

**TROLLOPE  
BICENTENNIAL  
CONFERENCE**

**17—19.09.15  
IRISH COLLEGE**

**Organising Committee**

Ortwin de Graef KU LEUVEN  
 Frederik Van Dam KU LEUVEN

**Scientific Committee**

Gordon Bigelow RHODES COLLEGE  
 Regenia Gagnier UNIVERSITY OF EXETER  
 Lauren M. E. Goodlad UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
 David Skilton UNIVERSITY OF CARDIFF

**Advisory Committee**

Elke D'hoker KU LEUVEN  
 Marysa Demoor UNIVERSITY OF GHENT  
 Dirk Van Hulle UNIVERSITY OF ANTWERP

**Graphic Design & Website**

Oliver Ibsen WWW.OLIVERIBSEN.COM

**With many thanks to**

Jan Vanvelk and Michiel Rys

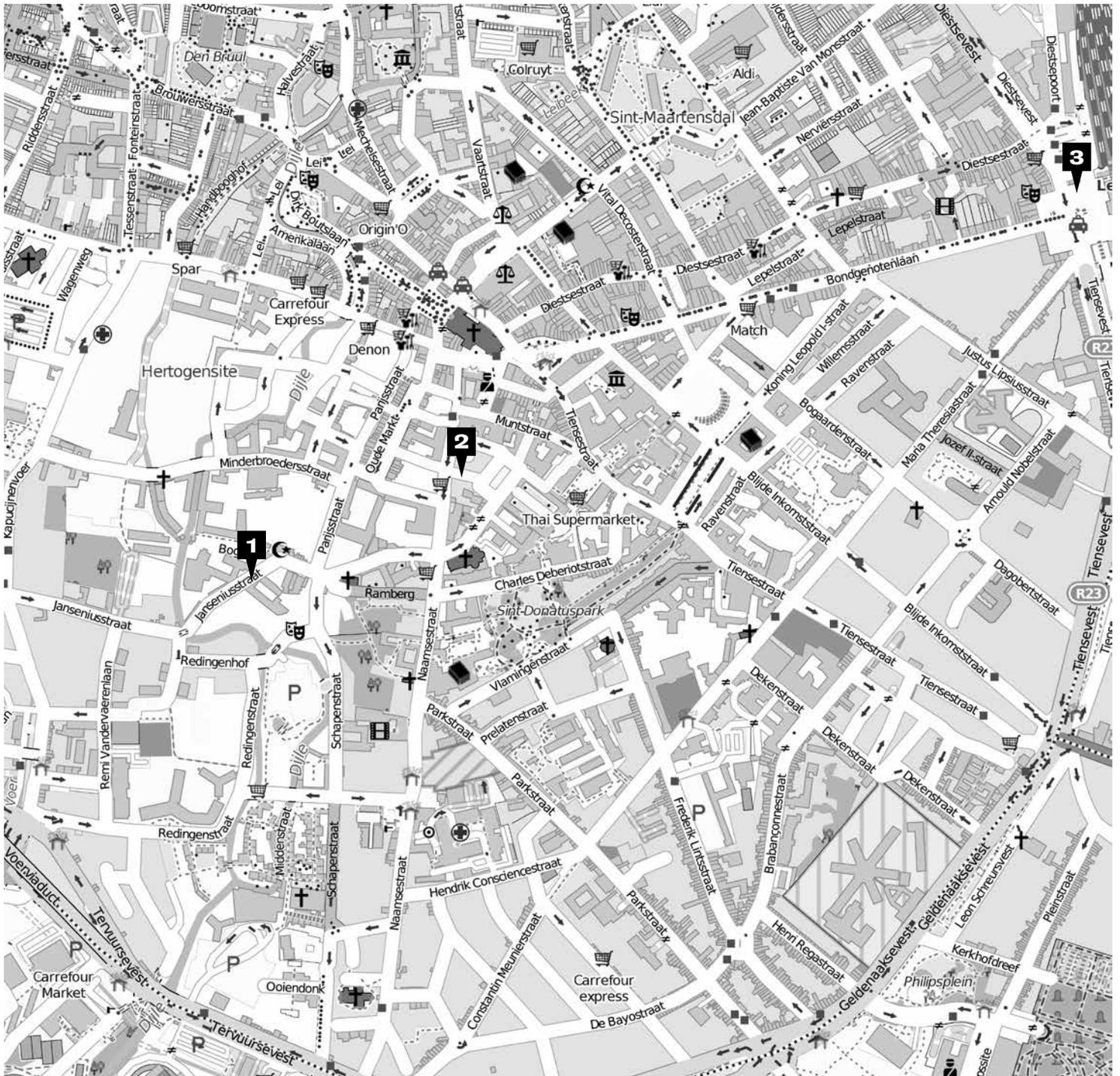
<b>WELCOME</b>	4
<b>VENUE</b>	5
<b>PROGRAMME AT A GLANCE</b>	6
<b>PROGRAMME</b>	8
<b>BOOK LAUNCH</b>	14
<b>FILM PREMIERE</b>	15
<b>PARTICIPANTS</b>	16
<b>ABSTRACTS</b>	
<b>Ordinary Trollope</b>	18
Kate Flint	
Francis O’Gorman	
Clare Pettitt	
<b>Political Trollope</b>	19
Helen Small	
Robert D. Aguirre	
Lauren M.E. Goodlad	
<b>Psychological/Epistemological Trollope</b>	20
Sophie Gilmartin	
Patrick Fessenbecker	
Robert Polhemus	
<b>Technoscience Trollope</b>	21
Richard Menke	
Jay Clayton	
Tamara Ketabgian	
Susan Zieger	
<b>Printed Trollope</b>	23
David Skilton	
Luca Caddia	
Simon Grennan	
Marysa Demoor	
<b>Teaching Trollope</b>	25
Deborah Denenholz Morse	
Margaret Markwick	
Suzanne Raitt	
Mark Turner	
Mary Jean Corbett	
<b>Australian Trollope</b>	27
Nicholas Birns	
Nigel Starck	
Steven Amarnick	
Ellen Moody	
<b>Modern Trollope</b>	29
Julian Wolfreys	
James Kincaid	
John Bowen	
<b>Mother Trollope</b>	30
Lucy Blythe	
Lucy Sheehan	
Elsie Michie	
Greg Vargo	
<b>Irish Trollope</b>	32
Gordon Bigelow	
Claire Connolly	
John McCourt	
<b>Formal Trollope</b>	33
Claire Jarvis	
Daniel Wright	
<b>Digital Trollope</b>	34
Ellen Rosenman	
Dino Franco Felluga	
<b>Economic Trollope</b>	35
Nancy Henry	
Tamara Wagner	
<b>Legal Trollope</b>	36
Ayelet Ben-Yishai	
Frederik Van Dam	
Anat Rosenberg	
<b>Global Trollope</b>	37
Lydia Wevers	
Xiaolan Zuo	
Boris Proskurnin	

In 2015, we celebrate the start of Anthony Trollope's third century. Trollope's work offers an extraordinarily powerful prism for the study of discursive regimes and cultural practices in the long nineteenth century and the ambition of the bicentennial conference is to test that prism to the full by rereading his work in its diverse contexts.

The conference's location, the Irish College, reflects both Trollope's connection to Ireland and our intent to promote the study of this pre-eminently Victorian man of letters outside the British Isles. We also hope that a celebration of Trollope's two-hundredth birthday in Belgium may go some way to relieve the not altogether happy memory of the 1834 Trollope family flight to this little kingdom by the Channel.

Holding the conference in Belgium also honours the memory of the late Paul Druwé, without whose bequest this bicentennial celebration would have been a lot harder to get on course.

- 1** Irish College  
(The Leuven Institute for Ireland in Europe)  
Janseniusstraat 1  
3000 Leuven
- 2** Irish Pub: Thomas Stapleton  
Standonckstraat 4
- 3** Leuven Central Station  
Martelarenplein 16



## Thursday 17 September

---

09:00–10:30	<b>PANEL 1 ORDINARY TROLLOPE</b>
10:30–11:00	Coffee
11:00–12:30	<b>PANEL 2 POLITICAL TROLLOPE</b>
12:30–13:30	Lunch
13:30–15:00	<b>PANEL 3 PSYCHOLOGICAL / EPISTEMOLOGICAL TROLLOPE</b>
15:00–15:30	Coffee
15:30–17:00	<b>PANEL 4 TECHNOSCIENCE TROLLOPE</b>
17:00–17:30	Coffee
17:30–19:00	<b>PANEL 5 PRINTED TROLLOPE</b>
19:00–19:30	<b>BOOK LAUNCH</b> – <i>Dispossession</i> – <i>Transforming Trollope: Dispossession, Victorianism and Nineteenth-Century Word and Image</i>
19:30–21:00	Walking dinner

---

## Friday 18 September

---

09:00–10:30	<b>PANEL 6 TEACHING TROLLOPE</b>
10:30–11:00	Coffee
11:00–12:30	<b>PANEL 7 AUSTRALIAN TROLLOPE</b>
12:30–13:30	Lunch
13:30–13:40	<b>LAUNCH</b> The Fall 2015 Issue of <i>Victorians</i> Journal of Culture and Literature
13:40–15:10	<b>PANEL 8 MODERN TROLLOPE</b>
15:10–15:30	Coffee
15:30–17:00	<b>PANEL 9 MOTHER TROLLOPE</b>
17:00–17:30	Coffee
17:30–19:00	<b>PANEL 10 IRISH TROLLOPE</b>
19:00	Delegates are free to roam the town

---

## Saturday 19 September

---

09:00–10:00	<b>PANEL 11 FORMAL TROLLOPE</b>
10:00–10:30	Coffee
10:30–11:30	<b>PANEL 12 DIGITAL TROLLOPE</b>
11:30–12:00	Coffee
12:00–13:00	<b>PANEL 13 ECONOMIC TROLLOPE</b>
13:00–14:00	Lunch
14:00–15:30	<b>PANEL 14 LEGAL TROLLOPE</b>
15:30–16:00	Coffee
16:00–17:30	<b>PANEL 15 GLOBAL TROLLOPE</b>
17:30–18:00	Coffee
18:00–19:30	<b>FILM PREMIERE</b> <i>The Pleasure of that Obstinacy: J. Hillis Miller on Anthony Trollope, Reading, and Technology</i>
19:30	Conference dinner

---

09:00–10:30	<p><b>PANEL 1 ORDINARY TROLLOPE</b> Chair: Kate Flint UNIVERSITY OF SOUTHERN CALIFORNIA</p> <hr/> <p>– Kate Flint UNIVERSITY OF SOUTHERN CALIFORNIA “Shoddy Trollope”</p> <p>– Francis O’Gorman UNIVERSITY OF LEEDS “An Ordinary Problem with Money: Trollope and the Bank Charter Act of 1844”</p> <p>– Clare Pettitt KING’S COLLEGE LONDON “In-Between Times: Trollope’s Ordinal Numbers”</p>
10:30–11:00	Coffee
11:00–12:30	<p><b>PANEL 2 POLITICAL TROLLOPE</b> Chair: Lauren M. E. Goodlad UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN</p> <hr/> <p>– Helen W. Small UNIVERSITY OF OXFORD “Trollope at the Hustings”</p> <p>– Robert D. Aguirre WAYNE STATE UNIVERSITY “Trollope and the Spanish Main”</p> <p>– Lauren M. E. Goodlad UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN “Trollopian Politics”</p>
12:30–13:30	Lunch

13:30–15:00	<p><b>PANEL 3 PSYCHOLOGICAL/ EPISTEMOLOGICAL TROLLOPE</b> Chair: Jenny Bourne Taylor UNIVERSITY OF SUSSEX</p> <hr/> <p>– Sophie Gilmartin ROYAL HOLLOWAY LONDON “Trollope on the Face of It”</p> <p>– Patrick Fessenbecker BILKENT UNIVERSITY “He Had Taught Himself to Think: Trollope on Self-Control in Knowledge and Belief”</p> <p>– Robert Polhemus STANFORD UNIVERSITY “Trollope’s Picturesque Chroniclette and John Millais’s Portrait of Sophie: Artists as Young Swains”</p>
15:00–15:30	Coffee
15:30–17:00	<p><b>PANEL 4 TECHNOSCIENCE TROLLOPE</b> Chair: Richard Menke UNIVERSITY OF GEORGIA</p> <hr/> <p>– Richard Menke UNIVERSITY OF GEORGIA “Trollope, Mimesis, and Media Archaeology”</p> <p>– Jay Clayton VANDERBILT UNIVERSITY “Utopia and Technology in the Antipodes”</p> <p>– Tamara Ketabgian BELOIT COLLEGE “Sport, Technique, and Late Trollope”</p> <p>– Susan Zieger UNIVERSITY OF CALIFORNIA, RIVERSIDE “Trollope’s Logistical Subjects”</p>
17:00–17:30	Coffee
17:30–19:00	<p><b>PANEL 5 PRINTED TROLLOPE</b> Chair: David Skilton CARDIFF UNIVERSITY</p> <hr/> <p>– David Skilton “Trollope in Print and <i>An Autobiography</i>”</p> <p>– Luca Caddia KEATS-SHELLEY HOUSE, ROME “The Way We Counterlive Now: Trollope as a Character’s Writer”</p> <p>– Simon Grennan UNIVERSITY OF CHESTER “<i>Dispossession</i>: Uses of Encumbrance and Constraint in Visualising Trollope’s Style and Plot, in a New Graphic Adaptation of his 1878–79 Novel <i>John Caldigate</i>”</p> <p>– Marysa Demoor GHEENT UNIVERSITY “From the Trollope Identity to the Trollope Legacy: Looking for Trollope in Print”</p>
19:00–19:30	<p><b>DAY 1: BOOK LAUNCH</b></p> <hr/> <p>Welcome by Rik Torfs, Rector of KU Leuven Jan Baetens launches two new books by Simon Grennan:</p> <p>– <i>Dispossession</i> JONATHAN CAPE, a graphic novel adaptation of Trollope’s <i>John Caldigate</i></p> <p>– <i>Transforming Trollope: Dispossession, Victorianism and Nineteenth-Century Word and Image</i> LEUVEN UP</p>
19:30–21:00	Walking dinner

09:00–10:30	<b>PANEL 6 TEACHING TROLLOPE</b> Chair: Deborah Denenholz Morse COLLEGE OF WILLIAM AND MARY
– Deborah Denenholz Morse COLLEGE OF WILLIAM AND MARY “‘The Peculiar Sweetness of that old man’s voice’: Representations of Encroaching Modernity in the Barsetshire Novels”	
– Margaret Markwick UNIVERSITY OF EXETER “Trollope: Who He?”	
– Suzanne Raitt COLLEGE OF WILLIAM AND MARY “Teaching divorce in Trollope’s <i>He Knew He Was Right</i> ”	
– Mark Turner KING’S COLLEGE LONDON “Trollope, On Speed”	
– Mary Jean Corbett MIAMI UNIVERSITY “Teaching Trollope, Slow and Fast”	
10:30–11:00	Coffee
11:00–12:30	<b>PANEL 7 AUSTRALIAN TROLLOPE</b> Chair: Nicholas Birns EUGENE LANG COLLEGE, THE NEW SCHOOL
– Nicholas Birns EUGENE LANG COLLEGE, THE NEW SCHOOL “Trollope and the New Old World”	
– Nigel Starck UNIVERSITY OF SOUTH AUSTRALIA “The First Celebrity: Anthony Trollope’s Australasian Odyssey”	
– Steven Amarnick KINGSBOROUGH COMMUNITY COLLEGE “A Christmas Cavil: Trollope Rewrites Dickens in the Outback”	
– Ellen Moody INDEPENDENT SCHOLAR “On Inventing a New Country: Trollope’s Depictions of Settler Colonialism”	
12:30–13:30	Lunch

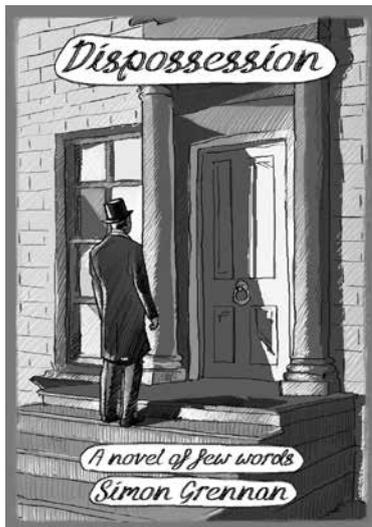
13:30–13:40	Deborah Logan WESTERN KENTUCKY UNIVERSITY “Victorians Journal special edition: New Work Marking Trollope’s Bicentenary”
13:40–15:10	<b>PANEL 8 MODERN TROLLOPE</b> Chair: Julian Wolfreys UNIVERSITY OF PORTSMOUTH
– Julian Wolfreys UNIVERSITY OF PORTSMOUTH “‘Recuperative powers’: Modernity and Loss in <i>The Way We Live Now</i> ”	
– James Kincaid UNIVERSITY OF SOUTHERN CALIFORNIA “Trollope Upside-Down”	
– John Bowen UNIVERSITY OF YORK “Bishop’s Trollope”	
15:10–15:30	Coffee
15:30–17:00	<b>PANEL 9 MOTHER TROLLOPE</b> Chair: Helen Blythe NEW MEXICO HIGHLANDS UNIVERSITY
– Helen Blythe NEW MEXICO HIGHLANDS UNIVERSITY “The Voice of the Mother”	
– Elsie Michie LOUISIANA STATE UNIVERSITY “Faults, Rights, and History: Frances and Anthony Trollope on Matrimonial Cruelty”	
– Lucy Sheehan COLUMBIA UNIVERSITY “The Mother Machine: Maternal and Mechanical Reproductions in Frances Trollope’s Fiction”	
– Greg Vargo NEW YORK UNIVERSITY “Mrs. ‘Popular Sentiment’? Frances Trollope’s Early Social Problem Fiction”	
17:00–17:30	Coffee
17:30–19:00	<b>PANEL 10 IRISH TROLLOPE</b> Chair: Gordon Bigelow RHODES COLLEGE
– Gordon Bigelow RHODES COLLEGE “Ireland and Elsewhere”	
– John McCourt UNIVERSITÀ DEGLI STUDI ROMA TRE “‘ <i>Ceade mille faltha</i> ’ [sic]: Questions of Hospitality in the Irish Trollope”	
– Claire Connolly UNIVERSITY COLLEGE CORK “Lane-ism: Travelling Irish Roads with Anthony Trollope”	
19:00	Dinner in town

09:00–10:00	<b>PANEL 11 FORMAL TROLLOPE</b> Chair: Nicholas Dames COLUMBIA UNIVERSITY
– Claire Jarvis STANFORD UNIVERSITY “Almost Trollope”	
– Daniel Wright UNIVERSITY OF TORONTO “Trollope’s Formal Logic”	
10:00–10:30	Coffee
10:30–11:30	<b>PANEL 12 DIGITAL TROLLOPE</b> Chair: Dino Felluga PURDUE UNIVERSITY
– Ellen Rosenman UNIVERSITY OF KENTUCKY “The Way They Lived Then: Using Wikis to Teach Victorian Novels”	
– Dino Felluga PURDUE UNIVERSITY “Root and BRANCH: How Should We Fund the Digital Humanities?”	
11:30–12:00	Coffee
12:00–13:00	<b>PANEL 13 ECONOMIC TROLLOPE</b> Chair: Silvana Colella UNIVERSITY OF MACERATA
– Nancy Henry UNIVERSITY OF TENNESSEE “Trollope’s Women Investors”	
– Tamara Wagner NANYANG TECHNICAL UNIVERSITY, SINGAPORE “Speculating on Baby Worship: The Way We Get Married Now”	
13:00–14:00	Lunch

14:00–15:30	<b>PANEL 14 LEGAL TROLLOPE</b> Chair: Ayelet Ben-Yishai UNIVERSITY OF HAIFA
– Ayelet Ben-Yishai UNIVERSITY OF HAIFA “Presuming Trollope”	
– Frederik Van Dam KU LEUVEN “Trollope and International Law”	
– Anat Rosenberg INTERDISCIPLINARY CENTER HERZLIYA “Commodity Fetishism and Fear of the Social Between Trollope and Law”	
15:30–16:00	Coffee
16:00–17:30	<b>PANEL 15 GLOBAL TROLLOPE</b> Chair: Regenia Gagnier UNIVERSITY OF EXETER
– Lydia Wevers VICTORIA WELLINGTON UNIVERSITY “Reading Trollope in New Zealand”	
– Xiaolan Zuo SHANGHAI JIAO TONG UNIVERSITY “Trollope in China”	
– Boris Proskurnin PERM STATE UNIVERSITY “Trollope and Russia”	
17:30–18:00	Coffee
18:00–19:30	<b>DAY 3: FILM PREMIERE</b>
<i>The Pleasure of that Obstinacy: J. Hillis Miller on Anthony Trollope, Reading, and Technology</i>	
Introduction and Afterword by David Skilton (Cardiff University) and Andrew H. Miller (Johns Hopkins)	
19:30	Conference dinner

## Dispossession: A Novel of Few Words

In 2012, KU Leuven's Paul Druwe Fund commissioned Simon Grennan to create a graphic adaptation of Trollope's 1879 novel *John Caldigate*. *Dispossession* embeds the reader in a uniquely wrought experience of the 19<sup>th</sup>-century, including the first ever use of the aboriginal Wiradjuri language in a graphic novel. Grennan's new graphic novel also interrogates the process of adaptation from text to narrative drawing itself, in particular developing a visual replacement for Trollope's literary style. It reflects upon the relationships between showing and telling, between 19<sup>th</sup>-century and 21<sup>st</sup>-century literature and illustration, and upon the impact of diverse media on the practice of history. The process of creating a new, complete work of visual literature whilst also introducing readers to the logic of adaptation has been a close collaboration with David Skilton, at Cardiff University and with Ortwin de Graef, Jan Baetens and Frederik Van Dam at KU Leuven Faculty of Arts.



The new book is published in English by Jonathan Cape and in French by Les Impressions Nouvelles. A scholarly publication is published by Leuven University Press at the same time - *Transforming Anthony Trollope: Dispossession, Victorianism and Nineteenth-Century Word and Image*, co-edited by Grennan and Laurence Grove.

Simon Grennan is an internationally acclaimed contemporary artist, comics scholar and author of over forty comics and artist's books. *Dispossession* is his first graphic novel.

[www.simongrennan.com](http://www.simongrennan.com)

## The Pleasure of that Obstinacy: J. Hillis Miller on Anthony Trollope, Reading and Technology

Four years ago, J. Hillis Miller kindly accepted our invitation to deliver our keynote address; in the meantime, unfortunately, he has had to stop travelling to conferences. We therefore hatched the plan of recording an interview at his home. This has resulted in a rich intellectual portrait, *The Pleasure of that Obstinacy: J. Hillis Miller on Anthony Trollope, Reading, and Technology*. In this documentary, shot at his house on Deer Isle Maine, Professor Miller reflects about the place of Trollope in his thinking and writing, which leads him to consider the value of literature and the imagination in a world that is increasingly digitised and mediatised.

This first screening is accompanied by an introduction by David Skilton and an afterword by Andrew H. Miller.



Interview	Frederik Van Dam
Directed by	Dany Deprez
Cinematography	Jef Van Den Langenbergh
Sound recording	Tom Keymeulen
Editing	Bob Mees
Soundscapes	James de Graef
Sound engineer	Johan Vandermaelen
Produced by	Frederik Van Dam and Ortwin de Graef

MMXV © KU Leuven, Department of Literary Studies

**Robert D. Aguirre** r.aguirre@wayne.edu  
**Steven Amarnick** Steven.amarnick@gmail.com  
**Jan Baetens** jan.baetens@arts.kuleuven.be  
**Pamela Barrell** pamela.barrell@artsviews.co.uk  
**Ayelet Ben-Yishai** abenyishai@gmail.com  
**Gordon Bigelow** bigelow@rhodes.edu  
**Nicholas Birns** nicholas.birns@gmail.com  
**Helen Blythe** helenblythe@nmhu.edu  
**John Bowen** john.bowen@york.ac.uk  
**Anna Burton** a.e.burton@liverpool.ac.uk  
**Luca Caddia** lucaindie@gmail.com  
**Jay Clayton** jay.clayton@vanderbilt.edu  
**Silvana Colella** silvana.colella@unimc.it  
**Claire Connolly** claireconnolly@ucc.ie  
**Mary Jean Corbett** corbetmj@miamioh.edu  
**Nicholas Dames** nd122@columbia.edu  
**Ortwin de Graef** ortwin.degraef@arts.kuleuven.be  
**Jan de la Hayze** hayze@zeelandnet.nl  
**Marysa Demoor** marysa.demoor@ugent.be  
**Dino Felluga** felluga@purdue.edu  
**Patrick Fessenbecker** pfessenbecker@bilkent.edu.tr  
**Kate Flint** kflint@dornsife.usc.edu  
**Peter Fullilove** peter.fullilove@gmail.com  
**Regenia Gagnier** R.Gagnier@exeter.ac.uk  
**Douglas Gerlach** gerlach@trollopeUSA.org  
**Sophie Gilmartin** S.Gilmartin@rhul.ac.uk  
**Lauren M. E. Goodlad** lgoodlad@illinois.edu  
**Simon Grennan** simon.grennan@zen.co.uk  
**Nancy Henry** nhenry3@utk.edu  
**Judith Heyhoe** jmheyhoe@gmail.com  
**Thierry Horguelin** t.horguelin@scarlet.be  
**Priscilla Hungerford** r.hungerford@btinternet.com  
**Claire Jarvis** cjarvis@stanford.edu  
**Haruno Kayama Watanabe** haruno.w@lagoon.ocn.ne.jp  
**Tamara Ketabgian** ketabgia@beloit.edu  
**James Kincaid** kincaid@dornsife.usc.edu  
**Deborah Logan** deborah.logan@wku.edu  
**Marijke Loots** meloots@gmail.com  
**Judith Luna** judith.luna@oup.com  
**Margaret Markwick** h.m.markwick@exeter.ac.uk  
**John McCourt** john.mccourt@uniroma3.it  
**Richard Menke** rmenke@uga.edu  
**Elsie Michie** enmich@isu.edu  
**Andrew H. Miller** ahmiller812@gmail.com  
**Ellen Moody** ellen.moody@gmail.com  
**Deborah Morse** ddmors@gmail.com  
**Francis O’Gorman** f.j.o’gorman@leeds.ac.uk  
**Clare Pettitt** clare.pettitt@kcl.ac.uk  
**Robert Polhemus** polhemus@stanford.edu  
**Boris Proskurnin** bproskurnin@yandex.ru  
**Suzanne Raitt** sxrait@wm.edu  
**Anat Rosenberg** arosenberg@idc.ac.il  
**Ellen Rosenman** ellen.rosenman@uky.edu  
**Lucy Sheehan** lls2143@columbia.edu  
**Yvonne Siddle** y.siddle@chester.ac.uk  
**David Skilton** skilton@cardiff.ac.uk  
**Helen Small** helen.small@pmb.ox.ac.uk  
**Nigel Starck** nigel.starck@unisa.edu.au  
**Jenny Bourne Taylor** j.c.b.taylor@sussex.ac.uk  
**Tom Toremans** tom.toremans@arts.kuleuven.be  
**Ralph Townsend** wiccatical@msn.com  
**Mark Turner** mark.2.turner@kcl.ac.uk  
**Lotte Van De Pol** lotte.c.vandepol@gmail.com  
**Frederik Van Dam** frederik.Vandam@arts.kuleuven.be  
**Jan Vanvelk** jan.vanvelk@arts.kuleuven.be  
**Greg Vargo** greg.vargo@nyu.edu  
**Tamara Wagner** tswagner@ntu.edu.sg  
**Lydia Wevers** lydia.wevers@vuw.ac.nz  
**Michael Williamson** michael@thecleeve.freemove.co.uk

**Julian Wolfreys**  
**Daniel Wright**  
**Susan Zieger**  
**Xiaolan Zuo**

julian.wolfreys@port.ac.uk  
daniel.wright@utoronto.ca  
susan.zieger@ucr.edu  
susanzuo8@163.com

## ORDINARY TROLLOPE

**Kate Flint** UNIVERSITY OF SOUTHERN CALIFORNIA  
“Shoddy Trollope”

This paper is related to a larger project about the ordinary, the everyday, and the overlooked. I investigate the word “shoddy” within Trollope’s writing to make the argument that often-overlooked words, whether employed literally or metaphorically, can be freighted with a great deal of social and cultural meaning – meaning to which a Victorian reader would very likely have been sensible, but that is almost invisible today.

One such word is “shoddy.” On occasion, Trollope employs this in its original meaning, signifying a material made of recycled woolens. Within England, the centre of the shoddy trade was in the West Riding of Yorkshire, especially around Dewsbury, Ossett, and Batley. Hence the “shoddy manufacturer” that he invokes in “An Essay on Carlyism” will have made his livelihood manufacturing cloth at the cheapest end of the market. He would have been involved in a global trade: woolen rags were imported from the Continent, and the products exported where non-quality wares were acceptable – for example, as slave blankets. At the time of the Civil War, the US developed its own shoddy trade to provide stuff for soldiers’ uniforms. Like its British counterpart, this shoddy was synonymous with poor quality, sometimes coupled with fraudulent claims about its provenance. After the mid-1860s, the American reader of Trollope would have been well familiar with the pejorative term for such manufacturers: “shoddy aristocrats” or “shoddy millionaires.”

The inferior nature of shoddy products gave rise to what is, today, the term’s common understanding: something of poor quality and workmanship. This usage is also found throughout Trollope’s writing, to describe behavior, character, and, indeed, aesthetic production itself. In his *Autobiography*, he wrote: if “a man writes his books badly, or paints his pictures badly, because he can make his money faster in that fashion than by doing them well, and at the same time proclaims them to be the best he can do, – if in fact he sells shoddy for broadcloth, – he is dishonest, as is any other fraudulent dealer.” Trollope was an author who cared deeply about workmanship, tools, and the degree of effort and self-regulation that goes into his own writing. He regularly deploys – and relies on his reader to recognize – the web of cultural reference surrounding this particular word in order to link literary production, the importance of maintaining standards within a profession, and probity of character.

**Francis O’Gorman** UNIVERSITY OF LEEDS

“An ordinary problem with money: Trollope and the Bank Charter Act of 1844”

This paper explores what it means to write things on paper. I am interested in the reverberations of the Bank Charter Act of 1844 in relation to what is said in Trollope and what is written, and whether either is believable. I think *The Way We Live Now* is Trollope’s longest meditation on that Act which, if it sounds like a *recherché* piece of financial legislation, is profoundly significant in confirming what it is that we have in our hands, even now, when paying by bank-notes.

**Clare Pettitt** KING’S COLLEGE LONDON

“In-Between Times: Trollope’s Ordinal Numbers”

When I read Trollope it is all I can do not to be bored. All I can do, because Trollope always seems a little bored himself. What produced this impression is his habitual manner of making the stuff of his fiction matter of course, of dressing it in an ever-familiar uniform. (D. A. Miller, *The Novel and the Police*)

Christina Crosby suggests that Trollope’s readers are “addicted” to the ordinary; his novels “enthral with the charm of the obvious, but obviousness itself must be continually renewed” (Christina Crosby, “A Taste for More”). This paper explores Trollope’s ‘ordinariness’ both in terms of the media rhythms of the late nineteenth century, and in terms of an emergent liberal consensus in the 1870s, arguing that the two are, in fact, structurally connected. With particular attention to what has been called “Trollope’s most important novel” (Amanda Claybaugh, “Trollope and America”), *The Way We Live Now* (1874–5), this paper tracks Trollope’s time as it unspools across the novel, beating out the rhythm of the ordinary from the *Morning Breakfast Table* to the *Evening Pulpit*.

The paper is particularly interested in Trollope’s attention to the ordinariness of the time and space between events and in thinking about the importance of mapping these spaces for the wider liberal project. It argues that liberalism performs a distributive function which resists conglomeration or massification by working to separate and relate the increasing numbers of visible and knowable subjects in the modern social world.

Trollope’s literary texts are perhaps best understood as part of an extending media network which supports the work of connectivity without completion which is coming to define the experience of living in a global world in the 1870s and which is also the emergent mode of liberalism developing alongside and through capitalism in the same period. If liberalism is always future-directed, open-ended, and multi-nodal, so Trollope’s literary world also resists closure and replaces judgement with juxtaposition. The paper suggests that Trollope’s work is structured by a model of seriality which has already become not just an important literary form, but also the most important cultural and political form of the nineteenth century.

## POLITICAL TROLLOPE

**Helen Small** OXFORD UNIVERSITY  
“Trollope at the Hustings”

This paper will examine the figure of the confidential agent as a repository of some of Trollope’s most interesting thinking (in his later years) about the nature and the proper limits of political responsibility. Drawing on local records in the East Riding Archive relating to Trollope’s failed candidacy for the seat of Beverley in the 1868 parliamentary election, and the subsequent petition and official inquiry into the borough’s corruption, the paper will explore the centrality of the managing agent to Trollope’s brief and unhappy experience of practical politics, before taking a wider view of how he and certain other mid-Victorian writers came to conceive of the agent, politically, philosophically, and dramatically, as indicative of deep, perhaps ineradicable, flaws within a democratic system of election and representative government.

**Robert D. Aguirre** WAYNE STATE UNIVERSITY  
“Trollope and the Spanish Main”

In 1858 the British Post Office sent Anthony Trollope, a valued member of the firm, to the Americas to establish new mail routes in the Caribbean basin and across the Central American isthmus to the Pacific. In the preceding years the question of global transit – of persons, information, and commodities – had thrust Central America to the center of worldwide attention, as travelers demanded swift passage to California, the United States sought to connect the disparate parts of its transcontinental expanse, and the British government fretted about mail delivery to British Columbia and trade with Pacific nations. As a result, the Central American republics became enmeshed in transnational and trans-regional formations. Trollope’s mission put him in a privileged position to comment on and indeed shape these changes. Drawing on recent work in mobility studies, this essay reads *The West Indies and the Spanish Main* (1859) as an expression of its author’s own mobility as a traveling subject, as well as a trenchant examination of how travel and mobility were reshaping Central America, and in particular Panama, in the decade prior to Trollope’s visit.

**Lauren M.E. Goodlad** UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN  
“Trollopian Politics”

Scholars of nineteenth-century literature have cast Trollope as a political conundrum: an author divided between liberal and conservative positions who wrote about politics but, nonetheless, “had very few political ideas” (Brantlinger). This paper argues that the political stance that Trollope himself described as “advanced conservative Liberalism” is both more coherent and less ostensibly reactionary the more one abandons the assumption of a simple “liberalism” for which Trollope’s “realism” provides the obvious formal complement. To grasp Trollope’s politics one must map the shifting contours of the age of Palmerston, Gladstone, and Disraeli. To gauge Trollope’s measure as a political novelist one must elucidate the complexity of his historically sensitive and formally diverse oeuvre. If, as Kincaid proposed, “No one has ever been able to decide whether” Trollope’s “views are liberal or conservative” (*Novels* 17), the reason may be partly the under-recognized formal heterogeneity of realism in general and Trollope’s realism in particular.

## PSYCHOLOGICAL/EPISTEMOLOGICAL TROLLOPE

**Sophie Gilmartin** ROYAL HOLLOWAY LONDON  
“Trollope on the Face of It”

**Patrick Fessenbecker** BILKENT UNIVERSITY  
“He Had Taught Himself to Think: Trollope on Self-Control in Knowledge and Belief”

One of the striking dimensions of Anthony Trollope’s depiction of moral agency is his portrayal of the act of believing as itself admitting of moral evaluation: in Trollope, to believe something is sometimes all on its own a moral success or failure. When describing his characters as having “taught [themselves] to think” one thing or another, Trollope marks the ways in which we are responsible for what we believe, thus rejecting a

simpler morality that would limit moral evaluation purely to physical action. Moreover, teaching yourself to think something in Trollope is not simply right or wrong: it can be either, depending on the specific situation of the agent. In particular, at some moments, teaching oneself to think something is part of a crippling self-deception that licenses selfishness; at other moments, it is part of a recognition of one’s own weakness, and a component in a morally praiseworthy self-fashioning. This paper draws on several of Trollope’s novels in order to characterize these categories, including *Can You Forgive Her* and *The Three Clerks*, before showing their interplay in an interpretation of *The Claverings*.

**Robert Polhemus** STANFORD UNIVERSITY  
“Psychological portraits: Trollope’s Picturesque Chronicle and John Millais’s Portrait of Sophie”

In *The Last Chronicle of Barset*, there’s a supposedly minor section that’s actually a major piece of fiction in itself, and it involves Trollope’s close friend and sometime illustrator John Everett Millais. Though usually ignored or dismissed, this resonant subplot, set behind the scenes of the Victorian art-world culture – not a milieu that pops first to mind re Trollope and Barset – features a Pre-Raphaelite painter, Conway Dalrymple, his love-life fused with his art, and the dramatic making and fate of his grand portrait *Jael*. The chronicle is no *roman à clef*, but Trollope uses Millais as his main source for this “Jael” tale and for Dalrymple who, like Millais, marries his freedom-seeking model.

In Barsetshire, Trollope made the English clerical community a fitting subject for popular fiction, and in this chronicle he does a similar thing for an artist-centered milieu. My goal is to focus on this resonant, neglected piece of fiction – virtually a detachable short novel (hence a “chronicle”) – and, as something I see fine, new, and exciting in Trollope, get it more attention. Centered on a painting, it has tremendous analogical power and suggests rich, allegorical and psychological meaning for anyone interested in erotic or aesthetic faith.

Without Millais, there would be no “chronicle.” The painter’s art, life, and friendship inspired Trollope. The chronicle makes clear that Trollope knew Millais’s not yet public *Portrait of a Young Girl* (his sister-in-law Sophie Gray), that the picture hit him hard, and that he used it for all its worth—namely to imagine what the making of an audacious portrait might mean and how it can become a living part of aesthetic, gender, and cultural history.

## TECHNOSCIENCE TROLLOPE

**Richard Menke** UNIVERSITY OF GEORGIA  
“Trollope, Mimesis, and Media Archaeology”

In this talk, I’ll approach Trollope’s fiction and career – especially as recalled and represented in the *Autobiography* – through media archaeology, an interdisciplinary approach to technology that combines media theory with close attention to functions and formats, the curation of old media, and media art. At its most stringent, media archaeology poses its emphasis on the properties of technological artifacts against humanistic ways of understanding media. Media archaeology might seem to take us a long way from literature, then – and certainly from Trollope, with his commitment to

telling stories centered on the conflicts and choice of individualized characters. But Trollope's *Autobiography* famously treats authorship in terms of media forms and technologies: fluent writing is a performance like music, oration, print compositing, or telegraphy; daily fictional production is synchronized to the watch – and its material rewards sorted into a notorious table of income. Novels themselves are both a matter of characters or plots and of volumes, numbers, or journal instalments. By highlighting the media mechanics of Trollope's authorship, I hope to bridge the gap between his art of representation and the function of the media that helped him practise and understand that art.

**Jay Clayton** VANDERBILT UNIVERSITY

“Utopia and Technology in the Antipodes”

Trollope's odd utopian fable, *The Fixed Period* (1882), is notable for the poverty of its technological imaginary, but the twentieth-century republic of Britannula does possess a few advances in the area of communication, transportation, sports equipment, and weaponry. Although Trollope's republic embraces machines without a qualm, it seems little more advanced than Samuel Butler's anti-technological utopia, *Erewhon*. The contrast of these two fables, set in the antipodes and published just a decade apart, highlights fact that Trollope's most interesting responses to technology take place in quiet moments of everyday life in realistic novels, not in his one attempt at creating a futuristic world.

**Tamara Ketabgian** BELOIT COLLEGE

“Sport, Technique, and Late Trollope”

My paper will address Trollope's ambivalent portraits of gamesmanship, strategy, and technical efficiency in his later fiction and accounts of British sporting life. In *The American Senator* (1877) and other contemporary hunting sketches, I will examine the play of sympathy and distance towards the technical demands of the hunt, the suffering and pageantry of the fox, and Trollope's own strategically mediocre role within the “long game” of the field. Similarly, I will explore how, in his “utopian” novel *The Fixed Period* (1882), Trollope uses a futuristic cricket match to offer an equivocal vision of mechanized sport, social policy, and the imperial war machine. In both instances, I argue that sport offers Trollope a distinctively narrative, micro-technical form for tracing anxieties surrounding age, obsolescence, and the modern transformation of national sport and community.

**Susan Zieger** UNIVERSITY OF CALIFORNIA, RIVERSIDE

“Trollope's Logistical Subjects”

Toward the end of Anthony Trollope's *Doctor Thorne* (1858), the plucky but illegitimate heroine writes her genteel beau a letter in which she heroically offers to give him up. She walks forthrightly to the village post-office, and with “unembarrassed” countenance affixes a penny stamp to her missive. Then logistics overtake the narrative: the baker's wife, who acts as postmistress, sends the letter to Silverbridge “so that all due formalities, as ordered by the Queen's Government, might there be perfected.” Since the post-boy had already picked up the mail, it does not reach Frank's house until three agonizing days later. In this plotline, Trollope's heroine tests her

emotional mettle against the impersonal bureaucracy of the postal system. Bernhard Siegert has argued that with the modernization of postage, the letter-writer as private citizen registered her affairs with the state; this new activity produced the deep subjectivity associated with bourgeois privacy. Throughout his fiction, Trollope's scenes of writing, mailing, and reading contribute to this distinctively modern situation, in which affect interfaces with the postal system's massive movement of material information throughout Britain and the world. Interpreting such moments we see how, as Lauren Berlant puts it, “a historical moment appears as a visceral moment.” This gives us an opportunity to observe a figure I will call the logistical subject.

Logistics is the management of the flow of goods, information, and other material from their points of origin to their points of consumption; it seeks optimal efficiency. In the early twenty-first century, scholars such as Ned Rossiter see logistics as the essence of globalization and the expression of its animating neoliberal ideology. Attention to its earlier history reveals relations between the importation and exportation of commodities, including the middle passage; the deployment of military material; and communication technologies such as telegraphy, telephony, and of course, the post. In 1839, Rowland Hill introduced the wildly successful penny post, and Britons responded by writing and reading more letters than ever before. Expanding and modernizing the post involved logistical feats, and in his postal career, Trollope proved himself a masterful logistician. As R.H. Super recounts, he rooted out mail theft in Ireland; negotiated faster transportation timelanes between Alexandria and Suez; suggested improvements in efficiency in Malta; recommended Jamaica over St. Thomas as a Caribbean distribution point; and – most famously – invented the red pillar box for the collection of letters. Helping to consolidate state and capital efficiency, reach, and profit, Trollope worked at the edge of British imperial modernity. His fictional scenes of letter writing, posting, and reading represent the local points or nodes at which individual people and communities interfaced with this globalizing system. In his fiction, more so than in that of earlier epistolary novelists such as Samuel Richardson and Jane Austen, the private letter archives intimacy and generates subjective depth in opposition to the impersonality of its share in a massive logistical flow through time and space. Logistics requires precision in measurement, counting, placing, and timing, producing a specific mode of modern subjectivity I describe in Trollope's fiction.

## PRINTED TROLLOPE

**David Skilton** GARDIFF UNIVERSITY

“Trollope in Print and *An Autobiography*”

**Luca Caddia** KEATS-SHELLEY HOUSE, ROME

“The Way We Counterlive Now:  
Trollope as a Character's Writer”

This paper will examine twentieth and twenty-first-century works of fiction in which discussions on Anthony Trollope in the body of the text testify to the novelist's fluctuating posthumous reputation. The aim of this analytical parade, which will be presented in chronological order, is to track a path fit for the contemporary scholar to follow whose goal is to send a reforming message of the author based on the role of close reading. The discussion will benefit from the recent publication of the unabridged

version of *The Duke's Children* (The Folio Society, 2015), whose 'new' free indirect speeches will impose the struggle between one and others as a major trollopian feature.

Works selected here include: 'Xingu' (1911), by Edith Wharton, in which Trollope is employed to ridicule *soi-disant* defendants of high-brow literature at the dawn of modernism; *The Heat of the Day* (1948), by Elizabeth Bowen, where soldiers fighting in the Second World War feel nostalgia for what they have taught themselves to conceive as the petty quarrels of the Barchester series; as well as solid contemporary novels such as Philip Roth's *The Counterlife* (1986) and Alan Hollinghurst's *The Line of Beauty* (2004), whose main characters struggle to make it in a world of trollopian, here relegated to the role of comic or conservative characters whose identification with Trollope speaks volumes about their inability to be, say, the protagonists of the novel. Moreover, neo-Victorian champion Michel Faber has his famous protagonist Sugar reading *He Knew He Was Right* in 'The Apple' (2006), and this instance will prove useful for a further discussion on Trollope and gender; while Peter Cameron's *Someday This Day Will Be Useful To You* (2007), where Trollope enjoys the canonical role of Shakespeare in the eye of the protagonist, fully discloses his above-mentioned potential as a character's writer.

**Simon Grennan** UNIVERSITY OF CHESTER

"Dispossession: Uses of Encumbrance and Constraint in Visualising Trollope's Style and Plot, in a New Graphic Adaptation of his 1878-79 Novel *John Caldigate*"

This paper will discuss my adaptation of Anthony Trollope's *John Caldigate* (1878-79) as a new graphic novel, *Dispossession* and its French edition *Courir deux lièvres*.

Trollope's writing style formalises his approach to plot, succinctly tying style to genre. In the plot of *John Caldigate*, the narrator both consistently avoids making definitive statements about events and character traits and avoids presenting a definitive opinion. Although Trollope eschews visual description, the continual, rhythmic presentation of one opinion after another brings about a distinctive and relatively complex spaciopia, in which the reader feels positioned relative to the diegesis. In retinoscopic terms, this could be described simply as a spaciopia produced by continually repeating a limited number of changes in point of view.

From an analysis of Trollope's writing style emerges the question of style in the drawn adaptation, answers to which finalise the governing constraints of its drawing style: how does *Dispossession* employ and/or depict equivocation in the style of its facture, distinct from the depiction of the plot?

More simply, the changes made to Trollope's plot in the adaptation emerged according to principles extrapolated from the habits of contemporary readers. The paper will explore how important plot elements or absences, significant for Trollope's readers in the 1870s, required alteration or transformation, in order to maintain or heighten the meaning of the plot for 21<sup>st</sup>-century readers: the elision of characters, changes to names, the legal process of restitution after miscarriages of justice, the significance of a straw hat and, most visibly, the presentation of new aboriginal Australian characters and the use of the Wiradjuri language.

Citing both positive and critical media reviews of *Courir deux lièvres* from earlier this year, the paper will finally suggest that these approaches to word/image adaptation in the context of markets for graphic novels

in English and French negotiate existing terrain for understanding Trollope, by bringing new habits of reading to an experience of his work and to ideas of the nineteenth century.

**Marysa Demoor** GHEENT UNIVERSITY

"From the Trollope Identity to the Trollope Legacy: Looking for Trollope in Print"

Since I loosely take the Bourne Identity trilogy as a model, it will be my aim first to trace Trollope's identity before his successful career as an author. My introductory research results start with a brief description of his writing family members and ends with some points about the work of his famous writing mother. The paper then aims to look at the many forms Trollope in print took in Belgium. It will follow my route along some archives, graveyards and life writings so as to reconstruct the ways in which the Trollope family's brief stay in Belgium molded Anthony Trollope's identity as a writer. It will then briefly dip into Trollope's spectacular adventures as a young man in Belgium so as to eventually come to the legacy of Trollope in print.

## TEACHING TROLLOPE

**Deborah Denenholz Morse** COLLEGE OF WILLIAM AND MARY

"The Peculiar Sweetness of that Old Man's Voice": Representations of Encroaching Modernity in the Bassetshire Novels"

Virginia Woolf declared: "We believe in Bassetshire as we believe in our weekly bills." I put Woolf's statement at the top of my syllabus for my senior seminar on the Bassetshire novels, a course I taught in the fall of 2010 and will teach again in the fall of 2016. On the first day of class, before the students have read any of the many hundreds of pages that comprise *The Warden*, *Barchester Towers*, *Doctor Thorne*, *Framley Parsonage*, *The Small House at Allington*, and *The Last Chronicle of Barset*, I ask them to explicate Woolf's statement. Their interrogation is fascinating, as issues of representation, of communal faith, of the construction and framing of history, of documentation and accountability, of the everyday, and of the City's imagining of the Country are discussed. These issues are among those that continue to be a focus throughout the course, as we consider the idea of a fictional history that is chronicled both by an author, Anthony Trollope, and by his narrators, who must be distinguished not only from Trollope but from each other.

The issue that eventually subsumed all others in the seminar was the depiction of encroaching modernity. The students discovered that most of the novelistic tensions were generated by the representation of modernity as destructive or benign, as invasive or invigorating. From the returned émigrés Bertie and Madeline Stanhope's subversive foreign eroticism and manners in *Barchester Towers* to the vibrantly unconventional and intelligent heroines like illegitimate Mary Thorne, the country doctor's adopted niece, in *Doctor Thorne*, and brown, middle-class Lucy Robarts in *Framley Parsonage*, modern characters and issues are represented partially or wholly sympathetically. Other modern characters and plots, such as the bankrupt M.P. Nathaniel Sowerby's near-ruin of his supposed friend Mark Robarts in *Framley Parsonage* and the loss of his own venerable rural estate Chaldicotes, or the London clerk Adolphus

Crosbie's jilting of the rural beauty Lily Dale in *The Small House at Allington*, are darker, more threatening evocations of modernity, and in particular of the city's penetrations of Barsetshire.

Some tensions are at least partly resolved, as in *Doctor Thorne*, when the kindly ointment heiress Martha Dunstable encourages the son of ancient gentry Frank Gresham to marry his true love Mary Thorne despite her illegitimacy and poverty, and Mary then becomes heiress to the fortune of her other uncle, the city builder Roger Scatcherd. Miss Dunstable then weds Doctor Thorne, buys Chaldicotes, and preserves its beautiful oaks in *Framley Parsonage*. However, in Trollope's work, the tensions between modernity and traditional community remain, embodied in the final portraits of isolated Adolphus Crosbie and celibate Lily Dale at the close of *The Small House at Allington*.

**Margaret Markwick** UNIVERSITY OF EXETER  
"Trollope: Who He?"

In Britain, the older you are, the more likely it is that your early academic interest in Trollope will have been met with, at best incredulity, and at worst derision. Forty years ago, Stephen Spender said that he'd never read any of the Palliser novels and he didn't think anyone else in the School of English at University College had either. I want to explore how this parlous state of affairs came about for an author who has always had a huge popular following.

The tide may be beginning to turn. The establishment of Schools of Victorian Studies has allowed light to shine on many neglected areas, and my small empirical research survey suggests that one or two chinks are beginning to open, even if the cynic in me says don't hold your breath.

**Suzanne Raitt** COLLEGE OF WILLIAM AND MARY  
"Teaching Divorce in Trollope's *He Knew He Was Right*"

This paper explores the ways in which *He Knew* can be used to expand students' knowledge of nineteenth-century marital law and gender, sexual and class politics. The language of both the 1839 Infant Custody Act and the 1857 Divorce Act permeates the novel and allows students to see all the ways in which literature, law and social history work together to produce the institution of marriage in the nineteenth century.

**Mark Turner** KING'S COLLEGE LONDON  
"Trollope, On Speed"

In recent years a colleague and I have taught *The Way We Live Now* in serial parts, as part of a Master's course titled "On Speed." The course is not so much interested in contextualising Trollope as a Victorian novelist, so much as thinking about his work, and this particular text, alongside a whole range of other texts that consider the topic of "speed" as it relates to modernity, from the mid-19th century to the present. Each week throughout the course, we discuss a serial part of the novel, so that the serial novel is the one thing that hovers over the whole of the course. Along the way, Trollope's work rubs up alongside a wide range of 'speed' texts, from Rossetti to Warhol, from coaches to "jacking" in cyberspace. This thinking about Trollope's modernity – and about contemporary students' reading experiences in relation to that – is linked to other teaching of Trollope I have undertaken recently, not least

thinking about what some of his short stories tell us about transit, movement, and spread during the period. My paper dovetails with other panellists, also discussing seriality and modernity, making, I hope, for a rich conversation about Trollope Now.

**Mary Jean Corbett** MIAMI UNIVERSITY, OXFORD  
"Teaching Trollope, Slow and Fast"

How to teach Trollope to undergraduates at a Midwestern public university in the US, where English majors are increasingly few and rival distractions to copious amounts of reading are plenty? My paper explores the two different tactics I have tried on two different occasions. In the first course, a senior seminar of 10 students, we read Trollope slowly, focusing entirely on *The Way We Live Now*, of which we read one serial instalment (or five chapters) per class session (and a good deal of scholarship on the novel). In the second class, a more mixed group of about 20 students, we read Trollope fast, first collectively speeding through *The Warden* and *Barchester Towers*; then dividing into three smaller groups that read *Doctor Thorne*, *Framley Parsonage*, and *The Small House at Allington*, with each group teaching the novel its members had read to those who hadn't; and finally concluding by all reading *The Last Chronicle of Barset*. My presentation will reflect on these two very different experiences from my perspective as a teacher as I consider what my students and I did and didn't learn in the process.

## AUSTRALIAN TROLLOPE

**Nicholas Birns** EUGENE LANG COLLEGE, THE NEW SCHOOL  
"Trollope and the New Old World"

At the end of *Orley Farm* Lucius Mason, having learnt of his mother's dishonest acquisition of the property he had all his lifetime thought was his, vows to go abroad, both to avoid disgrace and to find some way to make a living. Eventually, he goes to Australia – a brief mention indicative of the broader role of Australia in Trollope's oeuvre and many Victorian writers, as a catchment for the displaced or disgraced, a place of fresh starts and second opportunities, a sanctuary where the slate can be wiped clean. What makes the lone reference to Australia in this long novel probative is that, at its beginning, young Mason was committed to his English land in an autochthonous, organic way, and had formulated an intellectual apparatus to boot – not only studying the latest farming techniques in Germany but studying the history of linguistics in an Indo-Europeanist paradigm, as if his ownership of land in England meant committing to a Romantic, Aryanist affect. This becomes subject to dramatic irony, as the reader, long before Lucius does, knows the land is not actually his. By moving to Australia, Mason escapes any peril of an organic claim to land, liberated to strive by merit in a place where his stake is *tabula rasa*. This exemplifies what Trollope prized about the Antipodes: the possibility of an orderly, democratic society, neither hobbled by precedent or stoking revolutionary resentment, and where organic identities could be replaced with those based on citizenship and ability. Of course, the indigenous people of the Antipodes did have long-established land claims, a subject only intermittently canvassed by Trollope, who preferred to see the Antipodes as another England, but with more stability, less history and more possibility.

**Nigel Starck** UNIVERSITY OF SOUTH AUSTRALIA  
“The First Celebrity: Anthony Trollope’s  
Australasian Odyssey”

Many prospective travellers are reluctant to make the long haul from the Old World to Australia and New Zealand; the flight time of twenty-four hours, plus interludes spent in transit, puts them off. The deterrent factor for Anthony Trollope in 1871 was demonstrably greater; it would take him sixty-four days just to sail from Liverpool to Melbourne, with the Tasman, the Pacific, and the Atlantic still to be crossed on the way home. This author of renown became the first celebrity in popular culture to visit Australasia, and he did it twice, returning in 1875. These circumnavigations and attached investigations would consume, altogether, two years and three months of his life. As he sailed, he wrote: novels, despatches to newspapers, chapters of his travel memoir, and his autobiography. His memoir inspired by those adventures was subsequently described by *The Times* as “the best account” of those colonies “yet published.” To mark the bicentenary of Trollope’s birth, I have tried to reveal the full story: encounters with gold prospectors and convicts, with the indigenous people of Australia and New Zealand, and with immigrants seeking a new way of life; his constant battles with the colonial press; the son whose life as a pioneer inspired a novel; and the ancient baronetcy inherited by Trollope’s Australian descendants after death and misfortune elsewhere in the extended family.

**Steven Amarnick** KINGSBOROUGH COMMUNITY COLLEGE  
“A Christmas Cavit: Trollope Rewrites Dickens  
in the Outback”

In one of many enigmatic passages from *An Autobiography*, Trollope claims that he hates writing Christmas tales – but that he can’t turn down editors’ requests for them. “Nothing can be more distasteful to me than to have to give a relish of Christmas to what I write. I feel the humbug implied by the nature of the order.” What Trollope only hints at is the “relish” he found in using these tales to define himself against the Dickensian aesthetic – as he nurtured his gripe with Dickens to maintain the vibrancy of his own work in the late part of his career. In this paper I will explore how Trollope’s seemingly minor holiday stories played a crucial role in his last decade, as I focus especially on *Harry Heathcote of Gangoil* as an anti-Christmas Carol.

**Ellen Moody** INDEPENDENT SCHOLAR  
“On Inventing a New Country: Trollope’s Depictions  
of Settler Colonialism”

In Trollope’s *North America* and *Australia and New Zealand*, and some of his stories and novels set partly or wholly in places defined as colonies, Trollope explores, bears witness to, and analyses the formation of a “new countries” and new national identity or identifications. In his non-fiction he is concerned to show how the memories and norms of people from an “old country” interact with the geographical, new economic and evolving cultural and social circumstances the settlers find themselves in also to make a new environment. He maintains a strong optimism about the overall outcome for the settlers and justifies the harsh injustices the settlers inflict on the natives of the country and the labor they hire or force to work hard for little or no money because (to use modern terms) the agricultural and industrial way of life provides

superior comforts and culture to hunting and gathering. In contrast, in his fiction his emphasis falls on the tragic price and losses exacted from many of the people involved. I hope to show that in yet another until recently less familiar area for Trollope studies Trollope shows extraordinary insight and ambivalence towards a set of experiences and self-definitions of central importance for his era and continuing in ours; his realizations and arguments can be used to develop a critique of the results of military and capitalist imperialism. If time permits, I may make use of a film, to wit, *The Proposition* scripted by Nick Cave, directed by John Hillcoat (2004, featuring Ray Winstone, Emily Watson, Danny Huston, John Hurt).

## MODERN TROLLOPE

**Julian Wolfreys** UNIVERSITY OF PORTSMOUTH  
“‘Recuperative Powers’: Modernity and Loss in  
*The Way We Live Now*”

The word ‘modern’ appears just four times in *The Way We Live Now*, Trollope’s satire on financial faith and the power of economics, to sustain various simulacra to do with identity, the concept of the gentleman, and secular ‘faith’ ‘invested’ in capitalism. Yet those four uses are, I would argue, key to understanding, and beginning to trace the various aporia at the heart of the financial tale, a tale were estrangement of normal relations in economic function reveals tensions and fissures, without which the very same system cannot operate. At the same time, the novel concerns itself with writing, editorial intervention, questions of narration, perspective and perception. Trollope’s narrator is particularly concerned with small, repeated self-referential gestures, and, through the narrative of *Lady Carbury*, the question of narrative historiography and the extent to which it is reliable. As soon as the novel gets under way, it intervenes in its narration with a letter, the first of several. The first chapter is structured around three letters, discursive interventions that interrupt the ‘business-as-usual’ of realist narrative. Modernity is thus not a simple concept, but fraught from the outset, and, moreover, an internally fissured trope, speaking to both form and content. That which motivates the trope throughout *The Way We Live Now*, as I propose to explore, is the idea of loss, itself a chameleon and mutable figure.

**James Kincaid** UNIVERSITY OF SOUTHERN CALIFORNIA  
“Trollope Upside Down”

What would it be like to misread Trollope so badly it’d hurt? I don’t mean misread him in the fashion made popular by Julian Wolfreys and that Hillis Miller but as I would do it, which of course would be less important but more attractive. I will set out to answer that question, perhaps, or others very like it.

**John Bowen** UNIVERSITY OF YORK  
“Bishop’s Trollope”

Trollope was dismissive of his 1862 travel book *North America*, which he described as “tedious and confused ..., not a good book. I can recommend no one to read it.” Yet there are remarkable passages in it, not least his description of Washington in the winter of 1861, when the city was full of soldiers and cattle, and war with Great Britain seemed likely. I am not the first to have been struck by

these pages: Elizabeth Bishop drew heavily and creatively on them for her remarkable and little-discussed poem 'From Trollope's Journal [Winter, 1861]' (from *Questions of Travel*). It might seem difficult to think of more contrasting writers than Trollope and Bishop: she published fewer than 100 short lyric poems, he as many prose volumes. Yet Bishop, like her friend Marianne Moore, admired Trollope, reading much of his work and commending his 'queer travel stories' to her friend Robert Lowell. 'From Trollope's Journal' is one of Bishop's more political poems, an 'anti-Eisenhower poem' as she calls it in a letter to Lowell. The poem draws directly both from Trollope's letters and *North America*, cutting down Trollope's expansive prose to a succinct dramatic monologue in the form of a double sonnet, voiced by Trollope. It is a poem about disease, both its transmission and its cutting out; about death and infection in war; and about statues and monumental art in Washington, through an international, cross-gendered and cross-century voicing. In this paper I explore the aesthetics of transmission and creation both in Trollope's depiction of Civil War Washington and the modernity of Bishop's Cold War reworking.

## MOTHER TROLLOPE

**Lucy Blythe** NEW MEXICO HIGHLANDS UNIVERSITY

"The Voice Of The Mother: A Retrospective Introduction to the Reflections on Fanny Trollope's Fictional Forms and Reforms, Looking Back through the Lens of Anthony Trollope's Late Re-Productions"

**Lucy Sheehan** COLUMBIA UNIVERSITY

"The Mother Machine: Maternal and Mechanical Reproductions in Frances Trollope's Fiction"

In Frances Trollope's 1836 antislavery novel *The Life and Adventures of Jonathan Jefferson Whitlaw; or, Scenes on the Mississippi*, Trollope portrays slavery as a system that transforms maternity into a strangely mechanical form of human reproduction. Juno, the novel's slave mother, "bore children," but, Trollope explains, "she performed this task, as she did all others assigned her, much more like a well-regulated machine that a human being, never giving any outward indication whatever of either will, wish, or affections." In Trollope's description, the slave mother resembles those "well-regulated" engines of industrial production found on the nineteenth-century factory floor. Her character thus looks forward to the forms of human mechanization and familial alienation that Trollope finds when she turns her attention to the English working classes in her 1840 industrial novel *Michael Armstrong, the Factory Boy*. If the slave mother represents a strangely mechanical form of maternity that helped give rise to English industrialization, however, she ultimately comes to seem a progenitor not just of the industrial machine, but also of Frances Trollope's own brand of reformist realism, where characters can seem like cogs in the novels' social and narrative machinery, reduced to the mechanistic performances of melodramatic pathos and lively comedy that help define Victorian popular fiction.

If the mechanization of maternity provided a model for Trollope's later social concerns and her literary style, it also provides modern readers with a curiously apt touchstone for considering her place within literary history. For despite being a prolific author in her own right, Frances Trollope is perhaps more well known today as the mother of one of the most industrious producers of

Victorian fictions: Anthony Trollope, a novelist whose "utilitarian sensibilities," in the words of Lauren Byler, could lend his fiction the appearance of a "smoothly running novel-machine." In this paper, therefore, I will ask how Frances Trollope's depictions of maternal reproduction and its exploitation on the slavery plantation and the factory floor shed light not only on Frances Trollope's social concerns about the relationship between family and labor production, but also on the modes of literary production that characterize her authorial and maternal legacies.

**Elsie Michie** LOUISIANA STATE UNIVERSITY

"Faults, Rights, and History: Frances and Anthony Trollope on Matrimonial Cruelty"

Frances and Anthony Trollope's novels of unhappy marriages, *One Fault* (1840) and *He Knew He Was Right* (1869), are each interested in the term the dominates the other. But the understanding of faults and rights shifts between the two, reflecting the changes that took place between the First Reform Act (1832), which Frances references in *One Fault*, and the Second (1867), which Anthony alludes to in *He Knew He Was Right*. The differences between faults and rights as they are conceived in the late 1830s and 40s, when Frances rose to fame as a novelist, and in the 1860s and 70s when Anthony's career reached its height, becomes visible through the stories of matrimonial cruelty at the center of both novels. Kathy Psomiades's argument that *He Knew He Was Right* "uses the problematics of power and rule in relations of marriage and kinship to address larger questions of what it means to govern and be governed" (32) applies equally to *One Fault*. Together Frances and Anthony's novels allow us to link key mid-nineteenth-century legal developments to widespread political reform and transformations in the shape of the Victorian novel as it moved from its earliest instantiations to the complex form that Peter Garrett has called the multi-plot novel.

**Greg Vargo** NEW YORK UNIVERSITY

"Mrs. 'Popular Sentiment'? Frances Trollope's Early Social Problem Fiction"

Critics over the last two decades have come to appreciate how Frances Trollope's early fiction helped shape the spate of reforming literature published in the late 1830s and 1840s, which her son famously satirized in *the Warden* as featuring the belief that "if the world is to be set right, the work will be done by shilling numbers." This paper will reconsider the common critical idea that social problem fiction retails an outside and reified perspective on working-class life and politics in light of Frances Trollope's *Jessie Phillips* (1843) and *Michael Armstrong* (1839). The latter appeared at the same time as *Oliver Twist* but departs from it in key respects, including criticizing sentimental attitudes towards the poor and the paternalism such ideas underwrite.

Like many Condition of England novels, *Michael Armstrong* features a dual plot structure. It is at once the story of working-class suffering and an account of a middle-class character's encounter with that distress. In this way, the novel reflects on Trollope's own investigation of social conditions, which she conducted during a tour of manufacturing districts while researching the book, an expedition which elicited comment from both the working-class press and the middle-class literary establishment. The radical *Northern Star* remarked with

satisfaction on her effort “to understand the case of the poor wretch whom she has chosen as the hero of her next romance.” The respectable *Athenaeum*, on the other hand, likened Trollope to “the shallowest of physical force orators” who might as well have “been paid out of the National Charter fund for writing the volume.” Among middle-class reforming novels, *Michael Armstrong* most explicitly adopts a radical aesthetic, criticizing paternalistic and privatized solutions to the structural issues of poverty and inequality. But the convoluted conclusions which exist throughout the genre – the emigration stories and flights into exile, the retreats to the countryside, the *Deus ex Machina* – might all be understood in light of the contradictory projects Trollope’s novels push to their breaking point.

## IRISH TROLLOPE

**Gordon Bigelow** RHODES COLLEGE  
“Ireland and Elsewhere”

The attempt to imagine literary history in global terms has focused for a long time on the problems presented by the European novel. How for example should we understand the apparent disjunction between the increasingly global scale of 19<sup>th</sup>-century economic life and the predominantly metropolitan territories mapped in the novel’s realist phase? Trollope has figured increasingly in studies on this question, and my contention here is that Trollope’s Irish novels are helpful in this debate. But this will be so only if we consider them in relation to Trollope’s entire corpus, in relation to the un-Irish Trollope. This would mean confronting the stark contrast between the form of the Irish novels and the rest, between the jagged edges of the Irish books and the comparatively stable patterns developed in the canonical Trollope. Trollope’s fiction needs to be understood as marked by a kind of fracture, a rift between two forms. Trollope’s Irish novels have often been read in the hope that they can tell us something about Ireland as a subject. What I suggest is that Ireland is best understood not as a subject in Trollope but as the force that produced this formal rift. As such, the work provides rich evidence for reflecting on current debates about world literature, peripheral realism, and alternative modernities. I consider these issues primarily in relation to *The Warden* (1855) and *The Landleaguers* (1883).

**Claire Connolly** UNIVERSITY COLLEGE CORK  
“Laneism: Travelling Irish Roads with Anthony Trollope”

This paper takes its title from the curious opening scene of Antony Trollope’s *The Macdermots of Ballycloran*. The novel locates its narrator at an Irish roadside inn, “72 miles w.n.w. of Dublin,” on the route of the mail coach from to Sligo. Having dined in this county Leitrim establishment, the narrator takes a walk. Rather than yielding a perspective on unfolding countryside or affording an encounter with local people or customs, however, his walk takes him walk along “as dusty, ugly and disagreeable a road as is to be found in any county in Ireland.” Encountering “evident signs on the part of the road of retro-grading into lane-ism,” the narrator then comes upon a house, the history of which is told to the narrator by the mail coach guard, and the retelling of which occupies the remainder of the novel.

Taking this curious conjunction of narrative perspective and knowledge acquired on roads as a starting

point, my paper explores the connections between the narrative strategies of Trollope’s Irish novels and the road network along which so many of his plots run. Roads are present in Trollope’s Irish fiction in all their various forms: as avenues, paths, cuttings, lanes; and as shaped by grand juries, relief works and mail companies. I argue that Trollope’s most compelling imagination of the ironies and instabilities of infrastructure come in the Irish novel that critics find to be his most troubling, *The Landleaguers*.

**John McCourt** UNIVERSITÀ DEGLI STUDI ROMA TRE  
“‘Ceade mille faltha’ [sic]: Questions of hospitality in the Irish Trollope”

The major social and ethical issue of hospitality, as theorized by, among others, Levinas and Derrida, provides a useful key for understanding Trollope’s relationship with Ireland as staged in his Irish short stories and novels. The paper will examine Trollope’s position as a guest of the not-yet-formed Irish nation in a crucial and hugely difficult period in its history and his subsequent hosting of matters Irish (characters, names, political issues) in his more pointedly English fiction, such as *Phineas Finn* and *Phineas Redux*. It will briefly look at how Trollope uses moments of hospitality to enact crucial advances in the plots of his novels.

## FORMAL TROLLOPE

**Claire Jarvis** STANFORD UNIVERSITY  
“Almost Trollope”

Trollope’s compositional habits have long created problems for critics interested in describing or analyzing his form. For instance, given the emphasis (in the *Autobiography* and elsewhere) on his compositional speed, it has been difficult to think about Trollope’s writing in terms of common indexes of formal power, like precision, complexity, and thoughtful revision. Even the criticism on Trollope’s form often includes caveats about his laxity, his writing’s rapidity, and his novels’ tendency to include plot holes and vanished characters, his preference for “incident over event,” (the phrase is Henry James’s). This paper offers one explanation for why his novels’ formal experiments can be read as formal failures: his interest in hesitant narration, marked by the narrator’s outspoken ambivalence about Trollope’s characters’ flaws and failures. This investment can be made clearer if we notice his use of qualifying language as a barrier between narrator and character. By tracking Trollope’s use of “almost” over the course of the Palliser series, I argue that his novels are marked by a hesitancy to enter fully into his characters’ minds, in distinction to other nineteenth-century realists. By remaining “almost” insightful (and as a result only “almost” in his narrated world), Trollope manages his narrator’s nearness to his characters with a model of insight that is asymptotically, rather than proximately, related to narrated thought.

**Daniel Wright** UNIVERSITY OF TORONTO  
“Trollope’s Formal Logic”

Trollope believed that the novelist’s language must communicate its meaning with perfect lucidity, precision, and certainty. This paper takes up several of the metaphoric figures Trollope deploys in his *Autobiography* to make this

claim – the novel as battery, the novelist as telegrapher – and argues that Trollope’s model of the certainty of meaning, its capacity to be transmitted perfectly intact, and to be transmitted back again just as it is received, is a fantasy best understood in the context of the nineteenth-century innovation of symbolic logic and its hope of an ideal and ideally lucid language: a language in which form and content are equivalent. But it’s also, I argue, a fantasy haunted by the body – haunted, that is, by the body of language, and by the body’s insistent desire to express itself, to make itself seen and known and heard.

## DIGITAL TROLLOPE

**Ellen Rosenman** UNIVERSITY OF KENTUCKY

“The Way They Lived Then:  
Using Wikis to Teach Victorian Novels”

As something of a technophobe, I’ve been surprised to discover that wikis allow me to fulfil two of my most cherished goals as a teacher. The first is to introduce students to primary research – real research, driven by genuine questions and shaped by the conscious assessment of a range of sources rather than the algorithm-generated results of a Google search. The second is to avoid reading boring research papers.

In two classes, one focused on *Middlemarch* and one on *The Way We Live Now*, students created a wiki contextualizing the novel with their own essays explaining topical references and larger issues. This project succeeded better than the average boring research paper because students had a real audience: other undergraduates, who will use the wikis in future courses, and the members of the Victoria list-serv, whom I invite to read and comment on the wikis. Because the wikis exist in the digital world, reaching readers across time and space, students take the work more seriously, polishing their writing and citing sources correctly (always a struggle). Moreover, they think effectively about content, structure, and tone because they can imagine another undergraduate puzzling over the same textual mysteries that have perplexed them. To reduce the project to some current buzzwords, students become active learners and producers of knowledge.

My aim here is to describe and assess the use of wikis for primary research, and to invite you to use them as well. It was a heady experience for my undergraduates to imagine themselves as members of a community beyond their own classroom. I look forward to enlarging this community as other students participate.

**Dino Franco Felluga** PURDUE UNIVERSITY

“Root and BRANCH: How Should We Fund  
the Digital Humanities?”

This presentation takes its title as an honest and open question: how *should* we fund the digital humanities? I am keen to follow my presentation with a frank discussion of how best to support the digital humanities in the next decade. I ask this question as I embark on a new digital project, entitled The COVE or The Central Online Victorian Educator, which will attempt to be for Victorian studies what Romantic Circles has been for Romantic Studies since 1996. That new project follows a series of digital projects with which I have been involved, each funded

in completely different ways. I will lay out these various funding possibilities and will propose some suggestions for how we might rethink our approach to the financial support of such digital projects.

## ECONOMIC TROLLOPE

**Nancy Henry** UNIVERSITY OF TENNESSEE

“Trollope’s Women Investors”

This paper situates Trollope’s work within the context of recent research on nineteenth-century women investors by historians such as Janette Rutterford, Josephine Maltby and George Robb. Literary critics have paid attention to the financial plots and themes that are so central to Trollope’s works: Tamara Wagner examines the speculator and Elsie Michie the heiress, for example. But no one has specifically considered the prevalence of the female investor, a figure who also appears in fiction by Thackeray, Charlotte Bronte, Gaskell, Dickens, George Eliot, Oliphant, Riddell and Gissing among others. Trollope’s speculators such as Lopez and Melmotte are well known. His female investors may be less well remembered. While Miss Dunstable, Lady Laura Kennedy and Lady Glencora had their fortunes invested for them, Mrs. Van Siever, Alice Vavasor, Miss Mackenzie, Lizzie Eustace and Madame Max Goesler are investors whose stories explore the profoundly economic nature of human relationships. Trollope’s novels suggest that investing was not just something women did; it was a distinctly modern way of thinking about independence, risk, global communities and the future in general.

**Tamara Wagner** NANYANG TECHNICAL UNIVERSITY, SINGAPORE

“Speculating on Baby Worship: The Way We Get  
Married Now”

Anthony Trollope is easily one of the last authors we associate with Victorian sentimentality and especially with the Victorians’ sentimentalisation of infancy. Yet he intriguingly plays with readerly expectations when he sets his peculiarly wry representation of babyhood at the heart of his critical analysis of the changing economics of marriage in Victorian Britain. In *Barchester Towers* (1857) Mr Slope is at his most comical as much as at his most sinister when, in a chapter pointedly entitled “Baby Worship,” he couches his pursuit of the Widow Bold’s fortune in an assumed interest in her baby son. While this scheme helps expose how financial considerations drive the clergy as part and parcel of Victorian society, the force of this social critique is boosted through the comical set-pieces’ juxtaposition with the Signora Neroni’s own overgrown infant in speculations that play with and deliberately conflate love affairs and financial ploys. This tongue-in-cheek exposure is central to the comedy of *Barchester Towers*, showcasing how Trollope eschews sentimentality while nevertheless reasserting resistance to fiscal value systems. A much more ominous redeployment of the sentimental figure of the Victorian baby features in Trollope’s critical take on the sensation novel – and its frequent exploitation of divorce and custody issues – in *He Knew He Was Right* (1869). The infant becomes an object of contestation, while monetary considerations in marriage are explored on various interlocking levels. Always keenly aware of the complexities of economic considerations in marriage, Trollope self-consciously redeploys the much-sentimentalised figure of

the Victorian baby to highlight the incongruities and confusions caused by changing ideas of both marriage, and finance, and the way they were intertwined.

## LEGAL TROLLOPE

**Ayelet Ben-Yishai** UNIVERSITY OF HAIFA  
“Presuming Trollope”

This paper continues my long-standing inquiry into the legal intertexts of Anthony Trollope's realism. Focusing on various instances of legal presumptions (of innocence, of legitimacy) in Trollope's fiction, I argue that despite its conventional – rather than empirical – truth-status, presumption comes to anchor the foundations of stability in the legal and textual culture of the novel. Presumptions – legal rules which assume a fact is true unless there is a greater weight of evidence which disproves it – like realist fiction, mark the normal mode of things, the way things could be and most probably are. For example, by showing how different characters at different points in Anthony Trollope's *Is He Popenjoy?* adhere (or not) to this legal presumption, the novel reveals the inherent instability of “taking things for granted.” And yet, the social order depends on these legal conventions, if only to mark a deviation that reinforces its norm, just as the realist novel depends on conjecture and probability to establish the truthfulness of its fiction. Through my readings, I will finally argue that a focus on Trollope's presumptions makes more explicit that which in his realism remains largely implicit: the complex relationship between the normative and the probabilistic that marks realism's relationship with the reality it purports to represent.

**Frederik Van Dam** KU LEUVEN, FWO  
“Trollope and International Law”

Trollope's portrayal of the law in novels such as *John Caldigate* and *Mr Scarborough's Family* suggests that the law is based on the assumption that individuals are naturally guilty. His protagonists in these two novels, however, articulate a different perspective. Instead of judging, Hester Caldigate (née Bolton) and Mr Scarborough intervene: Mrs Caldigate continues to believe in her husband's conversion, while Mr Scarborough successfully manipulates the laws of entail to suit his own intentions. Walter Benjamin's famous “Critique of Violence” can shed some light on this opposition: in the terms of this essay, Trollope pits the legal violence of fate against the non-violent power of language – the power, that is, of Überredung, persuasion. In this paper, I explore how this opposition between the law and persuasion is operative in Trollope's use of comedy in two early short stories, “The Man Who Kept His Money in a Box” and “Mrs General Talboys.” Interestingly, these two short stories reflect on a particular topic in international law, the problem of annexation. More particularly, I would suggest that the fact that both stories are comedies of errors challenges their implication that the English liberal support for the unification of Italy, the *Risorgimento*, might endanger the position of Ireland within the United Kingdom.

**Anat Rosenberg** INTERDISCIPLINARY CENTER HERZLIYA  
“Commodity Fetishism and Fear of the Social  
Between Trollope and Law “

In this essay I explore a peculiar occurrence of commodity fetishism in law which gained historical momentum in the late nineteenth century. Commodity fetishism, as elaborated by Marx, involves an experience of market processes, particularly the market evaluation of commodities, as objective forces. In a common interpretation of Marx, the fetishistic experience denies social forces underwriting evaluation and is thus akin to false consciousness. In the areas of law I examine, however, fetishism first emerges not when the social basis of market evaluation is misrecognized, but rather when it is clearly perceived, yet perceived as a threat. The sociality of evaluation was perceived as a threat because groups traditionally excluded from economic power – women and working classes – could increasingly influence processes of evaluation toward the close of the century. In response, treatments of certain economic constellations as hard facts came to dominate over historical alternatives based more openly and directly on social processes of evaluation. The argument, thus, is that (aspired) objectification of market evaluations began with an acknowledgment, rather than misrecognition, of the social basis of evaluation, and represented a conscious attempt to reposition sociality as a possible – but not necessary – basis of value, and to establish alternatives.

These complex processes in law may be, perhaps unexpectedly, illuminated by interrogating Trollope's fear of the social basis of economic evaluation. I read Trollope's *An Autobiography* as a response to the problem of evaluation posed in *The Way We Live Now*. In the novel, the evaluations driving Melmotte's (and “everybody's”) rise and fall are represented as social, feminized, processes, detached from – and opposed to – true economic value. The question left open, however, is how else to evaluate. *An Autobiography* offers an answer. Trollope's obsession with numerical representations of words, pages, hours and finally their corresponding list of prices, is, as critics have noted, a flee from the sociality of the market; it emerges in an almost ridiculously objectified representation of the value of Trollope's (book) commodities. The process in Trollope, in its bluntness, sheds light on similar but less observed processes occurring in areas of consumer credit law. In law, numerical representations helped counter the fear of the masses entering markets. Representations of value through balance sheets and budgets were treated as having an asocial objective logic, as an express and overtly willed alternative to a social one.

## GLOBAL TROLLOPE

**Lydia Wevers** VICTORIA WELLINGTON UNIVERSITY  
“Reading Trollope in New Zealand”

By the time Trollope visited New Zealand in 1872 he was a very big name and crowds flocked to hear and see him. Tiny local papers all over the country reported his progress from the minute he left Southampton for Australia. Every speech was reported and every sighting noted and Trollope duly rewarded his fans by publishing *Australia and New Zealand* in 1873. What is it possible to know about this reading public? The elusiveness of the history of reading has caused Robert Darnton to declare

that the majority of readers are beyond historical reach, and leaving aside those who have a ‘performance consciousness’ of reading as Greg Dening says, or the serendipitous discovery of individual readers having left their traces in a collection such as the library I describe in my *Reading on the Farm* (2010), this is broadly speaking a reasonable observation. But reading leaves a big shadow in other print media, especially newspapers. This paper will discuss traces of Trollope’s readers and readership that survive in the print culture of a remote colonial society and begin to look at the way reading transfers itself into a shared public domain.

**Xiaolan Zuo** SHANGHAI JIAO TONG UNIVERSITY  
“Trollope in China”

This paper addresses an overview of Trollope in China in four major areas, covering a time-span of a century from the 1920s to the present day. It traces Trollope in the existing Chinese literature on English literary history, Trollope’s works in Chinese versions and the quality of translation, Trollopian research (perspectives and findings), and Trollope studies in university literature programs. The name of Trollope made its first appearance in China in the wake of the introduction of western intellectual philosophies and foreign literary masterpieces in the 1920s (the early Republican Period). Since then, reception and evaluation of Trollope has been influenced in some way by the changes as witnessed in England and elsewhere in its checkered history before 1949 (the year of the founding of PRC). Although a more accurate and truthful picture of Trollope as a great Victorian novelist began to unfold after the publication of two translated novels in 1957, full-fledged Trollope criticism did not get started until the 1980s, which got its incentives from the then Trollope centenary memorial worldwide, ushering in a flourishing phase characterized by more critical attention and the ensuing critical findings of maturing scholarship during the Reform and Opening-up. Apart from a survey of Trollope reception regarding introduction, translation, research as well as teaching, my presentation also attempts to explain the causes of some recent problems related to contemporary relevance, such as the role of translated works in literary research and criticism, and the artistic and cultural relevance of Trollope’s works to contemporary China in view of world literature.

**Boris Proskurnin** PERM STATE UNIVERSITY  
“Trollope in Russia”

In contemporary Russia, among specialists in English and English literature Anthony Trollope is called “a forgotten classic.” This formula helps to understand some peculiarities of the Russian reception of the writer from the very moment of the first acquaintance of the Russian reading public with Trollope’s *The Small House at Allington* in 1863 till the present. We speak about three different periods in the history of the Trollope reception in Russia: pre-1917, 1917– 1991, and the ‘new Russian’ period. The first one is characterized by two reasons of Trollope’s big popularity: commercial and socio-political ones. Between 1863 and 1898 (when the last pre-1917 translation of the Trollope’s novel, *Ayala’s Angel*, was published) twenty-two novels of the writer were translated and published, some of them – *The Claverings*, *The Prime Minister*, *The Way We Live Now* – several times.

Since the publishing business in pre-1917 Russia was based on the market laws, the very fact of such frequent publications of the writer’s novels means that it was quite profitable. At the same time, the greater popularity of his ‘Palliser novels’ and the context in which Trollope is mentioned in Russian ‘thick’ journals (which to some extent determined the state of political thought of the time) give us some reason to say that Trollope’s liberal-conservative views and his special interest to the human component of any political activity fitted many Russian intellectuals’ idea of the political and parliament structure of future Russia. In the Soviet times Trollope’s creative works were neglected under the pretext to be too defensively bourgeois. After 1991 Russia the interest to Trollope has been purely academic, with an adequate understanding of his role in the history of English realism.

**WWW.  
TBC2015.  
BE**