

THE EDINBURGH
COMPANION TO
ANTHONY TROLLOPE



Edited by Frederik Van Dam,
David Skilton and Ortwin de Graef

THE EDINBURGH
COMPANION TO
ANTHONY TROLLOPE

EDINBURGH
University Press

Edinburgh Companions to Literature and the Humanities

Published

The Edinburgh Companion to Virginia Woolf and the Arts

Edited by Maggie Humm

The Edinburgh Companion to Twentieth-Century Literatures in English

Edited by Brian McHale and Randall Stevenson

A Historical Companion to Postcolonial Literatures in English

Edited by David Johnson and Prem Poddar

A Historical Companion to Postcolonial Literatures – Continental Europe and its Empires

Edited by Prem Poddar, Rajeev Patke and Lars Jensen

The Edinburgh Companion to Twentieth-Century British and American War Literature

Edited by Adam Piette and Mark Rowlinson

The Edinburgh Companion to Shakespeare and the Arts

Edited by Mark Thornton Burnett, Adrian Streete and Ramona Wray

The Edinburgh Companion to Samuel Beckett and the Arts

Edited by S. E. Gontarski

The Edinburgh Companion to the Bible and the Arts

Edited by Stephen Prickett

The Edinburgh Companion to Modern Jewish Fiction

Edited by David Brauner and Axel Stähler

The Edinburgh Companion to Critical Theory

Edited by Stuart Sim

The Edinburgh Companion to the Critical Medical Humanities

Edited by Anne Whitehead, Angela Woods, Sarah Atkinson, Jane Macnaughton and Jennifer Richards

The Edinburgh Companion to Nineteenth-Century American Letters and Letter-Writing

Edited by Celeste-Marie Bernier, Judie Newman and Matthew Pethers

The Edinburgh Companion to T. S. Eliot and the Arts

Edited by Frances Dickey and John D. Morgenstern

The Edinburgh Companion to Children's Literature

Edited by Clémentine Beauvais and Maria Nikolajeva

The Edinburgh Companion to Atlantic Literary Studies

Edited by Leslie Eckel and Clare Elliott

The Edinburgh Companion to the First World War and the Arts

Edited by Ann-Marie Einhaus and Katherine Isobel Baxter

The Edinburgh Companion to Fin de Siècle Literature, Culture and the Arts

Edited by Josephine M. Guy

The Edinburgh Companion to Animal Studies

Edited by Lynn Turner, Undine Sellbach and Ron Broglio

The Edinburgh Companion to Contemporary Narrative Theories

Edited by Zara Dinnen and Robyn Warhol

The Edinburgh Companion to Anthony Trollope

Edited by Frederik Van Dam, David Skilton and Ortwin Graef

The Edinburgh Companion to the Short Story in English

Edited by Paul Delaney and Adrian Hunter

The Edinburgh Companion to the Postcolonial Middle East

Edited by Anna Ball and Karim Matar

The Edinburgh Companion to Ezra Pound and the Arts

Edited by Roxana Preda

Forthcoming

The Edinburgh Companion to Literature and Music

Edited by Delia da Sousa Correa

The Edinburgh Companion to Elizabeth Bishop

Edited by Jonathan Ellis

The Edinburgh Companion to Charles Dickens and the Arts

Edited by Juliet John and Claire Wood

The Edinburgh Companion to Gothic and the Arts

Edited by David Punter

The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature

Edited by Jeanne Dubino and Paulina Pajak

The Edinburgh History of Reading, Volume 1: Early and Modern Readers

Edited by Mary Hammond and Jonathan Rose

The Edinburgh History of Reading, Volume 2: Common and Subversive Readers

Edited by Mary Hammond and Jonathan Rose

The Edinburgh Companion to Virginia Woolf and Contemporary Global Literature

Edited by Jeanne Dubino and Paulina Pajak

THE EDINBURGH
COMPANION TO
ANTHONY TROLLOPE

EDITED BY FREDERIK VAN DAM, DAVID SKILTON AND
ORTWIN DE GRAEF

EDINBURGH
University Press
EDINBURGH
University Press

Edinburgh University Press is one of the leading university presses in the UK. We publish academic books and journals in our selected subject areas across the humanities and social sciences, combining cutting-edge scholarship with high editorial and production values to produce academic works of lasting importance. For more information visit our website: edinburghuniversitypress.com

© editorial matter and organisation Frederik Van Dam, David Skilton and Ortwin de Graef, 2019

© the chapters their several authors, 2019

Edinburgh University Press Ltd
The Tun – Holyrood Road
12(2f) Jackson's Entry
Edinburgh EH8 8PJ

Typeset in 10/12 Adobe Sabon by
IDSUK (DataConnection) Ltd, and
printed and bound in Great Britain.

A CIP record for this book is available from the British Library

ISBN 978 1 4744 2440 0 (hardback)
ISBN 978 1 4744 2441 7 (webready PDF)
ISBN 978 1 4744 2442 4 (epub)

The right of Frederik Van Dam, David Skilton and Ortwin de Graef to be identified as the editors of this work has been asserted in accordance with the Copyright, Designs and Patents Act 1988, and the Copyright and Related Rights Regulations 2003 (SI No. 2498).

EDINBURGH
University Press

CONTENTS

Acknowledgements	vii
Notes on Contributors	viii
Introduction	1
<i>Frederik Van Dam, David Skilton and Ortwin de Graef</i>	
I. Style	
1. Almost Trollope	13
<i>Claire Jarvis</i>	
2. He Had Taught Himself to Think: Anthony Trollope on Self-Control in Knowledge and Belief	30
<i>Patrick Fessenbecker</i>	
3. The Physiology of the Everyday: Trollope's Deflected Intimacies of Clothing, Touch and Free Indirect Discourse	44
<i>Sophie Gilmartin</i>	
4. 'Rubbish and Paste': Reading and Recurrence in <i>An Old Man's Love</i>	63
<i>Helen Blythe</i>	
5. Reading <i>An Autobiography</i> as Advice Literature	79
<i>David Skilton</i>	
6. Trollope, Seriality, Series	91
<i>Lauren M. E. Goodlad</i>	
II. Circulation	
7. A Christmas Cavil: Trollope Re-Writes Dickens in the Outback	117
<i>Steven Amarnick</i>	
8. Creation as Criticism: Anthony Trollope, Anthony Powell and Elizabeth Bishop	128
<i>John Bowen</i>	

9. The Way We Counterlive Now: Trollope's Fictional Heritage <i>Luca Caddia</i>	143
10. Trollope in China: Trollope's Transculturation from the Late Qing Dynasty to the Present <i>Xiaolan Zuo</i>	156
11. Trollope and Russia <i>Boris M. Proskurnin</i>	176
12. Reading Trollope in New Zealand <i>Lydia Wevers</i>	190
III. Media Networks	
13. Realism v. Realpolitik: Trollope and the Parliamentary Career Manqué <i>Helen Small</i>	203
14. In-Between Times: Trollope's Ordinal Numbers <i>Clare Pettitt</i>	228
15. Mimesis, Media Archaeology and the Postage Stamp in <i>John Caldigate</i> <i>Richard Menke</i>	242
16. Trollope's Living Media: Fox Hunts and Marriage Plots <i>Tamara Ketabgian</i>	255
17. Lane-ism: Anthony Trollope's Irish Roads in Time and Space <i>Claire Connolly</i>	272
18. Imperial Logistics: Trollope and the Question of Central America <i>Robert D. Aguirre</i>	288
IV. Economics	
19. High Interest and Impaired Security: Trollope's Women Investors <i>Nancy Henry</i>	303
20. <i>The Way We Live Now</i> and the Meaning of Montagu Square <i>Francis O'Gorman</i>	317
21. 'Ceade mille faltha': Questions of Hospitality in the Irish Trollope <i>John McCourt</i>	330
22. Power in Numbers: Fetishes and Facts between Trollope and Law <i>Anat Rosenberg</i>	344
23. Shoddy Trollope <i>Kate Flint</i>	362
Index	376

ACKNOWLEDGEMENTS

Unable to pay his debts, Anthony Trollope's father moved his family to Belgium in 1834 to avoid arrest. Although Trollope was soon rescued from his exile by a job offer from the General Post Office in London, the Belgian experience probably remained a bad memory. Yet, by a curious twist of things, he owes the present tribute to his lasting relevance in good measure to a Belgian priest. In 2004, Father Paul Druwé decided to leave his earthly belongings to KU Leuven with the express purpose of furthering the public appreciation and scholarly investigation of the works of Anthony Trollope. We think we have put this generous bequest to good use, first by supporting master's theses and doctoral research on Trollope, then by commissioning a graphic novel adaptation of a Trollope novel (Simon Grennan's *Dispossession*), which was subsequently launched at the Trollope Bicentennial Conference in Leuven in 2015. It is on the basis of this conference that the present *Companion* came about, and we are confident that Paul Druwé would have been proud of it. This book would never have seen the light of day without the kind support of Jackie Jones and Michelle Houston and their team at Edinburgh University Press. We thank Carlijn Cober for her assiduous assistance in the final stages of the editing, and Nigel Starck for going beyond the call of duty in supplying obscure references in an hour of need.

NOTES ON CONTRIBUTORS

Robert D. Aguirre is Professor of English and Dean of the College of Arts and Letters at James Madison University. He writes about the literary and cultural dimensions of the wider transatlantic world, and is the author of *Informal Empire: Mexico and Central America in Victorian Culture* (2005) and *Mobility and Modernity: Panama in the Nineteenth-Century Anglo American Imagination* (2017).

Steven Amarnick is Professor of English at Kingsborough Community College, City University of New York. He is curator of ‘Anthony Trollope: The Art of Modesty’, at the Fales Library, New York University, and the editor of *The Duke’s Children: The Complete Text*, published by The Folio Society (2015), Everyman’s Library (2017), and Oxford University Press’s World’s Classics series (forthcoming in 2020).

Helen Blythe is a professor of nineteenth-century British literature and director of graduate studies in English at New Mexico Highlands University. She is the author of *The Victorian Colonial Romance with the Antipodes* (2014) and several articles on the works of Anthony Trollope. Her current book project investigates Trollope’s last experiments with narrative form, repetition, voice and property, and she is working on a second study of late-Victorian imperial prose romances set in the Americas and the Pacific.

John Bowen is Professor of Nineteenth-Century Literature at the University of York and a Fellow of the English Association. His publications include *Other Dickens: Pickwick to Chuzzlewit* (2000) and *Palgrave Advances in Charles Dickens Studies* (co-edited with Robert L. Patten, 2005) as well as editions of Anthony Trollope’s *Phineas Redux* (2011) and *Barchester Towers* (2014). He currently serves as President of the Dickens Fellowship and is editing *Bleak House* for Norton and writing *Reading Charles Dickens* for Cambridge University Press.

Luca Caddia obtained his doctorate in English literature from La Sapienza University of Rome with a dissertation on the relationship between character and career in Anthony Trollope’s Palliser Novels (2008). As a scholar of Victorian visual culture he was the recipient of a fellowship at the Yale Center for British Art and a Paul Mellon Grant (both 2010), after which he became the Assistant Curator at the Keats-Shelley House in Rome, a position he has held since 2011. He has also published a number of translations of Trollope’s shorter fiction into Italian.

Claire Connolly is Professor of Modern English at University College Cork, a Member of the Royal Irish Academy and a Fellow of the Learned Society of Wales as well as Parnell Fellow in Irish Studies at Magdalene College Cambridge (2018–19). She is author of *A Cultural History of the Irish Novel, 1790–1829* (2011; awarded the Donald J. Murphy Prize by the American Conference for Irish Studies). With Marjorie Howes (Boston College) she is currently Co-General Editor of *Irish Literature in Transition*, a new six-volume series for Cambridge University Press.

Ortwin de Graef is Professor of English Literature at the University of Leuven (Belgium), Vice-Dean of Research at the Faculty of Arts, and director of the Paul Druwé Fund for Trollope Studies. He is the author of two books on Paul de Man and has widely published on Romantic and post-Romantic writing and literary theory. His current research focuses on aesthetic ideologies of sympathy and the State in the post-Romantic condition, on trauma and representations of extremity, and on materialist challenges to models of cultural transmission.

Patrick Fessenbecker is Professor at Bilkent Üniversitesi and postdoctoral researcher at Syddansk Universitet. He received his doctorate from The Johns Hopkins University in 2014. His current book project, entitled *The Ideas in Stories*, uses the reflections on moral deliberation and agency in a series of nineteenth-century British novels as the primary examples for a broader argument about the value intellectual content can give to a work of literary art. He works more generally on issues in philosophy and literature, especially the philosophy of literature.

Kate Flint is Provost Professor of Art History and English at the University of Southern California. She has published *The Woman Reader, 1837–1914* (1993), *The Victorians and The Visual Imagination* (2000), *The Transatlantic Indian 1776–1930* (2008) and *Flash! Photography, Writing, and Surprising Illumination* (2017); edited *The Cambridge History of Victorian Literature* (2012); and written widely on Victorian and modernist fiction, Victorian and early twentieth-century painting and photography, and cultural history.

Sophie Gilmartin is Reader in Nineteenth-Century Literature at Royal Holloway, University of London. She is the author of *Ancestry and Narrative in Nineteenth-Century British Literature* (1999) and, with Rod Mengham, of *Thomas Hardy's Shorter Fiction: A Critical Study* (2007). She has edited Trollope's *The Last Chronicle of Barset* for Penguin Classics (2002). Her main research interests and publications are in the areas of nineteenth-century literature, painting, maritime studies and the Arctic. She is currently writing a book on Victorian women navigators, *The Winter Widows: Cape Horn Voyages, 1856*.

Lauren M. E. Goodlad is Professor of English at Rutgers University. She is the author of books including *The Victorian Geopolitical Aesthetic: Realism, Sovereignty, and Transnational Experience* (2015) and *Victorian Literature and the Victorian State: Character and Governance in a Liberal Society* (2003) as well as the editor or co-editor of special issues such as *Worlding Realisms* (a 2016 special issue of *Novel*), *The Ends of History* (a 2013 special issue of *Victorian Studies*) and *Victorian Internationalisms* (a 2007 special issue of *RaVoN*). Her new book project is tentatively titled 'The Long Afterlives of Nineteenth-Century Genres' and she is simultaneously working on a second project centred on the country house and the world system.

Nancy Henry is the Nancy Moore Goslee Professor of English at the University of Tennessee. She is the author most recently of *Women, Literature and Finance in Victorian Britain: Cultures of Investment* (2018). She is also the author of *George Eliot: A Critical Biography* (2012) and co-editor with George Levine of the new *Cambridge Companion to George Eliot* (2019).

Claire Jarvis is the author of *Exquisite Masochism: Sex, Marriage, and the Novel Form*. She is working on a book about Barbara Pym, Elizabeth Goudge and Dorothy L. Sayers.

Tamara Ketabgian is Professor of English at Beloit College. Her book, *The Lives of Machines: The Industrial Imaginary in Victorian Literature and Culture* (2011), was shortlisted for the annual book prize of the British Society for Literature and Science. She is currently working on a book entitled *Contrivance: Faith, Persuasion, and Technology in Victorian Scientific and Literary Culture*, which explores fantasies of technological design and spiritual intelligence from Charles Babbage to the present.

John McCourt is Professor of English at the University of Macerata. He co-founded the Trieste Joyce School in 1997 and has been running it ever since. He is the author of many books and articles on James Joyce and on nineteenth- and twentieth-century Irish literature including *The Years of Bloom: Joyce in Trieste 1904–1920* (2000). In 2009 his edited collection, *James Joyce in Context*, was published by Cambridge University Press and was followed by *Roll Away the Reel World: James Joyce and Cinema*, with Cork University Press (2010). A Trustee of the International James Joyce Foundation, he is also a member of the academic board of the Yeats Summer school. In 2015 he published *Writing the Frontier: Anthony Trollope between Britain and Ireland*.

Richard Menke, Associate Professor of English at the University of Georgia, is the author of *Telegraphic Realism: Victorian Fiction and Other Information Systems* (2008) and *Literature, Print Culture, and Media Technologies, 1880–1900: Many Inventions* (Cambridge University Press, forthcoming). His essays on nineteenth-century literature, science and media history have appeared in *ELH*, *PMLA*, *Critical Inquiry*, *The Henry James Review*, *Victorian Studies*, *English Language Notes*, *The Victorian Periodicals Review* and elsewhere.

Francis O’Gorman is Saintsbury Professor of English Literature at the University of Edinburgh. Recent publications include editions of Anthony Trollope’s *The Way We Live Now* (2016) and *Orley Farm* (2018), and the literary criticism of Edward Thomas (2017).

Clare Pettitt is Professor of Nineteenth Century Literature and Culture at King’s College London. She works on the literary and cultural history of the nineteenth century, and is author of *Patent Inventions: Intellectual Property and the Victorian Novel* (2004). *Dr Livingstone, I Presume: Missionaries, Journalists, Explorers and Empire* was published in 2007. She is currently writing a series of three books. *Distant Contemporaries: Seriality, Scale and Print, 1815–1848* will be out by the end of 2019, and *1848: Revolutionary Seriality in Britain, Europe and America* in 2020. The third volume will be entitled *The Digital Switch: Compression and Transmission, 1848–1918*.

Boris M. Proskurnin is Head of the World Literature and Culture Department and Dean of the Modern Languages and Literatures Faculty at Perm State University, Russian Federation. He is the author of more than 200 publications on issues in English, Russian and French Literature from the nineteenth century to the present. His monographs include *Anthony Trollope's Palliser Novels and the English Political Novel* (1993); *English Realists: Dickens, Thackeray, Charlotte Brontë* (1994); *Western European Realistic Prose of the Nineteenth Century* (1998; repr. 2002, 2004, 2008); *The English Political Novel of the Nineteenth Century: Genesis and Development* (2000); *George Eliot's The Mill on the Floss: Context, Aesthetics, Poetics* (2004); *Ideas of the Time and Later Novels of George Eliot* (2005); *Foreign Poetry, 1830–1870: Heine, Baudelaire, Whitman* (2010). He is Co-director of the English-Russian Seminar 'Contemporary British Literature in Russian Universities', funded by the 'Oxford-Russia Fund' (from 2005 until the present).

Anat Rosenberg is a cultural legal historian of British capitalism. She is Associate Professor of Law at the Radzyner Law School, the Interdisciplinary Center (IDC) Israel, and a visitor (2017–19) at the Faculty of History and Wolfson College, the University of Cambridge, and the Institute of Advanced Legal Studies, the University of London. She is the author of *Liberalizing Contracts: Nineteenth-Century Promises Through Literature, Law and History* (2018) and has written about Victorian law and literature, liberalism and consumption.

David Skilton, Emeritus Professor in English at Cardiff University, was educated at the Universities of Cambridge and Copenhagen. He has written extensively on Victorian fiction and the Victorian literary system, and on the art and literature of London. As well as editing numerous nineteenth-century novels, he was General Editor of the Trollope Society edition of the collected novels of Anthony Trollope.

Helen Small is Merton Professor of English language and literature at Oxford University. She is the author of *The Long Life* (2007, awarded the Truman Capote Award for Literary Criticism) and the editor of *The Public Intellectual* (2002). Her most recent book is *The Value of the Humanities* (2013), a critical work providing clarification of the strengths and weaknesses of each of the major claims for the Humanities.

Frederik Van Dam is Assistant Professor of European Literature at Radboud University Nijmegen. He is the author of *Anthony Trollope's Late Style: Victorian Liberalism and Literary Form* (Edinburgh University Press, 2016) and has recently edited a special issue on literature and economics in the *European Journal of English Studies* (2017). He is currently working on a literary history of diplomacy from the Congress of Vienna up to the present.

Lydia Wevers is Emeritus Professor at Victoria University of Wellington. A leading literary historian and critic, her books include *Country of Writing: Travel Writing About New Zealand 1809–1900* (2002), *On Reading* (2004) and *Reading on the Farm: Victorian Fiction and the Colonial World* (2010). She is currently engaged on a large Marsden-funded project on the history of reading in New Zealand and Australia, the first part of which is about Dickens and Trollope.

Xiaolan Zuo is Associate Professor of English at the School of Foreign Languages, Shanghai Jiaotong University, China. She is the author of *Trollope: His Later Novels and the Changing Society* (2009), the first full-length critical work on Trollope so far in China. She is currently undertaking a study of fictional ambivalence in Trollope and George Eliot as cultural strategy, focusing on the Victorian Woman Question from the perspective of cultural materialism.

INTRODUCTION

Frederik Van Dam, David Skilton and Ortwin de Graef

SINCE THE TURN of the century, Anthony Trollope has become a central figure in the critical understanding of Victorian literature: his work has proved itself to be a powerful lens for the study of discursive regimes and cultural practices of the long nineteenth century. The ambition of this volume is to test that lens to the full by rereading Trollope's work in new ways. Bringing together eminent Victorianists with various specialties, this is a collection of innovative and challenging perspectives: it presents new ways of understanding this supposedly 'safe' Victorian novelist in his third century, with a particular attention to Trollope's use of language, not least in his manipulation of the reader's responses.

Trollope's emergence as one of the central authors in Victorian studies has coincided with, and perhaps benefited from, the emergence of a new critical climate. Since the turn of the century, after more than three decades of mining literary texts for their hidden depths, scholars have begun to feel that 'critique', as Bruno Latour alleges, has 'run out of steam'.¹ Instead of reading texts 'symptomatically' through the lens of the so-called hermeneutics of suspicion, critics have gained a renewed appreciation for the visible and the concrete. This development within current scholarship is apparent in the affiliation with new disciplinary partners (such as political philosophy) and a host of new methodologies: new formalism, new aestheticism, surface reading, strategic presentism and post-historicism, among many others.² Though the means by which scholars within these movements proceed often differ widely, they seem to have the same end in view: they aim to foster an engagement with aspects of literary culture which are easily overlooked as utterly ordinary, but which nonetheless carry important meanings. Their interest lies not so much in the ideological ramifications of the literary text, as in the more tangible aspects of its composition, be these formal or contextual. It is unclear, at this point, if these developments will come to be seen as a distinct 'turn'. According to Joseph North, for one, the new methodologies that we have just listed continue the assumptions behind the historicist and contextualist paradigm that has dominated literary studies since the late 1970s.³ Even so, this volume hopes to offer a modest contribution to reorient the discipline in general and the study of Anthony Trollope's work in particular. By and large, the contributors to this collection do not treat Anthony Trollope's novels as manifestations of political discourse or social theory; instead they highlight dimensions that have hitherto received only scant attention, and by doing so they aim to cultivate the aesthetic capabilities of Trollope's twenty-first-century readers. The innovative potential in the volume thus lies in the themes it uncovers and the methodologies it displays, more than in its corpus. Our rationale was to present a new Trollope not by looking specifically at neglected works

nor by consolidating the state of the art, but by bringing Trollope's work into contact with cutting-edge debates, while tapping into the potential offered by the achievements of the past.

Indeed, the publication of other guides to Trollope in the very recent past has been a decisive factor in the composition of this *Edinburgh Companion*. Our aim was to complement and not to duplicate these guides. Perhaps the best way to capture the features of the present volume, then, is to compare it to the two most recent companions. *The Cambridge Companion to Anthony Trollope* (2010) aims to introduce Trollope's work to undergraduates.⁴ It opens with two biographical essays and a survey of Trollope's major works: the Barsestshire novels, the Palliser novels, the later novels and his short fiction. The essays which follow are more argumentative, probing into some of Trollope's thematic concerns: the sensation novel, queerness, the hobbledehoy, masculinity, vulgarity, the law. A third group of essays stresses Trollope's global interests, containing essays on Ireland, the Antipodes, travel and America. The reader is thus given a substantial and lucid overview of Trollope's work, with many insights into Trollope's capacious mind. The pattern of many of the essays and their ambition to cover the whole of Trollope's extensive oeuvre privilege breadth over depth: after the introduction of the topic at hand, chapters generally move to synopses of relevant writings, followed by two or more illustrative readings. *The Edinburgh Companion to Anthony Trollope* does not have the ambition to cover the whole of Trollope's output. Instead, most essays in this collection revolve around issues which at first sight appear of mere passing significance, but which when examined reveal major critical issues for the fiction as a whole.

The *Routledge Research Companion to Anthony Trollope* (2016) offers a very different complement.⁵ This collection presents the graduate student and the researcher with a comprehensive overview of the state of the art. It is summative of work to date, giving scholars a solid basis for planning new research projects on the basis of generally accepted common knowledge. Although older arguments are updated and new directions are indicated, the historicist and contextualist paradigm of the last three decades of the twentieth century is markedly present. *The Edinburgh Companion to Anthony Trollope* is more speculative and tentative, creating the lines of investigation yet to be pursued. It refers to and incorporates existing scholarship, but mostly insofar as it points the way to new readings and interpretations. This approach is reflected in the profile of its contributors, who are on the whole eminent Victorianists rather than dedicated Trollopian. Bringing their experience in the study of other authors to bear on Trollope, they open up new lines of investigation. This approach has also resulted in a focus on Trollope's works from the 1870s, which may be taken as a sign of the direction that Trollope studies will be taking in the years to come. Although the many contributions in this volume range across Trollope's work, it appears likely that in the future critics will focus on major texts that have been neglected in favour of the works from the 1860s.

In short, by involving the reader in new readings of Trollope's work, *The Edinburgh Companion to Anthony Trollope* hopes to be a statement of where Trollope studies and Victorian studies might well be the day after tomorrow. We have identified four such lines of investigation and have accordingly divided the essays into four constellations: style, circulation, media networks and economics. As a caveat, we should highlight that this exercise in grouping the essays in such a fashion is an artificial one:

arguably, most essays could easily be brought under other headings. We hope, however, that by assembling the essays together in this fashion we create more interactions between essays within the various different clusters, as well as between the different clusters themselves, thus maximising the *Edinburgh Companion's* critical purchase. In the remainder of this introduction, we provide a map of this expanse of ideas.

Style

Trollope has often been regarded as a skilled observer of a solid, completely understandable world, which he reproduces, in the words of Nathaniel Hawthorne, as though 'solid, substantial, written on strength of beef and through inspiration of ale'.⁶ Trollope cannot resist citing this judgement in *An Autobiography* (1883), to the confusion of multitudes of subsequent commentators. It has been difficult to think about Trollope's writing in terms of common indices of formal power, like precision, complexity and thoughtful revision. Even criticism focussing 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: 'an incident is ever preferable to an event', as Henry James put it.⁷ As a result, the sophistication of Trollope's style has not been awarded the attention it deserves.

Claire Jarvis suggests that Trollope's novels' formal experiments have been read as formal failures because of Trollope's interest in hesitant narration, marked by the narrator's outspoken ambivalence about 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, she argues 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.

Patrick Fessenbecker examines this hesitant narration from the point of view of moral philosophy. In depicting moral agency, he points out, Trollope's narrator tends to portray the act of believing as itself admitting of moral evaluation: in Trollope's fiction, 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's narrator marks the ways in which characters are responsible for what they believe, thus rejecting a simpler morality that would limit moral evaluation purely to physical action. 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 an integral part of morally praiseworthy self-fashioning.

While Fessenbecker highlights the cognitive aspects of Trollope's narrative method, Sophie Gilmartin draws our attention to the more physical aspects. In her view, free indirect discourse creates a slightly removed, indirect intimacy that underlines the relationship between the physical environment, the body, mind and language. So frequently in Trollope's work, an emotionally revealing free indirect discourse is preceded by seemingly mundane and material details; a character's complex interiority is discovered in the midst of tables, chairs, coffee cups and 'tea things', and a preoccupation

with how to navigate these objects. Trollope's fiction involves his characters not only in precise geographical locations (fictional Barchester, the Suffolk seaside, London, the Australian outback) but also in very precise physical spaces within these places: the corner of a room, the fireside, on a rug or balcony, by a mantelpiece or in a stairwell. If others occupy the room, they must be navigated around as well, but they are often brushed against, and skirts and sleeves touch. Because it is so specific about physical details such as these, Trollope's writing can reveal much about the mental pictures that the reader entertains when reading a novel's description of scene.

Just as Sophie Gilmartin's essay echoes the principles of phenomenology, so Helen Blythe's chapter plays with a deconstructive approach. Using as her point of departure Henry James's dismissal of Trollope's late fiction as repetitive, she investigates the way in which Trollope's readers are conscripted: in *An Old Man's Love* (1884), one of the overlooked tales written shortly before he died, Trollope obsessively repeats and alludes to characters and plot-devices from earlier novels, Latin tags, and information from his travel works, as well as the motif of the diamond that is so central *The Eustace Diamonds* (1873). As a result, Trollope's readers are nudged to look for a unity that is actually shaped by their desires and memories.

David Skilton explores readerly conscription in yet another way, examining the function of the figure of the reader in *An Autobiography* while situating this text in the context of contemporary advice literature. This generic context highlights the many rhetorical tricks that Trollope pulls in order to bring his readers alongside and convince them of his professional ethic, a concern that resonates with Patrick Fessenbecker's essay. At the same time, Skilton's observations about Trollope's style can be traced back to the pioneering work of Hugh Sykes Davies in the 1960s. A particularly intriguing topic in this regard is the distinct rhythm of deliberation in Trollope's writing, a Trollopian cadence, which Davies identified and which demands further investigation.⁸ Remarkably, Davies's work has not been properly picked up to date, even though technological advances in the field of computational linguistics have made this increasingly feasible, as Claire Jarvis's essay illustrates.

Lauren M. E. Goodlad's contribution looks at genre as well, but from a transtemporal and transnational perspective, in which longitude becomes a narrative dimension. Comparing Victorian novel chronicles to contemporary television series, she detects an underlying similarity, or what one might call a structure of feeling, which is tied to their economic moment: both genres flourished at a time of abstraction, a time when the conditions of global financial speculation were creating a drive for art forms that refused closure and instead kept on growing.

Circulation

The essays in the second constellation bring scholarship to bear on various aspects of Trollope's literary afterlife. The three of us have attempted to make a modest contribution to this afterlife by commissioning graphic novelist Simon Grennan to create an adaptation of Trollope's novel *John Caldigate* (1879). The graphic novel was conceived in two ways: the challenge was to create a new, complete work of visual literature while also introducing readers to the logic of adaptation. One might fruitfully see *Dispossession: A Novel of Few Words* (2016) as a critique of Trollope's original novel. Grennan's graphic novel derives an enigmatic satisfaction in more accurately representing *John*

Caldigate's representation of emigration to Australia than *John Caldigate* itself, in interrogating the novel's plot, and in replacing Trollope's narrative voice, with its attention to internal focalisation, with a distinct visual style that keeps readers at a distance as they 'waltz' through the scene. By developing these historically informed forms of equivalence, *Dispossession* inquires into the truth buried within Trollope's novel and painstakingly unveils what is missing.⁹ Importantly, however, it performs this critical work in a manner dramatically different from the 'symptomatic' or 'suspicious' academic critique we mentioned earlier, and this can be taken quite literally: instead of argumentatively exposing Trollope's putative blind spots, *Dispossession* effectively dramatises the haunting presence of what Trollope left out within the world he has left us.

Trollope himself was not opposed to criticising his contemporaries in such a creative fashion. Critics have long noted Trollope's definition of himself in opposition to Dickens, yet the significance of this for the seemingly minor holiday stories has not been fully appreciated, as Steven Amarnick indicates. Focusing especially on *Harry Heathcote of Gangoil* (1874), Amarnick argues that Trollope found in the genre of the Christmas tale a means with which to define himself against the Dickensian aesthetic. Even in the late part of his career, Trollope continued to nurture his gripe with Dickens to maintain the vibrancy of his own work.

The following two chapters move to the twentieth century. In his reading of 'From Trollope's Journal' (1965), an 'anti-Eisenhower' poem by Elizabeth Bishop, John Bowen shows how Bishop takes a fragment of Trollope's monumental oeuvre to create a distinctly un-monumental work that is profoundly sceptical about men and their monuments. 'From Trollope's Journal' draws directly both from Trollope's letters and *North America* (1862), 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.

Continuing this cluster's exploration of the aesthetics of transmission and creation, Luca Caddia examines the representation of Trollope as a character in works of fiction from the second half of the twentieth century. Novels from Philip Roth's *The Counterlife* (1986) to Alan Hollinghurst's *The Line of Beauty* (2004) present the contemporary reader with a gallery of Trollope's images, in which Caddia detects a concern with issues of solitude and unfitness. At the same time, Trollope's presence also serves as a focal point for self-reflexive debates about the canonical status of contemporary novels.

The following three chapters look at Trollope's reception from a world-historical point of view. Boris M. Proskurnin and Xiaolan Zuo provide insiders' views of Trollope's afterlife in Russia and China, respectively. They provide a detailed overview and periodisation of the various stages of Trollope's reception in both literary criticism and creative writing. Proskurnin thus sketches the history behind (and following) the well-known fact of Lev Tolstoy's interest in Trollope, while Zuo brings a completely novel voice to current debates about Trollope's novels as forms of world literature. Both also pay attention to the commercial, social and political factors that propelled the way in which Trollope was read. These two chapters reveal and describe only the tip of the iceberg, and we hope that they will pave the way for new research and collaboration. Moving even further towards the East, Lydia Wevers's chapter examines Trollope's contemporary reception in New Zealand. By the time Trollope visited New Zealand

in 1872, 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, every sighting noted, and Trollope duly rewarded his audience by publishing *Australia and New Zealand* in 1873. Wevers discusses the traces of Trollope's readers and readership that survive in the print culture of this remote colonial society, and shows how reading may transfer itself into a shared public domain. By examining how Trollope's fiction was read outside England, these chapters prepare the way for what might be the first satisfying geography of a single oeuvre.

Media Networks

The Victorians witnessed a revolution in communications as great as our own, including steam navigation to Australia and the trans-Atlantic telegraph. The chapters in this cluster examine Trollope's interest in various communication technologies. Presiding over many of the following chapters is Bruno Latour, whose actor-network theory has done much in making the cultural impact of technological developments the object of critical scrutiny. Together, these essays highlight how Trollope's experience as a Post Office official and a political journalist made the media networks a formally constitutive element in his fiction, which has previously barely been recognised.

Helen Small examines 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, she explores 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.

Clare Pettitt 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. She argues that liberalism performed 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. An extending media network supported the work of connectivity without completion, which came to define the experience of living in a global world in the 1870s. Trollope's literary texts are perhaps best understood as part of this network. If liberalism is always future-directed, open-ended and multinodal, so Trollope's literary world also resists closure and replaces judgement with juxtaposition. The chapter 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.

Approaching Trollope's fiction and career through media archaeology, Richard Menke suggests that Trollope's conceptualisation of authorship was fundamentally shaped by media forms and technologies. In *An Autobiography*, fluent writing is figured as a performance like music, oration, print compositing or telegraphy; daily fictional production is synchronised to the watch – and its material rewards sorted

into a notorious table of income. By highlighting the media mechanics of Trollope's authorship, with special attention to the Post, Menke's chapter bridges the gap between his art of representation and the function of the media that helped him practise and understand that art.

In 'Trollope's Living Media: Fox Hunts and Marriage Plots', Tamara Ketabgian explores a very different kind of media network. She addresses the broader social, ecological and narrative aspects of hunting, as a complex network of various human and non-human 'actants', unfolding in the form of a strategic, geographically rooted pursuit. Readers have often dismissed Trollope's sporting scenes, either viewing them as mere action sequences or as naïve idealisations of harmonious class hierarchy. This chapter, however, shows how Trollope unsparingly analyses the role of human and non-human habit, identity, cultivation and character – whether in horses, hounds, foxes, groups or individuals moving through space and time within the marriage plot, a realm that he frequently likens to blood sport. In short, Ketabgian reveals what it means for Trollope to treat 'the system and theory' of hunting as principles of human conduct and character.

Taking the curious conjunction of narrative perspective and knowledge acquired on roads as a starting point, Claire Connolly 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. She argues 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* (1883).

Robert D. Aguirre's chapter continues the theme of travel. Drawing on recent work in mobility studies, he reads *The West Indies and the Spanish Main* (1859) as an expression of Trollope's own mobility as a travelling 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. The question of global transit – of persons, information and commodities – had thrust Central America to the centre of worldwide attention, as travellers 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.

Economics

'Of all novelists in any country', W. H. Auden famously wrote, 'Trollope best understands the role of money. Compared with him even Balzac is too romantic.'¹⁰ The essays in the fourth constellation move beyond an analysis of the representation of money in Trollope's fiction and show how the complex economic context in which he was writing can be detected in the very fabric of his writing.

Nancy Henry's chapter situates Trollope's work within the context of recent research on nineteenth-century women investors by historians. Literary critics have paid attention to the financial plots and themes that are so central to Trollope's works, but no one has specifically considered the prevalence of the female investor, a figure who also

appears in fiction by his contemporaries. 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.

Opting for a biographical approach, Francis O'Gorman explores the significance of Trollope's move to Montagu Square, both in his life and for his writing. With the ownership of 39 Montagu Square, the novelist could express his pleasure in the success he had made of his life. It was a life that might, after such an unpromising start with a lost paternal inheritance, the disastrous Harrow farm(s) and the lean years in rented rooms at 22 Northumberland Street, have been a failure. The novelist himself, picking up his new house keys sometime in or just before April 1873, had done far, far better than could have been expected; unlike that of many of his speculative investors, his achievement was both real and legal. The property plot of *The Way We Live Now*, the first fiction he wrote in Montagu Square, celebrates it.

John McCourt approaches Trollope's Irish novels with a similar fusion of biography, economics and literary criticism, to which he adds an ethical twist. The major social and ethical issue of hospitality, he argues, provides a useful key for understanding Trollope's relationship with Ireland as staged in his Irish short stories and novels. His chapter examines Trollope's position as a guest of the not-yet-formed Irish nation in a crucial and hugely difficult period in its history. McCourt further draws our attention to Trollope's subsequent hosting of matters Irish (characters, names, political issues) in his more pointedly English fiction, such as *Phineas Finn* and *Phineas Redux*. He concludes with a brief look at how Trollope uses moments of hospitality to enact crucial advances in the plots of his novels.

In 'Power in Numbers: Fetishes and Facts between Trollope and Law', Anat Rosenberg investigates a peculiar occurrence of commodity fetishism in law which gained historical momentum in the late nineteenth century and which can be summarised as a fear of the social basis of economic evaluation. Trollope's writings may illuminate this process. Rosenberg reads *An Autobiography* as a response to the problem of evaluation posed in *The Way We Live Now*. Trollope's obsession with numerical representations of words, pages, hours and finally their corresponding list of prices, is, as critics have noted, a flight 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 these areas, 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.

Kate Flint's chapter makes the *Edinburgh Companion to Anthony Trollope* come full circle. While Claire Jarvis reveals the sophistication behind the alleged shoddiness of Trollope's language, thus understanding shoddiness in a figurative sense, Kate Flint draws a rich skein of meanings from the word 'shoddy' itself – meanings to which a Victorian reader would very likely have been sensible, but that are almost invisible today. On occasion, Trollope employs 'shoddy' in its original meaning, signifying a material made of recycled woollens. The inferior nature of shoddy products gave rise to what is, today, the term's common understanding: something of poor quality and workmanship. Trollope

was an author who cared deeply about workmanship, tools and the degree of effort and self-regulation that went into his own writing. He regularly deploys – and relies on his reader to recognise – 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.

Notes

1. Bruno Latour, 'Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern', *Critical Inquiry*, 30.2 (2004): pp. 225–48.
2. Within the field of Victorian studies, the V21 Manifesto (2015) provides a combative instance of this new direction; see <<http://v21collective.org/manifesto-of-the-v21-collective-ten-theses/>> (last accessed 28 February 2018). One of the turning points in the history of literary criticism in recent years is arguably Sharon Marcus and Stephen Best (eds), *The Way We Read Now, Representations*, 108.1 (2009). Rita Felski has emerged as the most prominent spokesperson of the turn that the discipline seems to be taking; see *The Limits of Critique* (Chicago: The University of Chicago Press, 2015). For suggestive reflections about and applications of these new methodologies, see 'Theories and Methodologies: On Caroline Levine's *Forms: Whole, Rhythm, Hierarchy, Network*', *PMLA*, 132.5 (2017): pp. 1181–243; and Sarah Copland and Greta Olson (eds), *The Politics of Form* (London and New York: Routledge, 2018).
3. Joseph North, 'The Critical Unconscious', in *Literary Criticism: A Concise Political History* (Cambridge, MA: Harvard University Press, 2017), pp. 124–94. Given North's bleak picture of the impasse that literary criticism on the left finds itself in, as well his solution (a return to the practical criticism of I. A. Richards), it is not surprising that his work has met with criticism; see, for instance, Stefan Collini, 'A Lot to Be Said', *London Review of Books*, 39.21 (2 November 2017): pp. 35–7.
4. Carolyn Dever and Lisa Niles (eds), *The Cambridge Companion to Anthony Trollope*, Cambridge: Cambridge University Press, 2010).
5. Deborah Denenholz Morse, Margeret Markwick and Mark Turner (eds), *The Routledge Research Companion to Anthony Trollope* (London and New York: Routledge, 2016).
6. Anthony Trollope, *An Autobiography and Other Writings*, ed. Nicholas Shrimpton (Oxford: Oxford University Press), ch. 9, p. 93.
7. Henry James, review of *Can You Forgive Her?*, in Donald Smalley (ed.), *Anthony Trollope: The Critical Heritage* (London: Routledge, 1969), p. 252.
8. Hugh Sykes Davies, 'Trollope and His Style', *A Review of English Literature*, 1.4 (1960): pp. 73–85.
9. On *Dispossession*, see Simon Grennan, 'Drawing Dispossession: A New Graphic Adaptation of Anthony Trollope's *John Caldigate*', *European Comic Art*, 7.2 (Autumn 2014): pp. 4–30; Laurence Grove and Simon Grennan (eds), *Transforming Anthony Trollope: Dispossession, Victorianism and Nineteenth-Century Word and Image* (Leuven: Leuven University Press, 2015); and Frederik Van Dam, 'Adapting as a Form of Remediation: A Benjaminian Perspective', in Keith Williams, Chris Murray, Jan Baetens and Sophie Aymes (eds), *Art and Science in Word and Image: Exploration and Discovery, Word and Image Interactions*, vol. 9 (Amsterdam and New York: Brill and Rodopi, 2018).
10. Hugh Wystan Auden, 'A Poet of the Actual', in Edward Mendelson (ed.), *Forewords and Afterwords* (London: Faber and Faber, 1973), p. 266.