



# TROLLOPIANA

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The Post Office Archives at Debden

Pamela Marshall Barrell

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# Editorial

Trollope had the last word in the last issue on the subject of a late-starting spring/summer, but he might have been surprised at the long hot days we have finally enjoyed. However, as this fabulous summer finally draws to a close, preparations are under way for our 26th Annual Lecture on *The Way We Live Now* by Alex Preston, which will take place on 31st October at the National Liberal Club. It will be preceded by the AGM and followed by drinks and supper. Do book your places as soon as possible.

As ever there are housekeeping notices. In order to keep you up to date with last-minute events, we would like the ability to send you regular emails. If you would like us to do so, and have not already given us your email address, then do please send it to [info@trollopesociety.org](mailto:info@trollopesociety.org). Under no circumstances will this ever be divulged to a third party. However, if you are not on email or would prefer not to receive communications in that format, you need not worry as you will continue to receive information through *Trollopiana*. It is also possible to check our website ([www.trollopesociety.org](http://www.trollopesociety.org)) through local libraries and internet cafes.

Teresa Ransom, original author and Society member, has revised and re-edited her book *Fanny Trollope, A Remarkable Life* which is now available in e-book format on Amazon (Kindle), Apple (iPad), Barnes & Noble, Gardners, Google, Ingram, Kobo and Overdrive. This might be an opportunity to update your bookshelves.

We finish this issue with advance notification of some of the interesting events we are arranging for Trollope's bicentenary in 2015



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# The Post Office Archives at Debden

An Account of our Visit

by Pamela Marshall Barrell

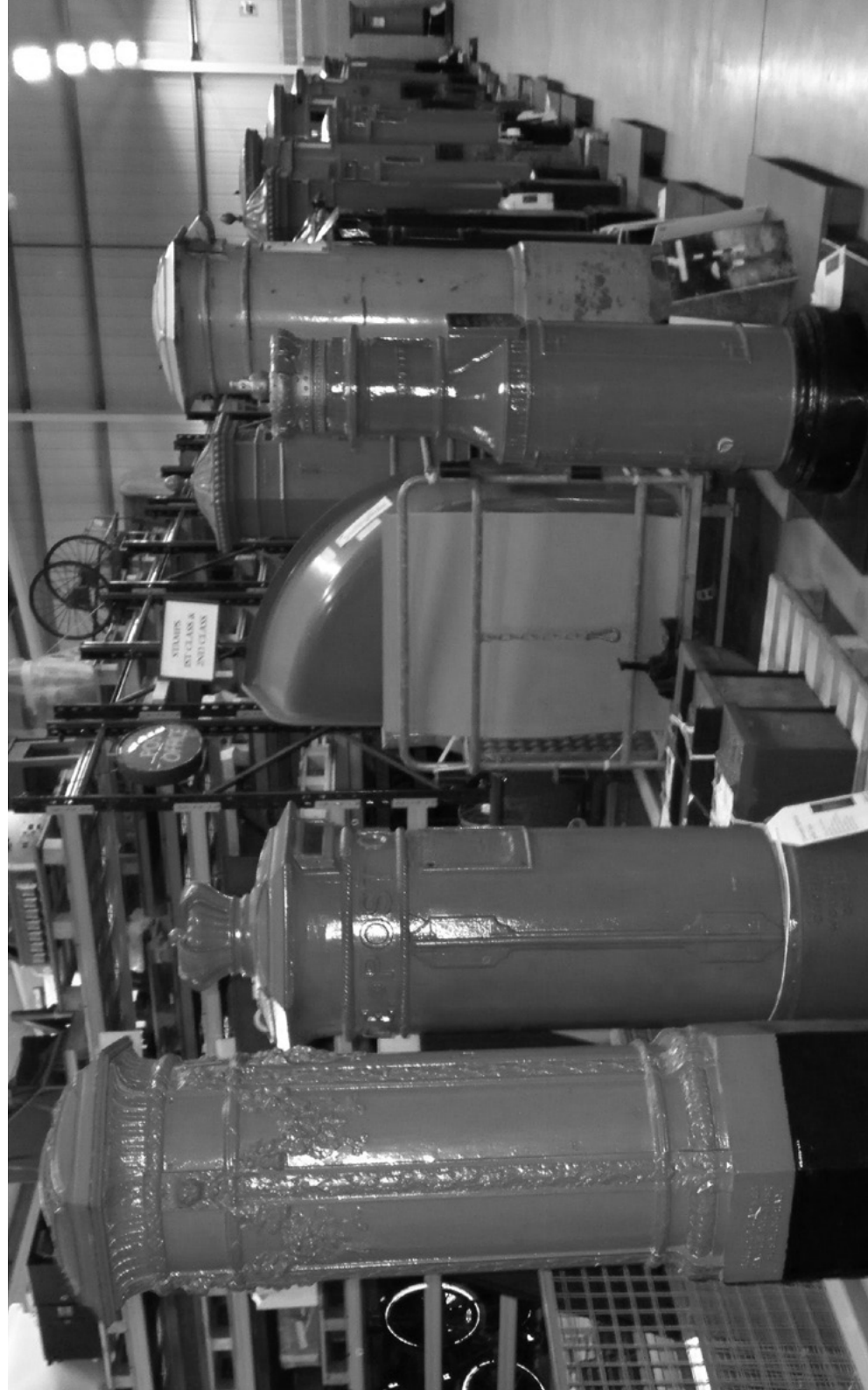
If Anthony Trollope was alive today, would he be astonished at the proliferation and variety of post boxes? Would he have guessed that this Post Office service would grow exponentially and streamline its designs, whilst also creating some spectacular failures along the way?

On a summers' day 15 Trollopians visited The British Postal Museum & Archives (BPMA) store at Debden to see around 200 examples of post boxes, together with mail vans, bikes, furniture, sorting equipment and other artefacts. We were privileged to enjoy a guided tour conducted by Senior Curator Julian Stray and his colleague Dominique Bignall, whose enthusiasm for their subject not only equalled our own but possibly surpassed it, as they related how they spent their leisure time touring the country searching for 'survivors'.

We learnt how in 1635 Charles I opened up his own 'Royal' mail service to the public, thus providing the name Royal Mail. It was expensive and personal, relying on personal transport and personal handover. A charge was made according to the distance travelled, number of sheets of paper and frequently weight, all to be paid by the *recipient*, who would often decline to accept the envelope as it was possible for such to be addressed in a pre-arranged code ensuring that a glance revealed all necessary information. This and the fact that much of the mail travelled through London, even when destined for a very short distance, meant that the Post Office made no money.

Sir Rowland Hill, agitator and reformist disliked by Anthony, instituted a necessary sea change of postal reform in 1840. Anthony described him in his autobiography as follows:

*Examples of postboxes at British Postal Museum & Archive*  
Photograph by Lucia Constanzo



“With him I never had any sympathy, nor he with me. In figures and facts he was most accurate, but I never came across any one who so little understood the ways of men, - unless it was his brother Frederick. To the two brothers the servants of the Post Office, - men numerous enough to have formed a large army in old days, were so many machines who could be counted on for their exact work without deviation, as wheels may be counted on, which are kept going always at the same pace and always by the same power”.

Nevertheless Hill’s achievements were to cut down the allowed weight and make the sender pay. He was also responsible for the introduction of the Penny Black, as a result of which Great Britain is still the only country not to include the name of the country of origin on its stamps.

Our postmen were paid by miles travelled whilst delivering, and Anthony was sent to the Channel Islands to address shortcomings. On his recommendation six post boxes were introduced in Jersey in 1852, followed by six in Guernsey the following year. These were the first to be used by the British Post Office, although Paris and Brussels already had them.

These early designs gradually evolved into boxes similar to those used today. They were mainly in two sizes: the larger ‘A’ and smaller ‘B’. Even now, the easiest way to establish the size is to do a ‘hug test’, and one of our members was commandeered to show us how. If one’s arms reach around the box it is a type ‘B’, and if they don’t, then it is a type ‘A’. A simple and unscientific method perhaps, but effective. Other boxes come in many shapes and sizes: tall, short, thin, fat, fluted, square, round, oblong, double-doored, double sided, carved or smooth, gilded or plain. Most early boxes had very small vertical apertures.

Between 1859 and 1874 green was the official colour for post boxes, after which they changed to red.

Today the earliest survivors still in use from 1853 are in St Peter Port Guernsey, and Brighton. A similar box, now retired, is in the national collection held by BPMA.

Another early box at the Archive is tall and magnificently fluted with a horizontal aperture. This was considered at the time of introduction to be more thief proof: an important feature as banknotes were frequently posted, sometimes as two separate halves in two separate letters to be joined by the recipient. Another elaborate

pillar box, with a gilded crown on top, though exceedingly attractive, was found to be too small and impractical.

Four magnificently ornate boxes survive, known as the ‘London Ornate’, one has a tile compass on the top – alas, the designers forgot to include apertures in their plans! These were later added on top, but needed lift-up flaps added to prevent rain soaking the mail within.

In 1863, a bespoke design of large box was introduced in Liverpool with an extra external lock and no internal cage, allowing more room for postal items.

By 1866-79 the Penfold pillar box became the standard design. Named after the designer, these were attractive and came in small, medium and large sizes. They were decorated by a raised pattern of pearls around the circumference, with acanthus leaves and bud finial above. Identification is simple: small boxes have nine pearls along one edge while medium and large sizes have ten. This was the only design to be officially replicated in later years, the small size design being re-cast in 1988. Both Victoria’s and our current monarch’s reigns have proved prolific times for pillar box design.

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## *“Anthony was sent to the Channel Islands to address shortcomings”*

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By 1899 a huge, oval ‘C’ type of box was introduced with two apertures to enable the public to do a degree of pre-sorting, for instance into ‘town and country’, ‘inland and abroad’, or later ‘1<sup>st</sup> or 2<sup>nd</sup> class’. With the introduction of mechanized sorting, many now simply provide the one aperture for use, the other being closed from use.

By 1904 Edward VII (a very short reign as he died in 1910) chose an ornate cipher for post box doors. Larger apertures, and a ‘Next Collection’ instruction was included for the first time.

George V chose a very simple modern cipher. During his reign some blue boxes were introduced specifically for air mail, with a large horizontal collection plate providing space for a considerable amount of detail - air mail flights being altered according to season. Two gems of the BPMA collection were those with the uncommon and attractive Edward VIII cipher. Few such boxes were manufactured prior to his abdication. Nor were many pillar boxes made during the reign of

George VI as iron was needed for shells during the Second World War. As part of the blackout restrictions at that time, some pillar boxes had their black bases painted white.

A considerable portion of a pillar box remains hidden underground. It was interesting to see how this part of the box has reduced over the years in response to the increase in below-ground pipes and cabling.

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*“Trollope would have been familiar and appreciative of mail trains, as part of his job was to meet and arrange contracts with railway companies”.*

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In the 1960s, during our present Queen’s reign, David Mellor, the industrial designer, conceived the ‘F’ type. This was a square box that could be used in modular form, providing up to three apertures. It took eight years to design, spread over the tenure of six Postmaster Generals. One of the BPMA’s examples is currently on display at the Design Museum. There was also a specially designed ‘easy-clear’ chute installed inside. Sadly, the sheet metal used for the boxes’ construction was simply painted rather than being enamelled. As a result, many boxes sited near the sea promptly rotted – hence the nickname ‘Rotten bottom box’. In 1980 Tony Gibbs designed a box with the capacity of an ‘A’ type but with smaller, external dimensions. The radical design remains unpopular with many people to this day. In 1990 production moved back to cylindrical ‘A’ types.

Although Britain is geographically small, it currently has over 115,000 post boxes, while Canada, a large land mass, has only a quarter of that number.

Many former British colonies utilized British manufactured boxes, or made boxes to a similar design to our own.

Our tour of this fascinating archive also encompassed a collection of telephone kiosks. One of these, the familiar ‘London’ kiosk, is the K2, a large kiosk designed by Giles Gilbert Scott. His original design was ‘stretched’ to form the K4 which included not only a telephone, but also a post box and two stamp vending machines,

creating a ‘24 hour post office’. Of the original 50 made, only a handful survive. Beside these two, we also saw the provincial kiosk (K6) and the now uncommon K8 kiosk from the 1970s.

Trollope would have known about the advent of telegraphy as he wrote ‘The Telegraph Girl’ (*Good Words* 1877):

“Some weeks since I went to see these young women at work [in the new GPO’s London Telegraph Office], and being much struck with them, my imagination went to work and composed a little story about one”.

(*Penguin Companion to Trollope*)

This short story is reproduced in the Society edition of *Courtship & Marriage* and, in Trollope’s inimitable way, describes the pathway of young ladies and gentlemen falling in love rather than their working practices.

Trollope would have himself utilized the telegraph service, to remain in contact with his London based superiors whilst engaged on overseas trade missions. It is also probable that he would have known of the concept of telephones as the idea for an electric voice-transmission device was talked about from 1844 to 1898, although he certainly could not have dreamt of the TV detector van we saw.

One wonders how much Trollope would identify with the development of the delivery system from horses and mail coaches to bicycles (some 1,300 of which remain in use today, far less than the 26,000 of some two decades earlier), electric scooters and electric tricycles. The five-wheeled Pentacycle on display was another failed design - official reasons given for their non-adoption in the 1880s included the ‘excessive wear to the seat of postmen’s trousers’. We also inspected dozens of different motor bikes, mail vans and a yellow-topped post-bus. In the cold winters of the 1930s and ‘40s young teenagers on the newly adopted BSA motorcycles were successful in getting their telegrams delivered where vans failed. My favourite vehicle was the Penny Farthing bicycle strung with large wicker baskets – perhaps marginally less stable but more predictable than a horse!

Trollope would have been familiar and appreciative of mail trains, as part of his job was to meet and arrange contracts with railway companies. He showed sympathy for towns which had been bypassed by the railways such as Perivale in *The Belton Estate*:

“To me, had I lived there, the incipient growth of grass through some of the stones which formed the margin of the road would



have been altogether unendurable. There is no sign of coming decay which is so melancholy to the eye as any which tells of a decrease in the throng of men. Of men or horses there was never any throng now in that end of Perivale. That street had formed part of the main line of road from Salisbury to Taunton, and coaches, wagons, and posting-carriages had been frequent on it; but now, alas! It was deserted. Even the omnibuses from the railway-station never came there unless they were ordered to call at Mrs Winterfield's door".

Many of Trollope's characters were also involved with railways, such as Sir Roger Scatcherd in *Dr Thorne* ("... a contractor, first for little things... and then a contractor for great things ... and had latterly had in his hands the making of whole lines of railway") and of course Melmotte with his speculations in *The Way We Live Now* ("... Mr Fisker ... is now in London with the view of allowing British capitalists to assist in carrying out perhaps the greatest work of the age – namely, the South Central Pacific and Mexican Railway"). Trollope also featured the London Underground as a mode of travel for passengers in *The Claverings* (1866-7) and *The Belton Estate*, and of course one is reminded of the suicide of Lopez at Willesden Junction, where there was a tube station as well as a rail terminal. (Incidentally, Trollope's mother-in-law was killed in a railway accident).

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*"perhaps his spirit joined us on our fascinating tour!"*

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As Trollope did not retire from the Post Office until 1867 he may have known of the Post Office underground rail delivery service. In 1863 the Pneumatic Despatch Company laid iron tubes below ground for mail to shoot through under air pressure, reminiscent of Department Stores remembered by people of a certain age, where payment for goods was put in cylinders, whizzed out of sight to the Accounts Department, and whizzed back again with receipt and change. On a larger scale mail was whisked underground in large iron carriages to be sorted and routed on arrival at the London sorting offices.

This underground delivery system was very dangerous as gas built up, and horses' hooves clattering over gratings could create sparks to

*Victorian pillar box, Guernsey 1853 (P4419).*

Supplied by Royal Mail.



ignite the gas; an Act of Parliament was necessary to force postmen to work with them. There were frequent explosions killing both men and horses. On one occasion there were flames 30ft high over Holborn, and in 1874 St Martins Le Grand, site of the beginning of Anthony's career, collapsed. At the age of 19 Trollope had been given £90 per year, to "keep up his character as a gentleman", and sent off to seek employment:

"On reaching London I went to my friend Clayton Feeling, who was then secretary at the Stamp Office, and was taken by him to the scene of my future labours in St Martin's le Grand. Sir Francis Freeling was the secretary, but he was greatly too high an official to be seen at first by a new junior clerk. I was taken, therefore, to his eldest son, Henry Freeling, who was the assistant secretary, and by him I was examined as to my fitness". (An Autobiography)

While the original Post Office underground system ceased operating in 1874, it was the forerunner of an electrical system that opened for business beneath London streets in 1927. The underground 'MailRail' was in operation until 2003, and BPMA hope to provide access to the tunnels as part of their ambitious plans for the future.

The Museum itself is sited not far from where Trollope lived in Waltham Cross, and it was an interesting thought that if he had been alive today he might have conscientiously popped along for a viewing, admiring, or possibly criticizing, our later inventions: perhaps his spirit joined us on our fascinating tour!



The British Postal Museum & Archive has guided tours roughly twice a month on Wednesday afternoons and some Monday evenings. There are also the occasional weekend events at the usually unoccupied and closed store, contact <http://postalheritage.org.uk/page/museum> for detail on these and how to book this in-demand experience.

# How Well Did Trollope Know Salisbury?

by Peter Blacklock

*Peter is an active member in the South West*

How well did Anthony Trollope know Salisbury? It's an intriguing question because he certainly knew the inside of the cathedral and told how one of its medieval hospitals inspired him to write the first Barchester novel, *The Warden*, while on a bridge near the cathedral. But he also said Barchester was Winchester though I often feel, when reading about Barchester, that I am in Salisbury.

Now a book of local history, just launched in Salisbury, may shed new light on his acquaintance with the city and the Bishop's Palace. But, if so, it raises a different mystery.

Fittingly, Mr Peter L Smith's book *The Bishop's Palace at Salisbury* (published by Spire Books, of Reading) was introduced to locals at a reception in the very room that he believes was the setting for Mrs Proudie's Reception (*Barchester Towers*, chapter 10).

Mr Smith, as history co-ordinator and librarian at Salisbury Cathedral School, worked in the Palace for 30 years. It became the school's home in 1946 after talk of the move for much of the century. The bishops seem to have been the prime movers in the change, in line with the prevailing mood that bishops should abandon their 19<sup>th</sup> century splendours, which, it was argued, may be a barrier to the message of the Gospel.

It is Mr Smith's belief that Barchester's Palace is based on the geography of Salisbury's Palace, with which he is, of course, very familiar. He has also been a Trollope disciple, he tells me, since he read his first novel at the age of 15. He has studied the lay-out of the palaces at both Winchester and Wells (Trollope said Barchester was Somerset) and says they do not fit Barchester, as presented by Trollope. I have been round the Wells palace and can confirm his view.



*Is this the room where Mrs Proudie held her reception?*

The photograph, of the Bishop of Salisbury's drawing room in 1939, is supplied by Spire Books on behalf of Peter L Smith. Photographer in 1939 unknown.

Trollope wrote:

"There were four rooms opening into each other on the first floor of the house, which were denominated the drawing rooms, the reception-room, and Mrs Proudie's boudoir. In olden days, one of these had been Bishop Grantly's bedroom and another, his common sitting room and study. The present bishop, however, had been moved down into a back parlour, and had been given to understand that he could very well receive his clergy in the dining room, should they arrive in too large a flock to be admitted into his small sanctum. He had been unwilling to yield, but after a short debate had yielded".

Mr Smith comments:

"The lay-out of the south range of first-floor rooms in the palace matches this description perfectly. The entrance from the landing at first-floor level on the western staircase leads to a succession of rooms, all of which have inter-connecting doors. These lead eventually to the anteroom with ornate Corinthian columns framing the large entry doors into the grand Drawing Room. There are a number of rooms on the ground floor that would

have allowed Bishop Proudie his 'small sanctum'. The Dining Room then was situated in the remote west wing; far enough to keep such lower clergy well away from the more distinguished visitors".

Trollope has Mrs Proudie surveying her rooms and this typical piece of Trollopiean whit:

"Large rooms when full of people and full of light look well, because they are large, and are full, and are light. Small rooms are those which require costly fittings and rich furniture. Mrs Proudie knew this and made the most of it; she had, therefore, a huge gas lamp with a dozen burners hanging from each ceiling."

Mr Smith publishes a 1939 photograph of the Drawing Room, full of grandeur, with part of one of the huge ceiling gas burners to be spied in one corner. The room is incredibly grand today, 74 years later, a transformation of a Gothic hall-like room into a Classical confection. But, without the stern paintings of previous bishops on the wall, it has taken on a new life as Big School Room. The room is so large it dwarfs a grand piano as well as mere mortals. No wonder modern bishops were worried by what the world might say.

Mr Smith also quotes those marvellous scenes from *The Last Chronicle of Barset* (chapter 66) culminating in the scene when Mrs Proudie is found dead.

The Rev Mr Thumble is ordered by Mrs Proudie to go to distant Hoggstock to take the services there in place of its parson, the Rev Mr Crawley, a poor but impressively pious priest, who has been accused of stealing a cheque. Mr Thumble is sent packing. On his weary and dispirited return to the Palace, the footman orders him to attend upon Mrs Proudie, an order he dare not disobey despite his condition.

He climbs "a certain small staircase which was familiar to him" to a small parlour next to the great martinet's room, where he cools his heels so long that he rings for her maid. With none of the sensational drama that Dickens would have invested in the scene, the maid discovers the martinet has given her last order and has died.

Mr Smith writes:

"This extract indicates that Trollope was very well acquainted with the Palace. On entering the doorway in the East Tower, there is a small spiral staircase in the hallway beyond. This led directly to the bedrooms above. On the first floor, there are two inter-



connected rooms. If we imagine the one leading from this tower spiral to have been Mrs Proudie's parlour, then the one leading from it would have been her dressing-room. From this, there is direct access to the great staircase installed by Bishop Seth Ward, as well as a door to Mrs Proudie's bedroom. The same pattern of rooms is repeated on the floor above".

(Bishop Ward, a Royalist, became bishop in 1667, translated from Exeter, and he constructed the great staircase that is a delight to see, as well as doing extensive repairs, employing Sir Christopher Wren, a local man and one of his companions in exile at Oxford during the Republic).

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*"... he was nothing like the henpecked Bishop Proudie, a wealthy place-seeker"*

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But Mr Smith has not finished his evidence. Back to *Barchester Towers* and the scene where Archdeacon Grantly and Mr Harding call on their new bishop for the first time. This scene incorporates two Salisbury facts.

First, there was at the time a curious custom that an incoming bishop would buy the furniture of the outgoing bishop, thus saving money and the original owner having to find new homes for it. The furniture was of the finest quality Waring & Gillow could supply.

Trollope wrote:

"The furniture had been bought at a valuation, and every chair and table, every bookshelf against the wall, and every square of the carpet, was as well known to each of them as their own bedrooms. Nevertheless, they at once felt that they were strangers there. The furniture was for the most part the same, yet the place has been metamorphosed. A new sofa had been introduced! A horrid chintz affair, most unpretentious and almost irreligious; such a sofa as never yet stood in the study of any decent high-church clergyman of the Church of England".

That curious custom continued until an incoming prelate could not afford to buy the furniture. A daughter of the outgoing bishop told Mr Smith that the furniture was sent to the antique shops of Salisbury (still a flourishing trade in the city) and they benefited greatly from the sudden surge of valuable items that emerged from the Palace in the years after 1911.

But back to our scene. Our friends were about to meet Mr Slope and Mrs Proudie. The archdeacon makes the mistake of turning his back on Mrs Proudie, thus announcing that he thought her of little account. Such a mistake. Mr Slope cut across the new bishop's first words to his archdeacon by whingeing about the lack of standing for horses in the episcopal stables. The archdeacon points out that there is room for a dozen horses; Mr Slope counters that the bishop's relatives need more. The archdeacon, on his best behaviour and no doubt stifling his anger, says that, as far as possible, he will arrange for more standing.

"And the coach-house, Dr Grantly," says Mr Slope. "There is hardly room for a second carriage in the large coach-house, and the smaller one, of course, holds only one."

Mr Smith points out that the coach-house and stables, built only 14 years earlier, were substantial, but not sufficient to accommodate a large number of horses and the coach-house did, indeed, have room for only one substantial coach.

As a perhaps wicked aside, this suite of rooms was used for a reception hosted by the Prince and Princess of Wales as part of the fund-raising needed for the refurbishment of the spire and cathedral in the 1980s. The Royal couple held court in the bishop's drawing room. Trollopian will remember that was where La Signora Neroni held court on her sofa and Mrs Proudie had her sad mishap with her train.

Now for the mystery. How did Trollope acquire such an intimate knowledge of the Palace? In his capacity as a Post Office surveyor, he would call on big houses in any given area to talk about collection and delivery of mail and arrange the route of a letter carrier's walk or horse ride. But he was far from famous and he would certainly not expect to be taken to see his lordship when he called. Remember, the Bishop of Salisbury was a prince of the Church, not a minion. He was probably taken to one of the bishop's clerical staff or even just the butler.

However, it was quite usual for visitors to an area to call on a stately home and be shown round by the housekeeper or upper servant, who would pocket a tip for their trouble. This is found in Victorian literature and perhaps it happened here after he had spoken to the butler.

I often get the feeling when reading Trollope that he is describing an actual house, garden, country scene or street layout. Did

he go back to his lodgings after a visit to a house and write down the details? Or did he perhaps have one of those prodigious memories that hold all the details of an experience?

Mr Smith's revelations add weight to the claim in Bishopstone Church about five miles from Salisbury that the large, four-square house next to it, set in gardens and with a gravel drive, is the original of Archdeacon Grantly's Plumstead Rectory.

The rectory looks comfortable and well furnished from the outside and does, indeed, have a heavy, dull air. The church has beautiful stonework and perfect colour (well worth seeing if you are in the area). Trollope could easily have called here because this valley, though beautiful, is well studded with houses and villages and still served by Postman Pat in his red van.

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*"it was quite usual for visitors to an area to call on a stately home and be shown round by the housekeeper or upper servant"*

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The Salisbury Palace is important as one of the oldest buildings in the country. It stands in its own grounds to the south-east of the cathedral and was nearing completion when the cathedral foundation stones were being laid in 1220. The medieval bishops, who spent most of their time touring their diocese or serving the king at Westminster, probably had 100 staff, including law officers, administrators, servants and bodyguards.

Richard II called a parliament to meet at the Palace in 1384 to discuss policy towards war with France, a popular theme of medieval England. The Lords met at the Palace, the Commons in the cathedral chapter house. But meetings were marred by much personal anger between peers though a tax was sanctioned.

After the Reformation, bishops married and some had what we would regard as large families, who filled the Palace. Its grounds were turned into extensive gardens with an artificial boating lake. Staff was large as well – for example, Bishop Wordsworth, nephew of the poet, son of the Bishop of Lincoln, and, like Trollope, an old boy of Winchester, employed ten indoor servants, three gardeners, two

coachmen, a groom and a gatekeeper.

The school began as a song school for choirboys at the site of the old cathedral in 1091, founded by St Osmund, nephew of William the Conqueror and Bishop of Salisbury. It was awarded a Royal charter from King Stephen in 1139.

It moved to the site of the present cathedral after its completion in 1258 and over the centuries began to teach other subjects, starting with the all-important Latin, and was a fully fledged preparatory school, taking the public schools' Common Entrance Exam, by the time it moved into the Palace. The gardens were turned into playing fields with cricket and football pitches and many extra buildings were constructed for classrooms.

Who was the original for Bishop Proudie? In Salisbury, there is a belief that he was in reality the bishop when Trollope was in the city, Walter Kerr Hamilton. It is true that *The Warden* was written in 1855, the year after he became bishop, and *The Last Chronicle* was written two years before he died in 1869.

But he was nothing like the henpecked Bishop Proudie, a wealthy place-seeker. Bishop Hamilton, a follower of the saintly John Keble, wrote an influential pamphlet on cathedral reform, something place-seekers do not do. He held a yearly dinner party at the palace at Epiphany for 100 of the poorest people in the city. He never left his duties except for a short holiday in the autumn.

But, above all, he was tall and rather portly with winning manners in contrast to Bishop Proudie's 5ft 4in, a good looking man, spruce and dapper who, we are told, tries to conceal his air of insignificance.



*The Bishop's Palace at Salisbury* by Peter L Smith is published by Spire Books Ltd, PO Box 2336, Reading RG4 5WJ [www.spirebooks.com](http://www.spirebooks.com).

# Your letters

*If you have any questions, comments or observations on anything related to Trollope, 'Trollopiana', or the Trollope Society, please write to us at The Trollope Society, PO Box 505, Tunbridge Wells, TN2 9RW or email [info@trollopesociety.org](mailto:info@trollopesociety.org)*

*Dear Sirs*

... I am trying to find the original volume breakdown of the first edition of Trollope's novels, e.g. I know *Barchester Towers* was issued in three volumes, and I would like to know the chapter breakdown for each volume. Since most editions today are published in one volume, it seems to be rather difficult to come across this information.

Perhaps you can point me to a suitable resource. If you can, it would be greatly appreciated. Thanks.

*David Postle*

*Unfortunately we do not have a copy of the first published edition of Barchester Towers ... but we do have a detailed bibliographical description and, although this does not refer to Chapter Headings, I think that it is reasonably clear where the volumes split. We also know the number of pages in each volume (many more than in a modern edition) so we can use that as a comparison and check. I believe that the answer to your query is as follows:*

*Volume One finished at the end of Chapter XIX 'Barchester by Moonlight'*

*Volume Two started from Chapter XX 'Mr Arabin' (further verified by the early reference that 'he is worthy of a new volume') and finishes at the end of Chapter XXXIV 'Oxford - the Master and Tutor of Lazarus'*

*Volume Three started from Chapter XXXV 'Miss Thorne's Fete-Champetre'.*

*This arrangement closely matches the size of the original volumes where Volume Three was slightly longer and Volume Two shorter. I hope this is of some help.*

*For other volumes you may find Trollope: A Bibliography by Michael Sadleir of help in making your calculations ...*

*Michael Williamson*

*Dear Pamela*

... I asked the young lady [at the Post Office Archive, Debden] about Frank Scudamore's role in getting the PO into telegraphy, but she didn't know about him. As I seem to remember from somewhere, Scudamore got the job that Trollope had hoped for before he resigned. This could be wrong, but I am more certain that he realized the PO ought to embrace rather than compete with emerging telegraphy - and had the PO buy up companies. This is a biographical sketch: [http://en.wikisource.org/wiki/Scudamore,\\_Frank\\_Ives\\_\(DNB00\)](http://en.wikisource.org/wiki/Scudamore,_Frank_Ives_(DNB00)).

*A tree-trunk telegraph pole date stamped 1894 has recently been found "in fairly good shape" and donated to the Orkney Museum.*

*Dear Sirs*

I have been reading Anthony Trollope's autobiography and notice that around 1850 he wrote part of an Irish guide for consideration by John Murray. After leaving it with him for 9 months, he demanded and obtained its return. It contained his thoughts on Dublin and County Kerry and his description of the journey from Dublin to Killarney.

I wonder whether this manuscript still exists and, if so, whether it has been transcribed. Could you tell me, please?

*Mr Morris*

*Anthony had been discouraged by the financial failure of his first three novels and had recently had The Noble Jilt rejected. Then he proposed an Irish Guide Book. Murray's Handbooks for Travellers were a great success at the time and John [Murray] agreed to look at a sample of [Trollope's] proposed work ... [After 9 months] Anthony sent off a very angry letter and the manuscript was returned, obviously unread. Murray's reason may have been that Ireland was not a popular tourist venue at the time but, from the point of view of Irish history, probably a very valuable resource was lost as few travellers were moving about Ireland as extensively as Trollope at that time and his views and observations would have been of great interest. Sadly, the manuscript has disappeared, possibly destroyed and, as far as the Society is aware, no transcript is known. Any news of it would be of value. Anthony was never to use Murray as a publisher again.*





# Framley Parsonage

by Sir Robin Williams

**F***ramley Parsonage*, published in the *Cornhill Magazine* from January 1860 to April 1861 and book form by George Smith in 1861, was Trollope's first important success. One survey by an American collector shows it was re-issued 23 times during Trollope's lifetime, a total only surpassed by *Dr Thorne*. It has been estimated that the first issue of the *Cornhill* edited by Thackeray, featuring *Framley Parsonage* as its main attraction, sold nearly 120,000 copies. Mrs. Gaskell wanted Trollope to go on writing it for ever: she wrote to George Smith, "I don't see any reason why it should come to an end and everyone I know is always dreading the last number".

*Framley Parsonage* is the fourth book in the Barsetshire series following *Dr Thorne* (1858) and before *The Last Chronicle of Barset* (1867).

In her introduction Antonia Fraser wrote that the first topic of the book is the clerical temptation of Mark Roberts by Nathaniel Sowerby, and the second the Cinderella story of Lucy Roberts. I agree with her first assertion, but disagree with her second assessment of rivalry between Lucy Roberts and Griselda Grantly for marriage to Lord Lufton, as I believe Lord Lufton found Griselda to be conversationally unresponsive, a fact which would be more important to him than gazing at her statuesque beauty. I consider the second topic to be the unfolding of Lady Lufton's character.

Let us set the scene. Mark Roberts is 26 years old. He and Lord Lufton shared their school days and went up to Oxford together as established friends. The Dowager Lady Lufton approves of the relationship and invites Mark to spend his vacations at Framley Court. She and Dr Roberts, Mark's father, agree that the Church is a suitable profession for him. Shortly afterwards the incumbent vicar dies and, the living being the gift of the Lufton family, Mark is installed. He is amiable, good looking and universally popular. Lucy Roberts, Mark's sister, comes to live at Framley Parsonage following the death of their father.

Lord Lufton, Ludovic, is unmarried, and spends much of his time away from home. His doting mother, Lady Lufton, has been widowed for many years. She expends considerable energy in the service of Framley village and its church. Her daughter Justinia is married to Sir George Meredith, but lives elsewhere.

Fanny Robarts, nee Monsell, is taken by Justinia on a visit to Framley Court where she meets Mark Robarts and is courted by him as Lady Lufton had hoped. Hence she becomes Fanny Robarts of the parsonage at Framley.

Nathaniel Sowerby, MP for the Western Division of Barsetshire, owes his seat mainly to the interest of the Whig autocrat, the Duke of Omnium. He lives at Chaldicotes, the ancient family seat. But the property is indebted to the Duke who has paid Sowerby's gambling losses. His sister is married to Harold Smith MP, who is talked of as a candidate for high office but has yet to achieve it. She is devoted to Mark and hopes to relieve his financial embarrassments by achieving his marriage to Miss Dunstable, owner of the Ointment of Lebanon.

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*"Temptation begins when the Rev Mark Robarts is invited by Mr Sowerby to stay at Chaldicotes"*

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Miss Dunstable, sole proprietor of her father's magical medicine, is sharp, plain and past her first youth. Wary of suitors who are after her money, she is a good friend to those who are straight with her.

Griselda Grantly, daughter of Archdeacon and Mrs Grantly, is a beauty: tall and graceful in her movements. Somewhat statuesque in her loveliness, she does not talk much in open company. She has two surviving brothers and Trollope perhaps overlooked them when suggesting she would have a large fortune.

Mr Crawley, the perpetual curate at Hoggstock, is a proud austere man, married with four children and living on an inadequate stipend of £130 per year.

Sundry other characters include Mr Fothergill, the Duke of Omnium's man of business; Mr Forrest, banker at Barchester; Lord Dumbello, heir to the Marquis of Hartlepton, and Mrs Mary Gresham, niece of Dr Thorne.

As the story opens, Lady Lufton is presented as an active, charitable woman, fond of her own way which, as the leading inhabitant of Framley, she usually gets. She is High Church and a Tory. She is aware that Low Church Mrs Proudie is a close ally of Mrs Harold Smith. She disapproves of show, gambling and Whig government. She imagines that Mr Sowerby's Chaldicotes is the scene of dissolute horrors only exceeded at Gatherum Castle when the Duke of Omnium is in residence.

Temptation begins when the Rev Mark Robarts is invited by Mr Sowerby to stay at Chaldicotes and deliver a charity sermon at Chaldicotes Church about the Australasian archipelago. Mr Harold Smith is to lecture at Barchester on the same subject. Mark will be away for ten days, with the Bishop and Mrs Proudie also staying at Chaldicotes. He finds the excitement of the invitation irresistible: the fast set had attractions not available at Lady Lufton's dinner table. His ambition is also aroused at the opportunity to meet Harold Smith. He sweeps aside his wife's doubts, thinking that "women don't understand these things", whereas she understands only too well that the extravagant and indebted Mr Sowerby is not the most eligible friend for a young clergyman.

Even more temptation is to follow. On his first evening at Chaldicotes Mark encounters Mr Fothergill who says he is commissioned by the Duke to invite him to join the his party at Gatherum Castle the following week. Mark is flattered but declines, making the excuse of parish duties. But the Bishop, who will be there, joins in pressing Mark to accept, as does Mr Sowerby who suggests that his refusal will look as if he is afraid of Lady Lufton's anger. In addition, Mr Sowerby says he understands from Mr Fothergill that Archdeacon Grantly will be at Gatherum Castle. All these considerations overwhelm Mark, who accepts. Mark writes to his wife asking her to explain his actions to Lady Lufton, excusing himself with the argument that "as the Bishop is going it will look odd if I do not go seeing that I have been asked".

Fanny Robarts shows the letter to Lady Lufton who is furious:

"A man must choose for himself, but he cannot live with two different sets of people; at least, not if I belong to one and the Duke of Omnium to the other".

Angry words are uttered and Fanny speaks up for her husband. They part almost as enemies. Fanny returns to the Parsonage and commences a letter to Mark about this terrible interview.

Just as she finishes the letter she hears a footstep on the path, the front door is opened and Lady Lufton is before her saying, "Fanny, I have come to beg your pardon. I should not have spoken of your husband as I did". Fanny, with her eyes full of tears, throws herself into her old friend's arms. In my view, this is the most dramatic moment in the story when Lady Lufton begs pardon from her young friend less than half her age. Whilst Fanny was writing to Mark about how awful an estrangement would be between these two women, Lady Lufton shares the same thoughts, although this is not so stated. Lady Lufton climbs down handsomely:

"You were quite right to stand up for Mr Robarts this morning and I loved you for what you were doing".

"Dear Lady Lufton you must forgive him".

"Well, as you ask me, I will and we'll have nothing more said about the duke, either now or when he comes back".

On their last evening together, Sowerby invites Mark to his bedroom, saying he is hard up for a little ready money just at the present moment. He finds reasons why he cannot get it from Harold Smith, Mr Fothergill and others. "I must give up the whole game (marrying Miss Dunstable) if I cannot put my hand upon £400 within the next two days". The conversation concludes with Mark putting his name to a bill for £400 at three months. "Long before that time I shall be flush enough and you will never hear of the transaction again. Did you ever hear of my having neglected to take up a bill when it fell due?" When they part the following morning Mark detects that Sowerby does not care for him as much as he had done on the previous evening.

Trollope compares Mark's feeling for Sowerby with that of Faust for Mephistopheles: "half fascinated by the man and half afraid of him".

Mark returns to Framley where Lord Lufton tells him that Sowerby has a reputation for dishonouring bills.

Meeting by chance, Mark asks Sowerby what he is doing about the bill. Sowerby pretends ignorance of it but eventually says:

"Tozer has it".

"But will Tozer bring it to me on the 20th?"

"Oh, Lord, no but I may have to send it to you to be renewed".

Indeed, he does send a new bill for £500, to include some little

outstanding trifles, and with much anguish Mark signs.

The book contains many marriage speculations. Lord Lufton decides to spend the winter at Framley and hunt in his own country. Lady Lufton and Mrs Grantly are old friends who have discussed a possible alliance between their children, Lord Lufton and Griselda Grantly. To enhance the attraction of this scheme for Lady Lufton, Trollope claims that Archdeacon Grantly is very rich as his father had been Bishop of Barchester for many years when it was worth a man's while to hold such a post. However, the Grantlys are on good terms with their two surviving sons and would presumably leave each a share equal to that of their sister. Furthermore, as we see in the chapter on Mrs Proudie's conversazione, there is a vicar's wife who refers to the unsparing, open-handed hospitality of Barchester Palace in the good old days of Bishop Grantly.

The two mothers agree that they must bring Lufton and Griselda together without their scheming becoming obvious. Griselda is invited to stay in Framley Court, but unfortunately Lord Lufton does not spend much time with her as conversation is hard work. Moreover, Lord Lufton keeps visiting the Parsonage where Lucy's conversation is a pleasure. So Lady Lufton invites Griselda to stay with her in London during the season in the hope that Lord Lufton will frequently call on them in Bruton Street. This he does not do. Before leaving Framley, Lady Lufton speaks to Fanny, saying that "Lucy and Lord Lufton are getting into the way of being too much together – of talking to each other too exclusively". Fanny passes on this 'warning-off' to Lucy, who reacts by avoiding Lord Lufton as much as she can. He notices this and suspects his mother's interference. He calls on Lucy and tells her that he has missed their pleasant conversations and ends with a declaration of love and his asking Lucy whether she can love him. She untruthfully replies that she cannot love him. She cannot abide the thought that people will say she set her cap and ensnared the young lord. In particular, she could not endure that Lady Lufton should call her a scheming artful girl. Lucy is proud and independent.

Antonia Fraser asserts that Lucy is the real hero of the book and calls her Cinderella because of the attempt to freeze her out from the company of her Prince Charming.

Lord Lufton goes to London and shows no sign of affection towards Griselda, who accepts Lord Dumbello's proposal. Lord Lufton more than once declared that Griselda was cold, insipid and unattractive in spite of her beauty. So the two mothers were pursuing an objective hopeless from the start. Ludovic Lufton is not a man who

will be told whom he is to marry. Lady Lufton has no other candidate immediately in mind but feels that Lord Lufton's marriage to the sister of her own parson would be a misalliance. This position does give support to the Cinderella designation of Antonia Fraser.

Meanwhile Lucy has made her position clear by declaring to Mark that he can tell Lord Lufton that she will never marry him unless his mother asks her to do so.

Lord Lufton tells his mother that he has made an offer to Lucy. Lady Lufton is torn between her wish to avoid any permanent quarrel with her son and her conviction that Lucy is too insignificant to fill the position of the future Lady Lufton.

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*“Miss Dunstable has decided that the Duke has meddled long enough”.*

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At the parsonage it is learned that Mrs Crawley has typhus. Lucy Robarts drives to Hoggstock with provisions from the parsonage storehouse. She finds Mrs Crawley is without adequate nursing and her children left to their own devices. The impractical Mr Crawley cannot afford the nursing and other assistance that is necessary but is too proud to ask his friend, Dean Arabin, to provide it. Lucy takes charge and tells Mr Crawley that she will remove his children to Mrs Robarts' care at Framley and that she will remain to look after Mrs Crawley. This she does with Mr Crawley frowning impotently that food is brought into his home as an act of charity and that his children are kidnapped under his very nose for removal to safety. Lucy is decisive and he is not.

The dilemma for Lady Lufton is the feeling that Ludovic Lufton's marriage to the sister of her own parson would be in some sense marriage to a dependent. She did not say this but the thought partly explains her describing Lucy as insignificant. Lucy also was short: a little black thing in Griselda Grantly's words. Lady Lufton felt that the heir to an old barony ought to marry within his own order. She was, however, impressed by Lucy's action in taking succour to the Crawley family at Hoggstock and remaining, despite the typhus infection, for over a month. As Mrs Crawley recovered, Lucy mends the family's clothes and imports supplies from the Framley larders. Her rule reduces Mr Crawley to acquiescence: "you have been our Good





Samaritan". Lady Lufton dreaded the risk of an estrangement from her son. Honest woman that she is, she asks herself if she is entitled to refuse her consent. So she has herself driven to Hoggstock in the Lufton carriage, and asks Lucy to sit in it, saying,

"And now, Lucy, I have come to ask you to be his wife. What shall I tell him? Shall I say yes – simply yes?" "Simply yes", replies Lucy.

"And as to the stern old mother who thought her only son too precious to be parted with at the first word – is nothing to be said to her?"

"Oh, Lady Lufton".

"No forgiveness to be spoken, no sign of affection to be given? Is she always to be regarded as cross, vexatious and disagreeable?"

Lucy returns to Framley and is treated by Lady Lufton as a loved daughter-in-law should.

However, there are philistines at the Parsonage. Mr Sowerby meets Mark at the Dragon of Wantley inn in Barchester. Mark learns that it is now £900 that will be demanded. He accuses Sowerby of robbing him. Sowerby counters by saying, "I am at this moment a ruined man" and tries to persuade him to sign another bill which Mark refuses; he will do nothing towards what Sowerby calls an arrangement but will remain at home and anyone who has a claim upon him might take legal steps. "If proceedings against me are taken, I shall prove I never had a shilling of the money".

Fanny suggests that Mark borrows from Lord Lufton to pay these dreadful bills. He replies that he cannot do it. "Think of Lucy and how she stands with him". Mark also declines the arrangement for payment over a period suggested by Mr Forrest, the banker. So, refusing to put his name to another bill, Mark waits for the bailiffs who duly arrive and start, with some embarrassment, to take an inventory of the Parsonage contents. This causes a sensation, but it does not last long as Lord Lufton intervenes and signs a paper to say that he will be responsible for the whole sum owed.

As usual Trollope has many sub plots. One is the position of Miss Dunstable, something of a heroine. She refuses Mr Sowerby's proposal of marriage, knowing his interest is in her money. But when the Duke expresses the intention of foreclosing on the mortgages for the Chaldicotes estate, she willingly enters into a purely business arrangement by repaying the Duke and taking on the mortgages herself. It is hinted that she will accept interest from Sowerby at a

*Mark, she said, the men are here*

Framley Parsonage.. Millais reproduced from the Cornhill Magazine January 1860 - April 1861

lower rate than he paid the Duke. Moreover, Sowerby can occupy the house for his lifetime without paying any rent. Miss Dunstable has decided that the Duke has meddled long enough. So in addition she offers to pay Sowerby's expenses in the coming election. This she does and campaigns energetically. But Sowerby is lethargic, the fight seems to have gone out of him and he loses to the Duke's nominee - Lord Dumbello, of all unsuitable candidates!

Mrs Mary Gresham, another heroine from the preceding book named after her uncle, Dr Thorne, tries her hand at matchmaking. Her manoeuvres occupy the best part of three chapters. They conclude successfully with her uncle engaged to Miss Dunstable.

Of course Trollope introduces a hunting theme. Mark Robarts had fallen into the habit of accompanying Lord Lufton to the meet and then following the hounds when they set off. Lady Lufton feels that this is unbecoming in a clergyman. She asks Mr Crawley to speak to Mark, which he does to immediate good effect; whether the effect is long lasting is not recorded.

Another sub plot is the character of Nathaniel Sowerby. When he tricks Mark into signing the first bill, the reader condemns him utterly: the same applies when he misleads him into signing the second bill. And then a little later Trollope writes that Sowerby genuinely wished to help his friend and his offer that they accept a bill jointly is evidence of that. Then Miss Dunstable offers him a way out of all his difficulties, including providing the money to content the Western Division of Barsetshire. Sowerby accepts but loses heart: he becomes inert, fails to campaign and loses because of his inactivity. No explanation is offered for this change in his character.

The book ends with recording that after Lucy's marriage to Ludovic Lord Lufton, the Dowager Lady Lufton insists on renouncing her place at the top of the table because Lucy must have it.

And the reader can be confident that Mark Robarts will sign no more bills. He will live happily with his wife and in close contact with his sister and the Dowager; three ladies, all of whom are stronger characters than he is.



# Report of the Organisation of the Permanent Civil Service

Excerpts from the above document presented to both Houses of Parliament by Command of Her Majesty, 1854

We now proceed to comply with that part of our instructions which states that, in connection with the inquiries which we were directed to make into each particular office, it is highly necessary that the conditions which are common to all the public establishments, such as the preliminary testimonials of character and bodily health to be required from candidates for public employment, the examination into their intellectual attainments, and the regulation of the promotions, should be carefully considered, so as to obtain full security for the public that none but qualified persons will be appointed, and that they will afterwards have every practicable inducement to the active discharge of their duties...

... It may be noticed in particular that the comparative lightness of the work, and the certainty of provision in case of retirement owing to bodily incapacity, furnish strong inducements to the parents and friends of sickly youths to endeavour to obtain for them employment in the service of the Government; and the extent to which the public are consequently burdened, first with the salaries of officers who are obliged to absent themselves from their duties on account of ill health, and afterwards with their pensions when they retire on the same plea, would hardly be credited by those who have not had opportunities or observing the operation of the system...

... The result naturally is, that the public service suffers both in internal efficiency and in public estimation. The character of the individuals influences the mass, and it is thus that we often hear complaints of official delays, official evasions of difficulty, and official indisposition to improvement.



See page 10, Trollope's application to join the Post Office, and page 31, London Seminar on 'Trollope and the Civil Service'.

# Seminar Groups

## A review of Seminar Discussions

The Trollope Society has Seminar Groups up and down the UK, from Salisbury to Edinburgh. All members are most welcome to attend. For information on forthcoming groups visit [www.trollopesociety.org](http://www.trollopesociety.org)



Cambridge: April 2012, contact  
[michael@thecleeve.freemove.co.uk](mailto:michael@thecleeve.freemove.co.uk)  
*The Way We Live Now*

Lost in admiration for Trollope's skillful plot as he intertwines the Melmotte/Carbury/Montague sagas into a believable unity, we also noted his letter-writing expertise and knowledge of City practices. But our principal admiration was for his unrivalled creation of realistic characters, each a complicated human mix of good and bad: Melmotte was certainly bad but was his panache a redeeming feature? Could Sir Felix blame his parents for his behaviour; was he an alcoholic? We agreed that Lady Monogram was a 'totally unpleasant person' and that Roger Carbury, for all his goodness, was 'a passionless creature'. We wondered if there was a glimpse of Fanny Trollope in Lady Carbury's income from writing. Reflecting on Trollope's attitude to Jews we noted that Mr Brehgert is an attractive person while 'Cohenlupe' probably means 'Hew-Wolf', a little hard. We discussed how far the novel mirrors today's banking crisis. We finished scratching the surface of Trollope's longest work on a lighter note as we speculated on whether Ruby Ruggles did in fact come to John Crumb with her virginity intact! We decided she was as described - "a good girl".

*Michael Higgins*

London: February 2012, contact [martin.chown@cantab.net](mailto:martin.chown@cantab.net)  
*Trollope and the Rights of Authors*

Barbara Lauriat's lecture explained how copyright first came onto the statute books in 1710 in the reign of Queen Anne and gave authors protection for 14 years, with gradual increases until 1842 when copyright was extended to the life of the author or 42 years. However, by the 1850s copyright law was a mess.

A particular problem for British authors was that there were no international copyright laws, meaning American publishers could reproduce British work with payment of fees. Trollope sought to get around this by negotiating directly with the American publisher Lippincott. However, another American publisher, Fletcher Harper, undermined this deal by reproducing works without payment. In a letter to Kate Field (1862) Trollope wrote "I am now writing a letter to be published about that beast Harper". N J Hall. (pp.191-202) shows Trollope's frustration.

It was not only in the US that Trollope faced problems with copyright: in 1872 Charles Reade staged *Shilly Shally*, an unauthorized adaptation of *Ralph the Heir*, unsuccessfully. Reade sued the critics, leaving Trollope sullied by default. It is ironic that Reade should infringe Trollope's copyright when he too had suffered copyright infringement.

Trollope fought for copyright reform on a practical level and between 1876 and 1878 sat on the Royal Commission into Copyright, attended 47 of the 48 meetings and was considered a hardworking member, although Richard Mullen notes that he "had a fondness for converting a question into a statement and was rather in the speech making line".

*Ian Jebbett*

London: 2<sup>nd</sup> May 2013 contact [martin.chown@cantab.net](mailto:martin.chown@cantab.net)  
*Trollope and the Civil Service*

Lucia Constanzo compared Trollope's introduction as a junior clerk in the Post Office in 1834 with current policies for recruitment into the Civil Service. He detailed his experiences in *The Three Clerks*, when Charley Tudor sought admission to the Internal Navigation Office. Trollope became a Civil Servant (of which the Post Office was an integral part) through the assistance of a family friend. A rudimentary handwriting examination and brief conversation with an Assistant Secretary were all that was required.

Lucia, a Civil Servant, provided us with a copy of the 1854 *Report on the Organisation of the Civil Service* by Sir Stafford Northcote and Sir Charles Trevelyan (see page 29 for excerpts), which advocated "a proper system of [public] examination, for the supply of the public service with a thoroughly efficient class of men" and the encouragement of "industry and merit by teaching all public servants to look forward to promotion according to their deserts". Trollope



disapproved, and spelt out in *An Autobiography* that examinations meant cramming, which did not equate with education.

Trollope enjoyed writing about the character and personality of Civil Servants. Another example was that hardworking young man Samuel Bagwax who spent his time studying postmarks and stamps, their quirks and imperfections.

Finally we perused a modern document, *Civil Service Competency Framework, 2012-2017*, with photographs, graphics, headings and bullet points. Trollope would have been disconcerted to know that Civil Servants of today did not (for the most part) arrive at 10.00 am, glance through the morning papers whilst standing by an open fire, sit in comfortable chairs in small offices, or go to their Club for lunch.

Our modern Civil Service, 180 years later, serves a much less important British world than in the days of Victorian Empire.

*Anthony Bradbury*

**Oxford: Thursday 6th June 2013, contact**

**[hrogerharvey@aol.com](mailto:hrogerharvey@aol.com)**

*The Vicar of Bullhampton*

Adrian Barlow, Lecturer in Literature at both Oxford and Cambridge, explored Trollope's presentation of reality: how his initial positioning of Bullhampton appeared to be a real location but, on investigation, proved indeterminable. In considering what sources Trollope might have used, Adrian put forward, *inter alia*, the idea that the house of the Marquis of Trowbridge (fictional family name Stowte) might be based on Longleat, home of the Marquess of Bath (family name Thynne). He commented on how vividly and coherently Trollope presented the elements of his novels, with sustained feats of imagination and sheer volume of writing. He discussed the shifts in church politics and church practice in the period surrounding the novels, and Trollope's presentation of them, such as conflicts between characters (the Marquis of Trowbridge and Frank Fenwick) and contrasts between worldliness and saintliness (with Mr Harding and the Rev Josiah Crawley as strongest candidates for sainthood).

*Roger Harvey*



# Omnium Gatherum

*Preparations are under way to mark the bicentenary of Anthony Trollope's birth in 2015.*

*Highlights of Trollope 2015 will include:*

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A new extended edition of *The Duke's Children*, including previously unpublished chapters, will be published by The Folio Society in February 2015.

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The Trollope Society Bicentenary Dinner will be held at The Athenæum on the anniversary of Trollope's birth, 24th April 2015.

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The Big Trollope Society Read - All of the Trollope Society's seminar groups will select a single book, and read it at the same time with an online discussion group on the Society's Facebook page, making it the biggest Trollope read ever.

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Reading of a new play *Lady Anna* by Craig Baxter, based on Trollope's journey to Australia on board SS Great Britain, at the Australian High Commission in London.

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The Alliance of Literary Society's Annual Conference will be hosted by the Trollope Society in June 2015 in York. The conference programme will include presentations on Trollope, a walking tour of York, and a trip to Beverley.

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A memorial service will be held at Westminster Abbey on 4th December 2015 to mark the close of the bicentenary year.

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If you would like to get involved in preparations for Trollope 2015, please email us at [info@trollopesociety.org](mailto:info@trollopesociety.org)

All dates given are provisional. For further information visit [www.trollopesociety.org](http://www.trollopesociety.org) or [www.anthonytrollope.com](http://www.anthonytrollope.com)



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