

Trollope's London: Urban and Rural Characters in
The Way We Live Now and *The Prime Minister*

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TABLE OF CONTENTS

INTRODUCTION	3
Previous studies on Trollope	6
Trollope's style: focus on characters	7
Literary London	16
Character theory	22
Space and place	25
Space and characters: creating a literary London	28
CHAPTER 1: The Countryside	32
CHAPTER 2: The West End	41
CHAPTER 3: The City	50
CHAPTER 4: Westminster	57
CONCLUSION	63
BIBLIOGRAPHY	69

INTRODUCTION

Anthony Trollope (1815-1882) was not only one of the most popular, but also one of the most prolific Victorian authors. He wrote 47 novels, five collections of short stories, four travel books and also non-fiction, such as journalistic articles and biographical studies. He is mostly known for his two series, the rural, pastoral Barsetshire, and the urban Palliser depicting the political and social life of the 19th century. Trollope's novels were bestsellers, and following the custom at the time, they were first published in periodicals "accompanied by lavish full-page illustrations" (Turner 9; figure 1). *The Way We Live Now*, one of Trollope's most famous stand-alone novels, was first published between February 1874 and September 1875 in "twenty monthly parts of five chapters" (Merchant vi). The two-volume book edition was published slightly before the end of the novel in the periodical in June 1875. *The Way We Live Now* is a substantial work of exactly 100 chapters with different plotlines and a plethora of characters, and it is based on Trollope's own experience of London after his return from a long trip to Australia. Trollope was shocked at the dishonesty and greed he saw when returning to London, and was thus inspired to write the novel (Trollope *An Autobiography* 304).¹ *The Way We Live Now* is a satire and many of its characters are rather exaggerated, but it is nevertheless a depiction of Trollope's view of London in the 1870s.

Similarly taking place in the 1870s, *The Prime Minister*, the fifth novel of the Palliser series, first appeared in a periodical between 1875 and 1876 before the publication of the book edition in 1876.² *The Prime Minister*, also a novel with subplots, explores the world of politics in London in more depth, but it also deals with the world of commerce and the dubious aspects associated with it, as does *TWWLN*. *The Prime Minister*, a darker and more serious novel, was a shock to its readers when it was first published, as it portrays a love story far from ideal: the young lady chooses a husband who turns out to be in financial difficulties and an opportunist. Their story ends with a suicide and a dead baby; a huge difference from Trollope's previous love triangles, which were much sweeter and less disturbing for 19th century readers. Trollope was known for writing about everyday life in the 19th century, and his choice in *The Prime Minister* to include such distress and remorse for the young female character

¹ *The Way We Live Now* abbreviated as *TWWLN*.

² *The Prime Minister* abbreviated as *TPM*.

caused some controversy (Shrimpton xii). To today's readers the story obviously appears less shocking, but nevertheless it provides, alongside *The Way We Live Now*, an interesting depiction of London.

Despite the novels being set in the Victorian era, there are some aspects that link the novel to today's society as well. Trollope described London as "the supreme of power", which makes *The Way We Live Now* and *The Prime Minister*, taking place mostly in London, and Trollope's view of London extremely interesting in a time where the city's position as perhaps the most important European city, certainly in the financial world, is less stable than it has possibly ever been (in *Tames* 28). Another interesting connection to the contemporary world comes in the form of Mr Melmotte, the financial cosmopolitan and one of the most well-known characters in Trollope's works, who in the course of the novel turns from a supposedly wealthy and morally questionable businessman to a politician, simply because he can. Admittedly, one cannot help but notice similarities between the character and the current President of the United States. Although these two aspects are not the main focus of this current study, they may indeed give the reading of *The Way We Live Now* an unexpected timeliness and relevance, despite its being set in Victorian London and being strongly attached to its time of writing.

As to the author himself, Anthony Trollope was born in London to Thomas Anthony Trollope, a barrister, and Frances Trollope. The family did not have a lot of money, but Anthony Trollope attended public schools because of the family's genteel background. His first years were very unhappy both at home and in schools, and his refuge was his vivid imagination, which allowed him to create his own worlds and stories. At the age of 19, Anthony moved to Ireland and found work there at the Post Office. At the same time, he started to write as well, developing his meticulous working hours and habits later frowned upon by literary critics. It was in Ireland where he met his wife, Rose Heseltine, as well, and they married in 1844. After a rough start at the Post Office, his career took a more positive turn later: he suggested the use of the post box in Britain, although the familiar red color was added later, and he was also able to travel around the world on different Post Office businesses. His travels were a huge inspiration for his writings as well, which is visible in the many novels, short stories and articles he wrote. As mentioned, Trollope began to write in Ireland in the 1840s, but it was in the 1860s and 1870s that he enjoyed truly great success. His *Barsetshire* and *Palliser* series were bestsellers, and he continued to write until the last year of his life in 1882. (Hall 2016)

This thesis will focus on Trollope's London through three different themes: the West End, the City and Westminster, i.e. political London. They will all be compared to Trollope's portrayal of the countryside which also features in both novels, and with which London is continuously compared by Trollope himself as well. Therefore, the first chapter focuses on the characters inhabiting the countryside because in order to understand Trollope's London, it is essential to understand the role of the countryside in his novels. The following chapters deal with the West End, the City, and political London through the characters of *The Way We Live Now* and *The Prime Minister*. This study will focus on two questions specifically:

- 1) What characteristics does Trollope associate with 19th century London in *The Way We Live Now* and *The Prime Minister* through the urban and the rural characters?
- 2) How do the characteristics compare with Trollope's portrayal of the countryside?



Figure 1. Grimston Fawkes, Lionel. "Melmotte in Parliament". *Victorian Web*. Scanned by George P. Landow.

1875. <http://www.victorianweb.org/art/illustration/fawkes/28.html>

Previous studies on Trollope

Trollope's popularity among the general public has not changed drastically since the 19th century and his works have always been widely read (Dever & Niles 1). However, his critical reputation has taken interesting turns, first immediately following the posthumous publication of *An Autobiography* in 1883. Previously, his success with "ordinary readers" had gone hand in hand with his success among critics, but he was faced with a lot of criticism after he described his approach to writing as quite "workmanlike" (Turner 7). Trollope wrote at fixed hours and required "250 words every quarter of an hour" from himself (*An Autobiography* 234). In addition, he was not shy to admit the amounts of money he received for his works, which caused some annoyance because at the time the commercial aspects of writing were not publicly discussed. In *An Autobiography*, Trollope lists every sum he received for his works, "totaling over £68,000 by the end of the 1870s" (Turner 8). After his methods became widely known, Trollope was seen more as "a craftsman than an artist" (Turner 8). Although this did not affect the popular opinion of Trollope, the academic value of his works declined for decades.

It was not until the 1960s and 1970s that the critical view on Trollope's works changed. In the past he had been seen not only as a greedy hack, but also as a particularly old-fashioned, conventional and safe author who exemplifies "any old Victorian middle-class fellow" (Kincaid 9). The work of several scholars (most notably, for example, Robert Polhemus, James Kincaid, Ruth apRoberts and Juliet McMaster) in the 1960s and 1970s offered a new critical reading of Trollope, the focus of which was not only his often overlooked narrative technique and style, but also the themes and interests that Trollope discusses in his novels. Arthur Pollard's argument characterizes the shift that happened in Trollopian studies: "Unsympathetic critics have dismissed Trollope as ordinary. He is ordinary, but this is his strength" (192). The "normality" of the characters and the plots that take place in Trollope's novels can, however, be suggested to be merely the surface: since the 1960s the underlying complexities have been discovered and studied, giving new insight into Trollope's style and themes. What had earlier been seen as of little interest was now rediscovered in a more favorable light. Therefore, it can be argued that Trollope's novels can be read both as works depicting the ordinary

lives of middle class people, the growing majority at the time, and as novels exploring different themes perhaps less often associated with Trollope.

As stated, the last fifty years have seen a change in the way Trollope's works are perceived. Today, his writings are studied from a wide variety of perspectives ranging from politics (Goodlad and Van Dam) and gender studies (Corbett, Skilton) to form (Blythe) and perhaps the newest addition, illustration studies (Goldman and Skilton). Trollope is seen as "at once global and local, conservative and liberal, experimental and conventional, and even queer and straight" (Dever & Niles 5). All this is a stark contrast to the rather straightforward attitude that earlier critics had towards his novels. Trollope's reputation as a writer constantly looking back is still valid, but gradually other viewpoints have emerged that widen the current idea readers and critics alike have of his novels and short stories. In fact, according to Carolyn Dever and Lisa Niles it is indeed this "bimodality" of Trollope's work that has added to his continuous success today (2). Trollope can be read as both very traditional and conventional, but also as very modern and forward-looking. The fact that "Britain's greatest domestic novelist is gloriously cosmopolitan", for example, is perhaps a part of the fascination that his readers experience while reading his novels as they cannot be reduced to being just one or the other (Dever & Niles 2). As Trollope's place in the contemporary literary milieu is clearly more complex than before, it gives both the reading and the analysis of his works an interesting variety. Dever and Niles also add that Trollope's writing "drives toward a synthetic vision that holds opposing terms continuously in frame, thereby ensuring that what's old looks new, and that what's new remains familiar" (2). It is perhaps this dialectic that interests 21st century scholars and readers alike.

Trollope's style: focus on characters

As to what Trollope himself focused on in his writing, Pollard argues that "Trollope had little aptitude for, or indeed interest in, plot" (194). This claim is supported by Trollope himself in *An Autobiography*: "I have never troubled myself much about the construction of plots [...]. I am not sure that the construction of a perfected plot has been at any period within my power." (199). Trollope's attitude towards plot has, however, been a point of interest to scholars and his way of constructing them indeed conforms to the idea of the Victorian novel being "the multiplot and the multivolume novel" —

The Way We Live Now and *The Prime Minister* are both good examples of this—but much more attention has been given to the characters of his novels (Schor 336). *TWWLN*, for example, includes so many different plots and storylines that it can be difficult to define which one of them is the main plot and which ones are the subplots. Interestingly, Peter Brooks claims that today’s readers’ understanding of plot as a concept has been most strongly affected by “the great nineteenth century narrative tradition” (xi). Considering this, Trollope’s disinterest in plot is perhaps surprising, especially since Trollope’s custom of writing novels with multiple plots does not differ from a lot of other Victorian novelists. However, as Pollard argues in relation to *TWWLN*, the novel “is a tribute to his mastery in handling a very large canvas” (40). *TPM* has considerably fewer plots, and it is at the same time very much darker and more serious in subject matter than *TWWLN*; therefore, although Trollope claimed that he spent very little time on the construction of plots, his disinterest did not seem to restrict any variation in the making of a plot.

The definition of plot can be manifold: E. M. Forster’s definition underlines the aspect of causality when compared to the concept of “story”. Whereas “story” for him means “a narrative of events arranged in their time-sequence”, plot leaves the reader asking for an explanation, i.e. *why* something happens (60). Forster also highlights the importance of the memory of the reader: as the plots unfolds, it is constantly being reconsidered and rearranged, which of course depends on the memory of the reader (61). Rimmon-Kenan explains that story is in fact an abstraction from the actual written text; therefore, it is “not directly available to the reader” (6). Whereas plot can be directly read from the text as, for example, the novel goes on, the story is a reconstruction (Rimmon-Kenan 6). Peter Brooks defines plot as “the organizing line and intention of narrative, thus perhaps best conceived as an activity, a structuring operation elicited in the reader trying to make sense of those meanings that develop only through textual and temporal succession” (37). What is clear is that all definitions necessitate an active participation of the reader in the understanding and piecing together of the plot. It should be added, however, that as Caserio and McAndrew acknowledge, the words “plot” and “story” are often used interchangeably in common speech, and in fact were so in the 19th century as well (4). Trollope discusses the concept of “plot” on many occasions in *An Autobiography*, and to what extent he differentiated between plot and story is unclear.

The reason for having the characters of *The Way We Live Now* and *The Prime Minister* as the focus in this paper is to analyze the picture which Trollope paints of London, his home town. Unlike Charles Dickens, Trollope does not provide many actual descriptions of London, but rather uses the characters to create the atmosphere of the city. Dickens wrote long descriptions of London, such as the following excerpt from *Oliver Twist* (1837-1839) where Oliver and Bill Sikes cross the Smithfield market:

It was market-morning. The ground was covered, nearly ankle-deep with filth and mire; and a thick steam perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney-tops, hung heavily above. All the pens in the centre of the large area, and as many temporary ones as could be crowded into the vacant space, were filled with sheep; and, tied up to posts by the gutter side, were long lines of beasts and oxen three or four deep. Countrymen, butchers, drovers, hawkers, boys, thieves, idlers, and vagabonds of every low grade, were mingled together in a dense mass (Dickens 171).

Dickens describes exactly what can be seen, heard and smelled in detail. In contrast, Trollope provides very few actual descriptions of London. For example, in *TPM*, Ferdinand Lopez and Everett Wharton decide to walk through St. James's Park after dining together in the evening. Instead of describing what the park looks like, Trollope chooses to write how the characters move and how they interact:

They dined together, and quite late in the evening they strolled out into St. James's Park. There was nobody in London, and there was nothing for either of them to do, and therefore they agreed to walk round the park, dark and gloomy as they knew the park would be. [...] and, though the thing seemed to him to be very foolish, they entered the park by St. James's Palace, and started to walk round it, turning to the right and going in front of Buckingham Palace. (Trollope 167).

The rest of the chapter is filled with dialogue and action as they are mugged, rather than more descriptions of what the characters' surroundings look like. When comparing to Dickens, the difference is evident: Dickens' narrator describes what 19th century London looked like, not forgetting about the sounds and the smells, but Trollope uses the characters—Lopez, Wharton and the characters who attack them—to give an image of a part of London, in this case, of St. James's Park. A lot of people have some kind of an idea of what "Dickensian London" looks like, partly because of the

famous illustrations drawn by several different artists, such as Hablot K. Browne and John Leech, but Trollope's portrayal of the city has never been as widely studied (figure 2).

Indeed, instead of plots, Trollope focused intensely on characters, as he explains in *An Autobiography*:

He [the novelist] desires to make his readers so intimately acquainted with his characters that the creations of his brain should be to them speaking, moving, living, human creatures. [...] He must learn to hate them and to love them. He must argue with them, quarrel with them, forgive them, and even submit to them. (199-200)

Given his penchant for characters, it is no wonder that Trollope often gives a lot of space to the inner monologues of his characters; a feature which occurs on many occasions in *The Way We Live Now* and *The Prime Minister*. In *The Way We Live Now* these monologues occur most notably in the form of the inner debates of a character called Paul Montague who is in the midst of two moral dilemmas concerning his relationship with an American woman, and the suspicious business in which he is entangled. In *The Prime Minister*, the reader is most likely struck by Emily Wharton's strict sense of duty and honor regarding her difficult marriage which she contemplates on many an occasion. Trollope's goal regarding the familiarity of the inner world of the characters to the reader as described in *An Autobiography* is indeed very visible in these two novels.

Even though in his 47 novels Trollope wrote about many different types of characters, certain types appear frequently. The idea of certain "types" in characters goes as far as Ancient Greece, where Theophrastus, Aristotle's successor and disciple, wrote his *Characters* around 320 B.C (Secretan 5). As Dominique Secretan explains, there are two ways of approaching characters: the Theophrastan type, and the unique individual (5). Theophrastus explored different types of characters in his work, discussing types that were in some ways extremes or deviants and therefore did not conform to the "Aristotelian *mean* of behavior" (Secretan 6). Theophrastus' method of studying types of characters has survived through the Middle Ages and the Renaissance to this day, and although it cannot perhaps be claimed that the study of characters is as closely linked to rhetoric as it was before, especially in Ancient Greece, the idea of distinct types of characters still prevails (Secretan 6). The opposite of types is of course the aforementioned unique individual, which according to Secretan is

more often preferred by artists (5). Whether this is or has been true is another discussion, but in Trollope's works both the unique individual and certain character types appear.

Trollope spent a lot of time studying the clergy, particularly in *The Chronicles of Barsetshire*, and politicians in the Palliser novels. This of course has led to a lot of scholarly attention as well. For example, Laurie Langbauer states that Trollope's interest in the two aforementioned groups of people might have stemmed from the rising concept of professionalism and from its impact on identity, which was at the time "shaped by institutions such as the Church and government" (113). In addition, Trollope's frequent use of a type known as the "hobbledehoy", an awkward young man trying to find his way in the world and usually failing at it, further proves that Trollope was interested in exploring certain types of characters. The hobbledehoy contrasts with the clergy and the politician so often found in a Trollope novel, as he hardly ever succeeds in his work and seems to fail even at "basic development – such as growing up" (Langbauer 113). Although none of these – the clergyman, the politician or the hobbledehoy – are in a prominent position in *The Way We Live Now*, they all make a brief appearance in one way or another. *The Prime Minister*, being a part of the Palliser series, obviously has its fair share of politicians, although it does not only focus on the political life centered around London.

Trollope himself states in *An Autobiography* that "If I wrote politics for my own sake, I must put in love and intrigue, social incidents, with perhaps a dash of sport, for the sake of my readers" (272). This idea produced a recurring feature in Trollope's novels: although not perhaps as much a character type as the politician, the hobbledehoy and the clergyman, *TWWLN* and *TPM* both feature a woman entangled in a love triangle, who must choose between two suitors: a more reliable but perhaps less alluring one, and a more exciting but untrustworthy one. In *TWWLN* there are in fact two women who are facing the same situation: Hetta Carbury, who must choose between Paul Montague and Roger Carbury, and Ruby Ruggles, who in her mind has to make an easy choice between Sir Felix Carbury and John Crumb, a simple farmer. In reality, Hetta is the only one who actually has to choose, as Sir Felix never intends to marry Ruby. Similarly, in *TPM* Emily Wharton must choose between Ferdinand Lopez and Arthur Fletcher. Whereas for Hetta and Ruby all ends well, Emily Wharton chooses Lopez and ends up in an unhappy marriage for the majority of the novel. Trollope often used the love triangle, and more specifically the woman who has to choose between two very different men, as a

plot device, but as the character appears in many novels, such as *The Small House at Allington* of *The Chronicles of Barsetshire*, it could also be described as a character type.

Some parallels can be found between the male characters entwined in the triangle as well: in both novels there is a charming but untrustworthy young man who seduces a young woman. In *TWWLN* this young man in question is Sir Felix Carbury and in *TPM* Ferdinand Lopez. Both novels also feature a young man who is the complete opposite of Carbury and Lopez, and who aspires to marry a woman who is interested in the more unpredictable suitor. Ruby Ruggles is pursued by John Crumb, a farmer:

He was a sturdy, honest fellow, too – slow of speech but sure of his points when he had got them within his grip – fond of his beer but not often drunk, and the very soul of industry at his work. (144)

John Crumb is without question one of the more minor characters of the novel, but he serves as the opposite of Sir Felix Carbury — “the most beautiful gentleman she [Ruby] had ever set her eyes upon” (142). In *TPM*, Arthur Fletcher and Ferdinand Lopez work as a similar pair: Arthur Fletcher is described as “the pearl of the Fletcher tribe” (110). He is

one of the most popular men in Herefordshire, and at Longbarns was almost as much thought of as the squire himself. He was certainly not the man to be taken, from his appearance, for a forlorn lover. He looked like one of those happy sons of the gods who are born to success. No young man of his age was more courted both by men and women. (111).

Although Arthur Fletcher is one of the major characters of the novel, and John Crumb is given much less space in *TWWLN*, they are quite similar in their purpose and in some of their characteristics. Not only is the love triangle a recurrent feature in Trollope’s novels, but the actual characters as well seem to have a lot in common. Both Fletcher and Crumb are described as essentially good men who are perhaps slightly insecure and not very articulate. They both are genuinely in love with Ruby Ruggles and Emily Wharton, but are for a certain period of time surpassed in their endeavors by the more glamorous and surprising candidate.

As to the women in Trollope’s novels, the perception has changed radically. Many scholars have focused on the representation of women in the novels, and contrary to what was believed before,

Trollope is now seen as more of a defender of women's rights than as someone who opposed change. For example, Suzanne Raitt discusses in her essay "Marital law in *He Knew He Was Right*" Trollope's portrayal of the condition of marital laws and divorce at the time of writing. He uses the character of Emily to highlight a situation that was very common at the time for women: women had no right to the custody of their children, so men were able to control their wives through threats concerning their children. In *He Knew He Was Right*, the character of Emily is put under such pressure by her husband, and although she is by no means a simple or an innocent character, the issue of problematic marital laws is prominent in the novel. Deborah Denenholz Morse goes as far as to say that Trollope was in fact a feminist. After considering two of Trollope's novels, *Sir Harry Hotspur of Humblethwaite* (1870) and *The Claverings* (1867), and the female characters in them, Denenholz Morse's essay "Trollope the feminist" concludes that "Trollope was not only intensely interested in Victorian women but also increasingly aware of the gendered structures of his society, and often critical of these limitations" (60). Trollope's female characters in these novels, and in others, often serve a purpose that is linked to Trollope's views of the society he was living in, whether it is to express criticism or indeed mere observations.

Trollope's novels studied in this thesis certainly have their share of memorable and interesting female characters. For example, Lady Carbury sometimes verges, most likely intentionally, on the ridiculous with her half-hearted literary aspirations. Trollope creates a character who quite unashamedly pursues a literary career merely for the money and the reputation of being an intellectual. Although Lady Carbury offers many comical moments in the novel, she does have a darker side to her as well: she was in a very unhappy marriage where her husband, who drank too much and who at the time where the novel is set has passed away, would be violent towards her. Lady Carbury is presented as someone very smart who is trying to regain her reputation many years after running away from her husband. When considering the complexity of a character, Lady Carbury is certainly an interesting character to examine. Lady Carbury gains the readers' sympathies in the first chapter of the novel where her backstory is told, and therefore her questionable behavior towards her children might become harder to judge. Her comical aspects also bring another dimension to her, which creates an interesting palette of characteristics which then form a more complex and a developing character than one might assume at first glance.

Similarly in *TPM*, a complex female character is at the center of the novel: Emily Wharton is a young woman who makes a bad decision in marrying Ferdinand Lopez, a charming man who is revealed to treat Emily badly despite his love for her. What the readers see in *TPM* is Emily's journey from someone quite innocent and even naïve to a woman suffering, quite like Lady Carbury, in an unhappy marriage. After losing a child and a husband, Emily gets another chance when she marries Arthur Fletcher, the complete opposite of Lopez. Both Lady Carbury, who at the end marries Mr Broune, an editor of a newspaper, and Emily, who marries a man who has loved her for years, get a new start and a happy ending after some personal developments and trials and tribulations in their lives. What is noteworthy, is that Trollope does not create "perfect" characters: although the readers' sympathies are with Emily Wharton and Lady Carbury, it is often due to their own mistakes and bad decisions that they find themselves in a difficult situation. They are by no means innocent, or complete victims of circumstance. Emily decides to marry Ferdinand Lopez although her father strongly objects, and Lady Carbury's aspirations in life, although partly caused by her upbringing, lead her to a horrible marriage:

Her mother had run away from her father, and she had been tossed to and fro between this and that protector, sometimes being in danger of wanting any one to care for her, till she had been made sharp, incredulous, and untrustworthy by the difficulties in her position. [...] To marry and have the command of money, to do her duty correctly, to live in a big house and be respected, had been her ambition – and during the first fifteen years of her married life she was successful amidst great difficulties. (16)

It is indeed these decisions and choices that the characters make that allow them to develop and therefore become more interesting for the reader. Even the most sympathetic characters are not without fault.

Both Emily Wharton and Lady Carbury, despite their personal problems, lead a fairly comfortable life in the city. Despite the fact that London is often the milieu in Trollope's novels—not only in *TWWLN* and *TPM*—Trollope's portrayal of other countries, such as Ireland, where he lived for almost 20 years, or the United States, or the global aspects of his novels have been the focus of more scholarly attention (e.g. Bigelow, Moore, Turner, Claybaugh). Nonetheless, as stated by Peter Merchant in the introduction to *The Way We Live Now*, Trollope "creates a work which is [...] visibly rooted in the

London that its readers know”, and therefore it is certainly worth examining in detail (VII). In addition, according to Hugh Walpole, *TWWLN* shows the “darkness and brooding sense of danger” in London, referring to the dangers appearing in the lives of the upper classes rather than those of the poor (in Van Thal 1969). It should therefore be added that Trollope focuses on the lives of people in upper classes in both novels, rather than portraying also the poverty and the misery strongly associated with Victorian London, most notably due to Dickens’ novels. *The Prime Minister* continues to depict the downsides of the upper classes in London with parallels between the characters and the themes appearing in the novels. Because Trollope loved “the landed gentry” who according to Pollard give his novels “their firm moral sub-structure”, it is most effective to compare the Londoners to people living in the countryside (Pollard 26, 29). Thus, it will be possible to see what qualities, and even concerns, Trollope associates with London.

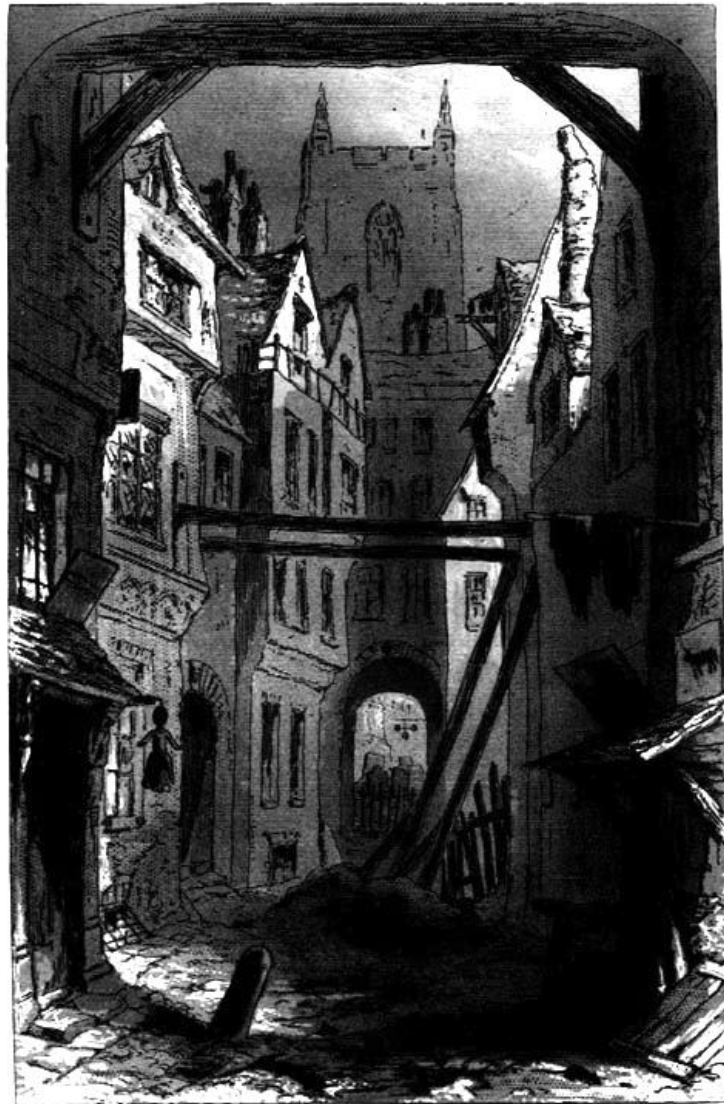


Figure 2. Browne, Hablot. K. "Tom All Alone's". *Victorian Web*. Scanned by George P. Landow. 1853.

<http://www.victorianweb.org/victorian/art/illustration/phiz/bleakhouse/29.html>

Literary London

When looking at London in the 19th century, it is no wonder it was a source of inspiration for many authors. London has long been one of the most influential cities in the world in all areas ranging from culture to finance, and it has often been known as "the prototype for future metropolitan cities of the world" (Sheppard 263). The term metropolitan was in fact used already in the 1820s and 1830s when London really began to grow rapidly both in size and in number (Sheppard 279). In the 19th century,

London continued to attract more and more people, mainly from the countryside but also from other countries, and its size was unprecedented (Sheppard 279, 289). The increase in population was indeed rapid: the population of London at the beginning of the 19th century was about 1 million, and by the end of the century it had grown close to 5 million (Ackroyd 485). London was at the center of the British Empire, and the city continued to grow in all directions becoming the largest city in the world (Ackroyd 484). In addition to the sheer size and population, London's position as the economic center of the world was uncontested: it was the capital of not only Great Britain, but also of the entire British Empire, which during Queen Victoria's reign covered over one fourth of the entire land surface of the globe (Sheppard 263). London's importance was indeed considerable, and as Peter Ackroyd states, by "the mid-1840s London had become known as the greatest city on earth, the capital of empire, the centre of international trade and finance, a vast world market into which the world poured" (483). Trollope's London is instantly recognizable from Ackroyd's description, especially from characters such as Mr Melmotte and Ferdinand Lopez who both inhabit the international world of finance and trade of the City.

Before moving onto Trollope's Victorian London, it is important to take a glance at the tradition of London in literature. Given the city's long history, many authors have naturally written about it. The first one of these was William FitzStephen, a Londoner, who in the 1170s wrote Thomas Becket's biography with "an enthusiastic description of the saint's native city" as a preface (Tames 22). FitzStephen's vision of London is quite positive, complaining only about occasional fires and drinking, unlike that of one of his contemporaries, Richard of Devizes'. Devizes was a monk of Winchester, who seemed to regard London's inhabitants mostly as people to frown upon, including "actors, [...] pretty boys, effeminate, [...] singing and dancing girls" and "beggars" (in Tames 22). These works were among the first to describe London in more or less detail, and FitzStephen's biography was actually made famous by another writer a few centuries later: John Stow, a tailor from Aldgate, wrote *Survey of London* in 1598, and it included FitzStephen's description of London as an appendix. While working on his survey, Stow saved a lot of manuscripts, which otherwise would most likely have been lost. Thanks to his *Survey*, Stow has been recognized as "the father of London historiography and as a pioneer of manuscript conservation" (Tames 23). Since these writers, more historical and

topographical accounts of London have been written, along with guide-like works introducing the metropolitan lifestyle which started to develop in London (Tames 24).

London of course has a long history, but few epochs are more closely associated with it than the Victorian age. When talking about “Victorian London” and its representations in literature, the term Victorian itself should be defined. It usually refers to the time when Queen Victoria reigned from 1837 to 1901, although it has often been suggested that the conservative values in society often linked to the Victorian age started before the Queen and prevailed after her death (Poston 3). Lawrence Poston remarks that “Strict adherence to the dates of reign ignores these larger continuities”, meaning the cultural changes and social values, and therefore the term Victorian should not be limited to specific years (3). As Ackroyd acknowledges, Victorian London is “a general term for a sequence of shifting patterns of urban life”, and therefore it is not a fixed concept (483). Whichever way one looks at the Victorian period as to its starting point and its end, it is first and foremost associated with social conservatism, but also with profound social reforms regarding, for example, education (Hughes 35). As for novelists, Victorian London has obviously been most famously depicted by Charles Dickens in novels such as *Oliver Twist* (1837-1839), *Little Dorrit* (1855-1857), *The Old Curiosity Shop* (1840-1841) and *Bleak House* (1852-1853). The term itself, “Dickens’ London”, is very well known and often evokes images of his most recurrent places and locations: the slums, the Thames, St. Paul’s Cathedral and the Tower, prisons and the Inns of Court (Tames 27). Although Dickens was born in Portsmouth, he knew London extremely well and he is often described as “the chronicler of London” (Tames 26). According to Richard Tames, because Dickens moved to London as a young man, his impression of London was strongly influenced by the Georgian London of his youth, and not only by the Victorian metropolis that London would become in his lifetime (Tames 26). Interestingly, as Dickens is known as an author who often wrote about the poor and the underprivileged, Trollope on the other hand seems to completely ignore these aspects in his depiction of London. Dickens did indeed comment on the horrible living conditions of the poor by attacking, for example, in *Oliver Twist*, the Poor Law Amendment Act of 1834, which demanded parishes to create workhouses where the poor could be placed. In *The Way We Live Now*, Trollope focuses on the vices of the privileged, shifting the attention to perhaps the less obvious downsides of the city.

A late Victorian novelist depicting London was George Gissing in his *New Grub Street* (1891), where he, among others, described the East End, another popular subject. The term itself, “East End”, was coined in the 1840s, and it became widely used in the 1880s, slightly after Trollope’s era (Tames 32). East End was among “the darkest London”, inspiring works such as *All Sorts and Conditions of Men* (1882) by Sir Walter Besant and *In Darkest London* (1889) by Margaret Harkness. In addition to fiction, a lot of journalistic work was done to bring attention to the massive inequality between different areas in London. For example, in 1882, George R. Sims wrote a series of articles about the poorest areas in south London that was published in a weekly newspaper called *The Pictorial World* (Tames 33). Sims’ articles accompanied by illustrations, and for example, *The Bitter Cry of Outcast London* published as a penny pamphlet by the London Congregational Union, were among many attempts to highlight the poverty and depravity that plagued many areas in London (Tames 34). In fact, works such as these shocked the readers, not because of their depiction of the life conditions of the poor, but because more philanthropic activities were sternly demanded, especially by Sims, who believed that what was being done at the moment was not enough (Tames 34). It is safe to say that fiction and journalistic writings were both contributing to the exploration of the areas of London whose reality was less well-known to the Victorian establishment (Tames 34).

As mentioned, Trollope does not exactly address the slums or the poor of London, although he does write about the difference between eastern and western London. When describing eastern London, Trollope focuses on the City, the business center and the realm of characters such as Mr Melmotte. Western London to him is the hub of entertainment and the home of the rich. Neither the east nor the west are without fault, however, as *The Way We Live Now* is a clear critique of the ruthless, pleasure seeking world in which the rich live. When taking into consideration that Trollope mainly wrote about the countryside in his other works, it is perhaps not very surprising that Trollope’s view of London appears quite negative, especially in *The Way We Live Now*. Whereas many writers wrote about “the darkest London”, therefore contributing to the tradition of writing about London’s poor, Trollope has been mostly situated in the tradition of Victorian realism. Caroline Levine situates Trollope in the wide spectrum of Victorian realism, describing *TWWLN* as one of the “most sweeping realist fictions” of the Victorian era with “rich combinations of individuals, types, and networks” (93). Although as Levine states, “realism” in novels is a very wide concept, and novels such as *TWWLN*, *Jane*

Eyre by Charlotte Brontë, *Hard Times* by Charles Dickens, and *Middlemarch* by George Eliot all represent it in their own way. The subject-matter, i.e. the everyday life of Victorian people, in Trollope's novels certainly corresponds to what is often seen as realistic.

Although not exactly realist fiction despite its geographical accuracy, one of the most famous depictions of London is by Sir Arthur Conan Doyle in his Sherlock Holmes stories. The stories—4 novels and 56 short stories—take the reader to many different locations in London, and in other parts of England and Scotland as well. Tames writes that although Doyle had an “obsessive topographical awareness”, the Sherlock Holmes stories combine “the very precisely real with the imagined” (122). This can be seen especially in one of the most notable locations of the stories: 221B Baker Street, the home of Sherlock Holmes. The address in Marylebone did not actually exist, although it has become known worldwide, and it currently houses the Sherlock Holmes museum. Very rarely has a literary character become so intrinsically linked with one city that the character is actually believed to have existed and lived there: many tourists must still face their disappointment at the Sherlock Holmes museum when they hear that no such person has ever lived. Being detective stories, Doyle's works present London as a magnetic city full of intrigue and crime, which is echoed in one of the most famous quotes from *A Study in Scarlet* (1887): “London, that great cesspool into which all the loungers and idlers of the Empire are irresistibly drained” (4). Doyle uses the mysteries of London to present his version of the city, creating an image of dense fogs, gas lamps, and horse-drawn carriages in the streets of London.

London has not only served as a setting for detective novels, but also for Gothic fiction. R. L. Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886) is set in London, which Matthew Gibson states is “like that labyrinth in which the minotaur prowled” in the novel. According to Gibson, the novella creates an “Urban Gothic environment” which had previously been developed by French writers, such as Eugène Sue. In its form, Gibson argues, it owes to Wilkie Collins' *The Woman in White* (1859), one of the first sensation novels. London, or cities in general, are practically non-existent in classic Gothic imagery, unlike the countryside and castles, which were typical of the genre. It should, however, be noted that some of Dickens' novels taking place in London, such as *Oliver Twist*, have been later described as “New Gothic”, combining the Gothic and realism through their characters and their atmosphere (Davison 221-222). *Strange Case of Dr Jekyll and Mr Hyde* is, like the Sherlock

Holmes stories, centered around crime, and therefore London's dark side is brought forward in it as well. It is perhaps no wonder that Doyle and Stevenson, and indeed Dickens, decided to write about criminal London, as in the 19th century crime was prevalent. Victorian gang violence, "dognappers", murderers, and pickpockets fascinated readers already in the 19th century, and they continue to fascinate today's readers as well (Gilfillan). Ross Gilfillan describes this phenomenon as a "peculiar fascination for the underbelly of Victorian life", and it was certainly seized by writers such as Dickens, Doyle, and Stevenson. When considering Trollope in this context, the difference is clear: rather than writing about the criminal underworld of London, he chose to pay attention to the crimes of upper classes.

Edward Said argues that "what had seemed literally and figuratively peripheral, such as the goings-on in distant lands far from the metropolitan centres of London or Paris, are actually central to the formation of literature and culture in Great Britain, France, and the United States" (Tally 90). Said continues to argue that works which do not deal overtly with the Empire, such as Dickens' novels, for example, still explore the British Empire in the "ideological sub-structure of the novels" (Tally 93). Said even claims that "[w]ithout empire, I would go so far as saying, there is no European novel as we know it" (in Tally 93). Therefore, even though the effects of imperialism and colonization in London were not specifically dealt with in 19th century novels, including Trollope's works, it can be argued that the representation of the city was affected by both of them. In addition, the dichotomy of city and country explored by Trollope in his novels would therefore not be the same had there not been the British Empire and had London not been its capital, even though the issues of imperialism and colonization are not directly discussed in the novels. Some references were made, of course, by writers such as Rudyard Kipling and Joseph Conrad, but in literature London as the capital of the entire Empire did not have as large a role as London in a more local context. Naturally today, many writers, such as Zadie Smith and Monica Ali, in novels such as *NW* (2012) and *Brick Lane* (2003), treat London as the multicultural and international city that it is. The novels also acknowledge London's imperial past, although being very local at the same time.

As for Trollope, although his representation of London has not really been studied, his works are clearly a part of a long tradition of writing about the city, starting from 1170s and continuing strongly to the 21st century. Different aspects of London have been the center of attention: the appalling living

conditions of the poor in the 19th century were recorded numerous times by different Victorian authors, but Trollope's approach to writing about London was slightly different in that his focus was on the rich of the city. The problems of the poor of London were, once noticed also by people not necessarily personally affected by them, a popular subject and in addition, as mentioned briefly, a part of Victorian realism in literature in the works of Dickens, for example. In *TWWLN* Trollope does include characters that are poor, but they reside in the countryside and are not particularly linked to London in any way. Trollope's contribution to writing about London seems to differ somewhat from what was written at the time by other authors, as he was more preoccupied with what issues appeared in the world of politics and finance, which were intertwined with the lives of the rich.

Character theory

Because this current study focuses on characters, it is necessary to discuss some of the main issues relating to character theory. Character theory is a hugely vast area to cover, and therefore some selection as to what is relevant to this study has been made. Although characters are often an essential part of novels especially, Alex Woloch's comment summarizes the general feeling when approaching characters as the focus of literary studies: "so important to narrative praxis but ever more imperiled within literary theory" (14). The importance of characters is obvious—they have been one of the key factors in the study of fiction since the times of Aristotle— but the study of characters in fiction does not have a clear consensus as to exactly how they should be studied and treated. One of the main questions, however, has long been the essence of characters: are they to be seen as "imitations of people" or as mere words on paper (Rimmon-Kenan 32). The two views are often called "realistic" and "purist", and they differ most notably in their discussion on whether a character can be detached from the novel, i.e. from its context in order to discuss, for example, a character's hidden motives. In mimetic theories, which consider characters as imitations of reality, characters are obviously not regarded as actual human beings, but rather as being "person-like" and "modelled on the reader's conception of people" (Rimmon-Kenan 33). Purist, or semiotic, theorists, on the other hand, claim that "characters dissolve" as they lose their privileged or central position in the text by being "textualized" (Weinsheimer 195). They are "segments of a closed text, [...] patterns of

recurrence, motifs which are continually recontextualized in other motifs” (Weinsheimer 195). Whether characters are seen as people or as words continues to invoke discussion, but the realistic viewpoint has gained more ground over the years.

When considering Trollope’s *An Autobiography*, it should be pointed out that although he obviously does not use the same terms, his approach seems to be leaning towards the mimetic. Trollope speaks of his characters as though they were, in a manner of speaking, alive to him:

It is so that I have lived with my characters, and thence has come whatever success I have attained. There is a gallery of them, and of all in that gallery I may say that I know the tone of the voice, and the colour of the hair, every flame of the eye, and the very clothes they wear. Of each man I could assert whether he would have said these or the other words; of every woman, whether she would then have smiled or so have frowned (200).

Trollope highly emphasizes the importance of the author to know their characters completely, and suggests that he must “live with them in the full reality of established intimacy” (200). He acknowledges that it is indeed an established intimacy, and nowhere does he mention that his characters are based on actual human beings. Despite this, it is fair to say that Trollope’s approach seems to favor as realistic a character as possible. Because he clearly did not feel that plots were the leading factor to take his stories where he wanted them to go, he instead strongly highlighted the need to know the “depth and the breadth, and the narrowness and the shallowness of each” character (200). One aspect of Trollope’s writing certainly allowed him to explore his characters in more depth; namely, his two series of novels. When considering the Palliser series, for example, each novel has its own focus and each novel gives more or less space to different characters. In addition to telling the story of Emily Wharton and Ferdinand Lopez, *TPM* features the Duke and Duchess of Omnium, who also appear in all of the other Palliser novels and are definitely considered to be some of the main characters. Although they are not always in a prominent position in a novel, the fact that they appear in more than one novel gave Trollope space and time to develop them.

The debate over whether characters should be seen as referring to reality or simply as part of a structure was prevalent in the literary criticism of the 20th century. More recently, Alex Woloch has suggested an approach to character studies which does not exclude either the mimetic or the

semiotic, i.e. the individuality of a character or its place in the structure of the novel, but rather combines the two. He states that “the literary character is itself divided, always emerging at the juncture between structure and reference” (17). Woloch uses the term *character-space* to describe the “particular and charged encounter between an individual human personality and a determined space and position within the narrative as a whole” (14). In addition, he uses the term *character-system* to discuss “the arrangement of multiple and differentiated character-spaces—differentiated configurations and manipulations of the human figure—into a unified narrative structure” (14). These terms redirect the discussion to the distribution of space to different characters, which is linked to both theories of the previous century, but does not strictly support either one. Woloch attempts to combine the focuses on reference and on language through the term of distribution, “as distribution relies *on* reference and takes place *through* structure” (17). The mutual exclusivity disappears, and the integral question is redirected towards the space given to minor and major characters in a story. Woloch himself discusses, for example, the asymmetry in *Pride and Prejudice* (1813) by Jane Austen in reference to the space given to the protagonist, Elizabeth Bennet, and to her sisters, who are generally regarded as less interesting characters.

Indeed, as Woloch remarks, the “flatness” of characters in Jane Austen’s novels, perhaps including some of the Bennet sisters, has been a point of criticism over the years (43). The flatness and roundness of characters was first established as a term by E. M. Forster in 1927, and has continued to function as a facilitator for critical literary analysis (Rimmon-Kenan 40; Woloch 43). Forster’s classification has been since developed and other criteria for the quality of characters have been suggested. The flatness and roundness of characters is today seen as perhaps too limiting, and therefore a continuum is considered more suitable for analysis (Rimmon-Kenan 41). For example, Joseph Ewen’s distinction between complexity, development, and penetration into “inner life” permit a more nuanced analysis of any character, as there are no strict limitations as to how a character can be described (Rimmon-Kenan 41). Interestingly, Rimmon-Kenan remarks that minor characters often lack development and have another function beyond themselves (41). In addition, they are often seen as “representing the social *milieu* in which the major character acts” (41). I would, however, argue that Trollope’s characters in *The Way We Live Now* and *The Prime Minister* cannot be described as static or flat even though they can clearly function also as representatives of their social milieu. The

characters are major characters and they become more complex and develop, although the development does not necessarily occur in a positive sense. However, as *TWWLN* and *TPM* have an impressive list of characters and subplots, their complexity remains an interesting point of discussion.

To fully be able to study a character, two textual indicators must be taken into account: direct definition and indirect presentation (Rimmon-Kenan 59). For example, a passage where the narrator describes a character is direct definition, which, according to Rimmon-Kenan, gives the reader “a rational, authoritative and static impression” of the character, which the reader is likely to accept (60). Indirect presentation, on the other hand, contributes hugely to how characters are perceived. In the first chapter of *TWWLN* the readers are introduced to Lady Carbury, who is in the midst of writing letters concerning her novel *Criminal Queens* to three editors. The fact that Lady Carbury is writing the letters to the editors asking directly for a positive review of her work gives the first impression of the character. Her actions—writing the letters very quickly and without hesitation, always writing the word “literature” with a capital L, and continuing work after remembering that she cannot afford any rest—are essential in forming an idea of who Lady Carbury is: she is perceived as someone quite direct and determined, but perhaps slightly pretentious in her admiration of “Literature”. In addition to her described personality and backstory, her actions as well start to mold a picture of London, especially as the novel progresses and other characters start presenting similar traits.

Space and place

In this study, characters are examined as representatives of the city they live in. The characters in the two novels will be examined through the direct definition of the character presented by the narrator of each novel, and through the indirect presentation, such as action and speech. In *TWWLN*, the description of Mr Adolphus Longstaffe, the squire of Pickering Park in Sussex and Caversham in Suffolk, offers a useful glimpse of the character to the reader:

Mr Longstaffe was a tall, heavy man, about fifty, with hair and whiskers carefully dyed, whose clothes were made with great care, though they always seemed to fit him too tightly, and who

thought very much of his personal appearance. It was not that he considered himself handsome, but that he was specially proud of his aristocratic bearing. (99-100)

In addition to the direct definition, Mr Longstaffe's actions regarding especially his children reveal a great deal of the character: he is a man of honor and very concerned with his and his family's reputation. He does not accept one of his daughters' marriage with a Jewish tradesman (who, given Trollope's anti-Semitic views, is interestingly one of the only characters who are morally unambiguous).³ Longstaffe is an aristocrat, and does not therefore represent Trollope's ideal of the countryside, but his morals are still in stark contrast to many characters inhabiting London. Longstaffe's pride is shown especially after being denied the place of the director of the South Central Pacific and Mexican Railway by Mr Melmotte. Both the direct descriptions and the character's actions contribute to the analysis of Trollope's idea of the English countryside, which in itself offers an important point of comparison to the city.

Since the focus of this study is London as represented through the characters of the novels, mere character theory does not suffice, as it does not include any spatial aspects. The aforementioned characteristics of Mr Longstaffe alongside whatever speech or action one might wish to examine therefore necessitate spatial theory. Michel de Certeau's *The Practice of Everyday Life* serves as a link between character studies and the study of a city in literature with its distinction between the concepts of *place* and *space*. According to him,

A place (*lieu*) is the order (of whatever kind) in accord with which elements are distributed in relationships of coexistence. It thus excludes the possibility of two things being in the same location (*place*). [...] It implies an indication of stability. (117)

Space, on the other hand

exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it. (117)

³ Trollope's anti-Semitic views expressed in his novels have naturally raised a lot of discussion. The subject has recently been dealt with by, for example, Peak (2016) and Amarnick (2016).

Therefore, by walking in a city people transform a place, a geometrically planned area, into space, which can be seen more as a living entity than a mere location. De Certeau defines space as a “practiced place” which, contrary to place, is characterized by movement (117). When looking at a particular city—in this case, London—the planned and created areas become a space most notably by the people living and moving there, but also factors such as nature could be considered as well. In relation to this study, it is indeed the people, the characters, who are taken into consideration in order to understand how London is brought to life in literature. De Certeau himself asserts that “every story is a spatial story” because of the different changes in space and the transformations of stable places into spaces through whatever movement and speech in the story, but it is certainly true when discussing a city (115).

When examining *The Way We Live Now*, such transformations of places into spaces occur most notably through indirect presentation, for example through dialogue. As explained earlier, Trollope does not provide long descriptions of what London actually looked like in the 1870s, but rather conveys the atmosphere of the city through its fictional inhabitants. In comparison, the following famous excerpt from *Bleak House* (1852-53) by Charles Dickens would not necessarily require a strictly character-based approach in studying London because of its abundant descriptions of fictionalized London as Dickens saw it:

London. Michaelmas term lately over, and the Lord Chancellor sitting in Lincoln's Inn Hall. Implacable November weather. As much mud in the streets as if the waters had but newly retired from the face of the earth, and it would not be wonderful to meet a Megalosaurus, forty feet long or so, waddling like an elephantine lizard up Holborn Hill. Smoke lowering down from chimney-pots, making a soft black drizzle, with flakes of soot in it as big as full-grown snowflakes—gone into mourning, one might imagine, for the death of the sun. (Dickens 3)

With Trollope, however, the characters of the novels become the essence of what London represented to the writer. The city becomes alive through the characters; therefore, both the direct definitions, i.e. the directly described characteristics and backstories, and the indirect presentations, such as speech and action, are both taken into consideration when examining Trollope’s London. Even though the novel is clearly about London and its lifestyle, the way in which Trollope chose to convey

his view of the city is very different from Dickens, for example. The characters, as Trollope himself explained in *An Autobiography*, were the most important factor of a novel to him. Thus, the actions and the dialogue of the characters become crucial in discussing Trollope's London.

Space and characters: creating a literary London

As explained, Trollope's novels require a very character-based analysis. Therefore, it is necessary to combine the essential aspects from character theory as well as from spatial theory in order to understand how Trollope's characters function as narrative elements turning places into spaces. As discussed earlier, the debate over whether characters are regarded as mimetic or semiotic has been a continuing point of discussion in character theory. In the context of this study, however, neither viewpoint is strictly applicable as such. To understand Trollope's London, the characters in his novels must be regarded as part of the city, and therefore they cannot be seen as mere imitations of reality. As to the semiotic point of view, the characters also cannot be regarded as dissolving or losing their central position, as their position in the novel is exactly that when studying the image Trollope conveys of London. Therefore, I argue that the role of characters is that of textual symbols whose function is to turn a stable place into a living space, thus being the most significant elements in bringing London to life in the novels. As de Certeau explains, what is required for this transformation between place and space, is movement of any kind. Therefore, not only the characters' actual movements, such as walking in different parts of the city, but their speech, their thoughts, and other actions described in the novels become the needed movement in the transformation of a place into a space. Characters take a new, more important role in bringing a place, London, to life.

The characters' capacity to represent a place (in the word's general meaning) is essential in studying Trollope's London. As explained in the previous section, Trollope does not really provide the reader with descriptions of what London actually looked or sounded like in the 19th century, but rather conveys his idea through the characters. To better understand this, it is useful to study a passage from the beginning of *The Prime Minister* where the character of Ferdinand Lopez is travelling to the City to meet Mr Sextus Parker at his office. Trollope describes London in the following manner:

Hunting was over, and the east wind was still blowing, and a great portion of the London world was out of town taking its Easter Holiday, when, on an unpleasant morning, Ferdinand Lopez travelled into the city by the Metropolitan Railway from Westminster Bridge. [...] But on this occasion he walked down to the river side, and then walked from the Mansion House into a dingy little court called Little Tankard Yard, near the Bank of England, and going through a narrow dark long passage got into a little office at the back of a building (11).

Instead of describing sights, sounds or smells, Trollope uses movement to create an image of London. Place names such as Westminster Bridge, Mansion House and the Bank of England locate Ferdinand Lopez as well as the reader. Lopez travels from the West End to the City by the Metropolitan Railway, which was the first branch of the London Underground. As can be seen, little would be discovered of Trollope's London, if the character of Lopez would not also be taken into consideration, as all Trollope reveals to the reader are names of places. Admittedly, someone familiar with 19th century London and the buildings and the streets in question would have a clearer image of what they looked like in Trollope's times, but the average reader would perhaps need some clarification. The movement from the West End to the City is in itself important, as it occurs on many occasions in both novels, and it is indeed the movement itself which, I would argue, brings London to life. In addition, Ferdinand Lopez's actions when actually in the City count for an interesting aspect in what the City represented to Trollope. Lopez manages to persuade Sexty Parker to loan him £750—around £35,000 in today's money—by making sure that he appears richer and more confident than he actually is. Parker does not dare to question Lopez and agrees to loan the money, but instantly regrets it.

By using the character's movement in London and the fact that he very confidently asks for a huge sum of money, Trollope not only begins to create the character, but he also starts to define London. The movement and the actions are, however, accompanied by Lopez's speech as well, which is another contributing factor to understanding London: Lopez suggests that Sexty Parker might be afraid to loan the sum of money he asked for, and quite cleverly uses Parker's pride for his own advantage:

I don't know why you need to be surprised, as such things are very common. I happen to have taken a share in a loan a little beyond my immediate means, and therefore want a few

hundreds. There is no one I can ask with a better grace than you. If you ain't—afraid about it, just sign it (13).

Lopez's confidence and his straight-forward attitude cause Parker to pretend to be less afraid than he is, and he signs the paper. When taking into consideration the direct definition of the narrator, too, Lopez sheds even more light on how Trollope saw the City:

It was not generally believed that Ferdinand Lopez was well born; —but he was a gentleman. Ant this most precious rank was acceded to him although he was employed, —or at least had been employed, —on business which does not of itself give such a warrant of position as is supposed to be afforded by the bar and the church, by the military services and by physic. He had been on Stock Exchange, and still in some manner, not clearly understood by his friends, did business in the City (8-9).

No one really knows where Lopez comes from, who his parents are or what he even does for a living. He is considered a gentleman despite his job, that also being unknown to everyone, and people respect him for it. Therefore, not only is the City a space where dishonesty is prevalent—given especially the case of Mr Melmotte, who despite claiming to be rich is actually in great financial difficulties—but some mystery surrounds it as well.

Trollope gives an idea of the City of London through these aspects in the first chapter: similarly in *TWWLN*, Sir Felix Carbury and Paul Montague travel to the City, which shows that the West End and the City were closer to each other than before in two ways: transportation had become easier with railways, and people who usually would not have worked in the City had become frequent visitors. The movement between the two parts of London plays an important role, as do the actions and the speech of the characters. Lopez, quite like Mr Melmotte in *TWWLN*, is confident and presents himself as wealthier than he really is. Both characters lie continuously in order to gain money and power. Other characters are suspicious of both of their backgrounds, but they are still respected because they are believed to be rich. The City of London for Trollope thus becomes a space where wealth matters more than honesty and morality, and which is more intertwined with the rest of London than it was before. When looking at the City through the direct definition, the actions and the speech of

Ferdinand Lopez, the City becomes a space, rather than being a mere static place, laden with different meanings.

When examining the characters of the two novels, an interesting aspect is what Robert T. Tally Jr. calls “the writer as mapmaker” (48). Tally uses the term literary cartography, meaning the making of a metaphorical, literary map of a certain place. He explains:

Like the mapmaker, the writer must survey territory, determining which features of a given landscape to include, to emphasize, or to diminish; for example, some shadings may need to be darker than others, some lines bolder, and so on. The writer must establish the scale and the shape, no less of the narrative than of the places in it. The literary cartographer [...] must determine the degree to which a given representation of a place refers to any “real” place in the geographical world. (45)

The word “map” does not need to be taken literally, for it can also mean whatever image of the world the writer wants to give of a specific place through the narrative (Tally 49). The narrative itself can be regarded as a spatial construct, as the beginning, the middle and the end can refer not only to temporal aspects, but also to a certain location (Tally 49). Tally continues to note that in addition to narrative, also the plot of a story is in its way spatial, and it can mark “features of an imaginative landscape” (50). Although Trollope claimed that he was not very interested in the creation of a plot, when considering the London of his novels, the interplay between the plot and the characters—the action and the dialogue produced by the characters—is what turns a place into a space. As Tally remarks, the writer must decide which aspects to include in the narrative and how realistically a given place should be described (45). In Trollope’s case, the decision made is quite clear to a certain extent: he excluded the poorest of London and the industrial side of the city. *The Way We Live Now* and *The Prime Minister* focus on the upper classes, the politicians and, quite simply, the rich, giving a very different view of London when compared to Dickens, for example. The City, being one of the central areas that Trollope focuses on, is given multiple qualities through many characters who are featured in the passages concerning the City. Vast areas of London are obviously not featured at all in the novels, and Trollope in fact tends to stay within certain areas: the City, Mayfair, Marylebone, where he lived, and Westminster, where he would have wanted to work. Therefore, Trollope’s map of

London, and indeed that of Dickens' or anyone else's, is always incomplete and subjective. However, Tally argues that it is indeed the subjectivity which gives them their meaning: when trying to describe every single detail of a certain place, one cannot help but get "lost" in the abundance (54). It is through the characters that Trollope chose that he conveys his image of the city, his metaphorical map of London.

CHAPTER 1: The Countryside

In order to understand how Trollope saw London, it is necessary to examine his countryside first. *TWWLN* and *TPM* are both strongly centered around the city, but the countryside is featured as well, more notably in *TWWLN* where it offers a stark contrast between the two spaces. London's vices, and its virtues for that matter, are often being compared to the countryside by the inhabitants, whether it is to underline the traditional and moral qualities of the countryside, or to show the abundance of activities possible in the city. Because *TWWLN* and *TPM* are very urban in their milieu, it is useful to turn to Trollope's other famous series for some context. The countryside was explored by Trollope most notably in his Bassetshire novels. The pastoral series displays Trollope's relationship with the countryside through different characters, some of whom appear in his later novels as well. He portrays a world under threat, a countryside that is in need to "protect itself from the great force of cosmopolitan, sophisticated values" (Kincaid 93). As James Kincaid argues, the "traditional pastoral emphasis on natural values, natural virtue, the good heart, is preserved throughout" the series (93). Although it would be wrong to claim that Trollope had a completely straightforward tone when writing about the countryside, Kincaid notes that in addition to the good heart, "an unchanged belief that, at bottom, people's characters are firmly rooted in well-tried values and solid virtues" runs through the novels (93). Kincaid underlines a sense of "basic goodness" in the novels which is reached through "variations and dramatic change" instead of a simple straightforward attitude towards the countryside and the city (93). When comparing the novels with *The Way We Live Now* and *The Prime Minister*, these qualities associated with the countryside appear even stronger, whereas London

appears to be moving into a completely different direction from the goodness associated with the countryside.

Despite its traditional qualities, Trollope's countryside is, however, changing, and Kincaid mentions a three-part pattern visible in the novels: the definition of pastoral values in *The Warden* (1855) and *Barchester Towers* (1857), their fulfilment in *Doctor Thorne* (1858) and *Framley Parsonage* (1861), and their collapse and reconstruction in *The Small House at Allington* (1864) and *The Last Chronicle of Barset* (1867) (95). The first two novels are especially interesting in relation to London, as according to Kincaid, they seem to "ward off the threats from London and thus lay claim to the pastoral world" (95). These threats from London, such as the cosmopolitan values embodied by Mr Melmotte, for example, are being questioned, if not fought against, by Sir Roger Carbury, the head of the Carbury family in *The Way We Live Now*. Whereas most of the characters living in London seem to live in a world less preoccupied with the traditional values and virtues attached by Trollope to the countryside, Roger Carbury remains the character who embodies Trollope's ideal of "the landed gentry". As Pollard explains, the aristocracy was not Trollope's ideal, but he rather valued people who owned land (61). Roger Carbury, although not the only character associated with the countryside in the novel, is certainly a character who represents the traditional values and basic goodness mentioned above.

The characters of Roger Carbury and Sir Felix Carbury serve as an example of the countryside and the city being contrasted in the novel: Felix Carbury is a character who likes to gamble, eat and drink his mother's money away at the Beargarden, a club near St. James' Street. He is encouraged by his mother to pursue Marie Melmotte, Mr Melmotte's daughter, but he shows no actual interest in marrying anyone. He prefers to enjoy his life in ways which tend to hurt other people. Lady Carbury often asks advice from Roger Carbury—although she hardly ever follows his advice—when she feels she is in trouble with her son. For example, at the beginning of the novel, Roger Carbury visits London to try to talk to Sir Felix about his lifestyle: he is horrified by the fact that Sir Felix seems to have spent all his own money and is now spending his mother's money on gambling. He tries to question him about owning some horses which he cannot afford and about borrowing money from his mother, who is too kind to refuse. Roger Carbury feels as though he does not manage to present his views well enough, but describes Sir Felix as "altogether callous and without feeling" as he wonders whether it is

even possible to change his behavior (59). Roger himself is described as having “never owed a shilling that he could not pay”, which sets him apart from his relatives in London (46). He is also described as having offered help to Lady Carbury’s husband after he returned wounded from India, but was treated quite coldly by Sir Patrick. In addition, Roger Carbury is very much in love with Henrietta Carbury, and he refuses to marry anyone else, although Henrietta repeatedly shows no interest in him. He is pictured as the exact opposite of Sir Felix Carbury, who inhabits London and seems to relish in all things questionable to Roger Carbury: Sir Felix is spending money he does not have, eats and drinks at the Beargarden more than he should, and treats the women in his life with no respect. Roger Carbury, on the other hand, has never been in debt, leads a moderate but comfortable life in the countryside, and chooses Henrietta’s happiness over his own once he realizes that she will never love him the way he wishes.

One of the most revealing aspects of Roger Carbury’s character is how he regards Mr Melmotte and the City:

The old-fashioned idea that the touching of pitch will defile still prevailed with him. He was a gentleman — and would have felt himself disgraced to enter the house of such a one as Augustus Melmotte. Not all the duchesses in the peerage, or all the money in the City, could alter his notions or induce him to modify his conduct. (61)

In contrast to many other characters, such as Sir Felix and Lady Carbury, Roger Carbury asserts that he could not be seduced by money and power as the characters inhabiting London have been. His morals are unshaken by the changes in society, especially the ones taking place in London, which is not surprising as he very willingly disassociates himself from the London life. He lives “on his own land among his own people, as all the Carburys before him had done” and only occasionally visits the city (45). In fact, Pollard describes Roger Carbury as “the unbending *laudator temporis acti* in the face of present laxity” who is “always right to such an extent that he stands often like an Athanasius *contra mundum*” (39). Indeed, Roger Carbury is very stern in his opinions considering Sir Felix or the Melmottes, for example, and he is not afraid to express them. His traditional values and dignity differ greatly from the modern, questionable values of many other characters, and he can definitely be described as a character reminiscent of a bygone age. When talking to Hetta Carbury about Sir Felix,

Roger Carbury states that he “has already descended so far that I cannot pretend to be anxious as to what houses he may frequent”, meaning the Melmottes’ residence in Grosvenor Square in Mayfair (63). The Melmottes have a reputation for being dishonest and bad company already at the beginning of the novel, and while everybody in London seems to ignore the rumors regarding Mr Melmotte’s businesses, Roger Carbury sees right through the amorality and the questionable conduct. Sir Felix’s descent into what is, from Roger Carbury’s point of view, seen as a disgraceful and appalling state for a gentleman is what differentiates the countryside and the city the most for Trollope.

Not only does the character of Roger Carbury live in the countryside, but he also mainly moves and speaks there—important factors which transform a place into a space. Therefore, his actions and speech can be seen as representing the country instead of being associated with London. Because he is more often featured in the novel when he is in Suffolk, his cordial manners and his chivalrous attitude towards Henrietta, for example, are representative of the values and morals that people living in the countryside possess in Trollope’s mind. However, the character is also often found in London where he visits his family. In those passages, especially in the ones featuring Sir Felix as well, a great contrast is offered between the countryside and the city, and Trollope’s ideas of the two spaces become clear. When in London, the character of Roger Carbury enters a space which is for the most part taken by characters who differ from him greatly, such as Sir Felix, Lady Carbury, and the Melmottes. However, instead of redefining the space that is London, Roger Carbury’s words and actions rather remind the reader of the virtues of the countryside in relation to the city, because the character always returns to his home instead of staying in London. Trollope, in a manner of speaking, gives a glimpse of what life should be like, or indeed perhaps was like in London as well. Through the characteristics, the movements and the words spoken by Roger Carbury, the countryside becomes a space where morals, respectability, and a certain code of conduct are more valuable than wealth and power, unlike in London.

Another character serving a similar purpose in *TWWLN* is John Crumb, a farmer who is in love with country girl Ruby Ruggles. As explained earlier, John Crumb’s problems are quite similar to Roger Carbury’s: they both are in love with a young woman who is not in love with them. In addition to this, their characteristics are very much alike, which supports the claim that Trollope had a particular view

of the countryside which he wanted to convey. Like Roger Carbury, John Crumb has many positive attributes not noticed by the lady he is in love with:

He could earn money – and having earned it could spend and keep it in fair proportion. He was afraid of no work, and – to give him his due – was afraid of no man. He was honest, and ashamed of nothing that he did. [...] He was willing to trash any man that ill-used a woman, and would certainly be a most dangerous antagonist to any man who would misuse a woman belonging to him. (255)

Again, Trollope associates the countryside with honesty, good manners, and sensibility through a character. Both Roger Carbury and John Crumb are described as being sensible with money, honest, and respectful towards women, unlike Sir Felix. Ruby Ruggles, however, is less impressed with John Crumb than with Sir Felix because he is “slow of speech” and perhaps less handsome and charming (255). When visiting Ruby Ruggles and her grandfather with a friend, Joe Mixet, John Crumb’s respect for Ruby is again in contrast with Sir Felix, who is described as her “aristocratic and vicious lover” (540). John Crumb acts quite shy around Ruby: when Ruby is preparing a meal for the guests, Crumb is merely “looking at his chair again and again” before he dares to sit, and instead of engaging with Ruby, he speaks very little and drinks beer “as often as Ruby replenished his glass” (256-257). Crumb admires Ruby and has come to visit them to talk about their possible marriage, but he is rejected, as he has been before. Ruby runs away to London to meet Sir Felix, only to be followed by Roger Carbury and John Crumb.

Like Roger Carbury, John Crumb mainly features in the novels in the countryside. His speech and his actions, though in many ways different from those of Carbury, support the claim that Trollope’s idea of the countryside was quite clear, and that the idea was indeed centered around the location instead of social class, for example. Although John Crumb is of a lower class than Roger Carbury, the similarities between the characters are striking, their cordiality being one of them. Interestingly, both characters have a more aggressive side to them, but it is kept hidden by the characters themselves for the most part. Roger Carbury often thinks ill of Sir Felix:

On general grounds the wringing of Sir Felix's neck, let the immediate cause for such a performance have been what it might, would have seemed to him to be a good deed. The world would be better, according to his thinking, with Sir Felix out of it than in it. (265)

Roger Carbury rarely truly expresses his opinion on his cousin, and when he does, for example to Lady Carbury, he instantly regrets his behavior. John Crumb, perhaps more inclined to act when needed, actually attacks Sir Felix when he travels to London for Ruby:

John Crumb raised him, and catching him round the neck with his left arm – getting his head into chancery as we used to say when we fought at school – struck the poor wretch some half-dozen times violently in the face, not knowing or caring exactly where he hit him, but at every blow obliterating a feature. (545)

Although Roger Carbury does not express his aggressiveness out loud, his opinion of Sir Felix in his head is not too different from John Crumb's actions. Crumb, perhaps less concerned with propriety when he feels Ruby is being mistreated by Sir Felix, actually violently attacks Sir Felix, only to be shunned again by Ruby who is worried about the well-being of her lover. Although violence itself is a part of the life in London as well—most notably in Mr Melmotte's behavior towards his family—John Crumb's reaction is the result of his anger towards Sir Felix, who Crumb feels is only taking advantage of Ruby. Unlike Mr Melmotte, John Crumb accepts his fate when the police arrive, and understands that there will be consequences:

John Crumb must be undoubtedly locked up in the station-house. He was the offender – for aught that any of them yet knew, the murderer. No one said a good word for him. He hardly said a good word for himself, and certainly made no objection to the treatment that had been proposed for him. (546)

Crumb acts based on his honor and sense of duty, and knows that he might have injured Sir Felix gravely. Still he makes no objection as to how he would be punished, as he feels he did the right thing by defending Ruby. The difference between Roger Carbury and John Crumb here is obviously the fact that although Carbury often has plenty of dislike and aggressiveness towards Sir Felix and other people working in the City, he must keep them to himself. John Crumb, perhaps less interested in his reputation, acts the way he feels is justifiable.

What the two characters have in common is the fact that they bring a sense of morality that has, in Trollope's view, disappeared from London for the most part. However, there are obvious differences as well, as John Crumb's way of speaking is strongly differentiated from that of Roger Carbury. For example, when talking about wedding arrangements after finally being accepted by Ruby on a reconciling trip to London, he says: "It ain't jist like other folks, after all as we've been through" (717). Even though Crumb's words reflect a lower class, it should be noted that his kindness and his sense of morality play a more important role than the way he speaks, which are visible, for example, when Crumb feels "no anger against Ruby, and no indignation in reference to the baronite" (717). As the characters enter the space that is London, which is defined by characters inhabiting it, their characteristics and morals are brought forward through how they speak and act. Both Roger Carbury and John Crumb visit London mainly in order to fulfill a purpose or solve a problem: Roger Carbury visits Lady Carbury and her children on her request to try and talk sense into his son. In addition, he travels to London to find Ruby Ruggles who has been seduced by Sir Felix, who has no intention of marrying her despite her beliefs. Thus, the character of Roger Carbury with his actions in London brings a sense of morality and a gives an idea of how people should act, and indeed still act in the countryside, which has not been completely corrupted by wealth and power. Roger Carbury, although he travels to London, never changes his views on Sir Felix and Mr Melmotte, whom he loathes. His sense of morality is stronger than many of the Londoners', and he always returns to the space which is his: the countryside. He is allowed to show his dismay at Sir Felix's behavior, but even his attempts to talk sense into him are quite powerless when confronted by a character already immersed in the London upper-class life.

The character of John Crumb also visits London on a mission: he is there to persuade Ruby Ruggles to come home and abandon Sir Felix and the vices of the city. Although John Crumb's approach becomes quite different from Roger Carbury's, they share a similar purpose: they endeavor to change the behavior of a character who has fallen into a possibly dangerous life in London. Unlike Roger Carbury, John Crumb eventually succeeds as Ruby agrees to marry him. Although he himself behaves rather badly once actually in London, I would argue that the character still displays the values of the countryside rather than being changed by the city. Because the characters are the textual symbols bringing either London or the countryside to life, depending on where they live, the character of John

Crumb remains the same despite his violent outburst, which is quite similar to that of Mr Melmotte's. When John Crumb is being introduced in the novel, he is described as a "dangerous antagonist" to any possible enemies, and therefore it cannot be said that his actions in London would be out of character (255). His social class and his background as a farmer may be a contributing factor in his uninhibited actions when attacking Sir Felix, but as violence is also featured in Mr Melmotte's household, it cannot be seen as a feature in the novel that is strictly associated with a certain social class. The difference between the violent actions taken by John Crumb and Mr Melmotte is that John Crumb appears to be acting out of honor, Mr Melmotte out of sheer anger towards his wife and his daughter.

Trollope does not seem to care as much for the social class of the character as he does for the living environment. Both Roger Carbury's and John Crumb's movements into London are defined by Trollope's view of bringing what was good in the past back into London from the countryside that is still a space of virtue. The actions and the words of especially Roger Carbury and John Crumb are the elements in the text which give the reader the picture that Trollope wanted to convey of the countryside, and every time the characters are in London, their characteristics are immediately compared to those of the characters living in the city because Carbury and Crumb have been established as characters who inhabit the countryside. The characters do not differ from each other greatly when regarding the fact that Trollope saw the countryside as a space where people still valued tradition and where people had "lived on their land for several generations or even centuries", whatever their social class was (Pollard 27). The importance of the countryside in relation to London is shown especially in its ability to remind the reader of goodness and respectability that could still be found outside of London.

Not all of the countryside is a space of mere goodness, however. Ruby Ruggles' grandfather, Daniel Ruggles is an alcoholic who treats Ruby quite badly, often being verbally and even physically abusive. The Ruggles live at the Sheep's Acre farm close to the Carbury Manor, and the grandfather has a fairly bad reputation in the area for being "somewhat of a curmudgeon and a miser" (142). His wife is dead, and his children have either married and moved or been banished from their home. The 23-year-old Ruby is described as "great trouble to the old man" for having first been engaged to John Crumb but then repeatedly refusing to marry him (142). Daniel Ruggles, however, continues to push Ruby into marrying John Crumb:

The old man thrust his old hat on to his head and seated himself in a wooden arm-chair that stood by the kitchen-fire. Whenever he was angry he put on his hat, and the custom was well understood by Ruby. 'Why not welcome, and he all one as your husband? Look ye here, Ruby, I'm going to have an end o' this. John Crumb is to marry you next month, and the banns is to be said.' (252)

The man's anger is recognized by Ruby who knows to expect abuse from him after several glasses of beer. When the subject of marriage is raised, Ruby states again that she will not marry John Crumb, and is called a "nasty, ungrateful, lying slut" by her grandfather—only to be defended by the rejected John Crumb (260). Mr Ruggles is often also violent towards Ruby, as, for example, he had "struck her, and pulled her by the hair, and knocked her about" the previous evening (262). Mr Ruggles hardly represents any goodness found in the people of the countryside, but he rather exemplifies the problematic sides. His behavior towards Ruby is not far from that of Mr Melmotte's towards his daughter, whose love life he wishes to control. Through the character of Mr Ruggles, Trollope admits that the countryside has its problems as well and that it is not simply full of people with outstanding moral compasses. However, as considerably more attention is given to the characters of Roger Carbury and John Crumb both in their own space in the countryside and in their visits to London, I would argue that the importance of the character of Mr Ruggles, in relation to this study, is simply to bring a realistic element to the countryside portrayed in *TWWLN*.

Similarly, another downside of the countryside appears in the novel in relation to the characters. Adolphus Longstaffe's daughters, Georgiana and Sophia, show a lot of dismay when they are told that they would not be returning to the city for the London season. The London season ran from the beginning of May until the end of July, and was, although very expensive, very important for the social life of upper-class people (White 116). The disbelief experienced by the daughters when they are told that they will stay in their house in the countryside is mostly due to the lack of activities in the area when everybody else is going to London for different social gatherings. To express their dissatisfaction with their father's decision, which is driven by his financial difficulties, the daughters refuse to speak to him and treat him very coldly. Even though at times interesting, mostly when other people visit, the countryside is a place of very few activities for young people in search of company. Although this aspect, like Mr Ruggles as well, is not strictly highlighted by Trollope in the novel, it perhaps functions

as a reason for many of the characters to be lured by lively London. Mr Ruggles and the quiet, calm atmosphere of the countryside detested by the Longstaffe daughters bring another aspect into the depiction of the countryside, which might also serve as a realistic element in the novel. Although loved by Roger Carbury and John Crumb in comparison to London, the countryside is not seen as an ideal space by all characters.

Despite the negative, albeit possibly quite realistic, qualities mentioned above, Trollope's countryside is in its essence a space of honesty and basic goodness. Roger Carbury represents the decency of the people inhabiting the countryside without fail, and he is certainly a pillar of society in everybody's eyes. Even Lady Carbury trusts him completely despite her will not to take his advice on Sir Felix, and John Crumb approaches him when he is in desperate need of help. Although Lady Carbury, for example, embraces the modern world and her London life, she often feels the need to consult Roger Carbury in the hopes of receiving support from someone who is still seen as respectable and almost irreproachable. John Crumb, who, being a farmer, obviously does not have a similar status in society, still has similar qualities to Roger Carbury. Crumb is also a character the others can trust, and the constancy of his principles and morals is exactly what Roger Carbury, and thus the countryside represents. Trollope portrays the countryside as the backbone of society to which even the morally ambiguous characters turn at times. It is unchangeable, and despite its negative qualities, it remains a space of virtue through the majority of the characters representing it.

CHAPTER 2: The West End

A natural progression from the countryside into London is to study Trollope's portrayal of the West End, as the characters often divide their time between their homes in the countryside and in the West End, as was the custom at the time (White 116). As explained earlier, Trollope focuses his novels on certain areas of the West End: Marylebone, Mayfair and Westminster. Westminster is, of course, the center of politics, so this section focuses on the characters living, moving and speaking in the two former, neighboring areas. As briefly discussed before, to Trollope the West End is the center of

entertainment, which is gradually being intertwined with the business area of the City through the actions of the characters of the novels. *TWWLN*, being a more comical novel, presents the West End as entertaining but precarious and superficial, whereas *TPM* takes a more serious tone continuing, however, the same themes as *TWWLN*.

Firstly, as Sir Felix and Lady Carbury have already been discussed in previous sections to some extent, the West End as seen through them should be examined. They are the epitome of Trollope's West End, with the young baronet detested by Roger Carbury exemplifying many of Trollope's concerns about the vices of London. Sir Felix, as discussed in relation to Roger Carbury, is a young man who spends his time at his favorite club gambling and drinking. He is supposed to marry Marie Melmotte, whose father, however, opposes the marriage, but his interests lie elsewhere. He also courts Ruby Ruggles, although he is by no means serious in his relationship with her. Sir Felix has no interest in other people's feelings, as becomes apparent in a section where he is supposed to take a train to Liverpool and from there travel to New York on a ship with Marie Melmotte. Sir Felix, however, decides to go to the Beargarden near St. James' Street where all his friends are playing cards. He drinks a lot and loses a considerable sum of money, and never manages to travel to Liverpool. While Marie Melmotte is being stopped at the train station by people sent by her father, Sir Felix wanders around the streets of London inebriated, not knowing what to do or even where his packed suitcase is:

Sir Felix trying to make his way to Welbeck Street and losing it at every turn, feeling himself to be an object of ridicule to every wanderer, and of dangerous suspicion to every policeman, got no good at all out of his intoxication. What had he better do with himself? (388)

Sir Felix's actions highlight the problems that Trollope saw in the lifestyle in the West End: money, which Felix did not really have, is wasted on gambling and drinking, after which he proceeds to return to his mother's house. Simultaneously, he continues to break his promises to Marie Melmotte. Although the Beargarden is the main spot of entertainment for Sir Felix and his friends, London of course had multiple similar clubs in reality. Throughout the novel, Sir Felix mainly moves between his home in Welbeck Street and the Beargarden with an occasional visit to the City where he has a place on the board of the South Central Pacific and Mexican Railway company. While being an important

character in connecting the West End and the City, Trollope uses his movements and actions in the West End to highlight a possible and a destructive lifestyle.

Sir Felix's way of life is characterized by a certain carelessness and a superficiality to the point that Pollard describes him as "one of the most despicable characters in all literature, a thorough degenerate, who battens on all around him" (38). One of the characters who suffer because of Sir Felix's behavior is his mother, Lady Carbury. Although his mother's life is far from being carefree, the superficial aspects of upper-class life in the West End are visible in her life as well. Lady Carbury's literary ambitions discussed earlier are of course a major part of her superficiality: she does not care for the content of her writing, but wishes that her work, *Criminal Queens*, is perceived as accomplished and that she is paid well. Appearance and wealth are what matter the most not only in her literary career, but also, and perhaps especially, when it comes to the marriage of her children. Lady Carbury hopes that Sir Felix will marry Marie Melmotte and thus receive a large sum of money, and that her daughter Hetta will marry their cousin, Roger Carbury and thus also secure her life financially. Even though rumors circle around the Melmottes already at the beginning of the novel, Lady Carbury, along with everyone else in London, chooses to overlook any negative stories told of Mr Melmotte's honesty and past businesses.

As with Roger Carbury and John Crumb, Lady Carbury's characteristics become more revealing when the character is placed outside of its own space, i.e. when she travels from London to the countryside. When Hetta and Lady Carbury are visiting Roger Carbury, the Melmottes and their questionable reputation becomes a subject of discussion. Lady Carbury is trying to explain to Roger Carbury why she wishes to stay in contact with the Melmottes:

'You know my son's condition — better, I fear, than he does himself.' Roger nodded assent to this, but said nothing. 'What is he to do? The only chance for a young man in his position is that he should marry a girl with money. He is good-looking, you can't deny that.' (117)

Roger has a different view, and he claims that Sir Felix and his mother are about to steal the girl's money in persuading her to marry the young man, as wealth seems to be the only meaningful factor in the affair. The reputation of the Melmotte family does not matter to the Carbury family, as long as their future is financially secure with the supposed wealth of Mr Melmotte. Roger Carbury, however,

opposes their plan immediately and finds the Melmottes “absolutely disgraceful” (63). Lady Carbury wishes nothing more than a marriage between her son and a wealthy heiress, and the prospect of such a marriage brings her a feeling of “unmixed joy and triumph” (61). Trollope raises an issue clearly associated with London, since everyone belonging to the upper-class society in London seems to admire the Melmottes and many young men are hoping to marry the young heiress: wealth and appearance surpass everything. Relations that are deemed scandalous by Roger Carbury, i.e. in the countryside, are regarded as normal and even desirable in the city. Although every character knows Mr Melmotte to have been a swindler in Europe before he came to London, only Roger Carbury condemns his actions and business endeavors in the City.

Mr Melmotte as a character has been the center of scholarly attention concerning *TWDLN*. The character has been examined from a number of different viewpoints: Mr Melmotte’s violent attitude towards his family and his suicide are two of the most striking aspects of the novel that can be perceived as surprising, if not shocking, by today’s readers as well (e.g. Corbett, Slakey, Edwards). At the beginning of the novel, Mr Melmotte is described as

“a large man, with busy whiskers and rough thick hair, with heavy eyebrows, and a wonderful look of power about his mouth and chin. This was so strong as to redeem his face from vulgarity; but the countenance and appearance of the man were on the whole unpleasant, and, I may say, untrustworthy. He looked as though he were purse-proud and a bully.” (31)

Even before Mr Melmotte actually appears in the novel himself, his background suggests a certain degree of dishonesty, as he is rumored to have been “the most gigantic swindler” (31). Even though the character often deliberately appears pleasant to other characters to further whichever cause of his own he wishes, his true colors are revealed gradually. At the beginning of the novel, Madame Melmotte organizes “a ball on a scale so magnificent that it had been talked about ever since Parliament met, now about a fortnight since” (29). Money had clearly been spent and even a member of the royal family called Prince George was to attend. The ball is a success, as everyone is excited to meet the Melmottes. Later in the novel, however, Mr Melmotte is asked to entertain the Emperor of China, which is of course deemed a huge honor. Before the actual party for the Emperor, people are

starting to suspect that Melmotte might actually be in financial troubles, and the dinner is a complete failure with relatively few people attending it.

Trollope continues his negative image of London and of the superficiality of the West End through the character of Mr Melmotte (who will be studied in more depth in relation to the City in Chapter 3). What really matters in the upper-class world of London is money: the other characters of the novel seem to care very little about the suspicious background of Mr Melmotte and of his unpleasant countenance, but when rumors are spreading concerning his possible financial difficulties, people's opinions change drastically. Thus, Trollope introduces a certain hypocrisy which prevails in the city. Even though Mr Melmotte is perceived as slightly hostile and a difficult person to talk to with "a grim smile" he is still admired and respected for his money (158). In Trollope's view of London, none of the negative personality traits genuinely matter as long as the person has wealth and therefore also power. Again, through the character of Mr Melmotte, and especially through the other characters of the novel responding to whatever Mr Melmotte says and does, Trollope continues to create his image of London, which is a space of dishonesty, amorality and superficiality. Although Mr Melmotte's real realm is the City, his characteristics, and therefore the characteristics of London, are revealed also in the sections taking place in the West End. His intimidating persona and his aggressive behavior towards his family in their home contribute to the image that the reader is given of the city.

As has been discussed, Trollope establishes certain themes associated with London, and more specifically with the West End, through the characters of *TWWLN*: dishonesty, superficiality and amorality are among the main characteristics which can be found within all the major characters living in the West End. Not only do the direct definitions of the character given to the reader by the narrator affect the impression that the reader makes of the characters, and thus of London as well, but also the actions and the words spoken by them are key factors in bringing Trollope's literary London to life. *TPM*, although tone-wise a completely different novel, continues to discuss the same characteristics that can be found in the London of *TWWLN*. Most notably the dishonesty and the amorality expressed by all the characters studied above are found in the character of Ferdinand Lopez. Also a City businessman with a questionable background, Lopez is a man attempting to enter the world dominated by Mr Melmotte in *TWWLN*. Although clearly not as rich as Mr Melmotte, in fact quite the opposite, Lopez manages to gain some attention in London and the heart of Emily Wharton

despite his suspicious reputation. After the marriage to Emily Wharton, the couple move into an apartment in the Belgrave Mansions, but the apartment is actually being paid for by Emily's father. Lopez manages to hide his real financial situation well, but as with Mr Melmotte, the truth is revealed eventually.

Ferdinand Lopez's real aim in marrying Emily Wharton is his father-in-law's wealth. Although Lopez clearly loves Emily on some level, his dismay at not receiving any dowry becomes evident to the reader:

Up to the last moment he had hoped, —had almost expected, —that a sum of money would have been paid to him. Even a couple of thousand pounds for the time would have been of great use to him; —but no tender of any kind had been made. Not a word had been said. Things could not of course go on in that way. (188)

As in *TWWLN*, the main concern in marriage seems to be money: Lopez wants to marry Emily for the money, but in order to marry her, he has to appear wealthier than he actually is. The pattern is exactly the same with Sir Felix and Marie Melmotte. When Sir Felix is being questioned by Mr Melmotte after Felix asks for her hand, Felix has to lie about his wealth and about his status as the possible heir of Carbury Manor. Ferdinand Lopez, although genuinely interested in Emily Wharton, wants to secure his future and thus brings the element of dishonesty into his marriage as well. Also similarly to Mr Melmotte, Lopez experiences great anger and aggressiveness towards his wife as Emily receives a letter from Arthur Fletcher, an old friend who is also in love with her and who Pollard describes as "the epitome of nobility and traditional values", i.e. the exact opposite of Lopez (100). Ferdinand is "black with rage" and commands her to go to bed (287). Lopez thinks that it is Emily's duty to obey his every wish and the only reason why he chooses to reconcile with Emily is his attempt to receive money from her father. Even though Emily does not notice Ferdinand's financial difficulties and his mission to persuade her father to give a sum of money to him, she starts to see that "his conduct was unworthy of her and of her deep love" (295). The dishonesty that characterizes their marriage, unbeknownst to Emily for a long time, is starting to reveal itself to the wife gradually.

In relation to Trollope's attitude towards women mentioned earlier, the marriages in the novels reveal something of the status of women in upper-class society in London. Both Marie Melmotte and

Emily Wharton, pursued by more than one man, are left in a vulnerable state due to the dishonesty and the amorality of their suitors. Although both Marie and Emily choose Sir Felix and Ferdinand themselves, they can be seen as victims of the atmosphere of the city when it comes to social life and marriage. The women are proposed to by the men because of the wealth of their fathers, and they are both swindled. Whereas Marie never marries Sir Felix as he has no intention of marrying her, Emily loses her husband after he commits suicide. After tumultuous relationships, both women marry someone else: Marie leaves for the United States with an American businessman, and Emily marries Arthur Fletcher. Interestingly, Trollope paints a picture of a fraudulent upper-class London society which can be seen as more precarious for women than for men because of women's unprotected status in society in general. Although the two female characters are by no means mere victims of circumstance, their possibilities are, however, quite limited compared to the male characters despite their privileged position. It should be noted, however, that the same pattern occurs in Trollope's 1864 novel *The Small House at Allington*, which is set in the countryside, so the vulnerable status of women in society of course covers both spaces, the city and the countryside.

The social life led by the London season is one of the most important arenas for young people, such as Emily and Marie, to meet other people. The social gatherings can lead to friendships, quarrels and marriages in the novels, but they can also be a source of accomplishment and of concern. The Duke of Omnium, the Prime Minister in the eponymous novel, and his wife the Duchess certainly experience the problems of entertaining after the Duke becomes the Prime Minister of a weak coalition government. As Kincaid states, the "Characters in the Palliser chronicle are as uneasy away from London as characters in the earlier Barsetshire chronicle were uneasy in it" (175). Therefore, although the main character, Plantagenet Palliser, is at times very uneasy in his new position as the Prime Minister, his wife Glencora embraces the new possibilities brought to their social and professional lives. The West End is a space of entertainment and socializing, and entertaining many guests requires considerable sums of money. Lady Glencora understands the situation perhaps a little better than her husband, and she considers the inevitable discussion about expenditure required in the future:

Her house was always gorgeous with flowers. Of course there would be the bill; —and he, when he saw the exotics, and the whole place turned into a bower of ever fresh blooming floral glories, must know that there would be the bill. And when he found that there was an

archducal dinner-party every week, and an almost imperial reception twice a week; that at these receptions a banquet was always provided; [...] —of course he must know that the bills would come. (78)

Money and appearance are again at the center of the characters' lives in the West End. Although more genuine and considerate of the other person's feelings than Sir Felix and Ferdinand, Lady Glencora admits that the issue of money might become problematic when discussed with her spouse. Although their home in the West End is considered too small for the lavish dinner parties that the Prime Minister is expected to host, Lady Glencora does not forget that their London house must be presentable at all times as well. Quite like the Melmottes in *TWWLN*, Lady Glencora Palliser uses the opportunity to impress the upper-class society of London, although the parties demand some financial sacrifices that the Prime Minister would be less inclined to accept.

Again, Trollope moves his characters from their own space to another, i.e. from London to the Gatherum Castle in the countryside, and it is then when the difference between the two spaces is further revealed. The Duke and the Duchess along with their children travel to the countryside to entertain a large number of people. The Duke starts to notice all the changes that Lady Glencora has already made and the changes that are underway at the Castle when they arrive:

And now as he stood there he could already see that men were at work about the place, that ground had been moved here, and grass laid down there, and a new gravel road constructed in another place. Was it not possible that his friends should be entertained without all these changes in the gardens? (142)

The Duke is not impressed and wonders whether any of the changes would have been made had he not become Prime Minister. He regards the renovations as “an assumed and preposterous grandeur that was as much within the reach of some rich swindler”, and he confronts his wife about it (143). The Duke's opinion is that had the changes been made to gratify his wife's own tastes, he would have agreed and thought nothing of it. However, as Lady Glencora has acted purely based on what she thinks is appropriate to be the house of the Prime Minister in the eyes of their friends, the Duke considers her actions vulgar. Lady Glencora is deeply shocked at the use of the word “vulgarity”, and

the Duke apologizes immediately (144). Although Lady Glencora admits to herself that “it was all vulgar”, she rather keeps it to herself and does not want her husband to mention it (145).

In the passage studied above Trollope introduces the theme of vulgarity relating to money, which, as has been discussed, is a central aspect in the life in the West End. As Michie argues in her essay “Vulgarity and money”, the term “vulgarity” became to mean in the 19th century “not just the new money but also the forms of behavior associated with it, loud dressing and manners, the tendency to be too direct or explicit” (143). Not only does the Duke of Omnium directly address the issue in *TPM*, Trollope’s West End seems to be directly tied to the idea of vulgarity in many other ways as well. The prerequisite for lavish parties and the driving force behind marriages and relationships is often undoubtedly money, which rules the upper-class life in the West End. As Michie further argues, in novels such as *TPM* and *TWWLN*, Trollope shows the interaction between the traditional landholding values and the new values driven by new money, and “the process with which one group deems another vulgar” (152). Because the Duke of Omnium, himself a Londoner, is not as straightforwardly an urban character as many of the others, he therefore functions almost as an intermediary between the two spaces. More clearly, however, the difference is seen when comparing characters such as Roger Carbury, Sir Felix and Mr Melmotte. Roger Carbury immediately perceives the dishonesty, the superficiality and indeed the vulgarity linked to the life in the West End—and as will be shown, in the City as well—but characters such as Lady Carbury and Lady Glencora choose to accept them and even embrace them.

Trollope’s West End is on the surface entertaining and glorious, but as mentioned at the beginning of the chapter, the lives of the characters inhabiting it all hide darker truths. Wealth and appearance are at the center of everything, and they excuse dishonesty, amorality, superficiality and vulgarity expressed by the characters such as Sir Felix, Lady Carbury, Mr Melmotte, Ferdinand Lopez and, to a certain extent, Lady Glencora. The world of the West End is focused on entertaining, parties, relationships and marriages, but they are far from being innocent parts of the characters’ lives. The characters themselves define the West End through the direct definitions provided by the narrator and the indirect presentations, such as speech, action and thoughts, and thus Trollope’s West End transforms from a geographical place on a map into a living, breathing space, which the reader can identify. Although Trollope does mention some actual addresses and areas in the West End which

help to locate the characters geographically, his portrayal of it is completely dependent on the characters. As has already been noticed, the characters moving in and out of London provide interesting perspectives on Trollope's view of the city. Similarly, the way the characters move and act in different parts of London is equally interesting.

CHAPTER 3: The City

We get the sense in these middle decades of City men and those who trusted in them walking a narrow ledge between prosperity and ruin, peace of mind and lunacy. It was impossible to tell whether the next step would secure the one or precipitate the other. The sense of desperation was tangible. Suicide was as much in the City air as it was on the Waterloo Bridge among the most hopeless of the London poor. (White 168)

Jerry White's description of the City of London in the 19th century is a testimony to Trollope's observant nature. The two main characters associated with the City in *TWWLN* and *TPM*, Mr Melmotte and Ferdinand Lopez, fit into the description almost perfectly: both characters become so desperate and so entangled in their many problems, most of them relating to money, that they choose to commit suicide after months of balancing between truth and lies. In addition to their deaths, the characters have other qualities in common as well. Both Mr Melmotte and Ferdinand Lopez are men of a relatively unknown background: they come from Europe, they might be Jewish, they both claim to be English by birth, and they wish to increase their wealth in the new world of the City. Trollope's portrayal of the world of finance in London, perhaps not surprisingly given that his image of the West End was highly critical, can even be seen as a warning of what the future might hold.

Upon his arrival to London, Mr Melmotte sets up an office on Abchurch Lane, near the Bank of England in the City. Even though no one is completely aware of how he has acquired his fortune, people trust him and ask for his advice on all matters finance. Mr Melmotte also becomes a part of a suspicious company called the South Central Pacific and Mexican Railway, whose aim is to build a railway reaching from Salt Lake City to what is nowadays known as the port of Veracruz in Mexico.

The company does not actually have any other purpose than making money for the members of the board including Sir Felix and Mr Melmotte, who becomes the chairman of the London board of directors. The members' interests lie in buying and selling shares in order to gain wealth, although nothing actually happens at the meetings of the board. Mr Melmotte being the head of the board lets everybody believe that great progress is being made:

'My lords and gentlemen,' continued Melmotte, 'I am delighted to receive this expression of your confidence. If I know anything in the world I know something of commercial matters. I am able to tell you that we are prospering. I do not know that greater prosperity has ever been achieved in a shorter time by a commercial company. (284)

When Melmotte's statement is justifiably questioned by a member, Paul Montague, Melmotte directs the discussion elsewhere and suggests that Montague contact Mr Fisker, the man who is responsible for the company in America. He also encourages the members to be secretive about the company's affairs in the interest of the shareholders. In truth, nothing is really happening in terms of building an actual railway, and the company's finances are a complete mystery to all but Mr Melmotte. The other members grow impatient and they have their suspicions concerning the integrity of the chairman, but as they have been promised great sums of money, they do not want to risk their position on the board.

The suspiciousness and the secretiveness are characteristics strongly associated with Mr Melmotte. His offices on Abchurch Lane are described as follows:

Abchurch Lane is not a grand site for the offices of a merchant prince. Here, at a small corner house, there was a small brass plate on a swing door, bearing the words 'Melmotte & Co.' Of whom the Co. was composed no one knew. In one sense Mr Melmotte might be said to be in company with all the commercial world, for there was no business to which he would refuse his co-operation on certain terms. [...] The steps were narrow and crooked, and the rooms were small and irregular. (71)

Trollope portrays the City as a space which is able to house a dubious business in what is hardly seen as a grand location for a respected, supposedly rich Mr Melmotte. The character's own secretive actions and words regarding the business and his own wealth correspond to the description of his

actual offices: the small street and indeed the small office near many important and imposing buildings suggest that the man's financial situation may not be as great as he has led everyone to believe. When considering White's description of what the City was experiencing at the time with the coming of workers and business men from different parts of the country and from other countries as well, it is perhaps no wonder that Trollope's City seems to be so dishonest:

the City was beyond caricature. Boards of directors of fraudulent or just ill-run joint-stock companies of family firms trudged through the dock at the Old Bailey one year after another (168).

Mr Melmotte is of course revealed to be in extreme financial difficulties, and as his reputation starts to rapidly decline, alongside his businesses and his short political career, he feels as though there is no way out of the situation he has created for himself.

Similarly, Ferdinand Lopez does not seem to be inclined to share any details concerning his career in the City or his wealth. Mr Wharton, Emily Wharton's father, is quite suspicious of him since the beginning because "he is a stranger and a foreigner" (38). When Lopez visits the Whartons in order to ask for Emily's hand, Mr Wharton assesses the young man's profession and his background:

There seemed to be a general understanding that Lopez was doing well in the world, —in a profession of the working of which Mr Wharton himself knew absolutely nothing. He had a large fortune at his own bestowal, —intended for his daughter, —which would have been forthcoming at the moment and paid down on the nail, had she married Arthur Fletcher. [...] But now this other man, this stranger, this Portuguese, had entered in upon the inheritance. (180)

Quite like with Mr Melmotte, the un-Englishness of the man working in the City in an unknown business is a factor which affects the perception of the other characters. Mr Melmotte, however, is believed to be incredibly rich, and Lopez is not. The "general understanding" is another factor linking the two characters and the City together: the other characters in both novels do not doubt that Mr Melmotte or Ferdinand Lopez would be dishonest about their profession, but instead choose to believe that they are involved in legitimate businesses. The City seems to hold a certain credibility to the other characters of the novels, which can be seen as one other feature which raised concern for

Trollope. The fact that both Mr Melmotte and Ferdinand Lopez work in the City seems to mean that in theory, they should be earning a lot of money. However, Trollope obviously wanted to show through the characters that often the situation was in fact the actual opposite.

Lopez has to, to some extent, reveal the nature of his work to Mr Wharton when he is in desperate need of money and his wife does not agree to ask for assistance from her father. He writes to Mr Wharton as follows:

My caravels are out at sea, and will not always come home in time. My property at this moment consists of certain shares of cargoes of jute, Kauri gum, guano, and sulphur, worth altogether at the present moment something over £26,000, of which Mr Parker possesses a half (348).

Lopez admits that he is in trouble by declaring that he is “undoubtedly in the condition of a man trading beyond his capital” (349). As with Mr Melmotte, the revelation as to the true financial state of Mr Lopez to the other characters is gradual and slow even though there are minor doubts as to his truthfulness from the start. With Mr Melmotte the other characters actually admit that he was most likely a swindler in Paris before coming to London, but they choose to believe that he is all the same a great businessman and that the South Central Pacific and Mexican Railway company is legitimate. Mr Lopez, on the other hand, does not convince everybody in the same way. He is believed to do well in the City and he is a much more pleasant character to the others from the beginning of the novel, but he is not in any way as revered as a business genius who turns everything he touches into money like Mr Melmotte.

Another factor connecting the characters is of course their death. Their failed business and political ventures drive the characters to such despair that they see no way out. They are both financially ruined and disapproved by their friends and family, and therefore decide to take their own lives. Mr Lopez, for instance, decides to go for a walk in London the day before his suicide to contemplate his situation. The rather long walk is described as follows:

But he went round by Trafalgar Square, and along the Strand, and up some dirty streets by the small theatres, and so on to Holborn and by Bloomsbury Square up to Tottenham Court Road,

and then through some unused street into Portland Place, along the Marylebone Road, and back to Manchester Square by Baker Street. (456)

Walking in the West End Ferdinand Lopez attempts to resolve some of the issues distressing him, and to his great sorrow he notices that “he had nearly succeeded” in life (456). Because his ruin is inevitable, he returns home to his wife and the next day buys a train ticket to Tenway Junction. The station’s significance become apparent when considering that Lopez worked in the City:

From this spot, some six or seven miles distant from London, lines diverge east, west, and north, north-east, and north-west, round the metropolis in every direction, and with direct communication with every other line in and out of London. It is a marvellous place, quite unintelligible to the uninitiated, and yet daily used by thousands who only know that when they get there, they are to do what some one tells them. The space occupied by the convergent rails seems to be sufficient for a large farm. And these rails always run into another with slopping points, and cross passages, and mysterious meandering sidings, till it seems to the thoughtful stranger to be impossible that the best-trained engine should know its own line. (458)

The station itself seems to function almost as a metaphor for the City itself, as the City was fast becoming a center of people coming from different parts of the country and of the world wanting to succeed in the field of commerce. In addition, the slightly unknown and mysterious qualities of the City as experienced by people not working there are described to be a feature of the station as well. The character of Ferdinand Lopez, a man whose family and background remained slightly mysterious until the end, exemplifies what Trollope saw in the City and what he felt would threaten the traditional values of society. Ferdinand Lopez seemed to be in total control of his businesses at the beginning of the novel, but is revealed to be in trouble and dependent on other people; the station echoes the same feeling with its lack of control experienced by the travelers. To outsiders, such as upper-class people living in the West End, the City also has a certain unintelligible quality to it which in Trollope’s view is actually not related to the City being a space of high intelligence and professionalism, but rather a space of dishonesty and amorality. Lopez’s life ends when he calmly walks in front of a train at Tenway Junction. Symbolically, however, the City can be seen as the real

reason and milieu of Lopez's gradual demise as he fails to succeed in his personal and professional life.

The City is also a factor in Mr Melmotte's death. The man who was once regarded as a great businessman by others is at the end of the novel a disgraced swindler. Mr Melmotte had forged his daughter's signature to obtain the money that he had allocated to Marie's trust fund, only to fail in the endeavor. People who were once on friendly terms with him had to defend themselves, although they were content with their decision not to attend the party:

The City men who had not gone to the dinner [organized for the Emperor of China] prided themselves on their foresight, as did also the politicians who had declined to meet the Emperor of China at the table of the suspected financier. (635)

When the City financier is revealed to be in deep financial troubles, the people around him start to slowly distance themselves from him. Melmotte's own actions, such as trying to obtain Marie's money, hiding the financial affairs of the railway company from the other members of the board, and appearing inebriated in Parliament, effect the other characters' perception of Mr Melmotte, and thus influence his decision to take his own life to avoid prison. Whereas Mr Lopez walks around the station not drawing any attention to himself, Mr Melmotte decides to take advantage of his miserable situation and behave impudently at the dining room of the Houses of Parliament:

But even he, with all the world now gone from him, with nothing before him but the extremest misery which the indignation of offended laws could inflict, was able to spend the last moments of his freedom in making a reputation at any rate for audacity. (640)

Although he is ruined, Melmotte still wants to be the center of attention, even in a negative way. After a day of drinking and causing disapproval, Melmotte returns home to Grosvenor Square, and poisons himself with prussic acid. His death can be seen as an attempt to remain in control of his appearance and of his freedom, instead of succumbing to his fate.

Considering White's description of the City at the beginning of this chapter, it is perhaps no wonder that Trollope's City seems to be an unpredictable and even dangerous space where even the people working in it are not safe. The space that Trollope creates through Mr Melmotte and Ferdinand Lopez

is safe only as long as a person's finances are stable, and people perceive the person as someone worthwhile. Trollope's own concerns over the growing fight between modern and traditional values affect the reader's perception of the characters from the first moment they appear in the text: Mr Melmotte and Lopez are described as people who are clearly not completely English, and therefore automatically slightly more untrustworthy than others. However, it is again more due to the characters' own actions, thoughts and speech than the direct definitions that the City becomes a space very similar to the West End, especially in its dishonesty and amorality. Perhaps it is no coincidence that both the characters representing the City in the novels are "European" instead of strictly British (although as mentioned before, both characters claim to be British by birth), given Trollope's penchant for traditional values and the landed gentry, i.e. for a certain historical continuum in Britain. However, as many characters representing the West End also appear in the City, it cannot be suggested that Trollope simply blames people coming to Britain from other countries for the negative qualities he associates with the City.

For example, Sir Felix, although lethargic and indifferent about anything else than entertainment, obtains a place on the board of the South Central Pacific and Mexican Railway company. His mother is overjoyed and Sir Felix himself quite happy at the prospect of earning money since he has spent all of his inheritance. The company does not prove to be of any use to him, and with Mr Melmotte as the chairman of the board and very aware of the actual situation of the company, Sir Felix's job does not help him in his advances to marry Marie Melmotte either. The leap from the amusements of the West End to the City is not actually as great as one could think for Sir Felix: because the company does not actually plan to accomplish anything else than to earn money for the board, let alone build an actual railway, Sir Felix fits the space of the City very easily. Through Sir Felix's attempts to start a career in the business world, at least for a certain amount of time, Trollope shows how close the two worlds, the West End and the City, actually are to each other. Appearances and the impression of credibility are more important than actually achieving anything in both spaces, and the traditional values represented by the countryside are completely secondary.

Trollope's City resembles the West End in many ways, and the distance between the two spaces becomes narrower on the course of the two novels. Firstly, the characteristics Trollope associates with both the City and the West End are very similar: Sir Felix, Mr Melmotte, and Mr Lopez are

connected by a certain disregard for traditional codes of conduct and for integrity. Honesty and morality weigh very little in their relationships with other characters, and money is the factor in life which matters the most. The City, however, does contain a grimmer quality as well with the death of the two characters most associated with it. For Trollope, the City clearly offered possibilities for wealth, but at the same time it was precarious and unpredictable. With Mr Melmotte and Ferdinand Lopez, Trollope raised the issue which he discussed in many of his novels, and in many different ways: the combat between modern and traditional values. The City for Trollope seems to be a space which invites modernity more than the West End, although it cannot be suggested that Trollope somehow put the blame on “foreigners” or “strangers” for the rise of the modern values. After all, many of the characters belonging to more traditional English families in the novels embrace the cosmopolitan values that start to appear in the City and the West End.

CHAPTER 4: Westminster

Moving back west from the City, Trollope also takes the reader to Westminster, the center of politics. Trollope’s views on politics as expressed in the two novels studied here appear perhaps more interesting than before for today’s readers, given that the political developments in the USA in 2016 and 2017 echo strongly the action taking place in *TWWLN* and *TPM*. Mr Melmotte and Ferdinand Lopez are both businessmen first, but venture into the political life in London as well, with little success. However, they are obviously not the only major characters involved with politics: the Prime Minister, the Duke of Omnium, offers a glimpse into Trollope’s view on the political side of London through a character who has actually been a part of politics for a long time, unlike Melmotte and Lopez. What links the characters is a certain lack of conviction and a sense of being out of place in the political position that they are in. As Cockshut argues, to Trollope the people involved in politics did not necessarily deem politics itself as “supremely important” (93). For example, the Duke of Omnium does not seem to be overly concerned when his own son decides to become a Conservative against the family’s tradition, and Mr Melmotte seems to choose his party almost at random. Trollope seems to focus on the thoughts and actions of the characters involved in politics rather than any significant political developments taking place in the 19th century. Because of this, it is perhaps not useful to

consider Trollope's own political opinions—or whether or not they are even possible to define based on his novels—but to study how Trollope saw politicians in London at the time.⁴

TPM is often described as a semi-political novel alongside the other five novels of the Palliser series. As mentioned above, the real aim of the novel for Trollope was not to paint a picture of what actually happened in politics at the time, but to examine, for example, how people became politicians and what the political environment was like in London in the 19th century. When taking into consideration all of the six novels, Pollard argues that the “vividness of Trollope's political world is found in two settings – his elections and what I may call the social world of politics” (76). The social life of the characters involved in politics is indeed what creates the political world of London in *TPM*, the Duke of Omnium being at the center of it all after becoming Prime Minister somewhat unwillingly. The Duchess of Omnium is considerably more pleased and would be more than willing to do the job herself, as she craves for some professional responsibilities for herself. Despite his reluctance to be Prime Minister, the Duke manages to surprise everyone, and the Coalition Ministry does not fall. Many people doubt whether the government can work as such, but the Prime Minister is shown as a politician working hard to keep everybody happy despite their slight mistrust:

There had been many politicians who had thought, or had, at any rate, predicted, that the Coalition Ministry would not live a month. [...] These gentlemen had expected that the seeds of weakness, of which they had perceived the scattering, would grow at once into an enormous crop of blunders, difficulties, and complications; but, for a while, the Ministry were saved from these dangers either by the energy of the Prime Minister, or the popularity of his wife. (89)

From the start, the importance of the Duchess and her social events is evident in the political life in London. Although the Prime Minister is certainly respected by others and he is seen as a man fit for the role, the social life surrounding the actual politics plays an important part in London as well.

The Duke is uncomfortable in the political position that he is in mainly for two reasons: firstly, the weight of the status of Prime Minister is heavy on him, as the Duchess explains:

⁴ For politics in Trollope's novels, see for example Cohen (2011), Goodlad & Van Dam (2016), and Cockshut (1968).

It's the feeling that so many people blame him for so many things, and the doubt in his own mind whether he may not deserve it. And then he becomes fretful, and conscious that such fretfulness is beneath him, and injurious to his honour. He condemns men in his mind, and condemns himself for condescending to condemn them. (480).

The Prime Minister is described as someone very conscientious and analytical, who values honor and propriety more than anything. The Duke has good intentions, but under pressure does not always act accordingly, as, for example, he slightly offends his guests at Gatherum Castle by working and going to church alone. Other characters describe him as almost too honest, as the Duke of St. Bungay says to the Duchess: "His honesty is not like the honesty of other men. It is more downright; —more absolutely honest; less capable of bearing even the shadow which the stain from another's dishonesty might throw upon it" (217). Given that Trollope's London is full of dishonesty and amorality, the Duke's discomfort comes as no surprise. It can be suggested that the Duke is, despite his own doubts, a good Prime Minister for the political climate of the novel, but his inability to adapt to the social climate surrounding the actual political tasks that he has to perform is what is causing the Duke's unhappiness.

The weight of his status is closely linked to the second aspect of a Prime Minister's life bothering him, namely the social demands so fervently embraced by his wife. The grand dinners and the expenditure put into effect by the Duchess are tiresome for the Duke who would much prefer to stay in his office and simply do his work. The Duchess works tirelessly on the parties that she organizes:

Still the parties went on, and the Duchess laboured hard among her guests, and wore her jewels, and stood on her feet all the night, night after night, being civil to one person, bright to a second, confidential to a third, and sarcastic to an unfortunate fourth; —and in the morning she would work hard with her lists, seeing who had come to her and who had stayed away (283).

The Duchess takes her role very seriously, as she cannot really affect anything in politics. The Duke, however, cannot understand the social demands of his status, and instead avoids all social events and sits alone in his study:

In the meantime the Duke altogether avoided those things. At first he had been content to show himself, and escape as soon as possible; —but now he was never seen at all in his own house, except at certain heavy dinners. [...] He had no time for ordinary society. (283)

Trollope's political London is a space where the Prime Minister, one of characters who might be described as decent and sincere, is uncomfortable and out of place. He is unable to perform his duties in a way which would be suitable for him, as the social side of political London is demanding and tiresome for him. Trollope describes London's social life as very vivid, albeit full of intrigue as well, and being the head of the Ministry, the Prime Minister is of course expected to appear in various social gatherings. When looking at the actual Prime Minister, Trollope's political London is a space where an accomplished and experienced politician feels ill at ease.

It is perhaps partly due to the negative sides of London explored by Trollope in the novels that the Prime Minister himself feels that he is unqualified. The dishonesty, amorality, and superficiality discussed in relation to other parts of London are clearly an issue in politics as well for Trollope. In *TPM*, Ferdinand Lopez, the City businessman, pursues a career in politics as he becomes the candidate for Parliament for the Silverbridge borough. The other candidate happens to be Arthur Fletcher, the man in love with Lopez's wife. At the beginning of the process, Lopez believes that he has the backing of the Duchess, and consequently of the Duke of Omnium, but the Duchess eventually has to decline her help as it would not be appropriate for the wife of the Prime Minister, let alone for the Prime Minister himself, to support a certain candidate. Lopez loses the election to Fletcher, and his short-lived political career is over. Although Lopez's motives for running for a seat in Parliament are perhaps as questionable as his career in the City, Lopez claims to admire politicians. He regards a life in politics as "the highest kind of life there is in England" and he claims that "A seat in Parliament gives a man a status in this country which it has never done elsewhere" (160). When the Duchess asks him about his aspirations to have a career in politics, he states that he has become essentially a businessman, although he is disgusted by money. Lopez is evidently lying, as his whole life revolves around money; both the lack of it and the possibility of receiving it from his father-in-law or, possibly in this case, from politics as well.

For a long time, Lopez regards his seat in Parliament as certain due to the Duchess' initial support. Despite his gradual realization that he might actually have to work for the seat, he still convinces himself that he will win. His loss leaves him angry and slightly humiliated, as he feels that he has been mistreated by the borough and by the Duchess:

Of course there was nothing for him now but to retire; —to shake the dust of his feet and get out of Silverbridge as quickly as he could. But his friends had all deserted him and he did not know how to retire. He had paid £500, and he had a strong opinion that a portion at least of the money should be returned to him. (259).

Although Lopez is pursuing a career in politics merely for the status and the money, he and the Prime Minister are experiencing similar feelings in relation to politics: they both have high expectations and hopes for their future career, and they both are massively disappointed. The Prime Minister is surprised by the number of social events that he is supposed to attend and organize, as he would prefer to focus on his actual work. Lopez, on the other hand, trusts his appearance and other people's perception of him to win his first election and he expects his political career to soar. Politics in London seems to be a space of uncertainty, and false hope and expectations in *TPM*. Both characters hope for something different than what they are given, although the Prime Minister obviously achieves a great deal more than Lopez, who has to come to terms with his declining reputation and his disappointment in losing to Arthur Fletcher. The Duke of Omnium is given power that he does not necessarily want, whereas Lopez is denied it.

Tames states that the acquisition and the manipulation of political power is "the preoccupation of Trollope's *Palliser* novels" (28). It can certainly be applied to *TPM*, as Lopez's journey, albeit a failed one, into politics is of much interest to Trollope in the novel. The Duke's journey is seen on the course of several novels, and *TPM* presents him at his highest status yet. Their journeys are, however, on the positive side in comparison to Mr Melmotte's rise to power in *TWWLN*. As has been noticed, Mr Melmotte and Ferdinand Lopez have a lot in common: they are both suspicious businessmen from the City, who have lived in Europe for a long time and who are now attempting to create a life in England. Whereas Lopez's political career did not even start properly, Mr Melmotte actually makes it to Westminster. In addition to all the factors connecting Mr Melmotte and Ferdinand Lopez, they both

share a reverence for politicians and consider a seat in Parliament a high honor, as can be seen from the following passage where Melmotte contemplates his life:

It was very much to be a member for Westminster. So much had at any rate been achieved by him who had begun the world without a shilling and without a friend – almost without education! Much as he loved money, and much as he loved the spending of money, and much as he had made and much as he had spent, no triumph of his life had been so great to him as this. (494)

Mr Melmotte obviously esteems his seat in Parliament highly, but he is very aware of his precarious situation: he admits that he has been cheating and forging his entire life, and that some sort of punishment is to be expected, but he believes that his future position as a politician will protect him. His power does not only reach the West End from the City, but also Westminster, the center of political power in Britain.

Trollope portrays Westminster as a space, in a manner of speaking, under attack by the modern, cosmopolitan values that are threatening traditional values. Mr Melmotte and Ferdinand Lopez are both “foreigners” who are dishonest about their past and their present situations, and who have no real political aspirations other than having the status of a member of Parliament. Both characters see politics as a career worth pursuing for the admiration and the glory it entails, but neither of them actually care about political issues. Melmotte, for example, is first seen as a desirable candidate by both parties, but Melmotte seems to choose the Conservatives for no real reason. Because Melmotte’s reputation is tarnished quite fast, within two days of the election, the Conservative party feels ashamed of having Mr Melmotte represent them. Quite like the City and the West End, Westminster is strongly affected by a person’s credibility and wealth. Although Trollope portrays Westminster as a space of reverence and high status, the character of Melmotte reveals a lot about Trollope’s views on the Parliament: because Melmotte’s integrity is questioned throughout the novel by other characters, people working in Westminster are a part of the society who chooses to ignore Melmotte’s reputation of a swindler. Despite the rumors, Melmotte is still chosen to represent the people of Britain in Parliament.

In comparison to the City and the West End, Westminster still seems to be a space of repute for Trollope. He pictures the Duke of Omnium as a man of honor and duty, who happens to become Prime Minister slightly against his will. The Duke is nevertheless portrayed as a politician who would much rather simply work than perform his social duties. Indeed, the social life linked to the political life is of great importance in Trollope's London. The Duchess is very aware of the duties that being the Prime Minister's wife entails, although the Prime Minister himself is more ignorant as to what his future holds. The Prime Minister's popularity and his reputation are to some extent dependent on the social gatherings, although he himself starts to loathe them. Therefore, it is fair to suggest that the West End—and the countryside as the Duke and Duchess also entertain there—plays an important role in Westminster. Trollope's Westminster is therefore not only limited to the actual Houses of Parliament, but to other parts of London as well. The City is of course a part of politics with Mr Melmotte, who comes from the world of finance into politics with very little to offer other than his reputation of a great businessman. Westminster is therefore not a space of isolation for Trollope, but a space where other areas of London are slowly reaching as well. Taking into consideration Ferdinand Lopez and Mr Melmotte, not to mention the Duchess of Omnium and her keen interest in her husband's work, Westminster is for Trollope a space which is slowly changing alongside the rest of London.

CONCLUSION

In this study, Trollope's London has been studied through two novels where the city is clearly divided into different social and geographical areas: the West End, the City, and Westminster. London has been studied through the direct definitions and the indirect presentations of the characters, and special attention has been given to sections where the characters are moving and speaking outside of their own space. The countryside as it appears in the novels has been key in analyzing Trollope's view of the city in the 1870s. For Trollope, the countryside represents tradition and everything good that it entails: honor, manners, respectability and resistance to change that is happening in London. The majority of the characters inhabiting the countryside, i.e. especially Roger Carbury and John Crumb in *TWWLN*, display exactly the aforementioned traits and they are constantly contrasted with the traits

of the characters living in the city. Even a violent outburst by John Crumb is the result of his conscience telling him to act on behalf of his loved one as she is badly treated by Sir Felix Carbury; such feelings of anger and aggression are also awakened in Roger Carbury by Sir Felix and his thoughtlessness, although he never shows his true feelings as freely as John Crumb. These are the only instances where these characters are shown as breaking from their inherent goodness, as for the majority of the novel they serve as a counterpoint for the characters in London. Crumb is described in the novel as knowing “the value of a clear conscience” and that “honesty is in truth the best policy”, but this can certainly be applied to Roger Carbury, and to the whole of the countryside, as well (255).

It would be, however, wrong to suggest that Trollope does not offer an alternative view of the countryside in the novel. Ruby Ruggles’ grandfather, Daniel Ruggles, displays quite a different image of the people living in the countryside because of his violence, excessive drinking, bad temper, and his attitude towards Ruby. Quite like John Crumb, Ruggles does not seem to be too bothered about what people think about him, which is partly the reason for his overtly abusive nature. Daniel Ruggles evidently represents the worst of the countryside, but Trollope clearly wanted to give more space to characters who give a more positive image. It should be noted, however, that Trollope clearly did not want to ignore the more negative aspects or give a simplistic image of the countryside. Despite these negative aspects that Daniel Ruggles brings to the representation of the countryside in the novel, he cannot be said to display one quality crucial to the representation of London: vulgarity. As was discussed in relation to the Duke and Duchess of Omnium in *TPM*, this particular theme is apparent in the novels. It becomes obvious that what the characters traveling from the city to the countryside bring with them are habits and manners associated with vulgarity: excessive spending and a certain lack of propriety. Excessive spending cannot be found in any of the characters inhabiting the countryside, and a lack of propriety only in Daniel Ruggles. Trollope does not, however, seem to resort to a representation of the countryside which is filled with nostalgia, even though it is clearly a space which is dominated by positive qualities that Trollope associated with the past.

Trollope gives an image of London which is almost the polar opposite of the countryside. Whereas the countryside is a space of virtue, London is filled with vices ranging from dishonesty and greed to violence and gambling: every one of these qualities is linked to amorality, which to Trollope seems to be the main threat menacing the city and its people. The West End with its social gatherings,

entertainment, and home life is active in accepting the downfall of traditional values in order to make room for wealth and power pursued by almost every character to some extent. All characters are somehow involved in this process of acceptance, although it happens almost silently at times. In *TWWLN*, Lady Carbury, for instance, does not care about the Melmottes' reputation as long as she can gain something out of their power. In addition, she seems to ignore her son's horrible behavior towards everyone in his life. In *TPM*, other characters choose to believe that Ferdinand Lopez is a respectable young man, despite his secretiveness and his increasingly questionable behavior. The West End is all about appearance: the Duchess of Omnium realizes this before her husband, the new Prime Minister, and decides to embrace the challenges and possibilities of entertaining large numbers of important people, much to the Duke's dismay. As long as everything appears to be respectable, and everyone has a chance at climbing up the social ladder and gaining wealth and power, the dishonesty and amorality that have seeped into the life in the West End are no more than slight inconveniences that need not be addressed.

The life in the West End is intrinsically entangled with that in the City. The City for Trollope seems to be the root of the shift from traditional values to the new world order where money and wealth mean the most, and Mr Melmotte and Ferdinand Lopez are the essential characters in representing this shift with their questionable business ventures. They both come from Europe, their past is unknown, and on the surface they seem to be rich and in control of their lives. The truth, of course, is very different: they are both aggressive and even violent, they are in financial troubles alongside their businesses. Trollope shows the prevailing dishonesty and greed in the City with the South Central Pacific and Mexican Railway, a company created only to make money for the members of the board with no intention of actually building a railway. The company appears legitimate to other characters, which summarizes Trollope's concerns: for people who do not know better, the secretive and suspicious business life in the City seems respectable. Therefore, nothing is questioned and the businessmen are allowed to continue to exploit other people for their own benefit. The City's influence reaches the West End easily, as the characters working in the City live in wealthy neighborhoods and organize and attend social events.

However, Trollope does seem to include a sort of warning in the novels, as both Mr Melmotte and Mr Lopez commit suicide. The City, although it is obviously full of life, is linked to death and danger as

well. Lopez's death scene at the railway station is clearly a metaphor for the whole of the City, and Mr Melmotte is in such deep financial troubles that he sees no future for himself in the City in his professional or indeed in his private life. The fate of some of the characters living in the West End is strongly linked to the lives of Mr Melmotte and Mr Lopez: after their deaths, some of the characters in the West End, namely Marie Melmotte and Emily Lopez especially, are in a way liberated. Their father and husband, whose lives are aligned with the life in the City focused on wealth and power, are such imposing and dominating characters, that Marie and Emily are strongly affected by the life in the City, even though that is not necessarily what they want. This is Trollope's other major theme: the spaces that are the West End and the City, and indeed Westminster, are moving closer to each other and becoming more linked in different ways. Not only was it possible to reach different parts of London physically more easily with railways, but Trollope also portrays the atmosphere and people's aspirations in life as being very similar. People who appear to have nothing in common with the business world of the City, are slowly moving towards that space, and vice versa. Sir Felix, for example, finds a place on the board of the railway company, although his actual contribution to the fraudulent company is of course very minimal.

This movement between eastern and western London is not limited to the West End and the City, but Westminster is strongly affected by it as well: Melmotte and Lopez both attempt to start a career in politics, although with disastrous results. The world of politics seems, for the most part, to be as careless and indifferent about honesty and morality as Mr Melmotte at the beginning. Lopez does not receive quite as warm a welcome as Mr Melmotte because it is known that he, for all his good qualities and business spirit, does not own huge sums of money. Trollope shows some hope for the integrity of politicians with the character of the Prime Minister, who constantly wishes that he could focus on his work instead of the social events and the endless receptions that he is forced to attend. In *TWWLN*, as other politicians notice Mr Melmotte's crude behavior, they start to shun him in fear of tarnishing their own reputation. Although Trollope does not discuss politics per se, he describes the political world from the point of view of the characters: Mr Melmotte and Mr Lopez do not lack in confidence, although they have no past experience in politics. The Duke of Omnium, the Prime Minister himself, is plagued by insecurity and self-doubt despite his long career in politics. His lack of confidence and his uneasy attitude towards the social aspects of the political life in London cause him

to feel hugely inadequate in his new position. In Trollope's Westminster there is confidence where there should be humility and respect for others, and self-doubt where there should be trust and self-assurance. In addition, Trollope's Westminster cannot be described as being located only at the Palace of Westminster, as the social events taking place in the West End and in the countryside are of great importance, and the City businessmen are making their way towards west to obtain a seat in Parliament.

What is clear is that Trollope's London, although divided into different areas, is in reality a space where its different areas are becoming closer. They obviously have their separate identities so to speak, as they do today, but they share a number of qualities which are contrasted with the qualities represented by the characters inhabiting the countryside. Dishonesty, amorality, vulgarity and greed are without question the most visible aspects that determine London for Trollope, although they might appear in different ways in different characters. The City, for example, seems to offer the starkest contrast with the countryside for Trollope, as it seems to be the center, or indeed the root, of the change which seems to cause the discarding of traditional values. Given that Trollope respected people who owned land, as discussed in the beginning of Chapter 1, it is fair to suggest that Trollope's concerns about modern values may be linked to the new possibilities of people earning money through different businesses, which according to White were often ill-run or fraudulent (168). In addition, his concerns seem to be linked to "Europeans" being a part of the business world in London as well: both Mr Melmotte and Mr Lopez have dubious backgrounds and they work in the City only to be later destroyed by it. The City for Trollope seems to be on a path which cannot last because of its dismissal of goodness and kindness, although he clearly acknowledges the allure that it has because it seems to offer wealth and power easily.

The West End and Westminster represent a small beacon of light in comparison to the City in the cruel world that is London: although they obviously also represent all the negative qualities that appear in the City, as has been discussed, some characters placed in these spaces either display kindness and consideration for others, such as Hetta Carbury, or more or less actively attempt to resist the change that is happening, such as the Duke of Omnium with his high work ethics. Admittedly, these instances are rare, but they nevertheless must be included in Trollope's view of London. Despite all the scheming that happens in the West End regarding money and marriages

especially, or in Westminster in relation to political support, careers and seats in Parliament, Trollope still displays some optimism. These characters, such as Hetta and the Duke, however, have no other option but to follow the social tendencies that the majority of the other characters create for the majority of the novels. This slight difference between western and eastern London is still noteworthy, as it would be wrong to reduce Trollope's London to a whole with nothing to differentiate the spaces from each other.

To conclude, Trollope's London is a space whose different areas are nearing each other. The traditional values have been discarded, and modernity, which for Trollope is a point of great concern in these novels, is visible at its worst: amorality is at the center of everything, and dishonesty, vulgarity and greed have become the norm. As long as wealth and power can be acquired through another person, marriage or work, however questionable, all means are justified. The Londoners in *TWWLN* and *TPM* are only alarmed when their own reputation is at stake, or when the collective opinion starts to slowly change. The City, the West End, and Westminster all have their role in London, although all the characteristics that Trollope associates with the city can be found in all of them. The countryside for Trollope is a space that has not been conquered by modern values, which dismiss all cordiality and respectability. Thus, the countryside almost becomes an ideal society. However, it is far from a utopia, although the characters living there certainly take the moral high ground more often than the Londoners in the novels. What can be said of both Trollope's countryside and Trollope's London as they have been studied through the characters in the novels, is that they are as complex as the characters inhabiting them. They cannot be reduced to being simplistic or one-sided, although it must be acknowledged that Trollope's London is indeed that of the upper classes. However, Trollope's metaphorical map of London offers an interesting glimpse into London in the 19th century with its plethora of characters who bring the city to literary life.

Although evidently in *TWWLN* and *TPM* there are clear tendencies which prove Trollope's attitude towards London to be quite critical, it would be useful to consider more of his novels to reach an even more thorough image of Trollope's London. Works such as *Ayala's Angel* (1881), *The Eustace Diamonds* (1873), and *The Duke's Children* (1880) take place in London, the latter two elaborating on political London especially. To reach a more thorough image of Trollope's countryside, some of his other novels outside of the most well-known ones, the Barsetshire novels, could be considered as

well. Trollope's view of London has certainly proved to be interesting and timely to today's readers, all the while offering an entertaining but dark image of the city in the 19th century. Trollope's London is an interesting addition to the depictions of Victorian London found in the novels of his contemporaries, and London being one of the biggest cities in the world, its fascination is not likely to fade.

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