CHAPTER 27

1) **"He hasn't been here I suppose."**

   With these words, Tifto makes more of an attempt to justify his barging in; he is at least slightly more polite, slightly less crude and presumptuous.

2) "No; he has not," said Silverbridge, who did not **at this moment** at all wish to be interrupted by his racing friend.

   At other moments Silverbridge might not mind being interrupted. There is a real relationship between the two.

3) **There would be fits and starts,—starts of impudence and fits of putting his tail between his legs.**

   The reference to Tifto cocking his tail and barking with his courage is a bit awkward without this previous lively sentence showing what happens to his tail when he hasn't had enough to drink.

4) He had begun to understand that he had made a mistake by connecting himself with the Major, but at the club he always defended his partner**, and, whenever he met the man there, would always devote a few moments to him**.

   We see here that Silverbridge doesn't just defend Tifto while talking to others; he also spends some time with Tifto himself.

5) "Yes;—My Lord Duke. **That is my name.** I am Major Tifto."

   With these words, we can better imagine how proud Tifto is that the Duke of Omnium and former Prime Minister has spoken his name.

6) **"I had become so immersed in what I was saying to my son, and"**

   When Tifto follows by asking if Silverbridge looks well, he no longer seems to be changing the subject, as the Duke acknowledges that he has been talking to (and presumably looking at) his son. Thus Tifto comes across again as less presumptuous, more respectful of the Duke.

7) "**I think I've heard Silverbridge say as much before.** But as I and Silverbridge are together in this matter I thought I'd just let your Grace know that we ought to have had a very good thing. **Though I say it as shouldn't, it is not as though he'd been joined with a man who didn't know what he was doing.**"

When Silverbridge follows by saying that Tifto is making an ass of himself, we understand better why he thinks so: Tifto is trying too hard to show how good he is at his job, and trying too hard to pump himself up by showing that he and Silverbridge are close enough to converse about the Duke.

8) **To have had a joke made for his express behoof by the Duke of Omnium,—a fact of which he could talk…his friend's ill nature.**

We now understand more clearly why Tifto is made "supremely happy" by what the Duke said. He wants to be popular in "all societies," and to do so "without lying" if possible, which shows a certain desire for integrity.

9) **Squareness in such matters is a virtue for which Major Tifto thought that his partner should be willing to pay highly…Tifto left the room.**

In the edited version, Tifto comes across as more harsh and spiteful, and even phony, vowing vengeance seconds after "having been made supremely happy." At the moment he genuinely believes in his own "virtue"; and we can understand why he feels that his service to the son deserves a "gracious" welcome from the father.

10) **"Otherwise there can be no true delight in friendship."**

Silverbridge's response that follows—"He isn't my friend in that way at all"—makes more sense if he is commenting on the circumstances that allow for "true delight in friendship."

11) "Let us say no more about him **at present**."

The Duke may well feel a need to return to the subject at another time, but not "at present"; he cannot yet trust that Silverbridge will follow through on his promise.

12) "I dare say not; I dare say not," said the Duke**, almost chuckling**.

This is a welcome brief change of tone, as the Duke at least attempts to be more light-hearted. Nothing could be more serious to him than his son's choice of wife; by "almost chuckling," he is almost laughing at himself for being in such a hurry.

13) **"She would find room there for her bonnets also."**

"Hang up your hat" is metaphorical. By then mentioning literal bonnets, the Duke makes another attempt at humour. He is not very good at it, but he does try from time to time.

14) **He had told the Duke that he had quite made up his mind, and the thing must be done. He was so glad that it was so…who ought to marry.** The scene which had just occurred had made him thoroughly sick of Major Tifto. He must get rid of the Major, and there could be no way of doing this…to observation as marriage. **And he felt that without some such strongly operating cause very likely he might not really get rid of Tifto. He was conscious of his own weakness.** If he were but once engaged to Mabel Grex the dismissal of Tifto would be quite a matter of course**;—but, under any other circumstances, there might be a difficulty**. He would see Lady Mabel again on the morrow and ask her in direct language to be his wife. **It would be a great thing for him to be able to plead his father's good-will.**

It is especially important here that Silverbridge is still trying to convince himself that he loves Mabel, and that he is aware of how weak he is. Otherwise he comes off as a bit too cold and calculating, taking the "so easy" way out because it is indeed easier and because he doesn't really care that much—as opposed to taking the easy way out because he is too full of feeling and not mature enough to figure out what to do. He wants to make his father happy; he also has some real feeling for Tifto, and it's not so easy to just drop him.

CHAPTER 28

1) What place could be better for putting the question he had to ask **her**? **No place would be better if only she would allow herself to be separated from others and taken apart…separated and carried off.**

   As Trollope describes Silverbridge's thinking, we see the young man's perceptiveness more clearly; he is quite able to recognise that he had made a "half-jocund" proposal and been met with a "half-jocund" response.

2) "You ought to have said you came to see me**, but you young men of the present day never will condescend to pay a compliment to an old woman**."

   The cut version is pretty much just banter; the restored version has the banter *and* the bite, as Mrs. Montacute Jones registers what is—or at least can be read as—a real complaint. This is a tiny moment, but it adds richness to a minor character. And Silverbridge clearly listens: later in the novel, in a passage that remains in the shortened novel, he says that "his only object in life was to pour out his adoration at the feet of Mrs. Montacute Jones herself" (Chapter 42).

3) "The American beauty? No**; but I have heard ever so much about her**."

   In the cut version, we still see that Silverbridge already knows who "[t]he American beauty" is. However, the missing words emphasise how much he has heard about her, and how much he looks forward to meeting her. We might wonder, then, if he is already prepared to fall in love with Isabel even before they meet. He is at least prepared to be dazzled.

4) **Much had been said about his coming, and all in his praise.** He was an American who had nothing to do with politics and nothing to do with trade**, both of which circumstances were in his favour**. He was **also** a man of wealth and a man of letters**, which two other circumstances added so much to his credit, that he was regarded quite as an American phoenix**. And **then** he had a daughter who was said to be the prettiest young woman either in Europe or in America at the

present time. **So much had been said about her beauty that Silverbridge had already heard it mentioned with enthusiasm**.

The restored paragraph contains much about the gossip surrounding the Boncassens' visit, all of which is lost with the cuts. Even in the restored novel, it is puzzling why Trollope believes that someone like Mr. Boncassen—who spends most of his time in the library, and who has never run for office—would be talked about as a possible future president of the United States. But at least we gain a deeper sense of Mr. Boncassen's popularity, as he is regarded by many "as an American phoenix."

5) Isabel Boncassen**, who was standing close by her father's elbow when the introduction took place,**

Though, as we later see, Isabel is loyal to her mother, she is much more like her father in terms of intelligence and strength of character. This is highlighted by the way she stands so close to him when we first meet her.

6) "Long enough to have heard about you and your father," she said, speaking with no slightest twang**,—which delighted him**.

The fact that Isabel speaks so well no doubt makes Silverbridge more attracted to her. And if he can already imagine—though not consciously—Isabel as his wife, it would be crucial that she not have the twang.

7) **And as Tifto would assuredly go to almost all that were run, he could only keep his resolve by staying away.**

With the sentence restored, we get a valuable reminder that Silverbridge still has some ambivalence about a "complete rupture." Tifto continues to have some allure, and thus Silverbridge needs to force himself to stay away from him.

8) They still went on together, and then he gave her his arm and took her into the place where the strawberries and cream were prepared**,—or in other words one of**

those magnificent morning banquets which people never can eat because of their…destroy their subsequent dinners.

The novel loses some of its flavour without remarks like these from the genial, humourous narrator. A much longer deleted passage on a related subject—the problems with a "convivial lunch"—comes near the end of the book (Notes, Chapter 70.6).

9) **"There isn't any fault so great as people thinking that it is enough for them to attend to the morals of their own…from their own country."**

Isabel here expresses a version of Trollope's own cosmopolitanism. As he writes in such travel books as *Australia and New Zealand*, the English traveller "should be ever guarding himself against the natural habit of looking at things only from his own point of view" ("Introduction"). Trollope is especially sensitive about how the English behave when they visit colonies or former colonies. And he skewers Americans in England—like Mr. Gotobed in this novel and *The American Senator*—who lack such sensitivity.

10) "Cannot I take you back as well as Mr. Sprottle**,—if you have to be taken back**? **We will go round by the haycocks once again and then when we find your father we will talk about it.**"

Silverbridge is quite flirtatious as he playfully questions whether Isabel has "to be taken back" at all. The cut drains the personality from his offer to walk with Isabel.

11) It was essentially necessary that he should do so at once, **not only,—though of course chiefly,—for his own happiness, but also** because the matter had been settled between him and his father. He was anxious to assure her that if she would consent, then…"the haycocks," he said**, not quite in a whisper, but yet so as to make her understand that the invitation was given specially to her**.

In the cut version of this chapter, we lose some of the richness of Silverbridge's struggle over Mabel. Here, we see him really trying to woo her, still convincing himself that he will be happy with her; without the deleted words, he might appear too much as if he is just going through the motions.

12) **"And how much she pays for it," suggested Tregear.**

This snarky comment serves to remind us how much Tregear is consumed with money, though he pretends—even to himself—not to be.

13) **He looked up at her as though he were really annoyed by her speech.**

Silverbridge surely is "really annoyed." Perhaps the "as though" signifies how he is not yet fully conscious of how much Mabel bothers him.

14) "That is nonsense, Lady Mab**;—absolute nonsense**."

The repetition shows just how angry Silverbridge has become. We can imagine him almost gritting his teeth as he speaks.

15) **"I quite feel that I haven't made myself pleasant, and you have been as cross as ever you can be.** Those forced marches never do any good. **I dare say I shall meet you somewhere to-night, and then I hope I shall be pleasanter and you better-humoured. Ta, ta.**"

The restored passage makes the parting between Mabel and Silverbridge harsher, for though she criticises herself, she is strongly critical of him.

16) **People were going away and were hurrying through to their carriages. Mr. Sprottle had been sent on in advance, and Miss…on her father's arm.**

This complements the moment earlier in the chapter when Isabel stands by her father's elbow. A lot has happened in between, as Silverbridge realises how much more appealing Isabel is than Mabel. And more is to come at the end of the chapter, as he is able to banter successfully with Isabel.

17) **"We are dining today with Sir Oliver Crumblewit, the president of the Phrenological Society. I suppose you don't go"…humour in her smile.**

In this charming exchange, it is especially noteworthy how Silverbridge "cheerfully" exclaims that he believes in Isabel's "nonsense." Trollope here shows, rather than tells, how Silverbridge is falling in love; instead of being put off by Isabel's cleverness, he is energised by it.

18) **Of course he was still fully prepared to ask Lady Mabel to be his wife. He assured himself that he was not the man to…a few minutes. But**

At the same time as he is falling in love with Isabel, Silverbridge is still convincing himself that he will marry Mabel. The cut version at the end of the chapter makes it seem too much as if Silverbridge has already made up his mind.

19) **Or could it be possible that she intended him to take what she had before said as a rejection in earnest, and…he would have expected!**

This passage reveals more of Silverbridge's thought processes. He would love to "feel convinced" that he need not "undergo the annoyance of a more positive repulse," but he is not quite there yet.

CHAPTER 29

1) **"You ought to know each other because you are cousins.**"

It is charming that Silverbridge feels the need to make up such an unconvincing excuse for why he wants Mary to meet Mabel. With the cut he sounds haughtier and less innocent.

2) Lord Silverbridge had to explain that it was not an infliction,—that it was a privilege, seeing that Miss Boncassen was both…mean anything in particular, **and that he, though he admired her beauty and intellect, did not care very much about her**. **All this he thought it necessary…over it a little.**

The reminders of Silverbridge's awkwardness are useful; otherwise he comes across as a little too wooden.

3) **He would take his sister to see her because he had promised. In other respects he would be as cold to her as…willingness to come round.**

Here is another dimension of Silverbridge's character: his desire to assert his power. At this point he is still willing to marry Mabel—but she will have to do a better job of submitting to him.

4) **"I saw your American beauty last night, and got myself introduced to her. I found her charming. I hope you were…chaffed you about her.**"

We wonder what Mabel said during their brief chat. Was she able to be perfectly charming too, or could she not help showing some sourness?

5) **"She has always got to do what some man tells her."**

With this sentence Mary complains about how women must submit to men—and not only in regard to living situations. One wonders about her marriage, beyond the pages of this novel, to a man who often seems especially keen on having his own way. Mary and Frank do not know each other well; what will their relationship be like without the attractions of Italy and the lure of semi-forbidden romance?

6) **"But I get so sick of it that I am always running out. I shall never make a real politician. And"**

and

"If a fellow means to stick to politics it's all very well that he should have an opinion of his own; but I shall never do that."

By saying how "sick of it" he is, Silverbridge makes us see the level of his disgust. And there may be some self-disgust too, which makes him think that he cannot be a "real" politician and thus perhaps should leave politics altogether. By the end of the book, however, when he is fully comfortable in his own skin, we sense that Silverbridge is also comfortable in politics.

7) **There should at any rate be no question within her own bosom. On that matter she could be as hard as a rock to anything that…might say to her.**

As they were sitting in the cab he could hardly see her face, but he was aware that she was in some fashion arming herself against opposition**,—putting her back up as a cat does when a dog invades her territory**.

Mary is fiercer in this restored paragraph. Earlier in the chapter she bemoaned the fact that women had to live where men told them. Now, however, she is quite capable of defending her own "territory" against both her father and brother.

8) **And there was no further discussion.**

Without this sentence, there is a slightly awkward jump from Mary speaking to Mabel speaking. Instead, with "no further discussion" on the marriage issue, we can assume Mary and her brother kept talking before Mabel arrived.

9) **"I should never have thought of asking it, if your brother had not wished it too."**

It is curious that Mabel feels a need to state what is so obvious. Is she too quick to assure Mary that she is not there to check out what her successor is like? Mabel has no reason to believe that Mary knows about Frank's former affections; nonetheless, she may not be able to prevent herself from covering up, and claiming that she is only there at Silverbridge's bidding. As readers, though, we are aware that making a good first impression on her possible future sister-in-law is of secondary significance to Mabel.

10) **"Is it not so, Lord Silverbridge?"**

"I don't quite know what you are talking about."

This is another awkward jump in the edited chapter (see #8 above). It is more fitting here for Silverbridge to say that he doesn't recognise the literary reference than for Mabel to somehow assume that he doesn't know it. It is also another moment where Mabel taunts him—perhaps asking him a question that she already knows will reveal his ignorance.

11) **The sadness had probably come chiefly from its solitariness, but she thought that it had arisen from her father's opposition to her lover.**

Mary exaggerates the effect that Frank's absence has on her gloomy state of mind. Does she mislead herself about the deep love they feel for each other too?

12) **"Americans are not foreigners," suggested Silverbridge. Then there arose a question on that subject…to excite themselves considerably,**

Though he is not doing so consciously, Silverbridge is already preparing the way for Isabel to become his wife; if she is not "foreign," she can more easily become the Duchess of Omnium someday.

13) Then the two girls were convinced that the meeting was accidental; but Miss Cass still had her doubts**, and Silverbridge also as to the possibility of some treachery between Lady Mabel and Tregear**.

It is fascinating that, for a few minutes, Silverbridge is suspicious. He has already built up some demonstrable ill will toward Mabel, and, in large part because of Frank's engagement to his sister, is less close to his friend than he once was. Has he also started to resent Frank's influence over him, in luring him to the Conservatives?

CHAPTER 30

1) **"And I have thought of papa too."**

Mary will not allow Silverbridge to take the moral high ground; she is quick to point out that she has already been thinking about what to say to her father.

2) **He waited with her till Lady Cantrip's carriage came to take her back to Richmond, and then he walked away to his legislative duties.**

Trollope allows us to wonder what the conversation is like as Silverbridge and Mary wait together. Will Silverbridge try to answer any of Mary's questions? Will he change the subject? Will they stand there silently?

3) "**It seemed like it at first because of course I did not expect it. But it was not so.** They are cousins and very intimate and he goes there constantly. **And so he came in.**"

    It would be more logical for Mary to say, "because of course no one expected it" instead of "because of course I did not expect it." The two short sentences ("But it was not so." "And so he came in.") add a breathless quality to Mary's account. Altogether, Mary comes across as less steely, less polished in this restored passage.

4) **"I should be sure to write something that he would not like."**

    and

    Then Lady Cantrip wrote her letter,—not without very great difficulty. Till **she** seated herself at her table **and searched for her words,** she did not know how **very** great the difficulty would be. It cannot in any circumstance be easy to write to a father as to his daughter's love…that embrace! **How was it to be described?**

    Mary has put extra pressure on Lady Cantrip, as she assumes the elder woman will know better how to phrase things so that the Duke will not get more upset than necessary. The letter would be difficult under any circumstances; no wonder, though, that Lady Cantrip has particular trouble getting started as she "searched for her words."

5) **It seemed to him at the first glance that everybody concerned must have behaved treacherously to him.** "No doubt it was all an accident," Lady Cantrip wrote. How could it be an accident? **Or if so, what must he do to prevent a recurrence of such accidents?**

    It is valuable—because more accurate in its characterisation—to see both more of the Duke's paranoia "at first glance," and then the Duke pulling back from his paranoia, admitting to himself right away that it really could have been an accident.

6) The young man of course could not but go back in his mind to the last interview which he had had with his father…apparently so well pleased**,—when he had appeared to be so happily intent on his son's marriage**.

The Duke, in the edited passage, had been "apparently so well pleased." Now with the restored words he also "had appeared to be happily intent on his son's marriage." Is Silverbridge considering the possibility that his father was putting on an act, or at least acting more enthusiastic than he really felt? Perhaps the Duke's enthusiasm for Mabel is mostly on the surface; in the long run, could he end up preferring Isabel as his daughter-in-law? Such thoughts might be running through Silverbridge's unconscious mind.

7) "**Of course** it is different with you**,—now that you are in Parliament**."

The cut makes it seem that "it is different" with Silverbridge only because he is a man. Instead, the Duke conveys the sense that his son is more worthy of respect now that he is in Parliament. Silverbridge would likely appreciate this acknowledgment on his father's part that he is indeed growing up. Later, when Frank runs for, and wins, a seat in Parliament, the Duke will not admit even to himself that it makes any difference to him. But it does, as we see in a restored sentence at the end of the novel: "I am certainly very glad that he has a seat in Parliament" (Notes, Chapter 80.9).

8) **When therefore he had escaped from the Duke's presence,—which he did in a half-apologetic manner, as though he…slowly under the trees.**

Silverbridge is still finding the need to "escape…from the Duke's presence," but his being "half-apologetic" about it may constitute progress. There is still a long way to go before he can be truly comfortable with his father, but he is taking small steps.

9) **It was only on the last Tuesday that the Major had intruded himself upon them when he was talking with his…so thoroughly disgusted him.**

With this sentence restored, it is clearer that the reference to "that evening" in the following sentence refers to "last Tuesday" rather than the previous evening, when Silverbridge had "plunged." The restoration of "disgusted" is

especially valuable, as this morning Silverbridge is disgusted both with Tifto and himself.

10) **How thoroughly handsome she had looked when she stood up to take his sister's part!**

This helps us see that Silverbridge really does still find Mabel beautiful, even if less beautiful than Isabel. And so Trollope more richly portrays the young man's indecisiveness. The edited paragraph emphasises his purely practical reasons for marrying Mabel—and so might help make it seem too obvious too soon that he will choose Isabel instead.

11) It meant complete independence in money matters**,—independence so complete that he would never again be driven to write in half-apologetic strains to Mr. Moreton!**

A generic young man would be glad to have independence in money matters. The restored words highlight the more specific humiliation that this young man must undergo when he has to write such pleading letters.

12) **"I shall not attempt to run away with her.** As far as I know my own purposes, I shall not make any immediate attempt even to see her. **Though,—mind,—on that matter I make no promise.**"

Frank makes "no promise" about trying to visit Mary; is he also, in a veiled way, making no promise about eloping with her in the future? It should go without saying that he will "not attempt to run away with her," so why then does he say it? We can be confident about this much: if Frank does ever visit Mary, it will be because he feels such a visit will not harm his prospects of marrying her; he will not be carried away by love and act foolishly. If we don't realise this now, we do later; near the end of the novel, he admits to Mabel that his love for Mary, while unshakeable, is less thrilling than his love for Mabel had been (see Notes, Chapter 77.14).

13) "In that way you support each other, **though it must be manifest to anybody that the whole thing is as wrong as it can be**. If it were any other man circumstanced just like you are, and any other girl placed like Mary, you would be the first to say that the…hard language to you, **whom I always liked better than any other fellow I've known;"**

Silverbridge sounds less harsh, and stiff, when he makes direct reference to their close friendship.

14) **"I am certain of myself that no man was ever more firmly devoted to a girl, or with a surer singleness of heart and purpose."**

Frank goes too far in defending his motives with this hyperbole, and so his defence of himself ends up sounding more strained and unconvincing.

15) **Silverbridge remained on the bench yet for another half-hour, hard though it was,—thinking of it all**.

This chapter ending restores the focus to Silverbridge rather than Frank—a tiny but still important moment in a book where Silverbridge and his father are the chief protagonists. This sentence also adds a gentle, welcome touch of humour, with Silverbridge's hard choices amplified by the hardness of the park bench.

CHAPTER 31

1) **Twice before the expiration of that June month, and once early in July, did Lord Silverbridge sally forth from his own house…to no purpose. And**

The edited version conveys the basic information about the three attempts, but the flavour is nearly all lost. It is, for instance, much more vivid—and somewhat comic—for Silverbridge to "sally forth" from three different locations to make his proposal, rather than to merely "go" to Mabel.

2) **"Because you can't understand that they should differ from ourselves without being bad."**

and

"Don't you think it would be very bad if he were to marry this American?
"Very bad indeed!"
"But it must come to that unless somebody stops him."

These restored passages sharpen a crucial distinction between Silverbridge and Mabel. He is struggling toward a much more open and embracing view of the world than Mabel, who sees "this American" almost as an alien force who must be "stop[ped]."

3) **"How would it be possible that she should do so?"**

As Mabel is no doubt aware, most people would also think it not "possible" that someone in her own situation could refuse Silverbridge. Perhaps she is well pleased with herself at the moment for what she sees as a sterling act of courage.

4) Nothing could be so pleasant as his intimacy with Isabel Boncassen**;—but he was quite sure that he had never made love to her, and almost equally sure that he never would**.

Without this restored passage, Silverbridge's self-deception is missing from the paragraph; he might seem almost to have already made up his mind to woo Isabel. Or, rather, he *has* made up his mind, and has already started doing it; it's just that he doesn't know it.

5) **It seemed that she completely understood that it was her duty in life to be a sort of upper servant to Isabel.**

This is both harsh to Mrs. Boncassen, as she is a parent not a servant, and kind, as it asserts her mostly conscious awareness of the situation she is in. And so it adds depth to her character.

6) **She had a hired carriage at her own disposal and had more than once altogether shocked the Miss Cassewarys of the…home from parties alone.**

This sentence builds concretely on the previous sentence, which tells us generally that Isabel behaves as "she liked"—another case where Trollope goes on to show rather than only tell.

7) The whole thing had been arranged by Mrs. Montacute Jones**, who had explained to Miss Boncassen the theory on which her invitations should be sent out**.

Here again a minor character, Mrs. Montacute Jones, is given just a bit more individuality and presence. She doesn't merely have useful experience in putting together such parties; she has a "theory."

8) "**I didn't know that anybody ever was let in there.**"

This deleted sentence creates some echoes with the earlier passage in the chapter about difference (#2). Here, The Horns sounds almost like a fortress, turning away all outsiders. As Silverbridge comes to choose Isabel, he thinks about what kind of outsider she is. And so, even when the subject is not Isabel at all, there is evidence of Silverbridge's continuing evolution.

9) "No reason on earth,—only I can't imagine the governor going to Richmond for his dinner**, or, indeed, dining anywhere**."

"I saw him eating his dinner with you at the club the other day."

"Yes; he did that. Well! I am very glad to hear it. I hope you'll get on well with him. **You may take your oath of this. He'll talk as much good sense to you as any man in the kingdom.**"

and

What Popplecourt had said to him did induce him to think a little, but

Silverbridge knows his sister, and Popplecourt, well enough to reckon that they would never be a match, so it doesn't quite occur to him yet that Popplecourt could possibly be chosen by his father as a suitor, even if he does "think a little." The restored words here help show how he is kept off the scent for a while, as perhaps the Duke, after dining at the Beargarden, has become a bit more sociable—at least to the extent of courting young politicians, which the Duke might do with Popplecourt while talking "good sense" into him.

10) "Everybody, I should think, must be kind to you**,—everywhere**."
"I do have a good time pretty much…I shall not like New York **and Newport**."
Isabel is well used to the grand estates of Newport; she is not being unduly influenced by a first exposure to such houses in England.

11) **"Who told you?" he asked.**
"That would only be to make mischief. I was so told."
It is only human for Silverbridge to want to know who told. His flattened character in the edited version lacks the dimensionality that moments such as this provide.

12) "She almost **completely** comes up to my idea of what a young woman should be."
Without "completely," Isabel's remark comes across as snarky; it also becomes automatic that Silverbridge would then be shocked and forced to comment. With "completely" restored, there is more reason to wonder why Silverbridge feels obliged to say anything. The fact that he does speak gives Isabel more cause to wonder if he really "must be in love with" Mabel.

13) **This young Lord of ours was not stupid or obtuse, and he certainly had not intended to be clever or sharp. He was thoroughly…seemed to her sharp.**
Trollope's editing is awkward here. The first sentence of the paragraph—the only one that remains before the dialogue resumes—is clearly meant to serve as the beginning of the narrator's brief discussion, and does not work very well without those remaining sentences.

CHAPTER 32

1) She had refused to dance with him not because she did not like him, but because she did not wish to show that she liked him **too well**. He could understand that **from her manner**

and

There had been in some sort a tacit understanding between them, that she refused to dance with him because she thought too much of him.

The restored words convey what has occurred more accurately. Isabel doesn't mind showing that she likes Silverbridge; she just doesn't want to go overboard. This is what Silverbridge can see "from her manner." We recognise easily enough Isabel's perceptiveness; this "tacit understanding" helps us to better recognise Silverbridge as her potential equal or near equal in that regard.

2) As he thought of this, however, he told himself that it would be base indeed to sell himself for money and magnificence**,—especially when the money and magnificence must come at last**.

In the edited version it might appear as if Silverbridge is too dense to realise that the money and magnificence would indeed come eventually—that his father would ultimately succumb.

3) He had sauntered down to the place where they were dancing and stood by, saying a few words to Mrs. Boncassen**, who was seated on a bench, looking at her daughter**. "Why are you not dancing, my Lord?" she asked.

and

Every syllable of it! And **then** she looked so common! **What a woman to have for a mother-in-law!** What would the Duke say to her, or Mary, or even Gerald? **But then she would probably have been sent back to America before that;—or it might perhaps be better that he should go to New York and be married there.**

In the restored version, Silverbridge has identified a problem and is thinking through a solution; with the cuts, only the problem remains. Hence again the liveliness of his thinking is diminished in the shortened novel.

4) He was a tall, straight, ungainly man, who always wore black clothes **and seemed to keep himself ready to dine out by simply changing his black tie for a white one.**

Without this detail, Mr. Boncassen might seem a bit too severe in this paragraph. Instead, what comes across more fully is how unfussy he is.

5) "**A man of that sort generally owes a lot of money.**"

In the restored version, Silverbridge is basing his judgment on his observations of the larger society; in the edited version, we don't know what he is basing his judgment on. Once again Silverbridge comes across as more thoughtful, less callow, in the longer book.

6) **Every now and again Dolly looked behind him to see if there were others close upon their heels;—and there always was another couple close upon their heels.**

Some comedy and some humanity are lost with this cut. It is amusing, and a bit poignant, to watch poor Dolly besieged by other couples in what will be his doomed attempt to make himself part of a couple.

7) **"My name I should have to change; but unless I could be something as having been Isabel Boncassen, I should be quite discontented with myself."**

Isabel does not give Dolly credit for much intelligence; she may well think it advisable to explain that she wasn't suggesting keeping her maiden name when she married.

8) She possibly did not know the fact, **or if she had heard it, she probably was too little acquainted with the intricacies of English rank to bear it in her mind**.

Trollope did not cut the words "She possibly did not know the fact" in manuscript. Most likely he made the change in proofs after worrying that otherwise Isabel would come off as strangely ignorant. The entire restored sentence suggests that she "probably" knew about Silverbridge becoming a duke someday, but that the information made little impact on her. There will come a time when Isabel will have to learn "the intricacies of English rank," but it is unlikely that she would bother thinking too much about it right now.

9) **In his dilemma he put his hand up under his hat and scratched his head.**

This is another small humourous moment which also gives Dolly more humanity.

10) **Then she put her hand upon his arm, knowing that she would have to leave it at the steps, but feeling that in this way she would best re-create a feeling of companionship.**

Isabel certainly does not want anyone—especially Silverbridge—seeing her holding Dolly, and so she will remove her hand "at the steps." Still, it is a kind gesture on her part to hold him at all; we might be more likely, otherwise, to come away from this scene enjoying her mockery but finding her a bit mean.

11) **"That's the way you'll talk about it next evening."**

According to Isabel with these restored words, not only will Dolly ultimately experience this episode as "a little dream," he will do so as early as the next day. On one hand, Isabel is reassuring him that he will get past his misery quickly. On the other hand, she is telling him that his feelings are trivial and not genuine. As we find out for sure later on, she happens to be right.

12) Very few, however, had their own carriages; and there was jockeying for the vehicles**, and all the inevitable consequences,—insolence on the part of servants, almost quarrels among the men, and a want of civility among the ladies**.

With this restored passage, we get a more vivid sense of just how much the rain has caused a breakdown of social order.

13) **"The wretched should always be left in their misery. They like that best."**

Isabel offers an explanation as to why "there will be no gallantry." In doing so she maintains the humourous tone of the conversation; without the restored words, the chapter ends on a sudden note of seriousness.

CHAPTER 33

1) **The Boncassens were still living at the Langham Hotel, and had now resolved to remain there till they should return to town after…would be the case.**

   Mr. Boncassen's "search for knowledge" could easily extend indefinitely; Isabel has already suggested, in Chapter 28, that her father will never finish the book. He will stay in London "probably to the end of the next season," but perhaps he will want to stay longer. This is good news for Isabel; she and Silverbridge will have as much time as they need to continue their wooing.

2) "But take them at their worst they are a deal too good for us, for they **will probably be** men some day, whereas we must only be women to the end."

   In the edited version, Isabel says "they become men"—suggesting, bizarrely, that all men inevitably mature. "Probably" is superior.

3) "It had with you, my dear**; and I hope your daughter will follow your footsteps**."

   This is a gallant remark by Mr. Boncassen, as there are surely not many ways in which he can hope that Isabel will follow in her mother's footsteps. At the moment, however, Mrs. Boncassen is not pleased; she refuses to believe that men stopped flirting with her after she was married. And perhaps they didn't.

4) **I should be misleading the reader altogether were I to leave an impression that the girl expected or desired** that anyone should come forward and speak out. But it was an annoyance to her that this special man should have done so. **It was a trifle not at all worth talking about. She certainly would not mention it either to her father or mother. But it annoyed her…which came to her hand.**

   This passage gives further development to Isabel's inner life as we see her very consciously withholding information from her parents. It is particularly interesting that, while she would tell her mother if she knew for sure that Silverbridge would be paying a visit, she will not say that she wants to stay home in case he does show up. Presumably she is afraid of appearing too eager to see him.

5) She was determined if possible to prevent a repetition of the scene which had taken place up at Mrs. de Bever's temple**, but almost doubted her power**. **There was a force of obstinacy about the man which seemed to her to be hardly compatible with the weakness of his absurdity.** "All my emotions are about my dress**,**" **she said, as she thought the matter over**.

This passage adds texture to the scene and to Isabel's character, as we see that she is not so self-assured as she may appear, and is even somewhat perplexed by the contradictions in Dolly's nature.

6) In saying this she actually contrived to produce something of **that national** nasal twang**, to be free from which had been one of the great labours of her life**.

Though we already knew that Isabel had no twang, it may come as something of a surprise to find out that she has devoted such effort to the matter. No doubt she will devote as much effort as necessary to be a fitting Duchess of Omnium; there is little reason to fear that being an American will stand in her way after she and Silverbridge marry.

7) "If you will sit down and talk about something else, or else go away, just as you please, there shall be an end of it;—but if you go on, I will ring the bell **and go upstairs**."

"In that case I would only send the waiter after you."

"**Then I should desire him to get you a cab and to see you off the premises.** What can a man gain by going on when a girl has spoken as I have**,—unless it be his object to give annoyance**?" They were both at this time standing up, and he was now **quite** as angry as she was.

Dolly's threat to "send the waiter" is surely unnerving to Isabel. The restored words, then, make it clearer why her deep irritation has become deep anger. Though Dolly's courtship is largely comic in the novel, at this moment he can be said to be guilty of harassment.

8) **"We did get so berained, and bespattered, and bedaubed."**

and

"And if I had the rain would not have come?"

"I think not."

"Then I wish I had danced with you certainly."

Though Trollope retained most of the banter between Isabel and Silverbridge, more of it is welcome, as every single exchange builds their bond with one another.

9) **It might be that on reconsideration he should see the wisdom of retiring from his suit,—and the more especially as the lady…with his principles,—and**

There is plenty of self-deception in the novel, especially when we look at the major male characters. Here is a moment of self-deception with a minor character, as it is hard to believe that anyone but Dolly himself sees him as "virile."

10) **"I had come here to have half an hour of 'good time' as you call it."**

Silverbridge is almost being offensive here, as his mention of "good time" might remind Isabel of his claim in Chapter 31 that "Though one knows a Lady Mabel Grex, one may become acquainted with a Miss Boncassen." What he may be most guilty of, though, is self-deception (see #9 above), as he still tries to tell himself that he is not falling in love with Isabel.

11) "And it ended in her telling me that I was a schoolboy **and that my father ought to look after me**."

This humourous moment provides an echo with more serious themes in the book. Perhaps his father "ought to" have paid more attention to him when he was younger; then Silverbridge wouldn't have fallen under the sway of Frank and Tifto.

CHAPTER 34

1) **There are certain circumstances and occurrences in life,—so common that but few of us escape all contact with them,—in which a certain…and by the Duke.**

We see elsewhere how uncomfortable the Duke and Lady Cantrip are as matchmakers, but here they actually feel dirtied by the process. It is poignant too how the Duke in particular is clueless about whether his elders had been similarly dirtied when they arranged for his marriage. Even after a long political career culminating as Prime Minister, he is still naïve about the way the world works.

2) Lord Popplecourt, though a very young man, had once stammered through half-a-dozen words in the House of Lords, and had been known to dine with the "Benevolent Funds**,**" **on behalf both of literature and art**.

Popplecourt's background in "literature and art" prepares him—or so he'd like to believe—for talking about poetry with Mary in Chapter 46. That conversation does not go well.

3) **Looking about them they could find no one more worthy of the great honour intended.**

It is valuable to be told that Popplecourt really was the best of the lot, considering that Lady Cantrip and the Duke were acting hastily. Otherwise, they might seem a bit more callous than is fitting for their characters, picking a person with some "good qualities" almost without thinking about who else was out there.

4) **This had been rather hard upon Popplecourt, as it entailed on him the necessity of sending a photographer expressly down to his country-house.**

This is a sentence that makes more of an impact on those who happen to be re-reading the novel, as, once we get to know him, we can well imagine the sour-tempered Popplecourt getting truly annoyed by the inconvenience that Lady Cantrip has brought upon him. First-time readers instead might tend to read the sentence as largely humourous. Even in a light-hearted vein, though, the sentence establishes a serious point: just as Lady Cantrip, at the beginning of the paragraph, has "work" to do that she does not believe in, so now will Popplecourt have work to do that he does not believe in either. For

as much as he might want to be the son-in-law of the Duke of Omnium, he never pretends to himself that he is in love with Mary.

5) **Lady Cantrip was woman enough to have liked to say, "Oh yes,—you care for nobody but that odious Mr. Tregear!" That…would have been indiscreet.**

Lady Cantrip has already begun to regret getting involved with the Duke and his daughter. She is "woman enough"—in this context, meaning "human enough"—to want to lash out every now and then, though she does restrain herself. She may know that Frank is not "odious," but at the moment she is sick of him—and of Mary, and of the Duke.

6) It was a week after this, towards the end of July, **the period at which all legislation seems always to have got itself into such a state of inextricable confusion that outsiders feel that Parliament…rest and rural delights,**

Trollope mentions "outsiders" here, thus reminding us that his Palliser novels make us temporary insiders as we discover what is really going on in Parliament. It is one gesture in the comfortable and friendly author-reader relationship that he creates.

7) **But the arrangement if not convenient to Lady Cantrip could easily be altered. He was very apologetic, but**

The restored words make the Duke's apologies more genuine, less pro forma. He may indeed worry that he has offended Lady Cantrip by not consulting her first.

8) The careful reader will perceive that there were to be ten of them**,—a number which would, it was thought, prevent perturbation in the mind of Lord Popplecourt**.

These words when omitted create some awkwardness: why should it matter to "the careful reader" that there are exactly ten people?

9) Lady Mabel was surprised by the invitation, but she was not slow to accept it**, and of course she made Miss Cassewary accept it also**.

Miss Cassewary's utter dependency and powerlessness are evident here. Of all the extremely minor characters who are more vividly rendered in the full novel, Miss Cassewary stands out most.

10) **He was made very proud by the Duke's notice, and began to think that it might be within the scope of his abilities to make a political…of his own family.**

and

He was very keen against Sir Timothy Beeswax, and was quite prepared to give reasons why the Duke should accept office.

and

We remember a noble duke who boasted in the House of Lords that he had once travelled in the same post-chaise with Sir…humble and exalted also.

Though Trollope is not especially kind to Popplecourt, he gives him more of his due in the longer novel. Here we get to see Popplecourt in his brief moment of triumph, when he thinks he is about to become one of the great men of the country.

11) "Because you're not one of our lot **at all**."

and

"If not why on earth does my governor take you up?" **This was not flattering, and Lord Popplecourt held his tongue**. "You won't mind my smoking I dare say." After this there was no conversation between them**; but Silverbridge turned it all over very much in his mind**. **Why on earth should his father or Lady Cantrip want to have Lord Popplecourt down at Richmond?**

Silverbridge is even more dismissive of Popplecourt with "at all" added. Just as earlier in the chapter Lady Cantrip kept quiet when she wanted to lash out, so too does Popplecourt "h[o]ld his tongue." And the restored chapter ending makes it clear that Silverbridge continues to chew over the meaning of Popplecourt's presence. Silverbridge is still at a stage in his life where he is often befuddled, but he really does try to grow and learn and figure things out.

CHAPTER 35

1) It was pretty to see the Duke's reception of Lady Mabel**,—whom he remembered to have met before, but only just remembered it**.

   It is useful to be reminded how the Duke's desire to make Mabel his daughter-in-law is based on essentially no personal acquaintance with her. He knows his son has made some bad decisions in his life. Mabel possesses blood and beauty, but the Duke at this stage cannot believe with great confidence that she will make a good wife to Silverbridge.

2) Lord Silverbridge does come and see us sometimes**;—does he not, Miss Cassewary?**" **Then the Duke shook hands with the old lady and said a few words by which he showed that…her and her belongings.**

   This is another small moment where Miss Cassewary assumes a greater presence. It is ironic, too, that the Duke may know almost as much about Miss Cassewary as he does about Mabel.

3) **He would not confess that he himself had "skipped" church, not knowing whether the Duke had any strong opinions on the matter.**

   This is a humourous moment as Popplecourt tries oh so hard to play his cards right. It would never have occurred to Popplecourt to try to win the Duke's favour, but now that he thinks he has done so, he is on guard lest he make a fatal error.

4) **The hypothesis was one which Lady Mary had not considered and from the too speedy consideration of which she was now preserved…them have two sides.** "The real cabman might have upset her worse," said Lady Mary **as she took her seat,—having had time to consider the matter**.

   Trollope clearly did not originally want Mary to give "too speedy consideration" to the matter. One possible reason is the comic effect; it is amusing to see Mary mulling over an answer to give to the "old philosopher" while "questions of rank" were being preserved.

5) It had in truth been an accident**, that allusion to Oxford where, as everyone knew, his career had been unfortunate**.

Without these words, it may at first be puzzling to some readers why Silverbridge has gotten so red in the face. The explanation does come further down when he talks about making a fool of himself there, but the original reminder further up is better placed.

6) **"Of course we know that we are dealt with after this fashion,—unless we have a lot of money."**

"I won't answer for Popplecourt, but"

Mabel goes out of her way to insist that she is not being particularly flippant—and to suggest how bitter she is about not having money—while Silverbridge makes it clearer how much he dislikes Popplecourt. When they talk with one another, neither Mabel nor Silverbridge ever seems to be in an especially good mood. How different from what happens when Isabel and Silverbridge interact!

7) The Duke, who sat between Lady Cantrip and her daughter, did his best to make himself agreeable **and by the end of dinner had worked himself into a good humour, as he had done when he dined with his son at the club**.

We well understand why the Duke would not be in such "a good humour" at the beginning of the evening, given how uncomfortable he feels about the Popplecourt situation. What we might not have realised is how much he had to force himself to say yes when Silverbridge invited him to the Beargarden in Chapter 26, and how much, against his expectations, he genuinely enjoyed spending time with his son there.

8) But Lady Cantrip **knew very well what she was about and** had succeeded in pleasing him.

The original phrase is better than the replacement ("perceived that she"), as it conveys more fully a sense of Lady Cantrip's strategic success. Her plot to

put Popplecourt and Mary together is already a failure, but at least she has this much smaller victory.

9) "It is not only that a popular man may do it,—like Phineas Finn, **whom everybody thinks a fine fellow because he didn't murder a man in the streets;"**

Some readers of course will have better knowledge, and better memories, than others of the previous Palliser novels. Most likely Trollope does a favour for a large number of his audience by putting in this reminder about why Phineas Finn is being mentioned here.

10) Nidderdale's unwonted eloquence was received in good part by the assembled legislators**, and then the ways and customs of the House were discussed at length by the two senior peers for the advantage of their juniors around them**.

This is exactly what the Duke did not do while Silverbridge was growing up: talk politics so that the younger person could learn.

11) **"A few men whom we all could name move the adjournment every day to enable them to do what they oughtn't to do."**

and

"Our party go and come just as Beeswax wants us. If any man has life enough in him to have a little job of his own to get done, he is let…very few ever have."

"We are better on our side than that," said Lord Cantrip.

and

"Go ask anybody whether there isn't a feeling that Home Rule hasn't been the most important matter discussed this session."…came to pass that

There are so many more touches of humour in the restored version, and much more about politics. Here the generation gap is presented in amusing fashion, as the younger men cheer the idea of being able to sleep more easily in Parliament while the Duke reacts "with almost solemn disapprobation." Perhaps the Duke really is uncertain whether or not the young men are joking.

12) "**He has booked our party to kill more grouse and shoot more deer than any other six guns this year.**"

There is no reason in the edited version to think about Reginald Dobbes when he is first mentioned in this paragraph. The restored sentence, however, makes us wonder: what is Silverbridge in for when he hunts with someone so competitive? It's a small touch on Trollope's part, as he whets our curiosity.

13) **What personal aid could he lend to the arrangement? Lady Cantrip too would know his own mind on the subject,—…communication had been made.**

We see in this passage how many of the "details" that make the Duke disgusted involve money and lawyers. He sees that in a sense he is selling off his daughter.

14) "If my father has persistency enough **to stick to his purpose and** let her cry her eyes out, he'll succeed."

"And break her heart."

"Very likely;—as hearts are broken."

Though Silverbridge is correct in his judgment of his own softness, we see more of his steely side too in these restored sentences.

15) **"The Prime Minister."**

"I would not introduce you to a partnership with such a man as my friend the Major, else you should have my half of the beast."

This may remind us that Silverbridge wishes to marry Mabel in part so as to escape Tifto; he would rather give away a family heirloom than get her involved in "a partnership" with him. Yet as we see in many places, he doesn't actually hate the Major—and is more sympathetic toward him in the restored version on the whole.

16) Having so thoroughly grounded himself in the belief that female nets were to be avoided**, that he must be on his guard against all those matrimonial hooks which would encounter him at every turn in his stream of…been made to him**.

and

Though it were a hook, would it not be worth his while to swallow it?

In the edited version, only the "female nets" remain of Trollope's metaphor. The "hooks" and "stream" make the restored version more vivid as the chapter ends.

CHAPTER 36

1) **But he could ride a horse, understand something of farriery, and called himself a sporting gentleman.**

Captain Green is certainly a villain in the novel, but this sentence at least gives us a better sense of why Tifto has some respect for him.

2) **"No one will say that he was ever welched by Green." It was thus that Tifto had spoken of his friend to Lord Silverbridge.**

As it happens, though Tifto never is "welched by Green" as far as bets are concerned, he is victimised much more severely, as Green convinces him to maim the horse and accept relatively little money for the deed. Ultimately, Tifto will say many worse things about Green than that he was "welched."

3) The feeling was greatly strengthened by the admirable condition of Prime Minister **and the place which the horse held in the betting for the Leger**. Surely more consideration had been due to a man who had produced such a state of things! **Silverbridge, he thought, could hardly know what winning a Leger meant, or he would pay more respect to the man who was preparing for…"to have a tiff."**

As with so many of the other minor characters, Captain Green's character is made more vivid in the longer version. Here, he shows his desire to become a member of the Beargarden. Tifto's character is developed further too as we see him thinking about why Captain Green cannot be a member; just as Tifto is not a suitable friend for Silverbridge, so too is Green not a suitable friend for Tifto.

4) **The Captain swore that no groom ought to stand over a horse with a stick in his hand, and the man swore that he would not go…compromised at last by**

and

"It all comes of them school-books and suffrage and unions. When a fellow knew that if he didn't do what he was told he'd"…This brought them back

Here again we get more details about Tifto and Green, with Tifto as, comparatively, the sensible one despite his extreme "ideas on political economy."

5) **Then the Captain paused, emptied his glass, refilled it, and lit his pipe, which had been allowed to extinguish itself in the heat of the argument with the groom.**

These are compelling visual details which also work well with the next sentence, as we can imagine Tifto "meditating" while the Captain has paused.

6) "**He does bet a little, and** I think he's coming out freer now. **It seems to me his governor stumps up for everything.**"

We might trace here a further cause for Tifto's resentment: Silverbridge has a father who can bail him out of any financial trouble, while Tifto has no one.

7) **"I know that.** Everyone for himself and God for us all**; that's my motto**. I suppose there's a deal of money flying about **with this young Marquis**."

"He ain't a Marquis."

"He's a duke's son anyhow."

Tifto is still proud of his noble friend, and also snobbish; he is likely irritated by Green's ignorance. At the same time as he is being persuaded by Green, we see how Tifto is exasperated too.

8) **He filled another pipe and another glass of gin-and-water as he thought of this in silence.**

This relatively long pause as Tifto sits thinking helps build the drama, as he fights against his own better instincts when deciding whether to go along with Green.

9) He was endeavouring to unravel all this with a brain that was already somewhat muddled with alcohol, when Captain Green got up from…standing over the Major**,— not quite in a vertical position, for the gin-and-water had had considerable effect upon his legs though none apparently as to intellect,—**

While Tifto's mind is "muddled with alcohol," Green's "intellect" seems intact at the same time as he can't stand up straight. Here again, in somewhat comic fashion, the differences between the two men are more fully portrayed.

10) **He had enticed young men to play cards with him when they were far gone with wine. But** those were things which everybody did in his line**,—things which he would hardly be ashamed to acknowledge**. But **old** Green had meant something beyond this. **What was it that old Green had meant?**

After reading about the drinking that Tifto and Green have done, we now get more references to drinking, as Tifto see himself in a position of command, taking advantage of others' drunkenness. It is odd too that Green has suddenly become "old Green"—as if Tifto now sees him as a wise man who dispenses cryptic wisdom. As Tifto comes closer to a decision, then, he tries to see both himself and Green as superior beings.

CHAPTER 37

1) The people around call it the Castle, but it is not a castle**, nor is that name ever given to it by the family, who always call the place simply Grex**.

We may wonder when and why the house came to be known as the Castle, and why the family resisted using the name. Presumably this happened many generations ago. Are there connotations to "castle" that the family did not like? Or were they too modest to call something a castle that is not a castle? Whatever answers we might come up with, the restored words point to the larger world not narrated in the novel.

2) Gradually the place had got into such a condition that his absence **should not be wondered at. Who does not know how one want begets another, till ruin follows upon ruin? An old house…affair becomes almost hopeless.**

and

But it would be a cheaper work to build a new house, if not as large, yet more commodious. The present owner of Grex had no idea…the house in repair.

There is a hidden thematic link that gets lost with the cut. Just as old houses always require care, so too do relationships. Tender-hearted as he is, the Duke has always neglected his children, and now is paying the price. Unlike Lord Grex, however, he does care, and so he eventually gets a happy ending—a close relationship with his son, who joins the Liberals.

3) **She had her own maid, for an earl's daughter, even in poverty, must have her own maid. But in truth the ruin of the family was not…the family was ruined.**

We see very concretely here how "ruin" differs from "absolute ruin." At the end of the novel, Mabel appears to be closer to "absolute ruin"; at that point, she needs to think about food and shelter, and not the carriage and horses and servants and house in Belgrave Square mentioned here.

4) "**Why not! For you to ask why not! For you to pretend to be thick-headed!"**
"I do not know that my head is thicker than other people's; but still I say, why not?"

It is interesting that Mabel accuses Frank of "pretend[ing] to be thick-headed," instead of just saying that he's thick-headed. Frank doesn't pick up on the difference, and responds as if she has said the latter. Does she think too highly of him at this point to believe that he could be so insensitive? And does his response demonstrate an ongoing problem: that he does not listen carefully to her?

5) "And you have taken the trouble to come here to tell me that;—to wound me to the core by saying so; to show me that, though I may still be sick…if you ever suffered

anything, and to do me all the harm in your power by being here to say it. It is unmanly in both ways,—unmanly and unworthy of you."

Given how Frank complains later in the chapter about how often Mabel has used the word "unmanly," it helps to keep these two additional mentions.

6) "**Can you attack me in this savage fashion and** not think of yourself?"

"Yes**,—because** I have never been false to anyone. You are false to me."

"Have I not offered **half-a-score of times** to face all the world with you,—**whatever it might be**?"

Frank's insensitivity is magnified here. He believes that since he was persistent in offering his hand to Mabel that she has no right to feel wounded, and that her "attack" is "savage." (Trollope's replacement words are the more neutral "[w]hen you say this.") As he thinks of his own nobility in offering his hand "half-a-score of times," he forgets that he never made a credible proposal to earn enough money so as to live in a way that would suit their experiences and aspirations.

7) **"I am beginning to think that we had better make up our minds to live apart." These last words she spoke with a smile on her lips.**

"I hope not that, Mabel."

Mabel's smile is quite enigmatic. Even though Trollope does not tell us explicitly that there is a pause, as he does with the replacement words, we can assume that Frank makes an attempt to interpret how Mabel's smile fits with her words. Does she suggest how absurd her threat is—that however upset she now feels, she really couldn't at this point go through with cutting herself off from him entirely? When, in Chapter 77, she does cut herself off, she is far more devastated, having lost both Silverbridge and Frank forever: the former because he falls in love with Isabel, and the latter because he has shown convincingly that he loves Mary and no longer loves her.

8) **"But I may as well show you this." Then she drew a purse from her pocket, and taking a ring out of it handed it to Tregear…"he had kept it.** I think we will go

back to the house now. **Miss Cass will think, else, that you have drowned me in the lake.**"

To replace this passage, Trollope includes one sentence in the final paragraph of the chapter to tell us that Silverbridge has sent Mabel the ring. It is dramatically more effective to spend more time on this development—and it is powerful to observe Mabel and Frank looking at the ring together. Once upon a time, not so long before, Frank would have been the one to give her a ring—if their financial circumstances had been different.

9) **"It would lose half its charms if it were well kept and in good repair."**

That Mabel would say such a thing suggests her own turmoil and fatigue. She is still beautiful—"well kept and in good repair"—but she has indeed lost some of, if not half, her "charms," especially in comparison to Isabel.

10) **"I do not know what a mother might have been, but I do not fancy that I could ever have liked an aunt so well."**

"And if so,——"

The restoration of these words creates more sympathy for Mabel. We learn that her mother either died in childbirth or not too many years later. She has never experienced a mother's love—or a father's, or a sibling's. We also observe her expressing affection for Miss Cassewary—taking away some of the harshness of her threat, a few moments later, that "you have to do just what I tell you."

11) She had reminded him of the offer which he had made and repeated to her more than once,—to share with her all his chances in life**, such as they were, and to make her at any rate equal to himself. When she had refused that, many obstacles had occurred…she did not know.**

It helps Mabel to remind herself that Frank's proposals in the past weren't just impractical; they were "insane." And if we recall that Frank—unlike Silverbridge—is someone who is mature beyond his years, we come away from the chapter with an even stronger sense of his self-deception. One cannot blame his insanity on his youthfulness.

CHAPTER 38

1) **As soon as the session was over the Duke with his daughter started for the Continent. The arrangement was at last made simply…run for the Derby.**

   These details, telling us more about Lord Gerald—such as his newfound success in his studies—fit well in a chapter where he later comes to play a prominent role.

2) **There was one matter, however, which did rob him of much of his happiness, and perturbed his mind with a fear of which he hardly liked to speak to his most intimate friends**.

   These words develop Dobbes' character further; we do not elsewhere see him so upset that he can barely talk to his closest friends.

3) **How is a man to say what he really means at a dinner-party,—or afterwards in the drawing-room, when everyone is looking at him? He…not taken it rightly.**

   In fact, what Silverbridge "really means" is to choose Isabel over Mabel; he just doesn't realise it yet.

4) **There were moments as he travelled down in which he almost made up his mind that he would not go over to Killancodlem at all**.

   Without this sentence, Silverbridge might come across as too glib. Instead, he does recognise that there are real reasons for him to avoid Killancodlem, even if he does go ahead with the visit.

5) Silverbridge asked **almost** as soon as he arrived.

   It is especially rude for Silverbridge to complain the moment he arrives at Crummie-Toddie; "almost" is more in character.

6) **Even he had once been a beginner. He felt as one does with a cabdriver who is too evidently only just learning his business. It is a…Dobbes went to bed.**

   Here we see another side of Dobbes, as he makes a stab at tolerance. It is not an attitude that comes naturally to him.

7) Dobbes **having been very eager as to the early hour, having** determined to be cross because, as he thought, the young men would certainly keep him waiting; and **being in fact** cross because by their punctuality they robbed him of any just cause for **crossness**.

   The humour is magnified when we see Dobbes having purposely chosen an earlier-than-necessary hour so as to give himself cause for anger. The use of "cross" three times rather than twice also builds the humour.

8) As they came over the bridge and, putting down their guns near the door, **wiped the perspiration from their brows**

   Details like this give us a better physical sense of what the shooting is like. And while Gerald will be singled out for his skill, the fact that both he and his brother are sweating suggests that they have been trying hard to do as well as they can.

9) He could shoot well enough and was active, and when he was at the work seemed to like it;—but he would stay away whole days **in the house** by himself, **reading or writing**

   Trollope's ambivalent portrayal of Frank is captured in this sentence. Though Trollope would tend to admire a man who is passionate about reading and writing, he also makes us see Frank's rude breach of social decorum.

10) **"It's like the insanity of a man who keeps china cups and saucers and thinks that every moment of life is lost in which he is not looking after cups and saucers."**

Frank is being particularly abrasive here, telling Dobbes to his face that his obsession is equivalent to one that is fussily domestic. As we already know, Dobbes has a "Spartan mind." No one could care less about "cups and saucers" than he.

11) **"Two or three I should think," said Nidderdale.**

Dobbes' comment about "[s]ome girl" would seem to call for a response. He gets one from Nidderdale, adding more colour to the end of the chapter.

CHAPTER 39

1) At Crummie-Toddie they had to send nine miles for their letters and newspapers**,—which was done but twice a week when Mr. Dobbes was allowed to have his own way**.

The nine miles may be a fact of geography, but limiting mail to twice a week shows us more the perversities of Dobbes' character.

2) **During such occupations there is not in truth much opportunity for conversation. If there be any reality in the game…moments are not then.**

The "reality" of the competition suggests that Silverbridge does not lose purposely. Isabel brings out the best in him—in this case, his complete concentration. That he can lose and still feel so good emphasises how well matched they are—in tennis or as a couple.

3) **And yet he thought, as she went away, that her exercise had only added to her charms.**

If Isabel is indeed "unladylike" by being so openly competitive in "her exercise," Silverbridge approves; Isabel is a different kind of woman from any he has known.

4) "**I say you play better than she does."**
"No."

"Yes;—at the game you were playing at."

Mabel's "yes" immediately after Silverbridge's "no" reminds us again that the two actually do not get along well. Mabel is also somewhat enigmatic here; the "game" is the way Silverbridge and Isabel "were making love to each other," as we saw earlier in the chapter, but how is Silverbridge better at it? Is she suggesting that Silverbridge is better at love-making because he's more genuinely smitten?

5) **"He looks at it as a kind of pilgrimage, and pilgrimages are sacred, you know;—not to be talked about to anyone."**
"I don't care, you know," said he, not knowing very well what he meant.
"I don't suppose you do."

Silverbridge *does* care when he hears that Frank has made this secret visit, and can hardly appreciate being told the opposite. Moreover, Mabel's joking emphasis on the "sacred" nature of Frank's visit only emphasises how un-sacred her relationship with Silverbridge is.

6) At Killancodlem they did not dine till half-past eight**, in order, as the lady of the house said, that they might get as much out of the day as was possible**.

These words highlight how Silverbridge and Isabel, certainly, have been able to "get as much out of the day as possible"—to the satisfaction of "the lady of the house," Mrs. Montacute Jones. Mabel, on the other hand, has only hurt her own chances, as she does in this twilight scene before dinner, telling Silverbridge to "fetch" the ring like a dog.

7) **"I wish it were so," said the match-making old woman.**
"Of course he is."

It is a bit surprising that Mrs. Montacute Jones would say such a thing to Mabel in particular. Is the lack of rapport between Mabel and Silverbridge so obvious that it does not occur to "the match-making old woman" that Mabel has marital aspirations of her own?

8) **This Mrs. Jones promised to do. She even walked across the park herself before dinner, and picked up the ring, and ate her dinner with it safe in her pocket. That evening**

Here is another moment where a minor character stands out more. Instead of sending for the ring, as we assume she does in the edited version, Mrs. Jones goes and gets it herself, and even keeps it "safe in her pocket" during dinner; she then presumably sneaks away afterward to put it on Silverbridge's table before he retires for the night. We can imagine the pleasure Mrs. Jones takes as she participates in this nighttime intrigue.

9) "What a question!" **she said laughing.**

and

"He'd take books to any extent, I should say**; but I would not advise you, because he'd want to draw you into a learned correspondence about it**."

Even without the narrator telling us, we might imagine Isabel smiling as she speaks. The laughter, however, does even more to start the scene with a light-hearted tone. We know, too, that Isabel adores her father, and thus we see that her teasing—in his presence or not—is good-natured. Isabel likes to tease Silverbridge as well, and we see elsewhere how positively he responds. Her sparkling, witty banter attracts him—whereas Mabel's humour often sounds sour. This conversation is the last Silverbridge has with Isabel before he declares his love; we now recognise even more clearly why he is finally ready to propose.

10) It seemed to be admitted everywhere that so beautiful a creature had never been seen in London **before,—at any rate not by the eyes of men now living**.

The hyperbolic statement about Isabel's beauty is now more believable—Isabel is not competing with all the beauties in London history, only those of recent decades—and thus makes more of an impression on the reader. Rather than a hackneyed statement about how pretty Isabel is, this may just be the truth—or at least the truth as men currently see it, dazzled as they are by the exotic visitor.

11) But there was an acclamation of assent as to this girl **which taught him to think unconsciously that to possess her would be to possess the best thing that was to be had**.

Silverbridge would probably like to tell himself that he'd have fallen in love with Isabel no matter what anyone else thought. Clearly, though, the "acclamation of assent" is important, even if Silverbridge does not recognise it consciously.

12) "We will have our game to-morrow at any rate**, if I am rested**."

Isabel raises the possibility that she might not be able to sleep—altogether fitting given the momentous walk she has just taken.

13) When he went to his room he found the ring on his dressing-table**, and as he put it away all regrets as to its return to him seemed to have vanished.**

It is valuable for us to see Silverbridge putting the ring, and his regrets, away. Otherwise, we may wonder about his reaction to seeing it. As much as Silverbridge has not fully understood his feelings toward Mabel in the past, he does now know that he loves Isabel; there should be no ambiguity about that once he proposes to her.

CHAPTER 40

1) On the next morning Miss Boncassen did not appear at breakfast**,—a meal which at Killancodlem made its appearance between ten and eleven o'clock**. Word came that she had been so fatigued by the lawn-tennis **and by the dancing** as not to be able to leave her bed.

Given how late the breakfast is, it is especially noteworthy that Isabel has still not appeared. We can well imagine that she has had a tumultuous time of it since leaving Silverbridge the previous evening.

2) **She was in truth aware of that.**

and

In all of which, though she did not herself know it, there was a germ of spite against the girl.

Trollope is usually astute in deciding when to tell us explicitly about a character's unconscious thoughts and when to let us speculate on our own. This is a paragraph that is filled with descriptions of Mabel's consciousness: "She had made up her mind," "the glimmer of an idea," "She knew herself to be aware," "She was in truth aware." It makes sense for the paragraph to end with something that she is totally unaware of—and yet which motivates her quite a bit.

3) **There was a game better than lawn-tennis, at which perhaps she might be willing to play.**

Though we learn at the beginning of the paragraph that Silverbridge "had almost forgotten Mabel," he has apparently not forgotten what she said the day before about the game he was playing with Isabel (Notes, Chapter 39.4). We see then the impact of Mabel's suggestive words, and how they may have played a significant role in pushing Silverbridge to declare his love for Isabel.

4) **In this condition of course he was not very anxious to go to the waterfall with Mabel.**

But he had to go. **The sweet things of the world must have become very common with him if he had not thought her sweet to look at when they started.**

In the edited paragraph, Silverbridge is so besotted with Isabel that he does not seem to notice Mabel's beauty at all. In the restored paragraph, it is clear that he does notice—but only "when they started." It may well be that, for him, Mabel is one of "the sweet things of the world" only before she speaks; once they do start walking and talking, Silverbridge will be reminded that the chemistry between them is lacking.

5) Killancodlem and **the merits of** Mrs. Jones, Crummie-Toddie and **the tyranny of** Reginald Dobbes.

Do Silverbridge and Mabel agree about those "merits" and that "tyranny"? Or do they find a way to clash even "about indifferent things"? The restored words make us more likely to raise such questions.

6) **"Do you understand me?"**
"I think I do."
"I am sure you do."

Here yet again Mabel and Silverbridge bicker. Though he may only "think" that he understands what she is saying, Mabel is "sure." Is she pointing out to him that his answer to her question is not fully honest? Or does she believe that he is too dense to fully understand her point, and that she needs to insist on that point ("I am sure you do") so that it gets through to him? Either way, we continue to see the evidence of how these two do not get along. Had they married, their union would not have been a happy one.

7) "Not in the least**;—but it is very lovely, and I think I have got my taste for scenery from being there so much alone**."

It would have sufficed for Mabel to say that she learned to love scenery "from being there" at Grex, yet she adds "so much alone." Perhaps she unconsciously sends a message to him that other people get in the way, that she is better off without them. Indeed, she has managed to send all kinds of signals to Silverbridge that she does not love him.

8) **"**With nineteen men out of twenty the idea of marrying them would convey the idea of hating them**,—almost of murdering them**."
"Dear me! How disagreeable for them!"

Silverbridge's playful response does not inspire anything similarly playful from Mabel. How different she is from Isabel.

9) **"Why should anyone be displeased?"**
"But you mean it?"

"I do not say what I mean. **It is a sort of question which no man would answer.** I could talk more freely to you than to anyone else, but I won't talk about that even to you. As regards Miss Boncassen I think any man might marry her, **let him be he who he might,"**

Silverbridge comes across as more indignant and even incredulous when he immediately challenges Mabel on people being "displeased" about Isabel. He is not a fickle young man anymore, at least not regarding the woman he loves; he will defend her stoutly and unambiguously.

10) "Nor, for the matter of that,**"—added he, remembering himself,—"**am I going to marry her."

and

"You forget that she is an American, and not like one of us."

"Indeed, indeed, I do not, Lord Silverbridge."

"**At any rate** I will not talk any more about it. We had better go down or we shall get no lunch. **It is two o'clock now.**"

In "remembering himself" that he has not yet received a reply to his proposal, Silverbridge suddenly wants Mabel to believe that there is nothing brewing, that what she saw yesterday was not anything serious. As he probably realises right away, it is a foolish argument to make, especially since, not long before (Notes, Chapter 29.12), he had claimed that "Americans are not foreigners." With these words restored, then, Silverbridge has even more reason to change the subject and get to lunch.

11) **"And then I could not bring myself to give up the dancing.**"

"I hope you are now none the worse."

"I'm just like a schoolboy who overeats himself. The boy is so strong that he probably is not much the worse. But the third helping…to have killed him."

By comparing her extensive tennis playing and her dancing to over-indulging in pudding and jelly and cakes, Isabel again demonstrates her sparkling wit. The metaphor also works to differentiate her from Mabel. Whereas Mabel looks down on Silverbridge for his immaturity, Isabel can feel "like a schoolboy" herself. The latter has no doubt that Silverbridge will become a

full-grown man eventually (see Notes, Chapter 33.2), but she can also appreciate him when he's less than full-grown.

12) **The motion was so unexpected that he felt his own awkwardness, his own inability to speak at ease, as he did as he was desired.**

The restored sentence helps us imagine a dramatic interval as the two get up and walk to a place where they can be alone. Perhaps they are silent, or perhaps they attempt to banter, with Silverbridge barely able to speak.

13) **"And, remember this;—if you change your mind, as I think you ought to do, no one will impute blame to you."**

Isabel surely believes what she says here, but it is hard to imagine that she actually thinks Silverbridge would be better off changing his mind or that she would not "impute blame to" him if he did. This sentence also connects to the restored passage at the beginning of the next chapter (Notes, Chapter 41.1), as we see in more depth how Mrs. Finn becomes more and more angry with the Duke when he does not make a renewed attempt at any sort of friendship—even though she at first believed that the Duke's bare-bones apology was sufficient. Both Mrs. Finn and Isabel have a strong degree of self-awareness, but even they are not conscious of everything.

14) Then she left him**, and when on the following morning he went back to Crummie-Toddie there had not been another word between them**.

Here again Trollope allows us to wonder about what he has chosen not to narrate: the rest of the time at Crummie-Toddie when Silverbridge and Isabel would still see one another. How literally are we meant to take the statement that they did not speak "another word"? Does Isabel go out of her way to avoid him? Do they speak but only superficially and briefly, with Silverbridge getting tongue-tied again? Certainly they do not speak more about their future together, but Trollope leaves much else up to our imagination.

CHAPTER 41

1) **It may be remembered that the Duke of Omnium did at last find himself compelled by a sense of honour to…was mentioned between them.**

   Mrs. Finn has now become so "sore" and "indignant" again at the Duke that she thinks he must have really changed for the worse. Earlier she wondered if she had misread his character (see the end of her letter to him in Chapter 25). Now she raises the possibility that "those three years of ministerial power," perhaps along with the death of the Duchess and his long opposition to Mary's wishes, have damaged him fundamentally and permanently.

2) **"I am here nearly every year."**

   Mrs. Finn's frequent visits to Ischl make her more at home there than the Duke. For once, then, their situations are reversed, as she is the one who has been the outsider in society.

3) **Phineas would have avoided it if he could, for anger still rankled in his heart. She would not willingly have put herself…now done all that.**

   These sentences reveal a slight difference between the two. Phineas would like to avoid the dinner altogether, even after they have run into the Duke and Mary, whereas Mrs. Finn would not "willingly" have shown up in the same hotel as theirs, but now that she has seen them she may well believe that a dinner together would be pleasurable. Phineas has still not recovered from his ordeal in *Phineas Redux*; there is lingering bitterness that his wife doesn't have.

4) **"In the first place," said he, "Beeswax himself is determined to break up everything unless he be put at the head of…Drummond be one of them."**

   This is another long passage whose omission diminishes the political aspect of the novel. Its replacement is brief, to the point, and devoid of detail: "And on this subject a good deal was said." In particular, the restored sentences give us further insight into Sir Timothy's style of leadership, as we learn more about his "cleverness." We also see how quick the Duke is to correct Phineas when the latter seems to impugn the entire aristocracy. Notably,

Phineas ignores him, and doesn't admit to speaking about only "a part of the aristocracy."

5) Then he paused, but she**, though she taxed herself hard for words to say,**

The moment is more dramatic when we see how hard Mrs. Finn tries to find the right words yet still comes up empty.

6) **"Is it not so, Mrs. Finn?"**

Mrs. Finn might prefer not to speak here, but the Duke's question almost forces her to. She responds at first as minimally as she can, with one word.

7) "Certainly;—certainly; certainly," he said, re-echoing her word **as though he found some comfort in doing so**.

The cut creates some awkwardness, as we can easily see for ourselves that the Duke has repeated Mrs. Finn's word; what's important in the "re-echoing" is the "comfort" it gives him.

8) **"One goes astray because to go astray is pleasant. But"**

This sentence brings in an echo of the Duchess, who might have found it quite "pleasant" indeed "to go astray" and engineer the romance between Mary and Frank. Without the sentence, we are left only with "temptation" versus "duty," which may make us think about the Duchess' plight with Burgo but not so much about her role in her daughter's romance.

9) "There are," said he, still with a low voice but with infinite energy,—"insurmountable **as those which kept Lazarus apart from the rich man." It was an odd illustration for him to use, but it is certain that he…by the rich man.**

At an intense moment, the Duke does not consider how this might be "an odd illustration." In a deep and fundamental way, he does not think very much about his wealth.

10) There might be suffering no doubt**, and in such matters there must be suffering**. **Who could hope to live and not suffer?**

and

How weak would he think another man who should yield in such a case because a girl had a headache!

It is the Duke who is "weak," or at least his reasoning is, as toward the end of his internal soliloquy he tries to convince himself that Mary's suffering is inevitable, and that a headache is only a headache. And if he must resort to such feeble reasoning, he must know on some level that he is losing this battle—for the Duke is essentially a very reasonable man. When, a few minutes later, Mrs. Finn says, "Though we know that there is an infinity of grief in this life, still we struggle to save those we love from grieving," he says nothing. Undoubtedly, though, he recognises the wisdom of her words.

11) **She felt that she was turned out; but, as he had bidden her come again to Lady Mary, this could not have been done in…"is quite our own."**

Even here, when the Duke and Mrs. Finn are reconciled, there are echoes of their past conflict in the way she feels "turned out." Notably, she is able to see right away that the Duke does not mean harm, and thus makes a generous offer of her time and counsel.

12) He had declared that he was willing to sacrifice himself,—meaning thereby that if **it were thought that** a lengthened visit to the Western States of America would wean her from her lover, he would go to China or to the Western States**, clearly bound as his heart might be to the Houses of Parliament at Westminster**. At present his self-banishment had been carried no farther than Vienna **and had not hitherto achieved anything**.

The passive voice is telling: "if it were thought" that a trip to North America would help the situation, the Duke is willing to go. He is willing to hear what others—especially, now, Mrs. Finn—think, and not just make the decision on his own, a wise approach given that his previous efforts "had not hitherto achieved anything." We also see in this passage another motivation for the Duke to give in to Mary: his "heart" really is still in politics and he doesn't

want to be abroad. In subtle ways, Trollope shows how the Duke is already close to acquiescing—even though it will take him a good bit longer to acknowledge it.

13) **Even her little burst of pleasure at seeing Mrs. Finn only seemed to have been something gained.**

and

On this occasion Lady Mary seemed to enjoy herself, **and in truth she did so,** as she liked the companionship of Mrs. Finn.

Whereas earlier Mary's "little burst of pleasure" was ephemeral—perhaps lasting only seconds—now she "in truth…did" enjoy herself a great deal. Mrs. Finn's "companionship" makes a huge difference to Mary; when they first meet in the chapter, she cannot yet be assured that she will see much of Mrs. Finn and so is less heartened. (See Decisions, Chapter 41, forthcoming, for an explanation of "only," which is not in the manuscript, before "seemed to have been something gained.")

14) **"A convent! The house will be full of people."**

"As being out of the way."

In the edited version, the Duke allows this "convent" remark to pass without objection. The restored words more accurately portray his state of mind: he is giving in, but not without a fight.

15) **"I did what was best." There was a self-assurance about this which startled him, but he soon recovered himself…."quickly as possible. But"**

The Duke has good reason to be "startled," as nowhere else does Mrs. Finn assert herself quite so strongly. Without this passage, she lets the moment pass—and thus comes across as more timid, less willing to risk her newfound reconciliation with the Duke.

16) **This, however, must depend in some degree on her health, as at this moment she was still lying ill in her bed. The…on their return home.**

and

The Duke was so pleasantly excited by the political views expressed by Phineas that he proposed that they should all…was not carried out.

It is fascinating to see how the Finns are so intent not to travel with the Duke and Mary. We can speculate on their reasons. Is Mrs. Finn worried that Phineas will lack self-restraint, and will show that he is still angry? Is Phineas worried about his own lack of self-restraint? Are they both afraid that Mary will waylay Mrs. Finn and make a desperate plea for help? There are many possibilities.

CHAPTER 42

1) **"Attraction be ––— ! I've been here for a fortnight without speaking to a soul but one of you fellows and haven't seen…French cook," said Dobbes.**

Gerald offers some comic relief during this tense exchange. Though presumably he knows the difference between good food and bad, he shows himself willing to play along with Dobbes—to allow himself full-fledged membership in Dobbesdom.

2) He **thought he** was sure of two things: sure in the first place that she had intended to let him know that she did not care about him; and then sure that she was **well** aware of his intention in regard to Miss Boncassen. **She had absolutely told him that she was aware of it, and he had almost told her that she was right.**

Silverbridge's puzzlement comes alive more fully here. He only "thought he was sure," and then moves from convincing himself that Mabel was "well aware" to believing that she was "absolutely…aware" of his love for Isabel. Without these restored words Silverbridge's thinking is more static: he is sure from the start of the passage.

3) **Or rather she had buoyed herself with hopes in that direction in opposition to her thoughts.** Of course the prize loomed larger before her eyes as the prospects

of obtaining it became less. **When alone at Grex she had thought much of her own condition and her prospects.**

Silverbridge, we see, was right to believe that Mabel understood the situation when he had last seen her (#2 above). It is only when she was "alone at Grex" that she had allowed her "hopes" to overtake "her thoughts," until she convinced herself to think differently.

4) When she received the ring**, though she was half ashamed of the mock request which she had herself made,**

It is not only about the ring; Mabel is "half ashamed" of the request she is making for Silverbridge's hand in marriage—a "mock request," in a sense, since she does not love him. Even when she is doing her best to convince herself that she can and should marry Silverbridge, Mabel cannot help feeling ambivalent.

5) **Not for any reward, not for any prize, would she treat him after that fashion.**

The hyperbole is telling: Mabel is trying very, very hard to convince herself that she would be acting nobly in snatching Silverbridge away from Isabel.

6) Because he had yielded to such fascination, **fascination from which no man can altogether escape,**

By telling herself that Silverbridge was responding the way any man would to such "fascination," Mabel goes even further in convincing herself that he cannot be truly in love with Isabel. The word "escape" is resonant, too: she will help Silverbridge escape from what she wants to believe will be a disastrous marriage.

7) **Soon afterwards the man in knickerbockers who had made one of the party at lawn-tennis accosted him. "I'm"…man in knickerbockers again.**

With this section restored, we can better see Silverbridge's mounting frustration and even anger. His behaviour with Lady Fawn—he causes "a

little scream and a jerk"—otherwise comes across as a bit bizarre without sufficient buildup.

8) **There are affairs in life which ripen a man's wits abnormally, as a journey to Calcutta will ripen a hogshead of sherry…everybody that spoke to him.**

By ending this paragraph in the edited version with "degrees of age and flavour," the tone is thrown off; it's almost as if Silverbridge thoroughly enjoys people mentioning Isabel so much to him. Instead, as we see, he "did not like having Miss Boncassen thrown at his head by everybody that spoke to him."

9) **"What a glorious new word," exclaimed Mrs. Jones.**

Mrs. Montacute Jones and Reginald Dobbes are minor characters, but their competition springs to life more with passages like this one. (See Decisions, Chapter 42, forthcoming, for an explanation of why the word should be "Dobbesdom" and not "Dobbydom" as has always been published.)

10) **"But Dobbes, seeing his way to a follower, has flattered Gerald into strict obedience."**

"Poor boy!

"It has given him a bent for life. He'll do nothing but shoot now"

"And you?"

"I shall be a jack of all trades."

There is an echo with Silverbridge's own life. He also became a "follower," of both Tifto and Frank, the latter very nearly giving him a conservative "bent for life" as Silverbridge was swayed into following Frank's politics.

11) "Yes," she said **after pausing**.

This is an important pause. Mabel has to think very carefully about what she is going to say.

12) "I will at any rate be kind to you," she replied, as she sat upon the bank looking at the running water**, and picking a lily to pieces which she had brought there in her hand**.

As she comes to terms with her failure in captivating Silverbridge, Mabel does more than stare passively at the water; she mangles a flower, showing her more aggressive side.

CHAPTER 43

1) Gradually**, but very gradually,** had he and the Captain come to understand each other.

These three additional words emphasise further how conflicted Tifto is about going along with what Green is proposing.

2) On the Friday before the race Silverbridge **was up in town to take as it were a preparatory canter.** At the Beargarden**, which was now almost destitute of customers, he met Tifto and dined with him, the two alone.**

Does Silverbridge eat with Tifto because there is no one else around, or because, during his "preparatory canter," he is so excited that he's actually glad to be with his racing partner? In the shortened novel, Silverbridge merely "dined with Tifto at the Beargarden." The restored words add welcome complexity.

3) **Captain Green thought it expedient that his Lordship should yet risk some further sum of money on his favourite horse.**

As this sentence demonstrates, Green is the one who continues to influence Tifto. Left to his own devices, Tifto would stay loyal to Silverbridge.

4) **"He's done it for a 'edge, my Lord," said Mr. Pook. "Otherwise he'd not be so free. He's been putting a lot"…he pretended to be.**

Though Silverbridge is reckless in his bets, we see here that he is at least acting under guidance—and not only under Tifto's guidance.

5) He was **quite** alive to the **duty incumbent on him** of ridding himself of the Major; but it had been **as it were** acknowledged that that duty could not be performed till after this race had been run. **He was quite determined to be open with the Major after that event. "Whether I race or not," he would say to the…"way and I another."**

   The bulkier "duty incumbent on him" is better than "necessity"; this really is a duty that Silverbridge finds difficult to undertake. He rehearses what he'll say, and sounds quite businesslike at first, until he breaks down after "but" and then says the un-businesslike "you must go one way and I another." Silverbridge continues to grow up, but he is still a young man.

6) **If they won the race there would be ample means to enable him to do so.**

   Though we hear repeatedly that Silverbridge has nothing to gain by betting so much, this is one time where we can indeed detect some slight financial motive. Presumably he would like to "earn" the money on his own rather than have to apply to Mr. Moreton all the time.

7) As he was making the second bet Mr. Lupton**, who in a moderate way was a racing-man,**

   It is useful to be reminded here that there are indeed such creatures as moderate racing-men. Silverbridge aspires to such maturity, but he hasn't gotten there yet—as we are only halfway through the book.

8) Before the night was over bets had been booked to the amount stated, and the Duke's son, who had promised that he would never plunge, **who had been fully determined in his own mind that he would never commit to any folly of that kind,** stood to lose about seventy thousand pounds upon the race. **What he might stand to win is a matter of no moment to this story.**

   The phrase "fully determined in his own mind" invites us to consider other ways that Silverbridge is so determined. He knows that he will be firm in sticking to Isabel—and in that matter he knows himself well. He is certain that he will separate himself from Tifto—though as we saw earlier in the

chapter, he is not yet firm about the way he will deliver the news. By the end of the novel, we find it hard to imagine that he will indeed ever "plunge" or "commit to any folly of that kind." Yet he has more growing up to do before he reaches that point.

9) He was so moody **and apparently absent** that his partner, who

By being "absent," the suggestion could be that Tifto is estranged from his better self. This fits the more complex, and positive, picture that emerges in the restored novel.

10) **He had obeyed Captain Green's behest at any rate in this,—that he himself was completely sober.**

and

Mr. Pook, too, whose habit it had been of late to be with the horse almost at every moment, had enjoyed himself on the previous evening a little too freely.

Staying sober under these circumstances reflects well on Tifto, and fits his character in the restored version. He looks even better when his behaviour is compared to Pook's. Perhaps his conscience has so disturbed him that he wouldn't or couldn't even drink.

CHAPTER 44

1) **"I won't go near the horse. If I can help it I will never see him again.**"

We may wonder why the softhearted Silverbridge is so adamant about not seeing Prime Minister again. Is he so miserable about his own failure in "plunging" that he cannot bear to face the horse he plunged on? Is he too distraught at seeing the once mighty Prime Minister now maimed?

2) Tifto, who at this moment would have given all that he had in the world not to have done the deed, who now hated the instigator of the deed **with all the bitterness of his heart**, and felt something almost akin to love for **the young gentleman from whom he would now, too probably, be estranged for ever,**

Tifto here can be compared to Mabel; both formerly took Silverbridge for granted, and now value him so much more once it is clear that they will "probably…be estranged for ever." The comparison works to Tifto's advantage; his love for Silverbridge is closer to genuine.

3) **"But you, I think, are too excitable for the turf."**

Perhaps Silverbridge feels that he is no longer "too excitable"—or too immature—but that there is no use saying anything; he will have to demonstrate any such claim over a long period of time, and so for the time being he says merely "At any rate I have done with it." As it happens, his misadventures on the "turf" prove to be his last folly, his last major lapse in judgment. He does mess up later in the hunting accident with Frank, but that has nothing to do with immaturity.

4) **When Coalheaver won he congratulated the winner with a pretty grace, and went down to look at the horse when he was stripped.**

This is a noble, and mature, gesture on Silverbridge's part—especially given how difficult it is for him to be around the "turf" at all right now.

5) **To Major Tifto he had not spoken a word since the little scene which has been narrated;—but he would have spoken with…come in his way.**

Would the words of kindness be genuine or, like his behaviour with Coalheaver after the race (#4 above), would they be another noble gesture on Silverbridge's part despite his real feelings? Even if only the latter, it's another example of his growing maturity, his ability to carry himself with steadfast grace. But as the novel proceeds, we see more clearly that he does in fact have some genuine affection for Tifto; and he never fully blames Tifto even after learning the truth about Prime Minister.

6) Early in November**, when if not the entire three months at least ten weeks would have run by,—and he had thought that…in London, and then**

In wanting to shave a few weeks off from his long wait, Silverbridge shows again how eager he is to marry Isabel. He no doubt remembers his father's words about the benefits of marrying soon—though of course he has changed his mind about who it is that he will marry. At this point in his life, after the racing fiasco, he is particularly eager to hasten his adulthood. Indeed there is no reason for him to be too literal-minded; ten weeks really can "be allowed to stand for three months."

7) **Probably his father, in Germany, had by this time heard it.**

This cut is awkward; it is odd for Silverbridge to think about his friends hearing the news and not have him wonder about his father.

8) **It was about ten o'clock when he reached his house, and having telegraphed his coming, he found his supper…himself a single cigar.**

These are colourful details, as Silverbridge retains enough vitality to eat "heartily" and enough conscience to feel "almost ashamed" about his appetite. Silverbridge is trying so hard to be a man; it is humourous that he makes a manful resolution to "not allow himself a single cigar."

9) "I only wait till I can hear from you**,—or perhaps see you**. **I am very sorry to give you so much trouble.**"

It is fitting that Silverbridge ends the letter with this apology. He recognises that Moreton will probably feel the need to see him immediately, and that he is in fact giving the man "much trouble." We see then how, even in the midst of his own turmoil, Silverbridge is sensitive to others.

CHAPTER 45

1) **But when he read what was written he found that it would not do,—nor, as it seemed, could he write what would do. At…despair to Mr. Moreton.**

Mr. Moreton was **in truth much** better able to accomplish the task. He knew the Duke's mind **on the matter better than the son did, and was able to say more in the young man's favour than the young man could say himself**.

Though in the edited version we are still told of Silverbridge's failed attempt, this passage shows just how hard he has tried, as he rejects what he has already written and also finds himself unable to write at all. He really wants to be able to write for himself, but cannot quite do it yet. It is only late in the novel, when he has grown up more, that he finally succeeds in composing a difficult letter, as he declines Sir Timothy's invitation to speak in Parliament (Chapter 67).

2) **He had not said all this to his son,—though much of it he had said. But**

We know how little teaching the Duke has attempted with Silverbridge, notably in explaining his (and the family's) political beliefs. That he did talk some about the likes of Comfort & Criball shows just how frightened he was that Silverbridge could fall under their sway. By contrast, he probably took the political beliefs for granted; it must never have occurred to him that Silverbridge would become a Conservative.

3) **If a man says that he will drink nothing and then drinks, he is certainly false. But if he confines himself to promising that…the charge of lying.**

The paragraph flows better when the narrator begins to explain how it is that there can be "promises which from their very nature may be broken without falsehood." We see too in this passage how alert Trollope can be about word nuances, as he shows the difference between a pledge to "drink nothing" and a pledge to avoid "hard drinking."

4) **There was a little note too. If his father wished to see him, he would come at once,—either to London or to Matching or elsewhere.**

It is sensitive and thoughtful for Silverbridge to leave this note for his father. If indeed "he had merely left an address" and nothing else, as is the case in the edited version, he would come across as a bit callous.

5) **He had suffered much since the fatal day. In the first place he had been urged by members of the Jockey Club to take…into the horse's foot.**

This section mostly reminds us of what we have already read—which may or may not be useful, depending on the individual reader's attentiveness and memory. Yet, even though the details are old, the passage serves an important function, as we get a sense of how deeply Silverbridge suffers in the days and hours leading up to the meeting with his father. That suffering is partially related to his isolation: he goes against the wishes of the Jockey Club, and there seems to be no one he can talk to who hasn't already condemned Tifto.

6) **He would not have said a word on the subject had he not felt that propriety demanded it of him.**

It is fascinating that only "propriety" causes the Duke to talk about the massive amount of money Silverbridge has lost; very few fathers would ever consider the possibility of remaining silent after such circumstances. We may perhaps think about the Duke's unhappy experience as Prime Minister, where he also had to inhabit a role that he did not fully wish or quite know how to play.

7) **Silverbridge, who had been standing, immediately seated himself, his knees almost giving way beneath him.**

This is another moment where Silverbridge comes across as more fully flesh and blood. His father has not asked him to sit down, but he must; it is too difficult to stand with quaking knees.

8) **"But I would have you always remember that such a one as you can gain nothing by gambling. Had you won this money…when you handled it?"**

It is slightly comic that, after not wanting to speak at all on the subject, and then saying "there shall not be a word more said about it," the Duke goes on to add many more words. Once he gets started, he does like to speechify. It also does not fully make sense, in the edited version, for Silverbridge to be confused when his father says he will stop talking. With the passage restored, Silverbridge is more understandably perplexed: he doesn't know how to answer the question "Would it not stink when you handled it?"

9) **He felt himself to be very hardly driven,—not by his father's pertinacity but by the unfortunate complexity of his own circumstances.**

The clarification here is worthwhile. Silverbridge does not fault the Duke for his "pertinacity"; he is still thoroughly grateful for the way his father has treated him during this meeting.

10) **The next two or three days passed quietly and pleasantly enough,—with a good deal of light political…to the Barsetshire shooting.**

It is intriguing that the Duke does not disagree when Phineas says that Silverbridge will return to his father's party. Through the course of the novel the Duke learns quite a bit about his son. He may already have seen enough to give him hope that Silverbridge's conservatism was, along with other youthful mishaps, a phase.

CHAPTER 46

1) When the Duke and his daughter reached Custins they found a large party assembled **there**. **Lady Cantrip was accustomed to have her house full in October, and after talking the matter over carefully…and his daughter arrived.**

The creeping resentment of the Cantrips adds dimension to their characters. They don't wish to say anything bad about the Duke or Mary, but they begin to recognise "limits." Their complaint about how "he had almost thought that the whole world ought to be moved by it" shows that they see the Duke becoming monomaniacal, reminding us more forcefully than anywhere else in the novel of Robert Kennedy, who descends into complete madness in *Phineas Redux*.

2) **The Duke was a little surprised and Lady Mary very much surprised to find such a crowd.**

With the cuts, both the Duke and Mary are "somewhat surprised." It is more intriguing, however, for her to be "very much surprised," as we question Lady Cantrip's motives in not writing to prepare her. After all, Lady Cantrip could

have said that it was time for her to mingle more, to begin to move out of mourning, and could have even attempted to talk up the virtues of the guests, including Popplecourt. Is there any strategy here on her part? Or does she neglect to say anything because she senses how hopeless the whole endeavour is? It is not as if Popplecourt will dazzle Mary by his looks—or by anything else.

3) The Duke **also found a very old friend of his, Lady Rosina de Courcy; and Mr. and Mrs. Grey, who were also old and valued friends, and**

and

The St. Bungay girls, as they were generally called, were gay young women, though they were not clever, and…cheeriness of a party.

We may recall the restored paragraph in Chapter 1 where the Duke wishes to summon Mrs. Grey to spend time with Mary but doesn't (Notes, Chapter 1.6). Now she is present—but as an entirely background figure. The list of characters at the end of the paragraph who are "lively" and provide "cheeriness" does not include Alice Grey. As we see her mostly silenced in the restored version, we continue to wonder what happened to this major figure from the beginning of the Palliser series after she no longer was Alice Vavasor.

4) **This might, for aught he knew, be customary; but** he had not previously thought that he was to be subjected to such labours, and at this moment almost resented the interference with his ease. **He was not sure but that he would have escaped from it if he could.**

Popplecourt comes across as slightly less dense when he acknowledges that the effort he must put in to woo a wife might be "customary." We also get a better sense of his surly disposition, for the acknowledgment does nothing to make him less angry at Lady Cantrip.

5) He had brought his daughter to Custins, feeling that it was his duty to be with her; but he would **infinitely** have preferred**, had his conscience permitted it,** to leave the whole operation to the care of Lady Cantrip.

In the previous chapter, it is only "propriety" that causes him to speak directly to Silverbridge about the gambling losses (Notes, Chapter 45.6), and here it is only "conscience" that causes him to show up at the dinner party. The comparison is telling. One on one with Silverbridge, the Duke does warm up and even relish giving advice. At a dinner party, though, he is never going to feel too comfortable.

6) He **often** thought of his own first interview with **her,—**the first interview **at least** in which he had **uttered a word to her of any moment.**

In the edited version, we are told that "He thought of his own first interview with his wife," suggesting that Glencora and Plantagenet never spoke to each other at all before they agreed to their engagement. Trollope had first intended the edited sentence to read "He thought of his own first interview with his wife,—the first interview in which he had spoken to her seriously." In proofs he made further cuts, taking away the comma-dash and what followed. Most likely Trollope worried that his originally revised sentence was misleading, as it might give the impression that the two had engaged in plenty of light conversation before turning serious. As we have already seen in the novel, much can be going on between people, even when the conversation is not about weighty matters (see every encounter between Silverbridge and Isabel thus far for examples). Trollope's original sentence, restored here, conveys more accurately what the relationship between the unmarried Plantagenet and Glencora had been: limited and superficial, essentially nonexistent.

7) **The Duke hardly realised the feeling. The young man was to him one who, perhaps, might be a son-in-law, but probably…a thorn to him.**

Though this is ungenerous of the Duke—he is, after all, the one who helped put these ideas into Popplecourt's head to begin with—it is also quite human, and believable. Earlier in the chapter, too, we saw Popplecourt's annoyance at having to expend effort during this courtship; now we see how wearisome this all is from the Duke's perspective.

8) This was unfortunate, because it recalled Tregear to the Duke's mind**, and set him thinking on the impropriety of allowing young people to converse freely with whomever they might meet**.

It is slightly amusing to observe the Duke come up with a general rule about "young people" and "impropriety" based on what Popplecourt has said. Delicate moments of levity are woven throughout the novel, and they almost always strengthen the text.

9) **"It depends on how they get on together.**"

The dialogue doesn't flow properly without this sentence. Nidderdale is mentioned as being "jolly" so as to show that it's not "stupid" for the men to get together, but we need the restored sentence for the point to come across clearly.

10) **"Nidderdale always says that a man should do a little of everything, and Nidderdale has a great deal of common"…came from Lady Cantrip.**

Here is another humourous moment. Lady Cantrip's character is richer when we see her so intent to play up these (imagined) strengths of Nidderdale.

11) "I have seen very little of him**,**" **said the Duke, preparing to escape from this irrational and untoward conversation**.

"I cannot say I do. He thinks so much of himself**, and as far as I can hear he is nobody**. Of course he is very intimate with Silverbridge and that is all that anyone knows of him." The Duke bowed almost haughtily, though why he bowed he could hardly have explained to himself. Lady Cantrip bit her lips in disgust. **Why was the young man such a fool as to go on talking about Tregear?** "He's just the fellow," continued Popplecourt, "to think that some princess has fallen **violently** in love with him." Then the Duke **muttered some excuse and** left the room.

The Duke's strange bowing perhaps makes more sense if we see it as a botched attempt at an "escape" which he has been "preparing." He would like to exit in a grand and dignified manner, but fails miserably, and thus can only "mutter…some excuse."

12) **"And though he does not easily take offence he is liable to impressions."**

This sentence adds considerable harshness to Lady Cantrip's admonition. We aren't told Popplecourt's reaction, but he is likely quite displeased—especially since he has already created those "impressions" in the Duke's mind.

13) **"He is hardly the sort of man," said Mrs. Grey, "that I should have thought her mother's daughter would"…themselves in such matters.**

Lady Chiltern is getting testy, and doesn't even attempt to give a cogent answer to Mrs. Grey. Why should Popplecourt's having "a very large estate" and being "careful" matter all that much to Mary or the Duke? And Mrs. Grey's comments bring us back to the first book in the Palliser series—to her own struggles in choosing the right man.

14) **"Upon the whole fathers are mistakes. I don't want to get rid of mine, but I never could see that he was of any good…jumped down my throat."**

Dolly surely enjoys being clever when he explains why "fathers are mistakes," but he's not necessarily joking when he compares himself to Popplecourt: because he doesn't have his own estate, no highly desirable "feminine swell" has magically appeared. And as we know from *The Way We Live Now*, he hasn't gotten along very well with his father.

15) **Had she been told that she was to be locked up in a dungeon all her life it would have seemed to her a more…her marry Lord Popplecourt.**

It may surprise us just how unsuspicious Mary has been about Popplecourt. But this highlights how hapless the Duke, and to some extent Lady Cantrip, have been in the way they have tried to manufacture another suitor for Mary. Neither one has any real understanding of Mary's character.

16) On the other side of her sat Mr. Boncassen, to whom she had been introduced in the drawing-room,—and who…about some Norwegian poet **equal, as he had declared, either to Homer or Dante**.

It isn't just that Mr. Boncassen is talking about a poet that the others presumably have never heard of; he compares the Norwegian "to Homer or Dante." What is lost with the cut is the extent of Mr. Boncassen's enthusiasm; nowhere else, perhaps, do we get a glimpse of him quite so carried away.

17) **"We had a great deal of talk about poetry at Crummie-Toddie."**

It is difficult to imagine there being very much discussion of poetry when the men came back from hunting. Whereas moments before, Mr. Boncassen's hyperbole about poetry reflected genuine passion, Popplecourt's hyperbole is solely meant to impress.

18) **"I don't like having such ill-natured things said.**"

"What did I say?"

"You were very ill-natured."

"You seem to be very fond of Mr. Tregear," he said **almost** angrily.

"It is no business of yours, Lord Popplecourt, whether I am fond of anybody or not. I have told you that Mr. Tregear is my brother's friend, and that ought to be enough." **Then, for the next half-hour there was almost a quarrel between them so that nothing more was said till the ladies had left the room.**

We see enough of Popplecourt during his brief appearance in the novel to believe that he actually is "ill-natured." Nonetheless, we also can sympathise somewhat with his frustration. He came to the dinner thinking he was to be anointed as the Duke of Omnium's future son-in-law, and everything has gone wrong. "What did I say?" is not a real question; rather, it is a version of "what have I done to deserve this foul treatment?"

19) **It was his custom to think over things as they passed, and to make deductions. The process was slow with him…friends he had credit.** It was said of him that he knew on which side his bread was buttered, and that if you wished to take him in

you must get up early. After…what he had heard**, and putting two and two together in different places made a certain number of fours**.

This humourous portrait of a not extremely bright but still practical thinker adds depth to Popplecourt's character. His insights don't come easily—they take "a considerable amount of mental application"—but he does eventually figure things out.

CHAPTER 47

1) He had gone so far as to see his own man of business**, a very peculiar man named Squercum, who had chambers in a little court leading out of Holborn,**

This takes us back to *The Way We Live Now*, in which Squercum is a vivid minor character. *The Duke's Children* surely can be enjoyed on its own, without previous knowledge, but Trollope does especially enjoy nodding to the previous Palliser novels—and, several times, to *The Way We Live Now* (see Notes, Chapter 69.5).

2) He confessed to himself that he was completely "bowled over,"—"knocked off his pins"**; and he had almost gone so far as to declare to himself that if the girl would not have him he must take to drinking**.

This is another moment of humour that is lost with the cut. Presumably Dolly is no more serious about the drinking than he is about moving overseas, but he does like to believe that he is a broken-hearted lover.

3) "It's that d—— fellow, Silverbridge," he exclaimed almost crying**,—"a young swell who doesn't mean what he's about, any more than I mean to marry the cookmaid!'** On hearing this Miss Boncassen left the room without speaking another word, and **poor** Dolly found himself alone. He saw what he had done as soon as she was gone. **He had compared the lady to a cookmaid,—implying at any rate that as was the distance between him, Adolphus…and her,—Isabel Boncassen.** After that he could hardly venture to persevere again**,—at any rate not** here at Custins. **For aught he knew she might demand the protection of the whole household against him.**

It is much more interesting to have Isabel storm out of the room because of a class insult than because of a general complaint against Silverbridge. She is certainly sensitive about that background—sensitive, though not ashamed.

4) She had never seen anything like him before;—so glorious in his beauty, so gentle in his manhood, so powerful and yet so little…and his own voice**, his own personal entreaties, his own youth**. **My reader, I fear, will not have by any means so exalted an idea of the young man…in love with him.**

   The narrator's genial remarks to the reader help form a humourous counterbalance to Isabel's otherwise overwrought effusiveness.

5) All this Miss Boncassen watched with pleasure**, venturing to entertain some hope that the Duke's natural objections to such a marriage might be made to disappear**.

   This is a more innocent side of Isabel than we may be used to. We might know that the Duke's objections won't simply "disappear" if he likes Isabel's father, but it makes sense that Isabel would at least have that hope.

6) **But they should all know the story of her grandfather, the porter.**

   Isabel's family background is very much in her mind, as she thinks about it repeatedly. She is determined not to be ashamed of her past—just as she is determined not to be ashamed of her mother.

7) **After this there was nothing further to be said. Lady Cantrip, though she feared something, hardly knew what she…weaker and more weak.**

   Lady Cantrip wishes that there was more "to be said," but the Duke has given her no opportunity. Her frustration is more pressing with the restored passage; she would be glad to have the "Popplecourt cure" abandoned, but for the time being she is forced to persist.

8) **"I will tell his father everything. My father's father was a labouring man,—a porter on the quays. I suppose a…his father's leave. But"**

We see again how Trollope's cuts in this chapter downplay the way Isabel is self-conscious about her class background (see #3 and #6 above).

CHAPTER 48

1) **This American girl seemed to her to be a very grand creature. That she was preeminently beautiful everyone…might have been different.**

Throughout his work, Trollope likes to show how characters convince or reassure themselves that they are right and others are wrong. Here Mary considers Silverbridge's "great duties" in choosing a wife, but she will admit to no duties of her own. She focuses on Isabel being an American and the granddaughter of a porter, but does not think how the wealthy Isabel is beyond suspicion in regard to marrying for money—whereas her own fiancé is poor and very suspicious indeed.

2) **"I don't want to talk about it, Lady Cantrip."**

"Of course your papa would be glad to see you properly settled in life."

The tense conversation becomes even tenser with these sentences added, as Mary tries to end the discussion but Lady Cantrip persists.

3) During that evening Lord Popplecourt endeavoured, and apparently with success, to make himself pleasant to one of the…his leave of Custins **without saying anything further to Lady Mary beyond the coldest adieu**.

In the edited version, we do not know how Popplecourt responds to Lady Cantrip's advice that "The rest must remain with yourself." With the restored words, we get closer to an answer. At this moment, less ambiguity is better, for we never directly see Popplecourt again—his "coldest adieu" signalling his departure from the narrative (we do hear reports of him several times, most notably of his gambling with Gerald and others).

4) **"Of course she'll marry this man,"—meaning Tregear,—"and the sooner the Duke gives way the quicker he'll get over the annoyance."**

By saying that the marriage will merely be an "annoyance" to the Duke, and one that "he'll get over," Lady Cantrip expresses more of her own mounting irritation. She has gone to a lot of trouble and is quite fed up at this point.

5) "Yes," said Mary, full of her own grievances**, of which, however, she was not prepared to speak openly**. "It is an abominable bondage, and I do not see that it does any good at all. **Yet it has to be kept up,**" **she said, thinking of her brother and of future possible difficulties.**

As much as Mary is consumed "with her own grievances," she is still careful to keep some distance from Isabel. And so she immediately catches herself, making it clear that she does not call for the end of aristocracy. If her father is going to cause "future difficulties" and raise a fuss about Isabel's suitability, Mary will take his side. Perhaps unconsciously she is jockeying for position, hoping that she will gain in the Duke's estimation if she supports him—and that he will therefore be more likely to yield in regard to her own marriage.

6) "**An aristocrat should be a real aristocrat,—like your father.**"

With the cut, Mary complains about being "tied up in a small circle" immediately after Isabel has extolled the virtues of "liberty." It is as if Mary is so small-minded, so consumed with her own grievances that she can only think about her own lack of liberty. With the restored sentence, we see that Mary is responding to Isabel's praise of "real" aristocracy instead, as she makes a legitimate point about how real aristocracy can also be constricting.

7) **"Indeed, indeed, I think nothing of the kind."**

With this restored sentence, Isabel is even more emphatic in getting her point across to Mary. Perhaps Isabel feels the emphasis is needed, as she grows frustrated by Mary's inability to understand what her position is.

8) **"Do you doubt it?"**

"Oh, no!"

"If you do, you wrong me foully,—and do not in the least understand how it is."

These are surprisingly harsh words from Isabel. We can see a slight undercurrent of annoyance with Mary. We also see more definitively in this exchange that Mary is not as sharp as Isabel; she is slow in following what Isabel is saying.

9) **It certainly was true that a future duke ought not to marry the granddaughter of a street porter. It would be…in the *Arabian Nights*.**

Mary's intimate conversation with Isabel has not exactly melted her heart. If anything, she has now turned against her, feeling that "certainly" Silverbridge should not marry her. These two women as sisters-in-law will perhaps not be very close friends.

10) **It is not impossible that this may have been arranged by the latter young lady with some view to…her possible future father-in-law.**

Isabel is not exactly a schemer, but we see here that she will do what she can to move things along.

11) **Mr. Boncassen was no doubt eloquent, and satisfied Lady Mary's wishes in regard to conversation. But the Duke was…with her good sense.**

It is important that the Duke is "much struck" by Isabel. His opposition to the marriage will ultimately not last very long—in part perhaps because of the positive effects of this walk in the woods. It's notable too to hear about "Lady Mary's wishes in regard to conversation." She has been shut away for many months now, and craves any sort of lively conversation. Popplecourt, as we saw in Chapter 45, was not able to provide it.

12) "**Half our peers are men whose grandfathers were commoners."**

Isabel's "Is it so?" fits more appropriately after the Duke's grandiose claim about "half our peers." Nothing that the Duke says before this would likely provoke her doubts.

13) **As he and his daughter came together at the end of the walk, Isabel having for the moment gone off with her…girl's manners and intellect.**

The edited chapter ends on a different tone—with Isabel's misunderstanding. In fact, she is not really wrong; it's only the speed of the Duke's conversion that she is wrong about. When the Duke later does give his approval to the marriage, it is indeed largely wholehearted—and not grudging, as is his approval of Mary's marriage. By ending the paragraph with emphasis on the Duke's "admiration" of Isabel, Trollope points us more firmly toward the Duke's transformation.

CHAPTER 49

1) **And it was notorious that the groom had gone off to Australia,—as people said, with five thousand pounds.…himself to decide; but**

The more we hear about the others who ran far away, the more we see how Tifto differs from them. His conscience is genuinely stricken.

2) **Even when Silverbridge had been most offensive to him he had been careful of his partner's interests.** He had taken a pride in this, as though it had been a great virtue**, often telling himself that he did for Silverbridge much more than Silverbridge deserved, and regarding himself as almost a miracle of virtue**. It was not without great inward grief that he had deprived himself of the consolations of these reflections. **He was going to do that which would take from him all his squareness!**

With the cut, Tifto seems to think it is "a great virtue" merely to have remained "square." The restored passage gives him a bit more justification for his self-praise, as he tells himself that he worked hard for Silverbridge even when the young Lord "had been most offensive to him." Of course, in seeing to Silverbridge's interests, he was also seeing to his own—so there is

still plenty of rationalisation here. Nonetheless, once again Tifto comes across as less reprehensible in the longer novel.

3) No doubt they had run away while Tifto still stood his ground;—but he soon began to doubt whether to have run away with twenty thousand pounds**, to have gone to some Island of the Blest where every luxury might have been obtained,**

Tifto has always been naïve to an extent; it was never very realistic for him to believe that he and Silverbridge could be bosom friends. Here he indulges in sheer fantasy: the dream that in "some Island of the Blest," he would forever find "every luxury" that he could desire.

4) **In these two matters the Major, wretched as he was, exhibited more pluck than his friends or enemies had expected.**

There is an interesting echo here with the next chapter, when Frank writes another letter and also exhibits "pluck," even if that is not the word that Trollope uses for Frank. Both Tifto and Frank have filled a gap for Silverbridge caused in part by the Duke's lack of parenting.

5) When the accusation was made against him by Mr. Lupton, who proposed that he should be expelled from the club, he burst into tears**;—and perhaps no course which he could have pursued would have told more in his favour**.

Tifto is a more complicated and thus human figure when we see two distinct reasons for his tears: his genuine anguish and his wish to manipulate the listeners.

6) **The meeting, however, would not dissolve itself till the resignation was written. The letter, as it came from the…sinned against than sinning.**

The edited chapter ends on a sarcastic note, highlighting Tifto's fake magnanimity. The restored chapter is more sympathetic; we can imagine Tifto's anguish building as he is nearly forgotten and Silverbridge presumably ignores his plaintive letters.

CHAPTER 50

1) "I'm sure I don't know why she should," said the Duke, who **in his own ill humour could be** very aggravating even to his friends.

    Is it true that the Duke is "often very aggravating," as he is in the edited version? "Sometimes" might have been a better choice than "often." The restored words are more accurate and precise: it is when he is in "ill humour" that the Duke could be annoying. (See Decisions, Chapter 50, forthcoming, for a discussion of why the manuscript "friends" was changed to the *All the Year Round*/Chapman and Hall "friend" as a result of the cuts.)

2) **He smiled as he heard it, so that Lady Cantrip almost thought that she had prevailed.**

    With the cut, it appears that the Duke's expression is neutral after Lady Cantrip speaks. Instead, he smiles. We can make a connection to the end of the novel, when we read of the Duke's "hilarity" during Mary and Frank's wedding even though he is hardly overjoyed (Notes, Chapter 80.4).

3) Young people and women have to yield,—but for **a man, and** such a man as this, to yield is in itself a misery. **A man, when he has a firm opinion, is of course sure that he is right.**

    The cut creates a sentence that is slightly illogical; if only "such a man as this" is miserable when he yields, why are only "young people and women" mentioned as those who "have to yield"? What about the other men who are not like "this"? What Trollope is saying instead is that all men hate yielding, especially someone like the Duke. He goes on to make an intriguing point about gender differences: as a rule, it is men, not women, who are sure that they are right when they have "a firm opinion."

4) **There would have been the new house, the new friends, the new interests, and probably children.**

This gives substance to the Duke's thinking. Rather than just believe that magically Mary would recover, we see him here considering exactly how she would recover.

5) **Is a man to be debarred from doing that which he knows to be right by any feeling that the right course will cause pain to…would it be right?**

Earlier in the paragraph, we saw how for a man a "firm opinion" made him certain that he was right (#3 above). Now, the Duke questions whether in fact he is right. His opinion may still be firm that someone like Frank should never have dared to woo someone like Mary, but given that the wooing took place, is the Duke right to prevent the marriage? The restored passage, then, shows more fully not only how the Duke is yielding, but how difficult it is for him to do this.

6) And then, mixed with all this,**—most illogically mixed with it,—**was his feeling of the young man's arrogance and craft in looking for such a match.

and

All this, however,—which would mingle itself with his thoughts and which served to instigate him to…for arrogance and covetousness!

Here Trollope gives shape to the paragraph by introducing a thought at the beginning—the Duke's want of logic—and then explaining that thought in more depth at the end.

7) But together with all this**, as he travelled home with his daughter to Matching,** there came upon him moments of ineffable tenderness. He felt as though he longed to take her in his arms and tell her**, as he pressed her to his heart,**

and

During the railway journey the Duke occupied himself with his newspapers and parliamentary documents…drive of seven miles

These two passages remind us that in the long journey home, there is a huge gap between what the Duke wishes he might do and what he actually does. Unable to press Mary to his heart, he busies himself with his blue-books. We are reminded of an earlier cut passage (Notes, Chapter 26.9) about how the

Duke misses knowing that his wife was readily available, even if he spent so many evenings alone with those blue-books. Here, Mary is alive and next to him in the railway carriage, yet he still loses himself in work.

8) **"When a man has taken up politics as the occupation of his life, the subject should always be present to his mind."**

The Duke worries that his son the politician will think too much of his recreation and not enough about "the occupation of his life." By the end of the novel we have every reason to believe that Silverbridge—having learned from his father both what to do and what not to do—will find the right combination between work and play. As for the Duke, throughout his life he has followed his own advice much too literally and never stopped thinking about his political duties; it is hard to imagine at the end that he will now find a far healthier balance—though perhaps he will improve somewhat.

9) **Mr. Warburton had not yet gone to work so as to separate the private wheat from the official chaff. Here, when he had…pitched upon a fourth**

and

Mr. Monk's combinations, his son's follies, and the Brake foxes,—which he despised from the bottom of his heart…daughter's behalf; but that

Monk's letter, along with the mention of politics as "occupation" (#8) and the Duke reading blue-books and parliamentary documents (#7), help inch us toward the end of the novel when the Duke has fully embraced a return to politics. And his distaste for Frank's name comes across even more sharply when compared to Lord Chiltern's complaints and mention of Silverbridge's debts, annoyances which fail to disturb the Duke's "serenity." Though the Duke is getting very close to giving in and accepting Frank as his son-in-law—though he admits that Frank is not the blackguard he once imagined him to be—he still dislikes the man.

10) **"Should I ever be happy enough to receive your sanction to my claim, I should feel disposed to follow any advice you might give me as to my future life."**

Frank is surely being disingenuous here—even if he doesn't realise it. Perhaps he would listen politely to any advice that the Duke might offer, but his is not the nature of one who "should feel disposed to follow" that advice. The question is whether he is being disingenuous throughout the paragraph as he talks about money. Certainly he wants to believe that money plays no role in his pursuit of Mary, but even at the end of the novel (Notes, Chapter 77.2) he says, "My conscience is not quite clear."

11) **Mr. Boncassen would be then at work in the British Museum; but he had half promised that he would come for a week…of books with him.**

This echoes the earlier passage in the chapter about the Duke being alone with his blue-books even though Mary is sitting next to him (#7). When the Duke ultimately gives a warm embrace to the Silverbridge-Isabel marriage, we should not overlook the role that Mr. Boncassen has played; this is a man who, perhaps more than any other, could really be the Duke's friend.

CHAPTER 51

1) It seemed to the Duke that there was no alternative between such a note as that given above and a total surrender**,—unless indeed he could reconcile himself to the want of ordinary courtesy which would be displayed by sending no answer at all**.

This creates more of an echo with the earlier part of the book (see Chapter 23), when Mrs. Finn was wondering whether the Duke now lacked such ordinary courtesy as she awaited a response from him. Though the Duke is sometimes tempted, he will not allow his anger to lead to thorough rudeness on his part.

2) **Nor was he in a hurry to despatch it on the next morning, feeling that as far as expedition was concerned the post of that evening would answer all necessary purposes.**

The restored sentence shows how, in the morning, the Duke continues to think about manners; he considers what he should do, and decides that a delay until that evening "would answer all necessary purposes." At this

point in the novel Trollope is not attempting to create suspense about what the Duke will decide regarding Mary and Frank; it is clear that he will have to give in. What's fascinating is the manner in which he delays the inevitable. And here, he will delay as long as he can the inevitable sending of the letter.

3) During the day he thought over it all constantly, not in any spirit of yielding, not regarding it as possible that he should surrender his daughter...to **a** young man **who was evidently capable of understanding an argument**.

   The Duke prizes rational thinking. That he accepts how Frank is "evidently capable of understanding an argument" helps show why he is moving closer to accepting Frank as his son-in-law.

4) **Though he half wrote his letter, and felt that all that he had said and all that he was about to say was as true as gospel, still...things, to be secure.**

   This sentence captures the Duke's predicament. He still fully believes that his argument is "as true as gospel." On the other hand, he is becoming increasingly aware that Frank and Mary will end up getting married, in which case, "to be secure," he'd prefer not to have this letter lingering.

5) "According to my ideas it is very desirable to become acquainted with persons of various nations. I have heard...displayed by American ladies**,—stories which, I am bound to say, I have never quite believed**."

   If, ultimately, the Duke gives in fairly quickly after Silverbridge informs him that he wishes to marry Isabel, it is in part because he is willing to admit—he is "bound to say"—that whatever prejudices he has may be old-fashioned and irrational. As always, the Duke prides himself on his rationality; both reason and affection cause him to embrace Isabel at the end, even if there is still a tinge of prejudice. With Frank, on the other hand, there is a profound gap: the Duke continues to believe that Frank had no business pursuing his daughter.

6) **This the father said with an easy heart, not at all anxious on that head, remembering his son's confidential communication…but the other day.**

It is interesting that the Duke ignores the more recent communication made to him by his son, that the marriage with Mabel will not work out. His selective memory earlier has allowed him to nearly forget his wife's transgressions and blame Mrs. Finn instead.

7) **"I don't know whether Lady Mabel and Miss Boncassen will get on well together, but they must take their chance."**

It makes sense that Mary would comment specifically about the probability that Mabel and Isabel will not get along. With the cut, she is more subtle than the circumstances warrant, hoping that the mere mention of the two women's names will cause Silverbridge to stay away.

8) **After this was a lull for a few days at Matching till the answers came,—during which some few additions were made to the…sent to them.**

And

This lively paragraph about politics also links us with earlier parts of the Palliser series, as we are urged to recall the roots of the Duke's troubles with the *People's Banner*. It is amusing, too, to see that the newspaper *still* will make every effort to castigate Phineas.

9) But the invitation was accepted **in a very short note**. **Both Lady Mabel and Miss Cassewary were delighted, and ever so much obliged to the Duke!**

Whereas Isabel's note "covered four sides of the paper," Mabel's is "very short." We can imagine, though, that Isabel dashed off her response automatically—of course she was going to attend—while Mabel's briefer response took considerably more time. Does Mabel consider a much longer response to Mary—the way the Duke, in the previous chapter, thinks about writing a long response to Frank? In both these chapters, the short letter prevails.

10) **He had told her what were his intentions. If she was disappointed, that was not his fault. Why had she sent him…show herself at Matching.**

As is often the case in the restored edition, Silverbridge is more thoughtful and sensitive. He well understands why his father "would have ground of complaint," but as he considers his relations with Mabel, he determines—rightly—that it is "not his fault" if he turned from her to Isabel.

CHAPTER 52

1) **Everything was very tranquil at Matching till the 20th. Mr. Warburton arrived, and Mr. Moreton; but their business…disturb Lady Mary's quiet.** On the 20th all the guests came rattling in, one after another**,—some from the north, some from the south, and some from the west**.

The dramatic framing of the chapter's opening—tranquillity and quiet giving way to the hubbub of guests coming from all over—is lost with the cut.

2) **"You can hardly drive seven miles, have your things unpacked, and dress for dinner in fifty-five minutes.**"

The Duke cannot resist this opportunity to hector Silverbridge in front of the guests. He doesn't merely say that the train arrived too late; he lays out the precise reasons why he thinks Silverbridge was foolish in his planning.

3) "I've done it often, sir," said Silverbridge**, walking around the room and then** taking the seat left vacant for him next to Lady Mabel.

We find out later in the chapter that Silverbridge does not sit down immediately, that he shakes hands with everyone first. Here, we learn only that he takes a bit of time before joining Mabel. There is psychological justification for the delay, as he is not overly eager to converse with her. Indeed, though Silverbridge says he was forced to cut things close on the train because of a party meeting with Sir Timothy and others, we may wonder if he was in no great rush to catch an earlier train. Silverbridge is getting closer to leaving the Conservatives; he wouldn't necessarily feel obliged to sit through every last minute of the meeting. As much as he

displays a free and easy manner when he arrives, he realises that he faces a thorny situation with both Mabel and Isabel present at Matching.

4) "I have no doubt that there were reporters present, and you will see the whole of it in the papers to-morrow**; but you won't hear a word from me,—unless Mr. Monk has something very good to offer me**."

"I think we can combat Sir Timothy and all his wiles without treachery," said Mr. Monk laughing.

Silverbridge is joking—but here's another case where the joke contains a truth: he is getting to the point where he will indeed listen to any offer that the Liberals would make. The humour shifts the tone of the scene too, as only moments earlier we have witnessed some of the Duke's petulance.

5) "**Everything of that sort, I mean.** I have done with racing at any rate. **I don't think I'd own a horse if all the best animals in England were offered me for nothing.**"

Later in the chapter Silverbridge sends people to bring him a horse that he will pretend to look at, yet here he makes a hyperbolic claim about avoiding even "the best animals…offered me for nothing." It is intriguing to think about why he is willing to risk Mabel catching him in this contradiction. Perhaps he doesn't even think about getting caught. Or, more likely, he doesn't care much what she thinks; he already knows that she treats him as if he were a boy, so what does it matter if he makes a boyish boast?

6) **"I do not know that a half-furnished barrack exactly suits my taste."**

This brief lively description of Grex reminds us of an important economic reality: though the house and grounds may have always been melancholy, it is only recently that they are "half-furnished." And it is only recently that Mabel herself has discovered the urgency of her position; otherwise, she would have been more careful to latch on to Silverbridge when she still had the chance.

7) Silverbridge when he entered the room had gone round the table and had shaken hands with everyone**, regarding them almost as being his own guests**.

Under difficult circumstances, Silverbridge is sociable and gracious. He is already a more natural and able host than his father. We may recall in Chapter 26 how the Duke urges him to get married—in part so that he can help restore the social damage the Duke himself had done to the family. This scene shows how Silverbridge is indeed likely to succeed in that endeavour.

8) But, though she was **very** lively **in her political badinage with her neighbours**

Isabel is always lively; what the restored words tell us is that she is being lively in a particular way. We are left to imagine what the "political badinage" might be, but, given Isabel's desire to pass any auditions and be seen as a suitable wife for Silverbridge, we can be sure that she has done plenty of reading in these last few months about British politics.

9) **"If it is considered desirable, sir," said Silverbridge when the ladies were gone, "I'll take my glass and a"…the evening, music prevailed.**

Later in the chapter, we see why Silverbridge chooses the billiard-room in particular, and why he wishes to bring a bottle of wine with him: he will fortify himself, and pleasantly imagine what he will say a few days later to Isabel in that very space. Ironically, it is Silverbridge who carries the big secret, not the Duke or Phineas or Mr. Monk, as he has still not told his father about his marriage hopes. Also, while in the cut version "there was music" after dinner, in the restored version "music prevailed," an appropriate description of the role the music plays in covering over the rich tension of the deleted conversation. It's a tiny difference, but "prevailed" is superior.

10) Immediately after breakfast, on the Monday, shooting commenced, and **though he was in the house for a couple of hours before dinner**

We can imagine Silverbridge's frustration building: even after hunting, when he is back "in the house for a couple of hours before dinner," he is still unable to speak to Isabel alone. We may be reminded, too, of his earlier difficulties in finding an opportunity to propose to Mabel (Notes, Chapter 31.1), though with Isabel he is far more eager to succeed.

CHAPTER 53

1) During the next day or two the shooting went on without much interruption **either from politics or** from love-making**. In politics there was not in truth very much to be done. The general conclusion among the politicians assembled…the Duke's guests, but**

    Earlier in the novel the Duke of St. Bungay did not meet with immediate success when he wrote the Duke of Omnium urging him to return wholeheartedly to politics. The situation has gradually changed, and the trio of Monk, Finn, and Erle are right to think "they had achieved very much." There is still a third of the novel to go; by the end, the Duke is as committed to public service as he has ever been. Without this passage, the chapter skews almost entirely to "love-making" rather than "politics or…love-making."

2) She was an apt scholar**, intent no doubt on proving to him that however different she might be as to birth, she was in intellect equal to any…this she altogether succeeded**. Had there been a question of any other young man marrying her, he would probably have thought that no other young man could have done better. **But, during these days, Isabel never deluded herself into feeling that she was overcoming the one difficulty which stood in her way.**

    At the beginning of the chapter we see how seeds that the Duke of St. Bungay planted earlier are beginning to bear fruit with the Duke of Omnium. In Isabel's case, there is more seed planting, and though "she altogether succeeded" only in causing him to respect her more, and not in making him want her as a daughter-in-law, this conversation surely does help her ultimately in muting his opposition.

3) **The American was perhaps a little too demonstrative in his title.**

    This shows a slightly different side of Mr. Boncassen. As much as he may not intend to, even he might be slightly dazzled by his intimacy with such an eminent aristocrat.

4) "He wouldn't be a gentleman," said Silverbridge**, using the argument with which his sister had always supported her cause**.

   At this point in the novel Silverbridge is both weak and strong—delaying for a long time his declaration to his father, but also asserting his love. Here is a moment where he is both, defending Isabel's fitness to be his wife, but falling back on someone else's argument—an argument that he has not agreed with, since he continues to say that the marriage between Frank and Mary won't be possible.

5) "**I don't mean to boast about it; but** if it were all serene, I think she would consent."

   Silverbridge truly doesn't "mean to boast." He is more modest than the other suitors in the novel: Lord Popplecourt, Dolly Longstaffe, and Frank Tregear.

6) "Perhaps you have won it, **or at any rate made some impression which cannot be removed without a pang**."

   Here is yet another side to Mr. Boncassen's character: not cynical about love, but also aware that what young people call love may instead be "some impression which cannot be removed without a pang."

7) **Mr. Boncassen listened to his daughter without rebuke. It was her affair and not his. When asked his advice he could…but that was all.**

   We see here how Isabel has been raised to have a strong, independent voice. Certainly Mr. Boncassen has his opinions, but he will only give them when asked, and he will not try to intervene even if he disagrees with what Isabel might end up doing.

8) **At the present moment the Duke was doing his best to make himself pleasant,—as Silverbridge understood. It would be cruel to disturb him at such a period.**

Silverbridge may be justified in waiting for the guests to leave, but would it really be "cruel" to say something to the Duke right now? Perhaps he tries a little too hard to convince himself that he is acting properly.

9) **He had hoped that Mr. Boncassen might assist him, but Mr. Boncassen had only made fresh difficulties.**

We may be reminded here of Frank's naïveté in Chapter 23 when he "wants a friend" and is politely, and sensibly, rebuffed by Mrs. Finn.

10) **"There were eyes looking at us when you brought me through the gate, and I do not care if they be there to look at us again."**

This sentence ends the chapter on a somewhat different note. Even though there is still to be no kissing, Isabel doesn't mind if others recognise what is going on between her and Silverbridge. Indeed, in her remarks to her parents earlier she says that she would not discourage Silverbridge from following her to America if need be—showing that she is loosening her earlier stance that they could only be married if his father approves.