable to articulate his feelings about Mary Masters. However, by the end of *The American Senator*, he will have grown into the Latin meaning of his name. [CMC 2012]

## Chapter 6 – Not in Love

### **vulgar lover**

- Reginald Morton is angry that he asked Mary Masters to walk with him when he thinks she had been expecting Lawrence Twentyman. In his head, Reginald calls Twentyman Mary's vulgar lover. In English, this word means "lacking in sophistication" or "distasteful," making it a fitting descriptor for Reginald to use given his state of mind and the man being described. However, Trollope may also be calling into play the word's etymology: it comes from the adjective *vulgaris*, meaning "having to do with the common people." Reginald considers himself and to an extent Mary members of the elite and thus above Larry Twentyman. The use of the word could signal to the reader both Reginald's problem of personal distaste with Larry Twentyman and a larger societal problem of class preference and division. [CMC 2012]  
- source: OED

### **ekkerly**

- Mr. Runciman Anglicizes his pronunciation of the Classically derived *equery*, thus identifying his social class. Linguistic distinctions of class are being doubly reinforced here, since Mr. Runciman suggests that the well-to-do John Morton may keep an ekkerly/equery rather than a more simply-named coachman or groom. [CKC & RR 2012]

## Chapter 7 – The Walk Home

(No uses of Classics identified.)

## Chapter 8 – The Paragon's Party at Bragton

### **Mr. Elias Gotobed, the Senator for Mikewa**

- Trollope uses linguistic diversity to convey the hybridity of American identity. *Elias* is Hebrew, *Gotobed* is English, *senator* is Latin, and *Mikewa* is a fictitious US state named to sound Native American. [RR 2012]

### **she gave annually £5 per annum**

- *Per annum* is a Latin prepositional phrase meaning "through the year," which retains in English its Latin meaning. Trollope seems intentionally to double the time signifiers here "annually...per annum" in order to emphasize the scanty amount which the honorable Mrs. Morton gives to charity. [CD 2012]  
- source: OED

### **Lord and Lady Augustus Trefoil**

- Lord and Lady Augustus Trefoil are the parents of Arabella Trefoil, the fiancée of John Morton. Trollope humorously names them, as they are not august in any sense of the word. This name was borne most famously by the Roman emperor Augustus, who won a civil war for control of the Roman empire and through wealth and political power brought about an era of relative peace and prosperity. Lord Augustus is not particularly important and has little money, living in the shadow of his brother, a duke. Lady Augustus has even less money, and spends her time traveling from friend to friend with her daughter, who searches for a rich bachelor to marry. [CD 2012]

### **“dogs” seems to me more civil**

- English *civil* is related to the Latin noun *civis*, “citizen,” and Trollope is playing on this meaning by having Gotobed suggest that the British fox-hunters use an elevated vocabulary, *hounds*, that separates them from the common man. *Dogs* appeals to Senator Gotobed because of his egalitarian sensibilities, and he thinks the more common word is that one most fit to be used by citizens to one another. [CD 2012]

### **Captain Glomax**

- Captain Glomax is the master of the hunt for the Ufford and Rufford United Hunt Club. Trollope refers to him here as “the celebrated sportsman,” perhaps activating an echo of Latin *maximus*, “greatest,” in the captain’s last name. [RR 2012]

### Chapter 9 – The Old Kennels

(No uses of Classics identified.)

### Chapter 10 – Goarly’s Revenge

#### **vulpecide**

- The body of the poisoned fox has just been discovered and many of the men start to crowd around it. One of them states, “There ain’t nothin’ too bad.” Trollope then switches registers and discusses the situation using Latinate words: *punishment*, *due*, *perpetrator*, and *nefarious*. The Latinate pile-up reaches its climax with *vulpecide*, a word that combines the Latin words *vulpes*, “fox,” and *caedere*, “to kill.” The use of these Latinate terms humorously conveys the seriousness with which the fox-hunters view the situation. [KS & RR 2012]

#### **prudent foresight**

- A hyperbolic pairing of words, as *prudent* and *foresight* have almost the same meaning etymologically speaking. *Foresight* is a native English word, while *prudent* has its roots

in Latin. *Prudent* comes from *providens, providentis* and itself means “fore-seeing.” [KS & RR 2012]

### Chapter 11 – From Impington Gorse

#### **the oracular Major Caneback**

- Major Caneback is renowned for his skill at horse-riding, but he shows himself to be rather limited in social settings. He sums up a day’s hunt with phrases such as “quick spurt” or “goodish thing.” Such terseness leads Trollope to describe him as oracular, though the description conveys additional humor when one realizes that Major Caneback is a *reverse* oracle: he comments on events that have already happened rather than on things to come. [RR 2012]

### Chapter 12 – Arabella Trefoil

#### **spark of love’s flame**

- Trollope states that there has been no “spark of love’s flame” shown by Arabella or John Morton. The equation of love and fire has Classical precedent; an example can be found in book 4 of Vergil’s *Aeneid*: Dido’s passion for Aeneas is equated to a fire growing within her, and she becomes consumed. [KS & RR 2012]

- source: Vergil, *Aeneid* 4.1-2

### Chapter 13 – At Bragton

#### **women’s work and men’s work**

- Arabella is described by Trollope as having to put forth an incredible amount of effort in order to find a husband. The idea of the substantial work that women put forth and how it compares with the work of men is addressed by Euripides in the *Medea*. Medea describes the plight of women, how much work it is to behave properly in society and find a suitable husband. She ends this speech with one of the most famous lines in the play, in which she says that though men think they are brave for going to war, she would rather go to battle thrice than give birth once. This is the first of many comparisons (both implicit and explicit) of Arabella to Medea. [CMC 2012]

- source: Euripides, *Medea* 214-251

#### **He and I were of the same par**

- Here, Mr. Mainwaring the rector uses the Latin *par* to denote that at one time he and the then Lord Mistletoe (now Duke of Mayfair) were members of the same social circle due

to their attending university together at Christchurch. Mr. Mainwaring is using Latin to associate himself and the duke with the same educated and elite circle. [CMC 2012]  
 - sources: OED and LS

#### Chapter 14 – The Dillsborough Feud

##### **I hate the very name of gentleman**

- Mrs. Masters consistently denigrates the power and authority which is accorded to social standing. Her exclamation recalls expressions of the Romans' dislike of monarchy. In Cicero's *De Re Publica* we read that "once Tarquin was expelled, the Roman populace had such great hatred for the name of king." Cicero's formulation is famous, and Trollope's adaptation of it is apt, since Mrs. Masters finds the privileges of the gentry as offensive as the Romans were said to have found monarchy. [RR 2012]  
 - source: Cicero, *De Re Publica* 2.52

#### Chapter 15 – A Fit Companion—For Me and My Sisters

(No uses of Classics identified.)

#### Chapter 16 – Mr. Gotobed's Philanthropy

##### **aristocracy, plutocracy, man**

- Mr. Gotobed conceptualizes the lawsuit of Goarly against Lord Rufford as the fight of a single man against the whole of an oppressive and rich ruling class. The words used to describe this ruling class, *aristocracy*, *plutocracy*, *demon*, all are derived from Latin and Greek, while the word to describe Goarly, *man*, is Germanic in origin. The etymological contrast highlights Gotobed's ability to identify with the common man (Goarly) more readily than the demon of plutocracy (Lord Rufford). [CD 2012]

##### **senatorial honours**

- Mr. Gotobed's description of his political position in the United States is lost on Goarly. In referring to Gotobed's senatorial honours as such, Trollope recalls the Roman *cursus honorum*, the traditional ladder of public offices leading to the consulship and senatorial membership. [RR 2012]

#### Chapter 17 – Lord Rufford's Invitation

(No uses of Classics identified.)

## Chapter 18 – The Attorney’s Family Is Disturbed

### **he went through his meal like a Spartan**

- Mrs. Masters, upon learning of Mary’s planned trip to Lady Ushant, attempts to prevent her from going. When Mr. Masters affirms that Mary is going, Mrs. Masters verbally abuses and shames Mary for rejecting Lawrence Twentyman’s advances. Mr. Masters, vexed by his wife’s actions, eats his dinner “like a Spartan.” Trollope may be referring to a story, related by Plutarch, in which a young Spartan boy allows a stolen fox to maul him under his cloak so that he won’t be found out. Mr. Masters shows similar self-discipline in eating his meal quietly and not giving in to his wife’s demand that Mary not visit Lady Ushant. The fact that so much of the novel pertains to hunting foxes may make the connection to this story stronger. Trollope may also mean that Mr. Masters was laconic at his meal, like a Spartan. The Spartans inhabited Laconia, and *Laconic* was originally an adjective that meant “Spartan,” but *laconic* later came to mean “sparing of words.” In eating his meal like a Spartan, Mr. Masters also ate it quietly. [CD & RR 2012]

- source: Plutarch, *Lycurgus* 18.1

## Chapter 19 – “Who Valued the Geese?”

### **bona fide**

- This phrase comes from the Latin *bona fides*, “good faith.” *Bona fide* is in the ablative case, which conveys “in/with good faith.” Mr. Gotobed undertakes to pay some legal fees for Goarly if Mr. Bearside can promise that the affair will be conducted *bona fide*. Mr. Bearside seals the transaction with a repetition of the Latin phrase—a verbal handshake, as it were, with its Latinity functioning as a kind of guarantee. Despite such assurances, there is not good faith on both sides, and Bearside and Gotobed eventually fall out in a disagreement about compensation. [KS & RR 2012]

### **I don’t understand your laws, but justice is the same everywhere**

- Mr. Gotobed is expressing his frustration over various customs and conventions in Britain. This is a problem throughout the text for Mr. Gotobed, as he believes in the supremacy of natural law and natural justice over conventional laws and societally specific ideas of justice. We can find discussion of the relationship between natural law and civil law in many ancient authors; the citation of Justinian below is a particularly concise example. [KS & RR 2012]

- source: Justinian, *Institutiones* 1.2

## Chapter 20 – There Are Covenances

### **To marshal her forces against such an enemy as Lord Rufford**

- Arabella has become extremely concerned with her clothing and outward appearance. Arabella views her adornment as a sort of battle tactic and a way for her to seduce Lord Rufford. In book 14 of Homer's *Iliad*, Hera attempts to seduce Zeus in order to undermine his schemes. Hera's adornment of herself is likened to a man's donning of armor for battle. Arabella's pursuit of a marriage proposal is repeatedly presented as a feminine version of a military campaign. [KS & RR 2012]

- source: Homer, *Iliad* 14.166-186

## Chapter 21 – The First Evening at Rufford Hall

### **aut Caesar aut nihil**

- "Either Caesar or nothing." In the explanatory notes for his edition of *The American Senator*, John Halperin explains that this phrase was the motto of Cesare Borgia, the son of Pope Alexander VI and possibly the model for Machiavelli's *Prince*. Halperin notes that there is something Machiavellian about Arabella, although she does not get what she wants in the end. Halperin also states that this phrase might be a misquotation from Suetonius, but the quotation that he gives, *aut Caesar aut nullus*, could not be located in Suetonius. [KS 2012]

- Some anthologies of quotations in the 19th c. attributed the phrase *aut Caesar aut nihil* or *aut Caesar aut nullus* to Julius Caesar. Arabella is elsewhere likened to Julius Caesar in *The American Senator*. [RR 2012]

- sources: Anthony Trollope, *The American Senator*. Ed. John Halperin. Oxford: Oxford UP, 1986, 561; (and as an example of one of the anthologies mentioned above) C. A. M. Fennell, *The Stanford Dictionary of Anglicised Words and Phrases*. Cambridge: Cambridge UP, 1892, 119.

### **a choice of horses**

- Arabella may ride Jack or Jemima when she hunts with Lord Rufford. If she chooses Jack, she will have an easy time; if he selects the more fearsome Jemima instead, she may win "honour and glory"—but her life itself might also be in danger. We can see Lord Rufford's presentation of Arabella's choice as a humorous rendition of Achilles heroic dilemma: he may return home from Troy to a long and pleasant life, or he may fight and die at Troy but win eternal glory. [RR 2012]

- source: Homer, *Iliad* 9.410-416

Chapter 22 – Jemima

(No uses of Classics identified.)

Chapter 23 – Poor Caneback**transtygian**

- This word is an invention of Trollope's, combining the English *Stygian* and the Latin *trans*. It means "on the other side of the river Styx." In Classical mythology, Styx is one of the rivers in Hades. "Transtygian world" is used to talk about Major Caneback after his catastrophic injury while riding: the major is said to know his death is imminent, and is imagining what is awaiting him. Trollope may be humorous here, as the fantastic nature of Hades is contrasted in the same sentence with the major's own "dull imagination." [CMC 2012]

Chapter 24 – The Ball

(No uses of Classics identified.)

Chapter 25 – The Last Morning at Rufford Hall**I've got to treat him as though he were a god**

- Arabella Trefoil is speaking of the deference she must show to Lord Rufford during her attempted courtship with him. His title and land afford him great respect, and Arabella feels she must honor him accordingly, much like a human must honor a god. Specifically, Trollope may be referring to Greek and Roman reverence of the gods, shown through humility and offerings. [CD 2012]

Chapter 26 – Give Me Six Months

(No uses of Classics identified.)

Chapter 27 – "Wonderful Bird!"

(No uses of Classics identified.)

Chapter 28 – Mounser Green**mens conscia recti**

- Mounser Green quotes Vergil, "a mind aware of what is right." Mr. Gotobed has insulted Green by implying that he doesn't work hard enough. Green desires to assert his class status and nationality over Mr. Gotobed and attempts to do this through this Latin phrase, which becomes a defense mechanism. In Green's eyes, if Mr. Gotobed were an

equal of Green, he would understand this phrase. However, Mr. Gotobed states that he understands “English pretty well...but I don’t go beyond that.” [KS & RR 2012]  
 - source: Vergil, *Aeneid* 1.604

### Chapter 29 – The Senator’s Letter

#### **old hero**

- In Mr. Gotobed’s letter to Josiah Scroome, Gotobed refers to an old hero and his companions who, tempted by “beautiful women and luscious wine” run the risk of being turned into animals. Although Gotobed never explicitly states who the old hero is, he can be recognized as Odysseus. In Homer’s *Odyssey*, Odysseus and his men fall victim to Circe’s charms. Circe drugs Odysseus’ men and turns them into pigs, which is what Gotobed alludes to when he states, “they would all be turned into filthy animals should they yield to the allurements around them.” Gotobed imagines that he could be in a similar situation, yielding to the luxuries found among the British elite. It seems significant that Gotobed does not directly state that this person is Odysseus. The decision to leave him unnamed allows Gotobed to stick to his egalitarian politics. He appeals to the Classical poem as if it were a folktale so that the story’s application can be more universal. Gotobed is able to strike a balance in this manner. He can display his knowledge of Classics while at the same time make his meaning apparent, no matter who the recipient is. [KS & RR 2012]  
 - source: Homer, *Odyssey* 10.133-574

#### **state of things**

- An English version of the Latin phrase *status rerum*, used to refer to the prevailing or given arrangement of circumstances. [RR 2012]

#### **born to be a tyrant**

- Gotobed is discussing in his letter to Josiah Scroome his observations of British society. Gotobed refers to a person being “born to be a tyrant” as someone who is born into a role that places them above the law, which is a Classical understanding of a tyrant. Gotobed objects to what he sees as a system of entrenched and inherited tyranny. [KS & RR 2012]

### Chapter 30 – At Cheltenham

#### **chapter of accidents**

- In requesting a period of time before giving a final answer to Larry Twentyman, Mary had hoped that the chapter of accidents might help her find a way out of Larry’s

proposal. The phrase has its origins in a section heading in Latin compilations of Roman law, and it has come to mean “series of chance events.” Trollope tells us that the chapter of accidents did indeed help Mary: her conversation with Reginald Morton on the train to Cheltenham convinced her that she must refuse Larry’s offer of marriage. [RR 2012]  
 - source: *Brewer’s Dictionary of Phrase and Fable*

**spark of love**

- Mary is discussing her current predicament with Lady Ushant, but she does not tell of her “spark of love” for Reginald. Trollope again invokes the equation of love and fire that was noted as having Classical ties in the Chapter 12 commentary. [KS 2012]

Chapter 31 – The Rufford Correspondence

**she knew her own powers**

- Trollope describes Arabella as being aware of her feminine powers and her ability to use them on Lord Rufford. Arabella is at this point attempting to secure time with Lord Rufford at Mistletoe, albeit with limited success. This is a continuation of the armor and weaponry imagery that Trollope has used with Arabella previously. Similar imagery can be found in the *Iliad* of Homer, where Hera is described almost as a warrior putting on his armor before she attempts to seduce Zeus in an attempt to help her beloved Argives. [CMC 2012]  
 - source: Homer, *Iliad* 14.166-186

Chapter 32 – “It Is a Long Way”

**halcyon minutes**

- Arabella experiences halcyon minutes while Lord Rufford puts his arm around her waist and lets her rest her head on his shoulder. *Halcyon* is usually used to mean “calm,” “restful,” or even “blissful” with romantic overtones. However, Trollope is being clever here in that Arabella’s feelings are not romantic toward Lord Rufford himself but rather his money, power, and station. The phrase *halcyon days* is much more common, used to describe the blissful first days of a budding romance. Trollope’s humor here lies in activating both the irony of the romantic connotation of the word and the period of time it is usually associated with. The notion comes from a story in Ovid’s *Metamorphoses* where Alcyone is so distraught over the death of her spouse Ceyx that she goes to the shore to commit suicide by throwing herself into the sea. The gods take pity on her and change both her and the corpse of Ceyx into a type of bird that nests near the water during calm days, thus the English meaning of the word. [CMC 2012]  
 - sources: OED and Ovid, *Metamorphoses* 11.410-748

Chapter 33 – The Beginning of Persecution

(No uses of Classics identified.)

Chapter 34 – Mary’s Letter

(No uses of Classics identified.)

Chapter 35 – Chowton Farm for Sale

(No uses of Classics identified.)

Chapter 36 – Mistletoe**venturing her all upon the die**

- The reference to a die is associated with a phrase attributed to Julius Caesar: *iacta alea est*. Caesar was supposed to have said “the die has been cast” upon crossing the Rubicon, a boundary marker for Italy, with his army. This was the beginning of a civil war which saw Caesar defeat his enemies and become dictator of Rome. Arabella, in attempting to become engaged to Lord Rufford is undertaking a very risky plan that may end very well or very badly, much like Caesar’s gambit in beginning a civil war. [CD 2012]

- source: Suetonius, *Life of Julius Caesar* 33

**fortune would have favoured her**

- This is a reference to a phrase found in Vergil’s *Aeneid*, where Turnus says *audentes fortuna iuvat*, “fortune aids the daring.” Turnus is trying to persuade his peers to attack Aeneas, starting a war that would be deadly. Arabella is likewise daring or bold during her attempt to become engaged to Lord Rufford. At this moment, she finds herself with an open chair next to her at dinner, and the narrator states that if Lord Rufford came during meal, Arabella’s boldness would be rewarded. Rufford could then sit beside Arabella, and she could continue her courtship with him. [CD 2012]

- source: Vergil, *Aeneid* 10.284

Chapter 37 – How Things Were Arranged**Duchess of Omnium**

- The Duchess of Omnium is one of the guests at Mistletoe during Arabella’s visit. The Duchess features prominently in Trollope’s Palliser series. Born Glencora McCluskie, she marries Plantagenet Palliser, who becomes the Duke of Omnium when he inherits the title and wealth of his uncle. *Omnium* is a Latin word meaning “of all things,” so the duchess’ very title intimates her richness. [RR 2012]

### Chapter 38 – “You Are So Severe”

#### **Bella**

- Lord Rufford begins to call Arabella Bella. *Bella* in Latin means “pretty one.” This is significant because it is an instance in which Lord Rufford begins to let his guard down. Rufford is beginning to get intimate with Arabella, which will lead to great troubles for him later in the novel. [KS 2012]

#### **fortune had favoured her**

- Trollope continues to use this Classically resonant phrase in connection to Arabella. See the commentary for Chapter 36. [KS 2012]

### Chapter 39 – The Day at Peltry

#### **Fortune was again favouring her**

- Trollope again uses this Classically resonant phrase in connection to Arabella. See the commentary for Chapter 36. [KS 2012]

### Chapter 40 – Lord Rufford Wants To See a Horse

#### **Elysium**

- Arabella has just come back to Mistletoe after riding alone in the same carriage with Lord Rufford. Her aunt is scandalized at the thought, even with the assurance given by Arabella that she and Lord Rufford are engaged. Trollope writes that Arabella is aware that even as this risky action has opened Elysium—the realm of the afterlife reserved for Greek heroes—to her, it could also be her ruin if Lord Rufford does not marry her. This use of Elysium continues the warrior imagery previously associated with Arabella. [CMC 2012]

#### **man’s love instigated by pursuit**

- Trollope reflects that men are unlikely to fall in love with women who “throw themselves into their arms”—instead, men’s desires are excited by the “difficulty of pursuit.” The equation of courtship and pursuit seems fitting in a novel which spends so much time on fox-hunting; indeed, fox-hunting is one of Arabella’s prime venues for pursuing Lord Rufford. In Ovid’s *Metamorphoses* we can find precedents for the presentation of erotic desire as a kind of hunt or chase: the pattern is set by Apollo’s pursuit of Daphne and is continued, with variations, throughout the poem. Although Trollope may not have any Ovidian connection in mind, the erotic chases of the *Metamorphoses* show us that female characters are unlikely to achieve satisfaction when

they take the initiative. An example is Echo, who see Narcissus while he hunts, follows him, is spurned, and wastes away. Arabella has taken the initiative with a man, and as hunter rather than hunted she will not be successful in her pursuit of Lord Rufford. [RR 2012]

- source: Ovid, *Metamorphoses* 1.452-567 (Apollo and Daphne) and 3.356-401 (Echo and Narcissus)

#### Chapter 41 – The Senator Is Badly Treated

##### **an odious name**

- Trollope tells us that Gotobed's name "was, to tell the truth, odious to such men as Larry Twentyman." This seems to be a turn on the Latin phrase *nomen odiosum* (or *odiosum nomen*), "hated name," or a pejorative nickname. The phrase can be found in 19th c. writing in Latin and in English, but whether or not it has a precise point of Classical origin is unclear. [RR 2012]

- source: a search for the phrase in 19th c. texts using Google Books

#### Chapter 42 – Mr. Mainwaring's Little Dinner

##### **Mr. Mainwaring's dinner**

- Chapter 42 takes place at the rectory in Dillsborough, where Mr. Mainwaring throws a party which Senator Gotobed, John and Reginald Morton, and other men of the community attend. Two particular characteristics of this party are related to a Classical symposium, and perhaps specifically to Plato's Socratic dialogue the *Symposium*. First, a special point is made that Mr. Mainwaring's party is a "bachelor party," i.e., that no women are in attendance. Ancient symposia were social gatherings that involved mostly men actively, and the symposium Plato describes in his dialogue has no women present. Secondly, Mr. Mainwaring makes it a special point to have wine available to his guests. Symposia were also festive events, where drinking was a main activity of those involved. Trollope's use of these general characteristics of a symposium frames the rector's party. Further, Senator Gotobed's behavior at the party is reminiscent of a famous Athenian: Socrates, who is present in Plato's *Symposium*. Gotobed resembles Socrates in his non-stop questioning of the institutions with which he finds fault. Like Socrates, Gotobed often provokes his interlocutors to anger when he questions the validity of their beliefs. In this case, Gotobed angers Mr. Mainwaring with his persistent questioning about the morality of Church patronage and the appointment of the clergy. [CD 2012]

## Chapter 43 – Persecution

### **Mary as an idiot**

- Mrs. Masters calls Mary an “ungrateful idiot” for declining Larry Twentyman’s offer of marriage. *Idiot* here conveys both its English meaning of “fool” and its Greek meaning of “concerned with one’s own affairs.” Mary does not wish to marry Larry because she does not love him, and Mrs. Masters finds it foolish of Mary to put such personal considerations above the practical advantages of the marriage. [RR 2012]

## Chapter 44 – “Particularly Proud of You”

### **Caesar and his Commentaries**

- Trollope again connects Arabella and Caesar (see the commentary for Chapters 21 and 36). When Arabella clings to her hope of an engagement to Rufford despite his abrupt departure from Mistletoe, Trollope likens her to “Caesar still clinging to his Commentaries as he struggled in the waves.” Both Suetonius and Plutarch record that, when attacked at Alexandria, Julius Caesar jumped into the water and swam to a safety but kept one hand out of the water to protect some notebooks or documents. Neither ancient author identifies these as Caesar’s own writing, but Trollope is not alone in making such a connection. On this topic James Anthony Froude remarks: “Legend is more absurd than usual over this incident. It pretends that he swam with one hand, and carried his Commentaries, holding them above water, with the other. As if a general would take his MSS. with him into a hot action!” Arabella, though persistent, will be less successful than Caesar in her particular campaign. [CD & RR 2012]

- sources: Suetonius, *Life of Julius Caesar* 64

Plutarch, *Life of Julius Caesar* 49.4

James Anthony Froude, *Caesar: A Sketch*. London: Longman, Greens, and Co., 1920 (reprint; originally published 1879), 458.

### **Arabella’s missile**

- Arabella plans to write a “serious epistle” to Lord Rufford, and Trollope calls that letter a missile. *Missile* is derived from a Latin adjective describing something sent; Trollope could be using it as a near synonym for *missive*, which has a similar etymological history. But *missile* has an additional advantage: it usually refers to weapons that are thrown or hurled, and this resonance of the word furthers the association of Arabella’s marital campaign with military action. [RR 2012]

Chapter 45 – Lord Rufford Makes Up His Mind

**Rufford as a hunted animal**

- See the entry on love and pursuit in the Chapter 40 commentary.

Chapter 46 – It Cannot Be Arranged

**music of the spheres**

- Reginald Morton is struggling with his feelings for Mary Masters. He is unsure if being with a woman is what he wants, but his affection for Mary is growing. When thinking of her, Reginald imagines in Mary's appearance a poem as lovely as "the music of the spheres," a concept with Classical origins. Pythagoras proposed the theory that the heavenly bodies are arranged in accordance with musical principles. Reginald elevates Mary's beauty to the heavenly and sublime. [KS & RR 2012]

- source: Pliny the Elder (on Pythagoras), *Natural History* 2.20/84

Chapter 47 – "But There Is Some One"

(No uses of Classics identified.)

Chapter 48 – The Dinner at the Bush

(No uses of Classics identified.)

Chapter 49 – Miss Trefoil's Decision

**Arabella's armor is removed**

- Here we see Arabella's appearance described as she truly is in her grief. This is a sharp contrast to the images Trollope gave earlier, likening her feminine adornments to the armor of warriors as well as calling her efforts to win Rufford heroic. This scene is Classically resonant because of these previous descriptions, which echo Homer's description of Hera putting on adornments in order to seduce Zeus. The removal of armor humanizes Arabella and makes her seem almost pathetic. [CMC 2012]

- source: Homer, *Iliad* 14.166-186

**Lord Augustus is carried away bodily**

- Lord Augustus is "carried away bodily" to do his daughter and wife's will of writing to Lord Rufford and demanding a meeting to discuss the matter of the supposed engagement. This undignified image is especially comical due to the fact that Augustus ("venerable one") was an honorific of the emperors of Rome first bestowed on Octavian by the Roman senate. The humor is strengthened in Lord Augustus' signing his letter

“your humble servant,” as no emperor would have been any mortal man’s humble servant. [CMC 2012]

### Chapter 50 – “In These Days One Can’t Make a Man Marry”

#### **what a raging woman could do**

- Arabella is having an internal monologue, expressing that she will unleash her wrath should Lord Rufford refuse her. The idea of the dangerous power of a woman scorned in love, as well as the consequences of her resultant anger, echoes the earlier association of Arabella with Medea (see the commentary for Chapter 13). In Euripides’ *Medea*, the nurse wonders aloud what Medea’s proud soul will drive her to do following her injury at the hand of Jason. [CMC 2012]

- There may also be an Ovidian source behind this sentiment. In her *Memoirs* (published in 1825), C. E. Cary describes an irate landlady thus: “She raged, she stormed, and it being well known, as Ovid says, ‘what a raging woman could—‘....’” Although Cary does not provide a citation, the closest fit for the quotation is a passage in which Deianira imagines avenging herself when the affections of Hercules, her husband, stray. [RR 2012]

- sources: Euripides, *Medea* 105-110

Ovid, *Metamorphoses* 9.149-151

C. E. Cary, *Memoirs of Miss C. E. Cary (Written by Herself)*. London: T. Traveller, 1825, 223.

### Chapter 51 – The Senator’s Second Letter

#### **demigod and hero**

- Senator Gotobed is here contrasting his own treatment in England with the treatment of Englishmen in the United States, stating that they are viewed like demigods, and that even the least among them is like a hero. Trollope uses these words in close proximity to one another to activate their Classical associations, as heroes and demigods in Classical mythology are by definition extraordinary individuals or descended from the gods themselves. This elevation of Englishmen in the United States to a single step below the gods is in stark contrast to Mr. Gotobed’s experiences in England. [CMC 2012]

#### **question Porson and Be-Bentley Bentley**

- Richard Bentley (1662-1742) and Richard Porson (1759-1808) were famous British Classicists renowned for editing Latin and Greek texts in order to free them from centuries of textual corruption. Senator Gotobed, prior to his speech, is compared to a student who believes that after scrupulous study he will be able to outwit masters of the

Classics. This reference is humorous as Trollope is essentially stating that the senator studies the British the way that the British study Classics. Contained within this comparison is an inherent criticism of the senator, as no student could realistically expect to best Porson or Bentley in matters of Classical scholarship. [CMC & RR 2012]

- source: *Encyclopedia Britannica*

### **tyrant**

- Senator Gotobed, in writing to his American friend, calls Lord Rufford a tyrant, clearly in the Classical sense of the word as someone who is above the law. Indeed, the fact that such men exist in England forms a major part of Gotobed's critique of English society and is one of the roots of his troubles while in England. [CMC 2012]

### Chapter 52 – Providence Interferes

(No uses of Classics identified.)

### Chapter 53 – Lady Ushant at Bragton

(No uses of Classics identified.)

### Chapter 54 – Arabella Again at Bragton

#### **hymns of love and constancy**

- Lady Augustus thinks that Arabella's visit to John Morton's deathbed will earn Arabella some praise for what appears to be her steadfast devotion to her fiancée. These "hymns of love and constancy" are reminiscent of the epinician genre of Ancient Greek poetry. Poets such as Simonides or Pindar would compose poems that celebrated a victory, usually of an athlete, on his return to his home city. The praises that Arabella's decision to visit John Morton will receive in general society will be a kind of celebration of her love. These praises, Lady Augustus muses, would hurt her chances of becoming engaged to Lord Rufford, who does not know that Arabella is visiting John Morton. [CD 2012]

#### **straining for water that would never come, a rolling stone which would never settle**

- The narrator, in describing Arabella's thoughts about her decade-long struggle to marry, uses imagery that alludes to Tantalus and Sisyphus. Tantalus, a mythological king, is punished by the gods for killing, cooking, and attempting to serve the flesh of his son at a banquet which the gods were attending. For this great offense, the gods sentence Tantalus to stand in a pool of water with fruit branches hanging overhead. Each time he stoops to drink, the water recedes, and when he reaches for the fruit branches, they likewise draw back out of his reach. Sisyphus, a mythological king who tricked death,

must perpetually roll a boulder up a hill. Once the boulder almost reaches the top of the hill, it rolls to the bottom. Arabella laments the short-lived affections of the men on whom she has practiced her art. For a short while they are enthralled with her beauty and charms, but they lose interest quickly. For Arabella marriage is a goal that appears to retreat from her each time it becomes a possibility in a courtship. Like Tantalus, she strains for something that appears to be within reach but never actually becomes close enough to hold. She is like Sisyphus in that her constant struggle to marry, which she calls her work, is never completed. She finds herself, again and again, forced to begin a new courtship after a potential suitor's affection for her cools. [CD 2012]

- source: OCD

### Chapter 55 – “I Have Told Him Everything”

#### **triumph and glory**

- Lady Augustus had imagined that a successful marriage of her daughter would bring “triumph and glory.” The joint usage of these words recalls Classical notions of victory: the triumphal procession of a successful Roman leader, and the undying glory accruing to a Greek hero excellent in battle. Like her daughter, Lady Augustus has conceived of Arabella's quest for marriage as a military operation, with commensurate rewards. [RR 2012]

### Chapter 56 – “Now What Have You Got To Say?”

(No uses of Classics identified.)

### Chapter 57 – “Mrs. Morton Returns”

#### **wounded by vain love as to be like a hurt deer**

- Larry Twentyman, disappointed in love, is likened to a deer that has been wounded. In book 4 of Vergil's *Aeneid* we can find a simile comparing Dido—in love with Aeneas—to a stricken deer. Larry's vulnerability is emphasized by the explicit comparison to a tender animal and the implicit comparison to the tragic queen. Unlike Dido, however, Larry will recover from his disappointment in love. [KS & RR 2012]

- source: Vergil, *Aeneid* 4.69

### Chapter 58 – The Two Old Ladies

#### **duty above personal desire**

- Reginald Morton say that he does not want to become the squire should John Morton die, but that he will because it is his duty. The willingness to place duty over desire is a

quintessentially Roman characteristic. The Classicality of the idea of duty before self is made even more plain when Reginald uses Latin later in the novel to articulate his moral code. One of the best-known Roman exemplars of this ideal is Cincinnatus, who did not desire the power of dictator but took it up when called to do so while plowing a field on his farm. [CMC 2012]

- source: OCD

### Chapter 59 – The Last Effort

#### **patronage**

- Mary Masters is under the impression that her growing love for Reginald Morton will go unanswered. As she contemplates his taking another wife when he becomes squire, she resolves never to submit to such a woman's patronage. Here, the Classical sense of a patron is being invoked, as Mary is viewing Reginald's future wife as a social patron as opposed to an economic one. This use is especially strong as it would be expected that the squire and his wife would be the patrons (in the Classical sense) of all residents of Dillsborough. [CMC 2012]

#### **manliness and courage**

- Trollope here is being clever in his knowledge of etymology. The sentence "A man's courage lies in his heart;—but if his heart is broken where will his courage be then?" contains within it a Latin etymological echo. The *cour-* in *courage* is derived from the Latin noun *cor*, "heart." Trollope has placed a similar echo (albeit an English one) in the statement previous to this one: "How can a man be manly when the manliness is knocked out of him?" [CMC 2012]

### Chapter 60 – Again at Mistletoe

(No uses of Classics identified.)

### Chapter 61 – The Success of Lady Augustus

#### **Mentor**

- Sir George Penwether, brother-in-law to Lord Rufford, advises Lord Rufford in his actions to defuse Arabella's attempt to force him into marriage. In this capacity, Sir George mentors Lord Rufford, specifically by drafting some of the letters which Lord Rufford sends to Arabella after the visit at Mistletoe. The notion of a so-called mentor stems from Homer's *Odyssey*, where the goddess Athena appears to Telemachus, son of the absent Odysseus, and helps him with preparations to look for his father. Like Mentor,

Sir George is an experienced and wise guide for Lord Rufford's difficult situation. [CD 2012]

- source: Homer, *Odyssey* 2

### Chapter 62 – “We Shall Kill Each Other”

#### **hymeneal altar**

- Lady Augustus is pondering her meeting with Lord Rufford, questioning whether there ever was an offer of marriage. She realizes that Lord Rufford does not intend to be forced to marry Arabella. In that regard, he won't approach the hymeneal altar. Trollope is referencing the god Hymen, Greek god of marriage, who is associated with the marriage song. [CD 2012]

- source: OCD

#### **as deep and as black as Acheron**

- Lady Augustus, having explained Lord Rufford's offer of an economic settlement to Arabella, thinks back to questionable behavior that both she and Arabella have exhibited during Arabella's quest to marry. Yet, when Lady Augustus suggests she take the money, which would be both more unscrupulous than previous behavior and more beneficial than previous exploitations, Arabella balks. The Acheron, a river associated with pain in Greek mythology and often indicative of a gruesome and evil image of the underworld as a whole, is invoked in order to draw a comparison between the many small deceits they performed before and the magnitude of taking Rufford's bribe. Trollope may be alluding particularly to Milton's description of the river: “Sad Acheron of sorrow, black and deep.” [CD & RR 2012]

- sources: OCD and John Milton, *Paradise Lost* 2.578

### Chapter 63 – Changes at Bragton

#### **wheel of fortune**

- Trollope is invoking the Latin phrase *rota fortunae*, “wheel of fortune,” which indicates a Classical mode of thought about the way in which fortune operates. Reginald is made squire “by a turn in the wheel of fortune.” The Roman playwright Pacuvius wrote of the goddess Fortuna as standing on a ball blindly falling in any direction. In this way, Fortuna is unconcerned about the well-being of humans and is inconsistent in her allotment of good or bad. [CD 2012]

- sources: OCD and the fragment of Pacuvius quoted in the *Rhetorica ad Herennium* 2.23.36

## Chapter 64 – The Will

### **speaking in a somewhat dictatorial voice**

- Captain Glomax, when speaking on the matter of the kennels, is said to talk in a dictatorial voice. It appears that the Classical understanding of dictator is at work: a man given sole governmental control. The hunting men do not typically mind it when Glomax speaks authoritatively about hunting matters because they have hired him as the master. However, now that they are off the field and are awaiting news of the Mortons, Mr. Runciman tries to shift the topic of discussion when Mr. Masters enters The Bush. [KS & RR 2012]

### **sinews of war**

- Reginald's acquisition of Bragton is being discussed and many of the men are upset because Reginald is not a man who enjoys hunting. They are concerned about the idea of a British gentleman who does not hunt. The question "Where are the sinews of war to come from?" arises as they fear that Britain will lose some of its strength if all the gentlemen behave like Reginald. This phrase is reminiscent of Cicero's *nervos belli*, which is often translated as "the sinews of war." [KS 2012]  
 - source: Cicero, *Philippics* 5.5

### **household gods**

- When Reginald discovers that he will acquire the Bragton property, he realizes that he will have to move "his books, his pipes, and other household gods" out of Hoppet Hall and into Bragton. The mention of household gods recalls the Lares and Penates, domestic divinities honored by the Romans in their homes and often represented by statues. Although Reginald doesn't literally have household gods to relocate, he will need to move the things that make him feel at home. [KS & RR 2012]  
 - source: LS

## Chapter 65 – The New Minister

(No uses of Classics identified.)

## Chapter 66 – "I Must Go"

### **mentor**

- Lord Rufford has just completed his letter to Arabella, which entails his apology for the money that he sent her. Lord Rufford seeks advice and comfort from his mentor, Sir George. In Homer's *Odyssey*, Athena takes the guise of Mentor, an old friend of Odysseus, and helps prepare Telemachus to set sail to look for Odysseus. Trollope seems

to be utilizing Homer here as he has an older man, Sir George, helping the younger one, Lord Rufford, which is reminiscent of Mentor/Athena's assistance to Telemachus. [KS 2012]

- source: Homer, *Odyssey* 2

### **Arabella as Medea**

- At various points throughout the novel, Trollope's portrayal of Arabella has been reminiscent of Medea. In this chapter, Trollope explicitly compares Arabella to Medea on more than one occasion. Medea, in Euripides' tragedy, is both grieved and angered over the loss of her husband, Jason, who has taken a new wife. Similarly, Arabella's grief and anger over the loss of Lord Rufford begin to reach their most strenuous moments. However, the analogy will fall short: Medea ends up killing Jason's new wife and her own children so that Jason will not have a family. Arabella will overcome her own grief and anger, which allows the reader to see her in a much more sympathetic light. [KS 2012]

- source: Euripides, *Medea*

### **a sprightly unwooded young fawn**

- Arabella does not feign youthful naiveté to Mounser Green; she does not pretend to be "a sprightly unwooded young fawn." This image perhaps recalls Horace's ode to Chloe, in which the poet tells the girl that she should not flee his erotic advances as if she were a young deer, shy, frightened, and separated from its mother. [RR 2012]

- source: Horace, *Odes* 1.23

## Chapter 67 – In the Park

### **her heart was big enough**

- Arabella Trefoil has made up her mind to confront Lord Rufford, an act Trollope describes as requiring great pluck. This specific phrase he uses to describe her is an echo of the original meaning of the word *magnanimous*, coming from the Latin words *magnus* and *animus* (literally "large" and "spirit"). Although today *magnanimous* is used today to mean "generous" or "beneficent," in antiquity (as well as in earlier English) it could convey exceptional courage and bravery. [CMC & RR 2012]

- source: OED

### **her purpose was revenge**

- Here Arabella is yet again compared to Medea, in that her purpose in going to confront Lord Rufford is to exact vengeance on him for the slight of not marrying her. Unlike

Medea, however, she does not intend to turn violent and carries some hope of changing his mind. [CMC 2012]

### **heartless Nero**

- Nero is invoked here as Trollope narrates Lord Rufford's inability to say he never loved Arabella, for no man could have the audacity to do such a thing unless he was a heartless Nero. Nero was a Roman emperor who was famous for (among other things) the persecution of the Christians, having his mother killed, and building a sumptuous palace over a large expanse of land consumed by a fire. The contrast between these acts and the inability of Lord Rufford to tell Arabella he does not love her adds a comic hyperbole to the situation. The hyperbole is heightened even more when one considered that, according to several ancient authors, Nero killed his wife Poppaea through kicking her or poison. [CMC 2012]

- source: OCD

### **the gods will give an end**

- This phrase presumably references the pantheon of Greco-Roman deities, as it uses the plural *gods* instead of the singular *God*. Lord Rufford is giving thanks that his present awkward conversation with Arabella must eventually come to an end, thanks to the mercy of the gods. This image of the gods sitting in judgment of the conversation and intervening from on high is comically contrasted with Lord Rufford's thought a few sentences later that the lunch bell too will bring an end to the conversation. [CMC 2012]

### **no (Roman) triumph for Arabella**

- As Arabella is driven away from Rufford Hall for the last time, she reflects on the failure of her courtship campaign: Lord Rufford will certainly not marry her; the battle is over. The unsuccessful conclusion of Arabella's strategizing is signaled with a counterfactual exclamation: "...how perfect would have been the triumph could she have achieved it!" There will be no marital/martial triumphal procession to celebrate her victory. [RR 2012]

## Chapter 68 – Lord Rufford's Model Farm

### **Lord Rufford's triumph**

- Senator Gotobed is invited back to Lord Rufford's estate at the end of his visit and near the conclusion of the Goarly matter, during the course of which he has come to realize that Goarly is not an honest or honorable man. Trollope states that Lord Rufford extended the invitation with a spirit of triumph, echoing the idea of the Roman triumph as a time to parade conquered enemies before the people of Rome. The ancient association

is strengthened when Trollope writes of the Englishmen wishing to put their heels on Gotobed's neck, itself a very Classical image of conquering one's enemies. [CMC 2012]

### Chapter 69 – Scrobby's Trial

#### **triumph and glory**

- During the trial of Scrobby, Nickem is said to have experienced his great triumph in the discovery of the origin of the strychnine. While this alone may not be enough to invoke the Classical Roman sense of the word, Trollope's use of *glory* to describe the triumph lends to the entire situation a distinctly heroic and Classical (if slightly hyperbolic) feel. [CMC 2012]

### Chapter 70 – At Last

#### **Mr. Masters**

- For much of the novel, Mr. Masters is defined by two major troubles. First, he is part of a line of lawyers who have served the squire at Bragton, but he has not filled that role since the death of the old squire. This was a steady source of income and status for his family, and his second wife now involves herself very dramatically in his business ventures. In his domestic life, he must wrestle with his wife over control of his daughter, Mary, especially as regards her friendship and residency with Lady Ushant and the habits and mannerisms that she gains from associating with a lady. However, when Mary becomes engaged to marry Reginald Morton, who is squire after John Morton's death, Mr. Masters is restored to his position as lawyer to the squire. Mary's marriage to a landed gentleman also ends the dispute between Mr. and Mrs. Masters over the efficacy of "Ushanting." Mr. Masters' restoration to his proper employment and position in both the family and Dillsborough society is especially apt when one considers the Latin etymon of his name, which is *magister*, "chief, leader, master." By the end of the novel, Mr. Masters becomes master of his family and profession. [CD 2012]

### Chapter 71 – "My Own, Own Husband"

#### **Elysium**

- Here, Mary's joy about marrying Reginald is likened to the entrance of the soul into Elysium. Elysium, the happy hope of heroes, is a part of the underworld most like Christian paradise. In fact, paradise is referenced in this same passage both before and after Elysium. Throughout the novel, Mary is rarely the recipient of Classical imagery or allusion. Even in this instance the Classical meaning of Elysium is preempted by Christian imagery. [CD 2012]

### **Mary's not unwilling face**

- Trollope employs the Classical device known as litotes here: the expression of an idea through the negation of its opposite. Litotes is particularly effective in this instance because it helps to convey Mary's consummate modesty even (or especially) at the moment of her first kiss with Reginald. [RR 2012]

### **honour and Larry Twentyman**

- In contemplating whether or not Larry Twentyman would come to her wedding, Mary Masters reflects on how she had heard that he had gained honour for himself in a recent hunt. Gaining honour and having it heard by others is a heroic ideal found in Greek epic poetry. Typical of Trollope in *The American Senator*, there is also slight humor in this Classical reference. Larry gains his *kleos*, his epic glory, not on the field of battle, but in a hunt. [CMC 2012]

### **jovial and saturnine**

- Larry Twentyman is not obligated to go to the wedding by the letter written to him by Reginald Morton. Trollope explains that this is because there are some instances where a man quite simply does not know how to behave. Trollope asks rhetorically whether Larry should be jovial (and happy) or saturnine (and somber) at the prospect of going to the wedding of a woman he had also pursued. Both *jovial* and *saturnine* are English adjectives related to the names of Roman gods, Jupiter and Saturn. This use of Classics in the last pages participates in the crescendo of Classical references encountered at the end of the novel. [CMC 2012]

## Chapter 72 – “Bid Him Be a Man”

### **queen of the place**

- Mr. Masters assesses how fortunate he is to be the father of the wife of the squire at Bragton, and someday the grandfather of a squire. He is proud that his daughter will be “queen of the place.” This title is especially suitable for Mary when viewed in connection to Reginald. His name is partly derived from the Latin noun *rex*, “king.” For much of the novel, Reginald is a secluded gentleman, but upon John Morton's death, he ascends to the ownership of Bragton and the position of squire. He moves from a private existence to the life of a landed gentleman who occupies an important social role in the community. Reginald's gentle and honorable disposition, his “kingly” behavior, seems to make him particularly suited for the role of squire. Mary, as his wife and as a character with a gracious and gentle goodness, fills her role as “queen” of Bragton. [CD 2012]

## Chapter 73 – “Is It Tanti?”

### **A man at Rome ought to do as the Romans do**

- This sentiment dates back to antiquity. St. Ambrose is said to have stated this in reply to St. Augustine: “When I am at Milan, I do as they do at Milan; but when I go to Rome, I do as Rome does.” [KS 2012]

- source: *Brewer’s Dictionary of Phrase and Fable*

### **Reg**

- Mary Masters gives the nickname Reg to Reginald Morton after their engagement. This shortened version of Reginald’s name is phonetically similar to the Latin stem of his name *reg-*, meaning “king.” It is appropriate that this nickname is given to him following his assumption of the squireship and his betrothal, as both of these make him a proper king in the universe of Trollope. [CMC 2012]

### **philanimalist**

- Reginald is discussing with Mary the possibility of taking up hunting as one of his social duties as squire. Although Reginald did not hunt when he lived quietly and economically at Hoppet Hall, he states that he “hate[s]...the trash of the philanimalist.” Trollope’s use of this uncommon Latin/Greek hybrid adds a humorous and satirical flair; the use of the word itself seems to discount the views of those whose “love of animals” leads them to oppose hunting, the custom of the country. [KS & RR 2012]

### **tanti**

- As Reginald and Mary discuss the various social obligations they will have to take on, Reginald suggests to Mary that she should “regulate” all that she does according to “the great doctrine of ‘tanti.’” *Tanti* is the genitive singular of the Latin adjective *tantus*, *-a*, *-um*, which means “so much.” *Tanti* is being utilized as a genitive of value, which means “of so much worth.” The word in this form can also be translated as “worthwhile.” Social customs and expectations can be worth performing even if they are not strictly necessary. The chapter is entitled “Is It Tanti?” This could be understood as the question Mary should ask herself about each of her actions as she implements Reginald’s doctrine. It could also be a question asked about fox-hunting and its social function. In fact, Reginald introduces the idea of tanti to Mary while they are talking about fox-hunting: Reginald maintains that opponents of the practice do not understand that recreation is as important as the material necessities of life. Trollope closes this chapter by asserting that the “day’s sport certainly had been ‘tanti,’” answering his own question. [KS & RR 2012]

## Chapter 74 – Benedict

### **Benedict**

- The title of this chapter recalls Benedick, one of the protagonists of Shakespeare's *Much Ado About Nothing*, who finally marries Beatrice after a long bachelorhood. Such a reference is fitting here, since this chapter contains the arrangements for Lord Rufford's marriage to Miss Penge, and the OED cites instances of *benedict* used as a generic noun for any long-standing bachelor who finally marries. An ironic Classical echo may be operative in addition to the Shakespearean one: *Benedict* comes from Latin *benedictus*, "blessed." Although Lord Rufford's sister may consider him blessed in his wife-to-be, Lord Rufford knows that Miss Penge will change his habits and, when married, he will not be allowed the luxuries of his bachelor days. [RR 2012]
- sources: William Shakespeare, *Much Ado About Nothing* and OED

### **harpy**

- Lady Penwether is discussing Lord Rufford's predicament with Sir George. In her mind it would be best for Lord Rufford to propose to Miss Penge because it would free him of Arabella and the public's opinion concerning his treatment of Arabella. Lady Penwether likens Arabella to a harpy, which is a mythological vulture-like bird with the face of a woman. The very word *harpy* is derived from the Greek word for "snatch." This imagery is invoked due to Arabella's sudden appearance and attack on Lord Rufford. [KS & RR 2012]

### **oracle and demigods**

- Lady Penwether is attempting to assist Miss Penge in getting Lord Rufford to propose. Throughout these attempts, Lord Rufford enjoys the status of an oracle in the house. The ladies treat him as if he were some sort of divine mouthpiece whose every word uttered has extra significance. The ladies are submissive and receptive toward everything Lord Rufford says. The heightened deference is extended even to Lord Rufford's horses, who are treated as demigods. [KS & RR 2012]

### **what such oaths were worth**

- Lord Rufford compares Arabella and Miss Penge and remembers that Arabella had "sworn that she would never be opposed to his little pleasures." But, Trollope tells us, Rufford "knew what such oaths were worth." On the antiquity of this sentiment, Arthur Leslie Wheeler says, "The unreliability of woman's oaths had become proverbial as early as the time of Sophocles (fr. 741): 'woman's oaths I write on water.'" Wheeler demonstrates the use of the idea in poems by Callimachus and Catullus. [RR 2012]

- source: Arthur Leslie Wheeler, *Catullus and the Traditions of Ancient Poetry*. Berkeley: University of California Press, 1934, 231.

### **persecute**

- In talking with Lord Rufford, Miss Penge calls Arabella “that woman who persecuted you.” Miss Penge is probably referring first and foremost to Arabella’s persistent harassing of Lord Rufford, but the Latin etymology of the word is also at play. The Latin verb *persequi* means “thoroughly follow” and even “hunt after” or “take vengeance on”—all of which Arabella has done to Lord Rufford. In Trollope’s time these other meanings could be conveyed by the English word. [RR 2012]

- sources: LS and OED

## Chapter 75 – Arabella’s Success

### **conquered in the field, cast her javelins**

- Again, Trollope invokes language that recalls military action when discussing Arabella’s plans. See the commentary for Chapter 20. [KS 2012]

### **Narcissa**

- Arabella takes some care with her appearance, now that Mounser Green appears to be a marriage prospect. When Mrs. Green comments on Arabella’s efforts, Arabella quotes a snippet of Pope to her. Pope’s Narcissa is a woman whose vanity follows her to the grave: she is upset at the prospect of being buried in woolen clothing. Pope names his character after the Classical figure of Narcissus, a youth who falls in love with his own reflection. [RR 2012]

- source: Alexander Pope, *Moral Essays* 1.246-251

## Chapter 76 – The Wedding

### **useful or pleasant**

- Trollope uses this phrase in explaining Arabella’s lack of full disclosure to her fiancée Mounser Green concerning her “adventures” with Lord Rufford. She leaves out most of the details because telling Mounser would be neither useful to her purposes nor pleasant for either of them. This phrase has conceptual roots in Aristotle, who interrogates what is useful, pleasant, and virtuous in the course of his *Rhetoric*. Trollope’s use of this phrase is both humorous and an instruction to the reader to take a moral lesson from Arabella’s behavior. The humor comes from applying an Aristotelian measuring stick to Arabella’s situation, while the register of the Aristotelian phrasing flags the scenario as one with a potential lesson for the reader on behavior. [CMC 2012]

- source: Aristotle, *Rhetoric* 1

### **magnificent**

- Mounser Green encourages Arabella to solicit the help “of her magnificent uncle and her magnificent aunt.” Mounser and Arabella want to use Mistletoe for their wedding. Trollope is being playful with the etymological roots of *magnificent*, which are *magn-* (“great”) and *fic-* (“make”). The use of this word is playful because Mistletoe will literally serve to make the wedding great. [CMC & RR 2012]

### **hope and fear**

- Lady Augustus’ reaction to her daughter’s marriage is somewhat complicated. She weeps while reminiscing about her interactions with Arabella, her old hopes for future prospects and the simultaneous fear that they might never materialize. Both of these emotions served to motivate her to help Arabella find a husband. This dual motivation of hope and fear and how they are the bane of humanity is a very Roman concept, often discussed by Seneca in his *Moral Letters*. [CMC 2012]

- source: Seneca, *Moral Letters* e.g., 5, 6, 13, 22, 24, 47

## Chapter 77 – The Senator’s Lecture—No. 1

### **sesquipedalian**

- The notices around London to announce Senator Gotobed’s speech are described as sesquipedalian, from the Latin *sesqui-* (“one and one half”) and *ped-* (“foot”). This term is a poetic one used to describe excessively long words in poetry. Horace uses it to admonish writers not to switch registers during poetry, especially into the bombastic. The word imparts to the event of Gotobed’s public speech a pompous and bombastic air, which is what Horace warns against. [CMC 2012]

- sources: OED and Horace, *Ars Poetica* 97

### **meum and tuum**

- Trollope uses these Latin words (meaning “my thing” and “your thing” respectively) while describing the reaction of distant foreigners upon visiting different countries. He states that those who travel abroad are more likely to notice that a seemingly disparate culture has much in common with their own (*meum*) rather than fixating on the alien aspects of the other culture (*tuum*). However, American society sprang from British society. Americans and British speak the same language and share many other attributes. This, according to Trollope, means that the effects are reversed. People from similar cultures are far more likely to notice what is different (*tuum*) rather than what is

similar (*meum*). Thus the Senator Gotobed's behavior throughout the novel, culminating in his final address, is explained. [CMC 2012]

**pearl-drinking extravagance**

- Senator Gotobed uses this phrase to describe the contrast between the upper and lower classes he has seen in Britain. The episode he references involves Cleopatra dissolving a priceless pearl in sour wine and drinking it to impress Marc Antony—a gesture which would have been an outrageous extravagance to the Romans. The incident is related by Pliny the Elder in his *Natural History*. [CMC 2012]

- source: Pliny, *Natural History* 9.58/119-121

Chapter 78 – The Senator's Lecture—No. 2

**tyrant**

- During the course of his speech Senator Gotobed berates the assembled noblemen for their natural assumption that they are tyrants. Given the context, it is clear that Trollope is using the word in its Classical sense of someone acting above the law. [CMC 2012]

**care and cure**

- Senator Gotobed criticizes the Church of England and its priests and prelates during the course of his speech. At one point, he talks about their inability to provide proper care for the souls of their flocks, correcting himself and using *cure* in the British fashion. *Cure* is related to the Latin verb *curare*, “to care for,” while *care* has a Germanic origin. This echoes other instances in which Gotobed expresses a liking for common words over specialized ones favored by the British. [CMC & RR 2012]

- sources: OED and LS

Chapter 79 – The Last Days of Mary Masters

**the triumph of Mary Masters**

- Mary Masters and her engagement were a thing of wonder to the people of Dillsborough, especially considering how she had so refused Larry Twentyman. Here, *triumph* is being used in the Classical sense. The connotation of splendor surrounding the first sentence of the chapter where the reaction of Dillsborough is described alerts the reader that this is a triumph for Mary both personally and in the Classical sense of a public spectacle celebrating a victory. [CMC 2012]

## Chapter 80 – Conclusion

### **honour and glory**

- Mrs. Masters is described as enjoying the “honour and glory” of Hoppet Hall, where the Masters family moved after Mary and Reginald married. However, her former polemics against the wealthy, landed upper-class have perhaps made her self-conscious about living in such a nice home, so she does not admit her pleasure. The phrase has a Classical aura, and in Greek epic, a hero’s worth is made publicly manifest through material possessions. Mrs. Masters enjoys the elevation of the family’s status and reputation as made clear in their new home, but she will not explicitly own to it. [CD & RR 2012]

### **thunderclap**

- Mary’s attitude to Reginald is one of submissive reverence. She’s deifies him, i.e. treats him much like a Greek or Roman god. The thunderclap that Mary mentions to describe her realization that Reginald loves her becomes an oblique reference to Zeus/Jupiter, the king of the gods, with whom thunder was associated. The connection to Zeus/Jupiter is furthered by the idea of kingship that is connected with Reginald through his name, which is related to *rex*, “king,” and through the earlier description of Mary as queen of Bragton. [CD 2012]

### **Source abbreviations**

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

LS : *Lewis and Short Latin Dictionary*

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## Commentary on the Uses of Classics in *The Bertrams*

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 – Vae Victis!

#### **Vae victis**

- This Latin phrase is rendered into English as “woe to the conquered!” Not only is this Latin phrase the title of the first chapter, but it is also used through the chapter to frame Trollope’s argument. In the first chapter (it could almost be described as an essay), Trollope laments the hyper-competitive nature of British society. He states that the age he lives in, while advanced, has lost a good deal of its humanity. The conquered in this case are those who are not the absolute best at what they do. The phrase is attributed to the leader of the Gauls who defeated the legions of Rome in the late fourth century BCE. There is a deal of irony in this, as the hyper-competition Trollope is describing using Latin is something the Romans would have participated in and even endorsed. By using the Latin phrase and not just a similar sentiment in English, Trollope bestows a timeless nature on the problem of hyper-competition and establishes Britain as a continuation of Rome itself. [CMC 2012]

- When the Gallic leader exclaims *vae victis* in Livy, the Romans are the conquered ones, though Livy reminds his audience that these temporarily defeated people will eventually rule a large empire. The shifting identification of the conqueror and the conquered will play a role in *The Bertrams*; only at the novel’s end will the winners and losers become apparent. For instance Arthur Wilkinson—who is disappointed in his academic aspirations at the novel’s outset—will find more happiness and contentment than George Bertram or Henry Harcourt, upon whom favor seems to shine at the start of the book. [RR 2012]

- source: Livy, *History of Rome* 5.48

#### **success as a god**

- As part of his examination and bemoaning of the competitive aspect of British society, Trollope likens success to a god that is worshipped by Britain. Here, *god* is used in the pagan or Classical sense, as it is clearly not the Christian God of Victorian England. This

is in keeping with the Classical theme established by the title of the chapter. It could also be said that the Romans themselves valued success almost on a par with their pantheon. [CMC 2012]

### **occupet extremum scabies**

- This phrase is literally translated as “let an itch take the last one,” an appropriate quotation for Trollope to use when describing the competitive attitude engrained in Victorian society. The phrase is originally found in Horace’s *Ars Poetica*, where Horace is lamenting that contemporary poets have not really mastered their craft and conduct their careers with a competitive and almost economic spirit. [CMC & RR 2012]

- source: Horace, *Ars Poetica* 417

### **consult the shade**

- Trollope suggests, as part of an extended metaphor comparing race horses to the youths of England racing against one another for success, that the reader consult a number of noblemen to confirm that trained race-horses are only good for racing. One of these men is in fact deceased, and Trollope states that the reader should “consult the shade” of the man. This recalls both Odysseus and Aeneas, epic heroes who travel to the underworld to ask the dead for advice. By using the Classical reference, Trollope lifts the problem out of contemporary British society and frames it as a timeless issue. [CMC 2012]

- sources: Homer, *Odyssey* 11 and Vergil, *Aeneid* 6

### **Crucifix, Iliona, Toxophilite**

- These are the names of the three horses that Trollope uses in his racing metaphor describing the competitive nature of English society. He states that the horses trained for racing are good for nothing save racing on a track, just as the men produced by Britain’s system will be good at nothing but trying to out-compete one another. All three are real famous Victorian race-horses and have Classical names. Crucifix is named for a Roman method of torture and execution on a cross, Iliona is the oldest daughter of Priam and Hecuba, and Toxophilite is Greek for “archery lover.” [CMC 2012]

- sources: OCD and LSJ

### **Iphigenia**

- In his example of how competition is bad for society, Trollope invents a scenario where one Johnson has written a poem about Iphigenia and has asked his friend Thompson to read it. Thompson has not had time to read it as he is too busy. Iphigenia is the daughter of Agamemnon and Clytemnestra, whom Artemis demanded as a sacrifice before the winds would send the Argives to Troy. Euripides wrote a tragedy on this theme. It is

also of note that, like Iphigenia, the youth of England are being offered up for sacrifice on the altar of success. [CMC 2012]

- source: OCD

### **old mythology**

- The old mythology referenced by Trollope's invented Thompson is undoubtedly Classical mythology, as evidenced by the fact that the example of contemporary poetry based on it has for its subject matter Iphigenia. This demonstrates the tension seen by Trollope in British society between the Classical past and modernity. Classical education has trained these men to be busy and competitive, but the fruits of this have made it impossible for Thompson to have time to read poetry on the subject. Thompson finally advises Johnson to give up Iphigenia, the manifestation of both of their educations. Trollope is not faulting Classics here, but how it is being used by Britain. [CMC 2012]

### **Vox populi, vox Dei**

- This Latin phrase translates as "the voice of the people, the voice of God." This is uttered by Trollope's invented young British man Thompson as he advises Johnson to give up his poetry as his poems are proving unpopular. It is ironic that Thompson is using a Classical phrase to urge Johnson to give up Classically-inspired poetry. The sentence neatly summarizes what would take at least two or three lines in English for Thompson to explain. [CMC 2012]

- The phrase can be found in one of Alcuin's letters to Charlemagne, though Alcuin argues against treating popular opinion as divine mandate. Trollope's Thompson harnesses the seeming authority of a Latin phrase but reverses the point Alcuin used it to make. [RR 2012]

- source: Alcuin, *Epistles* 132

### **Amaryllis and Neaera**

- Both of these names can be found in ancient pastoral poetry. Both names are used by Vergil in the *Eclogues*, while Horace utilizes Neaera in the *Epodes*. Trollope uses these names to describe what those men who race one another loose in the process: the love of a woman. It is also worth noting that the two names are also used together by Milton, who himself used an abundance of Classical references and whom Trollope employs at other times in *The Bertrams* as a model for using Classics. [CMC 2012]

- sources: Vergil, *Eclogues* 1, 2, 3, 8, 9

Horace, *Epodes* 15

John Milton, *Lycidas* 68-69

### **first in Classics**

- One of Arthur Wilkinson's main subjects of study at Cambridge was Classics, and he had hoped that his final exams would earn him a first—that is, an honor of the first degree. In this first chapter we learn that Arthur's hope was not fulfilled; he has fallen victim to the system of competition Trollope has been lamenting. [CMC & RR 2012]

### **all men said all good things of him**

- Trollope describes Arthur Wilkinson as a good boy and states that “all men said all good things of him.” This is a translation from the Roman comedy *Andria* written by Terence. The protagonist's father is worried that his son is associating with the wrong type of people, although everyone seems to think and speak well of the son. The quotation is especially appropriate here because Trollope also uses it to talk about a father being told about the character of his son. [CMC 2012]

- source: Terence, *Andria* 96-97

### **victor**

- George Bertram is described as the academic victor when compared to Arthur Wilkinson (and indeed all his fellow students). This active noun is in contrast with the passive participle that forms part of the title of this chapter (*victis*) which means “conquered.” George is not the conquered, but rather is the conqueror. [CMC 2012]

### **hexameters**

- George Bertram is described as having spouted Latin hexameters at secondary school and because of his skill winning a medal. This is in contrast to Arthur Wilkinson, who did not even qualify to compete. Hexameter is a form of poetry that contains six feet to a line. The hexameters mentioned here are most likely dactylic hexameters, well known as the standard meter of ancient epic poetry. Trollope could be being clever here, as the use of the epic verse in describing George Bertram's victory adds to its grandness. George is described as being a hero in the realm of academia, so it makes sense for Trollope to associate him with the art form commonly used to portray heroes. [CMC 2012]

### **hero**

- Wilkinson is described here as a hero having been beaten out of the field of academic competition by the seemingly effortlessly brilliant George Bertram. Given the plethora of Classical references in this chapter, it seems likely that Trollope is using *hero* in its Classical sense here. It is with a degree of gentle humor though, as poor Arthur can hardly be called a true epic hero after working so hard but still being beaten. [CMC 2012]

### **triumphant**

- George Bertram is described as Arthur Wilkinson's triumphant friend. The use of this adjective is especially appropriate given the title of the chapter. In contrast to the conquered Arthur, George is triumphant in his acquisition of a double-first. This is in keeping with the overall theme of the chapter. [CMC 2012]

- *Triumphant* also recalls Roman triumphs, the celebratory parades granted to highly successful Roman commanders. George has emerged victorious from his academic campaign. [RR 2012]

### **play of Aristophanes**

- As Arthur tries to write to his father, George picks up a play of Aristophanes as some to pass the time. Aristophanes was a Greek playwright who lived in the 5th c. BCE. He was an author of comedies, which is why Trollope uses him as an example of "light reading" befitting a newly-minted double-first. However, as the play would have still been in Greek and not English, Trollope is also being cheeky, since Greek can hardly be considered light reading. [CMC 2012]

## Chapter 2 – Breakfast and Lunch

### **The Frogs**

- While Arthur is attempting to write to his father, George reads Aristophanes' *Frogs*. This play is a comedy in which Dionysus travels to the underworld in order to retrieve the tragedian Euripides. This play is the "light reading" mentioned by Trollope in the previous chapter. [CMC 2012]

### **second in Classics**

- Unlike George Bertram, Arthur Wilkinson is not at the top of his university class. Instead, he receives a second-class honors in the field of Classics, which neither he nor his father had hoped for. Arthur is, because of this, one of the *victi* ("conquered") Trollope talks about in the previous chapter. [CMC 2012]

### **triumphed in the triumph of his son**

- Mr. Wilkinson is disappointed upon receiving the letter from his son Arthur which describes how he finished his studies. Trollope states that the vicar would have taken joy in his son's accomplishments, but that he was not capable of summoning sympathy for him in his current state. The piling-on of *triumph* activates the Classical associations of the word. A triumph was given to a victorious Roman general and consisted of a large parade, public celebration, and sacrifices. Trollope here uses *triumph* in a counterfactual

form to show just how high the hopes of Mr. Wilkinson were for his son and how very disappointed he is now. [CMC 2012]

### **a statue of George Bertram**

- As a joke, Harcourt states that there will be an alabaster statue made of George due to his double first. Harcourt then says that he personally would rather have it be made of marble. Though meant to be humorous, the image of a statue in marble of a triumphant individual is itself a very Classical image, a fitting tribute to someone whose success is in the field of Classics. [CMC 2012]

### **dura ilia**

- The festivities revolving around George Bertram's triumph involve a fair amount of drinking. One of their companions suggests that they immediately leave Parker's and continue on to dinner. Harcourt remarks that they could do such a thing as freshmen, but no longer, since they no longer have the first-years' *dura ilia*. This Latin phrase, "tough stomachs," is used humorously in Horace's *Epodes* to describe the fortitude of those who harvest garlic. Harcourt speaks among university-educated men who can be expected to notice and understand the reference. [CMC & RR 2012]

- source: Horace, *Epodes* 3.4

### **triumph**

- George Bertram's academic success is again described as a triumph. In this instance, Harcourt describes the triumph as belonging to all those who went to Trinity, his college. This could be seen as similar to the way in which the troops of a triumphant Roman general would share in his success. [CMC 2012]

### **tide in the affairs of men**

- Bertram and Harcourt are discussing Wilkinson's future prospects given that his academic career did not have a strong finish. Trollope quotes Shakespeare's *Julius Caesar* to elaborate on this point. This quotation is appropriate in both its content and its play of origin. *Julius Caesar* is about the assassination of one of Rome's most famous citizens. In the context of the quotations, Brutus, one the assassins, states that they must act against the supporters of Caesar quickly, before Fate turns against them. It is fitting that Trollope should use a play that is so very Classical in a discussion centering around two men who just finished their Classical university education. [CMC 2012]

- source: William Shakespeare, *Julius Caesar* 4.3.218-219

### **do at Rome as Romans do**

- Harcourt, in justifying the sometimes questionable behavior of barristers, states that he does in Rome as the Romans do. Here, Rome is London and the actions of the Romans are the actions of the barristers. Harcourt is trying to persuade Bertram follow in his footsteps and enter into the law profession, despite any ethical qualms Bertram might have. Perhaps Harcourt is referring to Rome to appeal to the newly-minted first in Classics. The sentiment can be found in a letter to Augustine from Ambrose. [CMC & RR 2012]

- source: *Brewer's Dictionary of Phrase and Fable*

## Chapter 3 – The New Vicar

### **the Wilkinsons' patron**

- Following the death of Arthur Wilkinson's father the vicar, the Wilkinson family fears that they will be destitute. However, Trollope explains that the living was conferred upon the late vicar by his patron, the marquis Lord Stapledean. The marquis summons Arthur to his seat in the north of England and gives him the living—provided that most of the income goes into the direct control of the newly widowed Mrs. Wilkinson. Here, *patron* takes on Classical coloring. Patrons in ancient Rome would have a number of clients whom they would help support financially and through other means in return for loyalty and (often) votes. Arthur is acting as the client of the marquis by receiving the living from him. The Classical resonance here helps the reader to understand that the relationship is a two-way street; both of them need and gain something. Arthur secures his family's future, and the marquis fills the vacant seat and is able to provide for Mrs. Wilkinson. [CMC 2012]

### **accept the goods the gods had provided**

- At this point, Arthur has decided to accept the marquis' offer of the parish living, despite the stipulation that most of the income be under the control of his mother. Trollope states that Arthur has resolved to “accept the goods the gods had provided him, clogged though they were with alloy, like so many other gifts of fortune.” The notion of accepting the gifts of the gods recalls Paris in book 3 of the *Iliad*, who tells Hector to stop insulting his good looks (a divine gift) after Hector has told him that his womanizing has put the entire city in danger. Both Paris and Arthur have complicated gifts from the gods, as both have the potential to cause significant trouble for their owners. [CMC 2012]

- A similar sentiment is voiced in a Roman comedy by Plautus: *habeas quod di dant boni* (“keep that which the good gods give”). Trollope's phrasing here particularly echoes a verse from Dryden: “Take the goods the gods provide thee.” In Chapter 32 of *The Last Chronicle of Barset*, Mr. Toogood quotes this excerpt from Dryden directly. [RR 2012]

- sources: Homer, *Iliad* 3.65
- Plautus, *Rudens* 1229
- John Dryden, *Alexander's Feast* 106

#### Chapter 4 – Our Prima Donna

##### **divine beauty**

- In describing Adela, Trollope states that he will not disclose her physical attributes in writing. Instead, he invites readers to ascribe to her as much “divine beauty” as they wish. This is in stark contrast to the other main female character of the novel. In describing Caroline Waddington, Trollope uses a mountain of divine descriptors, most often calling upon the image of Juno, queen of heaven. This contrast in description of the two leading ladies is mirrored by the contrast in their characters. Adela is quite passive, whereas Caroline is very active in the world. Further, Adela is constant in her purpose and opinions throughout the novel, while Caroline changes. [CMC 2012]

##### **Sophia Wilkinson**

- Adela mentions to Arthur that his sisters Sophia and Mary have always been active in the parish that Arthur is about to become the vicar of. *Sophia* is the Greek word for “wisdom,” and although Sophia Wilkinson is such a minor character in this novel that we don’t get much of a chance to see if the etymology of her name is appropriate for her, in Chapter 42 she does show greater sagacity than her sister: she realizes that Adela loves Arthur. [CMC & RR 2012]

##### **Cupid’s phrases**

- Adela is heartbroken and upset that Arthur has decided that he cannot marry under the conditions set upon his living by the marquis. Although Arthur had never explicitly declared his love to her, Adela feels that they had an implicit understanding about their feelings which Arthur has now foresworn. Although Trollope sympathizes with Adela throughout the novel, he explains here that any oaths made by lovers are Cupid’s phrases—the words of the changeable Roman god of love—and not to be trusted. [CMC & RR 2012]

#### Chapter 5 – The Choice of a Profession

##### **Croesus**

- According to Herodotus, Solon, who was an Athenian and considered one of the wisest people of his time, came to visit Croesus. Croesus was the king of Lydia and had many treasures. Croesus displayed all his riches to Solon and then asked who was the happiest

person in the world. In answer, Solon described three other men, which was to the dismay of Croesus as he believed himself to be the happiest because of his riches. Mr. Bertram is likened to Croesus in this situation because he has an extreme amount of wealth. Throughout the novel we will see that happiness eludes Mr. Bertram, in spite of his money. [KS & RR 2012]

- source: Herodotus, *History* 1.29-33

### **Daily Jupiter**

- Jupiter is the king of the Roman gods, and Trollope bestows the name on a fictitious London newspaper. This publication appears in several of Trollope's other novels (e.g., *The Warden*, *Barchester Towers*, *Framley Parsonage*), though it is also referred to as *Jupiter* or *The Jupiter*. The name of the paper signifies that it is very authoritative, preeminent, and powerful. [KS & RR 2012]

### **great in Greek**

- Mr. Bertram and George are discussing George's time at university, but Mr. Bertram is hardly impressed. As usual with most undergraduates during the Victorian period, George studied Classics and spent a good amount of time with Greek. Mr. Bertram can respect George for not being idle, but he will not applaud George for being proficient in Greek because Mr. Bertram does not find it practical. [KS 2012]

### **black is white; white is black**

- George is arguing with Mr. Bertram over the idea of becoming a lawyer. George has no strong desire at this point to take up law, and he sees it as a slightly disgusting business. In one of his satires, Juvenal writes about his friend Umbricius, who has decided to leave Rome because he is revolted with the state of Roman society. Umbricius states that "those who turn white into black" should remain in Rome. Umbricius feels that a man cannot make an honest living in Rome anymore. George shares the same sentiments towards lawyers, as—in his opinion—nothing they do is honest. They merely turn black into white and white into black. [KS 2012]

- source: Juvenal, *Satires* 3.30

### **writing Greek verses**

- George and Mr. Bertram continue their discussion about a good profession for George. Mr. Bertram shows his distaste and lack of care for George's university education by stating that writing Greek verses will not bring him any success or fortune. [KS 2012]

### **Aristotle**

- As the conversation between George and Mr. Bertram draws to a close, George ponders the notion that by going into law he would essentially be throwing away a lot of the skills and time he spent learning in university. George refers to Aristotle, who was a Greek philosopher, as someone who occasioned him much study. [KS 2012]

## Chapter 6 – Jerusalem

### **Tartarus**

- George expects his trip to Jerusalem to offer some sort of meaning to his life. George hopes that he will be able to have a holy or revelatory experience during his stay. However, as George enters Jerusalem, his “ecstatic pathos” is delayed because of the pain he feels from his saddle. George curses the saddle “to all the fiends of Tartarus,” which is the lowest part of the underworld in Classical mythology. The utilization of the mythological Tartarus stands in contrast with the Christian religious experience that George hopes for. [KS & RR 2012]

### **Athens**

- The catalogue of cities in Caroline’s grand tour includes Athens. Athens was considered the epicenter of Classical Greek culture and is the capital of modern Greece. [KS 2012]

### **Latins**

- While touring the Church of the Holy Sepulchre, George notices the differences between the shrines of the orthodox Greeks and the “Latins.” The utilization of *Latins* to name the Roman Catholics places Roman Catholicism within a Classical context. The Roman Catholic Church used Latin in their services. [KS & RR 2012]

### **sanctum sanctorum**

- George is observing people entering the Tabernacle of the Holy Sepulchre, and it is later referred to as the *sanctum sanctorum*, which in Latin means “holy of the holies.” However, the procession is not depicted as being very holy, as George notices that the entrance is very small, it is over-crowded, and he does not find the Christians there to be very “cleanly.” The use of this Latin phrase seems to elevate the place, but that is undermined through its description. [KS 2012]

### **tantalizing glimpse**

- *Tantalizing* recalls Tantalus, a Classical mythological figure punished in the underworld by reaching for water and fruit that ever retreat from him. Trollope writes that a Greek

religious service was conducted behind a grating through which worshippers could get only a tantalizing glimpse. In describing a Christian Greek service with a reference to non-Christian Greek mythology, Trollope may implicitly question the Christian authenticity of the Greek mass. [KS & RR 2012]

### Chapter 7 – The Mount of Olives

#### **no Roman labour**

- George visits the remains of the temple in Jerusalem and notes the massive stones that served as its base. Trollope states that the stones were “cut...by no Turkish enterprise, by no mediaeval empire, by no Roman labour.” The tricolon construction works successively backwards in time and emphasizes the antiquity of the temple as well as the great effort that must have been involved in building it. [KS & RR 2012]

#### **the Latin, the Greek, and their strange gods**

- The narrator is describing Muslims, who possess the keys to Christian churches in Jerusalem, watching over Roman Catholic and Greek Orthodox believers practicing their religion. In doing so, he uses Classical expressions (Latin, Greek, gods) to characterize the Muslim perspective. While not an outright Classical allusion, the simplifying of Roman Catholic to Latin, Greek Orthodox to Greek, and the Trinity to strange gods can be viewed as a means to present the Christians as pagan. Muslims, with their focus on the one-ness of Allah, would view the Christian worship of the Trinity with suspicion. The equation of the believers to Classical worshippers of many gods allows the narrator to describe the perspective of Muslims watching Christians worship. [CD 2012]

### Chapter 8 – Sir Lionel Bertram

#### **ars celare artem**

- “It is art to conceal art.” This phrase is often attributed to Ovid. Though it is not found verbatim in Ovid’s works, Ovid does express a similar sentiment in his poetry: *si latet, ars prodest* (“if it is hidden, art is useful” in the *Ars Amatoria*) and *ars...latet arte sua* (“art is hidden by its own artfulness” in the *Metamorphoses*). Sir Lionel lives out this aesthetic directive by cultivating a personal appearance which does not seem to be the result of extensive care. [KS & RR 2012]

- sources: Ovid, *Ars Amatoria* 2.313 and *Metamorphoses* 10.252

#### **expediency was his god**

- In the description of Sir Lionel’s character Trollope states that “expediency was his god.” Expediency is personified as a divinity, which was very common in Classical

antiquity; an example would be Fortuna, who was the embodiment of fortune. Since we first meet Sir Lionel in the holy city of Jerusalem, this characterization implicitly paints him as a kind of heretic or apostate. [KS & RR 2012]

## Chapter 9 – Miss Todd’s Picnic

### **Caroline Waddington as Juno**

- Caroline Waddington’s appearance and character are likened to Juno, wife of Jupiter and queen of the gods in Roman mythology. Juno is presented in Classical sources as having a regal bearing, and many epithets describe her royalty and beauty. In Vergil’s *Aeneid*, Juno is a powerful figure who attempts to influence the course of Fate with varying degrees of success. Caroline is described as regal, majestic, and dignified in her bearing, and her beauty is easy and graceful. These descriptions and Trollope’s likening of her to Juno give her character outstanding nobility. Her similarity to Juno’s bearing is put in stark contrast to characteristics of Venus—Caroline’s character is not given to love, desire, or longing. [CD 2012]

- We can add pride to the common characteristics of Juno and Caroline. Juno’s wounded pride and consequent anger led her to try to thwart Aeneas’ destiny in the *Aeneid*. Caroline’s pride and anger will come into play in the course of *The Bertrams* and will alter the course of her life as well as the lives of those around her. [RR 2012]

### **Paris**

- Drawing out the comparison and contrast of Caroline with Juno and Venus, the narrator uses a Classical myth to praise to Caroline’s beauty further. The Judgment of Paris is the story of a beauty contest between the goddesses Juno, Minerva, and Venus. They come to the Trojan prince Paris in order that he choose the most beautiful of the three. Each goddess promises him a reward if he picks her. Venus’ bribe, that he will be given the most beautiful women in the world, wins him over and he chooses her as the most beautiful goddess. Yet Caroline’s beauty—regal, dignified, and reminiscent of Juno—is so striking that if Paris were to choose a Venus over her, he would know he made the wrong decision. [CD 2012]

### **Grecian nose**

- Caroline has up to this point been described with imagery heavily borrowed from Classical sources, specifically her likeness to Juno. The narrator’s insistence that she does not have a Grecian nose breaks the reliance on Classical imagery. This discontinuation allows Caroline’s character to be not totally determined by a Classical type. She is not simply a one-dimensional Juno-esque beauty, regal and noble to the extreme. Her lack of a Grecian nose, which would have been one more signifier of

nobility, allows her character and beauty to possess passion. This use of Classical imagery is particularly striking because it is a visual image, whereas most Classical references in Trollope are literary. [CD 2012]

### **vera incessu patuit dea**

- A quotation from Vergil's, *Aeneid*: "The true goddess was exposed by her walk." At this point in the *Aeneid*, Aeneas' mother, Venus, has come to him disguised as a huntress. However, Venus' godhood is so powerful that she is given away by the manner in which she walks and carries herself. Likewise, Caroline Waddington's gait is described as giving away her noble and regal character. The majority of women aren't capable of walking gracefully, relates the narrator, yet Caroline possesses such grace in her gait that she isn't able to hide her queenly nature. [CD 2012]

- source: Vergil, *Aeneid* 1.405

### **Caroline's will**

- Trollope describes Caroline as having a "stubborn, enduring, manly will; capable of conquering much, and not to be conquered easily." With this characterization, Caroline Waddington is further connected to Juno, especially the presentation of Juno in Vergil's *Aeneid*. In the *Aeneid*, Juno is a powerful goddess who has nothing but scorn for Aeneas and the Trojans. Her hatred is so powerful that she is continually throwing Aeneas off course from Italy with storms and attempting to get him to settle in other countries and cities. In her fight against Aeneas, she is fighting against the founding of the Roman race, an event which has been decreed by fate and the gods. Juno's will is strong enough to stand up to Jupiter and fate. Caroline is described as being similarly headstrong and determined. [CD 2012]

### **Roman pillars**

- As with the description of Caroline's nose, instead of a literary allusion, Trollope is using a visual image from Classical antiquity to describe an object. Roman pillars adorn the tomb of St. James, an early Christian leader. This seems to be a reminder of the history of the Holy Land. Judea, the area's Latin name, was under Roman control from c. 63 BCE onwards. [CD 2012]

### **set the Thames on fire**

- "He won't set the Thames on fire" is an English proverb that means one won't make a very noticeable impression or leave behind a reputation. Sir Lionel Bertram says this of Mr. Cruse and Mr. M'Grabbery, Cambridge-educated men who look with distrust on George Bertram for having gone to Oxford, and for having charmed Caroline Waddington more easily than M'Grabbery. This proverb is descended from a Latin

proverb which has much of the same meaning: *Tiberim accendere nequaquam potest*, “one is by no means able to set light to the Tiber.” [CD 2012]  
 - source: *Brewer’s Dictionary of Phrase and Fable*

### **cupbearer, nectar, Jupiter, Juno, Hebe**

- The use of the image of a cupbearer introduces an extended series of Classical references in a playful conversation between Miss Todd and Sir Lionel. Sir Lionel describes his joy at picnics as that of a god, reclining on a cloud with thunderbolts near, having his cup filled with nectar by a goddess. Miss Todd correctly understands this as a reference to Jupiter, king of the gods, and Sir Lionel flatters her when he states that he would be a happy Jupiter if she were Juno, Jupiter’s spouse. After this, Miss Todd backs away from the Juno/Jupiter comparison, and compares herself to Hebe, a minor goddess and cupbearer to the gods. Overall, this series of Classical allusions is playful, and these references allow Miss Todd and Sir Lionel to have a conversation using cultural signifiers and to understand each other as members of a similar social group. [CD 2012]

## Chapter 10 – The Effects of Miss Todd’s Picnic

### **sanctum sanctorum**

- *Sanctum sanctorum* is the Latin phrase for the Hebrew “holy of holies.” This was the inner part of the Temple in Jerusalem that Yahweh himself was supposed to inhabit. [CD 2012]

### **janitor**

- The Muslims who hold the key to the Church of the Holy Sepulchre and stand watch by the door are called janitors, not in the modern sense of “custodial staff,” but in the Latin sense of “door-keepers.” This use of the word is in line with the Latin etymon of the English word, *ianitor*. [CD 2012]

### **summum bonum**

- This is a Latin phrase which means “the highest good.” This is a philosophical concept that originated with Aristotle and later played an important role in Thomism. The *summum bonum* is the goal toward which a human endeavors—the goal that one attempts to bring about through actions. Often this concept is closely related to morality and ethics, and it shows up specifically in discussions of what is good for humans and what good should humans strive for. Caroline Waddington is portrayed as having both an ethical *summum bonum* and an ambition to possess money. She will not marry without love, and not just for money; thus she is described as possessing a *summum bonum* that isn’t looking to money for happiness. Yet, because of her regal, Juno-esque character

and bearing, she believes strongly in her own worth, and knows that money will need to figure significantly in her marriage calculations. [CD 2012]

- source: "Ethics" in the *Encyclopedia Britannica*

## Chapter 11 – Vale Valete

### **Vale Valete**

- *Vale* and *valete* are the singular and plural imperative, "Farewell!" As a chapter heading, *Vale Valete* announces the coming break in company: George Bertram and his father are going on toward Constantinople, and Miss Waddington and Miss Baker are going to Jaffa. [CD 2012]

### **Croesus**

- Croesus is a figure from Herodotus' *History*. He was king of Lydia and wildly rich, and Herodotus describes the many gifts that he sent to the oracle of Apollo at Delphi. In English, his name has become synonymous with great wealth. Its use here occurs in more description about Caroline Waddington's views on marriage. In choosing a husband, it is important for her to love and respect him. Her *summum bonum* won't allow her to marry simply for money or a title. Croesus was used by Trollope earlier, in his discussion of the elder Mr. George Bertram; see the commentary for Chapter 5. [CD 2012]

- sources: *Brewer's Dictionary of Phrase and Fable* and Herodotus, *History* 1.50-51

### **Medea's secret**

- Humorously, Sir Lionel relates that his attraction to Miss Waddington is strong enough that he would allow himself to be "chopped and boiled" in order that he might be transformed into his younger self. This is a reference to an episode in the mythological career of Medea. Ovid's *Metamorphoses* relates the resurrection of Jason's father, Aeson, by Jason's wife Medea. Medea and Jason return from the quest for the Golden Fleece to find Aeson nearing the end of his life. Medea, a powerful witch, slits his throat and boils him in a pot, and Aeson comes back to life as a young man. Sir Lionel, impressed with Caroline's beauty and knowing that she is in the charge of his rich brother, George Bertram, would gladly commit himself to being chopped up and born anew in order to court her himself. [CD & RR 2012]

- source: Ovid, *Metamorphoses* 7.268-329

## Chapter 12 – George Bertram Decides in Favour of the Bar

### **ancient Latins**

- In describing the Romansh language, the narrator states that their dialect originated with the ancient Latins. The Romansh language is a Romance language spoken in Switzerland that is almost directly descended from the spoken Latin language. [CD 2012]
- source: “Rhaetian dialects” in the *Encyclopedia Britannica*

### **summum bonum**

- See the commentary for Chapter 10. The phrase is used ironically in this passage, as Sir Lionel’s highest good isn’t an ethical good, but material wealth. [CD 2012]

### **Croesus**

- See the commentary for Chapters 5 and 11. George Bertram senior is an extremely rich businessman, and Henry Harcourt assumes that George Bertram junior is in line to be his uncle’s heir. In referring to George’s uncle as a Croesus, Harcourt can be confident that his Classically educated friend will understand the reference; it can function like an in-joke between them. [CD & RR 2012]

### **white and black**

- George Bertram, thinking over future career prospects, has reservations concerning becoming a lawyer. His friend Henry Harcourt, a young lawyer, tells of his success in a case, which the narrator says was dependent upon his turning white into black. This is a jab at the work of a lawyer and intimates disgust at the use of rhetoric in attempting to sway people. This particular reference comes from one of Juvenal’s *Satires* in which Juvenal has a character, Umbricius, lament the moral decline in Rome; see the commentary for Chapter 5. [CD 2012]

### **Aeneas and Styx**

- The narrator declares that Mr. Pritchett is as in awe of George’s travels in Palestine as he would be of Aeneas’ journey beyond the River Styx. In book 6 of the *Aeneid*, Aeneas travels to Cumae and then crosses Styx into the underworld to meet and receive a prophecy from his father, Anchises. Likewise, George Bertram has traveled to a place far away from England in order to meet his father, and Mr. Pritchett is amazed. [CD 2012]
- source: Vergil, *Aeneid* 6

### **golden egg**

- George is worried about being able to live without an income while he is studying law. Mr. Bertram, however, gives him a yearly allowance, and the problem is solved.

George's worry had led him to ponder how he would subsist "till he might be able to open the small end of the law's golden eggs." One of the fables attributed to Aesop tells of man who cut open a hen that laid golden eggs and found no gold in its corpse. Here, the law is described as the bird, since it is the thing which will provide money for George. However, George will not make money from practicing the law for quite a while, so he must rely on his uncle's allowance till he gains a steady income. [CD 2012]  
 - source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

## Chapter 13 – Littlebath

### **homely muse**

- Trollope begins Chapter 13 by stating that narrative surprises are not supported by his homely muse. He contrasts his own straightforward style with that of the Gothic authors, who (according to Trollope) use secret passages and hidden plot devices. Trollope states important facts plainly, in this case that Mr. George Bertram is Caroline's grandfather. In Classical mythology, the Muses are the personifications of the arts and inspire artists in their respective areas. Indeed, poets in antiquity presented themselves as vessels by which the Muses could express themselves to the mortal world. *Homely* in the British sense means "plain and simple but comfortable and cozy." Thus, Trollope is saying that while his plots and the Muse who inspires them may be simple, they are comfortable for himself and his readers. [CMC 2012]

### **myrmidons**

- George is relating to Arthur how he has been taken under the wing of the barrister Mr. Neversay Die as an apprentice. He describes himself as "one of the myrmidons." In Classical mythology the Myrmidons are a people who live in Phthia, the region of Greece from which Achilles hails; Achilles' soldiers in the Trojan War are referred to as the Myrmidons. The name recalls the Greek noun for "ant," *myrmēx*, and a mythological story told by Ovid accounts for the similarity by having the people originate from ants on an oak sacred to Jupiter. If the ant resonance is active in Trollope's use of the word, George is saying that he is now but one of many legal aspirants, industrious as ants; if the connection to Achilles is considered, we picture George as a legal soldier serving the renowned Mr. Die. [CMC & RR 2012]

- sources: *Meridian Handbook of Classical Mythology* and Ovid, *Metamorphoses* 7.517-660

### **Terpsichore**

- The "lighter fast set" of people who frequent Littlebath are described as "worshippers of Terpsichore." Terpsichore is one of the nine Muses, and she is associated with choral

poetry and dance; her Littlebath followers are preoccupied with public balls. Trollope's religious language is humorously paired with his descriptions of the other two kinds of people in Littlebath: those who are "the votaries of whist" and those who are pious in the Christian sense. Trollope is poking fun at all three "religions" at once: two pagan, one Christian. [CMC & RR 2012]

### **veto**

- In discussing the marriage of George and Caroline, Miss Baker says that it will be necessary to wait over a year. George is anxious to wed Caroline, and Trollope states that if George could have, he would have vetoed such a long delay. The word *veto* in Latin means "I forbid," and in ancient Rome tribunes had veto power over proposals of the senate, while the consuls could veto one another. Trollope's use of *veto* here has this almost legalistic force, as George is so anxious to marry that he wishes he had the power to forbid any prolonging of the engagement. [CMC 2012]

## Chapter 14 – Ways and Means

### **Sir Augustus**

- George is telling Harcourt about Caroline Waddington. Harcourt is much more concerned with worldly matters than George, and as such is immediately interested in Caroline's lineage. Harcourt is attempting to make sure that any prospective bride will be appropriate for George's station (present or future) in society. His naming of a "Sir Augustus" conveys this concern through the title associated with the name and the name itself. The honorific Augustus was reserved for the Roman emperors and carried with it enormous civil prestige and a quasi-religious significance. This makes the hypothetical Sir Augustus the exemplum of an appropriate family for George to marry into, at least according to Harcourt. [CMC 2012]

### **Hadley oracle**

- Mr. Bertram is the so-called oracle to whom Miss Baker reports the news of George and Caroline's engagement. Trollope describes Mr. Bertram's reaction as "like most oracle-answers...neither favourable nor unfavourable." Mr. Bertram is being presented as if he were akin to the ancient oracle at Delphi who delivered often cryptic messages from Apollo to inquiring visitors. Trollope's designation of Mr. Bertram as an oracle shows the importance he has in other characters' lives because of his money; the ambiguity of his response emphasizes the uncertainty that often surrounds his emotions and attachments. [RR 2012]

### **middle course**

- In deciding when to marry, George and Caroline are of two very different minds. George wishes to marry right away and live on the four hundred pounds a year they will have. Caroline, however, wishes to wait until he is called to the bar and secure in a much greater income. Trollope states that Miss Baker favors a middle course of waiting until the two thousand pounds from Mr. Bertram become a reality and then marrying. The concept of a middle course is derived from the ancient idea of moderation and the middle road (*via media* in Latin). Aristotle extols the excellence of moderation with such statements as “And in all things the middle for us is best.” This philosophical orientation relies on seeing the flaws inherent in two polar views and seeking a path somewhere between them, much as Miss Baker is doing with regards to the nuptials of Caroline and George. [CMC & RR 2012]

- source: Aristotle, *Eudemian Ethics* 2.1220b

### **Hecate**

- George and Harcourt have finally made plans for Harcourt to meet Caroline. Harcourt has resolved not to find fault with her, despite his misgivings about her station. George is able to discern this, at least on a superficial level. George states that he knows Harcourt will not criticize Caroline, even if he thinks she is “as ugly as Hecate.” Hecate is a goddess of magic and witchcraft associated with the underworld and is often depicted as having three faces. It is for comic, hyperbolic effect that Trollope has George suggest that even if a three-headed sorceress were presented as his betrothed, Harcourt would not speak ill of her to George. [CMC & RR 2012]

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

## Chapter 15 – Mr. Harcourt’s Visit to Littlebath

### **Mr. Die’s prophesying**

- Trollope describes George as working quite hard with Mr. Die the barrister, and Mr. Die prophesying greater and greater things for him. Prophecy in the ancient world was notoriously difficult to interpret and often frustrating. Further, it often came without stipulations as to when the events foretold would occur. This could reflect George’s frustration with his current work situation, in which he is told he will be great by Mr. Die, but he has yet to see anything materialize. [CMC 2012]

### **Penelope Gauntlet**

- Penelope Gauntlet is the aunt of Adela. She lives in Littlebath, and allows Adela to visit and thus be with Caroline. In Greek mythology, Penelope is the name of Odysseus’ extremely dutiful wife. This aspect of the name does not appear to be used by Trollope.

However, Penelope Gauntlet is seen later in a manner not befitting the character she was named for: when Adela needs her after the death of her father, her aunt is not at home but traveling. This is in contrast to the Penelope of the *Odyssey*, who stayed at home while waiting for Odysseus to return. [CMC 2012]

### **triumph**

- Upon meeting Caroline, Harcourt is actually charmed and seems to fall into easy conversation with her. This greatly delights George, as he sees himself as having conquered Harcourt's earlier apparent determination to not like her (if not outright judge her unworthy of George). This use of *triumph* as well as the victorious language employed by Trollope to describe George's feelings point to the Classical associations of the word, involving a Roman general who has defeated an enemy and been afforded a triumph by the senate. [CMC 2012]

### **Juno**

- Harcourt, upon meeting Caroline, is rendered speechless by her entrance into the room, her beauty, and her overall presence. She is described by Trollope with divine imagery connected to the goddess Juno. It is worth noting that Juno as queen of heaven had a certain degree of masculine agency, much like Caroline. Also like Caroline, Juno is occasionally led into trouble by her pride. By associating Caroline so strongly with Juno, Trollope is able to express a lot about Caroline's character in relatively few words—Juno becomes a kind of literary shorthand. [CMC & RR 2012]

### **fox that lost its tail**

- George, Adela, and Harcourt are discussing Arthur and his current situation regarding the living, his mother, and the fact that he is not married. George states that all clergymen with livings should be married. Adela, in an attempt to appear light-hearted on the matter, likens George to the fox that lost his tail in Aesop. In this fable, a fox loses her tail escaping from a trap. Embarrassed by her misfortune, she tries to convince all the other foxes that having no tail is an advantage and that they should cut them off (she ultimately fails). Adela is poking fun at George, saying that just because he is getting married does not mean all men must. However, poor Adela is just putting on a brave face, as she secretly longs to marry Arthur. [CMC 2012]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

### **veto**

- Caroline declares that she will not marry George until he is called to the bar, effectively extending their engagement for three more years. George is annoyed at this declaration, and begins to become cross with Caroline. Caroline states that she has made this decision

because she has vetoed poverty. This creates a comic echo of George's earlier wished-for mental veto of their long engagement (see the commentary for Chapter 13). Certain Roman magistrates had the power to veto (Latin for "I forbid") proposals of the senate, and consuls had the ability to veto one another. By using this word, Trollope puts imperious force of law behind Caroline's absolute objection to poverty. [CMC 2012]

**the god that was to come down upon the stage**

- Caroline and George have reached an impasse with their marriage plans. Due to pride, neither will yield in their wishes: George to marry as soon as possible, Caroline to marry as soon as they are financially stable. Miss Baker is hopeful that Mr. Bertram, the rich uncle and grandfather, will prove to be the god who comes down onto the stage and fix this problem by naming them his heirs. This image comes from Greek tragedy's *deus ex machina*, a god presented aloft who often extracts the other characters from an impossible situation. It is interesting to note that in Trollope's Victorian England, it is wealth that imparts this ability and not divinity, raising wealth and the power it gives to a near-divine status in society. [CMC & RR 2012]

Chapter 16 – The New Member for the Battersea Hamlets

**unities**

- In jumping ahead two years within a single chapter, Trollope states that unities are no longer important. Trollope is referencing Aristotle's unities, which are circumscribed treatments of action, place, and time distinctive of tragedy. As described in the *Poetics*, the action of a Greek tragedy does not typically take place over more than a day. Trollope cannot keep to this convention, as he wishes to examine the development of his characters over the course of years. Further, in Greek tragedy this would have been far more practical, as the story is often known by the audience from the beginning of the play. By stating that he is not following a Classical ideal, Trollope is telling his readers that he will only use Classics when it is appropriate and not just for the sake of using Classics. [CMC & RR 2012]  
- source: Aristotle, *Poetics* 1449b

**all men...said all manner of good things of him**

- Harcourt is doing very well at the bar. Trollope states that after two years, all men said all manner of good things about him. This recalls a line in a Roman comedy by Terence. In the play, Simo, the father of the main character, Pamphilus, is concerned about his son's relationship with a prostitute; nevertheless, Simo reports that people seem to have all sorts of good things to say about Pamphilus. While the phrase in itself is good, it is

possible that Trollope is also poking fun at Harcourt, who is seen in a less than ethically sound relationship with Caroline Waddington at this point. [CMC 2012]

- source: Terence, *Andria* 96-97

### **oracle**

- Mr. Die is described again as an oracle (see the commentary for Chapter 15), only this time it is with reference to Harcourt and not George Bertram. Harcourt has gone to Die, asking about political strategy. Die advises him to commit himself to the popular opinion about repealing a set of laws, but Die also implies that committing is not in reality binding. According to Trollope, Harcourt is still young and thus does not quite understand the wisdom of Mr. Die's advice. This is similar to the oracular messages of ancient Greece, which were often not understood until after the events they foretold occurred. [CMC 2012]

## Chapter 17 – Retrospective—First Year

### **triumph**

- George wrote Caroline a letter stating that he would be patient in awaiting her reply to his proposal. Caroline was aggravated with the letter as she sensed in it a tone of triumph. The word *triumph* recalls the large public observances of military success in ancient Rome. The parallel with military observances also emphasizes the notion that Caroline sees their relationship in terms of military victory or surrender. Their relationship will play a part in illustrating Trollope's opening thesis of *vae victis*. [KS 2012]

### **world's battle**

- Caroline believes that she desires George to be less passionate and to view their relationship as a union to fight in the world's battle. Again we find the notion that their relationship is some sort of battle and is understood in terms of military activity, but it is taken further in this instance. Although they are in conflict with one another, in Caroline's terms they should be united and be in conflict with the world around them. [KS 2012]

### **joyful days at Richmond, joyful Bacchanalian nights in London**

- Because Caroline has been postponing their wedding, George has been shirking his work. Instead of studying law, he spends time enjoying himself. The repeated use of *joyful* associates George with Jove or Jupiter, which may be apt when we consider Trollope's strong association of Caroline with Juno, Jupiter's consort. George's nights in London are Bacchanalian, as well; that is, they are connected with the celebrations of

Bacchus, god of wine. Trollope generates humor by using mythological resonances to describe George's partying. [RR 2012]

### Chapter 18 – Retrospective—Second Year

#### **orthodox, heterodox, doxy**

- Trollope humorously uses word play in his description of George's essays as lacking any sort of "doxy." Trollope merely removes the Greek prefixes *hetero-* ("other") and *ortho-* ("right") to display the essays' complete disregard for public opinion. [KS 2012]
- We can find Trollope making a similar move in *Doctor Thorne*, when he describes Sir Roger Scatcherd's bouts of solo drinking as posiums rather than symposiums. See the commentary for Chapter 9 of *Doctor Thorne*. [RR 2012]

#### **George's triumph**

- To describe George's success on many fronts Trollope again uses the Roman image of military triumph. George seems to be a victor rather than one of the conquered who were lamented in Chapter 1's cry of *vae, victis*. And yet, soon after George's triumph is mentioned here, Trollope tells us that the relationship between George and Caroline has become strained: George is not universally fortunate in achieving all his desires, and his pride—as well as Caroline's—stands in the way of their happiness. [RR 2012]

### Chapter 19 – Richmond

#### **Fate**

- In this instance, Fate is personified by Trollope, which is reminiscent of the Classical conception of Fate as an uncontrollable agent in the lives of humans. Despite George's attempts to practice law, Fate has decided that he must be an author. [KS 2012]

#### **apology**

- George is pursuing an answer from Henry Harcourt about the circumstances under which Henry read George's letter to Caroline. Although Harcourt's reading of the private correspondence does not show discretion, Trollope presents an apology for him. Here, *apology* is used in a Classical sense; *apologia* in Greek—from which English *apology* comes—refers to a speech in one's defense. Trollope realizes, however, that his apology for Harcourt will not completely exonerate him. [KS & RR 2012]

#### **black, white, and brown**

- Trollope mentions that the defense of Harcourt will not turn his questionable actions white; even with the defense, some may consider them brown or still black. Trollope

here applies and extends a motif, borrowed from Juvenal's *Satires*, which he has already used to describe the attempts of the legal profession to turn black to white. See the commentaries for Chapters 5 and 12. [KS & RR 2012]

### **incredible**

- George is baffled by Henry's apology for reading his letter to Caroline. George states that "it is incredible." Henry interprets *incredible* with reference to its Latin etymological meaning, "not believable." However, George meant the phrase to paint the situation as being extraordinary or astounding. Trollope tells us that Henry attempts to redirect George by purposefully misunderstanding him. [KS 2012]

## Chapter 20 – Juno

### **Juno**

- Throughout Chapter 20 Caroline is explicitly compared to Juno. Juno is an ancient Roman goddess who holds a high position in the divine hierarchy. Juno is considered the queen of the gods and is married to Jupiter. Despite being held in high regard, Juno is also known for her extreme pride and anger, which is fully highlighted in Vergil's *Aeneid*. The identification of Caroline with Juno furthers the militaristic imagery that Trollope has used with Caroline. Caroline is able to retain a feminine identity, but with certain masculine attributes, and Juno was often depicted in a similar vein. [KS 2012]

### **archaic language used to address Caroline as a goddess**

- Trollope address Caroline with archaic language—*thou, didst, thy, hadst*, etc.—to further convey Caroline's goddess-like manner. The employment of this language seems to elevate her status and place her on the "pedestal" of Juno. However, this elevation is undone in the course of the novel, as Caroline will fall from her pedestal and become more human. In her pride she clings to her pedestal, but such pride will be part of her undoing. [KS & RR 2012]

### **Juno and thrice-built Troy**

- The ancient city of Troy, located in Asia Minor, was destroyed more than once according to Classical mythology. Not only do the Greeks famously defeat the city in the Trojan War, but Hercules also conquers it earlier. Juno is a staunch opponent of Troy, largely due to her being slighted by Paris, a Trojan prince, who gives to Venus, not Juno, the title of the loveliest of the goddesses. Juno's animosity against the Trojans continues even after the destruction of the city: throughout Vergil's *Aeneid* she attempts to thwart Aeneas and other Trojan survivors in their attempt to establish a new home. Here Trollope likens Caroline to a Juno poised to destroy Troy yet again—angry, grieved, and

jealous in defeat but maintaining her royal dignity and preparing to strike again. Just as Juno in mythology rarely achieves her heart's desire, Caroline will not be happy as long as she maintains a Juno-like stance. [RR 2012]

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

### **quarrels of lovers**

- Caroline informs Miss Baker of the argument which she had with George and which led to the cancellation of their engagement. Miss Baker inquires if they have quarrelled, and she gives herself some assurance that all will be fine by recalling that there is "some old proverb about the quarrels of lovers." The proverb comes from Terence's *Andria*, a Roman comedy. As Simo and Chremes discuss the argument held between Simo's son and his son's lover, Chremes assures Simo that "the quarrels of lovers are the renewals of love." Miss Baker utilizes this proverb to reaffirm her hope that all could be well between George and Caroline. [KS 2012]

- source: Terence, *Andria* 555

## Chapter 21 – Sir Lionel in Trouble

### **res angusta**

- *Res angusta* is a phrase from one of Juvenal's satires: *Haut facile emergunt quorum virtutibus obstat / res angusta domi*—"Men do not rise easily whose virtues scanty affairs at home obstruct." In this section of the poem, the speaker, Umbricius, discusses how difficult it is for men to rise in their social station—especially in Rome—when they are poor. Living spaces, slaves, clothes, all cost money, and gaining material wealth allows one to have these indicators of class. This sentiment is satirically applied to Sir Lionel, who has limited monetary funds because of his own spending habits. While in Littlebath on vacation, he has been a great socialite while renting rooms, horses, and servants. Sir Lionel's lack of any greater wealth, in his mind, prevents him from maintaining the social identity that he desires. [CD 2012]

- source: Juvenal, *Satires* 3.164-165

### **lusus naturae**

- *Lusus naturae* is a Latin phrase that meaning "joke of nature," which is the origin of the English phrase "freak of nature." The narrator is describing the unmarried Miss Baker's passions, and affirms that she is a "normal" woman who wants love and admiration, and is not a "freak of nature" who scorns the affections of men. [CD 2012]

**quarrels of lovers have ever been the renewal of love**

- Once again, Miss Baker has hope that George and Caroline will reconcile, and her hope of that reconciliation is founded on a sentiment from the *Andria*, a comedy by the Roman playwright Terence's. See the commentary for Chapter 20. [CD 2012]

**two nominative cases**

- Here, the narrator refers to the possibility of reconciliation between George Bertram and Caroline Waddington in grammatical terms. Just like a verb between two words in the nominative case (the case which usually indicates the subject of a sentence) can agree with either of them, so can agreement arise between two quarreling lovers. Comparing agreement between lovers to agreement between verbs and subjects allows compromise and harmony to become theoretical concepts that are a very real possibility, as if the grammatical workings of ancient languages can illuminate the patterns of people living in the world. This reference, because it is alluding to the grammatical workings of either Latin or Ancient Greek, is different from most of Trollope's other Classical references, which are historical, mythological, or literary. Nevertheless, this use of Classics, which posits grammar as a model of something happening in the world, is similar to other Classical references that attempt to give a deeper character to persons or things by referring to Classical exemplars or concepts. [CD 2012]

Chapter 22 – Miss Todd's Card-Party

**invocation of Calliope**

- The narrator calls upon the Muse Calliope, who is the patron of epic poetry, to help him write the story of Miss Todd's party. The Muses were ancient goddesses who inspired poets to write, and epic poems usually began by asking the help of a Muse. There is a humorous tension in the narrative between the narrator's invocation of the Muse and his subject material. Calliope is the Muse associated with epic poetry, which generally is grand and serious in its style, yet the narrator calls on her to describe a card-party. There is a disconnect between the humor of the card-party and the seriousness that invoking Calliope suggests. [CD 2012]

**to conquer or to die**

- "To conquer or to die" is an English translation of a common Latin family motto, *aut vincere aut mori*. It is used in mock seriousness describing Miss Ruff, one of the attendees of Miss Todd's party, who is dedicated to winning in her games of whist. [CD 2012]

**hecatombs**

- *Hecatomb* comes from the Ancient Greek noun *hekatombē*, which denotes the religious practice of sacrificing a hundred cattle to a divinity. Trollope here says that the Littlebath curate Mr. O’Callaghan does not receive “hecatombs of needlework” from his female parishioners. Trollope uses a humorous conflation of ancient Greek and Christian religious practices to comment on Mr. O’Callaghan’s popularity as a religious figure: he does not have very many handicrafts from the community because his parishioners find him severe. [CD & RR 2012]

**grammatical axiom**

- See the entry on two nominative cases in the commentary for Chapter 21.

**lovers always do quarrel, and always do make it up again**

- A variation of a passage from Terence’s *Andria*, in which Miss Baker places great hope for the reconciliation of George and Caroline. See the commentary for Chapter 20. [CD 2012]

Chapter 23 – Three Letters**grammatical rule**

- See the entry on two nominative cases in the commentary for Chapter 21.

**a man for a woman to worship**

- Caroline alludes to George as a man worthy of worship by a woman, implicitly casting him as a god. This is particularly interesting given the number of times that Caroline has been compared to Juno. Towards the beginning of the novel, Caroline’s beauty and bearing were explicitly linked to Juno, yet Trollope also allowed Caroline to seem mortal, with characteristics like an un-Grecian nose. Caroline’s worship of George, her growing love and passion for him, are other ways in which she is described as a human, and not just a cold-hearted Juno. [CD 2012]

Chapter 24 – Bidding High**Labor omnia vincit improbus**

- In reference to Henry Harcourt’s various gifts to Mr. Bertram, George quotes from Virgil’s *Georgics*. This phrase translates as “persistent work overcomes all things.” Harcourt has been visiting Mr. Bertram and bringing gifts in order to befriend him. It is presumed that Harcourt is doing this in the hope that he may become heir to Mr. Bertram’s fortune. The *Georgics* is an agricultural poem that recommends hard work in

farming. Harcourt is industrious so that he may be rewarded with a great fortune. George's likening of Harcourt to a hard-working farmer is humorous, since Harcourt's labor isn't physical, but lies in persuading Mr. Bertram to part with his money. [CD 2012]

- In the *Georgics* Vergil uses a perfect tense verb rather than a present tense one: *vicit* rather than *vincit*, "has overcome" rather than "overcomes." The sentiment is often expressed with present tense, however, which gives it the ring of a motto or mantra. [RR 2012]

- source: Vergil, *Georgics* 1.145-146

### **Mr. Bertram's god**

- Mr. Bertram repeatedly attempts to convince George to re-engage himself to Caroline Waddington by offering him great sums of money. Yet George does not accept these bribes. Mr. Bertram, in offering this money, is offering the thing which has the highest value for him. In this way, his money is a god to him. Mr. Bertram believes that money is omnipotent in the affairs of the world, and feels heavily scorned when his nephew doesn't worship money as he does. [CD 2012]

## Chapter 25 – Does He Know It Yet?

### **panem et circenses**

- Trollope is writing a mini-essay following his mention of George Bertram's arrival in Paris. He is lamenting that Paris has begun a steady decline marked by its citizens' interest in the material and not honor, virtue, etc. In answering his own rhetorical question about what men want, he states that men want *panem et circenses*, Latin for "bread and circuses." This is a phrase taken from a satire by Juvenal, in which he laments that the people of Rome are no longer interested in participating in politics, but only in bread and circuses, gifts of the rulers to the populace. Trollope sees something similar in 19th century Paris, albeit in a broader sense. By using this phrase instead of just stating that men only want creature comforts, Trollope is able to use the historical and literary weight of the phrase to his advantage. Further, it allows Trollope to set up his true theme for this sort of essay section—Victorian England itself. Trollope sees Paris as already having fallen, but Britain could be close behind. By using a Roman source, Trollope taps into Victorian England's vision of itself as the heir of Rome; the Latin quotation serves as both a lamentation and a warning. [CMC 2012]

- source: Juvenal, *Satires* 10.81

### **the latter days of ancient Rome**

- Trollope is countering the claim that England is already a nation of shopkeepers, pointing out that nations which concern themselves with the material and spectacular have fallen. Ancient Rome in its late imperial period was said to have cared more about material goods and possessions and less about old Roman virtue. Juvenal's *panem et circenses* (discussed above) is related to this, but represents only the beginning of the period of supposed decline. Indeed, during the Victorian era it was popularly accepted that Rome's late decadence was a major reason for its ultimate fall. England during the Victorian age sees itself as heir to the Roman Empire. Trollope is warning his audience that being the heir to Rome has a darker side. Trollope uses the seeming universality of Classics and the special resonance of Rome with his Victorian audience to make a point and issue a warning. [CMC 2012]

### **Daily Jupiter**

- While in Paris, George Bertram reads a copy of the *Daily Jupiter*, the newspaper that Trollope invented to be the major news source in his novels. George sees a story on the new government which reports that Harcourt is now Her Majesty's solicitor-general and has been knighted. The *Jupiter's* news stories are like the thunderbolts of Jupiter, the king of the Roman pantheon. This is especially resonant here, as the news regarding Harcourt does in fact hit both the reader and George Bertram like a bolt of lightning. [CMC 2012]

### **hymeneal altar**

- George Bertram has just received word that Caroline and Harcourt are to be married. Trollope says that they will be wed at the hymeneal altar. Hymen is the ancient god of matrimony. Trollope makes the impending nuptials between Caroline and Harcourt seem almost pagan rather than Anglican. Trollope may use this image to elevate the event itself beyond an ordinary marriage (after all, it is the solicitor-general marrying the alleged heiress of a millionaire) and to strengthen the Classical associations of Caroline. [CMC 2012]

### **realms of Plutus**

- George Bertram has just received news of the impending marriage of Caroline and Harcourt. Plutus is the ancient god of wealth. Henry's star in the legal/political world is fast rising, and he is about to be married to the presumed heiress of a millionaire; thus, he is secure in the realm of Plutus and in fact may soon become Plutus in a way similar to that in which Caroline is Juno. This reinforces earlier images in the novel of wealth being akin to god-like power—in this case, the very power of the god of wealth. It associates Harcourt with this divine power. The use of this phrase contrasts with the two

other things Harcourt now has in spades: success in love and politics. Trollope's use of a Classical association for wealth and simple words for the other two reinforces the great significance of wealth for Harcourt and the status it brings him. [CMC 2012]

### **clouded face**

- George Bertram has just received letters from Harcourt and Caroline which detail their plans to wed. Trollope is remarking on the fact that bringing letters in at breakfast can be a good idea, but at other times the recipient's face will inevitably become clouded. The image of the clouded face may come from Horace's *Epistles*. Horace addresses Lollius and tells him to remove the cloud from his brow. Trollope is being clever here, as he is taking a line from a poetic letter of Horace to describe the possible negative effects of receiving a letter. [CMC 2012]

- source: Horace, *Epistles* 1.18.94

### **sick of the very name of the old man's money**

- George is tired of other people's advice to court Mr. Bertram with a view to becoming his heir. The phrasing which Trollope uses to describe George's attitude recalls the way in which the Romans' ancient dislike of monarchy was expressed in the 19th century: the Romans were said to have "hated the very name of king." George balks at the way in which his uncle's money is seen by others as a ruling concern; he prefers his freedom. [RR 2012]

- source: a search for "hated the very name of king" in 19th c. texts using Google Books

## Chapter 26 – Hurst Staple

### **apostasy**

- George Bertram is reflecting on the choices that he made in Jerusalem due to Caroline. He turned away from his plan to join the church because of Caroline, making himself an apostate. The idea of George as an apostate is amplified by the fact that Caroline is so likened to the pagan queen of the gods, Juno. In this, George is likened to a figure such as Julian the Apostate, a Roman emperor who attempted to turn the empire away from Christianity and back to the religion of old Rome. Trollope uses this subtle nod to history to reinforce the image of Caroline as Juno. For the first time, Caroline is seen as a bit of a temptress, in that she tempted George away from the church. [CMC 2012]

- source: OCD

### **no one becomes an infidel at once**

- George Bertram is reflecting on the abandonment of his plans to become an Anglican minister. Trollope points out that no man becomes an infidel (loses their faith) all at

once, but that once the first step is taken it is all downhill. The phrase “no one becomes an infidel at once” is a play on a famous line of Juvenal’s—*nemo repente fuit turpissimus*—that says in English that no man becomes superlatively immoral all at once. The theme of Juvenal’s satire in which this line appears is the hypocrisy of moralists without morals. It is likely that Trollope is using the theme of this satire to poke fun at George Bertram, as his heart was never fully committed to becoming part of the Anglican clergy even without Caroline. [CMC & RR 2012]

- source: Juvenal, *Satires* 2.83

### **Flora Buttercup**

- George and Arthur are arguing over the tenets of the Anglican faith. To make a point, George invents a country girl whom he names Flora Buttercup. Trollope is being humorous with this name, as *flora* is Latin for “flower” and a Buttercup is a type of flower. [CMC 2012]

### **Caesar’s tribute should be paid to Caesar**

- George and Arthur are discussing the nature of faith and the literal truth of the Bible. George says that for him, he must be able to take all of it as true or none at all. He says that the sun standing still upon Gibeon must be as true as the wisdom of Christ stating that the people of Jerusalem should render unto Caesar what is Caesar’s—namely, taxes. Trollope is cleverly blending two common sources of allusion in the novel: the Bible and Classics. He combines them to give this quasi-essay portion of the novel special resonance with his Victorian audience. British people during this age would have been quite attuned to issues of the Church of England, especially when intermixed with Classical and overt Biblical references. [CMC 2012]

- source: Matthew 22:21

## Chapter 27 – The Wounded Doe

### **welcome the coming, speed the parting guest**

- George is asking Adela if she means to leave the Wilkinsons’ house that day. Upon her saying yes, George quotes Alexander Pope’s translation of the *Odyssey*. The quotation is taken from book 15, where Athena is encouraging Telemachus to return to Ithaca from the court of Menelaus at Sparta. Trollope is being ironic here, as Telemachus is returning home, but pitiable Adela has no real home to go back to. [CMC 2012]

- source: Alexander Pope’s translation of Homer’s *Odyssey* 15.84 (line number in Pope’s text)

**charioteer**

- Adela is preparing to journey to Littlebath. Adela would rather have had George as her driver, but Arthur takes her to the station instead. Trollope states that it is impossible for Arthur to say that he will not be Adela's charioteer. In addition to *charioteer* being a generic noun for a person who drove a chariot, charioteers in ancient Rome were greatly admired as racers in the Circus Maximus. The word also carries with it the connotation of the Homeric chariot-borne hero. Here, Trollope is being humorous, as the image of Arthur driving Adela to the train station in a phaeton full of luggage is hardly the image associated with any form of ancient charioteer. [CMC 2012]

Chapter 28 – The Solicitor-General in Love**Elysium and asphodel**

- Trollope has shifted into an essay-like register just as Caroline and Harcourt are walking together after church. He generalizes that walking with one's lover is an Elysium on earth, and that it is the closest mortals can come to walking through the fields of asphodel. Elysium was the realm of Greek heroes in the afterlife, and asphodel was a plant that grew there. Trollope has switched into a high Classical register for this "essay" in order to convey the magnitude of his feelings on the matter. The use of Elysium and asphodel furthers this tone. It is of note that these are associated with the dead who have died valiantly in battle, not living lovers. The contrast between the Classical/martial and Trollopean/domestic uses of the two words creates tension for the reader. [CMC 2012]

**goddess made of buckram and brocade, human beings with blood in their veins**

- Trollope is talking about the pleasures of walking alone with one's lady-love, stating that being alone with them allows one to discover that they are not untouchable goddesses but mortal. The contrast between divinity and mortal echoes a scene in the *Iliad* in which Athena is wounded in battle and—as the poet explains—since she is divine she bleeds not blood but ichor. Caroline has already been likened extensively to the goddess Juno, and Trollope's language here reminds his readers that all woman, and Caroline especially, are not goddesses but actual humans. Although Caroline will later become much more goddess-like and less human, frozen as a bloodless statue in her marriage to Harcourt, by the end of the novel she will have re-entered the human fold. [CMC & RR 2012]

- source: Homer, *Iliad* 5.340

**consulship**

- After mentioning that Harcourt and Caroline are walking together after church, Trollope is describing at length the joys of walking with one's lover. He addresses readers of his

own age as his “friends, born together with me in the consulship of Lord Liverpool” and reminds them that, for them, such joys are in the past. In ancient Rome the consulship belonged to two citizens for one year and was considered the highest attainable office in the Roman Republic (with the possible exception of the censor). Trollope is dating himself and his contemporaries as being born in the “consulship” of Lord Liverpool the Prime Minister. Trollope is equating the British office with that of consul, playing on Victorian England’s view of itself as successor to Rome, since Romans often dated things by consulships as well. By using a “consulship” to date himself and his audience, Trollope maintains the Classical register of this passage and associates Rome with England very strongly. [CMC & RR 2012]

### **vixi puellis nuper idoneus, et militavi**

- Trollope here is speaking about how he and his contemporaries are not as young as they once were, and he laments that love is no longer the same as when he was a young man. He quotes Horace to illustrate this point: “I lived, recently, suitable for girls, and I fought not without glory.” (Trollope quotes only as far as “I fought,” assuming that his audience will be able to complete the tag or at least understand its point.) Horace too laments that he is too old to successfully play the game of love, though once he was quite good at it. Trollope is using Classics as a universal standard here: the phenomenon is common enough, but Classics serves to crystallize it. This is also in keeping with the register of the rest of the mini-essay on love in this part of the novel. [CMC & RR 2012]  
- source: Horace, *Odes* 3.26.1-2

### **five lustrums**

- Trollope is asking his readers if they envy young men who are still fresh to the world and to the game of love. In telling the age of the hypothetical young men, Trollope chooses to use the phrase “five lustrums” in place of “25 years.” In ancient Rome a lustrum was originally a sacrifice that was performed after the census, which took place every five years. It came to mean a period of five years. By using this phrasing, Trollope is able to maintain the Classical register and tone that he has been employing now for some time during his exposition on love. [CMC 2012]

### **Elysium**

- Trollope is describing Harcourt’s astonishing good fortune in life, especially at such a young age. Given Harcourt’s political success, wealth, and choice of bride, Trollope rhetorically asks whether he had indeed found an Elysium on earth. Elysium was the realm of heroes in the Greek underworld. Harcourt has found his own Elysium as he has seemingly triumphed in heroic fashion over Victorian society and its brutal competition: he has excelled and (at least for the time being) found paradise. Trollope is using

Classics as a universal benchmark here, but he could also be using Elysium to comment on what English society now views as heroic. [CMC 2012]

### **goddess class and beauty of a marble bust**

- Harcourt and Caroline are walking after church, and Harcourt is admiring his choice of bride. In thinking about her beauty, he is happy to note that it is not tied to the appeal of youth. Instead, it belongs to a “goddess class” that seems to defy age. This description of Caroline is in keeping with her earlier characterization as Juno. However, here the reader begins to notice a subtle change in the way Caroline is described. When first describing Caroline, Trollope was careful to point out her all-too-human slight flaws. Here, there is no such attempt. Trollope could be signaling a change in Caroline, that she is slowly turning into a frozen statue of a goddess: beautiful and ageless yes, but also less alive. [CMC 2012]

- In other novels Trollope finds statuesque looks, however remarkable, less desirable than the beauty of fully alive, fully human women. Griselda Grantly in *Framley Parsonage* is lovely and likened to a statue, but Trollope clearly prefers Lucy Robarts and her animation. In *The Warden* Eleanor Harding’s personality surpasses the attractiveness of a Classical bust. [RR 2012]

## Chapter 29 – Mrs. Leake of Rissbury

### **footsteps heavier than Camilla’s**

- Sir Lionel has been denied the opportunity to walk with Adela Gauntlet and Miss Todd. As Miss Todd fetches her bonnet, Trollope states that her footsteps are “heavier than Camilla’s.” In Roman mythology, Camilla is the daughter of King Metabus, who dedicated her to the goddess Diana. Following in the footsteps of her divine patron, Camilla does not marry; in this regard, she is like Miss Todd. But there the similarity ends. Camilla is also a huntress and fighter notable for her quick feet. At the end of book 7 of the *Aeneid*, Vergil offers a detailed description of Camilla’s swiftness. Trollope seems to be poking fun at Miss Todd by commenting on her gait and (presumably) weight. [KS & RR 2012]

- source: Vergil, *Aeneid* 7.803-817 and 11.535.-594

### **county-ocracy**

- Trollope is describing Mrs. Leake and notes that she has some sort of relationship with the “county-ocracy,” which is the cause for admiration from the other women of Littlebath. Trollope employs this word for some linguistic humor. The suffix *-ocracy*, comes from the Greek element *krat-*, which means “power” or “rule.” By referring to the county society as “county-ocracy,” Trollope seems to elevate its importance. Trollope

attempts to elevate it because that is how Mrs. Leake and the women of Littlebath would make it out to be, but its importance is also somewhat undermined by Trollope's linguistic absurdity. [KS & RR 2012]

### **being at Rome, did as Romans do**

- This expression dates back to antiquity. St. Ambrose is said to have written this in reply to St. Augustine: "When I am at Milan, I do as they do at Milan; but when I go to Rome, I do as Rome does." Miss Todd is described as someone who does not enjoy visiting Mrs. Leake, but since she is in Littlebath, she intends to do as the people of Littlebath do. There is humor in the juxtaposition of the seat of the Roman empire and the modest resort of Littlebath. [KS & RR 2012]

- source: *Brewer's Dictionary of Phrase and Fable*

### **Lucretias**

- Sir Lionel is described as someone who is thought about by the Lucretias of Littlebath. Lucretia was the wife of Lucius Tarquinius Collatinus and was raped by Sextus Tarquinius, the son of the then-king of Rome. Lucretia committed suicide because of the shame she felt, and the event is often presented as one of the driving forces behind the overthrow of the monarchy in early Rome. Lucretia's extreme adherence to an ideal of female purity caused her to be admired by many. In likening the women of Littlebath to a bunch of Lucretias, Trollope creates a sense of irony because they are willing to leave behind their "maiden meditations" and give up their chastity for Sir Lionel. [KS & RR 2012]

- source: OCD

## Chapter 30 – Marriage-Bells

### **the sacrifice**

- Before Caroline's wedding to Harcourt, Trollope describes Caroline as readying "herself for the sacrifice." Trollope has conflated the Christian wedding altar with the sacrificial altars of Greek and Roman antiquity, and he thereby suggests that Caroline herself is the sacrificial victim to be offered up on her wedding day. [KS & RR 2012]

### **attendant nymphs**

- The bridesmaids for Caroline are referred to as attendant nymphs. Nymphs are minor divinities who take the form of beautiful maidens and may accompany a goddess, so in this instance Trollope seems to be continuing the representation of Caroline as a goddess. [KS & RR 2012]

**much she could do, was now doing, was prepared to do**

- Trollope effectively uses a tricolon construction here to convey Caroline's resolution to marry Harcourt although she does not love him. Each clause in the tricolon contains a form of *do*, which reinforces a sense of Caroline's firmness just before Trollope mentions what Caroline cannot do—that is, behave like a typical excited bride. The repetition of words in different forms but containing the same basic element is a rhetorical device known as polyptoton. [RR 2012]

**sed post equitem sedet atra cura**

- Henry Harcourt has just received 500 pounds from Mr. Bertram as he and Caroline depart on their honeymoon, and Caroline says that she is pleased. Yet all is not well, as Trollope signals with this line from an Horatian ode: “but black care sits behind the knight.” In the ode, Horace uses this line to illustrate the fact that worry can beset even the fortunate. Caroline should be happy as she rides off in the carriage with her new husband, but Trollope ends this chapter with the foreboding Horatian image followed by an explicit mention of the “very black” care that now sits behind Caroline, a “female knight.” [KS & RR 2012]

- source: Horace *Odes* 3.1.40

Chapter 31 – Sir Lionel Goes to His Wooing

**Niobe deluge**

- Trollope notes all the things that Caroline does not do during her honeymoon with Harcourt. Unlike other ladies, she does not turn “herself into a Niobe deluge” in distress during her travels, but she is also incapable of showing affection for Henry. Niobe, according to mythology, had a large family and claimed that she was better than the goddess Leto on that basis. When Leto's children—Apollo and Diana—kill Niobe's sons and daughters, Niobe's husband commits suicide in his grief, and Niobe herself is transformed into an ever-weeping spring. Trollope's hyperbolic Classical reference here is aimed at women who exaggerate their discomforts while traveling abroad. We might also contrast Niobe and Caroline in another regard: Niobe feels excessive emotion when she loses her family, while Caroline does not feel anything for her husband Harcourt. [KS & RR 2012]

- source: Ovid, *Metamorphoses* 6.146-312

**vestal zone**

- Sir Lionel considers the possibility of proposing to Miss Baker and realizes that he has a time constraint because she will visit Mr. Bertram soon. After that, she would also have to be willing to wear her “vestal zone” as they wait for Mr. Bertram to die. In this

instance, *zone* follows Greek usage and refers to a belt or sash. Vesta was the Roman goddess of the hearth and home. Vesta was considered a virgin, and the fire in her sanctuary in the Roman Forum was guarded by Vestal Virgins, who were required to remain chaste throughout their time of service. The use of “vestal zone” highlights Miss Baker’s long-standing maiden status as well as her service through the years in providing a home for Caroline. [KS & RR 2012]

- source: OCD

### **Caesar**

- Sir Lionel begins to prepare himself for his proposal to Miss Todd. Trollope notes that despite his old age, Sir Lionel still holds himself well and has “that decent look of military decorum which, since the days of Caesar and the duke, has been always held to accompany a hook-nose.” In the pairing of Julius Caesar and the Duke of Wellington we can find another instance of Victorian England’s presentation as the continuation and heir of imperial Rome. While Sir Lionel’s appearance seems to follow in a grand tradition, Trollope’s praise perhaps comes to a humorously anti-climactic end with mention of a hook-nose. [KS & RR 2012]

### **the Graces**

- Sir Lionel continues in his preparation, but he chooses to make “no unusual sacrifice to the Graces.” The Graces are daughters of Zeus and are considered goddesses of beauty. In mythological sources we can find them participating in the toilettes of Aphrodite and Pandora. Sir Lionel decides not to adorn himself because he thinks a seemingly uncultivated appearance will be more appealing to Miss Todd. [KS & RR 2012]

- sources: Homer’s *Odyssey* 8.364-366 and Hesiod, *Works and Days* 73-74

### **augur**

- As Sir Lionel and Miss Todd are discussing Miss Baker, Miss Todd speaks of Miss Baker’s beauty. Sir Lionel believes that this does not “augur well for his hopes.” An augur was an ancient Roman diviner who interpreted the flight and activity of birds and how that related to the will of the gods. Miss Todd’s appraisal of Miss Baker does not bode well for Sir Lionel, because Miss Todd believes that Sir Lionel should be interested in Miss Baker and not her. [KS 2012]

## Chapter 32 – He Tries His Hand Again

### **triumph**

- Miss Todd has left Sir Lionel after rejecting his proposal, and she feels a sense of triumph. Triumph, in the Classical sense, connotes the large observances of military

success in Rome. Trollope invokes this sense of the word to elevate the feeling of success that Miss Todd has. There is humor at play, as well: the public spectacle of a Roman triumph contrasts with Miss Todd's more private "triumph at her heart," and her domestic victory is achieved over Sir Lionel, himself a military man. Despite success in his occupation, Sir Lionel is beaten by Miss Todd. [KS & RR 2012]

### **Littlebath Galen**

- When Miss Todd visits Miss Baker and Penelope Gauntlet, she has them guess what has just happened to her. Miss Gauntlet suggests that perhaps she has been with "the doctor." Miss Gauntlet means Dr. Snort, a celebrated Littlebath clergyman; Trollope clarifies by differentiating between the minister and "the Littlebath Galen," i.e., a medical doctor. Galen was a prominent physician in Rome in the 2nd c. CE, and he acted as court physician during Marcus Aurelius' reign. As with the reference to the Littlebath Lucretias in Chapter 29, Trollope playfully juxtaposes significant Roman figures with the inhabitants of Littlebath. [KS & RR 2012]  
- source: OCD

## Chapter 33 – A Quiet Little Dinner

### **triumph and ovations**

- When Sir Lionel learns that his brother Mr. Bertram would not endorse a marriage between himself and Miss Baker, Sir Lionel realizes that even if Miss Baker would now agree to the match, "such triumph would be but barren" since it would not bring with it any of Mr. Bertram's money. Upon return to Littlebath Sir Lionel finds himself the "centre of all those amatory ovations which Miss Todd and Miss Gauntlet had prepared for him." The use of *triumph* and *ovations* in proximity recalls two kinds of celebratory processions for victorious Roman commanders, with an ovation being a lesser honor than a triumph. In this context, both words convey irony, since Sir Lionel's matrimonial plans have not met, and will not meet, with success. [RR 2012]

### **Quos Deus vult perdere, prius dementat**

- The narrator, in assessing Harcourt's desire to see Caroline and George become friends, quotes this proverb in Latin—"whom God wishes to destroy, first he drives insane." The desire to see Caroline and George reconciled will lead Harcourt to become crazed, since the relationship with his wife will become strained to the point that he spies on her. Given Trollope's inclination to use the sentiments in Latin phrases to model plot development and patterns in his novels, this proverb seems to be an instance of foreshadowing. We don't know yet how Harcourt will be destroyed, but we do know that his destruction is coming after he is driven insane. [CD 2012]

- Trollope's use of Latin also suggests that the sentiment expressed has trans-historical applicability. Trollope's introduction to the quotation reinforces its timelessness: "...was not all this explained long even before Christianity was in vogue?" [RR 2012]

### **Caroline's triumphs**

- The narrator describes Caroline's marriage to Harcourt and her subsequent social success as triumphs which she bears quietly. Her victory is having married a rich, socially mobile politician of whom many people think highly, and the use of *triumph* is related to the Roman practice of public celebrations of military victories. However, Caroline's reserved reaction to her victories runs counter to the normal mode of public celebration. This reflects how she has changed since she and George broke off their engagement. In her marriage to Harcourt, she isn't capable of giving love, and so she commits herself to serving Harcourt with a sense of duty and pride. Her lack of emotion doesn't allow her to openly or even privately rejoice in her marriage. Trollope also comments in general on the triumphs of beautiful women. Caroline is the kind of woman for whom the triumph of a good marriage or large house comes easily, because "the world," as the narrator says, "was ready to throw itself at her feet" on account of her beauty. [CD 2012]

### **goddess' shrine**

- The particular place on a couch from which Caroline receives and entertains guests is called her "goddess' shrine." The use of this imagery develops Caroline's character. Before her marriage to Harcourt, she was described as having a balance of divine and human passions. Now in a marriage that denies her emotional fulfillment, Caroline is seen as a statue of a goddess set up in an ancient shrine. Her lack of affection and her commitment to ambition and pride leave her beautiful and awe-inspiring, but loveless and cold. [CD 2012]

### **noli me tangere**

- When Caroline meets guests, she bows, and this bow seems to say *noli me tangere*. This is a Latin translation of John 20:17: "Don't touch me!" Jesus says this to Mary Magdalene after his resurrection, reminding her to be respectful of his godhood and to keep her distance. When Caroline bows, she is reminding her guests not only that they shouldn't touch her, but also that any sort of emotional connection isn't allowed between them. The distance apparent between Caroline and her guests is a further development of her life within her marriage. Her godhood, her commitment to pride and duty, is pursued to such an extent that she isn't capable of loving Harcourt or relating intimately to anyone else. She is beautiful and impressive as a goddess, yet detached in her relationships. [CD 2012]

### **his spirit acknowledged her as a goddess**

- Upon seeing Caroline, George remembers his last encounter and with her and feels that he didn't give her due respect. Now meeting her as Lady Harcourt in her own home, he realizes how noble she appears and how much she seems like a goddess. This aspect of her character makes him awkward and blush. This episode further develops Caroline's resemblance to a goddess. George, who knew Caroline when she was most loving and human, now recognizes and fears Caroline's bearing. She seems to him a goddess, someone both beautiful and terrifying. [CD 2012]

### **Acheron and Libitina**

- George, Harcourt, Baron Brawl, and Mr. Stistick are discussing various contemporary political figures and guessing as to their future reputations. George mentions two politicians who were famous three and four decades ago but are still remembered in the present time. He describes their continuing fame as an escape from being swallowed completely by the Acheron. The Acheron is a river in Classical mythology which flows through the underworld. The politicians have escaped historical obscurity, and haven't completely entered the land of the dead. Baron Brawl then asks if Lord Boanerges, a contemporary politician, "will escape Libitina." Libitina is the Roman goddess of burial. Like the Acheron, in this passage Libitina is associated with obscurity after death. These Classical references to the underworld and to a burial goddess allow the gentlemen to have a playful discussion about the reputations of dead and living politicians while also wittily exercising the cultural literacy appropriate to their class. As a group of educated men, they can all appreciate and participate in the references. [CD & RR 2012]

- source: OCD

### **hero-worship**

- George answers Baron Brawl's question about the future reputation of Lord Boanerges by saying that he will escape obscurity, but will probably not be worshiped as a hero. In Ancient Greece, religious rites and practices grew around a group of mythological figures known as heroes. These heroes were worshiped for the great deeds they had done, and occupied a state of being somewhere between human and divine. The reputation of Lord Boanerges won't be obscure, but he won't have a devoted following of admirers comparable to a cult surrounding a hero. [CD 2012]

- source: OCD

### **elysium**

- The upstairs room where Mrs. Stistick and Caroline spend the evening is called an elysium. Elysium is a beautiful, temperate part of the underworld in which heroes dwell

after their death. The room's description as an elysium is ironically opposed to Mrs. Stistick, whose lack of graceful conversation and engagement with her hostess has made her truly bad company for Caroline in their after-dinner retirement upstairs. [CD & RR 2012]

### **Quos Deus vult perdere, prius dementat**

- After George has left Caroline's house, she is thinking about her husband's "wretched folly," and the consequences that it may have. This is the sentiment apparent in the proverb that was mentioned earlier in this chapter, *Quos Deus vult perdere, prius dementat*, "whom God wishes to destroy, first he drives insane." The narrator explains explicitly that Caroline isn't thinking about the Latin proverb itself but a related feeling. By allowing Caroline to experience the sentiment without reference to the proverb, Trollope is fortifying the truthfulness of the saying. The proverb describes a universal principle, and one doesn't necessarily need to know Latin in order to understand it. [CD 2012]

## Chapter 34 – Mrs. Madden's Ball

### **Fortune**

- While at a ball, Caroline and George dance together and afterwards carry on a conversation about their lives since they broke their engagement. George states that Fortune, the Roman personification of chance, is crushing him while being kind to Caroline. In Classical literature, Fortune is often described as being inconsistent, alternately blessing people and beating them down with no overarching organization or equal distribution. This reference allows George to communicate his feelings about his and Caroline's respective circumstances. Caroline has married well and seems to be living a charmed, happy life, while George is unsure of his future and miserable in London. [CD 2012]

### **Lord Echo**

- Though only a passing reference, the choice of name for this character probably describes some quality he holds. Echo is a mythological figure, a nymph who can talk only by repeating the words of others. Trollope, in naming the character Lord Echo, focuses on the lord's lack of originality, either in thought or word. Lord Echo probably repeats much of what he hears from others. [CD 2012]

- source: OCD

## Chapter 35 – Can I Escape?

### **Hadley Croesus**

- See the commentary for Chapter 11. Harcourt's ambitions require that he possess a large fortune, and he sees Mr. Bertram as his most likely chance of gaining that fortune. Since he has cultivated a friendship with Mr. Bertram and now married his granddaughter, Harcourt hopes that he will be an obvious heir to the fortune of that Croesus. [CD 2012]

### **Fortune favours the brave**

- Harcourt's ambition and political position obligate him to spend large sums of money. He doesn't have a large, inherited fortune, which would decrease risk of incurring great debt. However, Harcourt believes that his boldness in spending money will be rewarded. This belief is expressed with reference to a Latin tag, *audentes fortuna iuvat* or *fortis fortuna adiuvat*—"fortune favors the bold/brave." Found in Terence's *Phormio* and Vergil's *Aeneid*, it came into general English usage as a proverb. It describes the sentiment that bravery and daring will lead to favorable results. Harcourt's belief in this maxim lets him more easily spend great sums of money, because he thinks these expenses will be rewarded in the future. [CD & RR 2012]

- sources: Terence, *Phormio* 203 and Vergil, *Aeneid* 10.284

### **punishment lame of foot**

- Caroline realizes that her loveless marriage to Harcourt was a mistake, and that the love she has for George outweighs her devotion to pride. Her marriage, first a crime, is now a punishment. Trollope, mixing the general and the particular as well as merging his narrative voice with Caroline's internal monologue, remarks, "Seldom, indeed, will punishment be so lame of foot as to fail in catching such a criminal as she had been." This is a reference to a poem by Horace, in which he states that "punishment, with limping foot, rarely abandons the advancing wicked man." Once again, Trollope uses a Classical literary quotation to express a universal sentiment. In this case, the immoral person almost always will be punished in some way for their crime. Caroline, in her miserable marriage, is being punished. [CD & RR 2012]

- source: Horace, *Odes* 3.2.31-32

### **Mezentian embrace**

- Caroline's marriage is described as a Mezentian embrace. In Vergil's *Aeneid*, Mezentius is an Etruscan king known for his perverse cruelty, such as binding together a living human and a corpse as a punishment. In comparing her marriage to such an embrace, the narrator is describing Caroline's extreme emotional response to

Harcourt. For Caroline, this is her punishment for rejecting her true love, George, in favor of the social status that Harcourt could provide. Being bound to a creature that is dead to her and fills her with disgust is the punishing consequence for letting ambition choose her path in life. [CD 2012]  
 - source: Vergil, *Aeneid* 8.485-488

### Chapter 36 – A Matrimonial Dialogue

(No uses of Classics identified.)

### Chapter 37 – The Return to Hadley

#### **Sir Omicron**

- Caroline has just left Harcourt to stay at the home of her grandfather, Mr. Bertram. Harcourt is reluctant to tell his friends that she has gone due to a fight with him, so he invents a story about London disagreeing with her health. In order to support this, he says that the famous physician Sir Omicron advised Caroline to quit London immediately. Omicron is a letter of the Greek alphabet. Trollope is calling upon general associations of Classics (and Greek in particular) with medical authority. [CMC 2012]

#### **grandpapa Croesus**

- In describing where Caroline has gone following their fight, Harcourt states that her health has caused her to quit London and visit her grandfather. Harcourt refers to Mr. Bertram as “grandpapa Croesus.” Croesus is an Anatolian king who features prominently in the first book of Herodotus’ *History*. Eventually conquered by the Persians, he is known for his great wealth. It is because of this great wealth that he is associated with Mr. Bertram. [CMC 2012]

- Harcourt had earlier referred to Mr. Bertram as a Croesus when talking with George in Chapter 12; here Harcourt uses the Classical reference while talking with another friend, Mr. Madden. Harcourt assumes that his friend will understand the reference and the joking way in which it is being deployed; their shared understanding helps to consolidate their relationship. [RR 2012]

#### **iron fate**

- After leaving Harcourt and coming to Mr. Bertram’s house, Caroline lays aside all of the fine clothes and jewelry that she received during her engagement or after her marriage. The only ring she keeps is her wedding ring, which “iron fate” will not let her take off (no matter how much she wishes she could). The notion that fate is unbreakable and cast in iron is a Classical idea. In the closing portion of Ovid’s *Metamorphoses*, Venus laments that Julius Caesar must die according to the iron decree of the Fates.

Likewise, in the *Thebaid* of Statius the Fate Clotho is given the adjective *ferrea*, “iron.” In Classical antiquity, Fate was considered both inescapable and often cruel, mirroring Caroline’s current predicament in her marriage. Interestingly, we now see Caroline in a way more reminiscent of a tragic hero caught in the workings of Fate than an epic goddess. [CMC & RR 2012]

- sources: Ovid, *Metamorphoses* 15.781 and Statius, *Thebaid* 3.556

### **triumph**

- Caroline is seen at the very church in which she married Harcourt seemingly in triumph. Now, she is there obviously alone and sad. Trollope introduces the image of a Roman military triumph here only to retract it, stating that Caroline never had any real triumph in her marriage, only wretchedness. This is part of a large character shift for Caroline during this portion of the novel, in which the reader observes her transformation from a goddess to human woman. [CMC & RR 2012]

### **Did a man ever behave so madly?**

- Adela and Caroline are talking about Caroline’s marriage difficulties. Caroline’s rhetorical question refers to Harcourt’s decision to invite George to dinner at the Harcourt’s house. This echoes an earlier Latin quotation which summarily states that the god first drives men mad before destroying them. By using these references, Trollope gives this section of the novel an almost tragic feel. The reader is unsure who the tragic hero is meant to be, Caroline or her husband—or both. See the commentary for Chapter 33. [CMC & RR 2012]

## Chapter 38 – Cairo

### **the Sir Omicron of the Hurst Staple district**

- At the beginning of this chapter, it is revealed that Arthur’s health is in decline. In order to remedy this, his physician tells him that he should travel to Egypt. Trollope names the doctor only as the “Sir Omicron of the Hurst Staple district.” Sir Omicron was the physician Harcourt cited in the previous chapter as having recommended that Caroline quit London for the sake of her health. As previously discussed, Omicron is a Greek letter that serves to associate the physician with the prestige of Classical (and specifically Greek) medicine. [CMC 2012]

- No doubt there is some humor intended by so referring to a country doctor, even a well-respected one. [RR 2012]

### **so we will pass on**

- Trollope chooses to skip over a description of the journey that George and Arthur take to get to Alexandria, instead inserting the reader directly into a description of the city. The technique of mentioning something only to state that it will not be mentioned is called *praeteritio*. Given the expansive nature of the plot both geographically and temporally, this is of useful practical significance to Trollope. Further, it allows him to progress immediately into a description of Egypt and its cities. [CMC 2012]

### **Alexandria**

- Trollope begins the Egyptian portion of the novel with a lengthy lamentation regarding the modern state of the city of Alexandria. Founded by Alexander the Great, Alexandria was once the center of the Hellenistic world. It was known all over the Mediterranean as a nexus of science, learning, and culture. Trollope contrasts this with the current city. This supports the Victorian image of England as the successor to the Hellenistic and Roman world. If London is the new center of the world, then it makes sense for the previous cities which occupied this seat to have decayed. [CMC 2012]

- source: OCD

### **auri sacra fames**

- In describing modern Alexandria, Trollope states that the motto of modern Greece is *auri sacra fames*, “the cursed greed of gold.” This is part of a line from the *Aeneid*, where Vergil points out that a lust for gold will drive men to the worst things. Trollope is using this quotation to contrast the virtue of ancient Greece, to which England sees itself as the successor, and modern Greece, which according to Trollope is beset by greedy men. [CMC 2012]

- The adjective *sacra* can be translated as either “cursed” or “holy,” and both meanings are at play in the Latin phrase: the inordinate desire for gold as if it were holy leads becomes a terrible trouble. Trollope imagines his modern Greeks as seeing gold as sacred, while Trollope himself suggests that a driving desire for it is accursed. [RR 2012]

- source: Vergil, *Aeneid* 3.56

### **auri sacrissima fames**

- Trollope uses a play on part of a line from the *Aeneid* to describe the foreigners who live in modern Alexandria. Trollope modifies the adjective in the original line (*sacra*) to its superlative form (*sacrissima*). It can now be rendered into English as “most accursed [or most holy] greed of gold.” Trollope highlights the utter moral decay of modern Alexandria when compared to its illustrious (idealized) past. It is this past, and not the greedy modern incarnation, that Trollope’s Victorian audience would have identified with and seen themselves as heirs to. [CMC 2012]

### **Pharos, Pompey's Pillar, Cleopatra's Needle**

- In describing Alexandria, Trollope lingers on some of the better-known physical landmarks of the city. Pharos was the island in the harbor at Alexandria that had once held the great lighthouse, a marvel of Hellenistic engineering and a testament to the city's mercantile importance. It is also considered one of the wonders of the ancient world. Pompey's Pillar is a large triumphal column. Pompey was a contemporary of Caesar and friend of the Ptolemies of Egypt; he was eventually killed in Egypt on the orders of Ptolemy XIII during the Civil War that ended the Roman Republic. Cleopatra's Needle is an obelisk, a square column topped with a pyramid and carved with hieroglyphics. All of these physical landmarks have strong associations with the grand Classical past of the city. They are used by Trollope as a contrast to the modern state of the city. It is Alexandria's Classical past that Trollope's audience would have identified with. [CMC 2012]

### **triumph**

- George and Arthur are reminiscing about their past few years while viewing the pyramids. George asks Arthur to remember back to when they had just completed their university degrees and he had been so full of triumph while Arthur had been in despair. *Triumph* here is the being used in the Roman sense of the word, as the language Trollope used to describe George at that point in the novel had military connotations. Here, George is anything but triumphant, and that characterization is heightened by the contrast the character himself draws with his past, care-free self. [CMC 2012]

### **Lucifer and Pandemonium**

- George and Arthur are observing a whirling dervish, a member of the Muslim Sufi sect involved in a mystical relationship with Allah. Part of Sufi ritual involves spinning until the point of exhaustion. The groans of the participants are described as being like the legions of Lucifer within the bowels of Pandemonium. Lucifer is another name for Satan, used by John Milton in *Paradise Lost*. Pandemonium is literally "the place of all demons," a word coined by Milton using Greek elements. In *Paradise Lost*, Milton closely associated the Classical past with the forces of Satan. Here, Trollope is tapping into that same idea, only he is conflating Classics, Satan, and Islam. [CMC & RR 2012]

### **Tartarus**

- As George and Arthur watch the climax of the ritual, Trollope describes the sounds that the participants make as coming from Tartarus itself. Tartarus is the deepest part of the Greek underworld. This reference continues Trollope's association of Islam with Classics and the Christian Hell. It is a very tidy way of communicating to his audience what one Victorian attitude toward Islam was. [CMC 2012]

## Chapter 39 – The Two Widows

### **clouded brows**

- On their return voyage George and Arthur have met two widows, Mrs. Cox and Mrs. Price. The two women had previously been attached to two other gentlemen. The two gentlemen now displaced are said to have clouded brows. This turn of phrase references an epistle by Horace and was used earlier in the novel by Trollope (see the commentary for Chapter 25). In the epistle, Horace tells his addressee Lollius to remove the cloud from his brow. By using this reference, Trollope calls the reader's attention back to the previous instance of this reference, in which George is upset at the news of the marriage of Caroline to Harcourt. Here, George is humorously the cause of another presumed lover's clouded brow. [CMC 2012]

- source: Horace, *Epistles* 1.18.94

### **divinely perfect Mrs. Cox**

- The major and captain to whom Mrs. Cox and Mrs. Price had been attached prior to the arrival of Arthur and George had been bragging to their friends on the ship about their lady friends. Mrs. Cox is said to be divinely perfect. This is an echo of earlier descriptions of Caroline, though not nearly as extended. Here, Trollope appears to be using the description in jest, as it is presumed that Major Biffin and Captain M'Gramm have exaggerated to their friends. The humor extends beyond the two men, as the reader is invited to contrast this description of George's current female companion with that of Caroline, with whom he really belongs. [CMC 2012]

### **hinc illae lacrymae**

- Prior to the arrival of George and Arthur, passengers on the boat had assumed that Major Biffin and Mrs. Cox were engaged. Major Biffin had boasted about the favor he found with Mrs. Cox but had not confirmed their engagement—and so Mrs. Cox felt free to transfer her attention and affections to George, leaving Major Biffin on his own. “From this source those tears” is a quotation taken from Terence's comedy *Andria*. The fact that Trollope's source-text here is a Roman comedy reinforces Trollope's humorous presentation of the on-ship romances. [CMC & RR 2012]

- source: Terence, *Andria* 1.126

### **Hebe**

- George compares Mrs. Cox to Hebe, daughter of Zeus/Jupiter and Hera/Juno, the goddess of youthful beauty. As they approach England, however, George sees Mrs. Cox less as a goddess and more as a widow who has acted inappropriately. Trollope is using the comparison to Hebe for comedic effect and to make a point to his readers that outside

of England, people often appear not as they truly are. The rules and codes that govern behavior and social interactions within England itself are relaxed when characters travel outside of England. [CMC 2012]

- Trollope gives Mrs. Cox only the illusion of goddess-hood, while he has bestowed on Caroline more solidly divine characteristics and bearing. Perhaps it is no mistake, then, that Trollope has George liken Mrs. Cox to a lesser divinity, Hebe, while Trollope connects Caroline to a major goddess, Juno. As the goddesses differ in magnitude, so do the women differ in beauty and character—so also do the depths of George’s attachment to them: his attraction to Mrs. Cox is passing, but his love for Caroline cannot be overcome. [RR 2012]

## Chapter 40 – Reaching Home

### **harpies**

- Mrs. Cox is weighing the possibility of being married to a poor man again. Trollope states that she knows very little about money, but she does know what happened to her last husband when his debts were called in. She remembers that Jewish “harpies” descended on him, forcing him to pay his bills. In Classical mythology harpies are monsters of hybrid form—part female, part bird—and their name literally means “grabbers.” They are notoriously relentless as well as grabby, which seems to be the image Trollope is going for in his depiction of Jewish money-lenders of the time. [CMC 2012]

- We might want to note the cross-gendered nature of this reference: while the mythological harpies are always female, the Jewish money-lenders are presumably male. Trollope emphasizes the otherness of the money-lenders by identifying them as non-Christian and using an image which distances them from notions of masculinity. [RR 2012]

### **Fate**

- Mrs. Cox is lamenting her life to George during their last dinner. She says that Fate has ever been against her. Trollope is using the Classical idea of Fate here, as something that Mrs. Cox believes she cannot escape from. Trollope appears to be humorous, since Mrs. Cox is exaggerating, and the reader, in fact, is aware that Mrs. Cox is largely responsible for her own current state. [CMC 2012]

### **hate the very idea of home**

- Mrs. Cox expresses dislike at the prospect of returning to England, which brings with it distance from George and a loss of the freedom they have enjoyed on the boat. The phrasing echoes the way in which the Romans’ ancient dislike of monarchy was

expressed in the 19th century: the Romans were said to “hate the very name of king.” George earlier used similar phrasing to express his own distaste of the repeated mention of his uncle’s money; see the commentary for Chapter 25. [RR 2012]

### **triumph**

- George has resolved to not marry Mrs. Cox, and his steps away from her are described by Trollope as sounding triumphant. Trollope is using the military sense of the word here (as he is so often when talking about triumphs of various sorts during the novel). It is being used in an ironic sense, as one can hardly consider the resolution to not ask a widow to marry to be equal to the victory that would grant a Roman general a triumph. [CMC 2012]

## Chapter 41 – I Could Put a Codicil

### **all the Sir Omicrons in Europe**

- George is about to visit Mr. Bertram after his trip to Egypt, and he has been told that Mr. Bertram’s condition is so poor that all the Sir Omicrons could visit him and it would do no good. Sir Omicron is a character used by Trollope in other novels as a doctor of some standing. Sir Omicron’s name derives from the name of a letter of the Greek alphabet. [KS 2012]

### **maddening folly**

- As George settles himself at Hadley, he must regularly face Caroline, but they never mention nor repeat their moment of “maddening folly” in Eaton Square. The phrase is reminiscent of the Latin aphorism used in Chapter 33, *Quos Deus vult perdere, prius dementat*, “Those whom God wishes to destroy he first makes crazy.” Trollope first invoked this sentiment in reference to Harcourt and his desire to invite George to dinner, but its application broadens to include Caroline and George, as well. See the commentary for Chapter 33. [KS & RR 2012]

## Chapter 42 – Mrs. Wilkinson’s Troubles

### **the more prudent Sophia**

- Now that Arthur has returned home with renewed strength and resolve, he prepares to face his mother and pursue his love for Adela. Arthur asks his sisters if they think that Adela would come to visit them if invited. While Mary thinks she would, the “more prudent” Sophia doesn’t. *Sophia* comes from the Greek word *sophia*, “wisdom.” Sophia seems to know that Adela has affection for Arthur and for that reason would not come to visit. [KS & RR 2012]

**panoply**

- Arthur receives Adela's acceptance letter and arms himself with it against his mother, but he is afraid of Mrs. Wilkinson's "Stapledean panoply." The notion of arming oneself resonates with the cry of *vae victis* and Classical theme of battle established in the opening chapter. Although Arthur started the novel as one of the conquered, he ultimately prevails in his desire to marry Adela and in his contest with his mother. [KS & RR 2012]

Chapter 43 – Another Journey to Bowes**charioteer**

- When Mrs. Wilkinson leaves Hurst Staple to see Lord Stapledean, the stable-boy serves as her charioteer. *Charioteer* recalls the Classical motif of battle that was established in the opening chapter. Mrs. Wilkinson is driven to the station as if she is going into battle. Mrs. Wilkinson is depicted as being overly ambitious and militaristic in her attempts to curtail Arthur's authority. [KS 2012]

**Cerberus and a region as little desirable might be**

- Mrs. Wilkinson has finally made it past Lord Stapledean's butler, who is described as Cerberus, and will be able to make her pleas to the lord himself. In Classical mythology, Cerberus is a beastly dog that guards the underworld. Once Mrs. Wilkinson has bypassed the guardian butler, she enters Lord Stapledean's book-room. The arena in which she thought she would achieve victory turns out to be as uninviting as the underworld, and the lord's response to her is unsatisfactory. [KS & RR 2012]

**she had come so far to fight her battle**

- As Mrs. Wilkinson pleads to Lord Stapledean for help, she grows dejected: she came so far to "fight her battle," and now she realizes that she will not be victorious. This militaristic discourse resonates with the Classical theme of *vae victis* announced in the opening chapter. [KS 2012]

**vae victis, Io triumphe, paean**

- Mrs. Wilkinson returns to Hurst Staple unsuccessful in her attempts and reports to Arthur that she will no longer fight his marriage. In the past, Arthur had been accustomed to cry *vae victis*, "woe to the conquered," over his own losses, but now he has prevailed. *Io triumphe* is an exclamation, "Ho, victory!" A paean is an ancient Greek song celebrating victory. Arthur started the novel as one of the conquered, but because he was never overly ambitious, he is now allowed the status of the victor. [KS & RR 2012]

## Chapter 44 – Mr. Bertram’s Death

### **his god—his only god**

- Trollope states that Mrs. Bertram’s money had been his god throughout his life. In this instance, money is personified as a deity. Often in Greek and Roman mythology, certain things are personified as gods; it is typical, for instance, to see Fate or Wisdom personified as a deity. Here Trollope utilizes the trope of personification to illuminate the importance of money for Mr. Bertram. In Trollope’s almost obituary-like narration, Trollope shows that Mr. Bertram was not an entirely good person as his only care was for his money. [KS 2012]

### **his own mad anger**

- When Caroline pleads with George to ensure that she will not have to go back to her husband, George recalls “his own mad anger” that placed her in her situation with Harcourt. The reference to mad anger recalls Trollope’s quotation of *Quos Deus vult perdere, prius dementat*, introduced in Chapter 33: “Those whom God wishes to destroy he first makes crazy.” Although Trollope first uses the proverb in reference to Harcourt, it applies in some degree to both Caroline and George. The mad anger meant here is George’s outrage that Caroline had shown his letter to Harcourt and the breaking of their engagement which led to so much grief. At this moment, however, George’s mad anger has passed, and neither George and Caroline will be utterly destroyed. [KS & RR 2012]

### **my pride and my anger**

- Caroline explains that her own pride as well as her anger at George kept her from backing out of her marriage to Harcourt, even when she knew she should. Both pride and anger are emotions attributed to Juno in the opening section of the *Aeneid* and are mentioned by Vergil as reasons for Juno’s behavior. Here, Caroline acknowledges the motivating force of her Juno-esque emotions, but she also consigns them to the past. Caroline has stepped down from her Juno pedestal. [KS & RR 2012]  
 - source: Vergil’s *Aeneid* 1.23-33

### **black be reckoned white, white be reckoned black**

- Although George will not become Mr. Bertram’s heir, he is pleased that he has made an honest and independent life for himself. He has not fallen into the habit of changing his views or actions for material gain—that is, he has not been tempted to call black white and vice versa in exchange for his uncle’s wealth. The notion of changing black into white or white into black comes from Juvenal’s *Satires*, and Trollope has already used the image when discussing George’s worries about becoming a lawyer. See the commentary for Chapter 5. [KS & RR 2012]

- source: Juvenal, *Satires* 3.30

## Chapter 45 – The Will

### **last sad duty to his brother's remains**

- Sir Lionel, writing to Hadley, excuses himself from attending his brother's funeral because of his health and the train schedule from Littlebath to Hadley. These circumstances "unhappily" hinder Sir Lionel from giving the "last sad duty to his brother's remains." This is perhaps a reference to the Roman poet Catullus, who wrote a poem concerning the death of his brother and his journey to his brother's tomb in order to perform funeral rites. Catullus writes that he undertook the journey "in order that I might give the last duty of the dead." The reference to this poem is meant to be humorous, since the relationship between Sir Lionel and Mr. Bertram had been practically non-existent and hostile for many years. Sir Lionel is presented throughout the novel as a something of a dissimulator and scoundrel; he isn't unhappy at missing his brother's funeral since he doesn't possess any fraternal love. The letter is his own excuse for missing the funeral and a reminder to the reader of Sir Lionel's character. A reference to a poem famous for fraternal feelings highlights Sir Lionel's lack of brotherly affection. [CD 2012]

- source: Catullus 101

### **Mr. Mortmain**

- The undertaker who prepares the body of the elder Mr. Bertram for burial has a fitting surname. Mortmain means "dead hand." The name is composed of Latin elements filtered through French: *mort-* ("death, dead") and *man-* ("hand"). Not only does Mr. Mortmain handle the dead, but he also provides George Bertram with black gloves for the funeral. [RR 2012]

### **ipsissima verba**

- *Ipsissima verba* is a Latin phrase meaning "the very words themselves." It refers to laws or legal cases and documents being quoted verbatim. The narrator gives no exact details of Mr. Bertram's will, saying that no critic shall be given the chance to think it illegal. In this instance, *ipsissima verba* probably refers to the kinds of legal terms and provisions that are a part of wills in general. The narrator also says that he is far from any legal practitioners who could give him advice, and this adds to his decision to not include any exact wording from Mr. Bertram's will. [CD 2012]

- source: B. A. Garner and H. C. Black. *Black's Law Dictionary*. 8th ed. St. Paul: West Group, 2004.

## Chapter 46 – Eaton Square

### **preserve an even mind**

- As the novel progresses toward its completion, Harcourt's mental stability lessens. He is continually concerned with his position in society, and when a change in government occurs, he refuses to step down when his colleagues do. Public opinion turns against him. Many people also discover that Caroline has left him and that he has lied about the reason she left. In setting up his frame of mind, the narrator alludes to an ode from the Roman poet Horace—"remember, for you will die, Dellius, to keep an even mind in difficult affairs, and also a temperate mind in good times, apart from excessive joy." Horace reminds his friend to be of a steady mind in hardship and in good fortune, and that death is the inescapable fortune of all men. This reference is apt and a foreshadowing of Harcourt's suicide. His spectacular rise and quick fall from power have unbalanced him, and he is driven to madness by his monetary and marital problems. These circumstances lead to his death. Once again, Trollope is providing a sentiment from Latin literature as a paradigm for actions in the world of his novel. Harcourt has not carried the lessons of his Classical education into his life. [CD & RR 2012]

- source: Horace, *Odes*, 2.3.1-4

### **Daily Jupiter**

- A common reference in many of Trollope's novels, the *Daily Jupiter* is a newspaper whose namesake is the Roman king of the gods, Jupiter. The *Daily Jupiter* shares two main qualities with Jupiter: it is omnipotent, and it is authoritative. In printing the will, the *Daily Jupiter* will make it known to all of Sir Henry's creditors that he is not the recipient of Mr. Bertram's vast fortune. The paper's authoritativeness is intimated by the fact that it "had already given a wonderfully correct biography of the deceased great man." [CD 2012]

## Chapter 47 – Conclusion

### **not unhappy**

- In describing the subsequent marriage of George and Caroline, the narrator tells us that they are not unhappy. The use of double negatives is a Classical rhetorical strategy that draws attention to what is being said. In this case, the narrator is describing the happiness that George and Caroline possess. The use of litotes emphasizes the great unhappiness that has tempered their lives and has stunted what real—unqualified—happiness they could have had. While they do enjoy their life together, the use of litotes allows the

narrator to show the consequences of George and Caroline's earlier actions. [CD & RR 2012]

**Source abbreviations**

OCD : *Oxford Classical Dictionary*

LSJ : Liddell-Scott-Jones *Greek-English Lexicon*

**Contributors**

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## Commentary on the Uses of Classics in *The Claverings*

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.

*Trollope's Apollo*

trollopes-apollo.com

first PDF version uploaded 2021; this version 2025

### Chapter 1 – Julia Brabazon

#### **Julia Brabazon**

- The *gens Julia* was a long-standing aristocratic clan in ancient Rome, the most famous member of which was Julius Caesar. Julia Brabazon's bearing befits an association of her name with Caesar: she often tries to take command of situations, she is ambitious for herself, and she is concerned about her status. [RR 2012]

#### **Harry the schoolmaster**

- At the start of the novel, the Cambridge-educated Harry Clavering is a fellow of his college and a teacher at St. Cuthbert's, a prestigious school. Although Harry foregoes a possible academic career, Trollope presents him assuming a teacherly stance at points in the novel: he quotes Latin to Florence in Chapter 10 to illustrate his point, and we learn in Chapter 43 that he once taught Julia a bit of Horace. [RR 2012]

#### **Hermione Clavering**

- In Greek mythology, Hermione is the daughter of Helen and Menelaus. Trollope's use of the name in *The Claverings* probably owes more to Shakespeare than to Classics: in Shakespeare's *Winter's Tale*, Hermione is a wife treated poorly by her husband, and in *The Claverings* Hermione is mistreated by her spouse, Sir Hugh Clavering. [RR 2012]

### Chapter 2 – Harry Clavering Chooses His Profession

#### **I see a better path, and know how good it is, but I follow ever the worse**

- Trollope plants this paraphrase from Medea's soliloquy in Ovid's *Metamorphoses* in the mind of the Rev. Henry Clavering. In the Ovidian scene containing this quotation, Medea has just seen Jason and is instantly lovestruck. She knows that aiding him against her father's will would be a betrayal of her duty as a daughter and a princess; nevertheless, she is tempted beyond her ability to resist. Likewise, Rev. Clavering

disregards his duties as rector, instead allowing the enthusiastic and industrious curate Mr. Saul to do the work of the parish. [SH 2012]

- source: Ovid, *Metamorphoses* 7.20-21

### **the old story of the fox who had lost his tail**

- Fanny Clavering references this fable from the Aesopian tradition in a conversation with her brother Harry. It tells the story of a fox who lost his tail in a trap and, after enduring much ridicule, tried to convince the other foxes that being tailless was more convenient and attractive; the fable counsels readers not to heed advice given out of self-interest. In the Greek version of the fable, the fox is female, making the comparison to Mary Clavering even more fitting. Fanny and Harry's sister Mary, who is engaged to a clergyman, is upset with Harry for deciding not to enter the clergy despite their father's wishes. By comparing Mary to the fox in Aesop's fable, Fanny suggests that Mary has lost the ability to give unbiased advice concerning Harry's profession. Mary's engagement to a reverend constitutes "losing her tail" in this context. [SH 2012]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

## Chapter 3 – Lord Ongar

### **Grecian sculptor, Julia as a goddess**

- In sketching the appearance of Julia Brabazon, Trollope mentions that her nose is "as finally modelled as though a Grecian sculptor had cut it," and that her figure is "like that of a goddess." Although Trollope thereby establishes Julia's beauty, he does so in a way that makes her more imperious and static than the lively Florence Burton. Trollope elsewhere demotes statuesque feminine beauty even while acknowledging it (for instance, when he describes Griselda Grantly in Chapter 11 of *Framley Parsonage*). [RR 2012]

### **hecatombs of partridges**

- In ancient Greece, a hecatomb was a large sacrifice of cattle—literally 100 of them, though sizeable sacrifices of fewer than 100 could be called hecatombs as well. Grafting this Classical association onto partridge shooting in Clavering Park, Trollope produces humor with the shift from oxen to birds and the implicit comparison of the ancients' religious devotion to the Victorian men's zealous, and secular, pursuit of hunting. [RR 2012]

### **halcyon days**

- Trollope often enlists the adjective *halcyon* to describe the time of a couple's courtship; in so doing, Trollope is sensitive to the etymology of this word and its association with

marital happiness. The adjective is derived from the name of Alcyone: in myth, she mourns the loss of her spouse, Ceyx, during a storm at sea, and both are eventually turned into birds who nest by the sea on calm, or halcyon, days. Trollope depicts this time in the courtship of Julia and Lord Ongar as peaceful, with Lord Ongar enjoying his new status as a soon-to-be-married man. Although these early days of their relationship are pleasant, stormy times are to come, and in this regard Trollope's use of the phrase may be ironic: in the myth, the halcyon days come after the disastrous storm, but in *The Claverings* they precede the difficulties of Julia's marriage to Lord Ongar. [RR 2012]  
 - source: Ovid, *Metamorphoses* 11.410-748

### **chariot**

- After her wedding, Julia and Lord Ongar take a carriage to the railway station. Trollope's choice to call the carriage a chariot may cooperate with the Classical resonance of Julia's name (see the commentary for Chapter 1): like a victorious Caesar, Julia rides in a triumphal chariot, her ambition of a successful marriage achieved. [RR 2012]

### Chapter 4 – Florence Burton

(No uses of Classics identified.)

### Chapter 5 – Lady Ongar's Return

(No uses of Classics identified.)

### Chapter 6 – The Rev. Samuel Saul

(No uses of Classics identified.)

### Chapter 7 – Some Scenes in the Life of a Countess

#### **Adelphi**

- The Adelphi is an area of London near the Thames, so named after the Adelphi Buildings constructed there in the 18th century. In Greek *adelphoi* means "brothers," and the Adelphi Buildings were erected by a group of brothers: John, Robert, James, and William Adam. It is in one of these buildings that Harry begins his work as an engineer in London. It is also where he comes to know his future brother-in-law, Theodore Burton. [RR 2012]

- source: "Adelphi" in the *London Encyclopaedia*

**a flying goddess**

- Harry's office is in one of the Adelphi Buildings, which has been repurposed from its former use as a luxurious private home. The ceiling of the room where Harry works retains its original Neoclassical decoration, including a goddess painted at its center. The fate of the Adelphi building echoes the transformation that Harry himself is undergoing by leaving behind his ties to the Classically oriented academic world and beginning a new career as an engineer. [RR 2012]

**lad of wax**

- This odd but complementary turn of phrase may have Classical origins: in one of his poems Horace addresses a woman who praises the "waxen," well-shaped arms of another man. In English, a lad of wax is a good-looking man. Although it is meant as a kindly here, Harry considers it too familiar. [RR 2012; rev. 2020]

- sources: Horace, *Odes* 1.13.2-3

OED

*Brewer's Dictionary of Phrase and Fable*

**Theodore Burton**

- The name Theodore is composed of the Greek words for "god" (*theos*) and "gift" (*dōron*). Although Harry sometimes mentally disparages his future brother-in-law Theodore Burton, Theodore and his family become a sort of god-send for Harry in his troubles. [RR 2012]

**money as Sir Hugh's god**

- Julia recognizes that her brother-in-law's highest loyalty is to money, not family. In Julia's formulation here, money is presented as if one of the many gods of antiquity, and Hugh Clavering thus becomes a latter day pagan in his devotion to it. [RR 2012]

Chapter 8 – The House in Onslow Crescent**Sophy Burton**

- The name Sophy comes from the Greek noun *sophia*, meaning "skill," "knowledge," or "wisdom." Sophy Burton is only about four years old, so it is difficult to tell if her name speaks to her character. However, it is ironic that her father, who disdains traditional Classical education and the airs it gives young men, would bestow a Classical name upon his daughter. [SH 2012]

- The winning sweetness of this Sophy contrasts with the unappealing scheming of another, similarly named character in the novel: Sophie Gordeloup. [RR 2013]

### **Theodore Burton's estimation of a Classical education**

- At the end of Chapter 8, Harry's future brother-in-law gives a rather biting appraisal of Harry's Classical education, stating that it makes men pretentious even though it "requires no experience and very little real thought." Theodore further claims that such an education makes men of no "real use" in society. This harsh evaluation highlights the class differences and value systems of the Burton and Clavering families. The Claverings are members of the gentry and esteem Harry's fellowship and intellectual pursuits as fitting for his station; the Burtons have achieved middle-class success through work and are interested in practical knowledge that one can use to create something productive for society and to make a living. [SH 2012]

### Chapter 9 – Too Prudent by Half

(No uses of Classics identified.)

### Chapter 10 – Florence Burton at the Rectory

#### **a Latin line to show that a constant dropping of water will hollow a stone**

- Harry deploys his Classical knowledge to display and assert power by quoting this Latin proverb, *gutta cavat lapidem*, to Florence. Harry means that his persistence in harassing Florence will result in her eventual consent to an earlier marriage date than she has been counting on. Florence is less educated than Harry, and the use of this proverb against her would remind her of that fact. Harry is also asserting his masculinity, in tandem with his higher education, against Florence in this debate: society at the time dictates that she do as men tell her. Harry may also be channeling the spirit of his former job as a schoolmaster, showing Florence that he knows better than she does what is best for their relationship. With all these hierarchical relationships at play—educated and uneducated, man and woman, teacher and pupil—Florence is more likely to give in to Harry's desire. [SH & RR 2012]

- source: Ovid, *Epistulae ex Ponto* 4.10.5

### Chapter 11 – Sir Hugh and His Brother Archie

#### **Sir Hugh's clouded brow**

- Sir Hugh is displeased when his baby makes a little noise among company. With a clouded brow he chastises Hermione for bringing the child in. The image may have ancient origins: in one of his *Epistles*, Horace urges his addressee to strike the cloud from his forehead (*deme supercilio nubem*) in order to appear more pleasant. [RR 2013]

- source: Horace, *Epistles* 1.18.94

**claret drunk almost in silence**

- After dinner at the Clavering estate, the women retire to the drawing room and the Clavering men—Sir Hugh, Captain Archie, the Reverend Clavering, and Harry—remain in the dining room to drink wine and have conversation. This setting would normally be reminiscent of a symposium (literally “drinking together”) in ancient Greece, during which men would pass a wine bowl around the room, discuss politics, and entertain each other. These were friendly settings in Classical society, but the scene Trollope creates is a symposium gone awry: Rev. Clavering refuses to drink any wine at all, and what conversation there is is strained at best. When compared to what this setting should have involved, the anti-symposium Trollope has created seems even more like a sham of a family gathering. [SH 2012]

- source: OCD

**dog in the manger**

- The story of the dog in the manger is part of the Aesopian tradition: a dog keeps hay from cattle, even though the dog doesn’t eat hay himself. Laura Gibbs notes that although there is not an ancient Latin or Greek version of this particular fable, the scenario is alluded to by Lucian, so its proverbial status is ancient. Harry runs the risk of behaving like the dog when he, now engaged to Florence, chafes at the idea of Archie’s courtship of Julia. [RR 2012; rev. 2025]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

Chapter 12 – Lady Ongar Takes Possession**rich she was in horses, how rich in broidered garments and in gold**

- Lady Ongar repeats this thought to herself as she sits alone, trying to convince herself that all her struggles against her late husband and his family have paid off. In a way, she has already won a battle because she has secured Lord Ongar’s estate as her own; however, she must now fight society to restore her reputation. Trollope’s representation of Julia’s train of thought uses a translation of Vergil’s description of Turnus as he marches to war in the *Aeneid*. Just as riches were not enough to ultimately save Turnus, Lady Ongar knows that merely winning the estate is not enough to win her respect in the community. [SH & RR 2012]

- source: Vergil, *Aeneid* 9.26

### Chapter 13 – A Visitor Calls at Ongar Park

#### **Sophie Gordeloup**

- Sophie Gordeloup is the sister of Count Pateroff and Julia's persistent, though increasingly undesired, companion. While she makes a pretense of her willingness to help various other characters throughout the novel, her primary concern is for herself, and she schemes for ways to stay connected to Julia. She is also rumored to be a foreign spy. Her caginess may justify the etymology of her name: it comes from Greek *sophia*, "wisdom." Sophie's unappealing craftiness contrasts with the winning sweetness of the similarly named Sophy Burton. [RR 2013]

### Chapter 14 – Count Pateroff and His Sister

#### **he was no longer an Adonis when he married her**

- Count Pateroff, the late Lord Ongar's close friend, makes this dramatic comparison of Lord Ongar and Adonis in a conversation with Harry Clavering. In Greek mythology, Adonis is Aphrodite's handsome young lover, but everyone knew that there was no love between Lord and Lady Ongar. Pateroff also draws a sharp contrast here between the physical status of Adonis and Lord Ongar, the latter of whom had fallen far from his prime and was in ill health when he married. [SH 2012]

### Chapter 15 – An Evening in Bolton Street

#### **letters with (and without) godlike perfection**

- At the start of Chapter 15 Florence receives from Harry a long and affectionate letter. Trollope tells us that she enthusiastically shares it with Harry's sister Fanny and urges Fanny to acknowledge it as a "perfect" love-letter. Florence later receives a hastily written note from a distracted Harry; this letter she keeps to herself and does not claim for it any "godlike perfection." Elsewhere in the novel Harry is described in divine terms; here the divinity (or lack thereof) is transferred to his missive. [RR 2013]

### Chapter 16 – The Rivals

#### **drowsy Phoebe**

- Lady Ongar's maid Phoebe grows tired as she waits for her mistress. Her name means "shining one" in Greek and may recall either the sun or the moon: Phoebus Apollo is the Classical god of the sun, and Phoebe (the feminine form of Phoebus and originally the name of a Titan) is often used as an alternate name for the moon or for Artemis, the sister of Apollo who is herself associated with the moon. If the resonance with Phoebus is

active here, the maid's name aptly illustrates her difficulty retaining consciousness, since the sun which her name recalls has long since set. If the connection to Phoebe is pursued, the maid's name serves to underscore the lateness of the hour: even the moon is tired. [SH 2012 & RR 2013]

### **godlike Harry and his laughter like heavenly music**

- The concept of the music of the spheres is of Pythagorean origin. Pythagoras knew that vibrations and motions of various frequencies caused sound, so he concluded that the motion of planets and heavenly bodies must also create sounds; since nature is ordered and harmonious, those sounds must create harmonious heavenly music. By likening Harry Clavering's laughter to this perfect music and his appearance to that of the gods, Trollope vividly describes Florence's view of Harry as a superhuman, glorious character. [SH 2012]

- source: *Brewer's Dictionary of Phrase and Fable*

## Chapter 17 – Let Her Know That You're There

### **knowing the right course but not following it**

- Although Harry knows that he should tell Julia about his engagement to Florence, he does not. To express this fact, Trollope uses a turn of phrase that hearkens back to Ovid's *Metamorphoses*: caught between love for Jason and loyalty to her father and country, Ovid's Medea says, "I see and approve better things; I follow worse" (*video meliora proboque, deteriora sequor*). In knowingly following a worse path, Harry is like his father, whom Trollope also described using this Ovidian formulation. See the commentary for Chapter 2. [RR 2013]

- source: Ovid, *Metamorphoses* 7.20-21

### **hectoring Hugh**

- In laying plans for his courtship of Lady Ongar, Archie Clavering chooses to consult Captain Boodle rather than his brother Hugh. Captain Boodle is more companionable than Hugh because he does not have any of Hugh's "hectoring, domineering way" about him. The English verb *hector* is derived from the Homeric hero Hector who often exhorts his fellow Trojans to fight. In book 6 of the *Iliad*, Hector speaks sharply to his brother Paris, who is returning to battle after spending time with Helen; Archie does not want similar badgering from his own brother as he prepares his campaign to win Julia. [RR 2013]

- source: Homer, *Iliad* 6.520-529

## Chapter 18 – Captain Clavering Makes His First Attempt

### **letting her know he was there in a manner sufficiently potential**

- In this case, *potential* is used to mean “possessing potency or power;” this is closer to its etymological meaning than to the more common definition, “possible.” *Potential* comes from the Latin word *potentia*, meaning “power.” Archie must make himself known to Lady Ongar in a powerful way if she is to take notice of him. The use of the word here also plays on the more common meaning of “possible,” since at this point Archie’s fate as concerns Lady Ongar is not certain, but is still changeable. [SH 2012]

- source: OED

### **harpies**

- Harpies are winged female monsters in mythology, especially known for torturing Phineas by stealing his food daily. The word *harpy* comes from the Greek verb *harpazein* and literally means “snatcher.” Here, Archie Clavering compares lawyers to harpies because “there is no end to their charges,” implying that they essentially steal money from their clients. [SH 2012]

- source: OCD

### **which do you like best, the town or the country?**

- To this question of Sophie Gordeloup’s, Lady Ongar responds, “Whichever I’m not in, I think.” In one of Horace’s satires, a slave accuses his master of exactly this fickleness. Sophie suggests that Lady Ongar is restless because she is idle; Horace seems to suggest that this restlessness is partly due to having money and the ability to indulge one’s every whim. By bringing in this reference to Horace, Trollope shows that the fickleness and dissatisfaction of the rich are age-old problems. [SH 2012]

- sources: Horace, *Satires* 2.7.28-29

### **to be very fond of your friends...it is the salt of life**

- This is a paraphrase of the Latin proverb *vitae sal amicitia*, “friendship is the salt of life.” Sophie Gordeloup speaks this line of worldly wisdom, which at first seems appropriate since her name comes from the Greek word for wisdom. However, Sophie does not seem to be a trustworthy character at this point in the novel; neither Lady Ongar nor Harry Clavering considers her a true friend. With these relationships at play, then, it seems odd for Sophie to deploy this proverb about friendship when she is speaking to those with whom she can claim only a pseudo-friendship. [SH 2012]

## Chapter 19 – The Blue Posts

(No uses of Classics identified.)

Chapter 20 – Desolation

(No uses of Classics identified.)

Chapter 21 – Yes; Wrong; —Certainly Wrong**as many children as Priam**

- Priam, the king of Troy during the Trojan War, is said to have 50 sons as well as many daughters. So many children would be a sign of wealth and prosperity. Trollope makes this reference to show that Harry truly does not begrudge his cousin Archie anything material—even prosperity on the level of Priam would not incite his jealousy. However, prosperity in the form of children means something more in this context. If Archie were to have children, or if Hugh were to have more children, Harry's chance of becoming a baronet would lessen. Therefore, Harry is also saying that he would not resent Archie becoming baronet. From this it becomes clear, then, that all of Harry's irritation with Archie stems from his own, newly rediscovered infatuation with Lady Ongar. [SH 2012]

- source: OCD

**drop wearing the stone**

- Julia worries that Harry may come to believe ill of her if he is exposed to the repeated insinuations of others. To explain this to Harry, Julia refers to a Latin proverb (“a drop hollows the stone”) which Harry himself had cited to Florence earlier in the novel; see the commentary for Chapter 10. [RR 2013]

Chapter 22 – The Day of the Funeral

(No uses of Classics identified.)

Chapter 23 – Cumberly Lane Without the Mud**Mr. Saul's desire for heroism**

- Although Mr. Saul is “no knight,” he wants to achieve his own victory on the field of love, winning Fanny's heart without assistance from others. Trollope uses several words with Greco-Roman resonance to describe Mr. Saul's aspiration: “...he had a feeling that the *spoil* which he desired to win should be won by his own *spear*, and that his *triumph* would lose half its *glory* if it were not achieved by his own prowess.” The curate is thus transformed into a Classical hero, which emphasizes (with a tinge of humor) the seriousness of his intention. [RR 2013]

## Chapter 24 – The Russian Spy

### **a bona fide sporting transaction**

- Archie Clavering has some reservations about bribing Sophie Gordeloup to help him win Lady Ongar's affection, but he decides to go through with it on the advice of his friend, Captain Boodle. Trollope's use of the Latin phrase *bona fide*, "in/with good faith," is ironic because bribery is a course of action filled with subterfuge. It is also ironic because Sophie's actions are untrue to her word, and her motives are concealed: she takes Archie's money with no intention of helping him gain Lady Ongar's hand. [SH 2012]

### **triumviri**

- "Triumviri might be very well; Archie also had heard of triumviri; but two were company, and three were none." Trollope records this thought of Archie's after Hugh denounces the idea that Sophie Gordeloup is a Russian spy. Archie decides not to include Hugh in his and Boodle's plan to bribe Sophie, thus ruling out the possibility of *triumviri*. *Triumviri* is a Latin word meaning "three men;" in ancient Rome, this meant men associated in power or authority. The first triumvirate, consisting of Caesar, Pompey, and Crassus in 60 BCE, was actually an unofficial coalition. The second triumvirate was a true ruling group, consisting of Antony, Lepidus, and Octavian; they were appointed rulers in 43 BCE. Even though a coalition of Archie, Boodle, and Sophie would be a three-person coalition, it still would not be *triumviri* because Sophie is a woman. [SH 2012]

- Although Archie acknowledges a Classical model for a three-man alliance, Archie dismisses it, citing to himself a version of a traditional proverb ("two is company; three is none") as a higher authority. [RR 2013]

- source: OCD

### **seven thousands of pounds, what you call per annum**

- This is Sophie Gordeloup's description of Lady Ongar's fortune in her conversation with Archie Clavering. Sophie has noticed and deployed the British custom of defining annual income with the Latin phrase *per annum*, "per year." By doing so, Sophie makes it clear that she has noticed the British use of Latin phrases such as *per annum* that would signal her an outsider if she could not employ them herself. Although she does still mark her origin with the phrase "what you call," she proves that she is clever, observant, and able to use British turns of phrase properly. Such knowledge of Classicisms in British culture allows her to integrate herself into society and converse on a level field with Archie and others. [SH 2012]

**altogether of the harpy breed**

- The word *harpy* comes from the Greek verb *harpazein* and literally means “snatcher.” In Greek mythology, harpies are winged female beings who carry off various people and objects and are especially known for plaguing Phineas by snatching away his food. Here, Archie Clavering calls Sophie a harpy because she quite literally snatched his twenty pounds out of his glove when he attempted to bribe her. With such a fantastical comparison, Trollope shows that Archie views Sophie as so cunning that she must not even be the same kind of creature as he is. [SH 2012]

- source: OCD

Chapter 25 – What Would Men Say of You?**divine Julia**

- Trollope refers to Lady Ongar as “the divine Julia” when he summarizes a meeting between Archie and Sophie to discuss Archie’s prospects of courting Julia successfully. The epithet seems to echo Sophie’s tendency to speak of Lady Ongar in terms of fawning over-endorsement. [RR 2013]

**by Jove**

- This exclamatory invocation of the Roman king of the gods is uttered by Archie when he emphatically dismisses the possibility that Harry could be interested in Julia for himself. Sophie mockingly repeats the phrase in her own mind when she asserts to herself the likelihood of Harry’s interest. [RR 2013]

**Julia looking like Juno**

- When Julia confronts Harry with Florence Burton’s name, her stance is proud and majestic, befitting Juno, the Roman queen of the gods. Although Julia’s bearing is striking and bespeaks strength, it also signals a possible remove from humanity—see the commentary for Chapter 3 concerning Trollope’s description of Julia as a Greek statue and goddess. In *The Bertrams*, Caroline Waddington is persistently identified with Juno, and in the course of the novel she is brought, painfully, down from her divine pedestal. By the end of *The Claverings*, Julia also will be lowered a notch or two, partly through her experiences and partly through her own choice to relinquish her aspirations as well as some of her wealth. [RR 2013]

Chapter 26 – The Man Who Dusted His Boots with His Handkerchief

(No uses of Classics identified.)

## Chapter 27 – Freshwater Gate

### **Fortune**

- Sophie considers it lucky for herself that Harry is engaged to Florence and that the news of their engagement disturbs Julia. In Sophie's reflections on her situation, her luck is made into a quasi-divine force, Fortune. Such a personification of Fortune was common in Classical antiquity. [RR 2013]

### **The old poet told us how Black Care sits behind the horseman**

- Here Trollope quotes Horace, who claims in his ode to simplicity that wealth does not help one escape *atra cura*, "black care." No amount of material abundance makes one impervious to illness or melancholy or worry. As she travels to the Isle of Wight, Lady Ongar is a perfect example of how wealth does not appease *atra cura*. Though she has the means to flee from London, where her troubles with Harry and Count Pateroff have been afflicting her, she cannot flee from her worry and emotional turmoil. [SH 2012]

- Trollope makes a bid for the timeless nature of Horace's insight: he suggests that a poet of his own time will describe this disturbing "goddess" fueling the fire of a train. Julia's trip by locomotive is the modern equivalent of the horse and horseman in Horace's ode. [RR 2013]

- source: Horace, *Odes* 3.1.40

### **Julia making herself divine**

- When Count Pateroff intercepts Julia during her time on the Isle of Wight, he suggests that by marrying him she can escape the unpleasant rumors surrounding her. Julia, however, insists that she would prefer to lessen her misery by jumping off a cliff. Count Pateroff applauds the poetic passion of Julia's assertion—saying that with it she makes herself divine—but reminds her of the prosaic reality of such a fall. The count's description of Julia as divine echoes two references to Julia in Chapter 25: the epithet was applied to Julia during a summary of a discussion between Sophie and Archie, and Trollope describes Julia as a Junoesque figure when she confronts Harry about his engagement to Florence. [RR 2013]

## Chapter 28 – What Cecelia Burton Did for Her Sister-in-Law

### **children gracious as young gods**

- Trollope gives Theodore Burton's opinion of his children to show the reader how happy Theodore is with his life. To think that the children are young gods is to think that they are perfect, and that they can only become more of a joy to Theodore as they grow. This picture of a heavenly air at the Burton home makes for an even stronger contrast between

Theodore's typical outlook on life and his current anxiety about Harry's conduct toward Florence. [SH 2012]

**sins which the gods should punish with instant thunderbolts**

- Zeus (or Roman Jupiter), the king of the gods, is often depicted holding thunderbolts that he uses to issue warnings or to strike down evildoers. By referencing this ancient image of divine retribution, Trollope conveys Theodore Burton's feeling that Harry's offences toward Florence are great enough to deserve attention and even punishment from the heavens. [SH 2012]

**she has postponed her love of to you to love of money**

- When Cecelia Burton confronts Harry about Julia, she asks him: "And is Florence to suffer because she [i.e., Lady Ongar] has postponed her love of you to her love of money?" The English verb *postpone* is derived from the Latin *postponere*, literally "to place after." Trollope's use of the English word here reflects the its Latin etymological components: in choosing to marry Lord Ongar, Julia put her affection for Harry after her concern for wealth. The OED gives examples of this usage in English from the 16th through 19th centuries. In Latin, forms of *postponere* could be followed by both an accusative direct object and a dative indirect object; Trollope uses the equivalent English syntax here, as do some of the analogous examples provided in the OED. In English nowadays *postpone* most often means "put off until another time," and a shade of that meaning could also be at work in Cecelia's wording: Lady Ongar delayed pursuing her interest in Harry until after she had acquired Lord Ongar's wealth. [RR 2013]

Chapter 29 – How Damon Parted from Pythias

**Damon and Pythias**

- The story of Damon and Pythias (originally Phintias) was a Greek tale of friendship during tyranny. Phintias had been condemned to death under the tyrant Dionysius of Syracuse. Damon offered himself up as security so that the condemned Phintias could say goodbye to his family. Phintias was delayed in returning to Syracuse, and Dionysius was leading Damon to be executed when Phintias returned at the last moment to rescue him. Their honorable friendship and sacrifice for each other so touched Dionysius that he spared them both. Trollope contrasts this amazing friendship with the pseudo-friendship of Sophie Gordeloup and Lady Ongar. Lady Ongar ends their intimacy after Sophie betrays her. Since Sophie has not been Lady Ongar's security, Lady Ongar refuses to be Sophie's. [SH 2012]

- source: OCD

### Chapter 30 – Doodles in Mount Street

#### **tell him from me that he have chose a very bad Mercury**

- Mercury is the messenger of the gods in Roman mythology. In this scene, Captain Boodle has gone in Archie Clavering's stead to negotiate the return of Archie's money from Sophie. However, Boodle does a terrible job in his negotiations, thus making himself a bad choice of messenger for Archie. It is amusing that while she insults Boodle's ability to convey messages, Sophie simultaneously commands Boodle to tell Archie about her disdain. And in an even more ironic twist, Boodle obeys Sophie and proves himself to be a "bad Mercury" indeed: he presents himself as the victor in his interaction with Sophie, even though she was the one giving orders. [SH 2012]

### Chapter 31 – Harry Clavering's Confession

(No uses of Classics identified.)

### Chapter 32 – Florence Burton Packs Up a Packet

#### **Florence packs up a packet**

- In titling this chapter, Trollope employs a verb (*pack*) and cognate accusative (*packet*). Such a construction—using a verb with a linguistically related word as its object—can be found in both Latin and Greek as well as English: "sing a song," "paint a painting." Although we use these expressions easily and (largely) unconsciously in English, a Classical education puts a grammatical spotlight on them. The tidiness of the formulation here reinforces the firmness of Florence's decision to release Harry from their engagement and return to him his letters and gifts. [RR 2013]

#### **Florence bore it as the Spartan boy bore the fox beneath his tunic**

- In his *Life of Lycurgus*, Plutarch tells the story of a Spartan boy who stole a fox and then allowed it to maul him to death underneath his tunic rather than be discovered as a thief. Trollope compares this boy's fortitude to that of Florence Burton. At this point in the novel, Florence has not heard from Harry in weeks and knows that something is terribly wrong in their relationship. Nevertheless, she shows few signs of emotional distress, even to her own family. [SH 2012]

- source: Plutarch, *Life of Lycurgus* 18

Chapter 33 – Showing Why Harry Clavering Was Wanted at the Rectory

**larger dimensions of spirit, manhood, and heart**

- Fanny comes to realize that Mr. Saul is “of larger dimensions of spirit, manhood, and heart” than she had first thought. Although Trollope does not use the word *magnanimous* here, it is implied by the idea of “larger dimensions of spirit” in that English *magnanimous* is composed of Latin *magn-* (“large”) and *anim-* (“spirit”). Latin has its own parallel adjective, *magnanimus*, which means “high-spirited” and “brave.” Although *magnanimous* is now most often used to describe a generous person, in the 19th century it could still convey some of this ancient meaning. Mr. Saul’s excellence is not immediately apparent to many, but Fanny slowly learns that he is great-spirited, or magnanimous, indeed. [RR 2013]

- sources: OED and LS

**my Alpha and my Omega**

- When Mr. Saul parts from Fanny after she has implicitly accepted him, he declares, “You are my Alpha and my Omega, my first and last, my beginning and end,—my everything, my all.” Alpha and omega are the first and last letters of the Greek alphabet. Trollope has arranged his list so that a reader need not know that in order to understand Mr. Saul’s sentiment; “my first and last” and “my beginning and end” restate the idea. Though Mr. Saul is known as a conscientious, pious, and committed member of the clergy, here he appropriates God’s words from the Book of Revelation: “I am the Alpha and the Omega—the beginning and the end.” Mr. Saul has transferred the concept and its articulation from the cosmic to the personal. [RR 2013]

- source: Revelation 1:8

**squirearchy**

- Mr. Clavering does not view Mr. Saul as belonging to the same class as himself and his son-in-law Mr. Fielding. Though Mr. Saul be a gentleman, he does not have the connections to landed families which Mr. Clavering and Mr. Fielding do. Trollope uses *squirearchy* to refer to local gentry. The word, attested in other 19th century sources, contains the combining form *-archy*, derived from Greek and meaning “rule by.” Trollope also uses “squirearchy” in Chapter 2 of *the American Senator*, and in both instances it seems to be gently humorous, gesturing to the power of the status but also its relative circumscription. [RR 2013]

- source: OED

**Mr. Saul's clouded brow**

- When Mr. Clavering dismisses Mr. Saul, Mr. Saul's brow is darkened by a cloud. This image may have Classical origins. See the commentary for Chapter 11. [RR 2013]

Chapter 34 – Mr. Saul's Abode**Fanny's eulogium**

- While talking with her mother, Fanny defends Mr. Saul, his behavior, and his status as a gentleman. Trollope reports Fanny's words directly and calls them a eulogium or speech of praise. *Eulogium* is a Latin word showing the influence of Greek *eu-* ("well") and *log-* ("word"). Although the Classically derived word *eulogium* might seem to elevate Fanny's utterance, Trollope combines his application of this lofty rhetorical term with his mention of Fanny's sobs while speaking, and the direct speech of the so-called eulogium itself is presented as broken by Fanny's crying. [RR 2013]

Chapter 35 – Parting**piscatorial**

- In the wake of his son's death, Sir Hugh resolves to do whatever he wants without justifying it to his spouse: "There should be no plea put in by him in his absences, that he had only gone to catch a few fish, when his intentions had been other than piscatorial." The Latinate *piscatorial* ("pertaining to fish or fishing"), coming as it does at the end of the sentence and following the Germanic *fish*, strikes a humorous note. The combination of *piscatorial* with the also Latinate *intentions* casts a euphemistic veil as well as a linguistic raising of eyebrows at Sir Hugh's anticipated activities. [RR 2013]

**intentions, intended, intended, intention**

- In detailing Sir Hugh's thoughts, Trollope combines two Classical rhetorical devices: polyptoton and chiasmus: "There should be no plea put in by him in his absences, that he had only gone to catch a few fish, when his *intentions* had been other than piscatorial. He *intended* to do as he liked now and always,—and he *intended* that his wife should know that such was his *intention*." Polyptoton is the use of etymologically related words in different forms or different parts of speech, such as *intentions* and *intended*. Trollope presents the elements of his polyptoton in a chiasmus, or A-B-B-A word order: "intentions...intended...intended...intention." Trollope is fond of both chiasmus and polyptoton; their combination here seems noteworthy and conveys the pointed, rhetorical force with which Sir Hugh frames his resolution. [RR 2013]

## Chapter 36 – Captain Clavering Makes His Last Attempt

### **string to my bow**

- Archie and Doodles are discussing Archie's chances with Julia, and they weigh Julia's attachment to Harry. Archie reckons that his new status as Hugh's heir might be a point in his favor over Harry's claims on Julia's affections: "It's my son who'll have the Clavering property and be the baronet, not his. You see what a string to my bow that is." Archie here uses an English turn of phrase whose origin rests in the fact that an archer would carry an extra bowstring. Although this image is not of Classical origin, Trollope often uses it in the context of courtship, which conflates the bow with Cupid's love-inspiring weapon of choice. [RR 2013]

- source: *Brewer's Dictionary of Phrase and Fable*

### **as beautiful as a Phoebus**

- Phoebus is another name of Apollo, god of the sun and the ideal of young male beauty in ancient Greece. Apollo was often associated with the higher intellectual parts of civilization, so the ongoing comparison between him and Harry Clavering, who is fit to be a gentleman and not a working man, is further apt. This particular comparison to the god is made by Sophie Gordeloup in a letter to Lady Ongar. After reading it, Lady Ongar considers Sophie's argument and decides that Harry is indeed "qualified to shine" as Phoebus the sun god. [SH 2012]

### **by Jove**

- This emphatic exclamation calls on Jove, another name for the Roman god Jupiter. Although it has a literary pedigree (it occurs in Shakespeare and Pope), Trollope most often puts it in the mouths of non-literary male characters. [SH 2012 & RR 2013]

## Chapter 37 – What Lady Ongar Thought About It

### **whether that Phoebus in knickerbockers should or should not become lord of Ongar Park**

- Here Trollope continues the comparison between Harry Clavering and Phoebus/Apollo, the Greco-Roman god associated with the sun and young male beauty. Knickerbockers are a kind of loose knee-length trousers gathered at the bottom, worn by boys and men for outdoor activities. Trollope paints a comical image of the beautiful young Phoebus parading around his estate in knee-pants in order to poke fun at Harry. Harry is idealized by all the women in his life, especially his lovers, but Trollope and the reader both know that his fickleness and weak will do not become him, just as knickerbockers would not at all become the true Phoebus. [SH 2012]

- Of course, there is some humor simply in Trollope's dressing of the ancient god in 19th century clothing, and that humor also serves to detract somewhat from the divine status accorded Harry by the women around him. We might want to compare Lily Dale's depiction of Crosbie as an Apollo playing croquet in Chapters 2 and 3 of *The Small House at Allington*. Both Harry and Crosbie are identified as Apollo figures, sometimes humorously by the author and sometimes sincerely by the women in their lives. Harry is somewhat like Crosbie in that he engages the serious affections of two women simultaneously, but unlike Crosbie he will not finally jilt the woman to whom he is affianced. [RR 2013]

### **gods laugh at the perjuries of lovers**

- In her conversation with Cecilia Burton, Julia excuses Harry's fickleness by invoking an unnamed authority: "Has not somebody said that the gods laugh at the perjuries of lovers?" The "somebody" is Shakespeare, who has Juliet remark that "at lovers' perjuries / They say Jove laughs." Julia's paraphrase becomes stronger in context by not specifying Shakespeare or Jove. The point becomes one of age-old wisdom not pinned down to a particular time, place, or divinity. Near the end of the chapter Cecilia returns to this notion and admits to herself that, even though gods and men may excuse the perjuries of lovers, she hopes Harry is somehow punished if he permanently backs out of his engagement with Florence. [RR 2013]

- source: William Shakespeare, *Romeo and Juliet* 2.2.92-93

### **not without something more than vehemence**

- Julia tells Cecelia that she considers the potential happiness of Harry as more weighty than the feelings of another woman. In characterizing Julia's tone, Trollope aptly uses litotes, the technique of expressing an idea by negating its opposite. Litotes allows Trollope to convey Julia's severity without calling it such directly and thereby potentially alienating readers from sympathizing with her. [RR 2013]

## Chapter 38 – How To Dispose of a Wife

### **clouded brow**

- At Julia's suggestion that Hermione could come and live with her, Sir Hugh's brow again gets clouded. For the possible Classical origin of this image, see the commentary for Chapter 11. [RR 2013]

### **postpone his anger to his prudence**

- Trollope again uses the English equivalent of an accusative and a dative with the Latinate *postpone*. See the commentary for Chapter 28. [RR 2013]

### Chapter 39 – Farewell to Doodles

#### **I think she’s a medium—or a media, or whatever it ought to be called**

- Doodles says this to Archie about Sophie Gordeloup just before Hugh and Archie depart for their yacht trip. The Latin word *medium* is the neuter singular form of the adjective *medius, media, medium*; as a substantive, *medium* means “a thing in the middle.” It can also refer to an intermediary or a means of communication. In English the word can be used as a noun in the same sense, or to mean a substance through which an effect is transmitted, but here Doodles employs its meaning of a person who acts as an intermediary between dead spirits and the living. [SH 2012]

- Doodles knows enough about Latin to want to make the Latinate *medium* reflect Sophie’s gender, so he removes the Latin neuter ending *-um* and adds the Latin feminine ending *-a*. The result is silly, since English *medium* in the sense of “spiritual intermediary” is used to refer to either a man or a woman. Doodles is perhaps trying to show a certain amount of finesse and gentlemanly knowledge, but he ends up seeming inept. [RR 2013]

- source: OED

### Chapter 40 – Showing How Mrs. Burton Fought Her Battle

#### **Florence sacrificed**

- Cecilia explains to Theodore her motivation for visiting Lady Ongar: she wants to do her utmost to save the engagement of Florence and Harry. In her words, “I could not bear that Florence should be sacrificed whilst anything remained undone that was possible.” Florence as a bride would stand before a marriage altar; if Florence’s marriage is cancelled, she metaphorically stands before the sacrificial altar and becomes the sacrificial victim herself. [RR 2013]

#### **not uncivil**

- This double negation uttered by Cecilia Burton is an example of the Classical rhetorical phenomenon called litotes. Litotes is a construction that renders a statement more emphatic by denying or negating the opposite of what is meant. Cecilia chooses not to say positively that Lady Ongar was civil, but rather to say negatively that she was not uncivil. This biting negative statement clues the reader into the fact that Cecilia’s dislike for Lady Ongar has not changed much since their interview. In fact, Cecilia’s remark might stem from her dislike of Lady Ongar: if she still thinks of Lady Ongar as immoral and bold, she might not believe her to be capable of true civility. The closest Lady Ongar can come to receiving a positive reaction from those around her is in receiving a non-negative reaction. [SH & RR 2012]

## Chapter 41 – The Sheep Returns to the Fold

### **in such matters as these his wife, he knew, was imperative and powerful**

- The word *imperative* stems from the Latin verb *imperare*, which means “command.” Usually the English adjective is used to mean “urgent” or “obligatory,” but here Trollope activates its etymological meaning. He describes Mrs. Clavering as imperative because in the matter of Harry’s marriage, she shuts down her husband’s whisperings about Harry marrying Julia Ongar rather than Florence, and essentially commands that it shall not be so. The Reverend Clavering recognizes that to argue with such a commanding presence would be pointless. [SH 2012]

- source: OED

### **convalescent invalid**

- In describing Harry as a convalescent invalid, Trollope pairs two words which share the Latin element *val-*, “well” or “strong.” Harry is an invalid because he is not strong; *in-* negates the *val-*. Nevertheless he is also convalescent because he is getting stronger; *-sc-* signals a process underway. [RR 2013]

### **a cupid in mosaic surrounded by tiny diamonds**

- At this point in the novel, Florence has decided to break her engagement with Harry, and she sends him a package containing all the letters and presents he has given her. Harry, meanwhile, has been sick and under his mother’s heavy influence for several days, and she has convinced him to renew his commitment to Florence and forget the possibility of marrying Lady Ongar for good. When the package from Florence arrives at the Clavering home, it is Mrs. Clavering who writes to Florence concerning Harry’s resolve to marry her, and it is she who instructs Harry about how he should repack Florence’s package and send it back. It is fitting, then, that the woman who has worked so hard to keep the two lovers together should give Harry the image of a cupid to pass on to Florence. Cupid is the Roman counterpart to the Greek god of love, Eros, who plays a role in much mythological match-making. The cupid Mrs. Clavering gives to Harry symbolizes the role of Cupid that she plays in Harry and Florence’s relationship. In fact, even in giving this gift, she plays that role: she knows that the extra gift in the package will win Florence’s heart. [SH 2012]

### **peccavi sounds soft and pretty when made by sweet lips in a loving voice**

- This statement is part of Trollope’s explanation about confession being a feminine activity: women enjoy confessing their wrongdoings and receiving forgiveness, while men hate to admit their failures. *Peccavi* is a perfect form of the Latin verb *peccare*; *peccavi* means “I have sinned.” The Latin language and confession of sins are tied up in

the culture of the Christian church, particularly in the Catholic sacrament of confession. Trollope conflates church hierarchy and societal gender hierarchy by using a Latin word to discuss the confession of a woman. Combining the imagery of priest over parishioner and man over woman strengthens the demarcation of gender hierarchy. [SH & RR 2012]

### **hours of one long ovation**

- The word *ovation* come from the Latin *ovatio*, which means “a minor triumph or processional entry.” In Roman times, an *ovatio* was a less lavish honor than a triumph, but still a great acclamation celebrated with a parade into the city. In this scene of the novel, Cecilia and Florence Burton welcome Harry Clavering back into their family with open arms after he has rejected a union with Lady Ongar and has renewed commitment to Florence. Harry’s journey to Onslow Terrace and his welcome there are a sort of reentry back into the Burton clan. [SH 2012]

- Although Harry is treated as a conquering hero by Cecelia and Florence, there may be a disconnect between the way he is viewed by them and the way he is viewed by a reader. To a reader, Harry’s ovation may be misplaced: what has he done worth celebrating other than honor his promise at last? By adding a Classical echo through the use of *ovation*, Trollope heightens the Burton women’s reception of Harry and potentially increases the distance between their treatment of Harry and a reader’s own assessment of his behavior and the recognition it is (or isn’t) due. [RR 2013]

- source: OED

## Chapter 42 – Restitution

### **chambers in the Adelphi**

- The conversation between Harry and Theodore Burton seems, on the surface, to be simply about their workplace at the Adelphi, from which Harry has been absent recently. However, in this case, *Adelphi* refers not only literally to the building in which their office is housed, but also to their status as future family members. The Greek word *adelphoi* means “brothers,” which is what Harry and Theodore will be if Harry marries Florence Burton. Harry has only just been reconciled to Florence earlier in the evening, after she tried to end their engagement. By asking Harry about his return to work, Theodore is, on another level, inquiring after how soon Harry is going to resume his familial position and duties as his future brother-in-law’s employee. See the commentary for Chapter 7. [SH 2012]

### **peculiar fold**

- Harry realizes that he should frequent the “sheepfold” of Theodore Burton’s house until he sets up “a small peculiar fold” with Florence. Because *peculiar* contains the Latin

*pecu-*, meaning “flock” or “herd,” Trollope’s phrase “peculiar fold” doubly expresses the image of Harry’s family-to-be as a little flock of its own. [RR 2013]

- source: OED

### **dog in the manger**

- Trollope refers to one of Aesop’s fables here. In the fable, a dog asleep in a manger is awakened by cows coming into the barn after a long day of work. Even though the cows are tired and hungry, and even though the dog cannot eat hay, the dog will not let the cows anywhere near the hay in the manger. Julia knows that since she cannot enjoy Ongar Park herself, she should not behave as the dog and keep it away from someone who could enjoy it. Since her late husband’s relatives have expressed interest in the park, Julia makes the financially difficult but unselfish choice to give the park to Lord Ongar’s family for no charge. See the commentary for Chapter 11. [SH 2012]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

## Chapter 43 – Lady Ongar’s Revenge

### **short halcyon days**

- Trollope uses this phrase to describe the state of peace and happiness in which young lovers like Harry Clavering and Florence Burton live. The word *halcyon*, which means “calm” or “restful,” comes from an ancient myth about a woman named Alcyone, whose beloved husband Ceyx was killed in a shipwreck. Ceyx comes to Alcyone in a dream to tell her that he has died, and the next morning Alcyone goes to the shore and discovers that his drowned body has floated there. Overcome with grief, she throws herself towards the sea, but at the last moment she is transformed into a bird and skims along the surface. Ceyx’s body is also changed into a bird, and the two are reunited. The days on which Alcyone broods are the calmest days of the sea, according to the story, hence the modern meaning of the word, which is employed here. [SH 2012]

- sources: OED and Ovid, *Metamorphoses* 11.410-748

### **Constance Vane**

- Julia mentions Constance Vane to Harry as a type of a fashionable English girl not particularly appealing to either of them, though neither says so explicitly. While Trollope does not tell us much about Constance, he tells us enough to realize that her name is partly ironic and partly fitting. Her first name, Constance, is related to the Latin participle *constans*, meaning “standing firm” or even “remaining unchanged.” But Constance has not been constant in her looks: she has changed from “a waxen doll of a girl” to a “stout mother of two or three children.” Her maiden name, Vane, recalls the Latin adjective *vanus*, meaning “empty” and is apt, since Trollope asserts that “she had

never had a thought in her head, and hardly ever a word on her lips.” By giving her this name, Trollope adds linguistic depth to an otherwise insubstantial character. [RR 2013]

### **pandemonium**

- *Pandemonium* is a Classically based coinage used by John Milton as a name for the capital of Hell in *Paradise Lost*. *Pan* is Greek for “all,” and *demon-* is from the Greek word for “demon” or “spirit.” The *-ium* suffix is Latinate. When Julia mentions pandemonium, she seems aware of the word’s Miltonic heritage because she contrasts Harry’s current paradise (his relationship with Florence) and the pandemonium he has avoided with her. [RR 2013]

- source: OED

### **Nil conscire sibi**

- Julia quotes this Latin phrase from one of Horace’s *Epistles* to Harry; it means “to be conscious of no guilt.” According to Julia, Harry taught her this phrase when they were young lovers. She has not lived her life in a way “to be conscious of no guilt,” and since Harry has betrayed Florence, neither has he. Julia is explicitly applying the phrase to herself, but she also implicitly applies it to Harry. She essentially reteaches Harry, with a piercing commentary on his own behavior, the very phrase (and the ideal it expresses) which he taught her. Harry, who taught both Julia and Florence bits of Latin, has now been turned into the student. Julia humbles him with this switch of roles, teaching him his own lesson in turn. [SH & RR 2012]

- source: Horace, *Epistles* 1.1.61

### **I have not poisoned the little ring, as the ladies would have done some centuries since**

- Julia Ongar makes this statement of the ring which she wishes Harry to pass on to Florence as a gift. The “ladies...some centuries since” likely refers to Medea, the mythological woman who aids Jason in his quest for the golden fleece. However, Jason abandons Medea in order to marry the daughter of Creon, the king of Corinth. Medea gives Creon’s daughter a dress as a wedding gift, but the dress is poisoned and catches fire when the girl wears it, killing both her and Creon as he tries to save her. As Harry Clavering’s former lover who has been ultimately rejected for a new wife, Julia Ongar could consider herself in the position of Medea. The possibility for cruel vengeance would be lost neither on Harry nor on Julia. However, Julia wants to make it known to both Harry and Florence that, unlike Medea, she bears no ill will and poses no threat to her former lover’s new bride. [SH & RR 2012]

- source: OCD

### Chapter 44 – Showing What Happened off Heligoland

#### **to admit that her Apollo had been altogether godlike**

- Florence compares Harry Clavering, who has just become heir to Clavering Park, to the Greek sun god Apollo. She has forgiven and completely forgotten all Harry's sins concerning herself and Lady Ongar. Her brother Theodore can forgive but not forget Harry's conduct, which was duplicitous and certainly did not fit his definition of godlike. Florence, like the other women in Harry's life, idealizes him and places him on a pedestal as one would a god. She can see no wrong in him or his behavior at all until she has no choice but to acknowledge it, and even after she does so, she accepts Harry back with open arms as soon as he apologizes to her. Trollope, Theodore Burton, and the reader, however, can see the error of Harry's past ways, and do not hold him as quite so high above everyone else as the women do. [SH 2012]

#### **better part of me**

- Harry refers to Florence as the better part of himself. At the end of his *Metamorphoses* Ovid refers to his spirit as the "better part of myself," and in the preface to book 1 of his *Natural Questions* Seneca calls the soul or mind "the better part of us." Harry's formulation identifies his future wife as the more prudent, thoughtful part of himself. [RR 2013]

- source: Ovid, *Metamorphoses* 15.875

### Chapter 45 – Is She Mad?

(No uses of Classics identified.)

### Chapter 46 – Madame Gordeloup Retires from British Diplomacy

#### **our friend Doodles, *alias* Captain Boodle, of Warwickshire**

- *Alias* is a Latin word adopted into English as an adverb; it primarily means "otherwise called or named." Usually the word modifies a name other than a person's real name, but here Trollope uses it to modify Boodle, which is presumably the Captain's actual name. Trollope writes this when Captain Boodle is leaving London with Sophie Gordeloup, who is suspected of being a Russian spy. By adding the word *alias* in front of Captain Boodle's name, Trollope recalls the suggestions of spying that surround Sophie. [SH 2012]

- Trollope's application of *alias* to Captain Boodle's name may also be humorous. It could suggest that Boodle's true, somewhat buffoonish, identity is better conveyed by his silly nickname Doodles. For the inept Boodle, his actual title and name act as a disguise. [RR 2013]

- source: OED

#### Chapter 47 – How Things Settled Themselves at the Rectory

##### **Harry was again to be accepted among the Burton Penates as a pure divinity**

- In ancient Roman homes, the *penates* were household gods, worshipped alongside Vesta as guardians of the home. Trollope says that Harry, whom he repeatedly compares to Apollo, has been recognized by the Burton's Penates as divine. This summarizes the Burton family's opinion of him as a man residing on a different level of greatness from themselves. Since Trollope specifies that Harry will again be considered a god, it is clear that the Burtons held a very high opinion of Harry before he temporarily abandoned Florence. His behavior toward Florence clearly turned out not to be above reproach, so the comparison to a god is somewhat sarcastic or ironic. Nevertheless, the Burtons are ready to forgive and forget all, since Trollope specifies that Harry is again pure in their eyes. Trollope may also be gently criticizing the Burton family with this phrase, since Harry's conduct was not pure, and placing any human person on the level with the divine is a bit excessive. [SH 2012]

- source: OCD

##### **this Apollo was to be an Apollo indeed**

- Florence Burton's parents have just received the news that Harry is now an heir, fairly recently after they heard that Harry and Florence had reconciled. Now he is not just "a god with so very moderate an annual income," but rather one with a corresponding position in society. The Burtons had been somewhat concerned about Harry's ability to be happy working for his living, but now his financial situation finally fits his gentlemanly disposition. [SH 2012]

##### **a place of his own among the gods of Olympus**

- Olympus is the highest mountain on the Greek peninsula. In mythology, it is presented as the home of the gods. Trollope references the mountain here when describing the Burton family's attitude toward Harry Clavering's new position as the heir to a baronetcy. Trollope has used references to Apollo/Phoebus, god of the sun, to describe the Burtons' opinion of Harry throughout the novel, but now the metaphor is extended to include Apollo's proper home among other gods. With his new position and all the money and power it brings, Harry Clavering has risen greatly in society and no longer has to worry about making his way in the world; he is now among his peers, where he should be. This shift in Harry's social status is likened to Apollo gaining a spot to call his own in the society of his peers, the Olympian gods. [SH 2012]

- source: OCD

### **Lady Clavering's paraphernalia**

- In many of his novels Trollope expresses distaste for the traditional clothing worn by widows. Here he writes of Hermione's adoption of mourning attire: "She had assumed in all its grotesque ugliness those paraphernalia of outward woe which women have been condemned to wear, in order that for a time they may be shorn of all the charms of their sex." Trollope's use of *paraphernalia* has an ironic resonance with the word's etymology, since its original meaning had special reference to the start of a marriage. In ancient Greek the word *parapherna* referred to goods beyond (*para*) a dowry (*phernē*) which a bride brought with her when she married. Hermione's marriage has now ended in bereavement, which has its own equipment. [RR 2013]

- source: LSJ

### **I don't think I would care for a walk through the Elysian fields by myself**

- The idea of Elysium or the Elysian fields as the home of the blessed dead, reserved for celebrated heroes, comes from Classical mythology. The eternal home of the honored and blessed would naturally be beautiful beyond imagination. Julia's reference to this mythical verdant place creates a hyperbole in her statement that, on her own, she does not care for gardens. It seems Julia would not enjoy any place—not Clavering Park nor even Elysium—by herself. [SH & RR 2012]

## Chapter 48 – Conclusion

### **lamb for the sacrificial altar**

- Fanny and Mr. Saul are to be allowed, at last, to marry. Trollope substitutes the (Classical) sacrificial altar for the (Christian) marital one when he describes Fanny, who awaits the outcome of her mother's conversation with Mr. Saul about their engagement, as a sacrificial lamb. Although Fanny is in a serious mood befitting the ancient and religious imagery, a reader might be amused by the disparity between a sacrificial lamb and a soon-to-be bride. [RR 2013]

### **Source abbreviations**

LS : Lewis and Short *Latin Dictionary*

LSJ : Liddell-Scott-Jones *Greek-English Lexicon*

OCD : *Oxford Classical Dictionary*

OED : *Oxford English Dictionary*

### **Contributors**

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## Commentary on the Uses of Classics in *Dr. Wortle's School*

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 – Dr. Wortle

#### **Jupiter and his nod**

- “As his wife worshipped him, and regarded him as a Jupiter on earth from whose nod there could be and should be no appeal, but little harm came from this.” With this reference to the king of the Roman gods in the second paragraph of the novel, Trollope can immediately attach to Dr. Wortle associations of power and authority that revolve around Jupiter and thus more quickly establish Dr. Wortle’s character. Both Jupiter and Dr. Wortle are the masters of their domains, and they both can dole out judgment with supreme authority. Yet, just as Jupiter’s supreme authority does not necessarily equal supreme good for humans, neither do Dr. Wortle’s decisions automatically lead to the best outcomes for those around him.

The comparison between Jupiter and Dr. Wortle becomes uncomfortable when Trollope describes how Dr. Wortle’s wife worships him, elevating him to a divine status. Not even Jupiter could effect this level of spousal obedience. Furthermore, by holding his own opinion in such high esteem and allowing others to elevate him to a position of absolute authority, Dr. Wortle is arguably acting hubristically.

However, Trollope softens Dr. Wortle’s potential hubris, claiming with a pardoning conditional statement that “if a tyrant, he was an affectionate tyrant.” Trollope also describes how “little harm came” from Dr. Wortle’s playing god in his household. Yet the idea remains that Dr. Wortle has overstepped his human boundaries and is in some way too high-handed. Through the simile likening Dr. Wortle to Jupiter we are introduced to a flawed man who is accustomed to his power and is accustomed to considering himself right, yet who still manages to be likeable with this foible. [JE 2014] - Within the simile depicting Dr. Wortle as an earthly Jupiter, Trollope mentions the force of Dr. Wortle’s nod. Given that Trollope is making a reference to Roman mythology, his

use of the English *nod* may call to some readers' minds the various meanings of the Latin noun *numen*: “a nod of the head,” “divine power,” and “divinity.” [RR 2014]

### **Latin and Greek**

- During Trollope's introduction of Dr. Wortle we learn that Dr. Wortle had previously had a minor confrontation with a bishop who had been concerned that Dr. Wortle was favoring his work as an educator over his duty as a clergyman. While Latin and Greek are sometimes closely tied to the church, in this instance Classics is presented in some opposition to the church. [BL 2013]

### **translation**

- When the bishop who questioned Dr. Wortle's divided attention is moved to a different diocese, Trollope calls the move a translation and relies on the literal meaning of the word's Latin components: *trans-*, “across,” and *lat-*, “having been carried.” Trollope's recourse to Latinate etymology is perhaps especially fitting here since Trollope has been discussing Dr. Wortle's school in which Latin is a core subject. [RR 2014]

### **senior or Classical assistant-master**

- Dr. Wortle sets aside a special residence specifically for a senior or Classical assistant-master. The fact that the position of Classical assistant-master is equated with a senior assistant-master shows how highly Classics is regarded. [BL 2013]

## Chapter 2 – The New Usher

### **Mr. Peacocke's Classical career**

- While Dr. Wortle is searching for a new teacher with a wife who could undertake domestic duties for the school, Mr. Peacocke—an Oxford-educated Classicist who became the vice-president of a Classical college in Missouri—is looking for employment. In the 19th century, for a Classical scholar to move from Oxford, with its legacy of Classical scholarship, to a college in America with no comparable history at all, would have been considered a downgrade in terms of both quality and reputation. For Mr. Peacocke to have made the move willingly could be viewed as a rather foolhardy choice. Trollope describes Dr. Wortle himself as “a thorough-going Tory of the old school” who “considered himself bound to hate the name of a republic” and who “loved Oxford with all his heart.” Yet, while he “had been heard to say some hard things” about Mr. Peacocke's move to America, Dr. Wortle is prepared to forgive the man when he returns to the English fold and meets Dr. Wortle's requirements. [JE 2014]

### **hate the name of a republic**

- Trollope explains Dr. Wortle's dislike for America by mentioning that as "a thorough-going Tory of the old school" Dr. Wortle "considered himself bound to hate the name of a republic." Trollope's turn of phrase here recalls expressions of the Romans' dislike of monarchy once they had founded a republic. In Cicero's *De Re Publica* we read that "once Tarquin was expelled, the Roman populace had such great hatred for the name of king." Trollope's twist here on the Classical formulation is clever, as it employs a Classical prototype but inverts its political orientation: the conservative Dr. Wortle supports monarchy and is skeptical of a republic. [RR 2014]

- source: Cicero, *De Re Publica* 2.52

### **Mr. Peacocke's Classical library**

- Mr. Peacocke's small but comprehensive library shows that his Classical interests are focused on scholarship. The collection's lack of grandiosity indicates that Mr. Peacocke is not attempting to use his work with Classics to appear more cultured. Trollope may be suggesting that Mr. Peacocke's attitude toward scholarship is purer than that of Dr. Wortle, who is very concerned with his own public image. [BL 2013]

### **Lady Altamont**

- Lady Altamont makes a brief appearance at Dr. Wortle's school when her son, a pupil at the school, falls ill. Her name underscores her lofty position in society, since *alt-* in Latin means "high" and *mont-* means "mountain." Her appearance in the novel provides an opportunity for readers to see the self-possession of Mrs. Peacocke in action: when the high-placed Lady Altamont tries to give Mrs. Peacocke money for nursing Lady Altamont's son, Mrs. Peacocke refuses it in such a way that Lady Altamont "blushed, and stammered, and begged a hundred pardons." Mrs. Peacocke may not have the social status of the marchioness, but her personal bearing is considerable. [RR 2014]

### **decent people**

- Dr. Wortle is exasperated that the Peacockes will not dine at the Wortles' house "like any other decent people." Mr. Peacocke explains that they are "not like any other decent people." Perhaps *decent* here is carrying some of the force of its Latin forebear *decens*, *decentis*, "fitting, proper." The Peacockes do not socialize with other people because their marital situation does not conform to social expectations of what is fitting or proper. [RR 2014]

### **Neptune**

- Although the Wortles' choice to name their dog Neptune after the Roman god of the sea may seem a somewhat arbitrary use of Classics, Trollope has Neptune live up to the aquatic associations of his name when the dog pushes a young student into a stream. [RR 2014]

- When Mr. Peacocke rescues the boy, he shows a human capability above a god, even if it is just a dog named after a god. This incident, along with the influence Mr. Peacocke has over the Jupiter-like Dr. Wortle and the esteem Dr. Wortle has for him, casts the quiet Classical scholar in the unlikely role of semi-Classical hero, though he is still only a hero in a humorous world where Dr. Wortle and Neptune the dog are gods. [JE 2014]

### Chapter 3 – The Mystery

#### **emergence**

- When discussing Mr. Peacocke's rescue of the student from the stream, Dr. Wortle tells Mr. Peacocke that he feels lucky to have had a man such as Mr. Peacocke "ready at such an emergence." *Emergence* here works like *emergency*, but perhaps we should also sense some of its literal etymological meaning at play: its Latin components *e-*, "out from," and *merg-*, "plunge," bespeak a coming out of water, and Mr. Peacocke's response to the emergency was to bring the student out of the stream. [RR 2014]

#### **solve**

- Ferdinand Lefroy's actions "solve all bonds of affection" between himself and his wife. Trollope uses *solve* here to signify something equivalent to the Latin verb *solvere* from which it is derived: "to loosen, break up." [RR 2014]

### Chapter 4 – The Doctor Asks His Question

#### **facile princeps**

- The phrase *facile princeps* is used to set Mr. Peacocke apart from the other teachers and is Latin for "easily foremost." This specific phrase can be found five times in Cicero's work and hardly at all in the texts of other Latin authors; the praise it conveys carries weight by virtue of both its meaning and Cicero's own status within the Classical canon. Cicero had a significant place in the Classical curriculum of the 19th century, and so it is particularly apt to use a Ciceronian phrase to describe Mr. Peacocke, the Classics master and the best of the teachers at the school. [JE & RR 2014]

- sources: Cicero, *Post Reditum in Senatu* 5, *De Oratore* 3.60, *De Divinatione* 2.87, *Timaeus* 2, *Epistulae ad Familiares* 6.10a

## Chapter 5 – “Then We Must Go”

### **Jupiter**

- Whereas the reference in Chapter 1 to Dr. Wortle as Jupiter was made by Trollope as narrator, in this instance Mrs. Peacocke introduces the Classical reference. Whether or not a character is able to deploy Classics appropriately is a testament to their ability to judge the situation or characters around them and draw an apt comparison. In repeating and reinforcing a use of Classics employed earlier by the author Mrs. Peacocke is shown to have an insight into Dr. Wortle’s character similar to the author’s own. This conversation between husband and wife also shows that they are equals, able to banter as peers using the Classical reference. Mrs. Peacocke is even able to transfer the joke from Jupiter-the-god to Jupiter-the-planet, demonstrating her quick wit. [JE & RR 2014]

### **fate**

- Mr. Peacocke describes the Peacocke’s relationship and living arrangement “as fixed by fate.” Mr. Peacocke appeals to a Classical and abstract idea of a higher power affecting human life; he does not invoke a Christian God in this context, since his living situation with Mrs. Peacocke violates Christian convention. [RR 2014]

## Chapter 6 – Lord Carstairs

### **Lord Carstairs’ education**

- Lord Carstairs’ private tutorials in Latin and Greek resemble a Roman or Athenian education in which a young man might be privately educated by a tutor. This form of education could build a lasting sense of fellowship between the tutor and pupil, and we see the development of a friendship between Mr. Peacocke and Lord Carstairs. Mr. Peacocke’s influence over Lord Carstairs may also be evident in Lord Carstairs’ adoption of Mr. Peacocke’s unusual level of individualism in romantic pursuits. [BL 2013]

### **Classics in America**

- When Mr. Peacocke discusses with Lord Carstairs his time in America, he mentions the differences between Classics in America and Classics in England. This distinction becomes one way of describing or assessing cultural differences between the two countries. [BL & RR 2014]

### **Dabit Deus his quoque finem**

- In a conversation with the young Lord Carstairs Mr. Peacocke quotes this Latin phrase that means “God will give even to these things an end.” The quotation comes from book 1 of Vergil’s *Aeneid*, as Aeneas comforts his sailors during a storm. When Mr. Peacocke uses the phrase, he aligns himself with Aeneas, the hero who flees the burning of his city, Troy, and who suffers hardships with his people during their travels. Much like Aeneas, Mr. Peacocke has already endured much in his past and must continue to endure. Yet this phrase also foreshadows an end of suffering, for both Aeneas and Mr. Peacocke.

Trollope makes the choice to capitalize *Deus*. This seemingly minor change opens a new set of connotations. The capitalized *Deus* becomes a monolithic entity separate from the plurality of the Roman pantheon and can be associated instead with the single God of Christianity. For Trollope’s audience, the capitalization could add a degree of solemn spirituality to the quotation that the more intellectual Classical reference alone might not supply. Trollope and Mr. Peacocke are finding a way to synthesize Classics and Christianity.

In discussing a personal situation with his pupil Mr. Peacocke enlists Classics as a touchstone which they have in common. This demonstrates both the use of Classics as a hermeneutic lens for understanding one’s present situation and the recognition of Classics as a “common language” shared by gentlemen. [JE & RR 2014]

- source: Vergil, *Aeneid* 1.199

### **Classical matutinal performances**

- Trollope tells us: “Mr. Peacocke, of course, attended the morning school. Indeed, as the matutinal performances were altogether classical, it was impossible that much should be done without him.” When Trollope switches to the adjective *matutinal* in the second sentence rather than reuse *morning*, the variation linguistically underscores the Classical focus of the morning lessons, since *matutinal* is derived from the Latin adjective *matutinus*, “morning.” [RR 2014]

## Chapter 7 – Robert Lefroy

(No uses of Classics identified.)

## Chapter 8 – The Story Is Told

### **Mr. Peacocke’s Greek verbs and a passage from Caesar**

- Mr. Peacocke has concerns weighing on his distracted mind, but he is still able to teach his students their Classical material effectively. Yet, as he ironically says to Clifford junior in a kind of vicarious reprimand, “Caesar wants all your mind.” [JE 2014]
- Julius Caesar’s commentaries on his military activities were standard Latin texts in 19th century education. [RR 2020]

### **nil conscire sibi, nulla pallescere culpa**

- As he did in Chapter 6, Mr. Peacocke again quotes a Classical text when discussing his personal situation with Lord Carstairs. This time Mr. Peacocke’s source is Horace, and the quotation can be translated “to be conscious of no guilt, to turn pale at no blame.” Mr. Peacocke uses Horace to express his ethical standard of being right with himself. Trollope quotes the same bit of Horace in Chapter 43 of *The Claverings* and Chapter 62 of *The Last Chronicle of Barset*. [RR 2014]
- source: Horace, *Epistle* 1.1.61

## Chapter 9 – Mrs. Wortle and Mr. Puddicombe

### **Horace echoed**

- When the Peacocks discuss their situation, Mrs. Peacocke asserts that she is not ashamed of herself. Mr. Peacocke assures her that he is ashamed of neither her nor himself. Their conversation echoes the sentiment which Mr. Peacocke used Horace to express in Chapter 8. Mr. Peacocke’s use of Horace in conversation with Lord Carstairs consolidates the gentlemanly bond between them; when talking with his wife, Mr. Peacocke does not have recourse to Latin. Mr. Peacocke complicates Horace’s sentiment somewhat here. Although the Peacocks can take some comfort from their clear consciences, Mr. Peacocke reminds Mrs. Peacocke that the mores of their social context also matter, and their living situation runs counter to those norms. [RR 2014]

### **phoenix**

- There are many variant accounts of the phoenix in Greek mythology, but they hold in common that the phoenix is a long-lived bird, bursts into flames on its death, is reborn from its ashes, and is associated with the sun. By calling Mr. Peacocke “the very phoenix of school assistants,” Trollope is connecting Mr. Peacocke to a rare mythical beast and to the sun itself; Mr. Peacocke is a shining paragon in his field whose equal it would be

difficult to find. Trollope could also be foreshadowing Mr. Peacocke's own rebirth after his annihilation, that annihilation being the revelation of his uncertain marital status and the destruction of his reputation. [JE 2014]

- Phoenix is also the name of Achilles' tutor, so perhaps Trollope is making a double Classical allusion here: As "the very phoenix of school assistants," Mr. Peacocke is both a rare bird and the equal of a famous mythological teacher. [RR 2014]

### **phalanx**

- Dr. Wortle thinks of himself as if he were in a battle against the bishop's phalanx. The phalanx was a primary military formation used in Classical Greece. It was an interlocking block of hoplites, citizen-soldiers armed with spears and shields. Each hoplite was protected by half of his own shield and half of his neighbor's shield. As a result, the phalanx relied heavily on group coordination. Dr. Wortle's solitary stand against the phalanx may reflect the clash between individualism and collectivism that is present throughout the book. Another important aspect of the phalanx is its rigidity. The phalanx excelled at charging straight forward. However, its interlocking structure made it difficult to change directions fluidly. In this way, the likeness between the church and the phalanx may also show the church's difficulty in adapting to the complexity of Mr. and Mrs. Peacocke's situation. [BL 2013]

### **Fortune and sin**

- When the Wortles are discussing Mrs. Peacocke, Dr. Wortle asks his wife, "Ought we not to be kind to one whom Fortune has been so unkind?" Mrs. Wortle responds, "If we can do so without sin." While Dr. Wortle's description of Mrs. Peacocke employs the Classical personification of Fortune, Mrs. Wortle's response takes its key from Christianity. The tension between these perspectives epitomizes the conflict of views about the Peacockes' situation. [RR 2014]

## Chapter 10 – Mr. Peacocke Goes

(No uses of Classics identified.)

## Chapter 11 – The Bishop

### **quasi and arch**

- Lady Margaret is the aunt of Augustus Momson, a student at Dr. Wortle's school; she is also the first cousin of Mrs. Stantiloup, Dr. Wortle's antagonist. Trollope reports that "There had been a question indeed about whether young Momson should be received at

the school—because of the *quasi* connection with the arch-enemy.” With *quasi* (Latin “as if,” “as it were”) and *arch-* (Greek “first,” “foremost”), Trollope gives a Classical inflection to the causal clause explaining the hesitation about admitting Augustus to the Classical school. [RR 2014]

### **Augustus Momson**

- Augustus Momson, the worst behaved and dullest boy in Bowick, is named after the first emperor of Rome. After the emperor’s death, Augustus (meaning “venerable,” “magnificent”) was passed on to later emperors as a title. There is humor in the fact that the Latin honorific of one of the most celebrated emperors is given to such an unworthy recipient. The use of the name here shows some arrogance in the family that has spoiled the boy. [BL 2013; rev. RR 2014]

- There may be further humor in that Augustus Momson’s last name recalls Theodor Mommsen, a noted Roman historian who lived and wrote in the 19th century. It is ironic that the name of such an unpromising student is given a name with a doubly Classical resonance. [RR 2014]

## Chapter 12 – The Stantiloup Correspondence

### **Latin and Greek vs. the soul**

- When Mrs. Stantiloup supposes that Mrs. Momson’s son will be withdrawn from Dr. Wortle’s School, Mrs. Momson responds negatively, excusing herself by citing her husband’s esteem of Dr. Wortle and their concern that Augustus do well at Eton. In reply, Lady Margaret insists, “What is Latin and Greek as compared to his soul?” Latin and Greek were the basis for a gentleman’s education in Trollope’s time, but—as Lady Margaret points out—intellectual pursuits do not necessarily align with spiritual ones. Though Classical material had been somewhat harmonized with Christian doctrine in Trollope’s time, there were still fundamental differences. While Lady Margaret is emphasizing the moral importance of the soul above education, Trollope might be noting a general tension between a Classical education and Christian religion. [JE 2014]

### **morals of a Latin grammar teacher**

- Mr. Momson does not care about the morals of his son’s Latin teacher. His view seems to be that since Mr. Peacocke is not in charge of his son’s moral education, Mr. Peacocke’s morals do not matter. In Victorian England studying Classics was an important part of a privileged education. Mr. Momson’s sentiment suggests that, in wanting to keep Augustus at Dr. Wortle’s school, Mr. Momson is concerned about his

son's cultural education and advancement. Mr. Peacocke's instruction is seen as a serviceable means to an end, akin to a hired woman's maintenance of Augustus' clothes. [BL 2013 & RR 2014]

### **potential**

- Mrs. Stantiloup, doubting her own influence, hopes to carry out her schemes against Dr. Wortle through Lady Grogam, "who was supposed to be potential over those connected with her." The current understanding of English *potential* is related to possibility. *Potential* is related to Latin *potens*, which can mean "capable" or "powerful." Trollope here uses *potential* with these other meanings in mind. The OED shows this usage of the word as early as c. 1500 and as late as 1935, but it has since become rare. [JE 2014]

### **as many sons as Priam**

- John Talbot sends Dr. Wortle a reaffirming, positive letter, assuring him of his support while other parents withdraw their children from the school or question Dr. Wortle's choices. In the letter, Talbot gives a ringing endorsement—that if he had "as many sons as Priam" he would "send them all" to Dr. Wortle. Priam is the king of Troy during its fall and father of numerous sons, including the famous Hector and infamous Paris. While Priam's story is ultimately tragic, Talbot's position is not, and Talbot seems to be employing the reference for comic juxtaposition instead, particularly when he mentions immediately following that "the cheques would be very long in coming." The reference to Priam also alludes to the Classical education and the gentlemanly friendship that Talbot and Dr. Wortle share. The exchange of the Classical reference becomes equivalent to a handshake between peers. The two refer to Mrs. Stantiloup as Mother Shipton (a British prognosticator), and the comparison of Mrs. Stantiloup to a homegrown British figure further excludes Mrs. Stantiloup from the gentlemen's Classical circle. [JE & RR 2014]

### **Classics in America**

- In a letter to John Talbot, Dr. Wortle states that Mr. Peacocke's decision to teach Classics in America was rash. The point here may be that Americans would not properly appreciate Mr. Peacocke's scholarship. Since Classics was considered an important part of a cultural education, Dr. Wortle may also be assuming that America is culturally deficient. [BL 2013]

**Fortune**

- In his letter to John Talbot, Dr. Wortle mentions that “Fortune had been most unkind” to Mr. Peacocke. Dr. Wortle had earlier invoked personified Fortune when discussing Mr. Peacocke’s situation (see the commentary for Chapter 9). While that earlier reference to Fortune was contrasted with Mrs. Wortle’s Christian concern about sin, here Dr. Wortle’s Classical reference may not meet similar resistance, given the Classical background which Dr. Wortle and Talbot share. [RR 2014]

Chapter 13 – Mr. Puddicombe’s Boot

(No uses of Classics identified.)

Chapter 14 – “Everybody’s Business”***tuptō* in the morning and *amo* in the evening**

- When a writer for the newspaper *Everybody’s Business* learns of the Peacocks’ story and Dr. Wortle’s defense of the couple, he submits a humorous article that sets off a chain of reactions among the characters in *Dr. Wortle’s School*. In mocking Dr. Wortle, the author of the article uses the Greek *tuptō* (“I strike”) and the Latin *amo* (“I love”) to suggest the conjugation of verbs, a typical schoolboy exercise. The article associates Greek (the more difficult of the two languages) with daily work in the school, and the choice of Greek verb reminds readers of the possibility of physical discipline meted out to students by teachers. By contrast, the Latin verb is used to suggest romantic improprieties undertaken by Dr. Wortle with Mrs. Peacocke during Mr. Peacocke’s absence. By using Classics in his article, the contributor to *Everybody’s Business* is perhaps elevating himself while also mocking the values of the higher classes. In discussing the use of these verbs, Mick Imlah further notes a possible play between verb conjugation and sexual conjugation or union. [JE & RR 2014]

- source: Trollope, *Dr. Wortle’s School*. Ed. Mick Imlah. London: Penguin, 1999, 220.

**vulgar and instant**

- In his letter to the bishop, Dr. Wortle calls the newspaper article a “scurrilous and vulgar attack.” *Vulgar* seems to have a double resonance here, signifying both “crass” and “common.” English *vulgar* is related to Latin *vulgus*, “the crowd,” “the common people,” and its deployment here resonates with the name of the newspaper which printed the offending article, *Everybody’s Business*. Later in the letter, Dr. Wortle refers to the bishop’s letter “of the 12th instant.” Such a use of *instant* to refer to the current month is

derived from the Latin adjectival stem *instant-*, “present.” Trollope has Dr. Wortle choose words which attest his Classical credentials. [RR 2014]

### Chapter 15 – “*Amo* in the Cool of the Evening”

#### ***amo* in the cool of the evening**

- Dr. Wortle is not concerned with the reference to *tuptō* in the article but rather with the mention of *amo*. While Latin *amo* can have the lighter meaning of “I am fond of,” or “I like,” Dr. Wortle’s lawyers concur that in this case *amo* seems meant to refer to making love. This is also how readers of the article would interpret the implications of the Latin in context. The Latin *amo* would be far more recognizable than the Greek *tuptō*, and there may have been additional associations of *amo* with the French noun *amour*. The OED demonstrates that the use of *amour* in English to mean “affection” or “friendship” was obsolete by the 19th century; instead, the preferred meaning at this time was “love affair,” particularly an illicit one. [JE 2014]

#### **shirt of Nessus**

- When Dr. Wortle reads the article from *Everybody’s Business* sent to him from the bishop’s palace, the article’s mockery is compared to the shirt of Nessus. In Classical myth, Nessus is a centaur who tries to steal Heracles’ wife Deianira. When Heracles shoots Nessus with a poisoned arrow, Nessus gives his bloodstained clothing to Deianira and tells her that it will keep her husband faithful to her. Many years later, upon learning that her husband has taken Iole as a concubine, Deianira sends Heracles the garment; however, instead of securing Heracles’ fidelity, it causes him to experience such unbearable pain that he begs for death. Just as Deianira does not expect to harm Heracles, the bishop does not anticipate that his attempt to save Dr. Wortle from disgrace would cause him such offense. [BL 2013; rev. RR 2014]

- source: Sophocles, *Trachiniae*

#### **remitting Classical lessons**

- While Mr. Peacocke is in America, Dr. Wortle has to step in to continue the Classical lessons at the school. However, when Dr. Wortle needs to speak with his lawyer, the lessons have to be cancelled. The Peacockes’ scandal thus disrupts the Classical education of the students. [BL 2013]

**ultimo**

- When Dr. Wortle's lawyer shows him the apology which the newspaper *Everybody's Business* has offered to print, the apology includes the date demarcation "of the — ultimo." Latin *ultimo* here modifies an implied *mense* to mean "of the last month." The word lends formality to the apology while also elevating the writer (and the newspaper being written for) through the use of Latin. [JE & RR 2014]

Chapter 16 – "It Is Impossible"

(No uses of Classics identified.)

Chapter 17 – Correspondence with the Palace**vulgar**

- See the commentary for Chapter 14.

**in terrorem**

- When Dr. Wortle writes a response to the bishop's letter, he questions the bishop's purpose in holding "the metropolitan press *in terrorem* over [his] head." A literal translation of the Latin phrase could be "with a view to terror or alarm," and it can describe a warning meant to pressure someone to act in a certain way. Dr. Wortle seems to use it here for its formal and cold connotations. Its distancing effect contrasts with the social bonding through Classics seen in the correspondence between John Talbot and Dr. Wortle (see the commentary for Chapter 12). [JE & RR 2014]

**amo (again)**

- The phrase "*amo* in the cool of the evening" comes to epitomize the newspaper article and its attack on Dr. Wortle. Perhaps, in addition to its innuendo, Dr. Wortle may be vexed by the way in which the article has employed Classics to undermine Dr. Wortle's position of authority: a marker of Dr. Wortle's status is now used against him. [JE & RR 2014]

Chapter 18 – The Journey**dead as Julius Caesar**

- Robert Lefroy tells Mr. Peacocke that Ferdinand Lefroy is as "dead as Julius Caesar." Here, Robert Lefroy unsuccessfully attempts to bond with Mr. Peacocke through a

Classical reference. The humor of Robert Lefroy's joke is in its exaggeration: one does not become much more dead than after multiple stab wounds and 1900 years. [BL 2013]

### **DT**

- Mr. Peacocke learns that Ferdinand Lefroy died of DT, *delirium tremens*. This Latin medical term translates to “shaking madness” and refers to the severe symptoms that can occur as a result of excessive alcohol consumption and/or withdrawal from such consumption. [BL 2013 & RR 2014]

### **prosecute his journey**

- *Prosecute* is used here to signify “go forward with,” and this usage accords with the meaning of the Latin verb from which the English verb is derived: *prosequi*, “proceed,” “continue with.” The relationship between English *prosecute* and Latin *prosequi* is especially apparent in the Latin verb's perfect participle *prosecutus*. [RR 2014]

## Chapter 19 – “Nobody Has Condemned You Here”

### **Mr. Peacocke as a hero**

- Mrs. Peacocke admits that different circumstances could have made her first husband a better man, but she also asserts that Ferdinand Lefroy could never have been a hero like Mr. Peacocke. Through his faithfulness and determination, the quiet Classical scholar has become a quasi-Classical mythological figure in Mrs. Peacocke's estimation. [RR 2014]

### **Mrs. Peacocke's conscience**

- Mrs. Peacocke explains to Mrs. Wortle that “to the best of [her] conscience” Mr. Peacocke is her husband and that she is not ashamed of herself. Mrs. Peacocke's words recall both her conversation with her husband in Chapter 9 and Mr. Peacocke's quotation of Horace in Chapter 8. Though Horace is not quoted directly here, Mrs. Peacocke again echoes the Horatian sentiment. [RR 2014]

## Chapter 20 – Lord Bracy's Letter

(No uses of Classics identified.)

## Chapter 21 – At Chicago

### **perfected**

- After Mr. Peacocke has obtained proof of Ferdinand Lefroy's death, he has "perfected his object" and leaves San Francisco. In current usage as a verb, *perfect* means to make something without faults; the older usage exemplified here hearkens to the Latin verb *perficere* ("to complete," with perfect participle *perfectus*) and has generally fallen out of popularity. [JE 2014]

## Chapter 22 – The Doctor's Answer

(No uses of Classics identified.)

## Chapter 23 – Mr. Peacocke's Return

### **Aristotle and Socrates**

- While earlier Lady Margaret had valued the soul above a Classical education (see the commentary for Chapter 12), Mrs. Wortle is now concerned about the competing claims of a Classical education and affairs of the heart. When Mrs. Wortle expresses a worry that seeking a degree will distract young Carstairs from romantic purposes, Trollope has her specifically reference Aristotle and Socrates, who might "put love out of his heart." Aristotle and Socrates seem to represent Classical education in general, but the choice of Classical figures may not be arbitrary. In Plato's *Symposium* Socrates advocates for wisdom above romantic love. And while Aristotle praises *philia*, love among friends, Mrs. Wortle worries about the possible detrimental influence of Carstairs' peers. For Mrs. Wortle, whose primary concern is her daughter, Socrates and Aristotle are enemies, since she fears philosophy and male camaraderie might lure Carstairs away from his engagement. [JE & RR 2014]

### **Greek and Latin**

- It is suggested that Lord Carstairs will be too preoccupied with his Latin and Greek to think about Mary while he is at Oxford. In this way, he would be valuing his cultural education over his romantic pursuits. This is society's expectation of what he should do. However, by confessing his love to Mary, he has already shown defiance of these expectations. [BL 2013]

### **triumphed in his own mind**

- Dr. Wortle has composed a letter defending himself, and he plans to send copies of it to the bishop and some other concerned parties. Although he is proud of the letter, Mr.

Puddicombe is less enthusiastic. While Dr. Wortle “triumphed in his own mind” at his anticipated victory through words, he is deflated as he rides home from his meeting with Mr. Puddicombe, and he finally decides to burn the letters. Dr. Wortle’s imagined Roman victory celebration is juxtaposed with a quiet return home and a less adversarial attitude: actuality subverts the imagery of a Roman triumphal procession. [RR 2014]

#### Chapter 24 – Mary’s Success

##### **the degree should be given up**

- Trollope suggests that Lord Carstairs may eventually give up the pursuit of his degree at Oxford in order to marry Mary. If Lord Carstairs does do so, he would be valuing his romantic commitment over scholarship. In a way, this would reflect the choice of Mr. Peacocke, who decided to leave St. Louis with Mrs. Peacocke instead of ending their relationship and keeping his job there. [BL 2013]

##### **Source abbreviations**

OED : *Oxford English Dictionary*

##### **Contributors**

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## Commentary on the Uses of Classics in *The Three Clerks*

Authors for individual glosses are identified by their initials in square brackets, along with the year in which the gloss was originally written. Contributor names and source abbreviations are provided in full at the end of the document.

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### Chapter 1 – The Weights and Measures

#### **antipodistic of the Circumlocution Office**

- In describing the efficiency of the Office of Weights and Measures, the narrator claims that it is so well run that “it is exactly antipodistic of the Circumlocution Office.” The English adjective *antipodistic*, meaning “opposite,” derives from the Greek suffix *anti-*, meaning “against,” and the noun *pous, podos*, meaning “foot,” conveying the idea of two diametrically opposed parties as if standing on opposite sides of the globe. The English noun *circumlocution* comes from the Latin preposition *circum*, meaning “around,” and the verb *loqui*, meaning “speak.” Using somewhat circumlocutory vocabulary itself, this sentence simply says that Weights and Measures is the opposite of the less efficient Circumlocution Office. Also, the use of two relatively uncommon, Classically-derived words highlights the degree to which class and education are valued in the civil service. [GZ & RR 2016]

#### **sport with Amaryllis in the shade**

- Clerks in Weights and Measures soon learn that their jobs are not conducive to great leisure. To convey this, Trollope quotes a line from Milton’s *Lycidas*, which evokes the Classical pastoral tradition; in three of Vergil’s *Eclogues* (1, 2, and 3) a love interest is named Amaryllis. Unlike pastoral lovers, clerks in Weights and Measure will not dally with their beloveds. [RR 2016]  
- John Milton, *Lycidas* 68

#### **touching his trembling ears**

- The narrator claims that the demanding nature of the jobs in Weights and Measures might cause some clerks to yearn for a place in a less demanding bureau. When a clerk thinks about that, however, Phoebus is said to “touch his trembling ears.” Phoebus Apollo similarly touches the ear of Tityrus, a poet and shepherd in Vergil’s *Eclogues*, when Tityrus begins to err from singing his usual songs. The chief clerk becomes

humorously cast in the role of Apollo and redirects his underling not to pastoral poetry but to office work. [GZ & RR 2016]

- source: Vergil, *Eclogues* 6.3-5

### **Henry Norman and his education**

- Henry's last name might echo the Latin noun *norma*, which refers to a carpenter's square or any standard rule of measure (hence English *norm* and *normal*). Henry's surname befits a clerk in Weights and Measures and more broadly suggests that Henry himself embodies gentlemanly norms. Not unsurprisingly, Henry received the education expected of a gentleman, first at a public school and then for a year at Oxford, where Classics would have figured substantially in his curriculum. [RR 2016]

### **Alaric Tudor's education**

- Unlike Henry's education, Alaric Tudor's was less systematic and did not follow the gentlemanly norm. He went to a private, not public, school, tutored at a German university, and claims only a "smattering of Latin and Greek." Alaric's less orthodox education marks him as somewhat of a social outsider and perhaps presages some of his less orthodox, ungentlemanly business dealings later in the novel. [RR 2016]

### **a hospital for idiots**

- When the Board suggests to Mr. Hardlines that his standards for testing candidates may be too harsh, he bitterly remarks, "If the Board chose to make the Weights and Measures a hospital for idiots, it might do so." Trollope may be drawing on the etymology of *idiot* here. While English-speakers commonly use *idiot* as a word for a foolish or unthinking person, it is derived from the Greek *idiotēs*, a noun referring to someone who is involved in their own affairs rather than issues of public interest. As someone running an office of the civil service Mr. Hardlines is dismayed at the prospect of a staff of idiots and *idiotai*. [RR 2016]

## Chapter 2 – The Internal Navigation

### **plebeian and vulgarity**

- Somerset House is described as "not so decidedly plebeian" as other civil service buildings, while the Office of Internal Navigation within Somerset House is described as a "vulgarity." The word *plebeian* comes from the Latin word *plebs* meaning "common people," and the word *vulgar* comes from the Latin word *vulgus* meaning "crowd" or "mass of people," in a lower-class sense. Both of these words clearly reinforce social hierarchy, and because they are Classically derived, their use further reinforces status and prestige. [GZ 2016]

### **Infernal Navigation, Shades, and elysium**

- The Internal Navigation Office is jokingly referred to as Infernal Navigation, a word-play which reflects the office's lower status in the world of civil service as well as the more questionable behavior of its clerks. While *infernal* could call to mind the Christian hell, Trollope here draws on the word's associations with the Classical underworld when he mentions that its clerks frequent an establishment named Shades and when he ironically calls the office an elysium, the pleasant region of the underworld in which the shades of the blessed reside. [RR 2016]

### **simpathy and sympathy**

- During the Internal Navigation examination, Charley must transcribe an article, in which he spells the words *sympathy* and *sympathize* as *simpathy* and *simpathize*. These misspellings suggest that Charley does not have a strong Classical foundation, particularly in ancient Greek, from which these two words derive: someone who knows Greek would know that the common prefix *sym-* contains an upsilon (borrowed into English as a Y) rather than an iota (borrowed into English as an I). But although Charley cannot spell *sympathy* correctly, he doesn't lack the capacity the word names. Later in the chapter Trollope tells us that Charley feels sympathy for the abuses which Mr. Oldeschole suffers at the hands of the younger clerks. Trollope makes sure we know that Charley, despite his educational short-comings, has a decent heart. [GZ & RR 2016]

### **a volume of Gibbon**

- At Harry and Alaric's lodgings Charley uses a volume of Edward Gibbon's *History of the Decline and Fall of the Roman Empire* so that he can practice his transcription and penmanship, both of which are needed to pass the examination for the Internal Navigation Office. The title of Gibbon's book alludes to Charley's own decline and fall in the same chapter by becoming an "infernal navy." That Harry and Alaric have such a book on their shelves shows a level of education, and perhaps of aspiration, different from Charley's. [GZ & RR 2016]

### **herculean labors**

- Before beginning his job at Internal Navigation, Charley is led to believe that the office "was a place of herculean labors." This phrase refers to the grueling set of twelve tasks completed by the Classical hero Hercules. That the Office of Internal Navigation is exaggerated in this way and then downplayed later in the same paragraph reveals to the reader how effortless is the work and how lazy are the workers who populate the office. [GZ 2016]

***lapsus naturae***

- The narrator goes easy on Charley's behavior due to the influence of his peers at the Internal Navigation, and he even says that only a *lapsus naturae* wouldn't be shaped by his peers. This Latin phrase is translated as "slip of nature," and in this context it means that it would be unnatural for such a young man as Charley to be above the influence of his friends. Through the narrator's contrast of Charley and this cold and clinical phrase, something which he is not, the reader is made to feel warmer and more understanding of Charley's situation. [GZ 2016]

***facile princeps***

- This phrase, which is Latin for "easily foremost," is used ironically to describe Charley's excellence at doing no work in the Internal Navigation Office. This expression was used almost solely by Cicero and always as compliment. The use of Latin in this context inverts Cicero's original intention of the phrase as a compliment. [GZ 2016]  
 - sources: Cicero, *Post Reditum in Senatu* 5, *De Oratore* 3.60, *De Divinatione* 2.87, *Timaeus* 2, *Epistulae ad Familiares* 6.10a

**the lectures of Charley's father**

- While we tend to think of lectures being delivered orally, the word *lecture* contains the Latin element *lect-* that refers to reading. It is apt, then, that the lectures Charley receives from his father are contained in letters that he reads. [RR 2016]

**domesticated**

- When Charley moves in with Harry and Alaric at the strong request of Charley's mother, the narrator says that Charley was domesticated. This word derives from the Latin *domus*, meaning "household." In a literal sense, this word simply refers to the fact that Charley moves into Harry and Alaric's home. In a metaphorical sense, this word implies that Charley is made tame. [GZ 2016]

**Chapter 3 – The Woodward****queen and fawn**

- When Harry and Alaric first discuss their love interests in the novel, Norman describes Gertrude "as proud as a queen and yet as timid as a fawn." Such a description of a beloved finds similarity in Vergil's Dido, the proud queen of Carthage who didn't seem likely to fall in love with Aeneas, and in Horace's beloved Chloe, whom Horace describes as a frightful fawn clinging to its mother's side. In regards to Dido, it appears that she fell in love with Aeneas too quickly, while the opposite can be said about the

fawn who waits until she is completely ready. Harry seems to mention this dichotomy because in either sense Gertrude's actions harm their love. [GZ 2016]  
 - sources: Vergil, *Aeneid* books 1-4 and Horace, *Ode* 1.23

### **Gertrude as a goddess**

- Harry remarks that he "should as soon think of putting [his] arm round a goddess" as of giving Gertrude a caress. With this analogy Harry highlights his idealization of Gertrude and the off-putting distance that she maintains (and that is further reinforced by Harry's idealization). Alaric, however, is less cowed at the prospect of embracing a goddess. [RR 2016]

### **Classical and Christian worship**

- When previously left to his own devices on weekends, Charley "paid his devotions at the shrine of some very inferior public-house deity," but when he goes to Surbiton Cottage he attends Christian church services. Trollope heightens the contrast between Charley's behavior on his own and with the Woodwards by figuring his partying as a kind of pagan worship and juxtaposing that with Charley's church-going. The infernal navy's behavior changes when in the company of the angels of Surbiton Cottage. [RR 2016]

## Chapter 4 – Captain Cuttwater

### **tremendous nose**

- When Captain Cuttwater is reintroduced to the Woodward family, Katie, who has never seen him before, is frightened by his nose. To describe Cuttwater's nose, Trollope uses the word *tremendous*, which has a subtle double meaning. On the one hand, *tremendous* is a common English adjective conveying largeness, while on the other hand *tremendous* derives from the Latin adjective *tremendus*, "to be shuddered at," which is exactly what Katie does when she see the nose. In this way, Trollope exercises his knowledge of Classics to provide a closer, humorous look at a situation. [GZ 2016]

### **apologize**

- Upon his arrival at Surbiton Cottage, Captain Cuttwater asks Mrs. Woodward about Harry and Alaric, whom she puts forth in a positive light as if needing to defend herself for allowing her daughters to be so close with the young men. Mrs. Woodward, halfway through her explanation of Harry and Alaric, realizes that she doesn't need to apologize for what she does in her own home. Here Trollope draws on the meaning of the ancient Greek verb from which English *apologize* derives: *apologeisthai* means "to defend," as in a courtroom. A famous example of a courtroom defense speech is Plato's *Apology*, in

which Socrates defends himself in trial, accused of corrupting the youth of Athens. [GZ & RR 2016]

## Chapter 5 – Bushey Park

### **philanthropist, democrat, vulgar**

- Uncle Bat considers himself a philanthropist (literally “lover of the people”) and democrat (literally “one who believes in rule by the people”) as he enjoys walking in the crowds at the park. Harry, however, thinks of the captain as vulgar (literally “pertaining to the crowd”). Trollope uses Greek-derived terms with a positive connotation to convey the captain’s self-image but a Latin-derived term with a negative one to convey Harry’s view of the captain. [RR 2016]

### **Norman and Gertrude as Mentor**

- While Harry and Gertrude are walking with each other through Bushey Park, Harry intimates that the arrival of Captain Cuttwater has changed the dynamics of Surbiton Cottage. Gertrude is quick to rebuke him, and the two of them have a back-and-forth, each one playing the role of Mentor. In book 2 of Homer’s *Odyssey*, Athena helps Telemachus, the son of Odysseus, while she is disguised as Mentor, Odysseus’ long-time friend. If both Harry and Gertrude act as Mentor, it is no wonder that they aren’t compatible. Additionally, it is ironic that they each take up the role of someone made wise by a long life, while they themselves are still young. [GZ 2016]

### **far-seeing, prudent**

- Trollope describes Alaric as “a far-seeing, prudent man” who knows that marrying a woman without a dowry would hamper his ambitions. *Prudent* is derived from Latin *providens, providentis* (literally, “seeing ahead”), so Trollope’s phrasing provides, in essence, parallel descriptors of Alaric, one English-based and the other Latin-based. [RR 2016]

### **conjugating the verb to love**

- Being short and regular, the Latin verb *amare* (“to love”) is often used to practice basic verb conjugation. Here Trollope uses the phrase “conjugating the verb to love” as a clever way of saying that Alaric—despite his prudence—cannot resist some love-making talk with Linda. Compare Trollope’s use of “*amo* in the evening” in Chapter 14 of *Dr. Wortle’s School*. [RR 2016]

### **the quarrels of lovers**

- When Alaric and Linda discuss Harry and Gertrude, Alaric suggests that the two are sharing a tender moment, but Linda counters that they are probably arguing instead. To that Alaric responds, “Oh! the quarrels of lovers—we know all about that, don’t we?” Here Alaric is invoking a well-known Latin phrase from Terence: *amantium irae amoris integratio* (“the quarrels of lovers are the renewal of love”). Trollope even uses the full Latin phrase as the title of Chapter 5 of *Framley Parsonage*. In 19th c. British society the exchange of Classical quotations can be used to build community because they consolidate a sense of shared cultural ground, so Alaric’s partial quotation followed with the question “we know all about that, don’t we?” seems intended to create a sense of intimacy between himself and Linda. [RR 2016]
- source: Terence, *Andria* 555

### **pelican feeding its young with its own blood**

- When it is made clear to readers that Alaric is not wholly committed to the idea of marrying Linda, the narrator chastises Mrs. Woodward for allowing her daughter to be mistreated. However, he is quick to call her the pelican, a comparison that draws on the traditional depiction of pelicans found in the ancient text of the *Physiologus*. This text—a collection of moralizations of animals and nature—has its roots in ancient Greek, and it was later translated into Latin in late antiquity and the Middle Ages, when its scope was expanded. In the *Physiologus*, the pelican’s feeding of its flesh and blood to its young was likened to an act of extreme motherly devotion. Here we witness one of many reminders of the magnitude of Mrs. Woodward’s love for her children. [GZ 2016]

## Chapter 6 – Sir Gregory Hardlines

### ***ne plus ultra***

- The narrator makes use of this Latin phrase (“not more beyond”) when we learn that, beyond his promotion, Mr. Hardlines also receives a gift of £1,000. The use of Latin in this context, its meaning, and the monetary and social elevation of Mr. Hardlines all strengthen one another and reinforce the greatness of his change. [GZ 2016]

### **Undecimus Scott**

- Because he was selected as the right-hand man of Mr. Hardlines, Alaric becomes acquainted with the Honorable Undecimus Scott. Also known as Undy, he is the eleventh son of a noble family. In Latin, *undecimus* is an adjective meaning “eleventh.” Numbering one’s children was an ancient Roman tradition, with two common examples being Quintus, meaning “fifth,” and Octavius, meaning “eighth.” However, the name Undecimus takes a Classical tradition to an exaggerated and humorous end. Although

Undy comes from an influential family, it would have been customary at this time that only the first born son (and occasionally the first few sons) be fully supported financially—and his position as the eleventh son signals to us that Undy has to support himself. While we see that Undy comes from a privileged background, reinforced by his Latin name, we are simultaneously reminded that because of his generic name he is left to make his own name (and living) for himself. [GZ 2016]

### **men's minds**

- Because *mens* is a Latin noun meaning “mind,” the phrase “men’s minds” becomes a subtle and playful juxtaposition of English and Latin. The fact that Trollope uses this phrase twice in adjacent sentences suggests that he was likely aware of it. Through what may have otherwise been an overlooked phrase, we are made aware of Trollope’s familiarity with both languages and his ability to weave Classics effortlessly into his writing. [GZ 2016]

### ***detur digno, detur digniori***

- In scrutinizing the merits of civil service examinations, the narrator contrasts *detur digno*, Latin for “may it be given to the worthy one,” and *detur digniori*, “may it be given to the more worthy one.” The former phrase is used to describe the principle supported by the narrator that a position in the civil service ought to be given to a worthy person. The latter phrase describes a principle by which an employee is selected by competition with his peers. This is called “a fearful law” by the narrator. The use of Latin to express these philosophies of promotion makes them appear more abstract and law-like. [GZ & RR 2016]

### **Greek iambs**

- One of Trollope’s objections to the idea of *detur digniori* is based on the shifting standards for what might make someone more worthy than another: “It may one day be conic sections, another Greek iambs, and a third German philosophy.” Along with mathematics and philosophy Trollope includes a knowledge of Greek meter as one possible measure of worthiness, but in the next sentence Trollope implicitly contrasts knowledge of ancient languages with that of modern ones, when he mentions that “Rumour began to say that foreign languages were now very desirable.” That Classical knowledge is included in this list of possible standards shows Classics’ traditional place in British education, but we also see that its place may not be paramount. [RR 2016]

### **Mr. A. Minusex and Mr. Alphabet Precis**

- Before the process of the examination, the narrator introduces several characters who are likely candidates for the position of senior clerk. Mr. A. Minusex is an

“arithmetician” whose name underscores his algebraic background: A minus X. Algebra is a branch of mathematics using letters to stand in for unsolved quantities, and the English word *minus* comes from the Latin adjective *minus*, meaning smaller or less. Mr. Alphabet Precis has a penchant for language and stylized writing, and his first name, which comes from the first two letters of the Greek alphabet (alpha and beta), similarly underscores his own characteristic strength. Trollope commonly uses a character’s name to self-reference particular traits. His last name, derived from Latin *praecisus*, “cut short,” ironically contrasts with his writing style. [GZ & RR 2016; rev. RR 2020]

### **Gibbon**

- Mr. Precis is introduced to us with a description of his writing style, which would have been scorned by Paternoster Row but was esteemed at Downing Street and thought to be “superior to Gibbon.” Edward Gibbon, a master stylist, was the author of *The History of the Fall and Decline of the Roman Empire*, which was referenced already in Chapter 2. Paternoster (“Our Father”) Row refers to a street in London once known for its publishing houses, while Downing Street is known for its association with the government. Thus, Mr. Precis’ writing style becomes a way for Trollope to critique the writing conventions of the government rather than a way to praise Mr. Precis. [GZ 2016]

## Chapter 7 – Mr. Fidus Neverbend

### **Mr. Fidus Neverbend**

- Fidus Neverbend is the name of a civil servant in the Office of Woods and Forests who accompanies Alaric on his trip to the mine. Fidus, whose first name is a Latin adjective meaning “faithful,” is a meticulous, upright, and dutiful man, and his last name, Neverbend, underscores his rigid moral integrity. Just as Alaric begins to entwine himself with the questionable Undecimus Scott, Alaric meets Fidus, who thus serves as a convenient moral foil to the character that Alaric becomes. [GZ 2016]

### **setting the Thames on fire**

- Trollope invokes a Latin saying (*Tiberim accendere nequaquam potest*, “he is not at all able to ignite the Tiber”) traditionally domesticated to a British context with the substitution of London’s famous river for Rome’s. [RR 2016]

- source: *Brewer’s Dictionary of Phrase and Fable*

### **philosopher’s porch**

- We are told that Mr. Neverbend “was not a disciple of Sir Gregory’s school. He had never sat in that philosopher’s porch, or listened to the high doctrines prevalent at the Weights and Measures.” The mention of a philosopher’s porch recalls the Stoa Poikile (a

portico or “porch”) in the Athenian agora where the philosopher Zeno taught and from which the philosophical school known as Stoicism draws its name. Here Sir Gregory and his particular views about civil service examination are humorously likened to a branch of ancient philosophy. [RR 2016]

### **per annum**

- Just as earlier the use of the Latin phrase *ne plus ultra* and an increase in income for Mr. Hardlines signified his elevated status, the narrator similarly builds on Alaric’s character, although only in Linda’s mind. It is her hope that his promotion, which would secure “an income of £600 per annum,” would ease his financial burden enough so as to permit Alaric to marry her sooner. [GZ 2016]

### **frog and cow**

- As Alaric and Harry discuss the former’s potential for success on his journey to the mine and on the upcoming examination, Alaric claims that Harry’s compliments are an attempt to inflate his ego. Alaric says this by alluding to Aesop’s fable of the frog and the cow. In this story, the frog, which is jealous of the cow’s size, inhales air to make herself larger. In the end, the frog puffs herself up so much that she explodes. The discussion between Alaric and Harry following the reference of the frog and the cow is about the importance of education. Thus, it seems fitting that Alaric (whose education has been less traditional than Harry’s) references a folktale with Classical resonance instead of a form of “higher” Classical literature, like poetry. [GZ 2016]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

### **infernal mass of papers**

- After they arrive in Plymouth, Alaric says to Fidus that he will “go through this infernal mass of papers,” referring to the documents and readings concerned with the mine. *Infernal* here has a dual meaning. The first, perhaps more apparent, meaning is its use as a curse word. The second meaning derives from the Latin adjective *infernus*, meaning “of hell” or “of the lower regions,” which refers to the fact that the mines are underground. This second meaning also alludes to Alaric’s moral descent as it pertains to his participation in the speculation on the Wheal Mary Jane. [GZ 2016]

## Chapter 8 – The Hon. Undecimus Scott

### **Undecimus as an eleventh son**

- Undecimus Scott was briefly introduced in Chapter 6, but now Trollope confirms for us that Undy’s Latin first name is literally true: he is the eleventh son Lord Gaberlunzie. [RR 2016]

***res angusta domi***

- When the narrator provides us with a lengthier description of Undecimus, he begins by detailing his upbringing and the general atmosphere of his paternal home. Undy's family is described as being "accustomed to the *res angusta domi*," or "narrow circumstances at home." This Latin phrase comes from Juvenal's third *Satire*, in which the author's friend Umbricius lists many reasons why Rome has become deplorable to him. Umbricius complains that straightened domestic resources prevent many Romans from attaining social prominence if they don't come from affluent families. Trollope ironically applies this phrase to Undecimus' family, who, despite not financially supporting him, provide him with a noble name with which he can claim and build social capital. Furthermore, the fact that the very phrase *res angusta domi* is used to refer to the Scotts' poverty shows that they are genteel and suggests they don't know what true narrow circumstances are—even the mention of their resourcelessness is described in the language of privilege. [GZ & RR 2016]

- source: Juvenal, *Satires* 3.165

**Undecimus' filial piety**

- When Undecimus sells himself in marriage, he is described as doing so with "filial piety" and having "taken his father exactly at his word." The ancient Roman social construct of filial piety required children to obey and respect their father, the head of the household. Piety was an important and powerful motivating force for Romans, and its influence extended to the state and to the gods as well. Undy's adherence to the principles of a Classical tradition and his subsequent ability to secure a large dowry for himself highlights the connection between the Classics and social prestige, though here there is also a humorous or ironic overtone, given that the father's directive is so blatantly materialistic. [GZ & RR 2016]

**sacrifice, altar, wings of Hansom, Treasury Argus, Morpheus**

- In the scene in which Undecimus, as the secretary of Mr. Vigil, fails to hold in check the man who advocates closing all parks on Sundays, we see the narrator using dramatic and Classical imagery to vivify the setting. The use of the words *sacrifice* and *altar* resonate with conceptions of religion in Classical antiquity, and the hansom cab and Mr. Vigil are transformed into mythological entities: a hansom cab becomes the winged horse Pegasus, and Mr. Vigil is figured as Argus. To refer to Mr. Vigil as Argus, an ancient mythological creature often depicted with 100 eyes, reveals his watchful and attentive nature. In the ancient mythology, Argus falls asleep and is killed by Hermes—likewise, Mr. Vigil is put to sleep by Morpheus, the god of dreams himself. Rather than dying, however, Mr. Vigil loses an important political battle. [GZ & RR 2016]

### **Mr. Whip Vigil**

- As the whip-in-chief of his party's parliamentary members, Mr. Whip Vigil ensures the rallying of enough votes to accomplish the party's goals. While his first name refers to his role in the story, his last name is a Latin word from which we get the adjective *vigilant*. In Latin, *vigil* can be an adjective meaning "awake" or "alert" as well as a noun meaning "guard" or "watchman." Thus, Whip Vigil's last name speaks to his ability to safeguard the interests of his party. Ironically, however, our introduction to the character of Mr. Whip Vigil details a scene in which he is not awake and fails to guard his party's interests. [GZ & RR 2016]

### **arch-numberer**

- Trollope uses this whimsical phrase to describe Mr. Vigil's work to count and ensure his party's votes. The prefix *arch-* comes from the Greek element *arch-*, found in such words as the Greek noun *archon* ("ruler" or "chief") and *archein* ("to rule"), while *number* derives from the Latin *numerus* ("number"), and *-er* is an English suffix. The etymological hybridity of Trollope's locution lends it a humorous texture. [RR 2016]

### **esoteric and exoteric**

- Undy has a thorough grasp of politics as it pertains to both the governmental elite and the general public, and Trollope explains this by saying that Undy "understood the esoteric and exoteric bearings of modern politics." Here Trollope plays with Greek prefixes. *Esoteric* contains *es-* ("in"), and *exoteric* contains *ex-* ("out"): with this slight change in spelling these seemingly similar words take on opposite meanings. [RR 2016]

### **Elysium of public life**

- Although Undy lost his secretarial job under Mr. Vigil after his mistake, Undy's social rank grants him ways to remain visibly present in the public sector. The narrator states that he was able to stay connected to "the Elysium of public life." In Classical mythology, Elysium is a place of peace in the underworld, reserved for heroes and glorified individuals. That the public sector is referred to as an elysium underscores the social (and potentially financial) status of politicians in Trollope's time and suggests the interconnected relationship of a privileged upbringing and education (including instruction in Classics) with the capacity to successfully participate in politics. [GZ 2016]

### **halcyon bliss**

- When Undy is appointed as the secretary to the examination review committee, the position gives him a "fleeting moment of halcyon bliss." The adjective *halcyon* derives from the Classical myth of Alcyone and Ceyx: after the husband Ceyx is drowned at sea,

his spouse Alcyone grieves until both are eventually turned into birds for whom the sea remains calm during their nesting period. Trollope often uses the adjective in the context of betrothal or marriage, which reinforces the word's connection to the myth behind it. Here, however, the halcyon bliss comes not from Undy's actual marriage (which is a bit of a mystery to his associates) but from his governmental appointment, and this demonstrates the degree of Undy's attachment to a life in politics. [RR 2016]  
 - source: Ovid, *Metamorphoses* 11.410-748

### **Alpha and Omega**

- Undecimus Scott and Fidus Neverbend are opposites in their attitudes about working for the government, and Trollope conveys this by designating them as the Alpha and Omega—the first and last letters of the Greek alphabet. [RR 2016]

## Chapter 9 – Mr. Manyloides

### **Boeotian crew**

- When Alaric tells Undy about the nature of the miners with whom he has interacted at Devonshire, Undy responds by calling them a Boeotian crew. The adjective *Boeotian* refers to Boeotia, a region of Greece where the famous ancient city of Thebes is located. Boeotia was commonly thought to be inferior culturally and intellectually to its neighbor, Athens. When Undy refers to the miners with his elevated language, he simultaneously intensifies their inferiority and his own rank. [GZ 2016]  
 - source: OED

### **Vandals**

- Undy also uses this word to describe the miners during a conversation with Alaric. Vandals were an ancient tribe from northwestern Europe, and their sacking of Rome in 455 CE is thought to be one of many factors that eventually led to the collapse of the Roman Empire. Although *vandal* is an English word that is used to describe individuals who damage or deface property, because it is here spelled with the uppercase V and because Undy has already used a Classical phrase to describe the miners (“a Boeotian crew”), we can infer that he similarly is using the Classical meaning of the word. That is, Undy is suggesting that these miners lack an appreciation for, and understanding of, Classics—and by extension, they don't have a respectable education. Just like with the phrase “a Boeotian crew,” Undy is mocking the intelligence of the miners. [GZ 2016]

### **no faith in Fidus**

- In trying to convince Alaric that other civil service employees speculate, Undy declares that he has no faith in Fidus Neverbend's integrity. The fact that Fidus' first name in

Latin means “faithful” or even “trustworthy” highlights Undy’s own lack of trustworthiness here. [RR 2016]

### **vulgar**

- While Undy attempts to convince Alaric to speculate on the Wheal Mary Jane, he describes Mr. Manylodes—a stock-jobber and fellow speculator—as a vulgar individual. This adjective is related to the Latin noun *vulgus*, meaning “common crowd” or “mob,” and is clearly meant to remind us that Undy thinks that Mr. Manylodes’ status is inferior to his own and to Alaric’s. Mr. Manylodes’ clothes manifest his social position: we are told that he wears a “common hat” and that “no man alive could have mistaken him for a gentleman.” [GZ & RR 2016]

### ***irritamenta malorum***

- This Latin phrase, which means “the incentives of evil things,” comes from book 1 of Ovid’s *Metamorphoses*, in which Ovid describes how early humans were compelled by wickedness to commit a variety of crimes against one another. In fact, this phrase is used by Ovid to refer specifically to the greed that accompanies the mining of rare minerals, such as gold and iron, so its use in the narration in *The Three Clerks* becomes doubly applicable. Not only is one’s involvement in the excavation of minerals morally wrong (according to Ovid), but also speculation is itself immoral (according to the narrator). [GZ 2016]

source: Ovid, *Metamorphoses* 1.140

### ***genus homo***

- Undy uses the Latin-based scientific term *genus homo* to describe Mr. Manylodes to Alaric. Undy is again attempting to distance himself socially by highlighting others’ inferiority. *Genus* is a Latin word meaning “class” or “kind,” used in the scientific classification of organisms, and *homo* is Latin for “man” or “human.” Used together, and with the words *specimen* and *species* (which are nouns in Latin and have been taken up by English), Undy gives a scientific and removed description of Mr. Manylodes. This reminds us how Undy perceives Mr. Manylodes as being of a different social class and beneath himself. [GZ 2016]

### **the good the gods provide you**

- Undy urges Alaric to speculate on the mining stock and nearly quotes a line from the Classically situated poem *Alexander’s Feast* by John Dryden: “Take the goods the gods provide thee.” Dryden’s sentiment itself recalls one expressed by Paris in Homer’s *Iliad*. Alaric responds to Undy’s Classically laden chiding with a nod to Christianity: “The gods!—you mean the devils rather.” Undy returns to Classical ground by admitting that

though misfortune may be considered a devil, “Fortune has generally been esteemed a goddess.” The tension between Classics and Christianity is enlisted in the tussle for Alaric’s integrity. [RR 2016]

- sources: Homer, *Iliad* 3.65 and John Dryden, *Alexander’s Feast* 106

## Chapter 10 – Wheal Mary Jane

### **the triumph of descending alone to the nether world**

- The morning after his meeting with Undy and Mr. Manylodes, Alaric is recovering from a hangover. Although Alaric knows that he needs to get out of bed and prepare to meet with the miners at the Wheal Mary Jane, he is in too much pain to get moving. At one point, Alaric exclaims that he would rather let Neverbend have “the triumph of descending alone to the nether world” than leave the comfort of his bed. Also known as a *katabasis*, the descent into the underworld is associated with heroes of ancient Greek and Roman mythology. While use of this phrase shows how important it is for Alaric to inspect the Wheal Mary Jane, the fact that he would relinquish the task to Mr. Neverbend underscores the pain that Alaric must be experiencing. [GZ 2016]

### **the mine as underworld**

- Trollope’s depiction of the mine as the Classical underworld continues with the contrast between “upper air” and “lower world” and the mention of “infernal gods.” [RR 2016]

### **cock on a dunghill**

- After having donned the clothing and apparatus necessary to descend into the mine, Mr. Neverbend is described as “a cock who could no longer...claim the dunghill as his own.” This is a reference to Seneca’s *Apocolocyntosis* in which the Roman emperor Claudius realizes that his status does not have the same value outside Rome. Seneca uses the metaphor of a cock on a dunghill to tell readers that we are most powerful when on our own turf. Through this metaphor and the description of the hopeless Mr. Neverbend, we realize that in the mines he is out of his element. The reader is reminded that he is different from the miners with whom he interacts and that social “superiors” may occasionally find themselves beneath their “inferiors.” [GZ 2016 & RR 2017]

- source: Seneca, *Apocolocyntosis* 7

### ***Facilis descensus Averni***

- This Latin phrase can be translated as “easy is the descent of Avernus.” One supposed route to the underworld was located near Lake Avernus in Italy, and the lake’s name was sometimes used to refer to the underworld itself. This Latin phrase appears in book 6 of Vergil’s *Aeneid*, when the poem’s hero, Aeneas, asks the sibyl of Cumae for help in

journeying to the underworld to visit his father. The sibyl explains that, while the trip to the underworld is easy, returning is difficult. In our context, this phrase literally describes Mr. Neverbend's quick descent into the mines. However, eventually (and ironically) the descent does prove difficult, and Mr. Neverbend finds it easier to re-ascend rather than continue downward; Mr. Neverbend's incomplete trip and quick return demonstrate his non-heroic status. Metaphorically, Trollope's use of this phrase alludes to Alaric's ethical transformation and moral descent—from upstanding to corrupt. [GZ & RR 2016]

- source: Vergil, *Aeneid* 6.126

### **Pandemonium**

- Pandemonium is the name given to the capital of hell by John Milton in *Paradise Lost*. The word was coined by Milton and contains the Greek elements *pan* ("all") and *daimōn* ("demon" or "spirit"). Milton incorporates many mythological and Classical features into his depiction of Pandemonium, so Trollope's invocation of Pandemonium continues the Classical underworld motif in this chapter. [RR 2016]

### ***terra firma***

- "Solid ground" in Latin. When the miner suggests that Mr. Neverbend is "too thick and weazy" to continue his descent into the mine, Mr. Neverbend concurs with the assessment because it justifies his return to the surface. Trollope wonders, however, how Mr. Neverbend would receive such a comment in more stable circumstances, on *terra firma*. The use of the Latin phrase (rather than the equivalent in English) may subtly suggest that when on solid ground Mr. Neverbend's sense of self and status would lead him to object to the miner's description of him. [RR 2016]

### **dictator and charioteer**

- Trollope contrasts Mr. Neverbend's confident trip to the mine in the morning with his less than glorious retreat from the depths of the mine later. Setting out for the mine, Mr. Neverbend held himself like a "great dictator" who "rebuked the slowness of his charioteer." The mention of a dictator and charioteer seem to present Mr. Neverbend in the image of a commanding and triumphant ancient Roman, an image which Mr. Neverbend ultimately fails to live up to. [RR 2016]

### ***Aequam memento***

- Trollope quotes the opening words of an ode by Horace. The entire first stanza of the ode is relevant here: "Remember to preserve a calm mind in difficult circumstances and also in good times a mind kept apart from excessive happiness, Dellius, you who are going to die." Trollope follows his invocation of *aequam memento* with "&c., &c.,"

prompting his readers to supply the rest. At the end of the paragraph he echoes the close of Horace's stanza with "O Neverbend, who need'st must some day die." Trollope acknowledges that, as is common, Mr. Neverbend is unable to remember this Horatian counsel in the heat of his disappointment, but Trollope's quotation of it rehearses and reinforces it for his audience. [RR 2016]

- source: Horace, Ode 2.3.1-4

### **nectar from the brewery of the gods**

- The narrator uses this phrase when describing the intensity with which Mr. Neverbend drinks the beer given to him once he has left the mines. In Classical mythology, nectar is the drink of choice for deities. The scene is a humorous depiction of Mr. Neverbend shamelessly downing an alcoholic beverage, something that he had been so ready to chide Alaric for earlier. [GZ 2016]

### **Pythagorean club**

- Alaric and Harry's club in London is called the Pythagorean after the ancient Greek philosopher Pythagoras. Although the club has no ostensible connection to Pythagorean philosophy, its name draws on the cultural cachet of Classics. [RR 2016]

## Chapter 11 – The Three Kings

### **other Charleys to her bow**

- When Harry spends more time with Charley, the bar-maid with whom Charley flirts consequently sees him less. Trollope tells us that she doesn't suffer in Charley's absence because "she had other Charleys to her bow." Trollope uses an English turn of phrase whose origin rests in the fact that an archer would carry an extra bowstring. Although this image is not of Classical origin, Trollope often employs it when talking about romantic relationships, which conflates the bow of the saying with Cupid's love-inspiring weapon. [RR 2016]

- source: *Brewer's Dictionary of Phrase and Fable*

### **prodigy**

- The word *prodigy* comes from the Latin noun *prodigium*, which refers to an omen or sign that revealed a disruption of the normal order of things. While such *prodigia* were believed to portend dangerous consequences for ancient Romans, we are led to believe that Charley's punctuality indicates an improvement of his character and that he is taking his job seriously (although it is in the Internal Navigation Office). [GZ 2016]

### **an infant Hercules**

- The narrator likens the Office of Weights and Measures to a “cradle” in which Sir Gregory Hardlines, as “an infant Hercules,” spent his time before being promoted to the civil service examination board. Hercules is the Roman spelling of the name of the Greek mythological hero Heracles. When Zeus sires Heracles with Alcmena, Hera (Zeus’ wife) becomes jealous and angry, sending a pair of snakes to kill the baby. Despite his age, Heracles easily kills the snakes and shows his strength. The image that the narrator employs reinforces the idea that Sir Hardlines was a powerful man when he was the head of Weights and Measures. Sir Hardlines is even more powerful now: his position on the examination board signifies that he has moved from the cradle to a mightier position. [GZ 2016]

### **viva voce and quantum**

- The narrator uses the Latin phrase *viva voce* (“with living voice”) four times in Chapter 11 in reference to Mr. Jobbles’ oral examinations. It is fitting that this phrase is used with Mr. Jobbles, who taught university students for many years, because use of the Latin language is a marker of privileged education. Furthermore, the fact that this phrase is used so frequently and always in regard to Mr. Jobbles underscores his stodgy attitude generally. [GZ 2016]

- Later in the chapter, the phrase “a quantum of Mr. Jobbles’ *viva voce*” compounds Latinisms in describing Mr. Jobbles’ examination practices. [RR 2016]

### **Icarus**

- In Classical mythology Icarus is the son of Daedalus, the inventor who makes wings from feathers and wax for Icarus and himself so that they can escape from Minos’ labyrinth on the island of Crete. Daedalus warns Icarus not to fly too close to the sun because his wax will melt, causing the wings to fall apart. Icarus, seemingly deaf to his father’s worries, flies near the sun and then dies. The narrator mentions Icarus here to indicate the degree of hopelessness in the situation when someone writes to the Treasury lords and expects a quick response. A response will not be given quickly because “they are deaf than Icarus” to the concerns of the outside world. [GZ 2016]

- source: Ovid, *Metamorphoses* 8.183-235

### **Luna**

- Mr. Jobbles’ examinations are said to be difficult. Even though a candidate may think he is prepared to succeed because he has learned everything about the relation of the earth and the moon, Mr. Jobbles will instead quiz him on botany. The surprising lack of questions about the moon is as “if Luna were extinct.” Luna is the ancient Roman moon goddess and is itself the Latin word for “moon.” This Classical reference, along with

questions pertaining to the planet Jupiter during the same examination, highlights the fact that a candidate is thought to need a strong educational background to be able to succeed on Mr. Jobbles' examinations. It is ironic that Alaric succeeds despite the fact that he may have the weakest traditional education of all of the candidates. [GZ 2016]

### **Excelsior**

- Trollope summarizes Alaric's ambition by saying that "his motto might well have been 'Excelsior!'" *Excelsior* is a Latin adjective meaning "higher." The word is also the title of a well-known poem by Henry Wadsworth Longfellow, published in 1842. The poem tells the story of a youth hiking up a mountain who pushes himself higher and higher until he perishes with a banner bearing *Excelsior* still in his hands. A Latin motto would be apt for someone of Alaric's ambition, and the allusion to Longfellow's poem foreshadows Alaric's later troubles. [RR 2016]

### Chapter 12 – Consolation

(No uses of Classics identified.)

### Chapter 13 – A Communication of Importance

#### **Bacchus and the Paphian goddess**

- Harry is devastated by Gertrude's rejection of his marriage proposal. The narrator says that in such a depressed state, nothing can console a person unless he prefers "the worship of Bacchus" to "that of the Paphian goddess." Bacchus is the Roman deity of wine, and the Paphian goddess is Venus, who is referred to as Paphian because she is said to have gone to the city of Paphos on Cyprus right after her birth and was worshipped very devoutly there. A substitution of Bacchus for Venus is the exchange of love, embodied by the failed marriage proposal between Harry and Gertrude, for the consumption of alcohol—but this would only happen if Harry were such a person who would substitute Venus for Bacchus, and he isn't. [GZ 2016]

#### **descent to the infernal gods**

- Mr. Neverbend's failed expedition into the mine is again presented as a trip to the Classical underworld. See the commentary for Chapter 10. [RR 2016]

### Chapter 14 – Very Sad

#### **a dog in the manger**

- Harry feels betrayed by Gertrude's engagement to Alaric, even though Gertrude had already refused Harry's proposal before Alaric's courtship began. The narrator calls

attention to Harry's situation by comparing it to Aesop's fable about a dog who eagerly defends his pile of hay from cows, even though dogs do not eat hay. Though Trollope is generally sympathetic toward Harry, here the fable implicitly critiques his reaction. Since Aesop's fables have become associated with young audiences, the fact that Trollope uses a fable here rather than other forms of Classical literature (like poetry or philosophy) may suggest that Harry's reaction is immature. [GZ & RR 2016]  
 - source: mythfolklore.net/aesopica

## Chapter 15 – Norman Returns to Town

### **Excelsior**

- In Chapter 11 Trollope suggested that *Excelsior* would be a fitting motto for Alaric. Here Alaric exhorts himself with that Latin word for "higher." It is ironic or paradoxical that Alaric's ambition to move up in the world prompts him to buy shares in a mine, investing in something down beneath the earth's surface—and Alaric's efforts to rise in status lead to a moral movement downward. [RR 2016]

### ***pro hac vice***

- This Latin phrase, which can be translated as "for this occasion," is used to describe the nature of the circumstantial alliance between Alaric and Undy as they speculate on the Wheal Mary Jane. Their speculation itself is a secretive and exclusive activity, and the use of Latin serves to further remove Alaric and Undy from others, reinforcing their perceived superiority. [GZ 2016]

### **Damon and Pythias**

- The narrator compares the friendship of Harry and Alaric to that of Damon and Pythias, a pair of friends whose sacrifices for one another represent an ideal friendship. Pythias, who was supposedly condemned to death by the tyrant Dionysus I of Syracuse, asked if he could be granted temporary leave to make proper arrangements for his death. However, so that the punishment would still occur if Pythias had decided to run away instead of making preparations, Damon filled Pythias' spot while Pythias was gone. Soon before Damon was set to be executed, Pythias returned and offered himself up. Dionysus I was so amazed by their friendship that he pardoned Pythias. (Note: some versions of the story place Damon and Pythias in the reverse roles.) However, Harry and Alaric let success come in the way of their friendship. The ironic application of this legendary tale to the friendship of Harry and Alaric highlights the surprising and devastating ruin of their relationship. [GZ 2016]  
 - source: Cicero, *De Officiis* 3.45

**Mr. Embryo**

- Mr. Embryo is the name of a new worker at the office of Weights and Measures. His name comes from the ancient Greek *en* (“in”) and *bryō* (“grow”), which refers to his status as a newcomer. A junior clerk in the office, he gives to Alaric a sheet with many numbers and calculations on it. Although he is new to his job, he bears the eager and dedicated attitude associated with a beginner, just as his name suggests. [GZ 2016]

Chapter 16 – The First Wedding**nymphs and Hymen**

- In Classical mythology nymphs are natural spirits taking the form of maidens. In Latin and ancient Greek, the words *nympha* (Latin) or *nymphē* (Greek) can refer to these spirits, as well to maidens generally and to brides specifically. Trollope’s description of bridesmaids as “nymphs” imparts to them a cloud of Classical resonance. Classics is more explicitly invoked in the next sentence, when Trollope refers to the marriage ceremony as a “sacrifice to Hymen,” the Greek god of marriage. The conflation of Classical imagery with Christian ritual here is lightly humorous and helps Trollope to gently critique the current practice of having a number of bridesmaids. [RR 2016]

**cum tot sustineas, et tanta negotia solus**

- This Latin quotation, which comes from the opening of one of Horace’s *Epistles*, was meant to flatter Augustus, the first Roman emperor and one of Horace’s patrons. It can be translated as, “since you uphold so much, and, you alone, such great duties.” That such a phrase would be used by the author to describe Sir Gregory Hardlines underscores his high-ranking authority and involvement in civic affairs. And yet there is some satirical poking at Hardlines here: though important, and no matter how important he considers himself, he is certainly not a Roman emperor. [GZ & RR 2016]

- source: Horace, *Epistles* 2.1.1

Chapter 17 – The Honourable Mrs. Val and Miss Golightly**not unhappy**

- Trollope describes the first months of Gertrude’s marriage to Alaric as “not unhappy,” and his phrasing makes use of the Classical rhetorical technique of litotes: asserting something by negating its opposite. The litotes here may give readers pause, since it stops short of characterizing Gertrude’s experience of marriage as unqualifiedly positive. [RR 2016]

### **Venus**

- At the end of the lengthy description of Clementina Golightly's outward appearance, the narrator states that Venus, the Roman goddess of love and beauty, hadn't deigned to place a dimple on Clementina. Along with the preceding depiction of her, this notion confirms that Clementina's beauty is anything but special. However, what makes her attractive is not any extraordinary beauty, but rather her fortune, to which Trollope calls our attention in the following paragraph. [GZ 2016]

### **inner sancta**

- Trollope discusses the appeal of flower-shows "to ladies who cannot quite penetrate the inner sancta of fashionable life": since the shows are open, ladies who do not usually mix with the elite may be seen alongside them. In describing the exclusive echelons of society Trollope uses *sancta*, an English word borrowed from Latin and referring to holy places. The transference of a religious word to high society indicates its importance to the ladies who do not have easy admittance to it. [RR 2016]

### **genius**

- The Latin word *genius* can be thought of as referring to the divine essence of one's own self. In this context, it seems apparent that Trollope does not mean to use the English definition of this word, namely "intelligence," but rather he is using the ancient Roman concept to imply that a fondness for money-making can be found throughout "the present age," not just in Alaric Tudor. Because *genius* refers to an inherent quality within oneself, Trollope's phrase "genius of the present age" qualifies an entire period of humankind in which everyone is concerned with obtaining money. An understanding of the Latin word *genius* thus affords us a better grasp of the place of money-making in the world of *The Three Clerks*. [GZ 2016]

### **rem...quocunque modo rem**

- "Money...by whatever means money." Trollope uses this Latin quotation from one of Horace's *Epistles* to epitomize the attitude toward making money which is prevalent in the world and which Alaric is slowly adopting. Trollope abbreviates the quotation, which reads in full: "Make money; if you be able, make money rightly; if not, make money by whatever means" (*rem facias, rem, / si possis, recte, si non, quocumque modo rem*). Horace himself ultimately argues against this view, but he puts it into the mouth of an anonymous person and asks if such advice is beneficial. In the sentence following the quotation Trollope signals to readers that it does not completely capture Horace's sentiment: "The remainder of the passage was doubtless applicable to former times, but now is hardly worth repeating." This sentence prompts readers to either recall Horace's

*Epistle* or seek it out its wisdom, since the truncated Classical quotation is discredited by Trollope. [RR 2016]

- source: Horace, *Epistles* 1.1.65-6

### **infernal friends, an Elysium**

- Trollope's description of Charley's socializing is given underworld overtones. His friends are infernal, a reference to fellow clerks at the Internal/Infernal Navigation office (see the commentary for Chapter 2) which makes them sound like denizens of the underworld, and one of his favored haunts is called Charley's "Elysium in Fleet Street," configuring it as the peaceful part of the underworld. This imagery helps us to see that Charley—not just Alaric—is undergoing a moral descent. [RR 2016]

## Chapter 18 – A Day with One of the Navvies – Morning

### **Charley as client making a morning visit to his “patron” Mr. M’Ruen**

- Charley Tudor is financially indebted to Mr. M’Ruen, a moneylender who provides money to Charley at usurious rates. Just as Charley Tudor heads to the home of Mr. M’Ruen in the early morning, so too did ancient Roman clients proceed to the homes of their own patrons at the crack of dawn. In the patron/client relationships of ancient Rome, a client was usually socially subservient and worked to earn the benefits that his powerful patron could afford him. In the case of Charley and Mr. M’Ruen, however, the dichotomy is destructive rather than beneficial. Charley is not in a place to responsibly pay back his debts, and Mr. M’Ruen is not a principled patron. Further, though Charley is financially indebted to Mr. M’Ruen, by birth he is in a higher social category than his patron. [GZ & RR 2016]

### **Verax Corkscrew**

- Verax Corkscrew is a clerk at the Internal Navigation office and is introduced to us in a humorous episode. Planning to attend a party on Thursday instead of going to work, Verax drafts a letter to Mr. Snape on Wednesday evening, writing that he became ill on Thursday morning due a bad plate of pork chops the night before. However, the letter is delivered on the same day as it was written, and Mr. Snape realizes Verax's plot. The name of this character fits nicely with the story: the Latin adjective *verax* means truthful, while his last name, Corkscrew, alludes to his tendency to bend the truth. [GZ 2016]

### **Fortune as blind**

- When describing the outcome of Mr. Verax Corkscrew's lying, the narrator states that "Fortune on this occasion was blind." Fortune is a personified ancient Roman deity, and her association with blindness—suggesting that she impartially doles out both the good

and the bad—is mentioned in the *Natural History* of Pliny the Elder. While it was unfortunate for Verax that Mr. Snape received the letter before Verax had intended it to be delivered, it's humorous that Fortune would have had no merits by which to judge Verax, even if she could. [GZ 2016]  
 source: Pliny, *Natural History* 2.22

### **senior and junior**

- Two Latin comparative adjectives are used to describe relative status in the office of Internal Navigation: *senior* (literally, “older”) and *junior* (literally, “younger”). Latin’s cultural status is enlisted to provide terms of bureaucratic status. [RR 2016]

## Chapter 19 – A Day with One of the Navvies – Afternoon

### ***Meleager ab ovo***

- When Charley explains the literary fashion of not furnishing background information for a narrative until well into it, Harry responds, “*Meleager ab ovo* may be introduced with safety when you get as far as that.” With the Latin phrase, which translates as “Meleager from the egg,” Harry is referring to Horace’s *Ars Poetica* and a passage in which Horace recommends that an author not give extensive background information; a good poet will not include the death of Meleager when telling the story of Diomedes nor the egg from which Helen was born when telling the tale of the Trojan War. Harry conflates Horace’s two examples in his phrasing here. Despite this possible mis-citation, the reference to this particular part of Horace’s *Ars Poetica* is apt. Just after the lines in which Horace mentions Meleager and the egg Horace says that a good poet “carries a reader into the middle of things (*in medias res*)”—which is the technique that Charley has been explaining to Harry as a contemporary innovation. Charley, whose Classical education has been less robust than Harry’s, doesn’t quite understand Harry’s mention of Meleager and replies, “Yes, you may bring him in too, if you like.” [RR 2016]  
 - source: Horace, *Ars Poetica* 146-149

### ***omne tulit punctum***

- In his conversation with Charley about Charley’s literary plans Harry again refers to Horace’s *Ars Poetica*, quoting a line in which Horace says that “he who has mixed the useful and the sweet has carried every vote” (*omne tulit punctum* = “has carried every vote”). This sentiment corresponds to Charley’s description of bringing useful information into a pleasing narrative, something which Charley says his editor “insists upon” for the sake of the “lower classes.” [RR 2016]  
 - source: Horace, *Ars Poetica* 343

***censor morum*** 

- This Latin phrase, which can be translated as “magistrate of morals,” is used by Charley to elevate the press and perhaps his own participation in it. The  *censor morum*  was an ancient Roman official who, among other duties, determined the expected etiquette and moral behavior of Roman citizens. Charley jokes about the questionably moral press playing such a role in Victorian society. That Charley would call the press a  *censor morum*  is further interesting because his own participation in writing short stories for the press comes at the same time that he is undergoing a serious moral and ethical decline. [GZ & RR 2016]

- source: livius.org

**Nemesis**

- Charley’s editor insists that each story contain a Nemesis or moral comeuppance. Nemesis (called Poena or Punishment by the Romans) is a Greek goddess of retribution, and Trollope himself often structures his novels so that characters meet with their fitting Nemesis by the end. For instance, see the invocation of this principle in Chapter 37 of  *Framley Parsonage* . [RR 2016]

**Mentor**

- Just as in Chapter 5, we see Harry described as Mentor, a life-long friend of Odysseus in whose guise Athena helps Odysseus’ son Telemachus in Homer’s  *Odyssey* . However, unlike the older Mentor, Harry is still a young man—so Trollope’s comparison is playfully ironic. It seems to Harry that Charley’s present situation has called for him to assume this position of authority, although Harry feels that it would be more pleasant for them to relate on more similar terms. [GZ & RR 2016]

**Excelsior**

- This Latin motto—“Higher”—has already been associated with Alaric, but now it is attached to Charley as well. While in Alaric’s case it refers to Alaric’s worldly ambitions, in Charley’s case it serves more as a moral reminder. [RR 2016]

Chapter 20 – A Day with One of the Navvies – Evening**Excelsior**

- With the first word of this chapter Charley uses Latin to exhort himself “higher.” Charley later repeats the motto to himself in the course of his evening at the Cat and Whistle, and once Charley gets quasi-engaged to Norah Geraghty Trollope remarks, “there was now no ‘Excelsior’ left for him.” [RR 2016]

### **stoic resolution**

- As Charley determines to do the right thing, the narrator says that he adopts a “stoic resolution.” Stoicism was a popular philosophy in both ancient Greece and Rome and it was characterized by an unwavering commitment to logic and reason. It is ironic, however, that Charley loses his resolve in the same paragraph. There is a sad humor in this, and it highlights the behavior that we’ve come to expect from Charley. [GZ 2016]

### **tranquil shrines of Bacchus**

- The bar that Charley frequents, the Cat and the Whistle, is referred to by the narrator as one of the “tranquil shrines of Bacchus.” Bacchus is the Roman god of wine, and thus the association of the bar with this god is appropriate. With the idea that this bar is a sort of temple and the use of the word *tranquil*, Trollope seems to conjure up images of less famous and less frequented shrines of the deities of ancient Rome. Trollope is suggesting that the Cat and the Whistle isn’t a crowded or popular bar. In addition, the use of the word *tranquil* belies the future turmoil that Charley deals with at this bar. [GZ 2016]

### **ingress and egress**

- Trollope plays with Latinate prefixes by juxtaposing these words for entrance and exit: *in-* is “into,” *e-* is “out of,” and they are added to the same stem, *gress* or “go.” [RR 2016]

### **Falernian**

- Trollope calls Charley’s alcoholic drink Falernian after a wine vintage famous in ancient Italy. It is mentioned by Horace in one of his odes and is also used in Chapter 22 of *The Small House of Allington*. [RR 2016]  
- source: Horace, *Odes* 1.27.9-12

### **elysium**

- The narrator states that the room in which Charley can more privately converse with Mrs. Davis and Norah Geraghty in the Cat and Whistle is an elysium, the mythological resting place of heroes. Such a description seems to be true for Charley at the moment—it provides him with a reprieve from the troubles of his life. However, it is ironic that later in the story this same room becomes such a heavy burden for Charley. [GZ 2016]

### **reptile**

- The English noun *reptile* derives from the neuter singular form of the Latin adjective *reptilis*, *reptile*; the neuter form can be used substantively to mean “creeping thing.” Trollope seems live to the word’s etymological meaning here, since he has Charley—the

metaphorical reptile—think of himself as “creeping downwards.” There is a sad implicit juxtaposition of Charley’s reptilian status with his motto of *Excelsior*. [RR 2016]

### **nymph**

- In Classical mythology nymphs are natural spirits taking the form of maidens, and here Trollope jokingly identifies the barmaid of the Cat and Whistle as an “attendant nymph.” This contributes to Trollope’s gently mocking, Classicizing portrait of the Cat and Whistle as a temple and elysium. [RR 2016]

### **dolus an virtus**

- While Mrs. Davis, the owner of the Cat and Whistle, thinks about her role in getting Charley to marry Norah, she realizes that what she’s doing isn’t entirely ethical. Although aiding her friend Norah, Mrs. Davis necessarily hurts Charley’s social standing. The narrator describes the situation with the Latin phrase *dolus an virtus*, “trickery or virtue.” These words come from book 2 of Vergil’s *Aeneid*, during Aeneas’ account of the sacking of Troy by Greek warriors; Coroebus, one of the Trojans, dons the uniform of the enemy Greeks to disguise himself to fight them back more successfully. Coroebus defends his actions by claiming that in times of war the boundary between deceit and bravery becomes less clear or even completely obscured. Trollope carefully notes that Mrs. Davis herself has not studied Latin and so does not frame her thoughts in these exact terms: the Classical reference is Trollope’s translation of Mrs. Davis’ thought into a different register. [GZ & RR 2016]

- source: Vergil, *Aeneid* 2.390

### **pomatum etc.**

- In this sentence Trollope plays with the different prose rhythms available in English due to the influence of Old English, Latin, and Greek on English vocabulary: “He put his arms round her waist and kissed her; and as he caressed her, his olfactory nerves perceived that the pomatum in her hair was none of the best.” The first half of the sentence—describing the physical action—is rendered in words without Classical influence, but in the second half of the sentence—relating Charley’s mental processing—Latinate vocabulary (with *caressed*, *olfactory*, *nerves*, *perceived*, and *pomatum*) comes to the fore. [RR 2016]

### **Norah’s sanctum**

- Trollope uses Latinate vocabulary—“the sanctum of her feminine retirement”—to jokingly elevate Norah’s bedroom. [RR 2016]

Chapter 21 – Hampton Court Bridge  
(No uses of Classics identified.)

Chapter 22 – Crinoline and Macassar; or, My Aunt’s Will

**Trollope and Charley’s use of litotes**

- Trollope has Charley’s writing display some of the features of Trollope’s own, including a fondness for litotes, a Classical technique of expressing something by negating its opposite. For instance, “no inconsiderable portion” and “no undue familiarity.” [RR 2016]

**Charley the censor**

- When Mrs. Woodward is reading aloud Charley’s story of Crinoline and Macassar, Charley is called a censor. This is a reference to the magisterial censors of ancient Rome whose job involved many different functions of the state, including general oversight of the morality of Rome’s citizens. It’s ironic that Charley is called a censor because while perhaps he understands the morality of his own actions, he chooses to ignore them. See the entry on *censor morum* in the Chapter 19 commentary. [GZ 2016]

**pervading genius**

- Trollope here has Charley use the Roman sense of *genius*, an abiding spirit of a person or place. Macassar embodies the genius of his office. [RR 2016]

**a cloud came over his brow**

- Trollope has Charley use an expression which he often uses himself, and the image of a clouded brow has a possible Classical origin. In one of his *Epistles*, Horace urges his addressee to strike the cloud from his forehead (*deme supercilio nubem*) in order to appear more pleasant. [RR 2013 & 2016]

- source: Horace, *Epistles* 1.18.94

**Goddess**

- Elevating his beloved in his song, Macassar describes her as looking like “a Goddess or Queen.” Although we may be amused by the hyperbole, it prepares the way for more Classical imagery following. [RR 2016]

**altar of Hymen**

- Macassar, the hero of Charley’s story, is overcome by the stress of needing to wed someone in order to fulfill the conditions of his late aunt’s will, and he wonders if he can convince Crinoline to marry him quickly. Instead of enlisting Christian imagery, Charley

uses the phrase “altar of Hymen,” referring to the ancient Greek god of marriage. Trollope himself often invokes Hymen when referring to matrimonial matters. [GZ & RR 2016]

### **goddesses and ambrosia**

- When Macassar looks at his beloved Crinoline, “[i]t was as though all the goddesses of heaven were inviting him to come and eat ambrosia with them.” After multiplying Crinoline into “all the goddesses,” Macassar and Charley quickly reduce her to a single being, “one goddess, the most beautiful of them all,” thus recalling Macassar’s earlier song. Ambrosia is the food of choice of Greek deities and is associated with immortality. At first, we may think that this exaggerated imagery is a depiction of the intensity of Macassar’s love for Crinoline. In the same paragraph, however, Macassar’s passion and divine vision are broken when he reaches for his watch to check the time. [GZ & RR 2016]

### Chapter 23 – Surbiton Colloquies

(No uses of Classics identified.)

### Chapter 24 – Mr. M’Buffer Accepts the Chiltern Hundreds

#### **halcyon days**

- A Classically inspired phrased that Trollope often uses in the context of marriage or betrothal is again employed to underscore Undy Scott’s desire for political life. For more information, see the commentary for Chapter 8. [RR 2016]

#### **being and seeming**

- Alaric wonders if the movers and shakers of his world are truly honest or only try to *appear* honest. In *De Amicitia* Cicero laments that some men of his time prefer the appearance of seeming good to actually being good: “in fact, not so many men wish to be possessed of virtue itself than to seem to be.” [RR 2016]

- source: Cicero, *De Amicitia* 98

#### **Excelsior**

- Alaric invokes his Latin motto—“Higher”—but Trollope immediately and explicitly presents the ironic possibility that some people lower themselves by trying to rise. The phrasing is such that Trollope may be suggesting that Alaric himself is considering this paradox. [RR 2016]

### **the names of the goddess money**

- Undy Scott delivers a litany of synonyms for money and concludes it with the blanket statement “or by what other name the goddess would be pleased to have herself worshipped.” Money’s elevation to the divine emphasizes Undy’s prioritization of it, and there are Classical precedents for calling a divinity by multiple names and even for including a blanket statement covering all possible names in an invocation (for instance, Catullus 34, a poem which takes the form of a hymn to Diana). [RR 2016]

### **pelican feeding her young**

- This is another reference to the moralized nature of the pelican, found in the ancient Greek work *Physiologus*. However, unlike the earlier comparison of Mrs. Woodward to the pelican (see the commentary for Chapter 5), which the narrator makes with admiration, Undy Scott compares his father to the pelican with bitter sarcasm. To expect his own father to lend him money would be like expecting a goose to feed its own young like a pelican does—an unthinkable idea. [GZ 2016]

## Chapter 25 – Chiswick Gardens

### **Aristides and a god**

- Despite their dissimilar characters, Alaric and Fidus Neverbend maintain their acquaintance: Alaric considers the possible utility of a notoriously honest connection, and Fidus admires Alaric’s ambition and rise. To describe Fidus’ integrity Trollope calls him an Aristides, after the ancient Athenian politician Aristides the Just. Legend gives this example of Aristides’ integrity: Aristides supposedly helped a fellow citizen write down his own name during a vote for ostracism! To describe Alaric’s elevation in Fidus’ eyes Trollope calls Fidus’ admiration “that reverence which a mortal always feels for a god.” Classics fuels hyperbole in both descriptions. [RR 2016]

- source: Plutarch, *Life of Aristides* 7

### **Lactimel Neverbend**

- Lactimel Neverbend’s first name is composed of Latin components: *lact-* (“milk”) and *mel-* (“honey”). Lactimel’s first name thus recalls the Biblical phrase “land of milk and honey,” used to describe the promised land and its bounty. The name seems fitting for someone who “had a theory that every poor brother might eat of the fat and drink of the sweet, might lie softly, and wear fine linen, if only some body or bodies could be induced to do their duties.” [RR 2020]

- source: Exodus 3:8

***cui bono?***

- Trollope summarizes Lactimel Neverbend's utilitarianism with the Latin principle *cui bono?*, which can be translated "to what good?" or "to what good for whom?" Trollope notes that Lactimel herself probably doesn't frame her principles in Latin; we might compare this to Trollope's crystallization of Mrs. Davis' perspective in a Latin phrase in Chapter 20. Though in both case the female characters are noted as not using Latin to express their views, Trollope's translation of their outlook into Latin conveys some of the force of an abstract principle. [RR 2016]

**the cause of Terpsichore**

- The narrator refers to Monsieur Victoire Jaquêtánápes, Clementina's suitor, as her "labourer in the cause of Terpsichore." One of the nine Muses, Terpsichore is an ancient Greek deity of dance. Clementina is known for her dancing and admires the dancing of Monsieur Jaquêtánápes, with whom she will partner at Mrs. Val's evening party. [GZ & RR 2016]

**bona fide**

- At the flower show, Katie Woodward worries that it is inappropriate for her to talk to her attendant Frenchman because she hasn't yet been "*bona fide* introduced to him." The use of this common Latin phrase, meaning "with/in good faith," dignifies Katie's actions and reminds us of her good upbringing. In turn, the reader may be reminded of her love for Charley, who didn't have such a good upbringing, and the conflict that their different upbringings necessitate. [GZ 2016]

- It is interesting to note that Trollope's use of this phrase retains the literal force of the Latin ablatives: Trollope uses it as equivalent to an adverbial phrase, though English speakers rarely do so anymore. [RR 2016]

**temple of the roses**

- Trollope refers to an area of in the Chiswick Gardens as the temple of the roses. Though Trollope often humorously identifies Victorian sites as temples or shrines (e.g., the Cat and Whistle is so described in Chapter 20), here the architectural reference may be more literal since the Chiswick Gardens included many Classicizing features. [RR 2016]

**Elysium**

- Elysium is the name given to part of the underworld in which the dead exist in eternal paradise. Referring to Katie and Charley's situation at the flower show as an elysium is fitting not only because they're in a very beautiful area but also because their time together is spiritually and emotionally fulfilling. However, the use of this Classical

reference could imply that Katie and Charley may only truly be together in death—a point that is left in suspense until the novel’s conclusion. [GZ 2016]

## Chapter 26 – Katie’s First Ball

### **the goods of the gods**

- Mrs. Val is socially resourceful, and to convey this Trollope says that she “understood well how to make the most of the goods with which the gods provided her.” This is a reference to a Classically themed poem by John Dryden which was earlier invoked by Undy Scott; see the commentary for Chapter 9. [RR 2016]

### **loved so dearly, tenderly, loved**

- Trollope uses an artful ordering of words, one which can be found in Classical poetry and which is called chiasmus: elements are arranged A, B, B, A. Here: verb, adverb, adverb, verb. [RR 2016]

### **muse worshipped**

- As Katie approaches the ball at Mrs. Val’s house she grows increasingly nervous because she has never participated in a ball before. Trollope describes Katie by stating that she “had never yet seen the muse worshipped” in this way. This is a reference to the nine Muses, who are divine patrons of various disciplines and arts, such as literature, dance, and music. Referencing the Muses is humorous but also highlights the social status of the ball and the significance of the night for Katie, and it recalls the earlier allusion to the Muse Terpsichore in Chapter 25. Furthermore, Katie’s ignorance of the Muses reminds us of her youth, her suburban naiveté, and the simple nature of the Woodwards. [GZ & RR 2016]

### **sweet and bitter**

- Love is famously called “sweet-bitter” in one of the fragments of Sappho, a Greek lyric poet. Here Charley feels the sweetness of Katie’s love, but it is tinged with bitterness because it is motivated by Katie’s gratitude, which Charley feels is undue or exaggerated. [RR 2016]

- source: Sappho, fragment 130

### **Nemesis**

- When Katie scolds Charley for tricking Johnson into getting him a plate of food at Mrs. Val’s dance, it takes away Charley’s appetite. Charley cites this as an example of Nemesis, the principle of just punishment which Charley’s editor likes to see at work in

fiction. Nemesis is the Greek goddess of retribution, and the editor's penchant for literary nemesis has already been mentioned in Chapter 19. [RR 2016]

## Chapter 27 – Excelsior

### **Excelsior**

- The title of this chapter is the Latin motto—"Higher"—which has already been used in regard to Alaric and Charley. Now it is applied to the marriage hopes of both Clementina and Norah: for Clementina it is a lofty attainment to be engaged to the expert dancer M. Jaquêtánápes, and Norah thinks of a marriage to Charley as a desirable rise in the world. Trollope makes it clear in Norah's case that she does not herself invoke the Latin word but rather the equivalent translation "into excellent Irish." At the chapter's close the mantra appears again in reference to Alaric and Charley. Alaric exhorts himself with the Latin when he envisions future advances in his career, and Charley's thoughts of avoiding marriage with Norah and instead joining himself to Katie are accompanied by the motto. Charley, however, is immediately brought low by the bailiff's hand. [RR 2016]

### **water-gods**

- When Katie wakes up feeling ill on the morning after the ball at Mrs. Val's home, a family doctor is called to look at Katie. The doctor believes that Katie's fall into the river prompted her symptoms, but as the narrator says, had the doctor known about the dancing episode at Mrs. Val's home, he would "have acquitted the water-gods of the injury." Invocation of such non-Christian deities gives a Classical yet humorous flavor to this passage and draws attention to the fact that as far as the doctor doesn't understand Katie's illness, perhaps the prescribed treatment won't make her feel better either. [GZ 2016]

### **Elysium**

- In contrast to the simplicity of the visitors' waiting area at the Office of Internal Navigation, the luxurious and spacious sitting area at the Office of Weights and Measures is described by the narrator as "quite a little Elysium." This reference to the Classical counterpart of the Christian heaven draws on earlier comparisons of these two offices and reinforces Charley Tudor's lowly and morally questionable position. [GZ 2016]

### **aspirant**

- Undy introduces Alaric to men "whom to know should be the very breath in the nostrils of a rising aspirant." Trollope's wording draws on the common use of *aspirant* in English to name someone who is ambitious to attain a certain station or office, but it also activates the Latin etymology of the word—"breathing." [RR 2016]

**ancient customs**

- Sir Gregory Hardlines “may, perhaps, be supposed to have had some slight prejudice remaining in favour of ancient customs” in regard to obtaining a job with the civil service. The use of terms such as *ancient*, *patronage*, and *candidates* may together impart a Roman flavor to this passage, conflating practices of British preferment with the Roman patron/client system and Roman seekers of office. This connection to ancient history makes the Victorian practices which Mr. Jobbles would like to dismantle seem all the more entrenched in contemporary society. [RR 2016]

**St. Peter and Elysium**

- According to the narrator, Sir Gregory Hardlines hypothetically likens himself to “St. Peter to whom are confided the keys of the Elysium,” in the sense that as a member of the Examination Board, Sir Gregory discriminates among the candidates who are trying to enter public service (Elysium in this analogy). This combination of Christian and Classical imagery makes Sir Gregory seem doubly powerful (but the substitution of the Classical heaven for the Christian heaven prevents him from seeming blasphemous) while highlighting his moral rectitude (Christianity) and social influence (Classicism). [GZ 2016]

**patron**

- When Sir Gregory Hardlines recommends Alaric Tudor as a replacement for Mr. Jobbles’ position at the Examination Board, the relationship between Alaric and Sir Gregory seems like that of a client and patron in ancient Rome. In ancient Roman society, a client attended his patron dutifully, just like Alaric was said to have “been Sir Gregory’s confidential man all through.” In return, the patron provided the client with connections and resources that only the patron usually had access to. [GZ 2016]

Chapter 28 – The Civil Service**Hercules of Reform and Augean stables**

- Trollope wonders if reform of the civil service should be commenced by someone of heroic proportions who will begin by focusing his efforts on the most privileged echelons of offices. Such a person would be akin to the mythological Hercules (Greek Heracles), one of whose famed labors involved cleaning out dung-filled stables of Augeas by diverting a river through them. [RR 2016]

**prosody**

- Trollope declares that, from the time of their school-days, men are taught that merit is rewarded and the opposite punished. He calls the choice of routes “an election between

prisoners' base and prosody"—that is, a choice between a children's game and the study of metrical forms. Trollope here uses an aspect of a Classical education to symbolize the sanctioned path supposed to lead to reward. [RR 2016]

**ex officio**

- Latin for “in accordance with their office;” this phrase is used to convey that an individual holds a particular position by virtue of another office or position they occupy. [RR 2016]

**shades of Leeches and Langdales**

- Trollope exclaims with hyperbolic and archaic-sounding formality, addressing deceased barristers as shades, an ancient way of referring to the spirits of the dead. [RR 2016]

Chapter 29 – Outerman v. Tudor

**Cursitor Street**

- Cursitor Street is an actual street in London, but the etymological meaning of its Latin-derived components might be ironically deployed here. A *cursitor* is “someone who runs”—but Charley is taken to Cursitor Street so that he can no longer run from his debts. [RR 2016]

**not without**

- As the bailiff escorts Charley to Cursitor Street, Charley is “not without some feeling of consolation.” The litotes—which asserts through negation—seems an apt way to convey Charley's ambivalence: although he is not glad to be taken, he will no longer suffer from the anticipation of such a happening, and he is also thus excused from visiting Norah. [RR 2016]

Chapter 30 – Easy is the Slope of Hell

**Easy is the Slope of Hell**

- The title of this chapter is a translation of a phrase from Vergil's *Aeneid* already invoked by Trollope in Latin in Chapter 10—*facilis descensus Averni*—though here Trollope substitutes *Hell* for the Latin mention of *Avernus*, which was often used to refer to the Classical underworld. In Chapter 10 the quotation did double-duty, referring to both the descent into the actual mine and the start of Alaric's ethical decline. Now it is employed to describe the ease with which Alaric misappropriates Clementina's fortune for his own purposes. The repetition of the phrase in the chapter, as well as the substitution of Christian Hell, adds pointed force to the sentiment. [RR 2016]

- source: Vergil, *Aeneid* 6.126

**not a little elated**

- In the last chapter Trollope used litotes to describe Charley's state of mind; here he uses it to depict Undy Scott's reaction to being elected as the member for Tillietudlem. Again, the circumspection possible in litotes is apt. While Undy is pleased to have won, he owes money to his manager and knows that the outcome of the race will be contested. [RR 2016]

**meum and tuum**

- As Undy attempts to convince Alaric to use more of Clementina's trust money for their own advantage, he claims that Alaric, having already divested so much of the trust, has little reason to not use more of her money. Although Undy does not say so outright, Trollope presents him as arguing, in effect, against the "inviolable distinction between *meum* and *tuum*"—Latin for "my thing" and "your thing." If Latin is seen as a language appropriate for the expression of transhistorical truths, Trollope here shows Undy as implicitly attacking such a truth. [GZ & RR 2016]

**apologist**

- A defender of Sir Robert Peel, the politician whose views about corn laws changed to suit political ends, is referred to by the narrator as an apologist. The English word *apologist* is related to the ancient Greek word *apologia*, meaning "defense speech." We are meant to understand the English word *apologist* in the Classical sense here. See the commentary for Chapter 4. [GZ 2016]

**worshipper at the altar of expediency**

- Trollope describes the way in which Peel's shifting position about the corn laws will lead him to be cast as a pagan worshipper of a non-Christian god. Such imagery underscores the judgement of history which pushes Peel away from sympathy. [RR 2016]

**Excelsior**

- The Latin motto "Higher!" contrasts sharply with Alaric's moral descent. [RR 2016]

Chapter 31 – Mrs. Woodward's Request

**suppliant**

- When Katie pleads with Linda to reveal to her why Mrs. Woodward won't let Charley come to Surbiton Cottage any longer, the narrator says that Katie kneels, rests on her

sister, and even cries. The narrator then refers to Katie as a suppliant, because her behavior and position in this scene are like those of suppliants in ancient literature. Physical supplication is a common gesture found in the mythological literature of ancient Greece and Rome, involving someone begging a god or powerful figure for mercy or goodwill (e.g., Thetis begging Zeus in book 1 of Homer's *Iliad*). The description of Katie in this scene shows both her desperation in her situation and her devotion to Charley. [GZ 2016]

- source: Homer, *Iliad* 1.500-502

## Chapter 32 – How Apollo Saved the Navy

### **Apollo**

- The title of this chapter alludes to Horace's *Satire* 1.9, in which the poet is drawn into a long and unwanted conversation with someone he meets as he walks around Rome; he is finally rescued when he and his interlocutor are intercepted to appear in court—Horace as witness and his interlocutor as defendant. Horace attributes his deliverance to Apollo, patron god of poets. Charley feels similarly trapped by the idea of a marriage to Norah, but when he enters the Cat and Whistle he learns that, in Charley's absence, Norah has married Mr. Peppermint. Charley thus feels the relief that Horace did, and freed from a marriage to Norah Charley recommits himself to his writerly aspirations. There is a somewhat ironic difference between the Horatian satire and Charley's situation: while Charley's position may be most like Horace's, it also recalls that of Horace's interlocutor, since both Charley and the interlocutor find themselves in legal straits, the interlocutor with the court case and Charley with his debts. In fact, Charley's earlier run-in with the bailiff (see the commentary for Chapter 27) becomes a kind of deliverance in retrospect, in that it saved him from cementing his betrothal to Norah. Viewed in this light, the bailiff's hand upon Charley echoes the touch on Horace's ear by which he is formally designated a witness and thus saved from his tedious conversation. [RR 2016]

- source: Horace, *Satires* 1.9, especially 73-78

### **gifts of Bacchus**

- In Chapter 20 Trollope had described the Cat and Whistle as one of the "tranquil shrines of Bacchus," the Roman god of wine. In celebration of Norah's marriage, the "gifts of Bacchus" are being dispensed freely by Mrs. Davis as she mixes port punch for the gathered crowd. [RR 2016]

### **Excelsior**

- Sir Gregory does not understand why Alaric, whose position on the board is secure, would want to run for office, but Alaric again exhorts himself to look beyond his current job with “Excelsior,” or “Higher.” [RR 2016]

## Chapter 33 – The Parliamentary Committee

### **patronage**

- As Undy Scott and Alaric Tudor draw up plans for the bridge with an engineer, the topic of patronage arises. In ancient Rome, the patronage system involved two parties: the client who was devoted to his patron, who in turn provided his client with access to various goods and services. In this case, it is revealed that “the Crown,” meaning the English government, is the patron and the engineer is the client. Alaric and Undy, as both supporters of the bridge and potential beneficiaries of its construction, can be seen as both patrons and clients. [GZ & RR 2016]

## Chapter 34 – To Stand, or Not To Stand

### **Roman echoes**

- At various points in this chapter Trollope uses language which resonates with ancient Roman office-holding and other public honors. The acquisition of membership in the senate was part of the Roman *cursus honorum* (course of honors/offices), and Trollope mentions Alaric’s aspirations “to parliamentary honours.” The word *ambition* occurs, whose etymology reminds us of the Roman practice of going (-it-) around (*ambi-*) to muster political support. Trollope also presents Alaric’s walk across the Park as an ironic solitary *non-victory* parade: despite his public successes, Alaric is beset by cares. [RR 2017]

### **Excelsior**

- Alaric’s Latin mantra—“Higher”—pushes him to seek a place in Parliament, even as his financial goings-on have much that is not lofty about them. Mrs. Val, too, has “her ideas of ‘Excelsior,’” though her hopes are fixed on prominence in her social circle. [RR 2017]

### **myrmidon**

- When it first dawns on Alaric that he might be in trouble for abusing his powers as overseer of Clementina’s trust, he worries that he might be accosted by a myrmidon. The Myrmidons are a mythic people who fought in the Trojan War alongside their leader Achilles. Trollope often uses this word to refer to policemen and henchmen, but here the

reference to such a warrior underscores Alaric's realization that misusing Clementina's funds was a serious mistake. [GZ 2016 & RR 2017]

### **black Care behind him**

- As Alaric contemplates his recent successes—a job on the Examination Board and his coming participation in the elections—he is not free from worry. Trollope signals Alaric's concerns with a personification of care: “black Care would sit behind him, ever mounted on the same steed.” This image is found in Horace's *Ode* 3.1, in which Horace depicts Care as an entity looming vigilantly over people, whether they are in a trireme or on a horse. This ode is about how the troubles of life affect everyone. In effect, Trollope's sentence cues the reader in to the fact that Alaric's continual ascent throughout the narrative will likely soon plateau or perhaps even begin to descend. [GZ 2016]  
- source: Horace, *Odes* 3.1.38-40

### **patronized by Mrs. Val**

- The relationship between Mrs. Val and Gertrude seems to be a power play. Throughout the narrative Mrs. Val tries to patronize Gertrude. The meaning of *patronize* in this context comes from the ancient Roman sociopolitical construct of patrons and their clients. With their social, monetary, and political influences, patrons would reward their dutiful clients. It doesn't seem that Gertrude wants to play the role of client to Mrs. Val, either because Gertrude doesn't seem to think that Mrs. Val is a worthy patron or because Gertrude has never liked being told what to do. [GZ 2016]

### **head and chief**

- Trollope may be engaging in some etymological play here: Sir Gregory fears that Alaric will “climb above his *head*,” and Alaric is “more gracious than ever to his *chief*.” *Chief* is derived from the Latin word *caput*, which itself means “head.” [RR 2017]

## Chapter 35 – Westminster Hall

### ***in extenso***

- After the committee investigation about the Limehouse Bridge, it is said that the testimony given by Mr. Blocks “was published *in extenso*” (Latin meaning “in full length”), leading to an increase in the price of the Limehouse Bridge shares. Trollope's use of Latin emphasizes the fact that those who read the full testimony had reason to believe that the construction of the bridge had been saved (for now). The use of Latin is a linguistic gesture that elevates the newspaper's presentation of Mr. Blocks' remarks. [GZ & RR 2017]

**cent per cent**

- The Latin ending *-um* on *centum* is dropped in the phrase, but the meanings of the Latin words are retained: 100 for 100, or 100%. [RR 2017]

**Fortune favoring Alaric**

- Alaric urges Undy to repay his share of the money “borrowed” from Clementina’s trust to buy stock. He explains to Undy that “Fortune has so far favoured” him in that the stock has risen in value, making repayment of the money possible. Trollope may here be recalling the Latin phrase *audentes Fortuna iuvat* (“Fortune favors the bold”), found in Vergil’s *Aeneid*. Though Fortune has so far favored Alaric’s audacity, it will not continue to do so, belying the Latin sentiment. [RR 2017]

- source: Vergil, *Aeneid* 10.284

**Excelsior**

- Alaric’s Latin exhortation of *Excelsior*—“Higher”—is in tension with several mentions of falling in this chapter and is explicitly contrasted with images of his own imprisonment and his family harmed by his actions. [RR 2017]

Chapter 36 – Mrs. Val’s New Carriage**Mrs. Val patronizing Gertrude**

- See the entry for “patronized by Mrs. Val” in the commentary for Chapter 34. [GZ 2016]

**veto**

- As Gertrude, Mrs. Val, and company discuss Alaric’s desire to run for office, Ugolina says that Sir Gregory Hardlines “had put his veto” on Alaric’s participation in the election. In ancient Rome the veto was a special power of the tribune of the plebs to prevent an abuse of power by any other elected official. The association of Sir Gregory’s opinion with the inviolable power of the tribune of the plebs suggests that Sir Gregory will have his way and that Alaric will not run for office. Additionally it reinforces the strong and positive imagery that readers have likely come to associate with Sir Gregory. [GZ 2016]

## Chapter 37 – Ticklish Stock

### **Alaric as a god**

- Though Alaric's aspirations to climb socially, economically, and politically may be in jeopardy, he has ascended the heights of his wife's regard and undergone an apotheosis of sorts: Gertrude worships him as a "human god." [RR 2017]

## Chapter 38 – Tribulation

### **halcyon notes**

- Harry and Linda must postpone their wedding again, and Linda has to "counter-write those halcyon notes" which had announced their marriage. For more information on the Classical ties of the word *halcyon* see the commentary for Chapter 8. Here Trollope retains the marital connotations of the word. [RR 2017]

### **Pity personified**

- As we learn about the consequences of the delay of Harry and Linda's wedding, the narrator invokes Pity personified, which singles out Linda with its "unpitying finger." Beyond the many difficulties of the delay already known to Linda, she must also accept the pity of many people who wish to express their sadness for her situation. While these people may think that they are showing sympathy to Linda, it is as if she must re-encounter the delay and her grief about it over and over because of their pity. Ironically, however, because of this episode we as readers may now have more pity for Linda than we ever had before. [GZ 2016]

### **many slips between cup and lip**

- This phrase is used by the narrator to suggest that bad things can happen before the conclusion of an otherwise assured outcome. The delay of Harry and Linda's wedding was unexpected by everyone, and the wording of this common saying in the plural here suggests that other surprises may await the couple before they are wed. [GZ 2016]

- This saying 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. [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

### Chapter 39 – Alaric Tudor Takes a Walk

#### **“It would be needless to describe”**

- Although the narrator asserts that “it would be needless to describe” all of the proceedings of Alaric’s committal, he gives a description of it nonetheless. This literary device, called praeteritio, calls special attention to something that the narrator has said that they won’t talk about. Ancient Greek and Roman authors regularly used this device which allowed them to make claims, yet, by asserting that they wouldn’t make them in the first place, enabled them to distance themselves from possibly negative connotations of such claims. In this passage in *The Three Clerks*, the narrator’s use of praeteritio lets him distance himself and readers from negative feelings and descriptions of Alaric on trial. Throughout the novel Trollope has tried to limit negative judgment about Alaric from the reader, and the use of praeteritio here is a continuation of this theme. [GZ 2016]

#### **Excelsior and *sic itur ad astra***

- Trollope contrasts two Latin expressions of ascendancy—“Higher” and “thus a going is made to the stars”—with Alaric’s present situation. *Sic itur ad astra* is taken from a scene in book 9 of Vergil’s *Aeneid* in which the god Apollo addresses Iulus, Aeneas’ son who was just successful in battle. Iulus’ victory leads to glory and justifies his place in a family of gods and humans who will become gods; Alaric’s foray, however, has led him “in quite a different direction.” Though Alaric aimed high, his actions have brought him low. [RR 2017]

- source: Vergil, *Aeneid* 9.641

#### **worse than Greek to Gertrude**

- When Alaric attempts to explain his exact financial situation to Gertrude, the narrator states that it “was worse than Greek to Gertrude.” By this the reader is led to believe that Gertrude had a difficult time understanding everything that Alaric just explained to her. “It’s all Greek to me” is a common saying that connotes a similar meaning. Furthermore, because she is a woman, Gertrude would not be expected to be involved in her husband’s finances—a comparison is thus made between two spheres, the academic and the economic, in which Victorian gentlewomen were not expected to be competent participants. The sentiment that she knows even less about Alaric’s money troubles than a difficult ancient language is humorous, albeit in a sad way. [GZ 2016 & RR 2017]

## Chapter 40 – The Last Breakfast

### **hero worship**

- Despite Alaric's loss of status among others, Gertrude still idolizes him: she "looked up to him as though he were a hero whom she all but worshipped." Hero worship was a common cultic practice in antiquity, and here Gertrude is presented as nearly having her own form of it. Compare this with her apotheosis of Alaric in Chapter 37. [RR 2017]

## Chapter 41 – Mr. Chaffanbrass

### **corpus delicti**

- The Latin phrase *corpus delicti*, translated as "body of the crime/offense," is a common legal term used to indicate the material evidence of a crime. Alaric, having just begun his trial, says that he wouldn't be surprised if he were found guilty because the *corpus delicti* was visible to everyone in the court. The use of the Latin in the passage directly follows a string of the various hurdles that Alaric will face in his trial, namely the many ways in which Alaric has blatantly misused Clementina's trust money. Using Latin to punctuate this list of Alaric's misdeeds adds to the severity of the situation. [GZ 2016]

- source: oxfordreference.com

### **cock of this dunghill**

- Mr. Chaffanbrass, Alaric's fierce defense lawyer, is described by the narrator as "the cock of this dunghill" when he enters the courtroom. This is a nod to a phrase used by the Roman author Seneca, and it refers to the idea that a person is most confident when they are in familiar territory. The court is Mr. Chaffanbrass' territory, and his comfort in navigating such a space and Alaric's defense give us hope for Alaric. See the commentary for Chapter 10. [GZ 2016]

- source: Seneca, *Apocolocyntosis* 7

### **torture and truth**

- Though it's likely not an intentional reference to ancient practices, Trollope's conjunction of torture and truth while describing the rough handling of courtroom witnesses recalls ancient Greek trials, in which torture was sometimes a touchstone or guarantee of truthfulness. [RR 2017]

- source: Page duBois, *Torture and Truth*. New York: Routledge, 1991.

### **gladiator**

- Mr. Chaffanbrass, one of Alaric's lawyers, is described by the narrator as a gladiator. In ancient Rome, gladiators were fighters and a source of entertainment, battling other

gladiators or even animals in arenas like the Colosseum. To call Mr. Chaffanbrass a gladiator who continues to fight even when he doesn't have to paints a vivid illustration of a bloodthirsty lawyer. Furthermore, it reinforces the idea that his defense of Alaric is a performance that eager spectators line the courtroom to watch, much like ancient Romans would have filled the Colosseum to observe gladiatorial games. [GZ 2016]

### **personifications**

- Mr. Chaffanbrass shines when he argues difficult cases in which Justice, Truth, and Mercy seem aligned against him. Trollope's personification of these abstractions continues ancient practices and animates the principles opposing Mr. Chaffanbrass. [RR 2017]

### **black into white**

- Mr. Chaffanbrass takes pride in his career and in his ability to turn black into white. He is able to rescue his clients from a guilty verdict by arguing for their innocence (white) in spite of their apparent guilt (black). This image comes from one of Juvenal's *Satires*, in which the author's friend decries the declining state of Rome and the Romans who turn black into white, referring to public men and their ability to influence popular opinion as they see fit. The irony is that we are made to delight in the possibility that Mr. Chaffanbrass can effect a not-guilty verdict for Alaric, while Juvenal expresses dislike for people who do this. [GZ & RR 2016]

- source: Juvenal, *Satires* 3.30

### **basilisk eye**

- Trollope describes Mr. Chaffanbrass' basilisk eye trained intently on a witness during questioning. According to Pliny the Elder, the basilisk is a reptile having the ability to kill with its sight; Mr. Chaffanbrass' courtroom practices are thus given a gloss of the legendary. [RR 2017]

- source: Pliny, *Natural History* 8.78

### **domestic tyranny**

- While Mr. Chaffanbrass' public performances in court are formidable, at home he is "devoid of any feeling of domestic tyranny." In ancient Greece, a tyrant was a ruler above the laws; in contrast, at home Mr. Chaffanbrass "chooses to be ruled by his own children." [RR 2017]

## Chapter 42 – The Old Bailey

### **yielding the palm**

- When Mr. Chaffanbrass says, “I yield the palm,” he means that he will concede victory to Alaric’s prosecutor (specifically in a contest of meanness). In ancient Rome and Greece, palm fronds were associated with the goddess of victory and were given to the winners of athletic competitions. In this context, yielding the palm gives Mr. Chaffanbrass the advantage of distinguishing himself morally from the prosecutors and making us feel negatively about the prosecuting party. [GZ 2016]

### **black and white**

- Mr. Chaffanbrass attempts to persuade the jury of the innocence of Alaric compared to Undy Scott, thereby lessening Alaric’s apparent guilt. To do this, Mr. Chaffanbrass must whiten the relative “blackness” of Alaric’s crimes by comparing them to the crimes of Undy. This notion, mentioned earlier in Chapter 41, comes from the writing of the ancient Roman author Juvenal which laments the state of Roman affairs by mentioning Romans who turn black into white. Although we might wish that Alaric will be acquitted of his charges, the use of Classics, with its elevated moral associations, cues us in to the fact that acquitting Alaric would be problematic for the overarching moralized themes of the novel. For this reason, we are made subtly aware that his acquittal is unlikely. [GZ 2016]

- source: Juvenal, *Satires* 3.30

### **whitewash and Excelsior**

- During Mr. Chaffanbrass’ questioning of Undy Scott Alaric had begun to imagine that he would be “whitewashed” by Mr. Chaffanbrass’ blackening of Undy (see preceding entry) and that he would once again urge himself on with the Latin motto Excelsior, or “Higher.” [RR 2017]

## Chapter 43 – A Parting Interview

### **not impossible**

- Trollope effectively uses litotes (the negation of an idea to communicate the opposite) to convey Mrs. Woodward’s cautious hope that Katie may recover. [RR 2017]

### Chapter 44 – Millbank

#### **walk in the fashion of a god**

- Alaric's upward ambitions are here described as if he desired to present himself like a god on earth, his Excelsior mantra aspiring almost to apotheosis. [RR 2017]

#### **Excelsior**

- In the wake of Alaric's conviction Gertrude sees England as offering no opportunity for the advancement of Excelsior ambitions: she and Alaric will aim their sights on rising higher elsewhere, in Australia. [RR 2017]

### Chapter 45 – The Criminal Population Is Disposed Of

#### **meum and tuum**

- The narrator claims that Undy Scott knew the difference between *meum* and *tuum*, Latin for "mine" and "yours." Because of his upperclass education, Undy would certainly have known how to translate the Latin; nevertheless, Undy rejects the principle behind *meum* and *tuum*. The use of Latin here allows us to make our own judgments about Undy's moral character, since Classical phrases and sayings are often used to moralize. [GZ 2016]

#### **Fate**

- Trollope acknowledges that he would like to hang Undy Scott, but "Fate...and the laws are averse." Trollope here gestures to both cosmic and human forces that prevent him from delivering such a punishment. [RR 2017]

#### **Castalian rill**

- When alluding to the downfall of Undy Scott, the narrator hints that perhaps he did not go far enough in punishing Undy. The narrator specifically refers to the Castalian rill, or the sacred fountain of the Muses that inspires poetry, and claims that he didn't drink enough from the fountain's "dark waters" to ruin Undy as much as we would perhaps like. [GZ 2016]

#### **Mr. Chaffanbrass on his own dunghill**

- Because Mr. Chaffanbrass publicly embarrasses Undy during the trial, Undy is eager to fight back for his humiliated honor. The narrator states that the courthouse is Mr. Chaffanbrass' dunghill, which means that he is most confident there. Undy realizes this and thus thinks that it would be easier to counter Mr. Chaffanbrass at Undy's club, which is more familiar to him. This reference comes from the writing of the ancient Roman

author Seneca the Younger and was also used in Chapters 10 and 41. See the commentary for Chapter 10. [GZ 2016]

- source: Seneca, *Apocolocyntosis* 7

### **idle Elysium**

- Trollope gives us a glimpse of Undy Scott's future as a poor man amidst the gaming resorts of Europe, here described as the part of the mythological underworld reserved for heroes. Gambling houses may be like Elysium for the idle rich who can afford to lose money, but in Undy's case the "idle Elysium" becomes an ironic one: he cannot enjoy the pleasures offered, and his punishment becomes his permanent marginalization on the edges of wealthy society. [RR 2017]

### **dark as Erebus**

- On the morning on which Gertrude, Alaric, and their family depart, Paradise Row is "dark as Erebus." Trollope ironically juxtaposes the street's name with a simile likening it to the darkness of the Classical underworld. Trollope follows this paradox with another, related one: the light of the prison "only made darkness visible." Trollope's phrasing here recalls the phrase "darkness visible," used by Milton in *Paradise Lost* to describe the effect of the absence of light in Hell. [RR 2017]

- source: John Milton, *Paradise Lost* 1.63

## Chapter 46 – The Fate of the Navvies

### **Hercules and the Augean stables**

- Because of its negative reputation in the network of offices that comprise the civil service, the Internal Navigation Office is likened to "the foulest in the whole range of the Augean stables." This is a direct reference to the cleaning of the stables of King Augeas by the hero Hercules (Greek Heracles) as one of his twelve legendary labors. The stables were so foul that the hero rerouted the River Alpheus into the stables to clean them. The narrator says that Alaric's replacement is a Hercules—that he is determined to clean up the civil service. Trollope had used the same image to characterize reform in his chapter on the civil service (see the commentary for Chapter 28). On a minor note, it is ironic that such an office that deals with travel on rivers and waterways would be worried that it "was to be officially obliterated in the flood" of the redirected River Alpheus. [GZ & RR 2016]

### **Akinetos**

- Greek for "unmoved one." This seems to be a reference to a character in the epic poem *Orion*, written by Richard Henry Horne and published in 1843. The poem takes its title

from the Greek mythological hero, who is figured by Horne as a giant builder; Akinetos is another giant who sees no point in work. Once a mythological Hercules (see the commentary for Chapter 11), Sir Gregory is now an epic Akinetos, sitting quietly unmoved by the zealous pursuits of the new commissioner. [RR 2017]

### **thundercloud and bolt**

- The dissolution of the Internal Navigation Office is announced from on high, and the news comes from the Lords of the Treasury as if a declaration from Jupiter, accompanied by his signature thunder and lightning. [RR 2017]

### **Cimmerian darkness**

- When the Internal Navigation Office is closed, its records are said to be consigned to Cimmerian darkness. The Cimmerians are mentioned in book 11 of Homer's *Odyssey* as living in a land at the edge of the earth where the sun does not shine. Odysseus and his companions travel there in order to talk with the spirits of the dead. Archival exile and bureaucratic oblivion are depicted in mythological terms. [RR 2017]

### **propitious fate and Elysium**

- The narrator says that Charley came to work at the Office of the Weights and Measures, "an Elysium," by way of a "propitious fate." Elysium is a location in the underworld that serves as the final resting place of some of the greatest heroes of ancient mythology. In order to acquire entrance to Elysium, one would surely have to have "propitious fate," and if one has "propitious fate," it is likely that they would go to Elysium. In this way, Charley's fate seems to be doubly safeguarded by a higher power. [GZ 2016]

## Chapter 47 – Mr. Nogo's Last Question

### **auspices**

- When Charley is said to have been accepted to work at the Office of Weights and Measures, the narrator uses the phrase "better auspices" to describe such a positive turn of events for Charley's life. Auspices are the divine signs of natural phenomena (bird patterns most commonly) interpreted by augurs, a select group of priests in ancient Rome. The use of the word *auspices* here suggests that Charley's path is guided by a higher power. [GZ 2016]

### **&c., &c., &c.**

- An abbreviated form of the abbreviation etc., from the Latin *et cetera* ("and the other things"): the ampersand's form derives from a combination of the letters *E* and *T*. [RR 2017]

### **black into white**

- The ability of Mr. Chaffanbrass to turn black into white was mentioned by Trollope before in Chapters 41 and 42. Now, Mr. Whip Vigil is given the same ability. The notion of interchanging blackness and whiteness comes from Juvenal's *Satires*, in which a character decries the current state of the city of Rome and foists the blame on public persons who turn black into white. Just as in a similar gloss from Chapter 41, we are made to feel glad that Mr. Whip Vigil can turn Charley's "blackness" into "whiteness." This is ironic because Juvenal in his *Satire* is complaining about the very people who can alter the perception of blackness and whiteness. [GZ 2016]
- source: Juvenal, *Satires* 3.30

## Chapter 48 – Conclusion

### ***Literary Censor***

- Charley's literary efforts are recognized by the *Literary Censor*, a periodical whose name recalls the Roman office of censor charged with overseeing public morals (among other things). The Classically resonant name adds authority to the journal's stamp of approval. We might also want to remember that Charley referred to the press as a *censor morum* ("censor of morals") in Chapter 19, and Trollope referred to Charley himself as a censor in Chapter 22. [RR 2017]

### **Lucina, a man-deity, and a rocking shrine**

- At the end of the novel, the narrator mentions Lucina, the Roman goddess of childbirth, and thereby intimates that Charley and Katie will soon increase their family. Echoes of ancient religion continue with Trollope's playful identification of the cradle as a "rocking shrine" and the baby as a "man-deity." [GZ 2016 & RR 2017]

### **Antipodes and Excelsior**

- Trollope refers to Australia with this Classically derived name: Australia being opposite (*anti-*) the feet (*podes*) of people in the northern hemisphere. We might contrast Alaric's desire to rise higher with his migration to a country often presented as "down under." [RR 2017]

### **the heroism of the Roman**

- Trollope praises Gertrude's fidelity by contrasting her (and any woman acting similarly) with the legendary Roman, Marcus Curtius. When a chasm opened in the Roman Forum and the gods required the Romans to dedicate their most valuable possession, Marcus Curtius leapt into the cleft with his horse, declaring that Rome's most valuable

possessions were its weapons and bravery. Trollope often uses the Romans as ethical exemplars, and here some women's excellence trumps even theirs. [RR 2017]

- source: Livy, *History of Rome* 7.6

### **nod and thunder**

- Trollope's description of Alaric's old self and ambition quietly channels imagery associated with mythological divinity. Alaric's "approving nod" may recall numinous authority, since nodding indicates godly assent in epic poetry. And the thunder Alaric imagines spreading through the *Times* links him to Jupiter, the Roman king of the gods, via one of the god's main attributes. This depiction underscores the heights of Alaric's former aspirations. [RR 2017]

### **Bathos**

- When Charley's latest work is published, his publisher identifies him as "the author of 'Bathos'." *Bathos* is a Greek word meaning "depth" or "altitude," and the use of it here gently underscores the motif of highs and lows prevalent throughout the novel. [RR 2017]

### **aliter non fit, amice, liber**

- During the mock review of Charley's latest book read aloud by the three Woodward women, Charley scoffs at the fact that the reviewer included large parts of Charley's own text to add to the column. Essentially, the reviewer was stuffing his column to make it a more appropriate length. Harry is quick to reply to Charley in Latin, "*aliter non fit, amice, liber,*" which translates as "otherwise, friend, it does not become a book." Harry's Latin phrase is an adaptation of the Latin found in an epigram written by the Roman poet Martial. In his poem, Martial tells someone named Avitus that his book contains good, average, and bad things in it—"otherwise, Avitus, it does not become a book." As elsewhere in the novel, Harry's ties to Classical learning are stronger than the other characters', and here his adaptation of Martial's verse shows a quick substitution of *amice* ("friend") for *Avite* ("Avitus") that suits the current context without disrupting the meter of the original. [GZ 2016 & RR 2017]

- source: Martial, *Epigrams* 1.16.2

### **Nemesis**

- Earlier in the novel Charley had reported his editor's insistence that his story have a Nemesis—that is, some sort of righteous retribution, so called after the Greek goddess (see the commentary for Chapter 19). In the Woodward women's mock review they take Charley to task for including no such Nemesis in his most current work, and this reveals their practical joke to Charley. Trollope himself usually imparts a kind of moral balance

or nemesis in his novels: characters often seem to get what they deserve. In *The Three Clerks*, however, Charley seems largely to escape punishment, so the charge of “no Nemesis” may be as fitting for Trollope’s novel as for Charley’s. [RR 2017]

**Source abbreviations**

OED : *Oxford English Dictionary*

**Contributors**

RR : Rebecca Resinski

GZ : Grant Zurcher

## Commentary on the Uses of Classics in *An Old Man's Love*

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 – Mrs. Baggett

#### **on fate**

- At the novel's outset, Mr. Whittlestaff "had during the last three months been asking himself the question as to what should be Mary Lawrie's fate in life when her stepmother should have gone." Trollope's use of "fate" here and elsewhere in the novel is notable because although it seems like an invocation of a higher power at play in human life—the destiny overseen by the Classical goddesses the Fates—Trollope also signals that the "fate" of Mary (as well as other characters) is in very human hands: those of Mr. Whittlestaff. The novel will repeatedly show how Mr. Whittlestaff's privileges of class and gender give him a fate-like power over others. [RR 2018]

#### **tricolon**

- Trollope is fond of the tricolon figure, and this first chapter has several. A tricolon is a rhetorical figure composed of three equivalent parts—three words or three phrases or clauses, often called *tricolon crescens*, meaning that the tricolon grows in impact, as in "I came, I saw, I conquered." But often too the three elements simply make something clear and easy to grasp without undue complexity.

The first tricolon comes late in Emma King's letter: "You did not like Mrs. Lawrie, nor did I; nor, indeed, did poor Mary love her very dearly." This tricolon is nicely complex: neither the writer nor the recipient liked Mrs. Lawrie, and Mary did not "love her very dearly." Mr. Whittlestaff's expression to Mrs. Baggett, "Here she is to come, and here she is to remain, and here she is to have her part of everything as though she were my own daughter," follows the same pattern: the first two elements are brief, the third one elaborated, but each is anchored with the expression "here she is to...." Again, with the same pattern in the tricolon that expands the third element, Mr. Whittlestaff asks Mrs. Baggett with impatience, "Haven't you got enough to eat, and a bed to lie on, and an old stocking full of money somewhere?" [CMS 2018]

## Chapter 2 – Mr. Whittlestaff

### **infernal gods**

- Mr. Whittlestaff's father had not supported Mr. Whittlestaff's academic aspirations and had "sent literature to all the infernal gods." Despite the elder Mr. Whittlestaff's disapproval of his son's desire to pursue a fellowship (presumably in Classical literature) at Oxford, Trollope's very phrasing of the disapproval has Classical overtones: the infernal gods mentioned recall the *di inferi* or Roman gods of the underworld. [RR 2018]

### **tricola**

- Trollope describes Mr. Whittlestaff's sporting disposition, before and after the rejection by Catherine Bailey, with two related tricola. First, before the misfortune Whittlestaff is a moderate sportsman "fishing a good deal, shooting a little, and devoted to hunting," but afterwards, Trollope says crisply, "he never fished or shot, or hunted again." See the entry on the tricolon rhetorical figure in the commentary for Chapter 1. [CMS 2018]

### **Mr. Compas**

- It is attractive to think Trollope is punning with the name of the winning suitor here, if only because the name Compas sounds invented. Mr. Compas is missing the double S of *compass*, which would have made the name seem directed. The Greek verb *kompazein* means "boast" (with an aorist stem *kompas-* meaning "upon boasting," "just having boasted") while the noun *kompos* is a noise that can also be a boast; thus is Mr. Whittlestaff's rival degraded (on the next page Compas is overtly referred to as "so poor a creature"). Possibly, however, the name describes the man's conquest of Catherine Bailey: the Latin adjective *compos* means "in possession of," or "having control over;" we reason that Trollope has put us off the scent by changing the vowel in Compas' name, or has made a small joke of his possession of Catherine. [CMS 2018]

- sources: OLD and LSJ

### **Classics and consolation**

- Mr. Whittlestaff has taken his loss so hard that he silences his mother when she brings up Catherine Bailey, and then "was not seen for many hours." He intimidates others with his grief, a way for us to see his solitude. He considers murder, then suicide, then he takes "to his classics for consolation" and reads the Roman prose authors Cicero, Caesar, and Livy. Trollope calls Cicero's *De Natura Deorum* (*On the Nature of the Gods*) "more effective." It is a discussion of theology in three books, from the ancient philosophical points of view of an Academic, a Stoic, and an Epicurean, in which Cicero ultimately favors the Stoic perspective. [CMS 2018]

**abstract**

- The English use of the verb *abstract* reflects the word's Latin etymological components: *abs-* ("away from") and *tract* (from *tractus*, "drawn" or "dragged"). It is fitting that Trollope uses a Classically resonant word when describing how pursuits like fishing and fox-hunting cannot engage Mr. Whittlestaff's mind after his disappointment in love, but Classics can. [RR 2018]

**reverend**

- Mr. Whittlestaff does not speak about his mother to Mrs. Baggett, and Trollope attributes the reticence to there being "something too reverend to him in the idea of his mother" for Mr. Whittlestaff to speak of her to his serving woman. Trollope's use of *reverend* relies on the force of the Latinate suffix *-end*, conveying a sense of necessity: Mr. Whittlestaff's image of his mother *must be* revered. [RR 2018]

**naming the name**

- Trollope's English phrasing here recalls the use of internal or cognate accusatives found in both Latin and ancient Greek: the verb-based form (*naming*) and its object (*name*) have the same etymological origin. [RR 2018]

- While the unusual construction, for English, is worth noting here, the phrase also elaborates the force of words already alive in this paragraph. The words of Classical writers, and Cicero's theological meditations in particular, have saved Whittlestaff from "an idea of blood." While he could not have words about his mother "with a servant" after her death, yet Mrs. Baggett could herself speak of Mrs. Whittlestaff, and by such words he was comforted. The pain caused by Catherine Bailey consists in that she had given him up "after receiving the *poetry* of his vows" [my italics]. The power and powerlessness of words, their exchange, their failure and their blockage, here suggest the intense, and somewhat restrained, relationship Whittlestaff has to his emotional life. [CMS 2018]

**agony, despair, pain, grief**

- These are the near-synonymous nouns that tumble out of Whittlestaff's ruminations in a single paragraph as he contemplates whether to propose to be Mary's lover not her father; he imagines a recreation of the old anguish with Catherine Bailey. All of these words are Greek or Latin in derivation, and perhaps the high diction of tragedy reflects the intensity, and what feels like the cosmic reach, of Mr. Whittlestaff's pain. [CMS 2018]

**great nasal prolongation**

- Mr. Whittlestaff's face avoids the undesired effect of a long nose. Trollope's description gains texture and humor from the polysyllabic Latinate *nasal prolongation* after the monosyllabic and Germanic *great*. [RR 2018]

Chapter 3 – Mary Lawrie**making Mr. Whittlestaff a god**

- Both Mary and Mrs. Baggett metaphorically apotheosize Mr. Whittlestaff by prioritizing his wishes and happiness. In Classical mythology we have the case of Heracles/Hercules, a mortal who is promoted to divine status upon death, and in Hellenistic and Roman history there are many examples of human rulers who are worshipped as gods. The virtual deification of Mr. Whittlestaff underscores not only the power he has over other members of his household but also their willingness to support and maintain that power. [RR 2018]

Chapter 4 – Mary Lawrie Accepts Mr. Whittlestaff**Mary as *simplex munditiis***

- Trollope says of Mary Lawrie: “her hair was dark, worn very plain, but with that graceful care which shows that the owner has not slurred over her toilet with hurried negligence.” Considering how deep and important Whittlestaff's knowledge of Horace is, perhaps this is an echo of Horace *Ode* 1.5 which famously describes the seductive Pyrrha tying up her auburn hair, *simplex munditiis*, “simple in elegance.” The poet asks what boy Pyrrha is seducing, for whom she has tied up her hair, and the poem implies that Pyrrha will leave the boy undone; Horace has learned to stay away. The specific characteristics of Pyrrha and Mary are superficially very different, but perhaps Trollope hints here at the world-shattering effect Mary will ultimately have on Mr. Whittlestaff. [CMS 2018]

- source: Horace, *Odes* 1.5.5

**thoughtful and contemplative**

- These are synonyms, one Germanic, the other derived from Latin (by way of French); the doubling of the idea enforces the character of one who would, “study a lady's eyes,” but also give thought to the results of study. [CMS 2018]

## Chapter 5 – “I Suppose It Was a Dream”

### **second self**

- In the *Nicomachean Ethics* Aristotle describes a friend as “another self” (*heteros autos*), which is often conveyed in English as “second self.” Mr. Whittlestaff echoes Aristotle and adapts the ancient philosopher’s sentiment to a marital context when he tells Mary, his bride-to-be, that she should “come and go now like my very second self.” [RR 2018]
- source: Aristotle, *Nicomachean Ethics* 1170b

### **resume**

- Trollope tells us that Mary Lawrie “had endeavoured to resume the gift” of marriage to Mr. Whittlestaff, and this use of *resume* activates its etymological components: *re-* (“back,” “again”), *sum-* (from *sumere*, “take,” “appropriate”). [RR 2018]

## Chapter 6 – John Gordon

### **habitation of the blest**

- Mrs. Baggett’s impression of reality is presented with much irony. Croker’s Hall is heaven and Portsmouth hell, for reasons outlined, but not so called. Croker’s Hall is given a Vergilian cast, recalling the sixth book of the *Aeneid* and the isles of the blest where the shades of heroes live, whereas Portsmouth is “the other place,” beyond naming even Classically. [CMS 2018]

### **book of Fate**

- Mrs. Baggett is committed to leaving Croker’s Hall if Mary Lawrie marries Mr. Whittlestaff. While she may consider her departure to be as fixed as something “written in the book of Fate,” Trollope makes it clear that such would be her own decision, not the dictate of a higher power. As he does with Mr. Whittlestaff, Trollope invokes the Classical Fate in a way which may highlight the opposite: the ability of humans to shape their trajectories in life. See the entry on fate in the commentary for Chapter 1. [RR 2018]

### **ambition**

- In *Julius Caesar* Shakespeare has Brutus say of Caesar, “as he was / valiant, I honour him: but, as he was ambitious, I / slew him.” In Republican Rome the Latin word *ambitio*, which means “a going around,” expressed the movement of a political candidate going about canvassing for votes; while it also could refer to striving for honor or to the darker senses of ambition, it is very much an idea attached to public life. In Trollope’s world, the range of motion for a woman is so constrained that the word *ambition*, as Mr.

Whittlestaff applied it to Mary's options (governess, or his wife) in Chapter 5, or as Mary applies it to her dream of John Gordon, seems nearly perverse. Mr. Whittlestaff comes to recognize some of this constraint as the novel proceeds. [CMS 2018]

- sources: William Shakespeare, *Julius Caesar* 3.2.25-26 and OLD

### **dreamed a dream, dreaming of that dream**

- These phrases arise in adjacent sentences and contain cognate or internal accusatives, in which the object of the verb is the same word as the verb. (See the entry on "naming the name" in the commentary for Chapter 2.) Here a dream seems opposed to ambition, and the repetition makes a problem out of Whittlestaff's view that a dream is passive and insubstantial, in contrast to ambition. Both terms are Whittlestaff's, to describe Mary's experience, and as if she were then unable to do away with his terminology she tries in her thinking to object that the dream has more aspect of ambition than Whittlestaff's arrangements for her do. The four repetitions of *dream* seem to protest against Whittlestaff's insistence that Mary see her own life as he would see it. [CMS 2018]

### **John Gordon's fate**

- At the chapter's end Trollope provides a quick sketch of John Gordon's time in Africa. We find here another instance in which a character's so-called fate is the result of human decisions and determinations; see the commentary on "the book of Fate" earlier in this chapter. [RR 2018]

## Chapter 7 – John Gordon and Mr. Whittlestaff

### **a paternal providence, a God-sent support in lieu of a father**

- The phrase somewhat over-determines how John Gordon happily imagines Mr. Whittlestaff as one who, as father-figure to Mary (not a lover), would block other suitors and preserve Mary *for* her lover. Providence and God have lent their backing to the doubly-stated paternal force of Whittlestaff-as-father, *paternal* and *father* belonging to a common Indo-European root, though *paternal* is Latinate and *father* Germanic. This linguistic variety in Trollope's narration of John Gordon's thinking emphasizes the comfort of uncompetitive, rather than amorous, feelings. [CMS 2018]

## Chapter 8 – John Gordon and Mary Lawrie

(No uses of Classics identified.)

## Chapter 9 – The Revd. Montagu Blake

### **per annum**

- The Latin prepositional phrase (meaning “by the year” or “annually”) has a crisp and formal ring, fitting for the description of Mr. Blake’s clerical compensation. Compare the less elevated sound of “300 a year perhaps,” naming the amount of Mr. Blake’s personal fortune. [RR 2018]

### ***crescit amor diamonds***

- John Gordon and Montagu Blake had known one another during their student days at Oxford. When the two reconnect after John Gordon’s time in the African diamond fields, John Gordon mentions that “a man is not easily contented who has been among diamonds.” Mr. Blake responds, “*Crescit amor diamonds!*” Mr. Blake is alluding to a line from Juvenal’s *Satire 14*: *crescit amor nummi quantum ipsa pecunia crevit* (“the love of cash increases as much as money itself has increased”). After establishing the connection to Juvenal with the first two words, Mr. Blake shifts to English and substitutes *diamonds* for the Latin genitive *nummi* (“of cash”) to make the quotation suit John Gordon’s particular circumstances. Mr. Blake uses Latin literature—a staple of an Oxford education at the time—to claim and reestablish his social link to John Gordon. While this is fitting, it is also strained: Mr. Blake’s insertion of *diamonds* disrupts the syntax of the Latin by making it sound like the object of *crescit* (“increases”) rather than an objective genitive after *amor* (“love”). Mr. Blake’s repetition of his exclamation might also signal some over-investment on his part in using Classical currency to connect to his former acquaintance. [RR 2018]

- Juvenal rails against avarice in *Satire 14*—against the abstract idea of avarice as exemplified by types of people. Mr. Blake paraphrases aptly when he observes that the problem with diamonds is that the appetite grows with the getting of them, but the novel also lets us see that Mr. Blake has his own appetite for wealth, and perhaps Trollope enjoys alluding to Juvenal’s direct, vivid condemnation in his own sly satire on Mr. Blake. [CMS 2018]

- source: Juvenal, *Satires* 14.149

### **pecuniary distress**

- Mr. Blake explains to John Gordon that Mary Lawrie’s father “died in pecuniary distress.” The use of the two Latinate words *pecuniary* and *distress* have a euphemistic effect, softening the naming of money troubles, and also enact Mr. Blake’s predilection for inflated speech. [RR 2018]

## Chapter 10 – John Gordon Again Goes to Croker’s Hall

### **rush at his subject**

- John Gordon does not feel like he can delay talking with Mr. Whittlestaff about Mary Lawrie; indeed, “[h]e must rush at his subject.” Trollope’s phrasing may recall Horace’s description of Homer in the *Ars Poetica*: *semper ad eventum festinat et in medias res...auditorem rapit* (“Homer always hastens toward the issue and snatches a listener into the middle of things”). Although John Gordon might wish his approach to the sensitive topic could be otherwise, at least it is Classically approved. [RR 2018]

- source: Horace, *Ars Poetica* 148-149

## Chapter 11 – Mrs. Baggett Trusts Only in the Funds

### **character and action**

- Aristotle says in the *Nicomachean Ethics* that a person’s actions tell the character; that is, the only means of discerning character is through action. So says Trollope here, of Mr. Whittlestaff: “as was his character, so must he act.” The surprising consequence here is that Mr. Whittlestaff cannot take the clear route Mrs. Baggett commands him to take; he must “work it through” as we say, because his character is founded on that sort of action, and thus he has no choice. Whereas to Aristotle the character is based on chosen acts, to Trollope the character is formed and thus dictates the acts which are possible for Mr. Whittlestaff, whether chosen or not. He will soften. [CMS 2018]

- source: Aristotle, *Nicomachean Ethics* 4

### **by her means**

- “He had told himself that by her means might be procured some cure to the wound in his heart which had made his life miserable for so many years.” The adverbial phrase *by her means* is equivalent to, and works like, a Latin phrase grammatically known as the ablative of means: Mary might have been the instrument, the means, to relieve Mr. Whittlestaff of his sorrow. It seems possible that Trollope’s specific grammatical reference here hints at the problem: Mary cannot be an instrument to treat Mr. Whittlestaff’s heart, since she has her own heart. [CMS 2018]

### **procured some cure**

- Trollope’s wording here demonstrates polyptoton, a rhetorical device in which an author or speaker uses two or more words which share the same stem, in this case *cur-* from Latin *cura* (“care”). This use of polyptoton perhaps underscores Mr. Whittlestaff’s need and desire for a cure for his cares. [RR 2018]

## Chapter 12 – Mr. Blake’s Good News

### ***contretemps* or misadventure**

- *Contretemps* is from Latin via French meaning a “mishap,” or a “delay,” a “hitch,” and in English comes to include the sense of a “disagreement.” The Latin combines *contra* “against,” and *tempus*, “time,” thus “inopportune.” *Misadventure* is a hybrid word, *mis-* being a Germanic prefix to indicate “badly” or “wrongly,” combined with Latin *adventus*, “chance” or “outcome,” so *misadventure* has a more pronounced sense of “bad luck.”

This phrase, “*contretemps* or misadventure,” alludes coyly to Mr. Blake’s encounter with Mr. Baggett in the stable, where, because the stableman Hayonotes was absent discussing the problem of Mr. Baggett with Thornybush, Mr. Blake has stabled his own horse. The two mostly synonymous words give some latitude to our interpretation of Blake’s response: a disagreement, French and humorously posh, or a disagreeable event for Blake being asked by Baggett to get him some cream (i.e., gin), or a misfortune that Mr. Blake had to stable his own horse?

The scene is a lead-in to Mr. Blake’s glorious narcissism, where he reflects anxiously on the “disagreeable incidents” (e.g. Baggett’s occupation of the stable) that might be his were he himself yet wealthier. [CMS 2018]

- sources: AHD and OED

### **Fortune**

- Mr. Blake will receive the living at Little Alresford upon the death of the incumbent Mr. Harbottle. In anticipation of this event, Mr. Blake talks “frequently of the good things which Fortune was to do for him,” Fortuna (or Fortune) being the Roman goddess of luck. Although this is conveyed in the narrator’s voice and hence with some wryness, it seems to be reflecting Mr. Blake’s penchant for inflated, “educated” speech without ironic overtones. [RR 2018]

### **I wouldn’t for worlds that the train should come in**

- Mr. Blake’s diction here is formal and Latinate, in word order and word choice, a nutshell summary of his education and character as a privileged representative (a cohort widely satirized not only by Trollope) of the Church of England. *Would* is the conditional mood of *will*, and *will* is used with the archaic sense of “desire” or “wish for;” Blake attaches to *would* what grammar books call a noun-clause, “that the train should come in,” with a careful subjunctive verb (*should come*)—a perfect rendition of a Latin construction. (Contemporary English might say “I wouldn’t want the train to come....”) Blake’s resort to formal diction perhaps dramatizes his anxiety about Kattie Forrester, but also hints at his pomposity, and repeats his advertisement of his Oxford credentials which John Gordon has just teased him about. [CMS 2018]

## Chapter 13 – At Little Alresford

### **Miss Augusta Hall**

- One of Mr. Hall's four daughters is named Augusta. Augusta is the feminine form of the Latin adjective *augustus*, -a, -um, "venerable;" the masculine form Augustus was used for Roman emperors. The daughter's Latinate name perhaps prepares us for Mr. Hall's uses of Latin a little later in the chapter. [RR 2018]

### ***spem gregis***

- "The hope of the flock" is a quotation from Vergil's first *Eclogue*, and it is difficult to know how deeply to read Trollope's meaning here. Vergil's opening poem to the *Eclogues* is a heart-breaker: two shepherds exchange songs which tell how one is safe on his farm while the other is being driven off the land by the convulsions of civil war, and now must leave his dwindling flocks and his home. How dire the omens and his situation are is first made clear when his ewe struggles to give birth on bare rock to twin kids, "the hope of the flock," who are destined to die. Mr. Hall's suggestion that his daughter calls herself *spem gregis*, and her reply that she has no idea what that means, might simply suggest that Vergil's phrase has stuck in the cultural milieu detached from its context, as Vergil's phrases often have. Overtly in this case Mr. Hall is teasing his daughter, who like other women of her class and era would not know Latin, and the scene conjures a jocular relationship between the father and daughter. Whether Trollope is having a bigger joke on the infelicitous quotation from Vergil we can only speculate. Perhaps Trollope finds humor in thinking of this group of women in their thirties as Mr. Hall's flock. [CMS 2018]

- The infelicity of Mr. Hall's quotation could contain elements of personal and social critique. Mr. Hall uses Latin as an expression of his individual identity and social standing, but his jokey application of *spem gregis* is heedless of its Vergilian context and so suggests that he values the gesture of using Latin over the light that Classical literature can cast on a situation. Trollope is consistently critical of uses of Classics that serve as assertions of status rather than expressions of (or means toward) a deeper understanding. [RR 2018]

- sources: Vergil, *Eclogues* 1.15 and James Wood, *Dictionary of Quotations*. London and New York: Frederick Warne & Co., 1899.

### ***resurgam***

- Because Mr. Harbottle the vicar has passed away, Mr. Blake will assume the living and be able to marry Kattie Forrester. In a questionable attempt at humor Mr. Hall remarks that Kattie "won't wish to have [Mr. Harbottle's] *resurgam* sung." *Resurgam* is Latin for "I will rise again," and here it refers to the title of an Episcopal hymn. Mr. Hall's

attempted witticism relies on a listener's knowledge of Latin; Kattie both brushes off his invocation of Latin ("I don't know much about *resurgams*") and asserts her confidence that her intended will be a good vicar. Neither of Mr. Hall's uses of Latin in this chapter proves apt. [RR 2018]

### **garrulous**

- John Gordon calls the Reverend Blake "this garrulous young parson" at the point he recognizes it was a mistake to have told Blake of his disappointed hopes for Mary Lawrie (Gordon says to himself that he was "betrayed" into telling him). Mr. Blake's subsequent greedy and unkind competition with John Gordon for top marks in the bridal category is a display of his worst nature. The Latin word *garrulus* will describe Mr. Blake in the next chapter; see the commentary for Chapter 14. [CMS 2018]

### **silence and assent**

- John Gordon remains quiet as Mr. Blake talks, giving "that assent which silence is intended to imply." The notion that silence signals agreement can be found at least as far back as the 5th century BCE; in *Iphigenia at Aulis* by Euripides Clytemnestra explains to her husband Agamemnon that he needn't give a long speech explaining or justifying his plan to sacrifice their daughter Iphigeneia since "being silent itself is a sign of your agreeing." The sentiment is also conveyed in the Latin legal maxim *qui tacet consentire videtur* ("he who is silent seems to agree"). Here, John Gordon's silence allows him to avoid voicing opinions concerning things he does not know about or may feel differently about. [RR 2018]

- sources: Euripides, *Iphigenia at Aulis* 1142 and Carew Hazlitt, *English Proverbs and Proverbial Phrases*. London: John Russell Smith, 1869, 337.

## Chapter 14 – Mr. Whittlestaff Is Going Out to Dinner

### ***percontatorem fugito nam garrulus idem est***

- Mr. Whittlestaff, who has perfectly sized up Mr. Blake and the Halls' state of information, quotes Horace's epistle to Lollius on friendship to Mary: "Run away from an interrogator for the same man is also a chatterbox." He notes that he has taught Mary enough Latin to know what it means (contrast Miss Hall and *resurgam* in Chapter 13). The Latin adjective *garrulus* ("chatterbox," "talker") from which the English adjective *garrulous* is taken directly, is never complimentary: it means "talkative" but further connotes a general absence of judgment in the talker; the *garrulus* man will exhaust his listener with endless words and will repeat to anyone whatever he has heard. See the entries on the use of *garrulous* in Chapters 13 and 24. [CMS 2018]

- source: Horace, *Epistles* 1.18.69; cf. Horace *Satires* 1.4.12, 1.9.33, 2.5.90

## Chapter 15 – Mr. Whittlestaff Goes Out to Dinner

### **not unsuccessfully and not unhappy**

- Trollope twice uses litotes—the ancient rhetorical technique of asserting something by negating its opposite—to good effect in this chapter. When Mary Lawrie dines in the company of John Gordon, Mr. Whittlestaff, and those who know her story, she attempts to hide her self-consciousness “not unsuccessfully.” Later she declares to Mr. Whittlestaff that she is “not unhappy.” The use of litotes strikes an ambivalent note, consonant with Mary Lawrie’s own mixed and conflicted feelings about her situation. [RR 2018]

## Chapter 16 – Mrs. Baggett’s Philosophy

### **philandering**

- Mrs. Baggett describes Mary Lawrie as philandering with John Gordon. The Greek etymological components of this word are *phil-* (love) and *andr-* (man), and the English word usually refers to a man’s flirtatious or promiscuous behavior. Mrs. Baggett’s reverse usage—to refer to loving a man rather than a man loving—reflects the force of the Greek adjective *philandros* (“man-loving” or “husband-loving”). [RR 2018]

### **Mr. Whittlestaff and Horace**

- We are told that Mr. Whittlestaff weighs what he reads in Horace’s works, pondering whether or not the poet incorporated the wisdom of his words into his own life. *Gemmas, marmor, ebur...Sunt qui non habeant; est qui non curat habere* comes from Horace’s *Epistle 2.2* (“There are those who do not have jewels, marble, ivory; there is he who does not care to have them”), and *Me lentus Glycerae torret amor meae* comes from *Ode 3.19* (“A slow desire for my Glycera burns me”). Despite Horace’s poetic protestation of love and versified praise of moderation, Mr. Whittlestaff supposes that the actual Horace cared more for wealth and less for Glycera than his writing suggests. Trollope presents a dynamic relationship between ancient author and reader here: while Horace holds pride of place as Mr. Whittlestaff’s favorite Classical author, Mr. Whittlestaff also interrogates him, questioning the relationship between fine-sounding words and lived life. [RR 2018]

- sources: Horace, *Epistles 2.2.180-182* and *Odes 3.19.28*

## Chapter 17 – Mr. Whittlestaff Meditates a Journey

### **Mr. Whittlestaff and quotations from Horace**

- Trollope directly quotes the first poem of Horace’s fourth (and last) book of *Odes*, as if his readers may know it: *Intermissa, Venus, diu / rursus bella moves? Parce, precor,*

*precor. / Non sum qualis eram...* (“Venus, are you starting up the wars again, left off so long ago? I beg of you, I beg, spare me. I am not the man I once was...”). Mr. Whittlestaff chooses a poem devastatingly apt for his own situation, since Horace goes on to say he is near fifty years old and is not able to love as when he was young (he is too toughened with age to bend to Venus’ “soft commands”), while he protests against Venus’ apparent urgings. The poet recommends to Venus that she go where young men of a suitable age send their prayers to her, and he even recommends one Paulus Maximus, who is distinguished, wealthy, and handsome. Horace takes a posture of desperate pleading, which is of course hopeless against Venus—he already is in love. Mr. Whittlestaff’s ruminations stop at the poem’s first line to critique Horace, calling him crafty or vain for harking back to his past life when the pleasures of Venus were right for him. But this irritation with Horace takes him to the next line, “I am not the man I once was,” and then to Catherine Bailey. Then the difference between himself and Horace and his shame at having been jilted make him pocket the book of poetry. [CMS 2018]

- source: *Horace, Ode 4.1.1-3*

### **poet draining the dregs**

- The poet mentioned here is presumably Horace, whom Mr. Whittlestaff has just consulted and whose *Ode 4.1* Trollope has just quoted. The image of drinking to the dregs perhaps recalls *Ode 3.15*, in which Horace finds fault with Chloris, an older woman who remains interested in parties and love affairs despite her age. Horace closes the poem with the admonition, “Citharas do not befit an old woman, nor the purple blossom of the rose, nor jars drunk to the dregs.” Although Horace criticizes Chloris for interests that he finds unseemly due to her age, we have seen that in *Ode 4.1* an older Horace himself feels the pull of love’s battles. Mr. Whittlestaff here seems to be turning Horace’s critique of Chloris against the poet himself; Mr. Whittlestaff, by contrast, curtailed his romantic ambitions after his disappointment with Catherine Bailey and is again readying himself to give up his interest in love and Mary Lawrie in favor of a younger man. [RR 2018]

- source: Horace, *Odes 3.15* esp. 14-16

### **August, Augustus, and auspicious**

- Mr. Blake recalls a connection between the first of August and the Roman emperor Augustus. The entire month of August was named in honor of Augustus, and the first of the month is the anniversary of his conquering of Alexandria in 30 BCE. The defeat of the forces of Marc Antony and Cleopatra consolidated Augustus’ power. It seems appropriate that Mr. Blake is eager to invoke Classics but doesn’t have the specifics to back up the gesture—and if he did, he might realize that a military anniversary is not necessarily auspicious for a wedding. Even Mr. Blake’s use of *auspicious* has a Classical

ring, since it refers to the Roman practice of bird-watching and prognosticating via omens. Mr. Blake's bride-to-be finds his Classical citation unusual for a clergyman. [RR 2018]

## Chapter 18 – Mr. and Mrs. Tookey

### **fighting against the poet's pretences**

- The chapter begins with John Gordon's departure to London, and in describing his state of mind Trollope tells us that Gordon's understanding of Mary's feelings is accurate, but partial, while of Mr. Whittlestaff's character John comprehends nothing. Trollope notes two arenas of Mr. Whittlestaff's struggle, Horace and Mrs. Baggett, which John Gordon would never imagine. What are the poet's pretenses that Mr. Whittlestaff fights against? We know that Mrs. Baggett defines Mr. Whittlestaff's social power as the reason for him to have whatever he wants, just as her social powerlessness means she herself cannot have what she wants; he rejects this as damnable, the teaching "by which the world was kept going in its present course" (Chapter 16). Horace too, perhaps, is too much of the world and not enough of the right. Did Horace, the Emperor Augustus' poet of the Golden Mean, ever really love a girl? Probably not thinks Mr. Whittlestaff, and he probably did "care for jewels, marble, and ivory, as much as any one" (see the commentary for Chapter 16). Horace has been one of Mr. Whittlestaff's companions and sources of wisdom, we infer, since the crisis of Catherine Bailey, but the poet specifically now arises in Mr. Whittlestaff's mind as one who also has indulged himself quite as much as the world would have it. Horace's lessons, like Mrs. Baggett's, perhaps do not "run smoothly with those of Jesus Christ" (Chapter 16), however much Mr. Whittlestaff enjoys picking to pieces the Rev. Lowlad's Christian theology (Chapter 17). The Augustan poet pretends, Mr. Whittlestaff intuits, to a philosophy that he never practiced. Fighting with Horace's pretensions, in his battle to find the just path with Mary Lawrie, seems to mean that Mr. Whittlestaff must even temper his love for his favorite poet. [CMS 2018]

### **gemmiferous dirt**

- In his description of earth that holds diamonds Trollope creates a playful contrast between the Latinate adjective *gemmiferous* ("gem-bearing") and the more direct English noun *dirt*. [RR 2018]

### **Fitzwalker Tookey and Classics**

- Trollope tells us that Mr. Tookey received the "education of a gentleman," which would have included the study of Classics. Mr. Tookey enlists that education and the bond between gentlemen which it presumes when he quotes an "old Roman saying" to John

Gordon: “Never be conscious of anything within your own bosom.” This seems to refer to a passage from Horace’s *Epistles* used by Trollope in other novels (e.g., *The Claverings* and *Dr. Wortle’s School*): *nil conscire sibi* (“be conscious of no wrong in oneself”). This sentiment appears in the context of Horace counseling against the valuation of money over ethics, and so Mr. Tookey’s invocation of it here seems reflective of its original context. And yet there is an irony in that Mr. Tookey is himself putting material profit over ethical considerations in trying to convince John Gordon that it’s his duty to sell his mining shares. [RR 2018]

- source: Horace, *Epistles* 1.1.61

### Chapter 19 – Mr. Whittlestaff’s Journey Discussed

(No uses of Classics identified.)

### Chapter 20 – Mr. Whittlestaff Takes His Journey

#### **Mr. Whittlestaff’s triumph**

- A triumph was a peculiar feature of historical Roman life, a great parade through the city of Rome to celebrate the victory of an exceptional general’s military campaign upon his return to Rome. The most familiar depictions come from writers in the late Roman Republic, in the 1st century BCE, when a triumph also indicated political power; later triumphs were only allowed to be conducted by the imperial family. The victorious general was allowed to retain his command inside the city of Rome, normally forbidden; he rode in a four-horse chariot and his soldiers were included in the procession, as well as the whole senate and all the magistrates, in procession to the Capitol. His retinue carried the spoils of war, led prisoners in chains along with animals for sacrifice, and advertised the absolute domination of a foreign land and people by this now-exalted general. So familiar a feature of life was the triumph that Roman poets often depict them to signal various modes of domination, victory, the value of public display; sometimes they also mock the practice of the triumph.

If Trollope is making any shorthand reference to this omnipresent Roman convention when he says “So far his triumph was complete,” then he is having us smile at Mr. Whittlestaff’s dilemma, perhaps at the ferocious loyalty of Mary and Mrs. Baggett and the soldier’s spirit required of him to fulfill Mary’s happiness, not his own (“a great deed,” in the next paragraph). And yet what Mr. Whittlestaff is doing has a strong heroic cast. Trollope then moves from the kindly, ironic depiction of Whittlestaff’s success in his evasion of “the two dominant women,” to note, deflatingly, that as Mr. Whittlestaff reflects on his purpose “he cannot be said to have been triumphant.” Indeed, it is a deep irony that Mr. Whittlestaff is rejecting the masculine, dominant, triumphant privilege that

Mrs. Baggett so badly wants him to deploy, in order to enact his love for Mary. [CMS 2018]

- source: OCD

### ***robur et aes triplex***

- Although Mr. Whittlestaff has the strength of character to act unselfishly, he can nevertheless be stung by the opinions of others. Trollope quotes Horace—*robur et aes triplex* (“oak and three-fold bronze”)—to describe Mr. Whittlestaff’s deep commitment to doing the right thing. Horace uses this phrase to describe the bravery of the first man to travel on the sea; Trollope transfers it to Mr. Whittlestaff’s ethical fortitude. [RR 2018]

- source: Horace, *Ode* 1.3.9

### **pervious**

- Latin *per* (“through”) and *via* (“path”) give us the adjective *pervious* meaning “with a path through,” “susceptible to a path through.” As a prefix *per-* can also act as an intensifier, so that the force of the word’s meaning is enhanced. We know the word in the more usual negative form, *impervious*, meaning “unsusceptible (to a path through).” Trollope’s use of the unusual, positive sense of the adjective *pervious* helps us feel keenly how terribly vulnerable Mr. Whittlestaff is to these “stings” of ridicule—he is built with a path through. [CMS 2018]

### **his favourite Horace**

- On the train to London Mr. Whittlestaff considers the point he has reached with respect to Mary and reviews the beginning when “he had brought this girl home to his house.” The novel observes that Mr. Whittlestaff had thought much about love, to be clear that he had understood the feelings he had about Mary, the flavor, “sweetness beyond all other sweetnesses.” He had thought with poets, interacted with their verses and sized up his own feelings against theirs. As we see in Chapter 18 and here, “he had told himself that Horace knew nothing of love”—he has taught himself to suspect his favourite poet, not to be so freely, maybe falsely, moved, it seems, by Horace’s gem-like verse. [CMS 2018]

### **Mary as docile**

- Mr. Whittlestaff reflects on Mary Lawrie: “She was there living in his house, subject to his orders, affectionate and docile, but, as far as he could judge, a perfect woman.” The meaning of *docile* here seems to recall its Latin origin—“able to be taught”—from the verb *docēre* (to teach). Like the phrase “subject to his orders,” the adjective underscores the degree to which Mr. Whittlestaff has power over Mary. [RR 2018]

### **Pandemonium**

- Milton draws on Classical languages to coin this word for “the palace of Satan,” the place (Latin *-ium*) of all (Greek *pan*) demons (Greek *daimon*). Trollope shows a sensitivity to the word’s Miltonian origin by contrasting the Mr. Whittlestaff’s current and future “misery of Pandemonium” with the “light and joy of Paradise” that a marriage with Mary Lawrie would offer. [RR 2018]

### Chapter 21 – The Green Park

#### ***sub dio***

- A Latin prepositional phrase meaning “under the open sky.” Mr. Whittlestaff prefers to speak to John Gordon about Mary Lawrie outdoors rather than in a men’s club. Although Mr. Whittlestaff eschews a social location that would reinforce gender and class, his use of Latin calls upon and reinforces the identity of educated gentlemen that he and John Gordon share. [RR 2018]

#### **If I know what love is**

- In Vergil’s eighth *Eclogue* a goatherd sings a song of the girl Nysa, who once loved him, has jilted him, and is now marrying another; he remembers how they met as children, in an orchard picking apples, and Vergil’s verse is urgent and quick as the goatherd sings that he saw her, he died, and he was swept up by madness. And then the shepherd says *nunc scio quid sit Amor*, “now I know what Love is,” and he adumbrates that Love is a cruel god, born in desolation. The goatherd’s song takes the pathos of pastoral love to an extreme. Does Mr. Whittlestaff in his own agitation speaking with John Gordon echo Vergil’s goatherd here? It is not the cruelty of Love nor of Mary that he laments, as the goatherd does, but still his narrative is that of the lover who loses, and here he faces the rival who will take her. Like the goatherd, as Mr. Whittlestaff knows his love, he feels its loss. And the world he anticipates for himself is just as desolate as the goatherd’s god of Love is. [CMS 2018]

- source: Vergil, *Eclogues* 8.43

### Chapter 22 – John Gordon Writes a Letter

(No uses of Classics identified.)

### Chapter 23 – Again at Croker’s Hall

#### **tantalised**

- Trollope uses *tantalised* to denote Mr. Whittlestaff’s effect on Mary as he prepares to release her from her betrothal to him so that she can marry John Gordon. The English

verb recalls the underworld punishment of the Greek mythological figure Tantalus, who forever reaches for fruit that he cannot grasp and bends down for water that he cannot drink. The connection to Tantalus underscores Mary's suffering as well as Mr. Whittlestaff's power. [RR 2018]

### **hymeneal altar**

- Mr. Blake explains that he went to London to procure "a new black suit, fit for the hymeneal altar." This description of the wedding altar in terms of Hymen, the Greek god of marriage, is in accord with Mr. Blake's other Classical turns of phrase. [RR 2018]

### **Mr. Blake's patron**

- Mr. Hall is called Mr. Blake's patron, echoing the Roman social institution of patron/client relationships in which Romans of higher and lower status were bound together by ties of mutual obligation and support. Here Mr. Blake somewhat presumptuously takes it upon himself to offer his patron's hospitality to Mr. Whittlestaff. [RR 2018]

### **just a few books to read**

- Mr. Whittlestaff has in some sense come to this place in his life, and without Mary as a wife, in dialogue with his books, not so much directed by these writers as in active conversation with them. When he lost Catherine Bailey he filled his heart with books; if now he needs "just a few books to read," perhaps his needs for comfort and instruction and dialogue with books is simpler, and he is at peace. The prospect of a place in Italy (however idle the thought), with a few books to read, is not so bleak, we might note, as he believed life would be without Mary. [CMS 2018]

### **the fates seem to have decided**

- See the entry on fate in the Chapter 1 commentary.

## Chapter 24 – Conclusion

### **fixed as fate**

- Mary understands that once Mr. Whittlestaff has decided not to come to Little Alresford it is a determination as "fixed as fate." Throughout the novel Mr. Whittlestaff's decisions have had a determining power over the lives of others, and here Mary sees that what Mr. Whittlestaff decides stands immovable. See the note on fate in the commentary for Chapter 1. [RR 2018]

**Blake-cum-Forrester marriage**

- *Cum* is the Latin preposition meaning “with,” and its use here in regard to Mr. Blake’s marriage with Kattie Forrester is simultaneously formal and playful. [RR 2018]

**garrulous**

- Once again Mr. Blake is garrulous, though less so, echoing the Latin quotation from Horace in Chapter 14 as well as John Gordon’s assessment in Chapter 13. Mr. Blake’s garrulity has had no small impact on the lives of the protagonists, although the trait is regarded as odious. That he is made timid by his upcoming marriage to Kattie Forrester, and that he is made quieter by it, may improve our view of Mr. Blake. [CMS 2018]

**Source abbreviations**

AHD : American Heritage Dictionary

LSJ : Liddell-Scott-Jones *Greek-English Lexicon*

OCD : Oxford Classical Dictionary

OED : Oxford English Dictionary

OLD : Oxford Latin Dictionary

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## Commentary on the Uses of Classics in *Can You Forgive Her?*

Authors for individual glosses are identified by their initials in square brackets, along with the year in which the gloss was first written or posted. Contributor names and source abbreviations are provided in full at the end of the document.

*Trollope's Apollo*  
trollopes-apollo.com  
uploaded 2025

### Chapter 1 – Mr. Vavasor and His Daughter

#### **big people**

- The phrase is not unique to Trollope, to describe socially significant people as occupying a lot of space, and English *big* can connote the same idea as the Latin *magnus*, a size and measuring word that conveys weight and importance. Trollope's blunt use of the adjective here may wryly hint, without calling the people grandiose, that size is not equivalent to value. Certainly his opening paragraph makes clear that the advantage to Alice Vavasor from her "very big" relatives was very small. [CMS 2025]

#### **a comitatus of her relatives having agreed that such was to be her fate**

- A group of Alice's relatives decides that she will be sent to school in Aix-la-Chapelle. Trollope's choice of vocabulary lends weight to the decision in two ways. He refers to the group with the word *comitatus*, Latin for "group of attendants" or "retinue," and the formality of the word contributes to the definiteness of the decision. Trollope also frames the decision as one concerning Alice's "fate," which seems to elevate both the decision and the body which makes it. Throughout this novel Trollope will present the effects of human decision-making as matters of fate or Fate, as if they are simultaneously determined by and beyond human control. [RR 2025]

#### **I am not sure that he had not spoken truly**

- Trollope employs litotes, a rhetorical technique common in Latin literature by which the speaker or writer expresses an idea by negating its opposite. Litotes may variously convey irony, distance, or humor. The litotes here adumbrates, and is the culmination of, the two previous sentences that describe the misery into which evidently pleasant behaviors (staying home and dining with his daughter) throw Mr. Vavasor; the device affirms the reality of Mr. Vavasor's thought but withholds Trollope's approval. [CMS & RR 2025]

## Chapter 2 – Lady Macleod

### **What Grecian, what Roman**

- Trollope is decrying the architecture of contemporary London drawing-rooms and asks if other groups of people, past or present, would tolerate it. He starts his list with Greeks and Romans, a nod to the authority of Classical architecture, before widening the scope and mentioning Turks and Italians—not only those who experienced canonically validated architecture would consider the drawing-rooms ugly. [RR 2025]

### **valediction**

- Lady Macleod's parting words to Alice are called a valediction. The word combines the Latin element *dict-* ("say") and the imperative *vale* ("farewell" or "be well"). By using the Latinate *valediction* rather than English *farewell*, Trollope reflects and reinforces Lady Macleod's formality. [RR 2025]

### **your chief study**

- Lady Macleod tells Alice that Mr. Grey's approval should be her "chief study." Such a use of *study* resonates with Latin *studium*, "pursuit" or "object of zeal," from which the English word developed. [RR 2025]

## Chapter 3 – John Grey, the Worthy Man

### **auspicious omen for future nuptials**

- When Kate declares the presence of her uncle and Mr. Grey at dinner an "auspicious omen for future nuptials," her phrasing is highly Latinate. English *auspicious* ("pointing toward a successful outcome") comes from the Latin *auspicium* ("a sign, especially based in divination via birds"), and *omen* ("sign" in both English and Latin) emphasizes the divinatory meaning. *Future* is based on the Latin future active participle *futurus* ("about to be"), and *nuptials* derives from Latin *nuptiae* ("wedding"). The elevated diction is sarcastic on Kate's part and reveals that she has no real wish, conscious or not, for Alice to marry anyone but George. [CMS & RR 2025]

### **Mr. Grey's ability to make words pleasant**

- A contrast between the value of word and deed is at least as old as Greek and Roman literature and philosophy. Words are subject to ambiguity where actions are self-evident; words are the vehicle of deceit and manipulation, and pleasant words, or skillful rhetoric, may persuade in dangerous ways. Trollope's narrator does not suggest that Mr. Grey deceives Alice, but he does hint that Mr. Grey recognizes the difficulty of his situation with her. The narrator is non-committal as to how much Mr. Grey uses his pleasant

words to manipulate Alice or how much it indicates his recognition of Alice's own ambivalence about him or about her own marriageability. [CMS 2025]

#### Chapter 4 – George Vavasor, the Wild Man

(No uses of Classics identified.)

#### Chapter 5 – The Balcony at Basle

##### **Retro age, Satanas**

- Latin for “Go back, Satan.” Similar phrasing is found in the Vulgate Latin version of the Bible. When Peter remarks that Jesus will not be suffer and be killed in Jerusalem, Jesus refuses such tempting comfort and responds: *vade post me Satana* (“get behind me, Satan”). Trollope makes comic use of the deadly serious Biblical context to indicate how profound a temptation he is resisting as he holds back from writing an account of the Vavasors' journey in Switzerland. [CMS & RR 2025]

- source: Matthew 16:23

#### Chapter 6 – The Bridge over the Rhine

##### **Hyperion to Satyr**

- Alice and her cousin Kate are discussing John Grey and George Vavasor. Kate suggests that at an earlier time Alice wouldn't have considered Mr. Grey a serious rival for George, and she frames the comparison as that between Hyperion, a Greek god associated with the sun and the heavens, and a satyr, a part-human, part-animal creature associated with the woods and the wild. While Kate clearly means to equate George and Hyperion, Alice queries in regard to the two men, “And which is the Satyr?” While Kate enlists the mythologically based comparison, itself borrowed from Shakespeare, to bolster her case in favor of George, Alice turns Kate's rhetoric on its head. [RR 2025]

- source: William Shakespeare, *Hamlet*, 1.2.140 (with Hamlet comparing his “Hyperion” father to the “satyr” Claudius)

#### Chapter 7 – Aunt Greenow

##### **shade and manes**

- Mrs. Greenow makes much of her widowhood, from her frequent declarations about her deceased husband to her carefully curated widow's weeds. When she is showing her accoutrements to Kate, Mrs. Greenow “address[es] the shade of the departed one” and says, “Peace be to his manes!” Trollope's use of *shade* in the narrative register prepares us for Mrs. Greenow's use of *manes*. *Manes* is a Latin word for “shades or spirits of the

dead,” and Mrs. Greenow’s inclusion of Latin in her exclamation accords with her formal and performative expressions of grief. However, Mrs. Greenow’s Latin has some challenges: she pronounces *manes* (in which *-es* would usually be voiced as *-ays*, making a two-syllable word) as the one-syllable *mains*, and she treats the word as singular rather than plural. She is not alone in the latter; the OED notes that sometimes in English the word has been treated as singular, despite its plural number in Latin. While Mrs. Greenow’s use of *manes* indicates a gap between her aspiration and her actual knowledge, Mrs. Jones’ reception of it demonstrates less Classical understanding than her lodger’s. Mrs. Jones interprets *manes* as *remains*, a linguistic substitution akin to an eggcorn. In this scene the two characters’ familiarity (or not) with Classics becomes a marker of social class as well as gender. [RR 2025]

- source: OED

## Chapter 8 – Mr. Cheesacre

### **Venus dancing on the sands**

- Captain Bellfield has dressed up for the dinner party at the beach. Trollope remarks that the captain’s shoes were “well adapted for dancing on the sand, presuming him to be anxious of doing so, as Venus offered to do, without leaving any footmarks.” The reference to Venus’ dancing points to lines from Shakespeare’s *Venus and Adonis*, in which Venus declares to her beloved Adonis that “like a nymph, with long disheveled hair” she will “[d]ance on the sands, and yet no footing seen.” Trollope quotes this portion of the poem directly earlier in the chapter, but without mention of Venus. Trollope’s reference to Venus here is apt as well as humorous. In Shakespeare’s poem, Venus comically strives to capture Adonis’ attention and affection, and Captain Bellfield is similarly intent on wooing Mrs. Greenow. Trollope sometimes cross-genders characters in his Classical analogies, as he does in this instance, likening the captain to the goddess of love and Mrs. Greenow to Adonis. As the novel progresses, there are multiple instances in which Mrs. Greenow takes a more controlling, “masculine” position in relation to the emasculated captain.

While Trollope’s most immediate source is Shakespeare’s poem, the image of Venus dancing can also be found in one of Horace’s odes. In *Ode 1.4* Horace explains to Sestius that spring has arrived; Venus and her nymphs dance in the moonlight, and it is a time fit for celebration, hope, and love. Captain Bellfield joins in the picnic and festivities with the hope of gaining Mrs. Greenow’s affections and, eventually, her hand in marriage. [RR 2025]

- sources: William Shakespeare, *Venus and Adonis* 147-148 and Horace, *Odes* 1.4.5-6

## Chapter 9 – The Rivals

### **the real patron of the feast**

- Mr. Cheesacre, “the real patron,” has provided the feast, but the recognition and status that should be his are usurped by the canny Captain Bellfield, who takes over the “patron’s” place by proposing a toast and then justifies his action by claiming his only intention is to have everyone raise a glass in tribute to Mr. Cheesacre. The latter thus cannot maneuver himself into the position of power befitting the patron. While Trollope’s use of *patron* does not rely directly or exclusively on the Roman relation of patron and client, it yet implies the hierarchy of a more influential and financially comfortable party who bestows benefits on his subordinates. [CMS & RR 2025]

### **Venus and Adonis**

- See the commentary for Chapter 8. Trollope returns to Shakespeare’s *Venus and Adonis*, juxtaposing the ideality of Venus’ promised dancing with the reality faced by the party-goers. While Venus tells Adonis that she will dance on the sands should he wish it, Trollope suggests that she knows Adonis will not ask it of her. Those in attendance at the beach party, however, encounter the actual difficulty of dancing on sand that is ill-suited to the enterprise. [RR 2025]

### **erratic steps**

- When it is time for the party to conclude, “[t]he erratic steps of the distant dancers were recalled and preparations were made for the return journey.” Trollope’s use of *erratic* recalls the meaning of the Latin verb from which the English adjective developed: *errare* means “to wander,” and that sense seems to be at play more than current connotations of *erratic* as “unpredictable” or “irregular.” The “distant dancers” who have wandered off must return to the group. [RR 2025]

## Chapter 10 – Nethercoats

### **the library at Nethercoats**

- We see this room first as an aesthetic contrast to the dull fen country of Cambridgeshire where Nethercoats is situated; along with the drawing-room and the dining-room, the narrator calls them the prettiest rooms he has seen anywhere. The contents of this library are locally famous, but we learn little else about them except, a few paragraphs on, that additions to the library prompt John Grey’s trips to London. Such a library in England in 1865 would have included mainly Greek and Latin texts and perhaps editions of Dante and Petrarch, along with editions of the Bible and scholarly treatments of Biblical texts. But it would also have contained the current periodicals which Grey discusses with

editors in London. John Grey's context is presented as the problem for Alice—the isolation and drabness of Cambridgeshire—and the fact alluded to in the novel that all the adjustments necessary for the couple upon their marriage will be difficult for Alice and pleasant for John. The library is beautiful, but will the books and periodicals housed in it make the life there for Alice feel any less foreign and bounded? [CMS 2025]

- source: Leah Price, *How to Do Things with Books in Victorian Britain*. Princeton, 2014.

## Chapter 11 – John Grey Goes to London

### **Providence and prudence**

- In discussing marriage, Trollope contrasts Providence and prudence: most people trust that Providence provides them with a mate no worse than one they could have contrived for themselves, and a woman's prudence may not be sufficient to procure a good husband. Although Trollope distinguishes between Providence, as a higher power, and prudence, as a personal attribute, the words are, etymologically speaking, more similar than different. They both come from Latin *providentia* or “foresight.” [RR 2025]

### **Roman senate and Augustus**

- An intellectual like John Grey would be likely to have been influenced by the scholarship on Roman government that flourished in the wake of Edward Gibbon's *Decline and Fall of the Roman Empire*, written in the late 18th century, and of Theodor Mommsen's *History of Rome*, published first in German in 1854-56 (translated into English in 1862-64, around the time this novel was published). The influence of the Roman senate grew vanishingly small throughout the time of the emperors, a process already begun in the period of Rome's civil wars in the 1st century BCE. When Octavian renamed himself Augustus in 27 BCE and became the first emperor, calling himself *princeps* (first man of the senate), he presided over a mostly compliant body that contained few if any of his former enemies. John Grey certainly would have believed in the positive power of the senate, against the authoritarian power of Augustus. These are the kinds of views that may seem important in Cambridge but are not politics, Trollope observes. Alice has a yearning for drama that George has already unkindly (and manipulatively?) observed make her unfit to be the wife of John Grey, and that drama here is expressed in the romance of political radicalism. She dimly fears that her future husband has only academic, irrelevant passions that will eventually stultify their marital conversations. [CMS 2025]

### like a god

- Trollope's use of pagan gods as point of comparison may refer to an abstraction of exaggerated value, such as money or success, which becomes a personal god (*The Bertrams*, Chapters 1 and 16), or to persons whose influence over someone else feels superhuman, godlike. For the second category the tone of the comparison can be gently ironic (when noting that Eleanor's baby is a "little god," *Barchester Towers*, Chapter 5) or outright comical (as in "Apollo can't get through the hoops," on Crosbie's failure at croquet in *The Small House at Allington*, Chapter 2), or a means of serious evaluation (as with Lily Dale's changing emotions about Crosbie: "he had lost the look of an Apollo," *The Last Chronicle of Barset*, Chapter 53).

In her ruminations on the stultifying inadequacy of marriage to John Grey, which persuade her to end the engagement, Alice has not included the other side of her ambivalent feelings, and she is thus entirely unprepared for the powerful attraction he has for her when she sees him. Trollope lists John Grey's attractive features as they strike Alice, finishing on "and a mouth like a god," with which he proceeds to kiss Alice. The comparison, which isolates one single godlike feature, his mouth, calls up the sensuous features of Classical statuary; but the comparison also indicates how Alice has tried to dissect John Grey's person and character and has failed to understand either herself or him. She attributes her own erotic feelings for him, her fear and awe, as a divine attribute of his. [CMS 2025]

### Chapter 12 – Mr. George Vavasor at Home

#### Sybarite

- Residents of Sybaris, a city located in southern Italy, had a reputation in antiquity for luxurious living. *Sybarite* appears in English from the 16th century on as a way to refer to a person given to a voluptuous lifestyle and sensuous pleasures. Trollope's declaration that "George Vavasor was no Sybarite" gives force to Trollope's depiction of George's self-sufficiency and choice to do without a valet. George may have many failings, but indulgence in personal luxuries beyond his means is not one of them. [RR 2025]

- sources: OED and Athenaeus, *Deipnosophistae*, 12.36

### Chapter 13 – Mr. Grimes Gets His Odd Money

(No uses of Classics identified.)

## Chapter 14 – Alice Vavasor Becomes Troubled

### **ergo**

- In a letter to Alice, Kate writes that she is glad to learn that Alice has ended her engagement to John Grey. Kate explains that, despite his supposed excellences, Mr. Grey “was not suited” to Alice and his way of life would have rendered Alice “wretched.” Kate concludes, “Ergo, I rejoice.” Kate’s use of Latin *ergo*, “therefore,” lends an air of finality to her conclusion, even though the certainty it bespeaks is specious. Kate has not, in fact, given any actual proof for her contention that Alice would be miserable with Mr. Grey. As in her citation of Shakespeare in Chapter 6 (see above), Kate uses rhetoric to make her assertions seem more grounded than they are. [RR 2025]

### **god though he be**

- John Grey interfered with Kate’s determination to bring about the marriage of her brother George and Alice, and now that Grey is, Kate reckons, defeated, she is not shy about belittling him, nor about showing some impatience with Alice. Her extended mirth at the idea that the fen country of Nethercoats is heaven—“a flat Eden”—leads her to sneeringly call John Grey a god, with the suggestion that he may be too dull, too perfect, too remote, to be able to fathom the words of Alice, a mere mortal who only wants to live an interesting life, and thus to be free of him. Kate uses the comparison to a god to convey to Alice her scorn for John Grey, her brother George’s undeserving rival. [CMS 2025]

### **John Grey’s reading and knowledge**

- Mr. Vavasor is appalled that Alice has rejected Mr. Grey, and when he says to Alice that John Grey has “all that reading and knowledge which you profess to like,” this phrase is the last in a list of traits that make Mr. Grey a suitable husband for Alice in the consensus of the world. The “reading and knowledge” refers to the same traits in Grey that his library suggests, an interest in Classical languages and current scholarship on related topics, the interests of an intellectual of the English elite. If Alice has ever professed to like these features of her former fiancé, we have not seen it, but they are certainly congruent with his being a gentleman and a man of honor, as Mr. Vavasor asserts of John Grey, although we have also seen before that Mr. Vavasor does not personally like him. But John Grey had solved the problem of his responsibility for Alice, which we have seen he did not relish, and now she has undone that solution. [CMS 2025]

### **Rome and Tibur**

- Alice fluctuates in her alternating desires for George Vavasor and John Grey. Trollope explicates her situation by likening it to that faced by Horace in *Epistle* 1.8. Horace writes to Celsus about his own discontent and irritability, explaining that when in Rome he wants to be in Tiber and vice versa. Just as Horace is torn between city and country, Alice is torn between her suitors. In (temporarily) choosing George over Mr. Grey, Alice also unwittingly echoes Horace's contention in the same epistle that he pursues what has done harm and runs from what he believes will benefit him. Although Trollope maintains that Alice's brand of discontent is her "special fault," his description of it via Horace gives her respectable and humane company in her predicament. [RR 2025]

- source: Horace, *Epistles* 1.8.11-12

### **nectar**

- Late at night, after the disturbing visit from George, Alice conceives of an improbable plan to beg her father to go to John Grey and "ask for pardon for her." But her father has gone to his club in dudgeon at Alice, and she recognizes by two in the morning that the cigars and "some superfluous beakers of club nectar" would unfit him for the task. The use of the word denoting the gods' sweet drink for Mr. Vavasor's escapist club drinking charges the lonely late-night scene for Alice with pathos and maybe a bit of rueful comedy. [CMS 2025]

## Chapter 15 – Paramount Crescent

### **effluvia**

- Trollope explains that Lady Macleod's frugality leads her to rent lower-cost rooms near the stables. As a result, Lady Macleod regularly "inhale[s] the effluvia of the stables." The use of the Latinate *effluvia*—literally "things flowing out"—has a humorous effect because the word's higher register contrasts with the earthy stuff to which it refers here. [RR 2025]

## Chapter 16 – The Roebury Club

### **horses**

- Over their breakfast the gentlemen of the Roebury Club discuss George Vavasor's horse, which leads one of them, Maxwell, to generalize and somewhat to philosophize about horse-trading and human choices. He observes that there is no such thing as a perfect horse, any more than there is a perfect man or woman. But men want perfect horses (to make money off them in racing) and so horse-sellers lie to them about the

horse's flaws, and the buyer is always disappointed in the horse he buys. This is not now a mistake he makes, Maxwell notes.

In Horace's *Satire* 1.2 the speaker uses the analogy of horse-buying to demonstrate that a man's sexual desires are easily gratified if he is realistic about what nature needs. Rightly do rich men buy horses which are covered up, so they can judge if the horse has a good foot, undistracted by other features of the horse that may be beautiful but irrelevant to the purpose of the horse for them. Likewise the object of your desire should match the desire nature instills in you, not match your desire to raise your status by marrying a senator's daughter. Confusions about their desires ruin men's lives.

Maxwell's point reverses Horace's elements of the comparison: his argument about horse-buying uses the idea that men unrealistically want a perfection which does not exist, and deceit and disappointment follow when they buy a horse. Horace argues that the approved method for buying a horse shows just how to avoid self-deceit and disastrous liaisons. Horace makes a large point about human happiness, whereas Trollope can use the recollection of Horace's satire to make a small point about horses that has a thoughtful, backward echo about the folly of seeking perfection. [CMS 2025]  
- source: Horace, *Satires* 1.2.73-113

### **swearing by Jove**

- Mr. Calder Jones swears by the Roman god Jove to signal his agreement with Mr. Maxwell's pronouncement about horses, horse-selling, and horse-buying. Trollope seems especially inclined to put "by Jove" in the mouths of men who are associated with sporting affairs or London life. Here Mr. Calder Jones' use of the exclamation is taken by Trollope as a sign that "Mr. Maxwell the banker reigned as king" among the Roebury Club. Trollope's phrasing might be a bit of a wink, given that Jove is himself the king of the Roman pantheon. [RR 2025]

## Chapter 17 – Edgehill

### **Athenian**

- Mr. Maxwell jokingly addresses Mr. Pollock with the epithet *Athenian*. Mr. Maxwell presumably chooses the word to connect Mr. Pollock, a "literary gentleman," to ancient Athens and its renown for literary culture. Perhaps Mr. Maxwell is inspired by the British use of *Corinthian* to refer to fashionable and pleasure-seeking young men in London. Trollope has Mr. Maxwell enlist a new sobriquet based on the different connotations of another ancient city. [RR 2025]

## Chapter 18 – Alice Vavasor’s Great Relations

### **Duke of Omnium**

- *Omnium* is the Latin genitive plural of *omnis*, “all” or “every,” and so Trollope calls this man “the Duke of Everything” or “the Duke of All Things.” The duke’s title rendered in Latin avoids being overtly preposterous, while Trollope nevertheless has his joke. See the gloss on Gatherum Castle below in this chapter. [CMS 2025]

### **she of the waving hair and light blue eyes**

- Thus does Trollope refer to Lady Glencora. The phrasing recalls Homeric epithets or short descriptions attached to characters in the epics. Two common epithets applied to goddesses as well as mortal women are *euplokamos* (“well-haired”) and *boōpis* (“ox-eyed”). Though Trollope’s descriptions are not translations of these Greek adjectives, they also focus on hair and eyes as signal attributes. The epic feel of Trollope’s language elevates Lady Glencora in a light and playful way. [CMS & RR 2025]

- source: LSJ

### **Lady Julias and Lady Janes**

- Alice declines Lady Glencora’s invitation to be a bridesmaid for her wedding to Plantagenet Palliser. In explaining Alice’s decision, Trollope says that she “did not wish to undergo the cold looks of the Lady Julias and Lady Janes” who would also be in attendance. Trollope’s phrasing plays with similarity as well as contrast: *Julia* and *Jane* are connected by alliteration but differ in their register. The more formal, Latinate *Julia* is juxtaposed with the more down-to-earth *Jane*. While *Jane* also has ancient roots (in Hebrew, then Greek and Latin), it has been more assimilated to English and thus creates texture when paired with the obviously Latinate *Julia*. [RR 2025]

- sources: behindthename.com and etymonline.com

### **Gatherum Castle**

- In naming the residence of the Duke of Omnium Trollope playfully draws on the phrase *omnium gatherum*. *Omnium* is Latin for “of all people/things,” and *gatherum* is the result of the Latinate ending *-um* being playfully added to the English word *gather*. *Omnium gatherum* has been used since the 16th century to refer to a collection of all sorts of people or things. [RR 2025]

- source: OED

### **Lady Flora Macleod**

- In this chapter we learn, via Lady Midlothian’s letter to Alice, that Lady Macleod’s first name is Flora. The Latin word for “flower,” *flora* is at odds with Lady Macleod’s age as

well as her rigid views. Yet it may also hint at a gentleness or softness behind Lady Macleod's demeanor: she does care for Alice's well-being. [RR 2020 & 2025]

### Chapter 19 – Tribute from Oileymead

(No uses of Classics identified.)

### Chapter 20 – Which Shall It Be?

#### **ambrosial perfume**

- *Ambrosia* is the ancient Greek word for the food that only immortals eat, as far back as our ancient Greek texts attest, and is often seen in the Homeric epics. Mr. Cheesacre, in his agony of hope for Mrs. Greenow's hand in marriage, has diligently adorned every aspect of his person. Trollope's language in this sentence suggests Cheesacre has gone past the mark: "As he pushed up his hair with his hands there came from his locks an ambrosial perfume,—as of marrow-oil...." One guesses that the hairdresser's application of this heavily-scented meat by-product did not produce a divine outcome when Mr. Cheesacre ran his hands through his hair. [CMS 2025]

#### **comic lover, pastoral lover**

- The male lover whose desires far exceed his attractions and who mixes boasting and vulnerability is a stock comic character who lives throughout the history of dramatic comedy (e.g., Malvolio in Shakespeare's *Twelfth Night*), and in some ways Bellfield and Cheesacre conform well to this type. As lovers they are full of self-regard and self-pity, and they are readily manipulated by Mrs. Greenow. There is further a tradition, vividly developed in the renditions of Polyphemus by Theocritus and Ovid, in which the lover is a pastoral figure, a shepherd who sings enthusiastically to his beloved, ineptly flattering her and bragging expansively about his good looks and the wealth of his caves, fruits, cattle, sheep, goats, and lambs. Trollope seems mindful particularly of this rustic lover in the figure of Cheesacre, with his self-absorbed commentary to Mrs. Greenow about his prosperity and his clumsy attempts to lure her with the riches of Oileymead's fowls and "supplies from the dairy." Captain Bellfield's appearance on the scene, so infuriating to Mr. Cheesacre, can recall the fury Polyphemus feels that he has a rival. [CMS & RR 2025]

- sources: Ovid, *Metamorphoses* 13.789-869 and Theocritus *Idylls* 11

## Chapter 21 – Alice Is Taught to Grow Upwards, Towards the Light

### **hating the name of Vavasor**

- In talking with Alice, her father acknowledges that his relatives-in-law “hate the name of Vavasor.” This turn of phrase has a Classical echo: Cicero tells us that the Romans, upon ousting the last king of Rome, came to hate the name of king. The locution bespeaks the strength of dislike for the reality named by the word. And while the Romans’ dislike for the term supposedly led them to eschew the title for subsequent rulers, the relatives of Alice’s mother try to include her in the fold of their family, almost ignoring her connection to the family whose name she bears. [RR 2025]

- source: Cicero, *De Re Publica* 2.52

### **philhorseophist**

- George is explaining to Alice that one cannot govern people solely out of philanthropical motivation, but because he uses driving horses as an analogy for governing people, he switches *philanthropist* (from Greek, “one who loves people”) to *philhorseophist*. *Horse* is Germanic in origin, so George’s nonce-word is a humorous hybrid. George’s verbal playfulness perhaps bespeaks his good spirits as he imagines that he will soon be elected and thinks about how Alice’s connections may help him in his political career. [CMS & RR 2025]

- In Chapter 73 of *The American Senator* Reginald Morton discusses his social philosophy with Mary Masters, and the custom of fox-hunting becomes part of the conversation. Reginald has been contacted by a philosopher who asked him to join a society opposing such sports. Reginald explains to Mary that although he had not formerly hunted, he may participate in the local fox-hunts now that he is the squire—and, in any case, he “hate[s]...the trash of the philanimalist.” *Philanimalist* is a Greek/Latin hybrid meaning “one who loves animals,” and like George’s *philhorseophist* it adds a note of jocularly to his criticism. In both instances the men enlist an unusual hybrid in the course of discounting a social view, and the hybrids themselves can be seen as a kind of mockery of the positions they name. [RR 2025]

## Chapter 22 – Dandy and Flirt

### **charioteer**

- The charioteer is a key figure in Homeric battle, as well as in competitions at Greek games and festivals. Roman chariot races imitated Greek chariot competitions, and the chariot race was an important event in Roman civic celebrations. The charioteer in all cases is a figure embodying skill, courage, and preeminence. In Chapter 18 Lady Glencora has been designated with epithets, “she of the waving hair and light blue eyes,”

as if she has an aura of the epic goddess. When Trollope seats Alice next to the “charioteer” for the ride to Matching, Lady Glencora takes on another bit of ancient grandeur and superior command that is only partly humorous. A few moments after this she promises to take Alice under her “shield,” perhaps again calling on the associations of Homeric battle. [CMS 2025]

- source: OCD

### **nymphs and Cupids**

- Nymphs, goddesses who take the form of beautiful women, are said to “inhabit and animately express differentiated nature: water (rivers, springs, the sea), mountains, trees, and ‘places’ (regions, towns, states). Their ubiquitous presence in popular imagination, folklore, art, myth, and cult, provides a vivid illustration of ancient pantheism.” Cupid, the son of Venus, is often plural in Roman love poetry, where the plurality invokes an atmosphere of beauty and eroticism. Cupids morph into winged cherubs and *putti* in European art, and by the Renaissance appear in both Christian and Classical contexts.

The Duke of Omnium has designed Lady Glencora’s dressing room with nymphs painted on the ceiling and Cupids on the doors so that the exquisite room is replete with pleasant associations from the Classical world and its art. Lady Glencora twice asks Alice, “Isn’t it pretty?” Her immediate assessment of her husband, who is not interested in anything pretty, but only in function, she says, alerts us to the trouble soon further revealed in Glencora’s marriage. [CMS 2025]

- sources: OCD (1996 edition for the quoted material) and Catullus 3 (for an example of plural Cupids)

### **Iphigeneia Theodata Palliser and Euphemia Palliser**

- Iphigeneia and Euphemia are cousins of Plantagenet Palliser and are staying at Matching during Alice’s visit. In Greek mythology, Iphigenia is the daughter of the Greek commander Agamemnon, and she is sacrificed so that the Greek troops can sail to Troy. The name Theodata is a compound of *theo-*, “god,” and *dat-*, “given;” the *-a* makes the word feminine. Euphemia’s name is Greek, meaning “good speech.” The sisters are serious in their pursuits, and their Classically weighted names enact their gravity. Those close to the sisters, however, call them Iphy and Phemy. While their full names are a bit stiff, their nicknames seem comically casual for their dispositions. [RR 2025]

## Chapter 23 – Dinner at Matching Priory

### **a feminine House of Commons**

- While talking with Alice, Jeffrey Palliser expresses thanks that women are not able to be politicians in Britain, and he conjures the image of a “feminine House of Commons” in which women bring their feminine attributes to bear in conducting matters of government. Jeffrey’s dinner-table joke has a Classical precedent: the Athenian comedian Aristophanes presented a female-run government in *Ecclesiazusae*. [RR 2025]

### **god**

- Rowland Hill, an educator and administrative reformer, showed in 1835 that a uniform postal rate, a penny for a half-ounce letter and prepaid in the form of a stamp, would increase correspondence dramatically and enhance the revenue of the postal service (as proved to be the case in fact). Jeffrey Palliser’s phrase “Rowland Hill is the god they worship” grants the exuberant force of pagan idolatry to the cousins’ competitive letter-writing fervor. [CMS 2025]

- source: *Encyclopedia Britannica*

### **clue**

- Jeffrey Palliser mentions to Alice that at Matching “there is a library but the clue to it has been lost, and nobody now knows the way.” Although the word *clue* is Germanic, Jeffrey’s use of it here has a Classical connection. Originally referring to a ball of yarn or string, *clue* comes to mean “something that shows the way” because in Greek mythology Ariadne gives Theseus a ball of thread to help him navigate the labyrinth which houses the Minotaur. The mythological backstory is evident in Jeffrey’s usage: no one has something to guide them through the labyrinth of Matching to the library. [RR 2025]

- source: etymonline.com

### **ill-natured tales**

- When the women at Matching are together after dinner, “Mrs. Conway Sparkes told ill-natured tales of some one to Miss Euphemia Palliser.” Trollope may be having a bit of etymological fun here: Euphemia’s name, meaning “good speech” in Greek, makes her an ironically poor recipient for Mrs. Conway Sparkes’ unpleasant gossip. [RR 2025]

## Chapter 24 – Three Politicians

### **born in the purple**

- Purple dye was a valued commodity in Classical antiquity, and in Greece and Rome alike it was associated with wealth and rank. The color’s connotations are evident in the

phrase “born in the purple,” used to explain that Plantagenet Palliser comes from an aristocratic family. [RR 2025]

### **oratory**

- This passage presenting Plantagenet Palliser through his view of oratory seems crucial to our understanding of why his marriage to Glencora will be hard. Palliser is suspicious of oratory in that it has a capacity to simulate meanings and to be dishonest, and so he strives to divest his speeches of ornament (even jokes), and to speak only to reveal facts with clarity and accuracy. Trollope describes the outcome as dull, a dullness in which Palliser takes pride. Trollope’s narration here, however, in contrast to what it describes, is dense with oratorical flourishes. For instance, twelve sentences repeat *dull* or *dullness* eight times, and variations on *labour*, *laborious*, and *labouring* six times (a rhetorical device known as anaphora). Four sentences climactically use four tricola (a tricolon is three verbal entities working together); the first one, introducing Palliser, is simply “He was an upright, thin, laborious man.” Trollope’s artful literary oratory here easily stands against the accusation that oratory is equivalent to dishonesty, and moreover, the emotional intensity that the account of Palliser builds up suggests precisely what Palliser will not understand his wife needs in a partnership. [CMS 2025]

### **colossal wealth**

- The Colossus of Rhodes was a 115-foot statue of the sun god Helios that stood for 50 years in the 3rd century BCE overlooking the city of Rhodes. Nero built a similarly colossal statue of himself near his house in Rome (the *Domus Aurea*, “Golden House”), and after Nero’s death the emperor Vespasian began building, near the site of the statue, the great amphitheatre in Rome, which later came to be called the Colosseum after the nearby colossus of Nero. The adjective *colossal* comes into English with imperial associations of size beyond reason. These associations are drawn to Plantagenet Palliser’s wealth, which exceeds any use that an ordinary mortal might conceive for it. [CMS 2025]

- source: *The Oxford Companion to Classical Literature*

### **the fountains of Venus**

- Explaining that Plantagenet Palliser did not have much experience with women before his marriage, Trollope remarks, “He had not dabbled much in the fountains of Venus, though he had forgotten himself once, and sinned in coveting another man’s wife.” Venus is the Roman goddess of love, and in Shakespeare’s *Venus and Adonis* she enjoins her young mortal beloved, “Graze on my lips; and if those hills be dry, / Stray lower, where the pleasant fountains lie.” For those who don’t recognize the Shakespearean context, Trollope’s mention of Venus might seem straightforward symbolic shorthand;

for those who do, a more particular sexual innuendo is activated. Palliser's sexual experiences have been limited, and the flirtation with Lady Dumbello alluded to here (and recounted in *The Small House at Allington*) did not involve any physical contact. In describing Palliser as having "sinned in coveting another man's wife," Trollope recalls the tenth commandment's injunction: "thou shalt not covet thy neighbour's wife." The transition from Classical and Shakespearean to Biblical in the course of the sentence moves a reader from the light-hearted to the serious. [RR 2025]

- sources: William Shakespeare, *Venus and Adonis* 233-234 and the King James Version of Exodus 20:17.

### **votive offering and *idoneus puellis***

- As we see Plantagenet Palliser's recollection of the time when he realized he was not cut out for love affairs, Trollope has him ponder a Horatian ode, whose first line is: *vixi puellis nuper idoneus*, "I have lived until now **well fit for girls**." There is some pathos in the fact that Palliser can only conjure the words of a Roman poet to articulate what he himself is *not*. The speaker of Horace's poem has had much success in his love-battles, but he declares that he will now give up his weapons of love and his lyre as votive offerings to Venus, to hang on her temple wall. Horace's poem has a little joke in it, and we note the irony that the singer (Horace) declares he is done with his lyre while singing a lyric poem. The inexperienced Planty Palliser, however, takes the ode's words straight and finds them useful in reminding himself that he never was a ladies' man, nor would he need to abandon pursuits of love that he had never engaged in: and so he marries Lady Glencora. Palliser's inexperience with love, and one might say with human relationships in general, provides us context for his utter inability to comprehend what his wife wants him to know about her feelings for Burgo Fitzgerald. [CMS 2025]

- source: Horace *Odes* 3.26

### **clue**

- In the course of telling readers that Mr. Bott did not spend much of his time at Matching in the library, Trollope remarks, "Perhaps he had not found the clue to that lost apartment." Trollope's comment harkens back to Jeffrey's use of the mythologically influenced *clue* in Chapter 23; see the commentary for that chapter. [RR 2025]

## Chapter 25 – In Which Much of the History of the Pallisers Is Told

### **Mr. Bott as a type**

- The poet Horace makes a satiric poem out of an encounter he has while taking a stroll through the streets of Rome. A man he knows, nameless, talkative, and unwelcome, comes along and blithely ignores the poet's increasingly desperate hints that he wishes to

escape the man's company. Ancient Roman comic genres use stock characters who come pre-packaged with traits we all recognize, and Mr. Bott's resolute indifference to Alice's longing to get away from him neatly fits the obnoxious interlocutor type we see in Horace's satire. Mr. Bott has further characteristics of comic types: he is a figure of little importance who imagines he is important, he has a tendency to flatter, he is keenly sensitive to social hierarchies, and he blatantly makes use of people for his often delusional goals. Trollope ironically notes Bott's "considerable courage" in ignoring Alice's increasingly stern rebuffs. [CMS 2025]

source: Horace *Satires* 1.9

### **Hecuba**

- In Classical mythology, Hecuba is a spouse of Priam and queen of Troy during the Trojan War. She is the mother of many sons (including Hector, Paris, Helenus, and Deiphobus), and Trollope draws on that aspect of her identity here. As long as Lady Glencora and Plantagenet Palliser are childless, Jeffrey Palliser is Plantagenet's heir. The narrator explains, however, that the chance of Jeffrey Palliser becoming a duke is slim: among other possibilities, "Lady Glencora might yet have as many sons as Hecuba." Trollope's invocation of the mythological character known for her production of children highlights Lady Glencora's currently childless state as well as her importance in producing heirs. [RR 2025]

### **vulgar error**

- In his discussion with Jeffrey Palliser about acquiring money, Plantagenet Palliser declares that "[t]here is no vulgar error so vulgar,—that is to say, common or erroneous, as that by which men have been taught to say that mercenary tendencies are bad." Trollope seems to have Plantagenet draw on *vulgar* variously. The English word is based on the Latin adjective *vulgaris* ("pertaining to the common people"), and Plantagenet is saying that the mistake he identifies is widespread. But he is also sharply criticizing the mistake, and here we may detect the negative sense of English *vulgar* at play: "lacking in sophistication, refinement, or good taste; not considered fitting or appropriate in educated or polite circles." As Trollope makes clear as the paragraph proceeds, Plantagenet presents himself as speaking from an authoritative position, with informed knowledge beyond that of a common person and "that air and tone of wisdom which a Chancellor of the Exchequer ought to possess." [RR 2025].

- source: OED

### **Plantagenet's magniloquence**

- When Jeffrey mentions the money that he owes to his cousin, Plantagenet sweeps the debt aside and asserts that Jeffrey owes him nothing, especially since Jeffrey may be

Plantagenet's heir if he and Lady Glencora do not have a son. Trollope remarks that Plantagenet talks "with some little touch of magniloquence in his tone." The Latinate *magniloquence* (literally, "big speaking") is itself magniloquent, and the move to a Classical register with the word is interesting on several counts. It is, in part, humorous, since Trollope pairs the Latin-based *magniloquence* (containing *magn-*, "big") with its English opposite in "some *little* touch." The combination of grandiosity with a small amount also reflects the unease of the situation: Plantagenet is in a more powerful position for the present, but that position is precarious. So Plantagenet exercises his beneficence (a show of prestige) but moderately (an acknowledgement of vulnerability). Trollope's use of a Latinate word reflects Plantagenet's desire to stand on more certain, authoritative ground. [RR 2025]

## Chapter 26 – Lady Midlothian

### **Bacchus and Ariadne**

- When Mrs. Sparkes asks Lady Glencora if Mr. Bott is romantically interested in Alice, she also explains that she knows that Alice is not interested in Mr. Bott by saying, "when he plays Bacchus she plays Ariadne." Bacchus is a god of wine and fertility, and he approaches Ariadne to make her his consort after Theseus abandons her on the island of Naxos. A painting by Titian famously shows Ariadne turning away as Bacchus and his attendants advance, and earlier in the day Mrs. Sparkes had witnessed Alice running away from Mr. Bott's unwelcome conversation about Lady Glencora. Trollope puts a clumsy Classical reference into Mrs. Sparkes' mouth here: Mr. Bott is no god; he has no romantic designs on Alice; and Alice herself is hardly an Ariadne. Instead of being abandoned, Alice is desired as a spouse by more than one man. Mrs. Sparkes' clumsy mythological analogy may suggest that this "literary lady" wants to seem witty and learned but doesn't have the perspicacity to back up her pretension. When Lady Glencora follows up on Mrs. Sparkes' Classical reference, Mrs. Sparkes supports it by saying that Mr. Bott seemed to have "something of a godlike and triumphant air about him." Lady Glencora deflates the observation by commenting, "I don't think his godship will triumph there," and the matter—along with its Classical packaging—is soon dropped. [RR 2025]

### **Alice's august relative**

- Alice must finally face Lady Midlothian, "her august relative." The adjective gestures to Lady Midlothian's aristocratic status and also to her bearing. Augustus is the first Roman emperor, and Lady Midlothian is somewhat imperious in wanting to weigh in on Alice's affairs. [RR 2025]

## Chapter 27 – The Priory Ruins

### **Lady Glencora’s speech**

- Whereas Plantagenet Palliser suspects rhetoric of being dishonest and is purposefully dull in his speech (see the commentary for Chapter 24), Lady Glencora is explosive with rhetorical gifts and well understands that rhetoric is a tool to convey emotion. Her speech to Alice in the cold night bristles with urgent figures of speech, including emphatic anaphora (repetition) and tricola (build-ups of three elements). [CMS & RR 2025]

## Chapter 28 – Alice Leaves the Priory

### **conjure**

- When Iphigenia Palliser asks if there is a reason why Lady Glencora should stay away from Monkshade, she says to Alice, “I conjure you to tell me.” The use of the Latinate *conjure* to mean “entreat” or “beg” imparts a formality to Iphigenia’s request. The word may also underscore the confidential, even conspiratorial, nature of the conversation as Iphigenia sees it, since the Latin components of *conjure* mean “swear” (*jur-*) and “with” (*con-*). Iphigenia sees herself as making a pact with Alice to protect the marriage of Lady Glencora and Plantagenet Palliser. [RR 2025]

### **patron**

- Trollope is well aware of the formal Roman context in which a *patronus* was the former owner of a slave, who became a client to that patron upon manumission. An interdependent relationship between men of unequal social power persists in the 19th century English version of the patron/client relationship, and Trollope alludes to this sort of patronage elsewhere in his novels. Here Mr. Bott’s zealous subservience to Planty Palliser elaborates his comic character; though generally indifferent to all nuance, Mr. Bott has “duly appreciated” Alice’s loss of status in the eyes of “his great patron,” and he is eager to relegate Alice in conformity with Palliser’s whim, to demonstrate his loyalty. [CMS 2025]

## Chapter 29 – Burgo Fitzgerald

### **Burgo’s godlike face**

- Burgo’s beauty is extraordinary, seemingly invulnerable to the punishments that his way of life normally inflicts on human physiology, and in that sense he is godlike. But we may think of the effect of his face on Lady Glencora and also remember Alice’s response to Mr. Grey in Chapter 11, where the startling feeling of attraction she has on seeing Mr. Grey prompts the narrator to say his mouth is like a god’s. Here it seems

Burgo's constitution is super-human, but we are also not allowed to forget a god's desirability and Burgo's intense appeal for Lady Glencora.

At the end of this chapter, when late at night Burgo has given some aid to a young and impoverished girl, the narrator suggests that perhaps Burgo's life would have gone better if his face were "less godlike in form." This may be the closest Trollope comes to an analysis of Burgo's misfortune, and he leaves the impression that the kindness of the world that Burgo receives on account of his looks has stymied the development of his inner resources and better nature. [CMS & RR 2025]

### Chapter 30 – Containing a Love Letter

#### **perhaps not altogether without reason**

- George Vavasor reflects on his history with Alice and wonders if he should again ask her to marry him. He thinks that he and Kate influenced Alice in her decision to break her engagement to Mr. Grey, and Trollope remarks that George's supposition is "perhaps not altogether without reason." Trollope here uses the Classical rhetorical figure of litotes in which an idea is expressed through the negation of its opposite. In this instance, litotes allows Trollope to acknowledge George and Kate's role without denying Alice's own agency in deciding to break the engagement. [RR 2025]

### Chapter 31 – Among the Fells

#### **I know not what of charm**

- In discussing the countryside around Vavasor Hall, Trollope remarks, "I can find I know not what of charm in wandering over open, unadorned moorland." Trollope's phrasing is more Latinate than native English. "I know not what of charm" echoes a Latin construction in which *nescioquid* (literally "I do not know what") is followed by a partitive genitive (conveying "of..."), and the meaning is roughly equivalent to "some (of)..." Perhaps Trollope uses this particular—qualified or cautious—phrasing to express the subjectivity of finding pleasure in a landscape that he admits others do not enjoy walking in. [RR 2025]

#### **changed themselves with gradual changes**

- When Alice and Kate stop in their walk, Trollope describes the lake below them: "...the slow clouds were passing over it, and the shades of darkness on its surface changed themselves with gradual changes." The combination of *changed* and *changes* is an example of the Classical rhetorical device known as polyptoton, the use of different words which share the same verbal element. It is particularly fitting here, since the quiet

alteration in part of speech mirrors the gradual alteration in the look of the lake as the clouds pass. [RR 2025]

### **Kate takes the position of a suppliant**

- Ancient Greek and Roman art depicts the suppliant as a figure with arms raised, often kneeling, facing a god or a person of greater power, and begging for mercy, protection, or a favor. After learning of George's proposal to Alice, Kate kneels at Alice's feet and repeats her name over and over, gazing up at her, as a suppliant would. Kate enacts the authority Alice holds over Kate's happiness, but Kate's supplication also puts pressure on Alice to secure that happiness by agreeing to marry George. [CMS & RR 2025]

## Chapter 32 – Containing an Answer to the Love Letter

### **renewing love**

- Trollope describes Mr. Grey as a person “in whom Love could hardly be renewed.” Trollope may be playing with a notion articulated in the Roman comedy *Andria* by Terence: “the angers of lovers are the renewal of love.” In *Framley Parsonage* Trollope uses Terence's Latin, *amantium irae amoris integratio*, as the title of Chapter 5, and Miss Baker gestures toward the adage in Chapter 20 of *The Bertrams*. Trollope frames Mr. Grey's character, however, in contradiction of it. His love is more passionate and constant than Alice understands at this point, and it is neither volatile nor nursed by discord. [RR 2025]

- sources: Terence, *Andria* 555

### **Mercury**

- Alice paid sixpence to a boy to take her letter on a day when there was no mail service at Vavasor Hall, and she refers to him as Mercury, the Roman god of messengers and merchants. Her little joke, that the god has pocketed sixpence to take the letter, may recall that her message, the promise she makes to marry George, is about giving him money, not love. [CMS 2025]

### **rushing away at once into the middle of her subject**

- Alice has decided to re-engage herself to George and now must inform her grandfather, who—she knows—will disapprove. Instead of gradually broaching the topic, Alice “rush[es] away at once into the middle of her subject.” Trollope's wording recalls Horace's description of Homer in the *Ars Poetica*: “Homer always hastens toward the issue and snatches a listener into the middle of things.” Despite the difference between Homer's mythological subjects and Alice's personal affairs, Trollope has Alice follow epic precedent by taking her grandfather directly into the matter at hand. [RR 2025]

- source: Horace, *Ars Poetica* 148-149

### Chapter 33 – Monkshade

#### **Sir Cosmo Monk**

- Sir Cosmo Monk's first name is derived from Greek *cosmos*, "order." His support is deemed crucial for Plantagenet Palliser's aspirations to move up in the political order. While that part of his name may be fitting, his surname—derived from Greek *monakhos*, "solitary"—contrasts with Sir Cosmo's social networking. [RR 2020]

#### **the blackness as of a thunder cloud upon his brow**

- Trollope gives Burgo's dudgeon a quality of the great thunderer Zeus in Homer's *Iliad*. Zeus, the god of the lightning bolt and thunder cloud, has epithets in the *Iliad* describing him as having broad brows, dark brows, and is called Zeus the cloud-gatherer. In a sense Burgo's passion is large and real, like the towering anger of Zeus; in another sense the scene, in which the terrible social impropriety of Burgo's feelings for Glencora focuses everyone on their own breakfast, is comic and human. [CMS 2025]

#### **not without success**

- Iphigeneia Palliser is worried about Lady Glencora and the planned visit to Monkshade. Although she thought to mention her concern to Plantagenet Palliser, she decides to talk with Lady Glencora directly instead. Trollope tells us that she does so "not without success." The use of litotes—the rhetorical figure in which an assertion is made by negating its opposite—seems fitting in that it can convey the ambivalence and uncomfotability of this particular situation, one in which an unalloyed victory cannot be claimed. [RR 2025]

#### **stiffness and names**

- Lady Glencora finds her cousins-in-law "hard, stiff, and too proud of bearing the name of Palliser." While Lady Glencora attributes some of the Iphigeneia and Euphemia's bearing to their pride in their surname, their Classical first names also reflect and reinforce their overall stiffness. See the commentary for Chapter 22. [RR 2025]

### Chapter 34 – Mr. Vavasor Speaks to His Daughter

#### **the books of Nethercoats**

- With regret Alice thinks of the quiet life she had been offered at Nethercoats, including its books. See the commentary for Chapters 10 and 14. [RR 2025]

**honour**

- In thinking about a marriage with George, Alice considers that “[s]he might save him from ruin, and help him to honour and fortune.” *Honour* here has multiple meanings as well as a Classical connection. The Latin word *honor*, from which the English word is derived, can mean “public office” as well as “esteem,” particularly the esteem which comes from socially decent conduct. Alice’s partnership will help George attain political office and perhaps restore some of his respectability. [RR 2025]

Chapter 35 – Passion Versus Prudence**George’s dress**

- We have seen Mr. Cheesacre’s zeal in dressing to woo Mrs. Greenough, how his sartorial efforts fail and how they elaborate the essentially comic role in the novel of that courtship. This satirical portrait of dressing with amorous goals activates a comic sense that is hard to suppress when we see George make a similar (futile) attempt to woo Alice. George’s attempt to dress to please is especially ill-judged considering Alice’s reply to his proposal—she denying any “passionate love” in their marriage—and also considering what the narrator has told us of his cynical response to Alice’s letter. That George poses—dresses—as a conventional lover suggests that he is self-deluded in a menacing, not comic, style, and that he refuses to understand Alice or take her at her word. George is a narcissist, and a conformist, at heart, when it comes to the conventions of marriage, at least insofar as those conventions favor the man. [CMS 2025]

**double triumph**

- A successful Roman general would celebrate a great military conquest in a “triumph,” a parade enacting Rome’s strength and her enemy’s weakness. Trollope says George had his triumph when he “sarcastically” tossed aside Alice’s letter accepting his marriage proposal, recognizing he would only have her money, not her love. But George does want her love, a “double triumph” that Trollope says he has no right to expect. In the conversation between them that follows, the triumph which is defined as winning Alice’s affection takes a dark turn, not just as a conquest over Alice but, as George sees he will only have Alice’s money, the narration reveals that the triumph George also has in mind is over John Grey, his rival. He must defeat his enemy, and the language of triumph helps to articulate how wretched this is: George must have Alice’s money, but without her love he will not win his triumph over the enemy Grey. He is enraged. Alice, like a conquered enemy, cannot see that she has any strength when George asks her if she wishes to retract her letter; she lacks the courage to do so, says Trollope. [CMS 2025]

**instant need**

- In describing George's need for Alice's money as "instant," Trollope uses *instant* in a sense that is closely related to the Latin word on which it is based. The Latin participle *instans, instantis* means "stand upon" or "press upon." Trollope's use of *instant* in this sense conveys the urgency of George's need. [RR 2025]

**cent. per cent.**

- Mr. Scruby explains to George that men who delay settling their bills eventually pay "through the nose;—cent. per cent., and worse." *Cent. per cent.* is short for *centum per centum* ("hundred through hundred" or "hundred by hundred") and in financial transactions can signify the interest rate or a payment equal to the principal. Mr. Scruby's Latin phrase adds formality after his more colloquial use of "through the nose." [RR 2025]

- source: OED

Chapter 36 – John Grey Goes a Second Time to London**adverse fate**

- In Greek and Roman epic, fate is what is bigger than the will of either mortals or gods. In Latin the root *fa-* relates to speaking: fate, *fatum*, is what has been spoken and is unchangeable. Alice interprets reality at this point as externally built, not as the product of her choices and decisions. [CMS 2025]

- Alice's incomplete recognition of her role in her situation is underscored by the adjective in the phrase "adverse fate." *Adverse* etymologically means "turned against," and it reinforces the (inaccurate) notion that she is suffering from external opposing forces rather than from things she has willingly done and said. [RR 2025]

**Pandemonium**

- *Pandemonium* is a Classically based coinage used by John Milton as a name for the capital of Hell in *Paradise Lost*. *Pan* is Greek for "all," and *demon-* is from the Greek word for "demon" or "spirit." The *-ium* suffix is Latinate. Trollope seems aware of the word's Miltonic heritage here because he has Alice contrast the Paradise of a marriage to Mr. Grey with the Pandemonium of one to George. A similar contrast using these same terms is made in Chapter 43 of *The Claverings*. [RR 2013 & 2025]

- source: OED

**rushing into the middle of her subject**

- Alice's letter to Mr. Grey dispenses with opening niceties and directly tells him of her engagement to George. She was similarly straightforward when informing her

grandfather, and Trollope uses language here that echoes that of Chapter 32. For the Classical resonance of this phrasing, see the commentary for Chapter 32. [RR 2025]

**whatever of anger**

- Mr. Grey senses that Alice is not looking forward to marrying George, and “[w]hatever of anger” he previously had disappears. Trollope’s phrasing is more Latinate than native English. “Whatever of anger” echoes a Latin construction in which *quidquid* (“whatever”) is followed by a partitive genitive (conveying “of...”). Trollope’s wording here helps to signal the mixture of emotions that Mr. Grey has felt in the wake of the broken engagement. [RR 2025]

Chapter 37 – Mr. Tombe’s Advice

**her own fate was fixed**

- As in the previous chapter, Alice interprets her situation as externally determined, as if fate, here overdetermined as “fixed,” were the cause of all the moves that bring her to lose a man she loves and marry a man she loathes. It is perhaps Trollope’s way of speaking to us about what we need to forgive Alice for, not for her mistakes but for her blindness to her own judgments, as the narrator goes on to say. What she calls fate is perhaps only the confusion of a motherless girl, insufficiently nurtured. [CMS 2025]

Chapter 38 – The Inn at Shap

**triumph**

- The language of triumphs (see the commentary for Chapter 35) continues: George belittles Kate’s long-standing desire that he and Alice marry by saying with sarcasm, it seems, that she is entitled to her triumph now they are engaged—as if, again, the engagement were a violent conquest, whose success now glorifies Kate. Kate rejects George’s notion of the triumph; he then says he wants money. Kate, whom George bullies, promises him all her money, the very thing their grandfather has warned her not to do. Their grandfather’s dislike for him will in turn conquer George. [CMS & RR 2025]

**struggling to pick fruit which is above my reach**

- Odysseus sees Tantalus in the underworld standing forever in a chin-high pool of water. Above Tantalus’ head is a fruit tree, and whenever he tries to take a piece of fruit to eat, the winds blow the tree branches out of his reach. George accurately describes his own situation with this mythic allusion. Despite his awareness that his pursuit of this

parliamentary fruit is vexing and possibly bootless, he still cannot stop himself. [CMS & RR 2025]

- source: Homer, *Odyssey* 11.582-92

### Chapter 39 – Mr. Cheesacre’s Hospitality

#### **hospitality**

- The title of the chapter refers to the fact that Mr. Cheesacre has invited his rival Captain Bellfield to stay with him at Oileymead. Mr. Cheesacre has an ulterior motive: he hopes to keep an eye on the captain this way. And during the captain’s stay Mr. Cheesacre reminds him of the money which the captain owes him. Mr. Cheesacre is thus hardly a model, benevolent host, and the dynamics between himself and Captain Bellfield could be seen as a parody of the proper guest/host relations between aristocratic men presented in Homer’s *Odyssey*. [RR 2025]

#### **augean spoils of Oileymead**

- In Chapter 14 Kate wrote to Alice that Mr. Cheesacre boasted to Mrs. Greenow of his farm’s manure. Trollope now invokes Classical mythology when referring to the manure produced at Oileymead. As one of his labors, Heracles needs to clean the stables of King Augeas; so filthy are the stables that Heracles has to divert a river to do so. In being designated “augean spoils,” the manure of Oileymead is figured as a heroic prize rather than a massive nuisance in need of removal. Trollope’s roundabout mention of the muck generates humor through its hyperbolic, elevated register and its juxtapositioning of heroic mythology with the realities of 19th century farming. [RR 2025]

#### **crowned with laurels**

- In ancient Greece and Rome laurel crowns betokened victory and honor. Laurels are mentioned here as Trollope traces Captain Bellfield’s train of thought about his courtship of Mrs. Greenow. Since “all is fair in love and war,” Captain Bellfield feels justified in his falsehoods, just as one general who tricks another may be “crowned with laurels because of his lie.” For Captain Bellfield, the ends—or even the hoped-for ends—justify the means of his amatory pursuit. [RR 2025]

### Chapter 40 – Mrs. Greenow’s Little Dinner in the Close

#### **paraphernalia**

- Trollope uses *paraphernalia* when discussing the clothing and toiletries which Mr. Cheesacre packs so that he can spruce himself up before visiting Mrs. Greenow. Trollope’s word choice might be a bit of an etymological wink, since its original meaning

has special reference to the start of a marriage. In ancient Greek the word *parapherna* referred to goods “beyond” (*para*) a “dowry” (*phernē*) which a bride brought with her when she married, and the earliest attested English uses of *paraphernalia* reflect this. Trollope uses *paraphernalia* in a courtship context but applies it to the man rather than woman; such a gender reversal may be fitting, since Mrs. Greenow often has the upper-hand in her dealings with Mr. Cheesacre. [RR 2013 & 2025]

- source: LSJ and OED

### **Charlie Fairstairs as a parasite**

- Trollope’s identification of Charlie Fairstairs as a “false-tongued little parasite” may seem harsh, given the current understanding of a parasite as a creature that feeds off another. Charlie may be better seen as embodying other meanings of the word.

Etymologically, *parasite* designates someone who “eats” (Greek *sit-*) “alongside” (Greek *para-*) someone else. According to the OED, in its earliest attested English uses *parasite* refers to “a person who lives at the expense of another, or of society in general; *esp.* (in early use) a person who obtains the hospitality or patronage of the wealthy or powerful by obsequiousness or flattery.” Charlie has managed to get in the good graces of Mrs. Greenow and receive material benefits (including meals) through her compliance, which extends to her reinforcement of Mrs. Greenow’s exaggeration of the length of her mourning. The word *parasite* is also a common way to refer to a stock figure in Greek and Roman comedy, a flattering sidekick of sorts who is also on the lookout for their own advantage. Though Charlie is hardly as baldly conniving as comic parasites can be, this provides another point of comparison between the Greenow courtship narrative and ancient comedy. [RR 2025]

- sources: OED and OCD

### **the good things which the gods provided**

- Trollope tells us that at the dinner with Mr. Cheesacre and Mrs. Greenow Captain Bellfield “took the good things which the gods provided with thankful good-humour.” While the sentiment has some precedent in ancient sources, the wording here specifically recalls *Alexander’s Feast* by John Dryden: “Lovely Thais sits beside thee— / Take the goods the gods provide thee.” The Alexander of the title is the Macedonian Alexander the Great, and Thais is a courtesan celebrating with him—so there is Classical resonance in Trollope’s channeling of a 17th century poem. Trollope seems to tap into the poem’s context of feasting as well as its mention of female companionship: Captain Bellfield enjoys the company of Mrs. Greenow as well as the food of the meal. [RR 2025]

- sources: Homer, *Iliad* 3.65

Plautus, *Rudens* 1229

John Dryden, *Alexander’s Feast* 87-88 (in some editions) or 105-106 (in other editions)

## Chapter 41 – A Noble Lord Dies

### **rushing instantly into the middle of her subject**

- When Mrs. Greenow replies to Kate's letter, she immediately addresses Kate's request for a loan to George and turns down that request without preamble. For the Classical echo in Trollope's phrasing, see the commentary for Chapter 32. [RR 2025]

## Chapter 42 – Parliament Meets

### **British government and Classical mythology**

- In this chapter, Trollope extensively enlists Classical mythology (using Roman names) to depict the British government and its officials. He identifies members of Parliament as human gods, divine in all but their mortality, and while there is humor in hyperbolically framing 19th century politicians as ancient deities, doing so underscores their importance in British life as well as in the estimation of characters such as Alice Vavasor and Plantagenet Palliser. For them, as for the ancient Romans, the pursuit of public office is the key way for men to make their way in the world.

Trollope contrasts the shifting alliances of these contemporary human gods with the ancient "Olympus in which Juno and Venus never kissed." Juno is the queen of the gods and spouse of Jupiter, while Venus is the goddess of love and mother of the hero Aeneas. Vergil's *Aeneid* presents the conflict between the two goddesses as Venus opposes Juno's attempts to thwart Aeneas as he travels from Troy to Italy.

Trollope refers to parliamentary discussions as councils of the gods, and we can see such councils on Mount Olympus in epic poetry: e.g., book 4 of Homer's *Iliad*, book 1 of Homer's *Odyssey*, and book 1 of Ovid's *Metamorphoses*. In fact, in book 1 of the *Metamorphoses* Ovid himself compares the Olympian residence of the gods to Rome's Palatine hill, a neighborhood of the rich and powerful in Ovid's day, so Trollope's conflation is not without ancient precedent.

Trollope repeatedly refers to the first lord of the treasury (who is often also the prime minister) as Jove, another name for Jupiter, king of the gods. In mythology, Jove brings the Trojan Ganymede to Olympus and makes him the cup-bearer for the gods; Trollope reworks the cup-bearer into a purse-bearer in order to fittingly signify the chancellor of the exchequer, who is the second lord of the treasury.

Trollope may be mining the planet Jupiter, named after the mythological figure, for some wordplay here. He calls the prime minister's supporters "satellites," a word which can mean "followers," but which may also remind us of the many moons, or satellites, of the planet. [RR 2025]

- sources: Homer, *Iliad* 4.1-72 and *Odyssey* 1.26-96  
Ovid, *Metamorphoses* 1.163-252

### **eloquence**

- In Chapter 24 Trollope enjoyed some boisterous rhetoric of his own in clarifying that Plantagenet Palliser was a trusted and honored man in Parliament because he was a careful, supremely dull speaker, without rhetoric—i.e. not using the skills in speech that persuade listeners by artfully manipulating their emotions. In this chapter eloquence, like the political oratory of the Roman statesman Cicero, which we might think should especially belong to parliamentary debates, is the very quality of a speech a speaker must at all costs avoid, says our narrator. The running joke of this passage, which compares these men of government to gods and thus points out what fumbling mortals they are, supports Trollope's suggestion that inspiration and excellence in speech have no place in this arena of humbug and petty ambition. But Trollope may also allude, slyly, to the profound suspicion of eloquence and clever speech in the Athenian democracy that we see in the playwrights of the 5th c. BCE and in Plato; Trollope may share the suspicion that the sounds and emotional workings of eloquence can fool people into thinking that bad ideas are good ones. [CMS 2025]

### Chapter 43 – Mrs. Marsham

#### **Argus**

- Mrs. Marsham thinks that Lady Glencora “wants watching” and takes it upon herself to keep an eye on her on Plantagenet Palliser's behalf. Trollope tells us that Mrs. Marsham “had not made any distinct suggestion to him that she would act as Argus to his wife.” Argus is a 100-eyed mythological creature, and when Jupiter turns Io, whom he desires, into a cow in order to avoid Juno's detection, Juno is suspicious of the cow and sets Argus to guard it. Mercury slays Argus, and Argus' eyes are transferred to the feathers of the peacock, Juno's bird. Trollope's mention of Argus not only highlights Mrs. Marsham's watchfulness but also reinforces the theme of potential marital infidelity. In this case, however, Plantagenet Palliser is an unsuspecting Juno. [RR 2025]

- source: Ovid, *Metamorphoses* 1.583-750

#### **Cerberus**

- Cerberus is the multi-headed, ferocious dog who guards the gates of the underworld, keeping the dead inside. Trollope says that Mrs. Marsham is a Cerberus to Lady Glencora, who knows that she is being “guarded by a watch-dog.” By identifying Mrs. Marsham with Cerberus, Trollope reinforces the appalling list of Mrs. Marsham's faults given earlier in the chapter and increases our sense that Lady Glencora's resentment is just. [CMS 2025]

**Dr. Fell**

- In a conversation with Alice and Mrs. Marsham, Lady Glencora expresses her dislike of Mr. Bott: “All the same; we do not like Mr. Bott—do we, Alice? He is Doctor Fell to us; only I think we could tell why.” Lady Glencora is referring to a free translation of Martial by Tom Brown. A literal translation of Martial’s epigram:

I do not love you, Sabidius, nor am I able to say why:  
only this am I able to say, I do not love you.

And Brown’s version:

I do not like thee, Doctor Fell,  
The reason why I cannot tell;  
But this I know, I know full well,  
I do not like thee, Doctor Fell.

Dr. Fell was the dean of Oxford’s Christ Church College in the mid-17th century, while Brown was a student there. Brown’s clever translation supposedly caused Dr. Fell to revoke Brown’s imminent expulsion from the college for bad behavior. It seems fitting that Lady Glencora channels Brown’s cheeky dislike of authority, though—unlike both Martial and Brown—she claims to be able to articulate the reasons for her dislike. [RR 2025]

- sources: Martial, *Epigrams* 1.32 and *Brewer’s Dictionary of Phrase and Fable*

- note: *Brewer’s* gives the translation provided here, but other versions of the third line can be found—“But only this I know full well” and “But this I know and know full well.”

**gods and a seal on the lips**

- Lady Glencora tries to rescue Alice during dinner from the humiliation her own husband, Mrs. Marsham, and Mr. Bott have inflicted on her. But Alice cannot recover from the “snubbing” and cannot respond to Lady Glencora’s conversational attempts to “give some relief.” When Trollope says it was a moment in which “the very gods interfere to put a seal upon the lips of the unfortunate one,” this seems a different use of gods than what we have seen earlier. Here they are sheer metaphor for the paralysis brought on by social mortification. No human spirit is in charge; we are helpless in these moments. While Trollope blames Alice for her “overfed craving for independence,” no reader can fail to cringe at this episode of what the narrator calls the “hard discourtesy” of the Pallisers. [CMS 2025]

Chapter 44 – The Election for the Chelsea Districts**the River Bank’s odious name**

- During the bustle of campaigning, George is hit by thrown offal “so that the very name of the River Bank became odious to him.” Trollope’s language may be Classically

resonant. As mentioned in the commentary for Chapter 21, Cicero says that the Romans, upon ousting the last king of Rome, came to hate the name of king. The historian Livy writes that the Romans disliked the family name of the last king, Tarquinius, so much that one of the early consuls of Rome, Lucius Tarquinius Collatinus, was pressured to resign his office and leave Rome because he bore the same family name. In adapting the Romans' name-hating to George's situation, Trollope retains a political context but shifts the dynamics. It is not the people who hate the name of their ruler but George who has become disillusioned with his constituents and district even before he is elected. [RR 2025]

- sources: Cicero, *De Re Publica* 2.52 and Livy, *History of Rome* 2.2

### Chapter 45 – George Vavasor Takes His Seat

#### **Fate**

- Trollope uses Fate this time in the same sense that Classical epic sees Fate as a force beyond our will that dictates how our lives will take shape. In this rare, extended and comradely address to his “male friend and reader” Trollope speaks in his own voice and confesses his own longings for the public life in politics that Fate has denied him—“not to have done that which it most becomes an Englishman to have achieved.” He reminds us that George Vavasor has gained something of incomparable value in winning his seat in the House of Commons. He reminds us too in this chapter how much George simultaneously deserves and fails to deserve the nobility of this honor, and we may infer that this is a matter not of Fate but of character. [CMS 2025]

#### **thunderbolts**

- Lord Middlesex has given a poorly attended speech in the House and contrasts his dwindling audience with the attention a speech by Mr. Farringcourt received earlier in the day. Lord Middlesex's diligent work cannot compete with the rhetoric of Farringcourt, “[a] man who could shake the thunderbolts.” The mention of thunderbolts, Jupiter's signal weapon, reminds readers of the mythological presentation of politics in Chapter 42. [RR 2025]

### Chapter 46 – A Love Gift

#### **responses to George's election**

- When George wins his election, Alice “resolved that she would be triumphant,” and take “her share in the ovation,” but she finds it difficult to do so. Kate, by contrast, wrote to Alice “with a loud paeon of sincere rejoicing” at her brother's success. *Triumphant* and *ovation* recall Roman celebrations of victory and their ceremonial processions of

successful commanders into the city, while *paean* hearkens to ancient Greek songs of victory or thanksgiving. Alice does not feel the enthusiasm that Kate does, and Trollope's use of Classically laden words to convey their reactions underscores Kate's support for George and Alice's growing alienation from him.

Trollope uses the vocabulary of triumph when George's victory is discussed in Chapters 44 and 45, and in Chapter 52 George reflects on the fact that his entry into the House in the company of Mr. Bott offered no feeling of triumph. Those moments may be tinged with Classical color as well. Here, however, the pile-up of Classically related words and images more certainly activates ancient connections. [RR 2025]

### **Fortune tied to chariot wheels**

- The Roman goddess Fortune is presented as a figure bound by George Vavasor to his triumphal chariot. The overblown, even hubristic, image of a divine force conquered by a mortal suggests that Kate's apprehension of her brother and reality are false. [CMS & RR 2025]

### **Fate**

- Again, Kate's idea that only a lack of money could have stood in the way of George's progress, and that he has leapt across the barrier of Fate, is part of her passionate affiliation to her brother and his worth. Fate is less easy to breach. [CMS 2025]

### **satire**

- The literary critic Quintilian says that the Romans invented the genre of satire, a genre known for topical mockery and humor, but lacking the harsh malice of invective. Here, George takes pleasure in Alice's "satire" of him—when she gently chides him for wanting to equal the great orator William Pitt, Earl of Chatham—and he unguardedly asks for her affection. But Alice's satire does not indicate a return to their older, easier dynamics, and the mood of the moment is lost. [CMS & RR 2025]

- source: Quintilian, *Institutes* 10.1.93

### Chapter 47 – Mr. Cheesacre's Disappointment

(No uses of Classics identified.)

### Chapter 48 – Preparations for Lady Monk's Party

### **factotum**

- An English noun composed of two Latin elements: the imperative *fac*, "do," and the substantiative *totum*, "the whole thing." A servant or assistant who undertakes a variety of tasks could be called a factotum, and here Lady Monk's factotum is helping her with

her party arrangements. While Lady Monk resists when her factotum suggests that Mr. Bott be invited, she yields when it becomes clear that Mr. Palliser would like Mr. Bott to be included. The use of *factotum* emphasizes the lower status of the servant, identified by household role rather than name. [RR 2025]

#### Chapter 49 – How Lady Glencora Went to Lady Monk’s Party

##### **sanctum**

- Originally a neuter form of the Latin adjective *sanctus*, -a, -um (“holy”), *sanctum* in English can signify a shrine or holy place, as well as a space of refuge or retreat. Here it refers to the room at Lady Monk’s party where women may go to attend to their clothing. In this context the word provides some playful verbal veiling of feminine mysteries. [RR 2025]

##### **Plantagenet’s eloquence after all**

- In the heat of his scolding of Lady Glencora, Plantagenet Palliser turns out to be able to express himself with the eloquence he is so careful to avoid using in Parliament. See the commentary for Chapter 24. [CMS 2025]

##### **Fate**

- A beautiful compliment to Glencora: Fate, in control of our lives but not our hearts or wishes, could have made Lady Glencora a man, and hence a gentleman; in a lady a great-hearted nature is denied recognition, the remark suggests. [CMS 2025]

##### **see and be seen**

- In the *Ars Amatoria* Ovid writes that women come to public spectacles to see and to be seen. Trollope’s phrasing echoes Ovid’s, but its scope is narrower. Trollope is not addressing lovers-to-be in general about ways to attract women at the Roman games; instead, he is mentioning that a specific amatory aspirant, Burgo, both sees and is seen by Lady Glencora at Lady Monk’s party. [RR 2025]

- source: Ovid, *Ars Amatoria* 1.99

##### **Burgo’s beauty**

- Burgo’s mouth is described as “glorious...such as the old sculptors gave to their marble gods!” The analogy and the exclamation mark together express the effect of Burgo’s beauty on Lady Glencora when she sees him at the party. But Trollope makes sure we know that Burgo’s looks appear more loving than they are; the beauty of marble gods does not guarantee the veracity of what they seem to convey. See the commentary for

Chapter 11 (on Mr. Grey’s godlike mouth) and the commentary for Chapter 29 (on Burgo’s godlike face). [RR 2025]

### **born in the purple**

- The Marchioness of Hartleap attends Lady Monk’s party, and Trollope remarks that the marchioness was not “born in the purple”—that is, she is not from an aristocratic family herself, though she married into one. See the commentary for Chapter 24 for an explanation of the phrase. [RR 2025]

## Chapter 50 – How Lady Glencora Came Back from Lady Monk’s Party

### **prudential**

- Trollope mentions that Burgo “cannot be said to have looked forward in any prudential way to coming years.” *Prudential* contains Latin elements meaning “look” (*vid-*) and “forward” (*pro-*). The repetition of the idea using vocabulary based in different languages may emphasize how completely Burgo has not planned for his future. [RR 2025]

### **he saw her and was seen**

- The phrasing echoes the “see and be seen” wording previously used; see the commentary for Chapter 49. [RR 2025]

### **not unpleasant**

- When Burgo approaches Lady Glencora and offers her his hand, “her countenance seemed to show that the meeting was not unpleasant to her.” Trollope turns to litotes here, a rhetorical move in which something is expressed through a negation of its opposite. Litotes may help to convey Lady Glencora’s ambivalence: her attraction to Burgo versus the pull of her marriage vows. Litotes also allows Trollope to avoid stating Lady Glencora’s problematic pleasure at Burgo’s advances outright. [RR 2025]

### **she who doubts is lost**

- The line closely paraphrased (“the woman that deliberates is lost”) is from Joseph Addison’s play *Cato, A Tragedy* (1713) about the Roman Republican hero Cato the Younger, who dies opposing Julius Caesar and his path to tyranny. The line is spoken by Cato’s daughter Marcia, who fears she will lose the chance to marry the man she loves.

Trollope defends women against the imputation that those who doubt are in some immediate moral peril, presumably because their desires are dangerous. Trollope’s response to the idea does acknowledge that women are ever constrained by social forms, but he notes that they cope with it successfully most of the time, even if they are doubting

all the while. He notes that men and women both think by nature about what is fitting, useful, and best to do—“unless they have brought themselves to the Burgo Fitzgerald state of recklessness.” [CMS 2025]

- Trollope is speaking against a notion that is taken as a given by some, and his argument gains force through his use of this paraphrase of a line from an older play set in antiquity—he demonstrates that he is willing to question traditional “knowledge.” [RR 2025]

- source: Joseph Addison, *Cato, A Tragedy* 4.1 (the line in question is the final one in that scene)

### Chapter 51 – Bold Speculations on Murder

(No uses of Classics identified.)

### Chapter 52 – What Occurred in Suffolk Street, Pall Mall

#### **George as orator**

- After being “worsted” by John Grey, George goes home and ponders how the seat in the Commons has done him no good and how disappointing he has found the men and the speeches thus far. George has not “as yet commenced his career as an orator,” but he can see it is unlikely he can soon succeed “with brilliance.” We have already seen that brilliant oratory is precisely what George’s colleagues in Parliament avoid. But George is also rousing his own violence for a fight to keep his seat, not a fight for votes but for money, and more a fight to dominate the growing number of people (his grandfather, Alice, Kate, John Grey) whom he conceives as enemies. Trollope seems to show us the coming decline and fall for George as he is increasingly at war, using violence not words. [CMS 2025]

#### **august**

- Trollope describes the lamps flanking the entry to the House of Commons as august. The English adjective recalls Augustus, the first of the Roman emperors, and its application to the lamps signals the importance of a parliamentary seat to George Vavasor. Later in the chapter John Grey’s manners are called august, reinforcing his social standing and appropriate corresponding behavior. The use of the adjective twice in this chapter may invite us to compare and contrast George Vavasor and John Grey: the one is struggling to belong to the governing elite; the other is assured in his social position. [RR 2025]

### Chapter 53 – The Last Will of the Old Squire

#### **Fate and snapping the thread**

- In Greek and Roman depictions fate is imagined not as an abstraction but as three goddesses. They spin the thread of a life and determine its length—the life is over when the thread breaks or runs out. In Vergil's *Aeneid* Dido's suicide prompts Juno to send the messenger Iris to cut Dido's lock of hair because her thread (her hair in this case) has not yet been cut; she dies against her fate. Trollope here alludes to this role of the goddesses alongside the more abstract Fate and reinforces the futility, and foolishness, of George's monomaniacal rage that his grandfather still lives. [CMS 2025]

- sources: *Brewer's Dictionary of Phrase and Fable* and Vergil, *Aeneid* 4.693-705

#### **perfected**

- Although Kate knows that her grandfather is reconsidering how his property will be distributed after his death, she “did not think that a new will had been perfected.” In legal contexts the verb *perfect* can mean “finish” or “complete.” This use of the word reflects its Latin etymological elements: *per-* (“thoroughly”) and *-fect* (“done”). [RR 2025]

- source: OED

### Chapter 54 – Showing How Alice Was Punished

(No uses of Classics identified.)

### Chapter 55 – The Will

(No uses of Classics identified.)

### Chapter 56 – Another Walk on the Fells

#### **as one driven by the Furies**

- In Greek myth the Furies are very ancient female deities, scary-looking, who avenge the murders of blood relations (among other serious crimes, such as oath-breaking) with relentless punishments. In Aeschylus' *Oresteia* the Furies drive Orestes mad for murdering his mother Clytemnestra. In Roman contexts especially we may find a single Fury acting rather than a group of them. Trollope builds his portrait of George's madness by alluding to the Furies, their irresistible menace, and their way of invisibly possessing someone's spirit. George is not in control of his emotions or thoughts; he explicitly acknowledges to himself that he must stay on good terms with Kate, but the “unappeased wrath” he constantly indulges drives him at once to abuse his sister, “as one driven by the Furies.” The talk of Furies continues throughout the chapter. Trollope says that George

had no purpose when he attacked John Grey, insulted the attorney, or rudely shook Alice: “a Fury was driving him, and he was conscious of being so driven.” A little later on we see George having left Kate, walking across the fells and hardly conscious of himself: “[t]he Fury was driving him on.” [CMS & RR 2025]

## Chapter 57 – Showing How the Wild Beast Got Himself Back from the Mountains

### **os femoris**

- Injured when her brother pushes her to the ground, Kate maintains that she broke her arm in a fall, an explanation which her grandfather questions. The attending doctor, however, tells him, “One never can say how anything may occur.... I know a young woman who broke the os femoris by just kicking her cat;—at least, she said she did.” The doctor could have used the English *thighbone* or even the Latinate *femur* rather than *os femoris* (literally “bone of the thigh”). The doctor’s deployment of the Latin phrase reinforces his professional credentials, produces a kind of detachment while mentioning part of a woman’s body, and underscores his interest in the medical consequences of injuries rather than the human reasons for them. [RR 2025]

### **George’s fury and the Fury**

- As George thinks of how Kate defied his bullying, Trollope describes George’s emotion as fury, lower case, not the goddess. (See the commentary for Chapter 56.) But his emotion is no less fearsome as he thinks of her murder. Depressingly, George has the rational capacity to see that Kate’s murder would do him no good; he can distinguish between his fury and his self-interest to this degree. The chapter closes with George driven by the Fury, cursing all, including himself. George’s anger gets so large and ungovernable that it can be effectively depicted as an external, supernatural force. [CMS & RR 2025]

### **Mercury**

- When George arrives at the inn at Shap, he sends “a Mercury” to fetch his clothing from Vavasor Hall. Trollope playfully likens the courier to the Roman messenger god. However, unlike the Classical deity—who usually sports a pair of winged sandals to aid his travel—“the Mercuries of Westmoreland do not move on quick wings,” and George must wait into the night for his belongings to arrive. [RR 2025]

## Chapter 58 – The Pallisers at Breakfast

### **the Argus eyes of the constant Bott**

- Reminding readers that Mr. Bott had watched Lady Glencora as she talked with Burgo Fitzgerald at Lady Monk's party, Trollope refers to Mr. Bott's Argus eyes. See the commentary for Chapter 43, which treats a reference to Argus in the context of Mrs. Marsham's general watchfulness over Lady Glencora. Trollope's use of the 100-eyed mythological monster in regard to both characters highlights their similar officious overseeing of Lady Glencora. Unlike the Classical Argus, who was tasked by Juno to guard Io-turned-cow, Mrs. Marsham and Mr. Bott have not been explicitly appointed by Plantagenet Palliser to watch their charge. Although Plantagenet Palliser may not be suspicious of his spouse like Juno is of Jupiter, readers know that Lady Glencora has skirted the brink of infidelity. [RR 2025]

- source: Ovid, *Metamorphoses* 1.583-750

## Chapter 59 – The Duke of St. Bungay in Search of a Minister

### **joviality**

- The noun *joviality* and the adjective *jovial* indicate the quality of being under the astrological influence of the planet Jupiter, Jove; they are derived from Italian and French, and thus from late Latin *iovalis*, "pertaining to Jupiter." Those born under the sign of the planet Jupiter are believed to be merry, mirthful, and "persons of good fellowship." This usage in English is current from at least the early 17th century.

The Duke of Bungay, described as being in "a glow of delight," delivers news to Palliser that he will be the next chancellor of the exchequer, a development that the duke has very much wished for and on which Palliser has long fixed his ambition. The duke is "almost jovial," full of the expectation that Palliser will of course welcome the chance.

At Palliser's rejection, "all his joviality had vanished." [CMS 2025]

- An association between the Duke of Bungay and the king of the gods makes some sense in this context, since the duke is in the position of offering a place of power to Plantagenet Palliser. [RR 2025]

- sources: OED and etymonline.com

### **ovation**

- The Duke of St. Bungay is confident that Plantagenet Palliser will accept the position of chancellor of the exchequer, and he "was prepared to celebrate some little ovation with his young friend." *Ovation* here recalls the Roman *ovatio*, a victory parade granted to generals. *Ovations* were considered a secondary form of triumph since they marked success in lesser, or even bloodless, conflicts. The use of *ovation* rather than *triumph*

here is apt, since the duke anticipates Plantagenet Palliser's easy acquiescence and a smooth replacement of the old chancellor with the new one. [RR 2025]

- source: LS

### **quidnuncs**

- The Latin phrase *quid nunc* means "what now?" The English noun *quidnunc* refers to a person who constantly seeks news. Trollope uses the noun twice in this chapter, and both times in the plural (*quidnuncs*), in reference to people who keenly follow political developments. The word is less harsh than *gossips* yet perhaps gently satirizes the class of people who track political goings-on. [RR 2025]

- source: OED

## Chapter 60 – Alice Vavasor's Name Gets into the Money Market

(No uses of Classics identified.)

## Chapter 61 – The Bills Are Made All Right

### **laity**

- Generally *laity* in English describes people who are not clergy. Trollope uses the word to indicate that people of the "outer world" do not know about the Inns of Courts, knowledge of which is confined to insiders, just as those in holy orders have more knowledge of the church. The word derives from Greek *laos*, which can refer to a group of (common) people, a tribe, or a military force. Though there is humor at work in Trollope's application of an English word with religious connotations in a secular context, he may also be enlisting the scope of the Greek word here. [CMS & RR 2025]

- source: LSJ and etymonline.com

### **dark as Erebus and melancholy**

- When John Grey visits Mr. Vavasor in his signing room, he must go through a hall and up some stairs; both areas are beset with "darkness and gloom." Trollope emphasizes the "darkness and gloom" through his description of the hall "as dark as Erebus" and the stairs as "melancholy." Erebus is a god of darkness in Classical mythology, and the proper noun can also be used to refer to the darkness of the underworld or even the underworld itself. *Melancholy* etymologically contributes to the pile-up of darkness with its Greek element *melan-* ("black"). Trollope's bleak depiction of the place coincides with Mr. Vavasor's feelings about it: it is a place to which he feels condemned to come in order to earn his salary. [CMS & RR 2025]

- source: LS

## Chapter 62 – Going Abroad

### **Mercury**

- Once Plantagenet Palliser has determined to go abroad with his wife, Lady Glencora sends a servant to ask Alice to come to her. Trollope tells us, “He had come from Lady Glencora, and had been specially ordered to go in a cab and come back in a cab, and make himself as like a Mercury, with wings to his feet, as may be possible to a London footman.” In Chapter 57 Trollope invoked Mercury—the Roman messenger god equipped with winged sandals—to refer to a courier. Here Trollope highlights the footman-Mercury’s subordinate status: Plantagenet Palliser gives his orders to Lady Glencora, and she gives hers to the footman. Lady Glencora’s desire that the footman be as divinely quick as humanly possible emphasizes her eagerness to see Alice. [RR 2025]

### **hope and fear**

- Plantagenet Palliser has worked long and hard toward a ministerial position. About being offered such a position “[h]e has hoped and feared, and has been, I believe, sometimes half-mad with expectation.” The Stoic philosopher Seneca advises the tempering of hope and fear lest fear lead one to panic and hope to foolishness. From a Stoic perspective, both of these dispositions toward the future can have outcomes that are emotional distortions of reason and hence should be guarded against. We see that in Plantagenet Palliser’s case they may have occasionally resulted in a kind of half-madness. Though he may not be living up to Stoic ideals, his emotional connection to his desired goal shows readers that he may not be as bland as he might have appeared at first, to both readers and Lady Glencora. [RR 2025]

- source: Seneca, *Moral Letters to Lucilius* 13

### **Burgo as Apollo**

- Lady Glencora tells Plantagenet Palliser that she used to regard Burgo Fitzgerald as a god, and as Apollo in particular. She cites Burgo’s extraordinary handsomeness as support for her view. We have already seen (in Chapter 29) Burgo’s form heralded as “godlike” and (in Chapter 49) his “glorious” mouth likened to that of ancient sculptures of gods. Burgo’s seeming divinity rests on his looks and is not a reliable indicator of his full character. In *The Small House at Allington* Adolphus Crosbie is repeatedly compared to Apollo, but his good looks and charm do not keep him from jilting Lily Dale. [RR 2025]

### **fate**

- We know what Glencora feels but not what she would have done without Palliser’s intervention, and her account of herself to Alice paints her in a poor light. She says her

husband came back to Lady Monk's ball (after Mrs. Marsham rushed to report the dancing of Burgo and Glencora) and that Palliser could hardly do otherwise unless he were to leave his wife to her "fate," as if she herself were not making a decision. Glencora's narration and her mention of fate here (as if, helpless, she required a hero such as her husband to rescue her) are melodramatic, more perhaps for own hearing than for Alice's. Trollope wants us to see how powerful the temptation is that Burgo presents to Glencora, but Trollope's narration encourages us to think that Glencora would have rescued herself. Like Alice, Glencora has only wanted to make her decisions for herself, and Trollope keeps in mind that this is not easy, or always possible, for women in their circumstances. [CMS 2025]

### Chapter 63 – Mr. John Grey in Queen Anne Street

#### **town mouse and country mouse**

- John Grey cites "the old story of the town mouse and the country mouse" to characterize the difference between Alice's positive valuation of public life and his own preference for retired quiet. In this ancient tale (versions of which exist in both Latin and Greek), the town mouse finds the country mouse's fare too boring, and the country mouse finds the town mouse's life too worrisome. The story has a Classical pedigree which the scholarly Mr. Grey could have invoked to buttress his authority, but instead he merely presents it as a folktale "old as the hills." This allows him to refer to the long-standing disagreement between himself and Alice with a lighter touch. [RR 2025]

- sources: Babrius, *Fables* 108 and Horace, *Satires* 2.6

#### **the Rubicon of parental delicacy**

- Traditionally, Julius Caesar began civil war in Rome when he crossed the Rubicon River with troops in 49 BCE. The river marked the boundary of the province in which Caesar was allowed to command forces; leading soldiers beyond that boundary and into Italy was taken as an act of aggression. The phrase "crossing the Rubicon" alludes to the making of a consequential and irreversible decision. In this context the Rubicon that Mr. Vavasor has passed is his sharing of information with John Grey about Alice's affairs without her knowledge. Some might say it marks a betrayal of Alice, however kind the intentions. Now that the river has been crossed, however, Mr. Vavasor continues discussing Alice's situation with Mr. Grey, just as Caesar continued his move into Italy. [CMS & RR 2025]

## Chapter 64 – The Rocks and Valleys

### **Venus**

- Aunt Greenow explains to Kate that she is well aware of the inflated rhetoric of lovers: to wit, they may call a woman a Venus, the Roman goddess of love and beauty, even if she “were hump-backed and had only one eye.” [RR 2025]

### **nollimy tangere**

- Mrs. Greenow refers to the seemingly stand-offish quality of some women as “what the men call a ‘nollimy tangere.’” *Noli me tangere* means “don’t touch me,” and in the Vulgate translation of the Gospel of John the resurrected Jesus says these words to Mary Magdalene. Mrs. Greenow’s use of Latin here is an implicit claim to authority. Mrs. Greenow presents the phrase as belonging to male parlance and a masculine view of the world, and she presents herself as understanding that way of talking and seeing. However, her mispronunciation—which combines two Latin words into one—shows her limits. Compare Mrs. Greenow’s mispronunciation of the Latin word *manes* in Chapter 7.

- source: John 20:17

### **enough is as good as a feast**

- Aunt Greenow articulates the principle of Epicurean wisdom found in Horace’s *Satires*, that what we need for happiness is what is enough; excess is wasted. In the *Satires* Horace likes to pun on the Latin word for “enough,” *satis*, and the name of his genre, *satura*—the humble genre of satire, in contrast to epic, is enough for real life. Aunt Greenow’s extreme practicality, even if elaborated with untruthful flourishes, emerges as a sensible grasp of life’s realities. [CMS 2025]

- The particular phrasing is found in both Thomas Malory’s *Le Morte d’Arthur* and Walter Scott’s *Waverly* and was considered proverbial in English by the 16th century, so Trollope has Mrs. Greenow invoke a Classical idea with a long-standing English formulation. [RR 2025]

- source: John Simpson, *A Dictionary of Proverbs*. Oxford University Press, 2008.

### **efforts crowned with success**

- Both the ancient Greeks and Romans granted crowns as rewards for athletic, poetic, and military victories. Trollope’s phrasing here satirically elevates Captain Bellfield’s now-successful campaign for Mrs. Greenow’s hand in marriage. [RR 2025]

## Chapter 65 – The First Kiss

### **second string to his bow**

- Although Mr. Cheesacre's first wish was to marry Mrs. Greenow, he turns his sights to Kate when Mrs. Greenow decides to marry Captain Bellfield. Trollope refers to Mr. Cheesacre's back-up plan as a "second string to his bow." This idiom derives from an archer's practice of carrying an extra bowstring. Although this turn of phrase is not Classical, Trollope often uses it when talking about romantic relationships, which conflates the bow of the saying with Cupid's love-inspiring weapon. [RR 2016 & 2025]  
 - source: *Brewer's Dictionary of Phrase and Fable*

### **not altogether without prudence**

- Trollope has said that Mrs. Greenow has chosen "with prudence," and then enumerates Bellfield's virtues in terms of what he is not: no forger or thief, nor a returned convict, an idle scamp, "moderate in his greediness." Trollope finishes the list saying that Mrs. Greenow, in her choice, has been "not altogether without prudence." The litotes—an idea expressed by the negative of its contrary—is Trollope's way of summarizing what he has just said about Bellfield, that his absence of dire vices amounts to virtue, and of signaling that Mrs. Greenow is in fact thoughtful about the man whom she will marry. [CMS 2025]

## Chapter 66 – Lady Monk's Plan

### **factotum**

- See the commentary for Chapter 48.

### **fate**

- Trollope's use of fate is capacious. Here fate seems carelessly defined by Burgo, a general displeasing outcome that he curses off-handedly, that a few sentences before he called ill-luck. Trollope points out how different Burgo Fitzgerald is from George Vavasor in temperament—Burgo lacks hatred, so his curses, as well as the fate he curses, come off as ordinary, part of the pull of life and its disappointments. [CMS 2025]

## Chapter 67 – The Last Kiss

### **the hero and the distaff**

- When Lady Glencora tells Alice that Plantagenet Palliser has been helping with the packing, he "winced...as the hero of old must have winced when he was found with the distaff." The hero is Heracles, who spent time in service to Queen Omphale as

punishment for his attack on Delphi and theft of the oracular tripod. Ancient and post-antique artists depict the enslaved hero with a distaff or spindle, a visual crystallization of the reversal of gender roles. Lady Glencora's husband is slightly embarrassed to be found doing a domestic task. Trollope reminds readers that Plantagenet Palliser has traded a position in government for his attendance on his wife abroad and "could take no glory in the change." While Plantagenet Palliser's actions may not seem heroic or glorious in a traditional sense, they reflect a growing understanding of his spouse and their relationship and likely elevate him in the eyes of readers. [RR 2025]  
 - source: Edward Tripp, *The Meridian Handbook of of Classical Mythology*

#### Chapter 68 – From London to Baden

(No uses of Classics identified.)

#### Chapter 69 – From Baden to Lucerne

##### **hero-worship**

- Trollope remarks that Alice's love involves less hero-worship than "there always should be in a girl's heart when she gives it away." Heroes in antiquity had shrines and cults dedicated to their worship; Trollope renders the practice metaphorical and limits it to young women's adoration of the men whom they love. [RR 2025]

#### Chapter 70 – At Lucerne

##### **august assembly, heroes, and Fortune**

- During his travels abroad Plantagenet Palliser thinks of the workings of the British government. Trollope refers to the cabinet of ministers as an august assembly; the adjective recalls Augustus, the first of the Roman emperors, and emphasizes the status of the cabinet in Plantagenet Palliser's eyes. Similarly does the identification of its members as heroes favored by Fortune, here presented as if the Classical goddess. See the commentary for Chapter 52 for the description of the lamps outside the House of Commons as august. [RR 2025]

#### Chapter 71 – Showing How George Vavasor Received a Visit

(No uses of Classics identified.)

#### Chapter 72 – Showing How George Vavasor Paid a Visit

(No uses of Classics identified.)

### Chapter 73 – In Which Come Tidings of Great Moment to All Pallisers

#### **the Fates**

- The Fates in a Classical sense are the goddesses who determine the lives of mortals and to some extent limit the behaviors of gods. John Grey's use here seems notably benign, as if the Fates in his mind are the purveyors of good things in life, which one can lose with a poor choice, such as George's choice to enter on a career in Parliament without being rich. Trollope's understanding of John Grey's highly rational nature may mean that he sees Grey as incapable of comprehending either the darker forces of the Fates in the ancient sense or the narcissistic despair in George that Trollope has shown us with such clarity. [CMS 2025]

#### **expectant father of embryo dukes**

- The multisyllabic adjectives in this phrase are Classically derived—*expectant* is from Latin and *embryo* is from Greek. They impart a particular rhythm to Trollope's prose and both echo and gently satirize the familial pride and aspirations of Plantagenet Palliser. The phrase's abrupt end in a monosyllable may serve to cement its humor. [RR 2025]

### Chapter 74 – Showing What Happened in the Churchyard

(No uses of Classics identified.)

### Chapter 75 – Rouge et Noir

#### **triumph and patronize**

- Alice imagines Lady Midlothian's reaction to Alice's renewed engagement to John Grey: Lady Midlothian "would triumph" and "would try to patronize her." The words *triumph* and *patronize* have Roman resonances: triumphal parades were granted to victorious generals, and the patron/client relationship was a significant feature of Roman society. The use of these words to describe Lady Midlothian's reaction emphasizes Alice's view of the lady as enforcing and enjoying a dominant position in relation to Alice herself.

Lady Glencora, in discussing the engagement with Alice, asks, "Do you think that I don't know you well enough to be sure that you regard yourself now as an unfortunate prisoner,—as a captive taken in war, to be led away in triumph, without any hope of a ransom?" The image recalls Roman practices of including conquered foes in triumphal processions and dramatically casts Alice as overcome not by Lady Midlothian's condescension but by the engagement itself. When Alice seems to disdain Lady Glencora's characterization, Lady Glencora remarks that Alice would have equally dismissed any suggestion that she should "triumph in [her] success, as might be expected

on such an occasion.” Alice does not see her engagement as a victory on her part; in fact, at the end of Chapter 74, John Grey told her, “the battle is over now, and I have won it,” to which Alice replied, “You win everything—always.” The talk of triumph in this chapter continues the military motif and reinforces Alice’s submission in “yielding” to John Grey. [RR 2025]

### **Plantagenet Palliser, John Grey, and triumph**

- The two couples leave Lucerne together, and Trollope comments that each of the two gentlemen is triumphant. Whereas for Alice the terms of triumph have defined her as the one conquered, both men will return home as heroes of their own stories. The allusion to the Roman triumph recalls that a triumph involves losers. Trollope is careful to remind us how Palliser left London, having relinquished a cherished ambition to care for his wife, in a defeated frame of mind, whereas he is returning with his domestic house in order, an heir on the way, and the promise that he will return to a secure place in the political world. Grey has won Alice, and Trollope reminds us how Grey kept his faith in Alice, “never having been stirred from his purpose” despite Alice’s rejection of him. Conceivably we are to think too of the tragically routed men of our story, George Vavasor and Burgo Fitzgerald. [CMS 2025]

### **Fate**

- Trollope deploys Fate here as the external force in our lives beyond our control. Alice has accustomed herself to naming herself a failure; it is not possible for her to feel that she has *chosen* John Grey as a husband. If she continues to “regard her lover as Fate,” her view of herself does not change, since Fate is beyond human control or will. It would seem, however, that Trollope wants us to see that John Grey and Alice are both aware that Alice has loved him throughout, and that in some sense Alice *did* make a choice which she refuses to see. [CMS 2025]

### **quaffed molten pearls, like Cleopatra**

- When Lady Glencora wishes that she were a milkmaid and asks Plantagenet Palliser for a favor, he is wary. Trollope explains that Mr. Palliser would have found it easier if Lady Glencora had asked for jewelry or had “quaffed molten pearls, like Cleopatra.” Trollope is referring to a famous episode in which Cleopatra displays the magnificence of her court to Marc Antony by drinking wine or vinegar in which a pearl has been dissolved. Mr. Palliser would have been more comfortable with a request from his wife that accords with their high social status; instead, Lady Glencora’s wish that she were a milkmaid prepares Mr. Palliser for a favor (a visit to the gambling rooms) that she knows might not seem fitting for her position.

In referring to Cleopatra's pearl-drinking, Trollope remarks that Mr. Palliser "would have procured the beverage,—having first fortified himself with a medical opinion as to the fitness of the drink for a lady in her condition." This qualification acknowledges Mr. Palliser's personality as well as his concern for Lady Glencora's pregnancy and renders the hyperbolic Classical reference more humorous. [RR 2025]  
 - source: Pliny, *Natural History* 9.58/119-121

## Chapter 76 – The Landlord's Bill

### **daughters of Danaus**

- The Danaids, the fifty daughters of King Danaus, are compelled to marry their uncle's sons; they obey their father's order to murder their new husbands on their wedding night, and for this they are punished, forced to spend eternity in Hades carrying water in perforated jugs. Burgo Fitzgerald, amused by Palliser's suggestion he might repay the money offered at his "convenience," explains his insolvency by comparing his resources to the leaking "tubs" of these mythic women. His allusion to the Danaids' tubs is homely and makes them sound like washer-women. Palliser, though entirely having the advantage, is at a loss and awkwardly tries to fill out the allusion to the daughters of Danaus; Burgo denies knowing their paternity but notes it's as good to loan the money to them as to him. Trollope's telling of this encounter includes humor and pathos, and a note on the social standing of Palliser and Burgo: the two men once on equal footing, now worlds apart, meet over an allusion to Greek mythology to side-step the inherent pain of the encounter. [CMS 2025]

- The two men's conversation about the Danaids highlights the difficulty of their meeting. While Burgo draws on the presumption of shared Classical knowledge, he downplays it through his deflated description of the Danaids phrased as a question. Plantagenet Palliser signals that he understands the reference and clarifies it in his answer. Burgo shrugs off the clarification and underscores the point that the reference was meant to make: he will be unable to pay Palliser back. The exchange of Classical knowledge that can consolidate social relations between men only partly works here. [RR 2025]

- source: *Brewer's Dictionary of Phrase and Fable*

## Chapter 77 – The Travellers Return Home

### **the fox who had lost his tail**

- On their journey back to England, Plantagenet Palliser pushes John Grey to consider entering politics. Trollope likens Mr. Palliser to a fox in one of Aesop's fables: having lost its tail in a trap, the fox tries to persuade other foxes to cut theirs off voluntarily until one of them calls out the fox's self-interest. Mr. Palliser is like the fox because his

political work encroaches on his private life and he encourages Mr. Grey to follow a path that will take him away from a quiet life in the country as well. Trollope's use of the fable makes it clear that though Plantagenet Palliser is committed to public service, his attempts to persuade John Grey are not simply or solely motivated by selfless ideals. [RR 2025]

- source: [mythfolklore.net/aesopica](http://mythfolklore.net/aesopica)

### **gods of the world**

- It is decided that Lady Glencora should give birth to her first child at Gatherum Castle. Trollope identifies those making the decision as “[t]he gods of the world,—of Lady Glencora’s world.” The mention of gods elevates these people and their power; we might recall the analogies between gods and political figures in Chapter 42. At the same time that Trollope heightens the status of Lady Glencora’s relatives, he limits their realm and reach: gods they may be, but gods of Lady Glencora’s particular world. While Lady Glencora may feel their power to be nearly absolute, Trollope’s qualification reminds readers that their power is specific and circumscribed. [RR 2025]

## Chapter 78 – Mr. Cheesacre’s Fate

### **title and opening paragraph**

- The first paragraph of this chapter presents Mrs. Greenow as extremely resourceful and strategic, and we learn that she will be the director of Mr. Cheesacre’s fate mentioned in the chapter title. Mr. Cheesacre will be helpless before her maneuvering, just as mortals in mythology are before the workings of fate. [CMS & RR 2025]

## Chapter 79 – Diamonds Are Diamonds

### **Alice to be taken to heaven**

- Kate is wary of participating in Alice’s wedding at Matching, and she worries about being left alone amid the grand people who will be in attendance. As Kate sees it, Alice on her wedding day “will be taken away, up to heaven, upon the clouds.” Such a description makes Alice’s wedding into a kind of apotheosis or deification, be it through the aristocratic associations of Matching or the very act of marrying John Grey. Kate’s imagery illustrates and emphasizes her perception that Alice’s impending wedding will entail a change in sphere. [RR 2025]

### **mea culpa**

- *Mea culpa* is a Latin ablative, meaning “by/through my fault,” and is an acknowledgement of wrongdoing. It is used in the Latin version of the Catholic prayer of

contrition and is accompanied by a striking of the breast. Though the phrase also appears outside a specifically Catholic context, here the connotations of religious repentance are activated. Alice owns her past errors, even if Lady Midlothian's attention to them is unseemly and unpleasant. Trollope has Alice perform internal penance—"with sundry inward exclamations of 'mea culpa', and with many unseen beatings of the breast"—after leaving Lady Midlothian. Perhaps Trollope ironically invokes a dramatic Catholic practice to emphasize Alice's heightened view of her failings; she may persist in ritually repenting, but we are supposed to forgive her. [CMS & RR 2025]

### **august**

- Trollope uses the adjective *august* six times in eight sentences in connection with Lady Jane, one of Alice's aristocratic bridesmaids who is the daughter of the Marchioness of Auld Reekie and all but unknown to Alice herself. While the adjective underscores the status of Lady Jane and her mother, its repetition strikes a satirical note. [RR 2025]

## Chapter 80 – The Story Is Finished Within the Halls of the Duke of Omnium

### **cup and lip**

- Plantagenet Palliser's seemingly certain appointment to the cabinet is delayed, and to convey the unexpected turn of events Trollope riffs on a well-known proverb. Trollope's phrasing—"the cup of fruition had not yet reached Mr. Palliser's lips"—recalls "there's many a slip betwixt the cup and the lip." This saying 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.

Elsewhere in his novels, Trollope enlists this proverb in the context of courtship and marriage: a betrothal may not lead to a wedding (as in the case of Lily Dale in *The Small House at Allington*). A reader who has noticed Trollope's deployment of this proverb in a matrimonial sense may detect humor in his use of it here. For Plantagenet Palliser, a cabinet appointment is as significant as a wedding. [RR 2020 & 2025]

- 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

**purpureo genitus, purple-born**

- Trollope apostrophizes the newborn son of Plantagenet Palliser and Lady Glencora: “Wondrous little baby,—purpureo genitus! What have the gods not done for thee....” The Latin phrase (meaning “born in the purple”), the reference to gods, and the use of the archaic *thee* amplify Trollope’s address to the child, who is also called purple-born later in the chapter. See the commentary for Chapter 24. [RR 2025]

**fate and triumph**

- Mr. Palliser’s fate, so-called, is the combined outcome of good fortune and his intense work and ambition, and we have seen through the novel why he would be content now. Along with John Grey he is described as triumphant, and Palliser more so than Grey, because Palliser has cared more and longer about dedicating himself to the public good through politics, and he has reached his pinnacle. In the previous paragraph Glencora has been describing how entirely powerless she was as she was moved against her will to Gatherum Castle to have the baby. She has called the birth of the baby boy a triumph for Palliser. Trollope lays out clearly the contrasting agency that Glencora (powerless) and Palliser (triumphant) possess. While Trollope does not denigrate the triumphs of Plantagenet Palliser and John Grey, he does show us that these men’s fates are connected to social privileges and prerogatives not available to Lady Glencora or Alice Vavasor. Perhaps especially for this reason we are to forgive these women as well as Kate Vavasor and Mrs. Greenow—for actions they undertook (or contemplated undertaking) when trying to govern and shape their own lives. [CMS & RR 2025]

**Source abbreviations**

LS : Lewis and Short *Latin Dictionary*  
 LSJ : Liddell-Scott-Jones *Greek-English Lexicon*  
 OCD : *Oxford Classical Dictionary*  
 OED : *Oxford English Dictionary*

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