

CHAPTER 1

- 1) When this sad event happened he had ceased to be Prime Minister **just two years. Those who are conversant with the political changes which have taken place of late in the government of...yet returned to office.**

Trollope provides reassurance that we don't need to remember, or even to have read, the earlier novels in the series; he will tell us what we must know to become "conversant." On the other hand, he also offers incentives to acquaint or re-acquaint ourselves with those earlier books. As he had written in *An Autobiography* about the Duke and the Duchess (originally Plantagenet Palliser and Glencora M'Cluskie) immediately before he wrote *The Duke's Children* in 1876:

That the man's character should be understood as I understand it—or that of his wife, the delineation of which has also been a matter of much happy care to me—I have no right to expect, seeing that the operation of describing has not been confined to one novel, which might perhaps be read through by the majority of those who commenced it. It has been carried on through three or four, each of which will be forgotten even by the most zealous reader almost as soon as read. In *The Prime Minister*, my Prime Minister will not allow his wife to take office among, or even over, those ladies who are attached by office to the Queen's Court. "I should not choose," he says to her, "that my wife should have any duties unconnected with our joint family and home." Who will remember in reading those words that in a former story, published some years before, he tells his wife, when she has twitted him with his willingness to clean the Premier's shoes, that he would even allow her to clean them if it were for the good of the country? And yet it is by such details as these that I have, for many years past, been manufacturing within my own mind the characters of the man and his wife. (Chapter XX)

At the same time as he tells us in this passage that nobody will remember enough to make connections from one book to the next, Trollope shows why it would be worthwhile for ambitious readers to make the effort. One doesn't need "such details as these" to appreciate an individual novel in the series, but grasping those details can enhance our understanding of the characters

and the novel's intricate framework. His remarks pertain to the reduced *Duke's Children* as a whole: the novel still succeeds after all the cuts that Trollope made, but is richer and deeper when we are able to see what he originally intended to include—and what he would have published under ordinary circumstances.

Also, though the Duke has not “as yet” come back to power, his eventual return to office is something that we might expect as a major part of the narrative—that is, if the Duke is to heal. From the very first paragraph, then, we can see how the restored *Duke's Children* is much more of a political novel than the edited version; and indeed there are numerous, occasionally very long, political passages that were cut (see, for example, Notes, Chapter 53.1).

2) And so they had both sighed to be again among the trumpets, without any free communication of their thoughts one to the other.

This is a sad commentary on the Pallisers' marriage: here, for once, they had felt very much the same way, yet they still could not talk about it.

3) Now there was no longer a link, and he felt himself to be dissevered from the world.

The restored first chapter is darker than the cut version. We know from previous Palliser novels—and from the first pages of this novel (see #2 above)—that the “link” between the Duke and his wife was not necessarily a strong one, or at least not as strong as he would wish to believe; if she indeed has been his only deep connection to the world—not even his children seem to count—what a diminished existence his has been. In his editing, Trollope looked to cut ends of paragraphs when the sentences were summarizing what is already explicit or implicit. Yet often those sentences are not merely summaries. Here, the tone of the paragraph ends on an even darker note when the missing link causes the Duke to be “dissevered.”

Also, though Trollope did a stellar job of making the edited novel flow smoothly, there are occasionally awkward leaps. Here's a minor one, as the next paragraph begins with mention of how the children “surely were links!”

This sentence makes more sense with the previous sentence restored, as the narrator in a sense rebukes the Duke (or the Duke rebukes himself) for thinking himself totally dissevered.

4) **The loss was so great that nothing remaining seemed to him to be of value.**

It is one thing for the children to be “burdens” at the moment of the Duke’s bereavement. It’s another to feel that, even temporarily, they have no “value.”

5) **How should he now control them, when she was gone?**

The word “control” is telling, rather than, say, “guide.” The Duke does not know his children well, and in these first weeks of grieving he shows no inclination to want to know them better. Instead, his inclination is to force them to behave—almost as if they were little children rather than grown-ups or near grown-ups (they range from age 19 to 22).

6) **There was an old Lady Midlothian and a young Lord Nidderdale with whom he and she had maintained but a very cold acquaintance.**

and

The friend whom he most trusted was a certain Mrs. Grey. She had been a distant cousin of his wife, and with her he...any other female friend.

There are many more invitations in the restored *Duke's Children* to look back at the earlier books in the Palliser series. The reference to Mrs. Grey is especially touching. As Alice Vavasor, she was a protagonist of *Can You Forgive Her?*, the first in the series. In the update here, we get a glimpse of her marriage, with a suggestion that “Mr. Grey’s views” are the ones that will prevail. Loss of individuality is something that Alice very much feared as she dithered in deciding whether or not to marry John Grey—and now we see that she may have been right. Moreover, this passage helps prepare us for the Duke’s bitter break with Mrs. Finn. We might expect him to trust her the most of his wife’s friends, yet clearly he doesn’t. (See also #9 below.)

- 7) And as she had sunk, and then despaired, and then died, it was this woman who had always been at her side, who had...expressed respecting the children **in almost the last words she had spoken. Then death had come, and Mrs. Finn was still there with the bereaved family.**

If the Duchess has spoken about the children “in almost [her] last words,” we may wonder what the last words themselves might have been. Perhaps they were incoherent—or perhaps they were about Burgo Fitzgerald (see Notes, Chapter 2.1). We have great reason to doubt that they were about her husband.

- 8) That, indeed, was usual with him, but now the tailor by his funereal art had added some deeper dye of blackness to his appearance, **some other outer sign of utter desolation which struck her eye at once.**

Here again the word choice, “utter desolation,” darkens the tone of the chapter.

It is worth noting that, though Trollope wrote “funereal art” in the manuscript and this was published serially in *All the Year Round*, the Chapman and Hall first edition that came out later mistakenly has “funeral art.” Later editions of *The Duke's Children* make the correction to “funereal.” However, there are numerous errors, over 150 of them, in Chapman and Hall—either new to the first edition or, more often, copied from *All the Year Round*—that have never been corrected until now.

- 9) **When she left the room he was almost harsh to her in his manner, saying little or nothing to thank her for her...to be alone again.**

As Madame Max Goesler, Mrs. Finn is one of the most vibrant characters in the Palliser series; her moral compass is perhaps the most finely tuned of any Trollope character. Yet even before he has cause, or thinks he has cause, later in the book to be angry at Mrs. Finn, the Duke is “almost harsh” with her. Whereas he would have accepted Mrs. Grey without reservation, he is far less welcoming to Mrs. Finn, even when he solicits her help. This sets us up for the conflict that will emerge several chapters later, when the Duke’s

suppressed distrust of Mrs. Finn comes to the surface and he treats her very harshly indeed.

- 10) **From a word or two that was said by Lady Mary, Mrs. Finn learned that the father and his eldest son had not parted altogether on pleasant terms with each other.**

The coming together of father and son is something that Trollope develops gradually and subtly through the entire novel. This detail in Chapter 1 establishes further just how far they have to go, as even in their time of mourning they cannot part “altogether on pleasant terms.”

- 11) **Lady Cantrip when she wrote the letter had no doubt felt that he was by nature too gloomy, too little addicted to the softness...of a young girl.**

Throughout the restored *Duke's Children*, many minor, though significant, characters are more vividly developed. Though the Duke's reaction to the letter is still ultimately the focus of the paragraph, this sentence's insight into Lady Cantrip's private thoughts helps establish her more firmly in the reader's mind.

- 12) **“I would not be very loquacious, you know.” This he said with a faint attempt at a most sorry smile.**

This adds more shading to the Duke's character, as he makes a sad effort to be mildly humorous. Trollope had a keen sense, even in serious passages, of when a touch of humour would be welcome. Many such moments are lost with his cuts.

- 13) **She was very eager in counselling the Duke to talk the matter over himself with his daughter; but in his morbid...decision to that lady.**

It is significant that, even though Mrs. Finn tries hard to get the Duke to talk to his daughter himself, he still won't do it. And so the chapter ends with a brutal reminder of just how separated the Duke is from his children. “Morbid

self-debasement” is an especially dark phrase, showing that the Duke is not merely mourning a beloved wife but beating himself up.

CHAPTER 2

1) **In answer to this the Duchess had said something of enormous wealth being no more than an enormous burden.**

This helps to emphasise how the Duchess’ seal of approval for Frank may not mean that much, as she is willing to defend even his running through an inheritance that he hasn’t gotten. And so we are given less reason to trust Frank than in the edited version. The Duchess’ character comes alive more too. She tried, unsuccessfully, to use her enormous wealth to win greater political power for her husband in *The Prime Minister*. Mention of the “burden” here provides a link to that book. And, of course, she may well believe, at least at times, that if she hadn’t been so wealthy, she would have been allowed to marry Burgo Fitzgerald and they would have lived happily.

2) **On the afternoon of the day on which the young men had left Matching,**

Trollope cut many details about place and time. Here, it is useful to know that Mrs. Finn converses with Mary as soon as Silverbridge and Gerald have gone away. Her speed, or lack of speed, in speaking out becomes a major issue in the following chapters.

3) **Those who knew the Duchess well and who would declare that the daughter was the image of the mother...copy excelled the original.**

If people have made open declarations about how the daughter is superior to the mother, they demonstrate that they are quite willing to insult the latter behind her back. We are thus reminded of how, despite her wealth and title, the Duchess did not necessarily win great respect.

4) **The latter had now been more than twelve months abroad, and previously to that had been subject to governesses and teachers. And,**

Though he is not mentioned here, this passage reminds us of the Duke's distance from his children. Governesses and teachers have been more intimately involved with them than he has; and even though he has been with his children abroad, he doesn't pay much attention to them—which is why someone like Frank Tregear can appear with the Duke barely noticing him.

- 5) "I never heard her speak a word of Lady Cantrip **that I can remember.**"

It is possible that indeed the Duchess never mentioned Lady Cantrip; more likely, though, is that she did mention her but never said anything worth remembering. In a subtle way, then, these few restored words suggest how Mary already has some scornfulness toward Lady Cantrip. Rather than being someone totally outside the Palliser orbit, Lady Cantrip is within that orbit but inconsequential.

- 6) "**If he wants me to go away, why does he not tell me so himself? I don't think he ought to want me to go away because the boys have gone.**"

These two sentences add a certain amount of disapproval on Mary's part, as if her father is prone to bad decisions and too far removed to speak about them to her face. Though Mary remains loyal to him throughout the novel, it is valuable to see more undercurrents of exasperation.

- 7) The Duke declared that he would be glad to see Mr. Finn, **and spoke of our old friend Phineas as one of his established friends;**

With these added words, we can see the Duke momentarily trying to convince himself that he actually does have "established friends" he would be glad to see; without these words, the Duke is merely inviting Phineas out of politeness. Mrs. Finn's explanation that follows, about why "Mr. Finn had better not come to Matching at present," fits more smoothly with these restored words, as she explains how, even if Phineas is a friend, he's not the type of friend that the Duke can be comfortable around at this time.

8) **No one was more fully aware than Mrs. Finn herself that there were rumours still afloat as to the manner in which...house of the Pallisers.**

It is not only that Mrs. Finn is aware of the rumours; she is “more fully aware” than anyone else. We saw in *Phineas Finn* especially just how sensitive she is about her integrity, about wanting community but not at the cost of debasing herself. We get a sense now that, despite her marriage, she is as sensitive as she has always been.

9) When she endeavoured, in her own mind, to make excuse for her friend, she felt almost sure that the Duchess, with all her...without any immediate income **of his own, and almost without prospects.**

It is one thing to not have money in the present, but to not even have “prospects” is especially damning.

10) **It did not seem to have occurred to her that Mrs. Finn would commit the unwomanly crime of telling her secret to her father.**

This sentence helps emphasise Mary’s youthful naïveté, especially when we read the next paragraph and see how carefully Mrs. Finn must navigate the situation. Mary at this stage can’t imagine any complications; if Mrs. Finn only has to decide whether or not to commit an “unwomanly crime,” the decision is simple enough.

11) **Who was Mr. Tregear that so great a trust should be put in him? Mrs. Finn only knew of him that he was...prolonged sojourn at Matching.**

The deleted sentences portray precisely how much Mrs. Finn is “troubled in her mind,” as we are told in the beginning of the paragraph. In particular, we see how she believes at this point that Mary might be willing to give up on the marriage, as it “would certainly be better for the young lady” that she know right away if her father intended to “sustain” his opposition—better because, presumably, Mary would be less invested in the idea of marriage if the quasi-engagement was of shorter duration.

- 12) **"I do not know what I ought to do. I wish you had never spoken to me about it."**

Without these sentences, Mrs. Finn might come across as not caring that Mary has said, "If you tell him now, I will never forgive you." By speaking here as she does, Mrs. Finn no doubt helps endear herself to the young woman.

- 13) **And this letter was directed to the Beargarden Club, that being the only address for her lover which the young... "after poor mamma's death."**

Mary is quite defensive here, as in three short sentences she mentions how the Tregears lack a town house, don't come to London, and are not wealthy, before she proclaims that they are not "a bit inferior because of that." And Frank does not come off well in this passage, as he seems to have something to hide by failing to tell Mary where he sleeps in town.

CHAPTER 3

- 1) Tregear **had been at the top of the school, and had achieved a character for scholarship. And at Oxford, though he had done...to have done well. He** had gone out in honours **and had** been a second-class man, **whereas his tutor and his college had expected a lower rank for him.**

Frank is intelligent enough to have received higher grades than might have been expected—given that "he had done nothing very great." Still, he is now seen more as "a man of fashion" than someone who "had achieved a character for scholarship"—and so seems to be getting more shallow, less hard working, as he has gotten older.

- 2) **When he had taken his degree his friends were urgent with him to enter some profession. At that time there was but...gentlemen as a poor man.**

This is a crucial passage showing Frank's aversion to working at a profession, and also showing his capacity for self-delusion, since he will certainly not be "content to live among gentlemen as a poor man."

3) **At this moment therefore he was somewhat elated, and was certainly very much in love. But with all his audacity he dreaded the Duke.**

For Frank to “dread” the Duke might suggest that, on some level, he knows that his position, as a poor man without any career, is a weak one. We don’t get such a strong suggestion of self-doubt elsewhere in the chapter. Frank may be arrogant and overly confident, but he has his vulnerabilities too.

4) **Then the Duchess had been ill, and then, alas, the Duchess had died. Tregear had during this period twice written....mentioned to the Duke.**

It is valuable to see just how strategical Frank has been all along, being careful to write in both letters—whose main subjects are the Duchess’ poor health, and then her death—that the Duke should not yet be told of the engagement. He may indeed have fallen in love with Mary, but he also barely knows her. What he will not do is ruin this magnificent opportunity by foolish speech or action.

5) **The Pallisers had always been Whigs. He himself was doubly a Whig,—or rather doubly a Liberal. It was his family...should be so misguided.**

This is an important passage explaining why Silverbridge becoming a Conservative is such “a terrible blow.” For the Duke it is not only a matter of family tradition—which in itself would mean a great deal—but also genuine ideology.

6) ***“Ça va sans dire.”***

This sentence actually was not cut in the manuscript; instead it was cut later. (For an explanation of why it is restored, despite the possibility that Trollope himself deleted it in proofs for non-space-saving reasons, see *Decisions*, Chapter 3, forthcoming.) We learn in the novel’s first paragraph that the Duke’s children “perhaps perfected their French” on the Continent. Tone matters; what could sound pompous with others is instead charming, as the boyish, largely unsophisticated Silverbridge proudly shows that he is becoming a man of the world. We also learn in Chapter 3 that Frank picked up Italian quickly (“after a month in Italy he could chatter Italian, at any rate

without reticence or shame”). Silverbridge cannot boast the same thing, but he must still enjoy this opportunity to dash off evidence of his learning.

7) **“When that row came up at Oxford all that he said to me did not take two minutes, but it took the very life out of me...opposed to his wishes.”**

This prepares us better for scenes to come later in this book, when Silverbridge has to undergo similar chastising from his father. We also get an early glimpse of Silverbridge’s insightfulness. Frank thinks that nothing he has done or could imagine doing is “quite so absurd” as what Silverbridge did at Oxford. But Silverbridge is right: Frank’s behaviour is “quite as much opposed to [the Duke’s] wishes.” If anything, Silverbridge is too tentative; what Frank wants to do is far worse in the Duke’s eyes.

CHAPTER 4

1) **He had no doubt been counselled by the Duchess to hold his peace at present,—but he had been so counselled because she also had been afraid of the Duke.**

Frank’s shame at not speaking in Italy is exacerbated because he fell under the sway of a woman afraid of her husband. He has some traditional notions of male prerogative and power, as can be seen in #9 below, or in Chapter 77 when he tells Mabel that “A man should never submit to blame.” It does not sit well with him that he has been forced to proceed so cautiously, even if he has acted prudently.

2) The effect, however, was good, and Frank Tregear felt at once **that she was a power in whom he was bound to be**

There is a subtle difference: Frank is forced to take an interest in Mrs. Finn because of her “power,” whereas in the edited version it is possible to believe in a sweeter, more innocent Frank, one who is fascinated by her because he recognises the charms of such a woman.

3) **“I can’t afford lodgings for myself and so he puts me up.”**

Here's a moment where Frank is more vulnerable than in the edited text. Rather than pretend that he stays with Silverbridge only because they are such close friends, he admits that, in a sense, he is dependent on Silverbridge's charity.

4) **The man had reason on his side in waiting, as the meeting had not originated with him. But the lady, who found...awhile from doing so.**

We have been taught by other novels in the Palliser series to see that Mrs. Finn's moral compass and sense of propriety are unrivalled. If she believes that Frank is "bound to begin" the conversation himself, it speaks poorly of him when he resorts to "reason" and keeps silent. In addition, the cut is slightly awkward; if "each wished" the other to speak first, it is odd that the next sentence mentions only that "Tregear would not begin."

5) **"We have never been enemies," said the young man laughing.**

Things have already become tense; it is fitting that Frank would try to lighten the mood with some nervous laughter.

6) **"I don't quite see why," said Tregear, who had now assumed a tone almost of anger.**

Moments earlier Frank thought he had "reason" on his side. But when Mrs. Finn finally says flat out that the Duke "must be told," after she has presented a reasonable argument about why, Frank starts to become angry and to show it. This doesn't speak well of him.

7) **But the conference was at last ended by an assertion on his part that he was not afraid of the Duke, and by an assurance that he would take steps to**

Frank only gives in following his bluster about not being "afraid of the Duke," but we know that he is fooling himself. There is some ambiguity, too, in his promise that he will "take steps" rather than out-and-out "see the Duke"—as if he is too petty or prickly to hand Mrs. Finn a more clear-cut victory.

- 8) It could not, she thought, be for the happiness of such a one as Lady Mary **Palliser** that she should give herself **in marriage** to one who seemed to have so little **beyond his personal appearance** to recommend him.

As unimpressed as she is with Frank, Mrs. Finn still recognises that he is exceptionally handsome, and that this is a strong reason for Mary's devotion to him. To not even give him credit for "his personal appearance" would be to judge him almost irrationally.

- 9) **He was one who prided himself on being the master of others in the great affairs of life and on submitting himself....powerful of the two.** And now, because this strange woman had spoken to him, he was compelled to make a journey down to the Duke's country-house, and...would surely be snubbed! **And yet he told himself over and over again that he was not afraid of the Duke,—that the Duke could not "eat him."**

For someone "who prided himself on being the master of others," it must be especially galling to be commanded by "this strange woman." The passage gives us a disturbing glimpse of what Frank's marriage to Mary could be like. If he can "submit...himself to no masterdom" at this point in his life, how tyrannical might he be when he acquires all the legal benefits of marriage?

- 10) **He would not allow himself to postpone his journey till the last day which his compact with Mrs. Finn would have...be in truth afraid.**

We get a sense of Frank's ongoing struggle: from the time he has left Mrs. Finn to the time he attempts to see the Duke, he is desperate to prove his own manliness to himself.

- 11) At this particular moment Tregear felt that the Duke ought to be propitiated, **and thought that if it could be done by Silverbridge obeying his behests in this matter of politics the sacrifice made would not be very great.**

A touch of scorn toward Silverbridge comes through here, as if he is so negligible a figure that to lose him as a political ally would barely be a "sacrifice" at all.

12) **"I suppose I shall have to look out for other lodgings."**

"If you are going to speak to him about my sister, I think you must," said Lord Silverbridge.

Reality intrudes upon fantasy: the mock-heroic language that Frank uses about "beard[ing] the lion" reminds him of his actual circumstances, and that he will need to find another place to live. Because he says "I suppose," we might wonder if Frank hopes to be talked out of moving by Silverbridge. If so, those hopes are squashed immediately.

13) **He began the note by presenting his compliments, and did his best to make it stiff and almost uncivil. "Silly boy!" she said..."fit to marry her."**

Mrs. Finn is almost always right; if she thinks Frank is not fit to marry Mary, we are more likely to think so too. Trollope does an admirable job in the opening chapters of creating mystery about Frank: will he turn out to be all too similar to the extraordinarily handsome Ferdinand Lopez in *The Prime Minister*, whose creepiness emerges gradually? The answer is no, but the novel benefits by heightening our initial uncertainty. One thing, however, that Frank would not do, as opposed to Ferdinand Lopez, is write a "chilling note." The note instead is "chilly," but the compositor (*All the Year Round*, repeated in Chapman and Hall) erred.

CHAPTER 5

1) She would not be called on to meet him just when the first blow had fallen upon him;—**not at once, nor till time and consideration should have restored to him the habitual tenderness of his manner.**

and

Had she been called upon to sing the praises of her father she would have insisted above all things on the absolute integrity of his mind, **which would not allow him to swerve a tittle either to the left or right, even where by doing so he could serve his own dearest...to see all this.**

The latter passage is a lively description of what the Duke's "integrity" is like. Coming so soon after mention of his "habitual tenderness," it sets up a central

conflict: will the Duke continue not to “swerve a tittle,” even when his daughter’s happiness is at stake, or will indeed the tenderness ultimately prevail? Or will he define his interests in patriotic terms—hurting his daughter but fortifying the nation?

- 2) **She was sick of lords and countesses;—so at least she told herself, instigated no doubt by her love for one who was no lord and the son of no countess.**

Trollope suggests that what Mary tells herself about the aristocracy may not be what she truly believes deep down. Is her love for Frank possibly blinding her to other matters too—including whether Frank is as worthy as she thinks him to be?

- 3) **She loved the man,—and, as he also loved her, there was an end of all consideration on the matter.**

She felt herself, moreover, bound to obey him. She knew, as well as Mrs. Finn did, that her father ought to be told of her....take place at Matching.

Given how we were earlier told how similar Mary is, in many ways, to her mother, it is striking just how much she has sacrificed any independent thinking in regard to Frank, as she feels “bound to obey him.” For such a young woman to do this suggests that she may be under a temporary delusion—which she may well recover from, too late, after she and Frank are married. Here then we see once again how Trollope raises doubts about Frank, and about the Frank-Mary union, in the opening chapters. Whereas later in the novel we can observe up close the chemistry between Silverbridge and Isabel, we never see, until the end, Frank and Mary together. They can’t know each other very well, having met in idyllic circumstances in Italy, with the Duchess encouraging their romance. What will they be like together when the circumstances are more mundane?

- 4) **“Of course if it came from conviction I could put up with it,—though I should be sorry to see him convinced by error. But when”**

This helps emphasise what is referred to elsewhere—just how much the Duke believes that the Liberals are right (see Notes, Chapter 3.5). Though he

can respect someone who out of “conviction” is a Conservative, he still very much believes that there is an “error” in their thinking.

5) **The Duke went on, discussing the subject with its political bearings, and declaring how grievous it would be to him if he...his son in public life.**

Though here the Duke is thinking about being “dissevered” from his son in public life, we already know that there is a gulf between them in private life as well (Notes, Chapter 1.10). Indeed, as we can see more clearly a bit later on, had there not been such a gulf privately then Silverbridge might not have been drawn to the Conservatives to begin with (Notes, Chapter 7.6).

6) **Equally of course during the five minutes of interval before the meeting he was driven to consider what was the subject on...to speak to him.**

The mention of these five minutes helps build the drama. Frank does not enter almost immediately as the edited version suggests; rather, we see that the Duke gets a few minutes to think about what the cause of the visit is. Even if he ends up with only “one idea,” he has at least attempted to think about other possibilities.

7) **Surely the young man was mad!**

The Duke is more than merely shocked. Given that he has had five minutes to think about the matter, and that it apparently did not even cross his mind what Frank’s true purpose was, there could only be one explanation for Frank’s words: insanity.

8) **Then, while Tregear was meditating whether he would make any reply, whether on the whole he had not better submit now, before he might be tempted to speak a word which might have been better left unspoken,**

Though Frank is mature enough to hold back, this hints at his darker side. We are left to imagine just how harsh that “word” could be if he fully lost his temper.

- 9) **Tregear saw the emotion but did not understand the cause of it. He had known how intimate the Duchess had been...very different from that.**

Though in this case Frank can hardly be blamed for misunderstanding the Duke's reaction, he nevertheless does get it wrong—preparing us for more significant revelations later about his misunderstandings, most notably in his failure to recognise how much Mabel has continued to love him.

CHAPTER 6

- 1) **The engagement which prevented Lord Silverbridge from waiting upon his father immediately upon the Duke's...lately become a member.**

This passage helps emphasise how difficult it is for Silverbridge to spend time with his father, as, right now, he would rather dine with Major Tifto.

- 2) **But even then it was impossible not to admire his state of preservation.**

This is a welcome humorous touch which helps to humanise Tifto. In looks as well as name he is not what he seems, and he knows how shaky his status is; that preservation, no doubt, takes a lot of work.

- 3) **And it must be added also to the above good things that he had a way of making himself decidedly pleasant...amount of pleasant drollery.**

There are many details here which add shading to Tifto's character. Without this passage, we do not grasp as readily why a young man like Silverbridge would have been swayed by Tifto.

- 4) **It was the special pride of his life to be held to be a favourite with the sex. With a certain portion of the sex it was believed that he did prevail. But**

Later in the chapter we see Tifto lying about being involved with Mdlle. Stuffa. That passage is a bit out of place without our first knowing "that he did prevail" with women at times. He is still a liar, but a slightly less outlandish one if we know that there is some truth in his sexual boasting.

- 5) From those misfortunes he had emerged, and, no doubt, **being in many things a thoughtful man as must be he who has to live entirely on his wits,**

This reminds us of how precarious Tifto's position is; we admire him, somewhat, for making the most of his "wits."

- 6) He had my-Lorded his young friend at first, and now brought out the name with a hesitating twang, which **even** the young nobleman, **though not as yet much experienced in such matters,** appreciated.

This is a useful reminder that Silverbridge, who is "not as yet much experienced," still has much to learn; the young man we meet early on matures quite a bit as the novel proceeds.

CHAPTER 7

- 1) He meant to call himself a Conservative, and to **enter Parliament, if he did**

With the cut, Silverbridge assumes that he will enter Parliament. The restored words make him less certain, less haughty, less privileged.

- 2) **He was not afraid of his father,—who had in truth always been indulgent to him; but he had taught...to his sister's engagement.**

This paragraph adds detail to the father-son relationship. Especially noteworthy is how Silverbridge actively tries to reduce the time he spends with his father, as he enters the room with his usual "determination" to get away as quickly as he can.

- 3) He struggled gallantly to acquit the memory of his wife,—**or at any rate to make excuse for her. And he found that**

Though the Duke would love to "acquit" his wife, he can't quite do it; an "excuse" will have to do. Thus in this moment we see him once again grappling with the shortcomings of his marriage.

- 4) But as he dressed he told himself that, as a man, he ought to be able to do a plain duty, marked out for him as this had been by his own judgment, without regard to **any suffering that he might be enduring**. The hedger and ditcher must make his hedge and clean his ditch even though he be tormented by rheumatism. **His son was his son and heir, and would be the future Duke of Omnium.**

The word “enduring” works effectively in combination with the mention of Silverbridge’s future. The Duke supports an enduring aristocracy, and so must support his son, yet in doing so he must undergo much suffering.

- 5) He would much have preferred that his son should have owned a horse alone, if he must have anything to do with ownership;—**but partnerships he had been told were not uncommon.**

The Duke has to be told by others that partnerships are normal, and even then he wishes that, if his son must be involved in horse racing, he should do it alone. The sentence thus helps emphasise the Duke’s isolation; he really doesn’t understand how men spend their leisure time.

- 6) “You see, sir, a man’s political opinion is a kind of thing he can’t get rid of **and take up another just as he may wish it.**”

“You can hardly as yet have **had** any very confirmed political opinion. **You have never spoken to me on the subject in your life before.**”

“Nor you to me, sir.”

This was true, or very nearly so, and the Duke felt that the reproach was just.

This dialogue suggests that Silverbridge has been a bit more thoughtful than we might otherwise imagine. Certainly he feels that he has chosen conservatism because it is the superior philosophy, but he also suggests here that he never would have made such a choice if his father had been more involved with him. At this stage, Silverbridge believes that the lack of parental influence has freed him to make the wiser decision. By the end of the novel, his loyalty toward his father draws him to the Liberals—but there is a strong indication that he would not switch parties if he did not now also agree with his father on politics. (See, for example, Notes, Chapter 76.3.)

- 7) “We’ve got to protect our position as well as we can against the Radicals and Communists, **who no doubt would take away our property if they could get it.**”
and

“Besides if all your property was taken away, where would be the people who depend on you?”

With the cuts restored, Silverbridge sounds slightly less silly here. Rather than just inveigh generally against communists, he at least has a specific fear.

- 8) **“If a man is of one way of thinking, he can’t make himself of another.”**

The growth metaphor sounds especially ridiculous if Silverbridge feels no need to explain it. Here too then the restored sentence—with that explanation—shows him to be more thoughtful than we might otherwise have expected.

- 9) **“You surely think yourself a very clever fellow!”**

“No, sir;—**that certainly isn’t so.** In comparison with a great many men, I know that I am a fool. Perhaps it is because I know that, that I am a Conservative....to be a Conservative. **Therefore I’m a Conservative.**”

Hereupon the father got up from his chair and turned round, facing the fire, with his back to his son. He was becoming very angry, but endeavoured to restrain his anger, **which he himself knew to be in a certain degree unreasonable. In what way, however, should he proceed?**

Actually, at the moment Silverbridge does believe he’s right. When he talks, then, about being a fool, it makes sense that instead he is responding to his father’s taunting him about being clever. He goes on to say something that arguably *is* clever—especially with the summation of “Therefore I’m a Conservative” at the end of the speech. Does the Duke give his son any credit here? Perhaps so, at least unconsciously, when he recognises that he shouldn’t be so angry.

- 10) **If only he would go properly and quietly into political harness, everything would be granted to him. And the...had done on himself.**

The Duke is not yet able to see his son as an actual human being with thoughts of his own. Instead, he fantasises about him being meekly led to “harness.”

- 11) **“What is to become of Mr. Fletcher?” said the Duke, asking after the sitting, or rather, as it now was, the late member....said the young man.**

It is especially interesting to see the Duke justify his non-interference in the election as “patriotic self-abnegation.” Given how he knows that hardly any other man in his position would do the same, he displays a degree of self-righteousness here—as if he is more patriotic than any of his peers.

- 12) **“But I think it would have been the same if I had never known him.”**

Silverbridge shows more of his independent streak here, whereas in the edited version he seems to grant his father’s point.

- 13) **“Of course it is possible.”**

“He told me so himself,” said the Duke, unwittingly putting words into Tregear’s mouth which Tregear had never uttered. **Then there was another pause after which he spoke again, very solemnly.**

This is a tiny moment displaying Silverbridge’s intelligence. He doesn’t know Mrs. Finn well, so it makes sense that he would at least leave open the possibility that she knew about Frank and Mary. In addition, Trollope’s pauses are often quite effective, building the tension in a scene as he does here.

- 14) **“Oh, certainly,” said Silverbridge,—who after that was allowed to take his departure.**

The chapter ending emphasises how difficult this interaction has been for Silverbridge, who is “allowed” to leave almost as if he is being set free from prison.

CHAPTER 8

- 1) It was a thing for which he had longed,—as a plain girl might long to possess the charms of an acknowledged beauty, as a poor little...added to his stature,—**but which seemed to be almost as impossible to him as the faintest of those other wishes would seem to them.**

It actually is impossible for a man to add a cubit to his height. The “almost” here suggests that the Duke holds out at least the tiniest of hopes that he will somehow figure out a way to become closer to his daughter—and perhaps to his sons as well.

- 2) But he must find out the history of it all;—**how it had come to pass.** No doubt the man had been his son’s friend, and had joined his party in Italy at his son’s **invitation. There could surely be no mystery to him on that subject.** But yet he had come to entertain an idea that Mrs. Finn had been the great promoter of the sin, and he **really did think**

Though the basic “history” of what happened is clear, “how it had come to pass” is indeed something of a mystery to the Duke, as he does not comprehend how such matches get made. This passage, then, connects to later parts of the novel when the Duke thinks about his own history with the Duchess, wondering how it was all arranged, and hoping that he and Lady Cantrip can figure out a way to arrange a marriage between Lady Mary and Lord Popplecourt.

- 3) **Another man would have sent word home and would have dined with his daughter. He was so much in the habit of living...not occur to him.**

To not even think about dining with his daughter—as opposed to thinking about it but not acting—emphasises starkly just how isolated the Duke is.

- 4) “A man is entitled to his own opinion, even though he be a very young man, **and a son.**” **He was almost inclined to add, —“and though he be as ignorant as your brother,”—but he stopped himself.**

One wonders if the reason the Duke stops himself is a sudden thought that perhaps his daughter is ignorant too—the daughter he had previously believed to be so superior to her brothers.

- 5) “I should not have allowed him, papa, to go to you unless I had—unless I had loved him—**very much.**”

The “very much” is a deft touch, showing Mary’s need to convince herself and her father that her love is not any ordinary love but something grander.

- 6) **She could not see his blushes, nor could she learn from his voice and manner so much of the workings of his heart...woman might have done.**

This passage helps remind us that Mary, despite her maturity, is still quite young.

- 7) **Then she went to her room, and left him alone in his unhappiness.**

With the cut it is possible for us to imagine at least some further discussion between father and daughter before she leaves. Instead, Mary’s immediate departure, and the final words about the Duke’s unhappiness, emphasise further how alone he is.

CHAPTER 9

- 1) “You know that your awful governor,—**for of all men he is the most awful,**—won’t let him stay any longer in Carlton Terrace.”

Compared especially to Isabel Boncassen later on, Mabel is rarely playful, so it is unfortunate to see the heightened playfulness of this moment reduced by the cut. We also know from later in the book that her banter contains genuine barbs at the same time. Is she cavalier about Silverbridge’s devotion because she lacks due respect for the entire family—both son and the “most awful” father? She is a staunch Conservative; and, unlike Frank or Miss Cassewary, she never even gives lip service to the idea that the Duke was a worthy Prime Minister.

- 2) **"If there were I should not talk about it," said Lord Silverbridge, who was as yet too young, being of the male sex, to lie decently. "Nor, indeed, should I probably know about it."**

Trollope has included recent reminders of Mary's youth (for example, Notes, Chapter 8.6); here now we see again how unformed Silverbridge is, which makes his transformation by the end all the more powerful (see Notes, Chapter 80.8). It is intriguing, too, how Trollope suggests that young women already know how to lie.

- 3) **"Your father is a man in a hundred," said Frank, who in spite of his own little difficulties felt disposed to take the Duke's part.**

Unlike with many of the earlier cuts, here Frank seems to come off better in the deleted sentence. Still, we may wonder about his motives; why he is indeed "disposed to take the Duke's part"? Perhaps Frank is trying to convince Silverbridge to appreciate his father more so that he will join him as a Liberal—and thus lessen the Duke's general bitterness, helping Frank in his quest to get the Duke's approval for the marriage. We already saw in a restored passage (Notes, Chapter 4.11) that Frank is no longer so concerned about keeping Silverbridge in the Conservative fold.

- 4) **"If you were standing as a Liberal I should not care so much about it."**

It is possible that, in the early stages of Silverbridge's courtship of her, Mabel would be even more dismissive of him if he had been a Liberal. Later, when she has lost him, she voices a willingness to switch sides to become the future Duchess of Omnium—but that is much later (see Notes, Chapter 59.10).

- 5) **"What an old brute he is!" said Frank as they were walking home together along Piccadilly.**

"Yes;—he doesn't make himself pleasant when he's cross. I was afraid you were going to cut up rough.

"I'm too fond of Mabel for that. We have...as you may understand."

There is much that is of interest in this long cut. It is noteworthy that immediately after saying he can be “of service” to Mabel, Frank draws attention to her beauty. Does Frank not mind being so blunt about his desire to interest Silverbridge in marrying her? Or does he think Silverbridge is too dense to even realise that Frank is doing this? One suspects the latter. At the same time, Frank’s coldness comes through too. Mabel is a painting at a gallery—not a human being still in love with him.

CHAPTER 10

- 1) “At any rate we are two paupers, **and though we are the best friends in the world, we can’t afford to be anything else.**”

By the end of the book, Mabel recognises that she and Frank are no longer anything close to “best friends” now that he has thoroughly transferred his love to Mary. Here, she might be fooling herself into believing that Frank would still gladly choose her over Mary if money were not an issue.

- 2) “But you shall talk to me of yours for Lady Mary, and I will listen to you patiently and encourage you, and will not even think of those **sweet speeches.**”

“The former **sweet speeches** were foolish.”

“Sweet speeches,” which was replaced by the shorter “vows,” is more appropriate, as “vows” almost suggests that they considered themselves engaged.

- 3) “**It was a form which it was necessary to go through.**”

Frank’s arrogance comes through here, and perhaps some coldness too. The Duke himself is reduced to a “form,” just as Mabel was reduced to a “picture” (Notes, Chapter 9.5) previously.

- 4) “**He stuck to his own opinion fast enough when his father wanted him to stand for the county.**”

Later in the book, Mabel hopes that the onslaught of opposition will cause the soft Silverbridge to back away from Isabel (Chapter 54.7 and 54.8). But he is

incapable of being swayed, thanks to his greater self-knowledge and his tendency to “st[i]ck to his own opinion fast enough” if that opinion is a strong one. He may believe at first that he is in love with Mabel, but he understands the monumental difference when he falls in love with Isabel, and he will not “be led by others” at that point.

- 5) Then she remained silent for a few seconds, **during which he stood with his back to the fire while she was seated in a low chair**. They were both thinking of the same thing, and both wishing to speak of it. But the words came to her first, **though the subject must have been more difficult for her even than for him**.

In Chapter 45 the Duke stands with his back to the fire and urges Silverbridge to persist with his courtship of Mabel, even though Silverbridge has told him that the marriage “won’t come off.” In Chapter 61, the Duke again stands with his back to the fire when Silverbridge tells him definitively that he won’t marry Mabel and wishes to marry Isabel instead. Those are solemn moments regarding Mabel’s fate, though she is not present. Here in Chapter 10, with Frank standing near her, the moment is also solemn and “difficult”—even though at this stage she has every chance of becoming Silverbridge’s wife.

- 6) **“You know that I do. It would suit me to be Duchess of Omnium and I believe that I should be to him a good and a loving wife.”**

Mabel wants to believe that just as Frank has made a strategic match with someone he does not yet love, so too will she agree to marry Silverbridge. In her view, Frank already knows what she is up to—because he has done something similar. That sense of complicity is lost with the cut of the first sentence above.

- 7) I wish to be married **as well as possible. And, having a conscience in the matter, I mean to do my duty by my husband whoever he be.**”

It is valuable to see Mabel talk about her “conscience”; in the edited version, she comes off a bit more harshly. It is notable too that she talks about being

married “as well as possible” rather than “well.” Given her love for Frank, “as well as possible” is the best she can do.

8) **“Certainly I am.”**

“But you are his also?”

“And his too.”

“And he, perhaps, is more to you than I am. As his friend it may be your duty to tell him all that I am saying. If so I have been wrong. **Perhaps you will put him on his guard against me.**”

Mabel is more human here—more tentative and vulnerable as she takes a bit of time before expressing her fears, and as she worries explicitly about Silverbridge being “on his guard.”

9) **Had he said unfortunate, his meaning would have been the same, and his expression not a whit more clear.**

Readers will pick up, even with the cut, how the Earl is being sarcastic here. However, the narrator’s comment creates a small, dramatically effective pause, as Mabel does not respond immediately to her father. His “meaning” is particularly offensive to her, and a few seconds to collect herself are warranted.

10) **The father had then been, if not satisfied, at least pacified.** He had been assured over and over again by Miss Cassewary that he need not be afraid of Frank Tregear, and had in a sort of way assented to the young man’s visits. **But, still, he did not like his presence.**

The Earl’s dislike of the young man comes through more sharply as, marriage threat or not, Frank’s presence is annoying. Ultimately we come to discredit anything the Earl may think, but at this stage of the novel, his disdain for Frank makes us continue to wonder if Frank is someone we should trust.

11) **The reader may not approve of Lady Mabel. My female reader certainly will not do so. But I hope she will understand...according to her lights.**

This passage is valuable in creating more sympathy for Mabel. It's worth considering, too, why it is that female readers will more automatically disapprove of Mabel than male readers. Is Trollope suggesting that they have more stringent moral standards, and will be more bothered by Mabel's plotting? Or is he suggesting that the plotting is more familiar to them, and thus more uncomfortable to read about?

CHAPTER 11

- 1) **She owed him much, but she was fully aware that he also owed something to her. If he were inhuman, so...be,—but yet obedient.**

This gives a harder edge to Mary's character, as we see how she is unable to comprehend her father's point of view. A softer person might disagree severely with her father and yet not think him "inhuman," or plot how to be inhuman herself.

- 2) **At present there was no lady there, nor was there any lady whom at the present moment he would wish to have as her...had best be afforded.**

It is fascinating to see the Duke unable to tell the full truth to Lord Cantrip, even though he knows that Lady Cantrip will quickly enough tell her husband what is going on. Merely to "bring his tongue to utter" this truth to another man, as opposed to a woman, is impossible. Is it because the Duke thinks of his male friends as political or parliamentary rather than personal? Lord Cantrip is visiting "chiefly in reference to certain political movements"; it is too distasteful—or scary—for the Duke to openly discuss Mary's lover with him.

- 3) **Richmond was so nearly a part of London that the Earl, if sojourning there, might be at the same time...and sufficiently parliamentary.**

and

"I think I shall go up to town **with Lord Cantrip** tomorrow,"

and

"I have been **talking to him about you.**"

and

“But I was speaking to Lord Cantrip of the inconvenience of your position here.”

With Lord Cantrip cut out of this section of the chapter while Lady Cantrip remains, the personal is given far more weight than Trollope had originally envisioned. With his own heir, the Duke has been a failure both in the personal and political fields; by the end of the novel, though, he and Silverbridge grow much closer together in both. (See Notes, Chapter 13.4, for more on the political versus the personal.)

- 4) **As this proposition was made in such a form and with such a tone as to demand an answer, Lady Cantrip had to...what answer she would give.**

“Was I not right?” demanded the Duke persistently.

“I suppose you were right.”

“What else could I have said?”

As Lady Cantrip carefully weighs what she will say, we see that her agreement with the Duke is more grudging, more calculated, than might appear to be the case in the edited version.

- 5) **“It is indeed, indeed to be lamented,” said the Duke almost with eloquence.**

The Duke’s near eloquence here helps raise the possibility that, at some level, he enjoys the self-pity and martyrdom. He may remind us briefly of Mr. Crawley from *The Last Chronicle of Barset*.

- 6) **It filled his mind so completely that he had hardly heart enough to be made additionally miserable by his son’s...them on the matter.**

The Duke is quite harsh here, as he almost seems to suggest that his son is “less than nothing.” His character has many colours, and here we see a capacity for nastiness.

- 7) **“How would it be—if—if the man were even something lower?”**

“He is a gentleman.”

“But if he were not, then should I be cruel? The cruelty would be the same.”

“That would be impossible, papa,” she said proudly.

“And so is this,—quite impossible.”

Trollope's fathers sometimes will grasp at any straws they can to dissuade their daughters from marrying the wrong man. We can observe this in *The Prime Minister*, where Mr. Wharton pours on the anti-Semitic invective against Lopez even when he knows almost nothing about his background; once Lopez gives more concrete reason for dismay, Wharton no longer resorts to the same sorts of attacks. (See my article, “Can You Forgive Him?: Trollope, Jews, and Prejudice,” in *The Routledge Research Companion to Anthony Trollope*, 2017.) Here, the Duke's “what if” argument is ludicrous; if Frank himself is not “something lower,” why should Mary worry about what she'd do if he were?

8) **“When do you want me to go, papa?”**

“Lady Cantrip will write to you.”

“But about when? This is May Day. Shall I stay here a week longer?”

“She will hardly be ready at The Horns so soon as that.”

“Then I may expect to remain here ten days. I am not the least in a hurry to go.”

The Duke would almost like to feel that he plays no role in exiling Mary, and so tells her that the decision is Lady Cantrip's. Yet Mary persists, and establishes that she will leave in ten days. At the same time as she says she is in no hurry to go, she forces her father to pick a date. If one week is clearly too soon, why then is ten days the right time? Mary is obedient, but aggressively—and perhaps annoyingly—so as she begins her campaign to wear her father down.

9) **And on what ground was the charge based? There was certainly some position,—a position possible at any rate...he would be right.**

This passage, especially the final words, makes us think of Trollope's earlier *He Knew He Was Right*, where the protagonist is so sure he is right that he drives himself to madness. The Duke is attempting to be especially rational here, determining where the “line in his own mind” is, but in discovering only “a vague meandering line” risks driving himself crazy instead.

CHAPTER 12

- 1) The marriage, **however**, had not been considered to be very brilliant, **as the greater part of the income necessary for the newly married couple had for the present to be supplied by the lady's father.**

Financial matters are important in this chapter and in the novel as a whole, particularly since Frank does not have enough money to marry Mary. It is valuable, then, to have the theme echoed with other characters, as we get details about why the marriage to Nidderdale was not "very brilliant."

- 2) **"The odd thing is that he and Silverbridge should suit each other."**

Given the subtle ways that the two grow apart by the end of the novel, it is significant that, even early on, before Silverbridge's growth, others have noticed that the two do not seem as if they should be best friends. And the sentence might give us pause to consider why the two do become close. Does Frank think he might benefit from his proximity to the son of the Duke of Omnium? Does he take any pleasure in leading Silverbridge away from the Duke's liberalism? There are many possibilities. (See also Notes, Chapter 14.9.)

- 3) **"Don't you remember hearing it talked about?"**

Lady Cantrip **thought that she did remember hearing some gossip about it, and**

This helps to reinforce a sense of Silverbridge's innocence and naïveté in the beginning part of the novel. Enough is known about Frank and Mabel for there to be gossip about them, but somehow Silverbridge has heard nothing—even from his supposed best friend. Has Frank purposely left Silverbridge in the dark? Frank certainly keeps him in the dark about that past romance during their conversation at the end of Chapter 9, when he tries to interest Silverbridge in her.

- 4) **It was his intention to resume his duties in the House of Lords. If he could be of any service to the country he ought not...was not in office.**

This presents a richer, more accurate picture of the Duke. Rather than merely stew over his daughter's situation and isolate himself in his grief, he will make the attempt to "be of any service to the country."

- 5) "I don't know London at all, **hardly**. I had only just been brought out when poor mamma went abroad. **I seem to know much more about Florence than I do of London.**"

There is a powerful contrast with the sentence that begins the next paragraph, as the dull, quiet life with Lady Cantrip is nothing like the vibrant, magical time she surely had in Florence. Perhaps Mary wants Lady Cantrip to remember that she knows something about the world, and does not appreciate being herded away to an isolated existence. Mary's hostility toward her father's acts is outweighed by her love for him; with Lady Cantrip, it is almost pure (though veiled) hostility. No wonder at the end, in a restored passage, we learn that Mary has refused to invite Lady Cantrip to her wedding (Notes, Chapter 80.2).

- 6) **Alas, it is a happiness which soon wears itself out. The joys of scenery will last a man his life, so that there be ever and...hers would be dull.**

In this passage, Trollope talks about both "novelty" and "trouble" in regard to scenery, then shows how Mary right now is happy enough contemplating her romance with Frank. Perhaps we can draw a connection. Frank, after all, is still a novelty, as she only knows him from Italy; and now there is certainly some trouble in bringing their union from engagement to marriage. What will be left when the novelty and trouble (that is, the obstacles) are gone? It is legitimate to wonder what Frank and Mary's marriage will be like, especially since we barely see them together in the novel, and so do not have a sharp enough sense of their chemistry. (For more on this point, see Notes, Chapter 5.3.)

- 7) **There was a certain amount of mystery attached to the very close alliance between Mrs. Finn and the late Duchess...arms to Mrs. Finn.**

Without this passage, it is less clear why Lady Cantrip has stayed away from Mrs. Finn. As readers of the Palliser series are aware, no blame whatsoever should be attached to Mrs. Finn for her supposedly mysterious alliances. Lady Cantrip's snobbery, then, does not speak well of her, even though on the whole she behaves responsibly in the novel.

- 8) In all this there was considerable embarrassment, **which was not lessened by a consciousness on the part of the older lady that Mrs. Finn's husband had been, and...by her own husband.**

Lady Cantrip realises that she should be more gracious to the wife of her husband's strong ally. Later in the chapter she is able to say something positive about Mrs. Finn to Mary; and later in the novel she is able to convince the Duke that Mrs. Finn has done nothing wrong. Right now, though, she is mainly paralysed with embarrassment.

- 9) "Shall I write and tell papa;—**or shall I talk to him?**"
"I wish that"

Mary is sharper than the cut suggests; she already knows that she is being asked to say something to her father, and that it's only a question of whether she should do it in writing or in person. By not responding to that question, Mrs. Finn shows that she doesn't have a preference; her visit is meant to show Mary how important it is that the message get conveyed.

- 10) Then she took a somewhat formal though still an affectionate farewell of the girl, **kissing her, and expressing strongly her wish for Lady Mary's future happiness.**

Here Trollope is able to "show," and not just "tell," in describing how the farewell is both formal and affectionate. Mary probably interprets the wish for her "future happiness" as a wish that she should be allowed to marry Frank, but that is not Mrs. Finn's intention, as she does not yet fully understand how determined Mary is, how incomprehensible it is to Mary that she could ever be happy without Frank.

- 11) “She seems to be a high-minded woman and I think that your papa has been **a little hard upon her.**”

Lady Cantrip is still reluctant to say anything too nice about Mrs. Finn. It is more fitting that she says the Duke has been only “a little hard” rather than out-and-out hard.

- 12) **What a pity it was, Lady Cantrip thought, that the whole matter should not be settled and put an end to by a...man of large possessions.**

Here, at the end of the chapter just as at the beginning, financial considerations become paramount when the issue of marriage arises. Lady Cantrip is missing the point; she seems to think that the Duke is driven, at least in part, by his reluctance to give his daughter hundreds of thousands of pounds. That is not an issue for the Duke at all—and we see various examples of his financial generosity later in the novel; rather, he objects to the principle of someone with no income and no profession pursuing his daughter.

CHAPTER 13

- 1) **The fact at any rate remained that she had been aware of this iniquity while she was holding intercourse with him...unheard-of old husband.**

Much of this passage serves as a welcome reminder of what occurred in earlier Palliser novels, but also, usefully, from the Duke’s perspective. Even careful readers of Trollope might not have quite realised how the Duke felt about Madame Max/Mrs. Finn in those earlier books; and even here, there is some question as to how much of the Duke’s thoughts about the past are coloured by his present anger.

- 2) **Each of them in this interview tried to avoid any special reference to Mr. Tregear;—but it was difficult.** When he spoke of a matter which deeply affected his honour,—**clearly implying that his honour was touched even by the thought of such an alliance**

It doesn't fully make sense for Mary to "break out" in the edited version unless we see that both she and her father have been attempting not to speak about Frank.

It is also worth noting here how occasionally sloppy the Chapman and Hall compositors could be with the punctuation (largely replicated in the Oxford edition). When Trollope cut the passage beginning with "clearly implying," he cut the comma-dashes that surrounded it and added a comma after "his honour." Yet Chapman and Hall retained the first comma-dash instead. There is plenty of idiosyncratic punctuation in the manuscript, but no reason to believe that Trollope would have purposely made a change like this one in proofs. (*All the Year Round*, which does away with the comma-dashes in favour of plain dashes, uses standard punctuation with the edited sentence: a comma after "his honour.")

3) **"I hope you will not be angry with me because papa is so severe."**

Mary is more appealing with this sentence restored; it helps show that she really cares what Mrs. Finn thinks of her.

4) Their connection had been **not only personal, but political also;—and, indeed,** political rather than personal.

The truth more accurately lies somewhere in the middle. Phineas may have started out purely as a "political" acquaintance, but to the extent that the Duke does have "personal" friends, Phineas has become one. The restored words, then, more vividly capture Mrs. Finn's thinking, as she first recognises the existence of the "personal" relationship only to deny it in her anger.

5) Looking on from a distance **and seldom having an opportunity of hearing much from himself,**

These words have great resonance. Mrs. Finn is not the only one who has lacked the "opportunity of hearing much from himself"; all three of the Duke's children could make the same claim.

- 6) **The man's honesty had especially endeared itself to her,—his honesty and strong sense of justice. And now she was being...most just of men!**

The edited chapter is vague about why Mrs. Finn has admired the Duke so much. These restored sentences give us a somewhat more concrete explanation.

- 7) **On the day after that on which she received Lady Mary's note**

Unlike her husband, Mrs. Finn is not hot-headed. Whereas in the edited novel it appears that she writes the Duke immediately after receiving Mary's letter, we now know that she waits a day to think it over.

CHAPTER 14

- 1) **The young Lord had no doubt had some true insights as to the matter when he told his father that he would be supported...no doubt but that**

Here is an overt reminder that Silverbridge, even early in the novel, does have "true insights" and is not nearly as dense as he might at first seem.

- 2) In this spirit the borough had elected a certain Mr. Fletcher; but in doing so the borough had still a shade of fear,—**in spite of reiterated assurances from the Duke to the contrary,—**

The Duke is not just giving lip service to the idea that the voters should choose for themselves; perversely, he's almost willing the seat over to the Conservatives.

- 3) **Mr. Du Bounge, who was a brewer, a native, rich and popular, and a Liberal, vainly endeavoured at certain meetings...Du Bounge as a politician.**

This paragraph shows just how right Silverbridge is later in the chapter, as we see that Du Bounge's "graceful" acquiescence only comes after he had tried hard to convince the voters to go against his would-be opponent. Perhaps Silverbridge is indiscreet when he makes it clear how little regard he has for that acquiescence, but his assessment is accurate.

- 4) **“The matter is important, and therefore I have no hesitation in saying that it would be a very foolish thing to do.”**

Without this last sentence of Frank's, Silverbridge's reply about preaching does not quite fit.

- 5) **“I don't suppose the Duke could be more offended than he is at present. He has no objection to me, I take it, except...for your sister's hand.”**

Frank shows no awareness at all of how painful Silverbridge's conservatism is to the Duke. He is not the most sensitive of young men.

- 6) **“I know whose doing it is.”**

“Whose doing is it?”

“Never mind. I shall mention no names.”

It is noteworthy how Tifto immediately assumes that Frank is the one behind Silverbridge's decision. No doubt he has already witnessed other occasions where Frank has prevailed.

- 7) **“I like a friend who will stick to me all round.”**

“Look here, Major Tifto,” said Silverbridge, “if you are dissatisfied you and I can easily separate ourselves. **You can go one way and I can go another.**”

When, in response to Silverbridge, we see Tifto “almost crying,” we understand better why that is so: he really does want Silverbridge to be an actual “friend.”

- 8) **“I believe that I think as little about them as most men.”**

It may be that “most men” think about “money and rank” quite a lot. There is much that Silverbridge has not yet examined carefully—especially his political apostasy—but that shouldn't be confused with a native lack of intelligence.

9) **"I think a deal more of a fellow being clever than of his having rank or money."**

With his own father's general absence, Silverbridge has had to look elsewhere for a "clever" male figure to teach him about the world. Frank is his own age, but is someone who has matured very quickly and thus can act as a guide. This sentence, then, helps us see better why Silverbridge has chosen Frank as a friend.

10) **"That is of course possible. I may be deceived about her. But"**

Frank's word choice is slightly odd here. "Wrong" or "mistaken" would be less harsh than "deceived," which can have connotations of sexual infidelity. Will Frank turn into one of those overly possessive, jealous husbands we see often in Trollope's novels? Once again we see how the full text does a better job of stirring early doubts about Frank's genuine character.

11) **"She is the jolliest girl I know;—but I should hardly think of talking to her about things of that sort."**

"That is because you don't know her well enough."

In one crucial way, Frank doesn't know her so well either: he remains unaware of how much Mabel is still in love with him.

12) **"I don't think I'm at all mercenary. Such a girl as Mabel Grex is to me like the throne of the Sultan. Whatever place...I cannot get there."**

Frank's metaphor is peculiar, as it suggests Mabel is the wealthy one while he is the poor commoner. Frank doesn't want to see himself as dishonest, but he has already just lied by saying that they "knew each other too early" for romance. The restored sentences add to the dishonesty.

13) **"There are those in the borough who, thinking that they would have secured my return on Liberal principles...have obeyed my feelings."**

"His Lordship is quite well aware how much he owes to Mr. Du Bounge," said Tregear.

Whereupon Lord Silverbridge bowed, **perhaps not quite understanding the position even yet, and at the same time being unwilling, in so far as he did understand...have cut his eye-teeth.**

Many of the comic details in this chapter are lost with cuts like this one. It is especially entertaining to see Mr. Du Bounge's head go higher as his hands go lower into his pants.

- 14) "Though there are some in the borough who could have wished, my Lord, that you had stuck to the old Palliser politics," said Mr. Du Bounge, **who found himself able to say an honest word as to his own opinion now that so poor a response had been made to his just claim for gratitude.**

"But I haven't stuck to the Palliser politics. **I couldn't for worlds let there be any misunderstanding.**"

Mr. Du Bounge's "claim for gratitude" is not quite "just," but he fools himself into thinking that it's so. And "honest" is what Mr. Du Bounge is not, while Silverbridge at this stage of his life is full of "misunderstanding," despite his claims otherwise. Silverbridge's innocence versus Du Bounge's worldliness comes across more clearly in the restored passage.

- 15) **There had been a great deal of conversation in the borough as to priority between the parties,—both of which were...did go with them.**

Du Bounge is a minor character who, like many other minor characters in the novel, makes more of a vivid impression with the restored text. The last sentence here is especially vivid, as we see Du Bounge walking "with an ill grace."

- 16) **Then Mr. Du Bounge took one further opportunity,—the last which probably would be allowed him,—of setting...was brought to an end.**

and

Mr. Du Bounge was of course invited to join them, but excused himself. For the advantage of the borough he had...he would know nothing.

Here again many comic details are lost. We can imagine Mr. Du Bounge getting increasingly frustrated by Dr. Tempest's silence, and how awkward

that hand-shaking must be. Du Bounge pretends that he is too high-minded for “gala doings,” but in fact he has been humiliated.

17) He was not even asked to make a speech, which was a relief to him,—though in a certain way a disappointment...“coming down with me.”

Although we are likely meant to agree with Frank that Silverbridge has been “uncivil,” we are also likely meant to forgive him easily—to admire him for his ability to see through phonies, something that will emerge in a more sustained way later when he expresses his disgust for Sir Timothy Beeswax. It is also interesting to observe how little Silverbridge thinks about money (see #8 and #9 above)—how it had apparently never occurred to him that Du Bounge was saving him, or more specifically his father, six or seven hundred pounds. Once he is forced to think of money, he does grasp immediately that Du Bounge is saving himself six or seven hundred pounds as well.

18) At no time of his life could the father have done such a thing as that.

The townspeople recognise that Silverbridge is only a “lad.” What they want is to get some sense of the man he will one day become. The fact that his father, even when young, would never have painted anyone’s house scarlet is duly noted—though we may wonder how much they hold this against Silverbridge, if at all.

19) When it was over, and he had returned to London, he wrote a line to the Duke.

Though Silverbridge is eager to tell his father about his victory, he can at least wait until he’s back in London before writing. He recognises that the happy news will also be somewhat painful to his father, and thus the delay is appropriate.

20) “I do not care very much for that Mr. Du Bounge.”

This thought is echoed later in Silverbridge's more consequential complaints about Sir Timothy Beeswax. Silverbridge is beginning to learn that there are many people in politics who are annoying or unsavoury.

CHAPTER 15

- 1) **She had simply desired him to go to her, declaring that it was essential to herself that she should see him; and he liked this simplicity.**

While the Duke remains irrationally angry at Mrs. Finn, we do see moments of clarity and understanding, like this one, leading towards his ultimately embracing her later in the novel.

- 2) She had felt **almost** sure that such would be the nature of the Duke's answer; but she was **quite** sure also that if such an answer did come she would not let the matter rest.

Mrs. Finn does hope for something more, so it is fitting that she is "almost sure" rather than fully sure that he is unwilling to yield.

- 3) **The more she thought about it the more certain she was that he was treating her badly. Mr. Finn was still away...him into her presence.**

Here we see more of how isolated Mrs. Finn is at present. Perhaps she might not wish to go into society much anyhow with her husband away, but it is also likely that the fallout with the Duke is so distressing that she is barely able to communicate normally with others.

- 4) **"From all this you will know how important to me is a matter which no doubt is trivial to you; and will understand...have given against me."**

It is interesting to ponder whether Mrs. Finn, in her despair, really does believe that this matter is "trivial" to the Duke, or whether she believes that he might feel more guilty if accused of being too haughty to even care about the pain he inflicts.

- 5) **“That I think is generally the desire of a girl in such a position. She tells her own secret to her mother and expects that the....to take her hand.”**

These sentences about what girls “generally” do must hurt the Duke badly, as they make it clear just how out of touch he is. And he is given yet another reminder of how his wife acted furtively—which ultimately is a reminder of the shortcomings or inadequacies of his marriage.

- 6) **“It might seem that I am asking for a return of your friendship,—or I might perhaps better say for a return of friendly relations with your family.”**

and

“The very letter which I am now writing is itself sufficient to make friendly relations impossible.”

Mrs. Finn realises that she has never completely had the Duke’s “friendship,” so she is right to correct herself. By the end of the novel, friendship genuinely does exist between them.

- 7) **There were various other matters which disturbed his mind and for a time warded off from him the necessity of going into the very argument itself.**

It is fascinating that even the veiled accusations against his wife—something so deeply painful—are perhaps at the moment preferable to the Duke than having to grapple with whether or not he has treated Mrs. Finn poorly.

- 8) He was asking for the hand of one who was second only to royalty,—who was possessed of everything, who was beautiful, well born, rich...his own to offer **in exchange for all this. Fit indeed! Within his own heart he almost thought that Mrs. Finn should have been so...question on the subject!**

As we observe the Duke’s thought processes, we come upon this moment where he suddenly becomes unusually irrational, as he can hardly believe that Mrs. Finn has not “sunk beneath the weight of” Frank’s iniquity. Then he pulls himself back to a rational analysis in the next paragraph. Trollope’s insane men—like Louis Trevelyan and Robert Kennedy—never are able to think clearly after a certain point. It is valuable to see how “normal” people like the Duke still have their crazy moments.

9) In all that she had said on that matter she had spoken truly enough.

This sentence helps us to see better how the Duke is able to steady himself. He doesn't plunge immediately into the merits of Mrs. Finn's argument; instead, he first acknowledges something more obvious: that she has written accurately about the fact that the Duke has "condemned her." There's a subtle difference; with this sentence restored, the Duke is referring directly to the words contained in Mrs. Finn's letter.

10) And the services rendered had been from her to him and his, and not from him and his to her.

The language is intriguing here, as if with "services rendered" Mrs. Finn and the Pallisers had been engaged in a business transaction. In this way, we see the Duke's class consciousness; someone like Mrs. Finn is almost like a worker to him. This sentence also connects to the restored words in the previous paragraph, "in exchange for all this," where the Duke can't fathom what Frank brings to his end of the transaction.

11) But had she leagued herself against him with that man? He did find himself compelled at last to ask himself that question.

These restored sentences, as do many others in these few paragraphs of Chapter 15, help us to better see the movement of the Duke's mind. They suggest a certain delay while he broods, until he finally does "at last...ask himself that question."

12) Then he turned over that plea of hers as to the conventional position of a lover. The girl tells her mother, and... "moment;—not a moment!"

As he tries to convince himself that he is right, it is useful for the Duke to believe that even a "prudent father" of Frank's own class would reject the young man. Presumably the reason is Frank's work ethic: he doesn't have a career.

- 13) **Two or three ex-Lord Chancellors there present were very sure, each that the others were wrong, but were all unified...error of them all.**

Each ex-Lord Chancellor no doubt genuinely believes that he is right—just as the Duke still clings to a belief that he is right. The Duke might wish to lose himself in parliamentary debate, but he can't escape the world of human emotions.

- 14) If he should confirm himself in his opinion that he had been right,—**as of course he had done and would continue to do, for should she not have told it to him without the delay of a moment?,—**

As the Duke repeats himself, we see how necessary it is for him to keep reassuring himself.

- 15) **“But though there is something painful there is nothing disgraceful in such a change”**

With the cut, the Duke might seem a bit too much at peace with his son's political choices; here instead he mentions, even if briefly, the pain that he feels.

- 16) **Even this is a study which many members have not diligence enough to pursue, thereby neglecting, as I think, their very first duty.**

and

A good member of Parliament will be good upstairs in the Committee Rooms, good downstairs to make and to keep a House, good to...good of his country **when he has sufficiently educated himself to have an opinion respecting them.**

The Duke's letter is a serious and genial one, but with these restored words we see him getting in a few digs at Silverbridge, who thus far has shown little inclination toward “diligence” and whose opinions have been formed without the effort of sufficient education.

CHAPTER 16

1) The new member for Silverbridge, when he entered the House to take the oath, was supported on the right and left by **Sir Timothy Beeswax and Sir Orlando Drought,—the two men against whom his father would have been most prone...it was not accidental.**

The political dimension of the novel is emphasised more when the characters of the Duke's two main opponents are more prominent. Here we see Sir Timothy's and Sir Orlando's crassness in showing openly their "triumph."

2) "A persistent member will always find a seat," continued the patriotic old lady, **whose sentiments as to the duty of a legislator were almost as high as those conveyed in the letter which our young member at this moment had in his pocket.**

One is a former Prime Minister and a Liberal, the other is a "patriotic old lady" and a Conservative (erroneously transcribed as "positive old lady" by *All the Year Round* and Chapman and Hall), yet both have lofty notions of the responsibilities of a member of Parliament. We are not told whether Silverbridge connects Miss Cassewary's words to the letter from his father, but her remarks must make at least an unconscious impression.

3) **"I shall watch to see,—you may be sure of that."**

Even when Mabel shows support of Silverbridge, there is an edge. Here, we are reminded of how she thinks of him as an inferior, as a little boy in certain ways—someone who must be watched lest he run off and shirks his duties.

4) **"I am an idle fellow, and I don't suppose he was ever idle for a summer in his life."**

With the cut Silverbridge might sound too much as if he is merely criticising his father. The restored sentence adds balance to the passage, as we see Silverbridge criticising himself for being "idle" and thinking too much about "amusement."

5) **"I think my father is a very fine fellow, though he is so hard and severe."**

Silverbridge wants Mabel to think highly of his father. He knows he has a better chance of persuading her if he acknowledges what seems to be evident, that the Duke "is so hard and severe."

6) **"I don't suppose I shall ever go in for hard work."**

Without this sentence, Silverbridge might come across as too complacent about his expected lack of achievement. Instead, one can detect here a rueful tone, as if he would like to work hard if only he were capable of it. Silverbridge's standards are skewed at this stage; he will surely never work as hard as his father, but his father has always worked too much, to the detriment of his personal relationships. There is every reason to hope by the end of the novel that Silverbridge will find a better balance.

7) **"It was much more jolly at Eton."**

We are reminded here that, though Silverbridge has had no great academic success to look back on, he hasn't completely failed at all times either. Perhaps there really was something about Oxford in particular that was uncongenial. Most likely, it's a question of age and maturity. As a late bloomer, Silverbridge was too immature to figure out the rules of when to be his "own master" at Oxford and when not to be. At Eton he may have been "jolly" in a more age-appropriate manner.

8) **"Are you steady?"**

"Yes;—when things really affect me."

We are not told about the tone in which Silverbridge speaks, but it is easy to imagine him attempting to be flirtatious here. Instead, Mabel responds so earnestly that Silverbridge is moved to accuse her of "chaff," as if it's not possible for her to take herself so seriously. As it happens, Mabel turns out to be wrong about herself, in one major regard, as she fails to be "steady" in nabbing Silverbridge as her husband.

- 9) **“If you do not let me know when you are going to make your first speech I will never forgive you.”**

Earlier in the chapter Mabel had said, “I should so like to hear you make your first speech.” Now, in her joking way, she reveals how much more confident she is that she has snared him—and that she will be able to mold him as she wishes. For to say that she won’t forgive him commands him, in a sense, to do as she asks.

- 10) **Should she succeed in bringing him to her feet she would certainly love him.**

and

It would, she acknowledged, be better for him that he should remain unmarried for a while; but as he was destined to...be caught by her.

At first Mabel thinks that “she would certainly love him,” but in the next sentence (which appears in the edited version) she backtracks to trying “her very best to love him.” The two sentences together, then, capture the movement of her mind, as she tries to convince herself that she will make a good wife to Silverbridge. It is curious, too, that Mabel feels Silverbridge will benefit from remaining single awhile longer. Does she unconsciously, or even consciously, believe that she will not be so much fun for him after they’re married?

CHAPTER 17

- 1) He had been simply told that he was not wanted;—**or worse even than that, that he was not quite fit for the occasion.** He was apt sometimes to tell himself that he knew on which side his bread was buttered,—**and seeing that he had begun the world with nothing, and that he had hitherto eaten very well-buttered bread, perhaps he had reason for such self-confidence.**

The words in the first sentence help show Tifto’s class consciousness. One might not be “wanted” for many reasons; to be “not quite fit” is especially insulting when he has been trying to think of himself as a true gentleman. The second sentence helps us to give Tifto more respect, as we see how far he has risen from “nothing.”

- 2) **“The truth is he’s a nasty, brawling, boasting, ill-conditioned little reptile, and the sooner you can get quit of him the better for you.”**

Silverbridge of course did not acknowledge that this was true. **When does anyone acknowledge the truth of advice from a friend?**

This is a welcome humorous intrusion from the narrator, who in such moments becomes more noticeable in the restored version. And the edited version is misleading, in the way it shows Silverbridge failing to admit the supposed truth about Tifto being an “ill-conditioned little reptile.” In the restored text, what Silverbridge won’t admit is the truth that he needs to separate himself from Tifto. He never—even after Tifto betrays him—fully agrees with Frank’s nasty assessment.

- 3) **This had been on his withdrawal from Oxford, and from that day to the present time there had not been a word between him and his father about money.**

The Duke is certainly generous with his son about money matters. Yet the lack of even “a word between them” since Oxford reminds us how distant they are from one another, and how the Duke has refrained from trying to guide or teach Silverbridge.

- 4) **What chance was there that Silverbridge should ever again possess a favourite for the great race of the year?...to the college authorities?**

Here we get insight into Gerald’s thinking, thus helping his character to stand out more. He too, like his brother, is shrewder than his father might give him credit for, as he realises that this race could be a once-in-a-lifetime opportunity. Had he reckoned that Silverbridge would have plenty of other opportunities to win the Derby, he might not have felt it was so “natural” for him to be there.

- 5) **Indeed it had seemed to become a question whether the whole Derby week should not be regarded as a period devoted to Saturnalia.**

This is another welcome humorous touch, as we imagine the “disciplinarians” lined up against those devoted to “Saturnalia.”

- 6) He at first proclaimed his intention of ignoring the college authorities altogether, **and of dealing with his time as a man may do who is subject to no control.**

This passage echoes the earlier cut passage (Notes, Chapter 16.7) about Silverbridge finding Oxford more difficult to navigate than Eton, as we see how Gerald has an overblown sense of how much he is already a man. Unlike Frank Tregear, both of the Duke's sons are young for their age.

- 7) **The day would be no doubt stolen from the University as far as any purposes of hall, chapel, or lecture-room were...going to the Derby.**

For those who don't know, these are welcome details about the kind of independence young men have at University. No one will check up on them if they stay hidden all day because of illness, but they will be caught if they miss the curfew at night.

- 8) "I think I know what pace means **as well as any man out at present.** Of course I'm not going to answer for the 'orse. He's a temper, **and, like most other animals I've seen in training, his legs are not made of steel.**"

Tifto goes on to demonstrate just how literally Prime Minister is "not made of steel" when he later maims the horse. This moment, then, acts as a bit of foreshadowing. Tifto is proud of his knowledge and how he knows as much, or more than, "any man out at present." Had he not felt himself to be so taken for granted and insulted by Silverbridge, Tifto never would have gone along with the scheme to hurt the horse.

- 9) **He had told his father that he didn't bet much. He had assured her whom he has regarded as the dearest of his friends...on the turf. Now**

and

And when before had it ever happened to one so young as he?

and

In this way he consoled himself,—though as he got into bed he knew that he had been doing that of which he ought to be ashamed.

Rather than his having just “a feeling” that he shouldn’t gamble this way, Silverbridge is shown here to be quite aware of all the specific promises he has made. And though through various maneuvers he is able to “console” himself, we see at the same time a much more developed sense of conscience. The development of Silverbridge’s conscience is an important part of the book, as we ultimately see him realise how wrong he has been to abandon his father in politics.

- 10) He had added whisky-and-water to his champagne, and **was moreover so circumstanced in the world that an even chance of obtaining great pecuniary success was to him itself ground for triumph.**

In the shortened novel, we are told that Tifto “feared nothing”; he seems to assume that Prime Minister will win the race. The restored version does him more justice; he understands that there is only an “even chance” of winning, but even to be so close to success is exhilarating enough.

- 11) If he could be the winner of a Derby and Leger he thought that Poplecourt and Glasslough and Lupton would snub him no longer...throw him aside again **when once he had invited him to go down into the country. Thinking of all this, Major Tifto was quite happy with himself when he went to bed.**

The edited paragraph ends with Tifto thinking about how Silverbridge “would not throw him aside again” if the horse succeeds. We might therefore imagine that Tifto is now less happy than when he first got into bed, as he is dwelling on his grievances. However, in thinking about being invited to the country, he imagines a future in which he will be highly respected and welcome everywhere. There’s a subtle shift, then, from a paragraph that ends with self-pity and anger to one that is more optimistic. Tifto deludes himself, but he does truly yearn for a life beyond his reach.

- 12) **“We can’t all be statesmen when we are young.”**

Trollope leaves it up to us to decide what tone Silverbridge uses here. Perhaps we can detect a touch of sarcasm, as Silverbridge recognises that his father, even as a youth, has always been too carried away with his political

duties. If there is any sarcasm, the Duke doesn't pick up on it, as we see further down in the paragraph when he reflects on what Silverbridge has said.

- 13) Tifto, with a cigar in his mouth, with a white hat and a blue veil, and a new light-coloured coat, **new bright pantaloons, and a ruby-coloured silk handkerchief round his neck**, was by no means the least happy **or least confident** of the party.

Trollope unfortunately took out the most vivid part of his description, the handkerchief wrapped around Tifto's neck. No doubt the total effect of Tifto's attire makes him look ridiculous, yet he is oblivious, brimming with confidence.

- 14) **He had taken a good deal of wine, but, nevertheless, he was silenced. There was nothing to be done. It was...during the night watches.**

This is another moment in the depiction of Silverbridge's maturation: even though he has been drinking a lot, he still understands that there is "nothing to be done" or said to change the situation. We can also imagine Silverbridge being thoughtful for quite a while before he does speak again—as he considers just how much his father will be hurt by this new development.

CHAPTER 18

- 1) **"If you could do anything for my father's sake I should think so much of it."**

Someone more strategical might not have said, "I should think so much of it"—why should the Master care what Silverbridge thinks?—and might continue with a plea as to why his father should be spared. Yet as much as Silverbridge is genuinely arguing "on behalf of the father," he is still trying to relieve his own guilt too. Had Silverbridge known more about the ways of the world, he would never have come to the Master to begin with. Given that he does go, it makes sense that he also thinks the Master would pity him.

- 1) And then the very altitude of the great statesman whom he was invited to befriend,—the position of this Duke **who had made bishops and who might so**

probably be called on to make them again,—was against any such interference. **He himself might know of himself that he had nothing to wish for,—that as Master of Trinity he would accept no bishopric.** Of himself he might be sure that he would certainly have done this as readily for any Mr. Jones as for the Duke of Omnium...man was Duke of Omnium **and might so probably be again Prime Minister of England.**

Rather than a general nod, in the edited version, to the Duke once being “powerful,” we are given a specific example of that power, in his ability to name bishops. Such specificity is welcome in itself; it also links us to Trollope’s earlier work—especially the early chapters of *Barchester Towers*. It is interesting too that while no one in the political world ever even hints at the possibility that the Duke could head the government again, the Master believes he could “probably be again Prime Minister of England.”

- 2) **“He will write to the governor to-day, and he was kind enough to say that I might do what I liked about keeping my rooms for a day or two.”**

Gerald’s sense of indignation is more vivid as he sarcastically tells his brother how the “brute” is allowing him “a day or two” to leave. Gerald is not at all conscience stricken; he believes he had every right to attend the race.

- 3) **Had ever a father more reason to be displeased with a son?** And, through it all, there was present to him a feeling that by no words which he could use would he be able to make his father understand how deeply he felt all this. **His father, who seemed to expect that he should all at once become a first-class member of Parliament,—which he knew...which he did possess.**

This poignant moment, where Silverbridge feels unappreciated, helps us to better understand his rebellion against his father, and also to see that Silverbridge is more sensitive than we might have expected. It also helps us to understand his later discomfort with Mabel; she too does not give him credit for his good qualities.

- 4) **This he put as a question, but his son did not feel himself bound to answer it. Then another question was asked, the...could not be avoided.**

The depiction of the silence, as Silverbridge does not answer the snide rhetorical question, adds to the tension of the scene.

5) **“I didn’t think very much about it. Of course Gerald wanted to be there, and I was anxious to please him. Now, as it has gone in this way”**

Silverbridge’s apology is slightly more measured with the restored words. He is sorry because “it has gone in this way”—i.e., that Gerald got caught. Though less indignant about it than his brother, Silverbridge too thinks the school should have let Gerald go to the race. Almost surely Trollope thinks so too.

6) **The stroke would have been a good stroke if Silverbridge had contented himself with quoting Lord Cantrip, who, as...did Sir Timothy Beeswax.**

Again, Silverbridge is not yet savvy enough to be strategically triumphant; here, there is one “stroke” too many.

7) **No one could give him advice so good as Lady Mab Grex.**

The awkward sentence construction aptly conveys Silverbridge’s state of mind, as Mabel is seen as an elder, perhaps even as a mother figure, someone who can “give him advice so good.” In the subtle maturation of Silverbridge throughout the novel, there are moments like this where he is still very boyish.

8) **He was disappointed at finding that his elder son gave his mind to all mean things rather than to the House of...Club might have been.**

It is perhaps unrealistic, even harsh, of the Duke to expect such “an immediate if not a permanent effect.” This passage, then, helps to emphasise how little the Duke understands his son, and works well in combination with the other struck passage above (#4) where Silverbridge feels that his father does not recognise his good qualities.

- 9) **“I could not have made myself the informer, but I should have taken care that the gentleman should tell his” ...that letter of Mrs. Finn’s?**

As much as the Duke is a careful, reasonable man, there is a side of him that is stern and excessive, perhaps over the top. We see that here with these lofty and overly dramatic mythological references.

CHAPTER 19

- 1) Between two and three o’clock Lord Silverbridge, in spite of his sorrow, found himself able to eat **a good lunch** at his club. **He had not enjoyed his breakfast, and was hungry.** The place was **quite** deserted, **at any rate so far as his own friends were concerned,**

In the edited passage, there is no indication that Silverbridge has had trouble eating in the morning. Only in the afternoon is he able to enjoy himself, with a “good lunch” rather than just a lunch. The restored paragraph, then, conveys the young man’s sorrow, and then hearty recovery. There is an echo with the first chapter, when Trollope hints that the children have already largely recovered from their mother’s death (“How far the young people among themselves had been able to throw off something of the gloom of death need not here be asked”).

- 2) Words of some sort were always forthcoming like spiders’ webs, **and as for matter it could be spread out so thin that the smallest fragment of an idea might be made to last for an hour.**

Silverbridge is disgusted here by how few actual ideas are needed to make up a long speech. It is a step in his own evolution, as he learns to be less impressed, less intimidated, by others. After his various failures, what he most needs is confidence—something that Isabel, whom he has yet to meet, can help him with much more than Mabel.

- 3) And here it may be well to state that in making his resolutions as to a better life,—**a life which might be better for his father’s sake rather than his own,—**

and

It had been evident that the Duke had then thought that he ought to marry.

and

His father, he knew well, had no great respect for Lord Grex, who was a gambler and a roué, and had never attended much...House of Lords. But

With the restored passages in this paragraph, Silverbridge is seen to be thinking much more about his father. We observe more of Silverbridge's natural intelligence, too, as he shrewdly perceives how his marrying at this stage of his young life might be more satisfying to his father than to himself. Silverbridge is also alert and observant enough to recognise that his father could not like Lord Grex—and though it is true that “there was no better blood in England,” we wonder if, in some way, Silverbridge is less enthusiastic than he might be about Mabel because of her father.

- 4) He was aware, however, of a certain drawback, **though he had never as yet succeeded in defining it to himself.** Lady Mabel as his wife would be his superior, and in some degree his master. Though not older she was wiser than he,—and...but more powerful also. **She might perhaps require of him more than he would be willing to give.** And he was not quite sure but that she regarded him as a boy. He thought that she did love him,—or would do so if he asked...on an inferior creature. **He could not bring the phrases to his mind by which he could explain all this to himself,—but he did not like to think that...liked him as a boy.**

Here too Silverbridge is far more perceptive than we might have realised. He is not mature enough, perhaps, to be able to “bring the phrases to his mind,” and so Mabel—and the reader of the edited novel—might think that he is not too bright. With passages like this one, though, we see much more of what Silverbridge is capable.

- 5) “I hoped that I was one, **though I didn't know that there were only two,**” she said. “But if you love Tregear so dearly,—**that is if you are so fond of him,**—why do you not approve of him for your sister?”

Is there a tinge of mockery when Mabel says, “I didn't know that there were only two”? After all, she and Silverbridge do not really know each other well enough to be such dear friends. And when Mabel realises that Silverbridge has not said anything about loving Frank “so dearly,” she immediately corrects herself. It is she who has been thinking of love for Frank;

Silverbridge is merely “fond of him.”

- 6) **“Frank and I are almost beggars, and therefore, though we may be dear cousins,—the same as brother and sister almost,—we never could have been anything else.”**

When Silverbridge soon after says, “You tell me to my face that you and Tregear would have been lovers, only that you are both poor,” he is much too presumptuous—in the edited novel. Here, with the restored words, we see that he is more justified in his claim. When Mabel denies the charge, she may be relying too much on her sense that Silverbridge is not very bright and is easily manipulated.

- 7) **“Besides, I don’t care about seeing your father. He would chaff me about that brute of a horse that did not win the race.”**

We see Silverbridge being more forthright here, almost saying flat out that he dislikes Mabel’s father. His strong feelings about character will, later, not only turn him away from people like Sir Timothy Beeswax, but will move him closer to his father. And, subtly, it will make him significantly less close to Frank by the end of the novel.

- 8) **Then, as he was shaking hands with her, he stood for a moment as though he would say yet another word. But he went at last without saying it.**

This “moment” is a highly dramatic one, as Silverbridge comes close to perhaps proposing, rather than just giving a quick goodbye.

- 9) **But she had laughed at him,—had told him that he was too young, had reminded him that he was bound to his father, and had quizzed him about his parliamentary duties.**

Silverbridge is sensitive and perceptive enough to know exactly when and how Mabel has made fun of him.

- 10) **She knew so much more of the world than he did,—was so much more confident of herself,—in fact so much older!** But yet how beautiful she was,—how much more beautiful than any other thing he had ever seen! **If he could seize her in his arms and kiss her, what an Elysium of happiness would it not be to him! And perhaps...degree superior to him.**

With the desire to “seize” Mabel, Silverbridge’s attraction toward her comes through perhaps more than in any other passage. And we also see more clearly why he persists with his courtship of Mabel later, as he starts to convince himself that a “superior” wife might not be such a bad thing.

CHAPTER 20

- 1) Whenever he made this threat he did not scruple to tell her that the house had to be kept up solely for her welfare, **and then he would say very nasty words about Miss Cassewary.**

Though we know how Miss Cassewary is careful not to offend him, we see here that Lord Grex has harsh feelings toward her anyhow. Her plight as an older unmarried woman with no money helps us to see the stakes involved in Mabel’s situation; in her own way, Mabel could end up just as powerless and neglected.

- 2) **“Is that all?”**

“What more am I to say? He certainly is not a friendly man. He never could keep a Cabinet together. He is as cold as ice...of his own dignity.”

We see more of Sir Timothy here, who is either in deep denial or guilty of great hypocrisy, as he himself is far from warm and friendly and more than a little concerned with “his own dignity.”

- 3) There could be no question but that Tregear, when he disliked his company, could show his dislike by his countenance; and...of Mr. Adolphus Longstaffe, **who was a gentleman quite able to appreciate such signs of disfavour.**

Though Dolly is primarily a comic figure (as we observe in Chapter 32, where he first proposes to Isabel), he, like Silverbridge, is more intelligent than he might seem.

- 4) **That Lord Silverbridge should be one of the same set was natural too; but then it was almost impossible that he...the house of Omnium.**

It seems odd, with the cut, that Mabel does not think directly about Silverbridge when she considers men who have “a right to make fools of themselves.” In the restored sentences, not only does she put Silverbridge into “the same set,” but she recognises how far above that set he is in the kind of wealth that he will command.

- 5) And while he was doing so, she could also marry, and resolve that the husband whom she took should be made to think that he had **the most** loving wife **in England.**

Not only will Mabel make her future husband think that she is “a loving wife,” but more grandiosely, “the most loving wife in England.” The difference is striking: Mabel, at least at times, sees herself as capable of pulling off deception on a grand scale. And the change helps highlight a point that Trollope develops explicitly in the brief conversation that Mabel has with Sir Timothy: she is not unused to lying.

- 6) The reader, however, may as well know at once that there was not a word of truth in the assertion;—**that when Silverbridge had suggested to his poorer friend that he could “put a very good thing in his way,” the...much to her unhappiness.**

The paragraph ends too abruptly with the cut. Here instead we get an explanation of what really happened.

- 7) There were other festivities to be attended, had she pleased to attend them; and poor Miss Cassewary was dressed...chaperone;—but Miss Cassewary, **in spite of the trouble she had thus taken**, was quite satisfied to be allowed to go to bed in lieu of Mrs. Montacute Jones’s great ball. And she had gone to her bedroom **and had begun to strip herself of her finery**

Miss Cassewary may always be in the background, but Trollope wants us to recognise that she is as fully human as anyone else. We get a deeper sense of

the difficulty of her life, as she has had to take so much “trouble” to get dressed and now gladly will “strip herself of her finery” to get a good night’s sleep and avoid a social gathering at which she can hardly feel comfortable.

8) **“I suppose papa and Percival will not become beggars altogether.”**

Mabel emphasises how reliant she is on her father and brother—and perhaps by extension, other men too—when she does not include herself among those who will avoid becoming beggars.

9) **“I have got to think of it, and you have got to think of it.”**

Here again Miss Cassewary stands out a little bit more; she cannot simply rely on Mabel thinking for the both of them.

CHAPTER 21

1) **At the time with which we are at present concerned the country was not, I think, very proud of its Ministry. Lord...of the first place.**

This opening paragraph provides useful framing and context, as we are told directly why “the most powerful politician of the day” is not the Prime Minister. We may also be reminded of the previous book in the Palliser series, when the Duke worried explicitly about being a “fainéant” leader.

2) **To rest and be thankful is easy, so that a man’s disposition be that way inclined. But who ever did a great work,—or...who think will differ.**

Trollope certainly risks offending some readers with this passage, which does not take a kind view of Catholicism. But given his claim that Catholics are already full of their own “scorn” for Protestants, perhaps he would claim a fair tit-for-tat. In any case, the rare contentiousness of the narrator might fit well here in a paragraph that is all about “disagreement.”

3) **That there must be a certain amount of legislation was of course a necessity; but, to his thinking, the less the better.** He was not **at all** in accord with those

who declare that a Parliament is a collection of windbags which puff, and blow, and crack only to the annoyance of honest men. **He fully believed in Parliaments, and talked quite as frequently as anybody in the British House of Commons of the... and his fellow members.**

It is valuable to see that Sir Timothy does recognise that “a certain amount of legislation was of course a necessity”; with the cut it is possible to get the impression that he does not believe in legislation at all. The sentence about “the glory of the four walls” is also useful in giving more shading to Sir Timothy’s character. His motives for loving Parliament may not be worthy, but at least we do see the love.

- 4) **His parliamentary career had been versatile. For, though it might be true, as he had once boasted, that he had....but still a great reward.**

This paragraph provides much information about Sir Timothy—some of which takes us back to occurrences in *The Prime Minister*, such as when we are reminded that “without a blush” he was able to attack his former colleagues “from the very day on which he left them.”

- 5) **In some of the counties the reaction had been as palpable as in the large towns. In West Barset, where, as the reader...the mouths of great men.**

Just as the unedited chapter began with Lord Drummond, so it ends, as Sir Timothy continues to scheme to become Prime Minister himself—a framing that adds depth to this odd section of the novel which contains no dialogue and is all background. Had Trollope been willing to reduce the number of chapters in his shortened *Duke's Children*, this chapter would have been an obvious choice for elimination; there are other places in the book where the most crucial details about Sir Timothy could have been relocated.

CHAPTER 22

- 1) The Queen’s government had been carried on for two or three years **without difficulty, and without inconvenience to anyone,—except, perhaps, to the poor ministers themselves.**

and

All this, I think, must be remembered by readers of our political literature.

This paragraph serves as an advertisement for *The Prime Minister*, which had been a huge commercial failure. Not only does Trollope pique our curiosity about the Duke's sufferings, but about "the poor ministers themselves."

- 2) At the moment when the coalition was broken up, he had been very bitter in spirit, apparently almost arrogant, holding himself aloof from his late colleagues, **and wrapping himself up either in silence or in solitude.**

This is a reminder that the Duke's predilection for "silence" and "solitude" hardly began with his wife's death. Indeed, though in the first chapter he bemoaned his loss of a "link" to the world, we may wonder again just how sturdy that link was; he was still alone, even when the Duchess was alive.

- 3) **All the world knew that, and seemed to know also how hard to bear the loss had been.**

and

It is the misfortune of greatness that even its littlenesses should be made public. It had therefore come to pass that **so much had been said of the Duke's sorrows past and present, political and private, that** it was difficult even to address **him.**

With the cuts, it might seem as if only those in the political world are part of the "general conversation" about the Duke. Instead, we are reminded just how much of a public figure this private man is—and reminded too of how prevalent a role gossip plays in so many works by Trollope, *Phineas Redux* perhaps most notably in the Palliser series, as Phineas is accused of a murder he did not commit.

- 4) **It is not here necessary to explain with accuracy how that idea went from Phineas Finn to Mr. Monk, and from Mr. Monk...the result was that**

Though this letter does not have the immediate effect of getting the Duke to agree to be part of the next Liberal Ministry, it certainly plays a role in his gradual return to full-scale politics by the end of the book. We see then the deft hand of Mrs. Finn, who prevented her husband from breaking with the

Duke; here, it is Phineas who has put into motion the letter from the Duke of St. Bungay. The replacement sentence mentions only that “leaders of the party” intervened—a far flatter account of what has happened.

- 5) “I had thought that very probably I should never again have been called upon even to think of the formation of another...putting their heads together, **and not unnaturally have addressed themselves to me.**

That they should put their heads together is a matter of course.”

The restored words give a sharper sense of what is natural: that the Duke of St. Bungay should be asked to write this letter, that the leaders of the party “should put their heads together”—and that the former Prime Minister should once again be among those leaders.

- 6) “I write to say that after so much of active political life, **and so much of passive endeavours,** I will at last retire **altogether.**”

Though his recent life is a blend of active and passive, the Duke of St. Bungay will now turn “altogether” to the passive. He draws a contrast with the Duke of Omnium, who is still too young to allow the passive to prevail entirely. Not that he ever would retire entirely if he could help it. Trollope himself wrote that life without work would be worthless to him—and no doubt his Duke of Omnium feels the same.

- 7) “As nothing but age or infirmity would to my own mind have justified me in retiring,—**me whose services have never risen above the second class, whose intellect has never been clear enough for the carrying out of any special work,—**”

This is a poignant moment helping the Duke of St. Bungay’s character to stand out more, as he contrasts his own second-rate abilities with the other Duke’s.

- 8) **“There is not a leading man in it who if he were asked to construct a Liberal Cabinet would not put your name down among the three first.** If this be so,—

and I make you the assurance from most conclusive evidence,—you are bound to accept the common consent of your...you did not fail, **but served your country well, faithfully, and most usefully**. It is a matter on which you should be bound by our opinion rather than by your own. **Where is the man that can ever see his own merits clearly?"**

With these words, the Duke of St. Bungay makes a more robust attempt to convince his friend how much he is truly wanted—and thus helps to make his letter more persuasive, even though at first the Duke of Omnium does focus on the fact that he is not being asked to return as Prime Minister.

- 9) And yet the accusations which others made against him were as nothing to those with which he **daily** charged himself.

With this one word, we get an even keener sense of the Duke's relentless self-criticism.

- 10) **And yet, though he thus argued his own cause, he would not give himself a verdict of not guilty.**

With this trial metaphor, the Duke sees himself as defendant, attorney, and jury. He wants to believe that he can decide the case on purely rational grounds, but his being so thin-skinned does not aid him in a rational analysis.

- 11) **Was it consistent that he should be told in one and the same letter that he was proud and diffident...diffidence were peculiar disqualifications?**

Immediately after this sentence, the Duke shifts to positive elements of the letter. He must realise that he is getting carried away, and that his friend's mention of pride and diffidence implied nothing about the Duke's ability to be part of the government—though the diffidence, perhaps, is part of the reason why he is not being courted for Prime Minister.

- 12) **After that he put the subject away from him. There was no necessity for a decision to-day or probably to-morrow.**

As the Duke has assured himself that he need make no immediate decision about politics, his guilty conscience about not responding to Mrs. Finn interferes, forcing him to turn to that other letter. It is one thing to not respond “to-day or probably to-morrow,” and quite another to wait, as he has done with Mrs. Finn, “a fortnight.”

13) He still thought that Mrs. Finn’s conduct had been,—he would not say wrong, but the opposite of that which ought to have...tell him at once!

This passage helps us to understand better why the Duke is not able to make a warmer apology at the end of the chapter. He still thinks that Mrs. Finn should have risen above the flawed “laws” of society, even if he acknowledges that “if she had obeyed those laws he could not justly demand more from her.” There is also a connection to later parts of the book; when Silverbridge argues that there is no law stopping him from marrying Isabel (Chapter 61), the Duke makes an impassioned speech about why such laws matter comparatively little. Even when he ultimately gives in and sanctions the marriage, he may marvel at the newly flawed laws of society, which now would accept an American as the future Duchess of Omnium more readily than in the past.

14) That the wealth of the aristocracy should be recruited from time to time by the wealth of trade was well enough...those who were without.

It is fascinating to see how the Duke justifies the aristocracy marrying for money while at the same time doing their “duty” to make sure that “nothing should be robbed from them by those who were without.” The consistent point is that the strength of the aristocracy is for the good of the nation. Aristocrats benefiting from “the wealth of trade” benefit the nation, but aristocrats marrying trade without the wealth confer no such benefit.

15) And now to be dismissed, like a servant who had misbehaved herself, **must be grievous indeed to her! That she had been dismissed would become known to so many, who might only...her intimacy with a duchess!**

Perhaps this is a sign that the Duke is working his way back toward a deeper engagement with the world, as here he recognises the damage that will be done to Mrs. Finn in her own movements among society; he realises that she will suffer not only privately but in the ways that others look at her.

16) Now, at this moment, those gems, certainly worth a prince's ransom and which certainly belonged to her, were...property in his hands.

The Duke should know by now that Mrs. Finn will not take the jewelry left her by the previous Duke of Omnium. His determination at this moment to do something anyhow emphasises how uncomfortable it is for him to think that Mrs. Finn has the upper hand. He may have apologised, but he will need more time to truly embrace Mrs. Finn.

CHAPTER 23

1) There still exists some half relic of the barbarous idea that a lover is improper. The father and mother are...impertinence on both sides.

Though Trollope's amusing observation about brothers and sisters remains in the edited version, it is given fuller life here, especially with the description of the "half-relic of the barbarous idea" and the way parents are more open-minded about suitors for their daughters.

2) Tregear's want of rank and wealth added something to this feeling in the mind of this brother; so that Silverbridge, though...from any open opposition, and though he had under his mother's influence, when the affair began, given a cold assent to it,

Even with the Duchess' considerable "influence," the impressionable Silverbridge had only given "cold assent" to the idea of his best friend marrying his sister. Perhaps deep down he agrees with his father: someone with no income and no prospects should not have allowed himself to become Mary's suitor.

- 3) **Since the death of his friend the Duchess there had been no moment so hopeful to him as that in which she had assured...from the lady's father.** She had been almost severe with him, **but she had not made him understand that she thought the marriage to be impossible. He had during the interview been angry with her, thinking that she was interfering with him;**—but after the interview was over, **and from that time to the present, he had continued to assure himself**

With the cuts we do not get a clear sense of why Frank believes Mrs. Finn in fact had acted “well and wisely.”

- 4) **“Upon the whole I thought that you bore it very well.”**

Mrs. Finn's use of the past tense “thought” shows us that she has reconsidered the matter in the time since she and Frank first met; otherwise, we might believe that she is only being polite when she says it was “to be expected” that he acted the way he did.

- 5) **“Do not you think so?”**

Frank puts Mrs. Finn in a difficult position by asking her directly whether or not she agrees with him. Her response—“What am I to say, Mr. Tregear?”—does not entirely fit without Frank's question; she would rather say nothing at all.

- 6) **She did not intend to express her indignation to this young man, but the glow of it was then betraying, as she feared, her feelings.**

and

But before he could answer her, **almost as she was speaking**, a servant entered the room with a letter. **As she took it into her hand**, she recognised the Duke's writing. Here was the answer for which she had been so long waiting in silent expectation! **Again came the colour, and again she was sure that he saw it.**

These words heighten the drama of the scene. Often the cuts in the novel take away valuable slight pauses. Here it's the opposite; even if Frank had wanted to respond immediately, he wouldn't have had the chance, as the servant enters “almost as she was speaking.” We can now picture her taking

the letter “into her hand,” and we see Mrs. Finn’s self-consciousness about betraying her feelings to Frank.

7) **That was all she had wanted,—that he should feel that her conduct to him had been at least honest, and that he should...“to ask your pardon.”**

After the pain of recent weeks, it is understandable if, at this moment, Mrs. Finn feels the Duke has “completely” satisfied her with his response. We see several chapters later, though, that she has fooled herself; when the Duke sends no further word, Mrs. Finn eventually becomes angry again. As much as she tells herself that a barebones apology is “all she had wanted,” she learns that she did not understand herself as thoroughly as she might have thought.

8) **Of course as she said this she smiled, and this woman when she smiled was always charming.**

This sentence softens the scene; without it, the tone of the following exchange (“But I am not your sister, nor yet your aunt, nor yet your grandmother”) comes across more harshly.

9) **If you have a book to publish and know that the chances against your success are a thousand to one, still there will be...ought to be successful!**

Here Trollope as narrator becomes a stronger presence. We are reminded of his autobiography, when he talks about his own struggles as an aspiring writer. Self-confidence is crucial but hard to sustain without at least “one dear one” expressing confidence too.

10) **Among his friends, who were not very numerous, this young man was considered to be more than ordinarily self-confident and...it or not. But**

Though we might have been able to figure it out earlier, it is valuable to be told directly that Frank does not have many friends. It is also valuable to learn how much conscious effort he has put into his “manners.” Frank is no Ferdinand Lopez of *The Prime Minister*, all outward manners without any

“inward disposition” as a gentleman, but there is a sense as the novel continues that Frank still does lack a little something inside—which is why Silverbridge, a late bloomer, outstrips him by the end of the book. Trollope’s cuts meant that he began the paragraph with an account of Frank being “very soft within.” The deleted sentences help us suspect that Trollope did not quite mean “soft-hearted” but rather that Frank is less self-sufficient than he appears from the outside.

- 11) The mother, imprudent in this as in all things,—**in real truth, absolutely delighted with the imprudence**,—had assented.

This is a reminder that the Duchess did not merely approve of the marriage, but took tremendous pleasure in helping to bring it about. How radically different she was from her husband in so many ways!

- 12) **A man, he thought, should always have before him something difficult to be achieved, and this should be his destined achievement.**

This is a damning statement coming from Trollope, given how much he believed in hard, serious work. Pulling off a difficult marriage surely does not count as such work. (See also Notes, Chapter 67.2.)

- 13) A wild idea had come into his head that Mrs. Finn would be his friend;—but she had repudiated him, **and he could now see that such repudiation was a matter of course.**

This connects well with earlier parts of the chapter (#4), as we see how both Frank and Mrs. Finn continue to think about—and reassess—their encounters.

CHAPTER 24

- 1) “I wonder whether you would mind reading that,” she said very shortly afterwards to Lady Cantrip, **handing to her Tregear’s letter. Of course Lady Cantrip read it.** “What answer ought I to make?” **the girl asked before the elder lady had had time to speak.**

As was the case with the letter from the Duke to Mrs. Finn in the previous chapter (Notes, Chapter 23.6), the sped-up scene is more dramatic, as Mary can hardly wait for Lady Cantrip to offer a response.

- 2) **She talked for an hour**, but it was to no purpose.

An hour is a long time to speak. Lady Cantrip is certainly trying her best.

- 3) Then he **endeavoured to remember what he had found out in reference to his daughter's character, and**

It is poignant to see the Duke first trying to remember if he had learned anything about his daughter before concluding that indeed he had not. We can picture him fumbling around haplessly before he comes to his conclusion.

- 4) He had seen her grow up, pretty, sweet, affectionate, always obedient to him **on the few occasions in which he had exercised authority over her**,—the most charming plaything in the world on the **quite fewer** occasions in which he had allowed himself to play.

The Duke's absence as a father is emphasised here, as we see that only rarely was he even in a position to ask for his daughter's obedience.

- 5) "If she be as firm as you, can you bear to see her **suffer? Can you see her become thin, and ill, and miserable,—absolutely pining**"

These restored words no doubt have a more pronounced effect on the Duke, as he can see what form Mary's suffering could take.

- 6) He went down to the House of Lords to listen to a debate **on some subject connected with the law reform of the day on which it was considered expedient to oppose...recent legislation had produced.**

This passage helps us to see more vividly how the Conservative government is crumbling. It is especially interesting to read how a government can never

“own itself to have been wrong” so soon after the Duke has grudgingly admitted to Mrs. Finn that he was wrong.

- 7) He was aware that his own house, **whether in town or country**, would be like a grave to a girl just fit to come out into the world. **Now, in a month or two, when the mourning for her mother should have been mitigated, of course some gaiety must be provided for her.**

With the cut, it is not entirely clear why the Duke feels that Mary must go someplace in the autumn. The restored words show us that he has a vague sense—“a month or two”—of how much longer Mary can be expected to remain in mourning.

- 8) **An idea had been hinted to him by Lady Cantrip,—not at their last interview but when they had previously...subject,—that the chief hope of escape would lie in the prospect of another lover. When he came to pick this idea to pieces, and to look at it in and out and all around, he did not altogether like it;—but it was ...be aware of that.**

This restored passage gives a sharper sense of the movement of the Duke's mind, as we see him “pick this idea to pieces” and grope toward a solution. The replacement for the cut (“The prescription was disagreeable, but it had availed in the case of his own wife”) conveys the same basic information but in a more static way.

- 9) **That was all the Duke had said, but it had been efficacious.**

With the cut, it is not entirely clear that the previous “word or two” (literally fifteen) were the only ones that the old Duke had uttered. Our Duke is perhaps comforted that he too will only be called upon to say a few words, if that many.

- 10) **But it seemed odd to him that anybody should in such a matter be able to come to an absolute decision. Yet**

Here too we get a better sense of how hesitant and baffled the Duke is, as he struggles with making “an absolute decision.”

- 11) Then, **though he thoroughly despised himself for what he was doing**, he began to count up the requisite attributes.

Without these words the Duke might seem to be too eager, momentarily, in thinking about “the happy man.”

- 12) He hurried himself on to add that the man must be of good character, **and temper**, and such as a young girl might learn to love. But yet he was aware that he added these things for his conscience’s sake. Tregear’s character was good, **—and temper also, very probably,—**

The Duke is already able to say that Frank has a “good character” while he must still only guess about his “temper.” This is progress, as he gradually comes around to accepting Frank by the end of the novel.

- 13) **Though some woman probably must take the management of the matter, though it would be left to him...opinion on that matter.**

The edited version risks making the Duke seem a bit too active in coming up with a solution. The restored sentence more accurately puts him in his place; even if he ends up merely “signify[ing] his approval,” at least he will have some kind of “opinion.”

CHAPTER 25

- 1) Lord Silverbridge had paid all his Derby losses, **and indeed most of those incurred also by Major Tifto**, without any difficulty.

We know that Tifto feels unappreciated and complains that he hasn’t benefited enough financially from his alliance with Silverbridge. Here, we might wonder if he is upset by having only “most of” his debts paid. At the same time, readers might well see Silverbridge as being generous; he is under no obligation to pay any of Tifto’s debts.

2) **"If I were you I'd read like bricks, and"**

Silverbridge has at least one concrete suggestion about how his brother might "be a credit to the family." Without these words, his advice might come across as well-meaning but relatively useless.

3) **"I've made an ass of myself. I can see that already."**

The short restored sentence gives us a sense of how much soul-searching is going on beyond the pages of the novel. Without this sentence, Silverbridge might appear to be speaking disingenuously, claiming to have been "an ass" only because he wants to convince his brother to be more obedient. At the moment, it is likely that Silverbridge has no thought about switching parties; more will have to happen before he can take that radical step. But he can at least see that his brother would make a mistake following him rather than their father in politics.

4) **A gentleman had been found, after much inquiry,—the Rev. Somerset Lenox, an Oxford man of course, who...for four months' attendance.**

The tutor becomes more real with a name, and a background, and a salary. In this case both the Duke and Silverbridge are united in wanting to give Gerald another chance. Not any old tutor would do; the right one has come along only "after much inquiry."

5) **As it was he could speak more freely to him on that than any other matter, and was light and almost jocose when he spoke of the blunderings of Sir Timothy Beeswax.**

When, later in the novel, Silverbridge becomes increasingly disenchanted with Sir Timothy, he most likely remembers this moment when his father was able to be so "light and almost jocose." By rejecting Sir Timothy altogether, he might picture more such bonding moments with the Duke.

- 6) “Sometimes I do,” said the young member, with a feeling almost akin to shame as he remembered **that on the last night or two he had spent more of his hours** at the Beargarden **than in the House of Commons.**

The replacement for the cut merely refers to “all the hours spent there” since he has been a member. However, Silverbridge’s embarrassment is all the greater for having spent so many hours “on the last night or two” at the Beargarden. Had he, even for a few recent days, reduced his time at the club, he might have felt more virtuous.

- 7) **“All that wealth and luxury can add to the pleasure of eating seems to me to be very little, whereas appetite when it is genuine can add so much!”**

The Duke’s example about the ploughman comes in too abruptly without this sentence, making him seem more out of touch, more in his own world, than he should be in a chapter where he is desperately trying to teach his sons something.

- 8) **“Nothing ever was so good!** And as for beer, we **pretty nearly** drank the public dry.”

Gerald is doing his best to be pleasant to his father, and wants to make it clear not only that he ate a lot, but that it was “ever...so good.” And while Gerald might do better not to mention the beer at all, he doesn’t sound quite as boastful if he and his friends “pretty nearly” drank all the beer in town.

- 9) Then he paused a moment, but the serious tone of his voice and the energy of his words had sent Gerald headlong among his kidneys, **while Silverbridge sat back in his chair prepared to listen with filial patience.**

The comic moments in this chapter are vintage Trollope—which he apparently realised himself, since he cut very few of them. Here we see a vivid contrast between the two brothers, one diving into his food, the other trying hard to appease his father.

- 10) **“No one,” replied the father almost angrily. “I did not say that anyone wished it. It all began about that breakfast...really gratify your taste.”**

Gerald sounds a bit too “pertinacious” in the edited version when he goes on to mention the kidneys right after his comment about Sinbad and the old man. The scene works better with the Duke almost losing his temper, and Gerald trying to defuse the tension by retreating to mention of the food.

CHAPTER 26

- 1) The Duke was in the gallery which is devoted to the use of peers, and Silverbridge, having heard that his father was there, had come up to **shake hands with him from his own part of the enclosures.**

The specific mention of Silverbridge coming from “his own part of the enclosures” gives the passage some metaphorical weight: there is a significant distance between father and son.

- 2) **At the present moment, Sir Timothy Beeswax was advocating the second reading of a bill which had come down...in the previous session.**

The original paragraph gives a better sense of Sir Timothy’s skills, as we see him rescuing others from a “mess” rather than causing it himself.

- 3) **“I don’t mean an ‘honourable friend,’ which is great bosh, I think; but you know him at home as we used to say at Eton?”**

Silverbridge is glad to remind his father—and himself—of happier times at school, before his Oxford disaster. (See also Notes, Chapter 16.7.)

- 4) You shall meet two men of whom you shall know the one to be endowed with the brilliancy of true genius, and the other to be...own against the latter, **even in the ordinary conversation of everyday society. And as the ordinary conversation of everyday society is the arena...are generally seen, then**

The passage is easier to follow in its original version, for in its focus on “the ordinary conversation of everyday society” it is clearer why “the man of moderate parts” may win out.

- 5) He knew how to blind the eyes of members to the truth **without making any assurance with words of which they could afterwards complain.**

We get a better sense here of how Sir Timothy operates, as he manages to watch his words yet still get the results he wants.

- 6) “Of course **I am a very young hand at it and** I don’t pretend to understand much about it”

By reminding his father of his youth at the same time as he offers a political opinion, Silverbridge tries to give the Duke some hope: he will learn and grow and eventually become an “old hand” worthy of the Duke’s respect.

- 7) **He seemed to know something of the nature of the fight which was always going on, and to take an interest in it.**

This additional sentence gives more credit to Silverbridge’s intelligence—he knows “the nature of the fight”; and to his curiosity—as he is able to “take an interest.” Anyone might “pick...up some of the ways of the place” by spending a little time there; what the restored sentence does is show the Duke observing his son and beginning to recognise his real potential.

- 8) **No one quite understood why the security of the Queen’s realms, as against foreign aggression, was dragged...anger against Phineas Finn.**

The Parliament section of the chapter ends in a more satisfying, dramatic manner, as the father and son leave with both sides escalating their emotions.

- 9) The Duke, with something like a sigh, said he supposed he should dine at home, **hinting with a muttered word or two that his dinner was not to him a matter of very much consequence. His...himself to be deserted.**

This is a powerful insight into the Palliser marriage, and helps us understand better why the Duke has been so distraught to lose a wife who caused him

plenty of trouble. Just knowing that she was there made all the difference to him, even if on so many nights he “had never crossed the threshold of his wife’s drawing-room.”

10) Then Silverbridge bethought himself of Tifto.

With the pause here, Silverbridge might well begin to have misgivings about the invitation to his father. However, he reassures himself that there are in fact cads everywhere.

11) But, nevertheless, he was a little proud of himself, and was especially anxious to make things pleasant for his father.

We might wonder why Silverbridge “was a little proud of himself.” Is it because he had the gumption to invite his father? Because he will get to offer visible proof to the Beargarden world that he and the Duke are not estranged? Because he suddenly feels all grown up now that he gets to act as host?

12) Silverbridge was in truth much more anxious to please his father than to gratify himself by smoking; but

Though Mabel later marvels at his inability to lie, Silverbridge here is capable of at least gentle, and harmless, deception. He does in fact like to smoke after dinner, but it is far more important that he makes his father happy.

13) There was nothing in the club which he feared to present to his father except Tifto.

With this emphasis on how Silverbridge “feared to present” Tifto, we might wonder more why he has no such fear about Frank. Does he, unconsciously, want his father to meet Frank, so that the Duke can see how Frank is in fact a gentleman?

14) “They happen to have taken different sides in politics;—that is all.”

Though Frank is offering hearty support to his friend, he also displays some insensitivity; it is not so minor a matter that Silverbridge and his father “have taken different sides in politics.”

15) **“I hope so.”**

“At any rate the pleasures of the Beargarden won’t keep me single.”

This witty remark by Silverbridge is also astute and warm-hearted. His father has just been discussing the potential negatives of a club, and Silverbridge shows himself to be a careful listener, eager to please, when he reassures the Duke that his bachelorhood won’t be extended.

16) **“I remember to have heard your dear mother say that Lady Mabel had in certain circumstances behaved very well. We are related to them, you know.”**

“Oh, yes. We are always joking about being cousins.”

A few pages above, Silverbridge had been thinking how his father had heard of Mabel “that she had behaved remarkably well in trying circumstances.” We now learn that the Duchess was the one who had spoken well of Mabel—in the presence of both Silverbridge and his father. Yet there is no suggestion anywhere that the Duchess considered Mabel as a potential wife for her son. Did she sense that Mabel was not the right match? Silverbridge’s response here to his father is telling as well. Silverbridge indeed wants a mate with whom “joking” is natural, and he will get one later with Isabel Boncassen. What’s striking now is how he presents a false picture to his father, and to himself, of a free, easy relationship with his supposed beloved. Whatever “joking” there is between Silverbridge and Mabel, it is hardly indicative of their normal communication.