TREATMENT OF FOREIGN CHARACTERS IN THACKERAY

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PREFACE

The purpose of this work is to give something of Thackeray's ideas of foreign peoples as displayed in his fictitious characters. In some places his portrayal of real characters has been used as a background. The conclusions have been drawn from a careful study of all that he ever wrote. All his characters and his generalizations of foreign peoples have been compiled in regular form. There is so much material dealing with the French that a study of them alone would be profitable. However, no other nation is treated so fully. All the references in the following pages are to the Centenary Biographical Edition of Thackeray's works.

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TREATMENT OF FOREIGN CHARACTERS IN THACKERAY
CHAPTER I. INTRODUCTION.

The attempt to compass internationalism in all its phases in the work of one man who was interested in the humanity of the world instead of his individual world, would be too colossal a task for a single work. It will therefore be necessary to define internationalism in relation to its present use.

In classifying all types of foreigners in the various works of Thackeray, we have the following: royalty, statesmen, writers, artists, minor personages and fictitious characters. It has been thought proper to omit the writers and artists from this discussion. Upon investigation the material dealing with them proved in the main to be only critical analysis of certain productions. As the prime purpose of this paper is more direct characterization of individuals as representatives of foreign national life, ideals, religion, manners and the like, that material concerning the artists and writers would not apply. At the same time there are some general comments and conclusions drawn from these classes,
that will be introduced later in the discussion of the foreign characters. Also Part III of the Appendix contains a list of foreign artists mentioned in the works of Thackeray. The investigation of the different channels of influence which these artists brought to bear upon Thackeray's style and characterization, would form an interesting study in itself. This would prove to be a valuable field because we know that Thackeray desired above all to be a famous painter and went through a tremendous struggle to convince himself that he could not be one. The influence of the authors whom Thackeray read and studied would be an intensive study for one interested in comparative material.

As the motive of this paper is principally that of characterization, the field of geography and the accompanying descriptions do not play a very large part. The influence of geography is only used indirectly in tracing the attitude of different foreigners toward each other and their reactions toward the English. We find Thackeray using travel to broaden his characters but seldom do they lose their national or racial tendencies when in other countries. Wherever we find the Scotchman, the
Frenchman or the Irishman, he always has the same primary characteristics and they are not modified or altered in any respect by the influence of the country in which he is traveling or even making his home temporarily. For example Henry Esmond goes to America but remains an English gentleman of Queen Anne's period to the very last. The French and Germans when traveling in England criticise by their own standards and go away or remain there uninfluenced by English ideas and customs. Especially is it so in the case of the Hebrew. Wherever we see him, we feel as though he were always drawn from the same original character. He is always the same dirty, rascally, thieving Jew over whom civilization at her best can only spread a very thin veneer. There is one exception in the case of national characterization in The Virginians in the treatment of the English and the Americans. We see the English going to America and apparently becoming an entirely different people. This is a good example of the difference between nation and race and shows how the nation may change racial characteristics. This influence is brought out in an interesting manner in some characters to be discussed later.
Although Thackeray's treatment of the foreigner is extensive, at the same time there is not that minute characterization which is found in many authors. He portrays the individual from the point of view of some particular human virtue or vice in which he is principally interested. It seems that his character's nationality is merely a sidelight. If it so happens that the particular theme which he wishes to present is a national characteristic, he is able to make much more of it. He does not take a foreign character and study him with the idea of national or racial psychology in mind. He has no great foreign character of whom he has made an extensive study to bring out all the subtle and delicate details which would point to the great underlying factors characteristic of some particular nation. He has no great study such as George Eliot makes of the Jew. Rather he seems to have found out some large principles which are characteristic of one certain nation. There are no subtle shadings of these fundamental characteristics which would show a love for intensive study of national psychology. His is an interest primarily in human beings and not in nation or race.
Thackeray makes no minute study of race. He classifies men under the nation to which they belong and does not attempt to relate these nations racially. One does not get any idea of great racial characteristics or underlying factors but rather everything is confined to the nation under discussion. There is one possible exception to this. That is the feeling one obtains indirectly that Thackeray considered the Caucasian superior to the black man. Just what determined this decision, he does not make clear. He merely speaks of the negroes as a most comfortable race of menials. The case of the Jews is also rather singular. Thackeray certainly treats them as a separate unit which would necessarily have to be called a racial unit because of the lack of a Jewish nation. At the same time his conception of them does not differ from his unit of investigation, the nation, in other cases.

Thackeray has been called a literary Bohemian, probably because he loved that sort of life. He was always able to discover Bohemianism in any people. He unconsciously adopted something of that atmosphere in his writings. This current is always flowing underneath all his works although somewhat obscurely at times. He learned to
see the folly of pretense in Bohemia and the exaggeration of the outward show of life. He was not a true native of Bohemian life and though in it was not of it. He was never acclimatised to its heavy atmosphere though he often delighted to pretend that he enjoyed it keenly. However this enjoyment was the result of observation and not participation.

In looking for one particular phase in any body of material, if it is a pertinent one, we seem to find it embodied in the whole. It is hard not to look on that one phase as primary or as a chief motive of the work. It is so in looking for the foreigner and his own particular views of life, in the works of Thackeray. We discover this foreign character everywhere and especially prominent in the majority of pages. There are usually two or three which are found throughout the entire discussion. These characters are usually accompanied by others for whom he seems to form a liking and continues to bring them in occasionally although their presence is not altogether necessary. Closely connected with the latter type are those whom he mentions only once or twice. These are mainly used to illustrate a point or to show what sort
of company some of his more important characters are keeping.

The chief method by which we learn Thackeray's idea of and attitude toward the different foreigners, is to be found in his descriptions. He will use several paragraphs to tell us just what sort of person he is introducing. Then he proceeds to make these characters act in accordance with his descriptions and so to give added information. Less frequently we find some of his people expressing themselves in regard to foreign ideas and manners of life. Here dialect plays an important part. He uses a strongly marked dialect to show how little the foreigner is influenced by other countries even in the matter of languages. In his Irish dialect he even established a new language which may not improperly be called Hibernico-Thackerayan. This creation was due to the fact that he was not very familiar with the Irish mode of pronunciation. Though his production was sometimes quite droll it was not always true to life. Then in a few cases we find an Irishman or a Frenchman writing upon the various topics of the day, or making translations of supposedly authentic material. Many valuable hints are gained from the thoughts and
style of writing of these men. This was probably due to the fact that Thackeray always found it easier to write under the name of some of his characters whom he had previously used in an article or novel. He also found it financially profitable to write under different names because he was able to furnish material for different papers and to contradict himself without being called to task for it. Many of his burlesques were written under the name of a fictitious Irishman or Turk. However these articles dealt mainly with the English and not with foreign characters. They were written primarily to show the Englishman how ridiculous some of his mannerisms seemed to a foreigner. But possibly our most valuable source of foreign material is Thackeray's occasional but spicy general conclusions about some particular folk. He seems to be able to sum up in a very few words the fundamental characteristics of a nation. The question as to whether or not he is always fair in his conclusions will be left until after the development of his treatment of these foreign characters.
CHAPTER II. BIOGRAPHY OF THACKERAY.

In 1746 a man entered the employment of the East India Company and considered the work so valuable that he was influential in sending nine of his eleven children to India. The youngest of his sons so liked the East that he stayed there practically his entire lifetime and married the daughter of an old Bengal civilian family. Both he and his wife were of the purest English descent but there was a love for the Orient in their blood. On the 18th day of July in 1811 there was born to them a son whom they named William Makepeace Thackeray. When six years old, his father having been dead two years, the future author of Vanity Fair was sent home to England. He never saw his native East again but its influence never left him. The memory of his family was always present in his mind and his guardian was a physical reminder of far away India. With this inheritance in mind, it is strange that in none of Thackeray's greatest works do we find important scenes laid in India or any great Indian
characters. But with a few unimportant exceptions, we have India only as a vague background for some of his novels. He uses the East as a land where some of his characters may go to win fame or money and come back to England to pose as great personages. Again he finds it a place where he may send some character when it is difficult to know just what to do with him. However the journeys of Jos Sedley and the tales he brings home are very realistic and add greatly to the flavor of *Vanity Fair*. But in the main we only get a few hints of what India was to Thackeray and these are very vague.

After a somewhat unhappy and desultory school life, Thackeray came to know human nature through travel and craved to write and paint what he saw. He was inclined to neglect scholarship and learn the more valuable lessons of life by means of travel. The selection of a profession gave him much trouble. Painting, law, politics and journalism followed each other in almost a hopeless jumble. At last he deserted all for the trade of letters because of financial difficulties.

On August 20th, 1836, he was married to Isabella Shawe but his married happiness was short lived. His
wife's mind became diseased and she was confined to a small country home. She lived there apart from her husband and was his survivor by several years. After his wife's unfortunate illness, Thackeray devoted himself untiringly to the task of making a fortune for his two little girls. It was for them he endured the trials and tribulations of an editor's life and forced himself to appear before the public with his lectures. Some critics say he was unsteadfast, idle, changeable of purpose, aware of his own intellect but not trusting it. Others say he worked constantly and honestly tried to produce the best that was in him. At least we do know from his own statements that many times he forced himself to write but still could only get a breath of relief when the work was finally completed. If the actual task of putting down in words the thoughts of his mind was distasteful, certainly the gathering of the material was not. For he was an ardent student of human nature not merely for the purpose of seeing how individual minds worked but because he loved all mankind. No matter how disagreeable his work was to him at times and how hard he had to compell himself to com-
mence a work, yet at the same time driven on by a restless energy, it is a fact that he worked until the last minute of his life and left unfinished notes behind him. Thus almost at the time when he was ready to bring out that which might have proved to have been greater than *Vanity Fair*, occasional illness and constant worry so undermined his general health that on the 24th of December, 1863, he finally gave up his struggle.

Thackeray studied mainly from life instead of from books, though while in school he developed a keen delight for reading. What he did read was not the Latin and Greek prescribed by the curriculum but something like *The Heart of Midlothian* or Prince Egan's *Life in London*. In fact he preferred fiction and only did somewhat desultory reading in the classics, poetry, mathematics and history. From the latter he probably obtained his first incentive for travel. He did not confine himself to histories of England but enjoyed those of other countries probably because they presented an unknown and therefore mysterious field to him. He loved the literature of the eighteenth century especially. While Fielding was his favorite, he liked the French, German and Italian writers of this pe-
period better than those of other times. Fielding's *History of Jonathan Wild the Great* profoundly influenced him. He saw the hero of this book as a great man permitting vice and virtue to change places, and proceeded to model Barry Lyndon after him. Certainly he did not fall short in making this Irishman a perfectly despicable rogue.

After Thackeray's school life, his reading was determined largely by his travels, and the two should be thought of together. Before leaving on his first journey he took a course of German lessons from Herr Troppenger in London. It can truthfully be said that he was more proficient in this language than he had been in Greek or Latin. His first trip abroad was continued for some months and was quite extensive. After spending some time in Dresden, Rome and Paris, he finally went to Godesberg where he improved his knowledge of the German language and literature. Just what he read at this time can not be determined definitely but at least he read Goethe and Schiller, for whom he had an unbounded admiration. However he never had any praise for *Faust*. This dislike may have been based on the fact that he cared
more for the ordinary individual and home life in books than he did for some great metaphysical work. It may be seen from this that his judgments of these people and their literary productions came from his heart and not from his intellect. Probably that is why he was able to minimize the faults of the German people at that time. At Weimar, where Thackeray went for more serious work, he studied German under Dr. Weissenborne together with Norman Mcleod and W. C. Lettson. He liked Weimar immensely and this early affection displayed itself later, especially in *Vanity Fair*. He had a splendid opportunity for studying all classes of people and therefore to form his general opinion of the Germans without being prejudiced by the views of only one class. His love of simple life attracted him to the common people and their daily life. He was naturally acquainted in literary circles because he was in Germany for study and made it his business to meet men of letters. Being in contact with such men, he was enabled to be presented at court. Thus he was given the chance to study court life and the ways of the aristocrats. He pronounced the court absurdly ceremonious but nevertheless he liked the people and always had a warm spot in his heart.
for them. While in Weimar he spent some time in translating Körner and in so doing became more intimate with the language.

October 20th 1830 was a red letter day in his life as it was then he saw the man whom he considered to be the greatest living German, Johann Wolfgang von Goethe. Thackeray was quite content to be able to visit at the home of Goethe and take tea with his daughter. But when he was permitted to talk with the great man himself, he thought he was especially honored.

When Thackeray was twenty-one he spent some months in Paris. He had great dreams of becoming an artist, but at first there was much to distract him. He spent most of his time in learning the French language, going into society, reading and criticising what he read and going to the theater. He learned much from his French literature at this time by being in a French atmosphere while reading and studying. He gave up his painting for a very short time and acted as Paris correspondent for the National Standard. It seemed that he was almost glad when it failed and he could get back to his more Bohemian life with the French artists. He lived some time with Brine,
a well known impressionist. At another time he was with Gros, a pupil of David. Just how valuable these companionships were to him can only be conceived after reading some of his most realistic and intimate descriptions of the Bohemian life of these artists. How much better prepared he was to tell of their life than someone who would only see the surface of things from a week's residence in Paris.

Paris was always a favorite haunt with Thackeray. He spent a great deal of his leisure and did much of his work there. He thoroughly enjoyed the gaieties of Parisian life and loved to mix with the gifted and artistic Bohemian lions. He had a fine instinct for high art, despised the namby-pamby school and loathed sham art and sickly sentimental pictures. Indeed he was a close observor of any people's favorite artist and his particular type of work and based his judgment on the admirer accordingly. His criticism of M. Biard's "Slave Trade" shook London. He thought the subject of this painting was despicable and did not hesitate to say so. As a result he had only harsh criticism for those who admired it. He studied the political, social, literary and artistic manners and cus-
toms of the country, expressing his opinion in his private letters and in his articles which were not printed until later. From these letters it is possible to obtain the fundamental principles which he later portrayed in his characters. After his wife's misfortune, Paris alone seemed to console him. Even then he missed his daughters and was miserable without them.

While in Paris, Thackeray was an occasional student of the drama. He called Victor Hugo and Dumas the well known and respectable guardians of the drama. He always admired Victor Hugo's ever present monster who was inevitably saved by one virtue. He usually analyzed the religious elements in a play very carefully. To him the amusing material was found in the vain attempt on the part of the French to portray English characters. In discussing the French drama he says: "While the drama of Victor Hugo, Dumas and the enlightened classes is profoundly immoral and absurd, the drama of the common people is absurd if you will, but good and right hearted". ¹ It is quite possible that Thackeray's dislike of the nobility and his love for simple, home loving people was the reason for

this decision and the merits of the plays themselves did not play such a great part. He was quite frank in his judgment of French writers and did not let himself be influenced by other critics. He thought Balzac brutal and could not get accustomed to him. He did not care for Voltaire and agreed with Congreve who despised Voltaire's literary reputation.

Thackeray could not escape all influence of reform and especially from a country where he spent so much of his time when young and more easily molded by the thoughts and ideas of others. We find his simple and elemental principles being influenced somewhat by the Romantic movement in France. Actually against his will he was encouraged a little in the love of whatever was strange or supernatural. It shows in his work at this time especially. First we find him translating Hoffman and next The Mahabarata or trying to sketch the Charruas Indians at the inspiration of the ingenious Janin. He even attempted The Devil's Wager in imitation of the French treatment of the unusual with a decided touch of supernaturalism. This article showed that he felt at least a side wind of the romanticism of the French, although commonly he was
entirely unmoved by so-called movements.

When Thackeray was compelled to give up his painting, he again turned to reporting and became a correspondent for a London paper. By this time he was especially fitted for the capacity of a reporter and particularly in Paris because he possessed an intimate knowledge of his field. Paris had really been his second home. Its life and literature had been familiar to him from his boyhood. He had not been there merely as a tourist or as a light hearted art student but he was there to study in order that he might earn his living. The average reporter too often makes very hasty generalizations. Thackeray had every opportunity to avoid this and also to expel prejudice. As this was the time of the grisette and the accompanying dancing and laughter, he was taught to appreciate that joy of life which was at least one charm of the French people. This reveals itself in all his descriptions of French fêtes with their almost riotous crowds, and even in the "very air" which he thought was always more happy than anywhere else. He never introduced a character traveling in France without mentioning the effect of this happy atmosphere. The question as to wheth-
er his judgments were always sound and true to life will be left until after the discussion of his treatment of the characters based upon these days spent in travel. But with the advantage of this early study of France and Germany, Thackeray was never narrow minded in his decisions regarding the people of those countries. Time did not make him broad minded in his treatment of the French and Germans because he had formed his broad ideas after early study and retained them during his lifetime. This accounts for the consistency with which he draws his characters from these two countries. Even if he did not become a great internationalist at least he discovered what he thought to be the truth about different countries and held fast to it in all his writing. A Frenchman from one of his minor works might well be put in place of some French character in a longer work and the fundamental French characteristics would be the same. His differentiation of foreign characters was on anything but a basis of nationality when it came to minute characterization.

Thackeray's travels in Ireland were of a different nature entirely. He went there for recreation and not
with the idea of study. Again Paris held his first affection and he could not rightly judge a people who were so entirely different from the French. He spent a comparatively short time there and that which he saw was merely the surface of things. He recognized this but did not make the necessary allowance for it in his writings. While he was in Ireland he contrived to see everything and everybody and to go everywhere. He met Charles Lever and tried to persuade him to go to London where there would be associations with better writers. It seeme that this was the only literary discovery he made while there. He found Ireland full of contrast,—generosity and squalor, misery and light heartedness were to him inseparably mixed. He acknowledged the difficulty of drawing conclusions from only one visit and accordingly qualified many of his statements. He was usually on the side of the Irish though he never tired of ridiculing them. In Tiger Roche he found many useful hints for that trickster and rogue, Barry Lyndon. He copied the Tiger's method of sham marriage ceremonies, his foolhardy courage and his inevitable downfall.

In 1844 Thackeray took a journey resulting in some
articles which have given to us his attitude toward the far East and also many admirable descriptions. Although he admired the picturesque East he saw it with a practical eye. Even Athens failed to move him to that adoration which most feel when viewing the classic remains. Its associations meant nothing to him,– he saw it simply as a shabby old city. But his bits of descriptions of the beautiful spots he did recognize, cause his Notes to remain in the memory.

Thackeray's desire to leave his girls well provided for, led him to the misery of giving public lectures. He took these lectures to America because he thought they would prove to be a valuable financial proposition and not because he was anxious to see The States and the Americans. He was an Englishman above all else and naturally thought there was not much in the states that would be of great interest to him. He was agreeably astonished at what he saw and went on a second journey a little more for pleasure. At the same time he did not think it worth while to try to gather extensive material. He became interested in some of the people, to be sure, but looked upon them as individuals and not as Americans. He had particular affection for the Baxter
family in Boston and cared a great deal for their daughter Lucy. He loved to write her letters of what he called stuff and nonsense. When he went to Washington and New York he found he did not care so much for the girls there. He liked the less sophisticated manners of the Boston girls better. However, he admired the American women in general and praised them highly when he went back to England.

Influences from these trips to America appear least of all in his works, owing probably to the lateness in life when he made them. He thought the American scenery very dreary and saw nothing that he considered to be of great historical value. He liked the Americans because of their kindness to him and he accordingly made friends with many prominent men with whom he later corresponded. Among these were Bancroft, the historian, Horace Greeley, Fields, Senator Davis, President Fillmore, Pierce, Longfellow, and Washington Irving whom he admired most of all. Thackeray's greatest gain from America was something of the feelings and spirit of democracy which was popular enough then to be valuable in writing.

Thackeray's trips to the continent were frequent all during his life. He loved to travel in Italy, Switzerland
and Germany, but he always ended each journey with a re-
visititation of his old haunts in Paris. The atmosphere of
these places seemed to help him compose. When he tired
of one of them there was always another interesting field
near at hand. *Pendennis* was begun at Spa and most of *The
Newcomes* was written in Germany, Switzerland and Italy.
Is it any wonder his descriptions fairly glow with the
coloring of these countries and that foreign characters
appear so frequently?

All of this shows that Thackeray knew something of
the great world beyond Cambridge and London. He had stud-
ied the life of foreign cities and every place contributed
something to the material of his art. He was familiar
with the homes of the poor, the clubs of the middle class
and the palaces of the nobility. He rarely ventures to
write of a place which he had not visited. This shows in
the realistic pictures he drew of his countries. He was
not topographical in the sense that Scott was. He was
satisfied with a brief mention of surroundings but in some
way the principal scenes in his novels linger in the mem-
ory. They were so impressed upon his mind by actual con-
tact that he was able to tell in a few words that which
was of the most value. Many of his important scenes are
laid abroad. The forcefulness of these is increased because of the deep historical significance of the country. If Thackeray had never been in Germany or Paris, probably many of his characters would never have gone either and so a great many interesting and beautiful passages would have been lost to us.

As has been said, many of his better scenes abroad bear a close relation to history. But Thackeray is especially skillful in handling such material. In treating of the Battle of Waterloo in *Vanity Fair*, he does not permit the reader to lose sight of the characters in trying to show how they affect history. But rather he preferred to show how history affected them in their development of character. He considered the facts last of all and only used them to serve his particular purpose. He also avoided all diplomatic questions or any party strife which might cause dissatisfaction among his readers. He described American manners at length but did not say much of the Revolution; he would describe life at a German court with excellent humor but kept silent concerning campaigns and the change of ministers.

Hardly too much can be said of the influence of
Thackeray's travels upon his articles and novels. As well as supplying him with an atmosphere in which he was more content to write, they furnished him with an unlimited and boundless wealth of material which gives added zest to his writings.
CHAPTER III. TREATMENT OF FOREIGN CHARACTERS.

Knowing that Thackeray spent a great share of his time in foreign lands, the casual reader might believe that he was just as capable of portraying foreign characters as he was of portraying the English. To be sure, though he was born in India and was six years old before he saw England, he was an Englishman by birth and could only judge the Frenchman or the German from the standpoint of an English mind. Still, he was more capable of drawing French characters than any other author who has attempted an even more minute study than he ever produced. Just how he did see them and what he believed they thought of the English and other people, are the chief ideas to be considered in this chapter.

FRENCH

Most certainly Thackeray knew more of French life than he did of any other nation, with the exception of his own. It might be well to consider first his attitude toward some real French people before passing to
his fictitious characters, and so in a sense to lay the foundation for his treatment of the French in his novels.

As Thackeray was an Englishman we would expect him to have the English hatred of Napoleon. This sentiment was not lacking, but unlike most people he was able to reason out his hatred and understand something of the nature of Napoleon and the resulting worship of the people of France. He attached such epithets to him as "the Corsican upstart"¹ and "the Corsican wretch"² and called him a "coward" and a "damned scoundrel".³ He said there was no moral greatness in the man to call for such admiration as he received. He thought Napoleon a "pitiable object for scorn to point the finger of derision at; and humanity shudders as it remembers the scourge with which this man's ambition was permitted to devastate every home tie and every heart felt joy."⁴

Thackeray was able to see that the slaughter of mankind resulting from Napoleon's ambitious plans was not

1. Vanity Fair, p. 207.
2. Ibid., p. 320.
3. Ibid., p. 239.
4. Yellowplush Papers, p. 149.
the worst curse which he left upon the world. He says "Napoleon did worse in strangling free opinion and kid-napping justice than deporting a thousand enemies or shooting five-hundred in a drunken massacre."¹ According to Thackeray, Napoleon declared that despotism and aristocracy were necessary for a republic and so proceeded to make the law equal for every man in France except one and he was Napoleon.² Thackeray was not able to analyze the hold that the Emperor had over the French people. They seemed to be attached to him by a strange infatuation. People walked many miles and prayed for him when his body was brought back with all the ceremony and pomp that the French were capable of. Indeed "Something good and great must have been in this man, something loving and kindly that has kept his name so cherished in the popular memory and gained him such lasting reverence and affection."³

In *The Chronicle of the Drum*, a ballad which was supposed to be written by a Frenchman, Thackeray showed one reason why the French worshipped Napoleon so blindly. The old man as narrator of the story tells how Napoleon joined

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1. In letter to Fitzgerald.
2. *Paris Sketch Book*, p. 138-140
the army in rags and worked his way upward with true military instinct and prowess. They saw him conquer bravely and fall bravely and sadly. They wept and were mute when he kissed the eagle as he left them and bade them be true to their king. With such a worship as this, Thackeray reasoned that the French naturally desired above all else to avenge their hero's defeat. Waterloo still rankled in the breast of the French and Napoleon's defeat only succeeded in doubling the hatred which they had for the English. "Those brave men who lost the day. They pant for an opportunity of revenging that humiliation; and if a contest, ending in a victory on their part should ensue, elating them in their turn, and leaving its cursed legacy of hatred and rage behind us, there is no end to the so-called glory and shame and to the alternations of successful and unsuccessful murder, in which two high spirited nations might ensue. Centuries hence we French and English might be boasting and killing each other still, carrying out bravely the Devil's code of honors''.

It was interesting to Thackeray to see the effect

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of Napoleon upon his nephew's life and the corresponding effect upon the French people. Louis Napoleon knew that at the bottom of every French heart there was a strong hatred for the English, no matter how great were their protestations of friendship. He also understood that the party which knew how to exploit this hatred would be the popular party in France. He took all the advantage of reference to his uncle that he possibly could. He pretended to be pious and prudent and at the same time to have as his chief aims a natural boundary for France and the reduction of England to its proper insignificance.

Thackeray gives another picture in his prophecy which he calls The Next French Revolution. He tells of four different men contending for the throne. Here he describes Louis Napoleon as wanting the throne because none of his immediate family seemed to be ready to claim it and he thought that some of them should. He was as free as his uncle with great and wonderful promises of liberty to the French people. In this sketch Thackeray portrays His Majesty Louis Phillippe as sagacious and clever but too thrifty for the people. He tried to get the pretenders into such a turmoil among themselves that he could hold his throne. Louis XVII and Henri Bordeau, the two other
pretenders, made ready and easy promises of liberty, restorations of all the venerable institutions and a happy easy time for all.¹ Thackeray tried to show in this revolution the character of the French people, how easily they fluctuated in regard to politics and how little it took to convince them that any one man could win for them that liberty which they most desired.

When Thackeray portrayed the French in their own atmosphere, they always seemed a little more dignified and not quite so ridiculous as when abroad. The Paris Sketch Book contains much description of the country and a great many rambling characterizations which give us a picture of the French at home. In the first place there is a thousand times more life and color in Paris than in England. The houses are of all dimensions and hues and the shops have gaudy advertisements. The very air is happy and nothing could be more joyous than a French crowd at a fête. All is life and gaiety but at the same time pretense. In fact the French cannot do anything gravely and decently. In their love of color and brightness they introduce tawdry stage tricks and

¹ Contributions to Punch, pp. 182-220.
braggadocio claptrap even on the most solemn occasions. It is their nature to have revolutions to express their feelings and then to have ceremonies in commemoration of the same. Strange that they celebrate the day of so many deaths with pleasures alone. Although the French gaiety is very innocent, it is at the same time a sham as every thing else is in France even to its sham liberty, sham royalty, sham glory and sham justice.

Thackeray could see no religion in Paris. He merely heard sermons preached. However he shows that private honor is always rigidly maintained. The Frenchman considers it a disgrace to go in debt but not so to cheat his fellowmen. In France a man is guilty until he proves himself to be innocent. The lawyers with their passionate French eloquence usually succeed in gaining their client's discharge or at least a light sentence. There is a greater number of native swindlers in Paris than in any other city.¹

After all his study of French life, Thackeray at last came to the unsatisfactory conclusion that one could not know the French even when in their own country

¹. *Paris Sketch Book.*
because their confidence could not be penetrated. But his fictitious characters represent at least to him, what he saw while on his travels. These people were above all, human beings. Thackeray's prime object was to portray the emotions and resultant actions of folk. But at the same time they give to us exact national characterizations. Thackeray's Frenchman was a little person of dark complexion with more than an abundant supply of nervous energy. He had goggling eyes and was constantly simpering. He usually wore a beard, a waxed mustache and pointed shoes of which he was inordinately proud. His braggadocio propensities were large beyond belief. "He brags with so much shrieking and gesticulation that one cannot but see the poor fellow had a lurking doubt in his own mind that he is not the wonder that he professes to be."¹ His emotions were easily appealed to and he was always sentimental. In fact Thackeray considered that the Frenchman would make love to a lady in public no matter how old she was and would run all her errands. He made himself believe all women were goddesses. He was always ready to fight duels for them on any pretext. But once

¹. Punch—The Book of Snobs—, p. 103.
a Frenchman really fell in love he would take any number of insults from his lady but still come back to her. Though furiously hating any rival, he never would take revenge upon his loved one because of that. Thackeray knew the French as a passionate race of whom his General Cullon is an example. He says of him "...with such a beard and countenance, the flame of passion still burning in his hollow eyes, while on his damp brow was stamped the fatal mark of premature decay". This Frenchman was always well dressed and could never be made drunk no matter how great a quantity of wine he consumed. He was always of a grand and noble manner and made one think he was a superb personage. He was worse humiliated if his personal appearance was attacked than if his morals were censured. Love of cards was inherent and the character was not a Frenchman if he was not a gambler. His one greatest redeeming quality was his gallantry, which was not lacking even in battle. He was polite to strangers and friends alike. Indeed his great nobility depended upon his politeness.

1. Notes on a Journey from Cornhill to Grand Cairo, p. 302.
Marriage in France did not seem to Thackeray to be held in much respect. In fact he considered it to be commonly fortune hunting. The men were all fortune hunters of one kind or another. While they were seeking a rich widow whom they could inveigle into a marriage they contrived to live off rich men by divers swindling schemes. The small amount of money which was necessary to keep a Frenchman was astonishing to Thackeray. Fifteen thousand francs was considered to be a large salary though prices were much higher in France than in England. The French always seemed to live much more handsomely than did the English. They seemed to put most of their money into clothes and did not care so much what they ate (especially when alone) and did not care at all about the conditions of makeshift homes with which they sometimes had to contend. They could always find money when they were in desperate need of it and there was never any lack when it came time for the marriage portion. Thackeray puts much stress on the fact that these Frenchmen had a very great love for noble birth and thought

nothing else to be necessary. They could not understand how anyone could hold money above birth as the Americans did. The greatest disgrace that could happen to a man of noble birth was to be compelled to go to work for money. It was a wonder and secret delight to Thackeray to see how very calmly the French would ignore the necessity of money and the various petty ways that they would contrive to secure it. They would even eat with an ex-footman if he had money. At the same time they scorned him and treated him like dirt because of his birth.¹

The French women were considered to be born flirts and of rather light intelligence. Thackeray admired their spontaneity and vivaciousness but loathed their paint and deceitfulness. When they were beautiful they were handsome beyond compare and at times Thackeray was even willing to overlook their faults for the sake of their beauty. But he considered one thousand four hundred and fifty out of every one thousand five hundred to be ugly.² In all his treatment of the French, there is only one notable example where he portrays all the feeling and tenderness

¹. *Punch*—Diary of de la Pluche—, p.121.
of a true born gentlewoman. In Mlle. Leonore, later Madame de Florac, Thackeray gave us the picture of a very grand lady of the old school. She had religion, love, duty and the care of her family at heart most of all. In her he showed how the people of the upper class were very strict in their observance of the conventions. She could not understand how the English mothers could leave their daughters alone with young men. She looked on all evil with a calm eye and avoided people of a doubtful character. When she had to meet them she was always courteous because she respected herself too much to act otherwise. She was very gracious and sympathetic to anyone in grief. Thackeray would have us believe that her type was the exception rather than the rule. It was as though he saw great possibilities in some of the French women and accordingly drew one as he would like to see her. Her son, Vicomte de Florac, was an exception also. Though he committed all the crimes in the category of a French youth, he at last did the unusual and settled down and treated his cockney wife, whom he had married for money, with all the respect that could be expected from a French-

1. The Newcomes.
man to anyone from England. Thackeray seemed to delight in bringing out in these two characters what he evidently thought were latent qualities of the French.

Thackeray seemed to consider the Frenchman insincere above all else. He said of him "In two hours a Frenchman will say a hundred and twenty smart, witty, brilliant false things and will care for you as much then as he would if you saw him every day for twenty years—that is not one single straw."2

Thackeray thought the French soldiers were merely a pretense. He considered that they joined the army for the sake of wearing glittering regimentals or because of financial difficulties or to escape punishment of some sort. He looked on them with undisguised scorn and believed them the most comical, contemptible persons he had ever seen. There seemed to be nothing in them but false patriotism.3 Their loud cries for liberty and their emphatic protestations that they would protect their mother country were to him but poses. However, this was all in times of peace. The soldiers of battle and of history

1. The Newcomes.
2. Irish Sketch Book, p. 33.
were dignified and sincere. They apparently gained a little patriotic spirit on the battle field. Thackeray saw them happy in their dying agony and kissing with frantic joy the hand of the chief who laid the little cross of valor on their bosoms.¹ Still another picture of these same soldiers describes them as "bloody, murderous villains".² They were crafty, surly, and in the habit of using foul language. Thackeray even called them as savage as their Indian friends.³

Whenever Thackeray wanted to throw some of his characters into bad company he associated them with painted, talkative, daring French actresses. He thought this latter class of the French, and the dancing girls especially, were only fit for the company of thieves and rogues and should not associate with decent people. He could never see any good in them but judged them all harmful. It is quite possible that his judgment of this class was based entirely on surface appearances and that he did not know any of the girls or women. At the same time he could see the falsity of their make up and actions and

³. Ibid., p. 284.
the harmful influence they exerted over young men. They merely lived to prey upon men and then laugh. Even the best of them were dancing, laughing, disreputable baggages. Their eyes were bright with wine and their cheeks with rouge. Thackeray saw how they dreaded old age and the consequent loss of beauty. He portrayed middle aged women trying to act the part of a sixteen year old girl and only making hideous, leering wretches of themselves. To him nothing was more disgusting and demoralizing.

With French actresses, Thackeray closely connected gamblers and card sharers. He did not always confine the characterization of this class to the masculine sex. One of his favorite themes was a bewitching young French girl drawing an unsophisticated young man into a flirtation while her father and his companions fleeced him to their satisfaction. The best that could be said of the women who gambled was that they were of a rather doubtful character. They were quite like ferrets when it came to intrigue. They always avoided women who fell into misfortune by chance but associated with unspeakably worse characters who kept hidden from the public.

The governesses were as great a pretense as the soldiers. They knew more about millinery and flirting
than they did about books, although they were always in great demand for their supposed culture. They always interested themselves in other people's affairs and knew more of their employers' business than they did of their own.

Thackeray's opinion of the French servant class was anything but respectful. He saw the maids as thieves living off their mistress's property. Though he thought this was a common fault of the servant class of all nations, he thought the French more brazen in it. He never saw the faithfulness and constancy in them that he occasionally found in the English servant. The French servants always went to the place which brought the most money and a means of self advancement with other people's property. In addition they usually looked down on everyone whether above or below them in station, and according to Thackeray "would stare the sun itself out of countenance with their looks of scorn".  


2. Catherine, p. 137.
possible sources, and they always used such an acquisition to their own advantage.

Thackeray saw much humor in the manner in which the French chefs were treated. He made very great personages of them because the French did. Even the nobility catered to them. All this resulted in the chef adopting an attitude of undue importance. M. Alcide Mirbolant is an excellent example. He did not go at anyone's beck and call but used his own lordly discretion. He dressed in what he fondly imagined was the height of fashion. He thought himself to be a veritable lady's man and even aspired to the hand of an earl's daughter. He imagined he was invincible and thought without a doubt that she was dying for love of him. It was with great humiliation that he was forced to give up all his hopes. When a duel was refused him, flight was the only course and needless to say he adopted it.

Thackeray often made criticism of French art, drama and literature through his fictitious characters. In one of his letters he said: "An artist in this town (Paris) is by far a more distinguished person than a lawyer and

1. Pendennis, p. 278 ff.
a great deal more so than a clergyman". In accordance with this decision, he always made his artists of France well understood and appreciated by the public. He thought them conscientious and desirous of painting what they actually felt. He portrayed men who had almost frozen and starved in order to have the honor of filling a twenty-five foot square canvas. Those who painted for the bourgeois class did a great deal toward making honest people happy. But those who painted immoral romances and terrible horrors of war were shown in anything but a favorable light by Thackeray. He thought the French had enough taste for horrors without the artists cultivation of it. As the people all liked art of some kind, Thackeray made this characteristic the basis for his explanation of all that was gay, cheerful, polite and sober in society.

Thackeray's Frenchmen always liked the theatre immensely. They constantly attended the more wicked plays. As an audience they cursed the tyrant of the drama and any character who did not please them. As a result the actors did not like to play the wicked parts and so ex-

1. Letter to Fitzgerald.
pose themselves to jeers. Thackeray's French audience laughed at everything which seemed to him should be taken seriously. They ridiculed royalty, chastity and religion. They even liked those things best which showed a disregard for certain laws of morals. It is strange that the politest nation in the world should admire indecency and coarse blasphemy in the drama.

In speaking of Madame la Duchesse d'Ivry, a poetess he created, he says that like all poets of her nation she was not profoundly learned; so she invented what she had not acquired. She discovered herself to be a great unappreciated soul. She tried to combine this discovery with her supposed poetical ability and so create a pose for herself. Through her associations with the same type of so-called literary people, she became silly and infatuated with the idea of adventure, which in turn made a hard, desperate character of her. She was deceitful to an unbelievable extent and contaminated all who were around her.

1. *Vanity Fair*, p. 95.
2. *Miscellanies—Two or Three Theatres at Paris—*, p. 184
Thackeray could not adequately describe the scorn which he had for French authors who tried to write of England. They would come to London with scarcely any knowledge of the English language, meet no one but French people and still pretend to be just critics. M. Valentin imagined that England was groaning under the tyranny of aristocracy. Others made just as absurd mistakes in trying to write of the nobility. Another would see only the surface and attempt to paint England's manners in detail. Such slipshod authorship was not to be tolerated by Thackeray who had spent years in study before attempting to write of the French. He deplored the fact that there were authors of this type because he recognized how much weight any written word had in France. He said at one time that one word meant more than a battle in Spain.

Thackeray's Frenchman abroad was of a somewhat different character. His elemental nature was the same and he displayed the same mannerisms but his critical sense was rather distorted. Thackeray saw the French coming to England but not trying to learn the language. Never-

theless, they tried to talk and write about it just the same. Citizen Ledru Rollin was of this type, because he pretended to criticise England with just one visit to his credit. In the first place he could not construe twelve lines of English without errors. He quoted from the Morning Chronicle but could not read it; he went to French cafes and never talked to anyone but a Frenchman. Still he claimed to be an authority on the manners of the English. He wrote against the nobility though he did not have a single acquaintance in that class.¹ In addition, these visiting French patronized England whenever given a chance. Thackeray could not endure to have London looked down upon by someone whom he could not respect as much as he could his own people. He said they were smug, self satisfied creatures and did nothing except in a condescending manner.² They thought the English ways crude and antiquated and did not hesitate to say as much. Underneath all this there seemed to Thackeray to be a feeling of awe for the bigness of England. At times he thought he saw an air of dreary bewilderment and puzzled demeanor on the part of these French. Their efforts to patronize everything did

². Punch—Papers by Fat Contributor—, p. 359.
not always hide this. In fact they only succeeded in making themselves ludicrous and piteous in the eyes of the Englishman. Indeed they were quite lost when exiled from their native land and Thackeray drew more than one pathetic picture of them longing for Paris.¹

Thackeray could imagine nothing more different from the stoical, matter of fact Englishman than the vivacious boasting Frenchman. Thus contrast and the natural enmity between the two countries were interesting factors to him and we find the matter treated to some extent in his writings. He characterized the French as "bearded savages..... who curse perfidious Albion and scowl at you from over their cigars."² They actually got a character for patriotism in France by merely hating the English. This hatred they very carefully transmitted from father to son and any such thing as a French alliance was a hollow humbug to Thackeray. In turn the English laughed at the French for their boasting and gasconading³ and declared their love of claptrap to be amusing. The English hated the French "because they wore wooden shoes or some other equally

good cause."¹ The people of England had "a good natured wonder that the blind, mad, vain-glorious, poor devils stood up against them."² Perhaps it was with this criticism in mind that Thackeray said in one instance "They (the French) ought to hate us (the English) because we cannot believe them to be equal to an Englishman."³

Thackeray creates the character Gobemouche and has him tell of the awful revolutions he thinks are about to fall upon the doomed English. Certainly England is rapidly hastening to dissolution. He says the French do not hate the English enough to conspire against them by force but rather they wish to do it by intelligence. His belief of the superiority of the Parisian civilization is exceedingly amusing and is not less so when he tells of the effect it would produce upon the rapidly decaying English. It seemed to him that one had to produce a shilling wherever he went. Gobemouche thought this mercenary spirit to be the basis of England's degeneration. Altogether his view of Great Britain was anything but flattering.

¹. Punch—Miss Tickletoly’s Lectures......History, p.294.
². Punch—Papers by the Fat Contributor, p. 359.
In the years 1817-1818, as Thackeray gathered from his reading, there was a different attitude among the French. He portrays this feeling quite vividly in *Vanity Fair*. The French seemed a little more sincere in this position than in any other of their protestations of friendship. Society in Paris at this time was ready to receive beauty and vivaciousness no matter what sort of a rogue possessed them. They wanted to be amused and were so tired of all the pleasures which they could invent for themselves that they were ready to accept even an Englishman if he could entertain them. Thackeray showed this in the character of Becky Sharp in Parisian society. She had no wealth, no great talents and no social support. But she was a gay, pretty, bewitching little wretch and so was made doubly welcome in Paris.¹ At this same time there was a great deal of respect among the people of Paris for the wealth and honor of the Britons. The people had not received as many swindlers as they did later and it was still quite easy to obtain credit from any one.² But this state of affairs did not last long and the old hatred under a shield of politeness was resumed.

¹ *Vanity Fair*, p. 435.
² Ibid., p. 9.
At least it seemed to Thackeray that there was continual warfare between the two nations in spirit if not actually. Although he had spent a great share of his time in France and in studying the Frenchmen, he was English as were his countrymen when they offered opinions of their neighbors across the sea.

GERMANS

The country with which Thackeray was best acquainted next to France was Germany. At least he had been there when young and had an unusual opportunity of studying all classes of Germans. He made no criticism of real characters in whom we would be interested, except in the case of the Kings of Hanover. His criticism of the Four Georges does not seem to us to be overdrawn but rather we look on it as an exact picture. However, when his lectures were given in England they created quite a stir. The Englishman was accustomed to the worship of royalty and such straightforward criticism and placing of these kings in the same category with common men seemed to the majority to be nothing short of blasphemy. Thackeray pictured the Four Georges to be the unsympathetic, boorish, uncultured men he actually thought them to be. He gave us a picture of their unlearned, immoral, happy-go-lucky ancestors and
led us to expect nothing from their descendants but what he described in the characters of these kings. If by chance some of these ancestors were educated, they turned their learning into channels unworthy of the practice of royalty. Thackeray's portrayal of the Four Georges shows us how difficult he thought it to be for anyone to try to make any other country a home but his native land. Even in the capacity of King George the First of England, this man from Hanover looked upon himself merely as a lodger and so was free to plunder the English people and divide the spoils with his German friends. He and his successors are shown to us to be gloomy and silent with the English and only happy with German mistresses. They handed down their qualities of bigotry and hatred of the English from one generation to the next. Their queens and princesses were ugly, mediocre women and to Thackeray did not have the dignity that a queen of England should possess. George IV displayed a little more of the English influence but even then he was able to accept only the worst kind. All these pictures were anything but flattering and we would naturally expect a great deal of the same atmosphere in his descriptions of courts in his fiction.
Thackeray knew the people in different towns and sections of Germany, so his judgments were not narrowed by observation of one locality as much as in Italy or in France. He liked Germany in the main, with the exception of the watering places for which the people always deserted the cities in the summer. He considered the influence of these places so morally degrading that when he wished to show the degeneration of some of his characters, he sent them to these places to find congenial companions. However, his several classes of nobility each had its respective circles at certain of these summer resorts. Here they looked loftily over the heads of any they did not wish to see. Thackeray thought the royalty were very generous and treated their subjects with exceedingly great kindness. This he gathered from the fact that they opened their homes on many festive occasions and permitted the poor people to come and see their possessions. Certainly it was not a very material blessing. Whenever there was a royal marriage, things were done upon a much more substantial scale. There were great balls and banquets and feasts for the peasants. All were given something beside the memory of a good time.  

Thackeray drew two pictures of the people of the German court. In one instance he spoke of them as kindly, sympathetic people though very ceremonious at court even to the point of ridiculousness. His other picture was not so pleasing and one was not always sure whether a lower element was evident in all the courts or was to be found only in certain places. At least he saw the nobles in the latter picture quite frequently and a description of them is more in accordance with his portraits of the real German monarchs than the other picture is. He said one member of a royal household in one of his fictitious courts, lived in grandeur himself but treated his cons like dogs. Thackeray saw this beastly selfishness everywhere. Because of this selfish spirit he considered that intrigue played a great part in the lives of the Germans and that they virtually thrived upon it. Everyone was suspicious of everyone else and rightly so most of the time. They plotted against each other for duchies, favor at court and lovers. According to Thackeray they would rather acquire what they wished in this manner than attempt to obtain it honestly.

1. *Vanity Fair*.

A court of this type is found in *Barry Lyndon*. In order to make his ideas plain, Thackeray makes all but the victim to be thieving, sly, sullen, gambling intriguants. Bribery was a natural course and was in constant use because of the divers plots. Beside all these native crooks, this court was a haven for all the rascals that would not be tolerated anywhere else.

The cowardly underhand methods of the royalty or government were shown by Thackeray in his portrayal of the Prussian officers. Many of the men were paid so much a head for all the men they could get into the army either by trickery or by force. Such a plan of action did not tend to make the soldiers very kind hearted or tender. Indeed it seemed to Thackeray after years of this sort of thing, accompanied by brutal treatment in order to keep the men in the army, that Prussianism stood for frightfulness.¹ Child murder was to him the lowest point of degradation that any man could reach.² He called all officers butchers, ruffians and tigers.³

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¹ *Barry Lyndon.*
² *Barry Lyndon,* p. 107.
³ Ibid., p. 104.
The privates always feared the officers greatly. Indeed the life of a private was a frightful one to any but a man of iron courage and such a one was corrupted and made an officer as soon as possible. With such a representation in his fictitious characters we get something of Thackeray's idea of the Prussian. He even confessed astonishment that such men were allowed to live and have their own way in the world. He declared that such a state would not always exist. Is it possible that Thackeray was something of a seer or was there just that urgent hope that people of such a stamp would be crushed eventually?

It seemed to Thackeray that almost everyone in Germany was related to at least half of the royal house although these connections were not made known in a great many cases. Accordingly he characterized many of his Germans as pretending to titles and then being compelled to renounce them under humiliating circumstances. He thought their love of high sounding names very amusing and created many offices so that he could assign all sorts of ridiculous titles. He laughed at their adapta-

1. Barry Lyndon, p. 106
tion of masculine names for the royal women and so called one of his princesses, Emilia Kuenegumde Thomasina Charleria Emanuela Louisia Georgina, Princess of Saxe-Pumpernickel. A poetess whom he thought very lax in style and whose subject matter was of no value, he called Otillia Schlippenschlopp. He ridiculed their love of long names by such as Grand Duke of Eulenschreckenstein and Johann Humpffenstrumpffen. From the name of Otho Sigismund Freyherr von Schlippenschlopp, Knight Grand Cross of the Ducal Order of the Two-Necked Swan of Pumpernickel of the Poro-et Sifflet of Kalbsbraten, Commander of the George and Blue-Boar of Dummerland, Excellency and High Chancellor of the United Duchies, we would imagine a man of considerable rank and an important man at court with magnificent apartments. But to our amazement we found him living in a second floor back with three hundred pounds per annum. In fact there were a

2. Ibid., p. 236.
great many "barons" and "counts" who lived by petty swindling schemes and never saw the inside of any court except on days when even the poor were invited.

The country and the middle class in Germany made up to Thackeray much which some of the people spoiled for him. He said that the Rhineland made one happy even to think of it—there was so much friendly repose and beauty. The easy complacency of these people under all conditions and the quiet atmosphere aided in this feeling of serenity. There was an air of friendliness every where. If one would go to the right place, everybody knew everybody else, there was always good society, the theatre was excellent and there was an added attraction of cheap living.

It seemed to Thackeray that the Germans were always eating bread and sausages and drinking a great quantity of beer. They were not at all temperate in the amount eaten but were perfect gluttons. Their eating and drinking capacity always filled him with amazement and he loved to put in astonishing statements of the amount they ate with apparent ease. The description of Miss Wall—

2. Ibid., pp. 348-349.
fisch, who ate three times of every dish with her knife and who also drank a great deal of beer, is a fair example of what he considered their table manners to be.\(^1\) Even the Grand Duchess of Baden used her knife in lieu of a fork or spoon.\(^2\) Next to eating the men loved their pipes. Thackeray said to give this German gentleman "two hours over a pipe and he would be quite ready to let loose the flood gates of his sentiments and confide to you many of the secrets of his soft heart."\(^3\) If Thackeray had ever seen a German with hands and dress entirely clean, he would have been so surprised, he probably would have written about him at some length. As it was he never characterized a German as being dirty or filthy, but instead he was never quite clean and his clothes were always a little soiled. Such a description as "a large ring upon a dingy finger"\(^4\) always accompanied his Germans. His men were always in need of a shave and their "costly clothes" soiled.\(^5\)

1. Philip, p. 263.
3. Roundabout Papers, p. 33
This ever present falling short from the mark of absolute cleanliness always made Thackeray a little uneasy although he did not view it with the disgust that he did the dirt and squalor of the Jews and Turks.

Thackeray pictured the lower classes as very mediocre and thought them happy only when in the presence of a barmaid, who certainly did not have the best of ideals. They were dissolute daredevils and only lived to prey on other people. All this was portrayed in Count Gustavus Adolphus Maxamillian von Galgenstein who Thackeray said led such a gay life that by the time he was forty-five he had lost all capacity for enjoyment. The card sharpers and gamblers were as numerous as those of the French, but with the added distinction that they quite frequently acted the part of spies. These were very sly and so clever as not to be suspected. If they ever were caught (usually by accident) they proved themselves to be great cowards and would turn state's evidence to save themselves as in the case of Lieutenant Lütterloh.

Only in one instance did Thackeray mention the Ger-

1. Catherine.
2. Dennis Duval, pp. 128 ff.
man—Jews and he put into this family all the worst elements of both peoples. He made them dirty, thieving tricksters who were frequently in jail because of forgery. The daughter was no less a rogue because she inveigled young men into affairs of the heart in order that it might be easy for her companions to get rich.¹

Thackeray did not say much of the German literature or men of letters nor portray them in his fictitious characters. He said of Beinkleider, a tailor, that he was very successful in his trade, in which Germany could instruct the world as well as in metaphysics.² His amateur German writers were as fond of poses as his French writers. His poetess, Otillia Schlippenschlopp, had an amazing capacity for grief and all her poems contained the horrors of consumption or suicide. She had a profound encyclopaedic knowledge and wrote voluminously. But she had the natural fault of her countrymen and ate so much that her nose began to be red and so spoiled her delicate, melancholy attitude.³

1. ¹ Miscellanies—Miss Lowe—, p. 373.
2. ² Catherine, p. 124.
3. ³ Fitz Boodle Papers, pp. 236-254.
As has been noted, Thackeray's German women were never squeamish regarding morals, and this was especially evident in their acquaintances among the English women. They would admit anyone, no matter of how questionable a character, into their circle and make a great deal of her. Particularly was this so in court in town in the winter and at the watering places in the summer. Thackeray saw no beauty in these women at all and called the girls brown faced, flat-nosed, thick-lipped, dirty wenches. He thought the women in general were so fat and lazy looking that he could only admire their apparent ease and comfort. He did not consider that they had any taste when it came to the matter of dress and neither did such things worry them. They were happy, kind and good humored and exceedingly fond of dancing. In fact Thackeray thought from the enjoyment they seemed to receive from the dance that this form of recreation was as necessary to young ladies in Germany as eating. Indeed these girls were properly educated if they could waltz, sew and make puddings.

2. *Notes of a Journey.....to Grand Cairo*, p. 279.
4. Ibid., p. 224.
About the only class of Germans whom Thackeray portrayed outside of their native land were the card sharpers and gamblers and those seeking to make a living off rich people. They would contrive to introduce themselves under titles no matter how far from the truth they might be. Under pretense of a great family and immense wealth, they would seek the hand of some wealthy man's daughter. Thackeray seemed to take great delight in showing how eagerly the English made the acquaintance of these supposed counts and barons and how the latter's elaborate polish and courteous manners fooled many who considered themselves to be of the world. These same English were furious in just about the same proportion when by some good luck their mistake was discovered. Then their protestations against these "German noblemen" were anything but polite. Thackeray thought the Germans considered England to be a pretty fair field in which to conduct their swindling operations. He told of several of these marriages which afterwards proved quite disastrous because when these barons had once gained wealth, they no longer cared to keep up their poses and were as brutal as they had been polite before.

IRISH

The people whom Thackeray considered the least
seriously and those whom he ridiculed the most were the Irish. He left no account of any great personages, but he did write the *Irish Sketch Book*, wherein we find various views of that country and its inhabitants. His visit was hasty and possibly some of his conclusions were so, but they are of more value than those of the man who writes from a reading knowledge only.

The business men of Ireland did not seem to be as solicitous of strangers' wants as they might have been and were exceedingly careless as to payment, leaving it to the honor of the purchaser. Possibly this lack of acute business sense caused a great proportion of the poverty of the country. For the most part the people did not seem to Thackeray to have any sense of money value but spent all they had as soon as they could after receiving it. Then they resignedly went without until by chance they fell into the way of getting more.

Of primary importance to Thackeray's mind, was the fact of the great contrast in Ireland between the more poverty striken people and those in fairly comfortable circumstances living side by side,—the one class not caring to aid the other. The majority of the houses in most of the cities had a battered and rakish look and
seemed to be going to ruin before their time. To Thackeray it was easy to imagine that the inhabitants looked like the houses. In addition to this tumbled down appearance, most of the houses were in absolutely filthy surroundings. It seemed as though all the dirt of the preceding ages had accumulated in one door yard and upon the dirty little children playing in it. In direct contrast were the wealthy homes which were shabby looking but very showy. These buildings if not side by side were at least within a very short distance of one another. This unusual contrast was found all over Ireland in different farming communities as well as in the towns and cities. First Thackeray would find a little village or farming district that actually nauseated him with its filth and squalor. Then within a few miles he would find a neat little district where things were arranged somewhat with the idea of putting forth the best appearance. Everything was whitewashed and the children neat even if their clothes were faded and patched. The explanation of this close association of squalor and neatness in such a small island was puzzling to Thackeray and he never worked out an answer to his satisfaction. Everywhere he found the people lazy and those in the best settlements he did not call energet-
ic but merely less idle than the worst of them. A most peculiar fact was that this poorer class seemed to have almost nothing to eat except at rare intervals. Nevertheless they looked healthy to Thackeray. He admired those especially who white-washed their possessions when they were almost starved. It seemed to him that they were at least determined to put a decent look upon their poverty. Every where he was met with this poverty usually accompanied by dirt, until his very soul was sick. He could not understand how the people could seem so light hearted and cheery in the face of so much discouragement. Even if they did try to be a little neat and clean they had a constant reminder of what their lot might be soon and so were easily discouraged and often gave up any attempt to live decently.

Certainly the worst of these miserable people were the professional beggars. These were the most loathsome creatures Thackeray had ever seen. He described them as having all kinds of diseases and deformities, dressed in the filthiest of rags and pervading the entire country. One was always at his elbow whining for alms no matter where he might be. What sort of people were those who permitted such a condition to exist? Certainly they
were not as patriotic as they would have you believe when they would say to you that Ireland was the best country in the world. To Thackeray the responsible men were not much better in this sense than those of the poorest class. They differed only in that the former had enough money to keep them out of such pitiable circumstances. The majority were as lacking in judgment as the lowest poverty-striken man. When some of the poor people drained the marshes and built their homes on them, they were put in prison by the men in control. There were only a very few who saw that such an operation was of value to Ireland and so finally took control of it in the name of the government. Thackeray saw this lack of reasoning and sound judgment everywhere. He decided the people needed to be under the control of some country with good common sense—preferably England. The few country gentlemen in the land had very splendid but rather shabby homes. They always had a ragged band of vassals about them and did not seem to be any better off than these self-appointed servants. These hangers-on always came and made a place for themselves on the estate, if there was not a place for them, and stayed on in deep contentment. Together with the middle class of men, they would always go down on their knees to landed gen-
tlemen and to lords who in turn could not help condescending. They got the idea they were naturally superior and did not improve themselves so that they might govern intelligently, but simply let their narrow, bigoted natures decide for them. Thackeray found the women of this upper class to be educated and refined and he admired their frank and cordial manner. He saw some attention being given to the education of the masses, but it all looked very futile to him. The educators were approaching reform in a slipshod manner and were not adequately prepared for such a movement.

Thackeray never tired of speaking of the bragging propensities of the Irish. When one talked with them one found that they were all descended from a line of kings, each one superior to his neighbors. No matter what the subject of conversation was, they always had the best of that particular thing on their estate. If some great man were mentioned, they saw his qualities in some noted relation of theirs. This characteristic was noticeable in their advertisements of schools. From the wonderful announcements in the papers, it seemed that all the youths were prodigies and won prizes everywhere. At least they were the most fortunate
of children in one respect. This was in the affection that all seemed to have for children. The parents made companions of them to a greater extent than they did in any other country with which Thackeray was acquainted. They were always taking the children to fairs which incidentally they themselves enjoyed immensely. Thackeray could not understand how a poor man could take his family eighty miles to a fair, spend all his money and go back cheerfully to a dirty, poverty-stricken home. But come they did and enjoyed every bit of it in a wholesome way. They were intensely eager for enjoyment but such conditions would have made anyone so. They could not see the necessity of providing for the future in any way. They would even dig up their potatoes before they were ripe, simply trusting that a living would be provided for them the next winter and not remembering the past sufferings from such acts. All thought of profit was put aside if something more appealing to them presented itself. At the same time nothing could be more greedy than an Irishman when he was actually making a deal of some sort. He did not endeavor to conceal the fact that he would take nothing but the very highest price and was quite frank in his display of greed. The
Irish hated advice in every particular. They were happy only when they were independent and having their own disastrous way.¹ This is shown in Master Molloy Malony who saw all Ireland's witty and wise children panting to be at the head of a college only to be insulted by the appointment of a Scotchman to the place.²

Thackeray delighted to introduce the Irish into his books because of the piquant humor which he was able to produce through them. If he had something quite witty to say it always fell to the lot of an Irishman. His Irish "gentleman" was a swaggering person with dashing whiskers and jewelry, talking about horses incessantly.³ Conversation with him had to be light and brisk and not oppressive to the brain. He always had a hearty manner of welcome and in two hours he would allow his jovial humor free play and it would gamble and frolic to his heart's content.⁴ Thackeray portrayed these gentlemen as kind and good except when one interfered with their

¹. Irish Sketch Book.
². Ballads- The Last Irish Grievance, p. 252.
⁴. Irish Sketch Book, p. 33.
business and then they would murder one without pity. Thackeray thought this a sort of brutal justice and not revenge. But notwithstanding this Irishman's bold, swaggering air, he really was modest as intimate acquaintance proved. And for all his talk and bluster he often lacked self confidence. Thackeray had the Irish of all stations and property, exaggerate their professions. But he seemed to make that a proof of their kindly nature and though it might at times grow tiresome it was very seldom offensive. An example of the Irish love for braggadocio of Ireland was shown in the lawyer Mr. Mulligan. He plead a case for three and one half hours but wandered off onto the superiority of Ireland and mentioned every subject he could think of that the case did not deal with. Thackeray could not say much for the veracity of the Irishman. He once asked, "Is the average number of lies greater in Ireland than in Scotland or vice versa?" He seemed to think an Irishman would rather tell a lie than the truth. Still these untruths were very seldom told with the malicious intent of injuring someone. The Irishman seemed to brag

1. Roundabout Papers—On a Hundred Years Hence—, p. 128.
and lie naturally. Though he caused much trouble with these habits, he also used them in an entertaining manner.

Many of the Irish characters were resolute, simple minded people with a wonderful imagination which worked over time. They had an honest heart full of true affection in many cases. They were really capable of caring a great deal for their friends and families but it was only on rare occasions that any deep feeling for each other was shown. They would rather quarrel and tell each other a great many unpleasant truths concerning themselves. Such criticism coming from someone who knew them never sank in very deeply. Thackeray's typical Irish family lived in anything but harmony. There was discord between each member of the family and every other member. Indeed they seemed to be happy only when engaged in a fierce quarrel or when making love to their cousins.¹

Thackeray's Irish rogue had the usual Irish propensities of bragging with all that it takes to make a perfectly despicable character. These men ranged all the way from types like Jack Costigan² to the most hardened

2. Pendennis.
of criminals like Barry Lyndon. The former was nothing more than a drunken sot with a remnant of a code of honor working at intervals. He was of greater harm to himself than to anyone else but still such influence as he might at times exert, was anything but uplifting. He was more of a nuisance than anything else. But a character more contemptible and harmful than Barry Lyndon is very seldom found. He considered that women were the basis of all trouble and proceeded to prove his theory. His particular line of kings was of the most royal kind according to his own statements. He was not particular on the score of neatness nor truth. He lived off anyone who would prove susceptible to fleecing. He was the master of all in daring wickedness. According to himself, whenever he was in a doubtful situation he fought a duel and came off victor and so argued that he was a man of undoubted honor. He thought himself a diplomat and one to be admired in every court of the land. His persecutions of his wife were unspeakable and as he gradually lost his money and was ignored by all the gentry, his brutal nature became known to all. He nearly killed his nephew

and stepson. He finally became such a menace to the country that his wife was taken away from him for protection and he was left to die in miserable poverty.

Thackeray's Irish soldiers were of a rough and ready type. He described them as rather dull but always appearing to do their duty. They were low fellows and usually swindlers, when leaving the army. They did not seem to be fighting for any cause. They would desert one army when tired and join another although at heart they were never traitors to Ireland and its cause. One Irishman who deserted the English army for the French had to be careful not to speak very much so that his brogue would not reveal his identity. As a result he had a number of rather narrow escapes from discovery and subsequent imprisonment. But of all the boastful Irish, the soldier was the worst. Possibly this was because quite often he would really have a share in some brave deed. In Major Gahagan, Thackeray gives a burlesque of this type. The Major went to India and by counting himself equal to two thousand men, was able to subdue an immense host with only a handful of men. His greatest feat was the killing of one hundred and thirty-five elephants.

1. 1. Henry Esmond, p. 357.
with one shot. His adventures were so impossible that like other Irish vagaries, they were amusing.

Thackeray's Irish women were forever quarreling. Some enjoyed this form of recreation in public but were quiet at home, while others were exceedingly polite when any stranger could hear them but regular demons at home. An example of the former is found in Mrs. Major O'Dowd. Nothing ever compared to her home estate and possessions in Ireland. She was so eccentric as to be called vulgar by people who would have been astonished to have heard the title snob applied to themselves. Mrs. O'Dowd had a keen insight and could always see through the sham tricks of such women as Becky Sharp. And in addition she did not make herself endeared by making known all her beliefs of other people. She commanded her husband and his soldiers more than he did and to the outsiders he appeared to be hen-pecked. With all that, she was kind and the best of comforters and in a crisis quietly stood by while the Major took command. Examples of the other type are found in the odious Mrs. Major Gam and her daughter Jemima. The


2. Vanity Fair.
former made a great show when she married her husband but later she belittled him and his family while she praised hers. Like many of the Irish she looked with contempt upon people who earned their bread by labor or commerce. But when her only marriageable daughter was disfigured by the smallpox, she tricked a sergeant into marrying her. Jemima mercifully went blind and therefore was able to believe that she was yet handsome. Although in filthy surroundings, she tried to dress up in tawdry clothes and act as though she were wealthy. She had nothing but selfish scorn and ill-temper for her husband. When she finally obtained control of the little property he owned, with the aid of her mother, she drove off the only creature who had always been faithful to her and in spite of all still loved her.¹

Thackeray loved to paint imperious old Irish women with a delightful chronicle of at least fifty years scandal. Lady Dunn was one of these independent old ladies. Though very ugly she would tell of her numerous conquests when a girl. She only knew people when she chose to but then would entertain them charmingly and do all she could

¹. Men's Wives—Dennis Haggarty's Wife—.
for them until another whim struck her. 1 Although Thackeray thought all women were never content until they were married, his Irish ladies seemed particularly anxious to annex a husband, even going so far as to marry natives of India. Of course they always wanted wealth and all that went with it but it was a noticeable fact that they would find some excuse for marrying the first man who presented himself. Thackeray seemed to have copied the idea of an "honest Irish maid servant" from the general attitude toward the Irish. He applied the adjective "honest" to most of those belonging to the servant class and then proceeded to dispute it in his characterizations. He said of Betty Flannigan, to whom he applied this epithet, that she was idle and loved the tea and sugar belonging to her employers. 2 He might have meant the "honest" to have applied to her straightforwardness, because like all the other Irish servants she believed in saying what she thought at any time she pleased and to whomever she pleased. Although Thackeray's servants were always "honest" they were too often tipsy and slovenly.

2. Men's Wives- Dennis Haggerty's Wife-. 
The Irishmen in England were quite numerous. A great majority of them were reporters. There were ex-dragoons, rather dull, heavy men, who needed more than their pittance from the government and so worked on newspapers in order to get it. There were those who were seeking adventure and so reported for papers as a means to this end. Thackeray's Irishmen seemed especially fitted for that capacity. Such an occupation gave leisure to the lazy ones. It also gave them a chance to expound their ideas in high sounding phrases, and a certain position which meant a great deal to them. They were very proud of their station although no Englishman considered it to be very much. They thought no one could perform their work as they did and were all like Jack Finnicane who proudly owned himself to be one of the best sub-editors in London. Thackeray said of them "Many of our journals are officered by Irish gentlemen and the gallant brigade does the penning among us as their ancestors used to transact the fighting in Europe; and engage under many a flag to be good friends when the battle is over." The Irishman possessed the

1. Pendennis, p. 431.
2. Ibid., p. 382.
same loyalty for his countrymen that Thackeray saw in all nationalities. If one vouchsafed an opinion he was supported by his countrymen no matter what their original opinion of the matter was. It was very hard for the Irishman to keep out of the debtor's prison in England. He could not get used to the idea that a man had to pay his debts or be put in gaol for them. As a result some of them spent a greater part of their time in confinement. Each Irish lord in England always had a great number of followers who loyally supported him. These attendants did not seem to have any definite occupation; neither did the lord pay any attention to them for their needless service. They wrote home about their great man and told much about what they thought were cabinet secrets. Their greatest desire was just to be near great men. "It is curious for the contemplative mind to mark those mysterious hangers-on of Irish members of Parliament—strange manners and aides de camp which all the honorable gentlemen appear to possess."¹ A typical example of this sort of man was Mr. Desmond Mulligan. Political enthusiasm was his forte and he lived and wrote

¹ Men's Wives—The Ravenswing—, p. 293.
about it in a rapture. In addition he was addicted to after dinner speaking, which gave him the characterization of "a great ass with some talent." The Irish in England went down on their knees to fashion, and the result was a two-penny magnificence. No matter how shabby and dismal they would not keep a shop. The snobbishness was not alone a matter of pride but also one of servility and trumpery imitations of their neighbors. One hundred pounds a year would make a gentleman but he would tell all England about his "little" property of two thousand pounds a year or the nine thousand a year he would soon inherit. The descendants from Irish kings and men of great wealth would have made a brigade.

**AMERICANS**

Thackeray's impression of the Americans was not to be found in any of his works until after he traveled in the States. He thought America a Goshen or a land flowing with milk and honey and called it great and strong. He was surprised at the attention which was paid to literature but called Boston fogified because she paid too much attention to the old country. He thought the Amer-

Americans' attitude toward literature was of general national interest and in this held them up to the rest of the nations as a model. He knew the Americans respected him at first because he brought abundant European testimonials, but later they went to hear him because they liked him and appreciated what he had to say to them. When asked about America, he at one time replied: "It's all exaggeration about this country, barbarianism, eccentricities, nigger cruelties and all. They are not so highly educated as individuals but a circle of people know more than a man equal number of English." He approved of the slavery of the south more than he did of the luxury and extravagance in New York. He thought generous and enthusiastic acknowledgement of their own merits were never wanting and spoke of their "not unusual American exaggeration". He enjoyed laughing at their democracy at times, as in the instance where he described the Senators and Representatives calling themselves Honourables. He thought it amusing that a republic would abolish titles and then claim some of their own. At the same time, he appreciati-

1. Roundabout Papers—Nil Nisi Bonum—, pp. 210-212.
2. Letters in the Introduction to The Four Georges.
ed the American scorn for England's worship of born idiots when they were of high birth. Thackeray like everyone else had a few heroes. We have already seen how highly he regarded Goethe. But in his mind George Washington was no less great. Thackeray introduced him in The Virginians as the only real character portrayed at some length in any of his fiction. Washington was described as an exemplary young man who did not sow any wild oats. At the same time he was not deeply religious. His was a nature of simplicity and gravity. He was above levity and jokes and indeed he used very few words at all. He was decidedly strong for discipline and urged it for young people in almost every conversation he had. He disliked that anyone meddle with his affairs and became justly angry at any evidence that such had been the case. He was rather hot-headed but all times was courteous and scrupulous. "He was calm in midst of conspiracy, inspiring order, betraying no anger at ingratitude, invincible in defeat and magnanimous in conquest." He learned to put all personal feelings aside and seemed to

Thackeray to have lived "a life without a stain, (and won) fame without a flaw." Thackeray believed that Washington appointed Lafayette with the idea of pleasing the whole French nation and also because the young man had some merits.

As has been said, Thackeray's fictitious Americans are limited. What criticism he gave through them, had a tendency to be sectional rather than national. He thought there was no more aristocratic country in the world than Virginia before the independence. "Up to the last, our Virginian gentry were a grave, orderly, aristocratic folk with the strongest sense of their own dignity and station." This landed aristocracy had little amusement but hunting, and cards over the punch bowl. However, the Americans seemed to be less inclined to drink than the English. At the same time their men were called horse-racing, cock-fighting squires. The farmers and negroes participated in these sports with the

country gentlemen. These sports resulted in a great number of horse jockeys, tavern loungers, gambling and sporting men in the colonies.

The hospitality of these gentlemen was unbounded and there was a rough plenty. They visited among each other constantly and often would stay at a neighboring plantation for six months at a time. Very often a "Virginian had a bare-footed valet and a cobbled saddle", but there was always plenty to eat. Thackeray was inclined to throw out hints about the lack of certain points of good breeding among the Americans. For instance he thought most of them ate with knives, and that their generosity often exceeded good taste. There was an Alabama gentleman who stabbed his mouth and teeth with a penknife

2. Ibid., Vol. p. 160.
3. Ibid., Vol. I.
7. Ibid., p. 168.
but apparently was not as fierce as he looked. The conversation of the American gentlemen was generally modest and they very seldom engaged in vain boasting. Still, he called the Yankees conceited and pert and thought the "American striplings" to be in the habit of contradicting their elders. Thackeray did not blame the colonists for any seeming lack of religion because he considered their preachers to be the cast offs from England. At the same time the vices of the great cities were scarcely known in the rough towns of the colonies. Thackeray gave us his idea of the American trapper and real frontiersman in Silverheels. He was quiet, speaking only when necessary, but quick to decide and take action. He was a shrewd fellow and quiet in his fun loving.

Thackeray had all his American people show a pref-

2. The Virginians, p. 316.
3. Ibid., p. 155.
5. The Virginians, p. 50.
6. Ibid., p. 290.
erence for a great gentleman rather than for a lord. In fact Captain Cade would only accept an introduction to Sir George Warrington because he was a brother of Harry Warrington, whom the Captain admired greatly. In Leatherlegs and Coxswain Thackeray tried to show what he considered to be the American contempt for royalty. These Americans made all sorts of ridiculous remarks about kings and showed their disdain for courts in what Thackeray fondly imagined was the language most used by the people of the States. In a burlesque called The Stars and Stripes, he introduced Benjamin Franklin in France. His idea was to show the little regard the Americans had for royalty and certain conventions. Franklin kept his hat on in the presence of royalty and in all respects acted the boor. He even made the king feel ill at ease with his familiarity and provincial talk.

Thackeray was very much amused at the idea that the Americans thought what they produced was the finest thing in the world, though he did give them credit for not bragging outrageously. They simply made statements in a manner that carried weight. In one case Thackeray said

that the Americans thought the statue of General Jackson to be the finest in the world even though the sculptor had never seen another statue. Indeed they were all angry because the English would not agree with them. In another instance Thackeray said: "There is an account in some of the late papers, from America of course, of a remarkably fat boy, three years old, five feet high with a fine bass voice and a handsome beard and whiskers." Thackeray thought the American love for giants, bearded ladies and the like, very amusing. The ladies of America seemed very well bred and decorous but he thought them somewhat narrow minded. To the best of his belief, he thought the lives of these women to be pure and attributed part of this chasteness to the fact that they did not care for dancing. He did not have much to say about the literary spirit in America except that the citizens made lions of anyone with talent at all and did not permit him to have any secrets but indeed they knew his in-

2. Ibid., p. 316.
3. Ibid., p. 240.
4. Ibid., p. 346.
most soul. In general, Thackeray saw there was peace and liberty in America because there was no hunger. The Strong Interests of the people made for them a quiet national government.

Thackeray was able to appreciate the viewpoint of the English toward the Colonies and also toward the States during the Civil War. While the States were still Colonies, the English feeling was one of amused toleration among a great many of the people. The English thought the Americans nothing but savages and said they were from "Iroquois land" or that they had "Cherokee manners". They considered glass beads and strips of tawdry cloth and loud singing to be at a premium with the Americans. Therefore they were always being surprised when people came from America with manners as good as their own although not so highly polished. Thackeray was able to explain the relations of the colonies and England before the Revolution, by means of the Warrington family in The Virginians. Madame Warrington was born in America of

1. Roundabout Papers—Mr. Thackeray in the U.S.—, p. 458.
4. Ibid., p. 275.
English parents and married an Englishman who had come to America when he was quite small. She remained true to the crown all her life and tried to get her boys to imitate the manners of the British soldiers who occasionally visited at their home. However, she adopted many of the ways of the colonists in business matters. Her son, Harry, went to England and took all the freshness and naive manners of a young American. He was ready to acknowledge that he knew more of horses and dogs than he did of Greek and Latin. He sowed a great many harmless wild oats, but his clean, pure American training soon brought him to his senses and he went back home to live a pure life in the outdoors he loved and to be a staunch patriot. His brother, George, naturally inclined to books, came to England and fell in love with its more cultured atmosphere. He stayed there from choice at first and from necessity after the inheritance of an estate. In this family Thackeray gave us all the possible interrelations of the two countries and their influence upon each other. Nothing could make a more subtle study than this one racial development in two nations. We have a study of racial psychology in the royalist, the conservative man of letters and the true patriot of democracy.
Speaking for the English during the time of the Revolution, Thackeray declared not all in America were not such patriots as many would believe. He held that many profited by the quarrel with Great Britain over tax-paying or had their private reasons for enjoying the conflict. Indeed "Many smug officers of the United States government now hiccuped prayers that they might perish under the British flag and challenge the bloody traitors of the rebel army." During the Civil War in the United States, Thackeray was able to see the viewpoint of the English toward the Americans. He recognized the fact that the English did not see the polished, courteous men in America, but only the roar of hate and defiance and falsehood reached their ears. In On Half a Loaf, he explained that the English thought the Americans more than hasty when England held aloof from the Civil War and the North as a result seized the property of the English. England was justly angry because the "commerce of the world (was) blocked by a nation that says every week that they are at the head of civilization and that the old world is decrep-

2. Ibid., p. 447.
it and barbarous."¹ According to Thackeray, the hardest thing for Englishmen to see was the fact that the States were not any longer colonies of Great Britain. It seemed so preposterous to them that they could not help being angry when America did not do as they thought she should. They had to sit back and gnash their teeth and it was against their natures to play a second part.

AMERICAN INDIANS

Thackeray did not give much attention to the American Indian except in a general way. He told of the half-breed LaBiche who was inordinately fond of finery and whiskey. She formed a silent attachment for George Washington and was ready to commit murder for him if he demanded it.² Although Thackeray knew the Indians were capable of such individual affections, he considered that as friends of a nation their loyalty was exceedingly doubtful. He called them "cruel villains"³ in war, and knew them capable of any atrocity. As the Americans hated them so fiercely, Thackeray considered that one Indian

¹. Roundabout Papers, p. 224.
murder in their brutal manner and committed while allies of Great Britain, did more harm to the cause of England than the loss of one battle.¹ Still he did not think them the only savages in the world and caused George Warrington to say: "In the battles between us and them (Indians) it is difficult to say whether white-skin or red-skin is the most savage."² Thackeray's picture of the Indian was that of a gigantic figure dressed with a dreadful reminiscence of his triumphs in war. He never displayed any reverence for royalty or governing authority of any kind unless whipped completely.³

NEGROES

Thackery's negro was always the same whether in America or elsewhere. The difference lay in the way in which he was treated. Thackeray had his own idea of slavery and was quite free in expressing it. He said: "To be the proprietor of black servants shocked the feelings of no Virginian gentleman; nor in truth was the despotism exercised over the negro race generally a savage one."⁴ The black man was naturally born for

². Ibid., p. 37. ⁴. The Virginians, p. 29.
slavery but at the same time deserved humane treatment. Thackeray certainly thought that this was accorded the negro in the States, for he called them the most comfortable of menials. He said they had better clothes and more to eat than the free born workmen in England. Beside that, in his estimation, they did not labor hard, as he considered that it took fifteen to do the work of four and then a few more to take care of them all.¹

He thought them to be even more cheerful than the Irish because he very seldom saw them quarreling. They had a great love for display and noise. They thought a great deal of singing and dancing and did not let work bother them in the pursuit of these pleasures. Religion impressed them very much and they made a great deal of their preachers' pointless emotional sermons. They loved society and the worst punishment of all was to be given a task to be performed alone. If anything could make a negro sad that was it. They were able to gather news from almost impossible sources and always had all sorts of current news before anyone else. They delighted to display this knowledge and make a great show of themselves before other people. No negro was ever quite so

¹ Roundabout Papers- Mississippi Bubble-, p. 166.
happy as when telling some tale to a crowd of awe-stricken brothers. It always delighted the black men beyond measure to be called "Sir" or "Mister" and they would do anything for someone who so addressed them. While they were lofty with each other they made a great show of obedience in the presence of the whites. They usually would do all that servility and love could do for their masters. In many cases they obtained their own way by strategy in affairs which seemed important, at least to them. They seemed to Thackeray to be perfectly content with their state and had no aspirations for anything higher. They did not worry about a lack of education because they did not realize that they needed any.

Thackeray never mentioned a negro whom he did not portray as one who would lie, steal and cheat. Those qualities seemed innate in every black man.

It is interesting to note Thackeray's comparison of the English and American attitude toward the negro. When Gumbo, Harry Warrington's servant, was taken to England he was received by the servant class as a wonderful being with all sorts of accomplishments. The tales of his master's greatness and wealth spread all over London. He had all the maids on their knees before him and finally ended his career by marrying the prettiest girl
he could find. When he took his wife home to America, the negroes themselves could not pardon her for having lowered herself so far as to marry one of their own kind. Such affairs as this gradually caused the upper class to have a hatred for the negro and according to Thackeray these blacks themselves frightened away the British from their own cause. This was more the attitude of the Americans as Thackeray saw it. He put into the mouth of Harry Warrington the following: "Infernal villains, if I meet any of 'em (in battle) they shall die by this hand."

The other foreign characters are treated much more briefly by Thackeray. Either he did not know so much about them or he did not think them so interesting a study. Or possibly he thought they did not fit in his stories and articles and did not care to make a place for them.

SCOTCH

He always introduced the Scotchman in a very disagreeable light. He disliked Scotland and its inhabitants and was not slow to show it. Why he should have

2. Ibid., p. 444. 4. Ibid., p. 431.
such a great antipathy for them can only be conjectured. At one time he said Scotland was not worth the trifling amount which was paid for it. Thackeray was generous himself and intensely disliked anyone who had a tendency to be miserly. Possibly this had something to do with his feelings toward the Scotch. At least anyone more thrifty than his Scotchman could not be imagined. He also said he was not able to understand the people of Scotland. This annoyance might have led to a distrust of the whole nation. He detested their grand airs and thought there was no more offensive creature than the Scotch snob. In speaking of William Wallace, Bruce and his son, Thackeray called them all robbers and murderers. He considered Wallace to be of low birth and therefore merely a "common" thief. He was to be excused for murdering the English because it was only his duty. The literary efforts of the Scotch did not please him in the most of cases and he even went so far as to say that the

1. *Punch*— *Miss Tickeltoly's Lectures...History...*, p. 273.
2. Letter in Introduction to *The Four Georges*.
4. *Punch*— *Miss Tickeltoly's Lectures...History...*, p. 236.
worst poet there ever was came from Scotland. ¹

In dealing with the Scotch, Thackeray compared their veracity with that of the Irish and could not determine which country told the greater number of lies. ² With this went their love of considering that in all the battles in which the Scotch participated, they were the ones who determined the victory. Thackeray illustrated this by telling of a picture called "The Battle of Waterloo" which portrayed a single Scotchman laying about him with a broad sword and winning the battle by his own prowess. He thought the canny Scot was very brazen about ideas of the superiority of Scotland and did not treat this characteristic in as an amusing manner as he did in the case of the Irish. ³ The Scotchman was a bore because he always told the same stories after dinner. At these same dinners he always contrived to get intoxicated and make a sorry spectacle of himself. In fact the Scotch were exceedingly fond of strong drink especially when it was furnished by someone else. Mr. Binnie was the only

¹. Round about Papers—Small Beer Chronicle—, p. 141.
². Roundabout Papers—On a Hundred Years Hence—, p. 128.
³. Irish Sketch Book— p. 123.
Scotchman Thackeray ever treated with any respect. Even then it seemed that a brother was needed for Mrs. Mackenzie and it fell to Mr. Binnie's lot to be a Scotchman. Thackeray tried to describe him as a canny, thrifty Scot but he never proved him to be one in his actions. But Mrs. Mackenzie, the "Campaigner" was entirely different. She was so odious that it almost seemed that she should not have been depicted. She was exceedingly deceitful and domineering. She played the part of a loving companion to her daughter but forced her into a marriage which turned out poorly. Then the Campaigner blamed her daughter entirely. As manager of the household, which position she took without invitation, she kept out enough money for herself to lay up for a rainy day and so succeeded in starving her daughter to death. Nothing could be pictured as more despicable than the Scotch stinginess in this woman.¹

LOW COUNTRIES

Although Thackeray wrote frequently of the Low Countries as countries, he characterized the people very little. He portrayed no important people from these countries and merely mentioned a few incidentally. As

¹ The Newcomes.
to Belgium he had much to say of the Waterloo district and historical events connected with it. But his characters were all those of other countries and their share in the world's history. Thackeray portrayed Belgium as a nation of shopkeepers and therefore a commerce loving country to which the soldiers were a blessing. ¹ He thought the universal belief among the Belgians was that Napoleon would drive out the Britains. As a result they were desirous to plunder what the English might leave. Jos Sedledy's servant, Isidor, is an example. While dressing his master he figured out just what would be his when Jos would flee to England. ² The Belgians secretly prepared festivities when they thought victory was with the French. Because of this they became terror stricken when the tide of battle turned and then showed themselves mediocre, servile people. Indeed they were simple folk, easily betrayed by the English or French, as in the case of Henry Esmond's mother. ³

Another of these Low Countries, Holland, was considered even less in Thackeray's fiction. We have one

¹. *Vanity Fair*, p. 334.
². Ibid., p. 373.
short account of the country from a week's travel. Thackeray said he felt as though the Dutchman was a man and a brother and was pleased with the peaceful serenity of the country. He called them "phlegmatic Dutch allies" and did not think anything of them as a national unit. He portrayed them as rather dull, heavy people, not caring anything but for a comfortable life without much exertion.

SPANIARDS

Thackeray's Spaniard was almost a nonentity. He pictured the soldiers in different battles at various times, as hot-headed, brutal men. He thought the people inclined to be sullen and gloomy. Their manner was mysterious and somewhat annoying to a stranger. Thackeray's Dolores smoked and chattered rather doubtful repartee but still was beautiful almost beyond compare.

Thackeray's Abduction of Don Carlos is a burlesque on the poverty of Spain. He considered their

1. Roundabout Papers- Notes of a Week's Holiday-, p. 200.
2. Henry Esmond, p. 314;
court as poor and moth eaten as the peasants. Payment and recognition of honors was made by royal titles instead of with money.¹ One man was so poor he could not afford clothes for presentation at court, so he painted paper and cut it as a suit.² Still these same courts were so ceremonious that a king almost burned to death before the command to bring some water passed through the various hands down to the housemaid who condescended to carry it.³

ITALIANS

It seems rather strange that the time Thackeray spent in Italy did not result in a deeper interest in the people. Possibly he was so busy writing while there that he did not find time to make a study of the Italians. However, he did delight in sending his painters there to catch the spirit of the country in which he himself loved to be.⁴ The country was the prime object and the inhabitants did not play much of a part.

Thackeray only gave us one instance of an Ital-

1. Punch, pp. 486-489.
ian in his native land. This was a lazy, shabbily dressed Roman lad who was content with reading tales of adventure. We find several Italians in England in the form of literary and social lions. The English bowed down to them, possibly because they were from Italy which had the name of producing talented people. The English did not ask how great the talents of these people were but they were satisfied with the breath of ancient Rome. Along with these half celebrities, there were sham counts who robbed the people of England by all kinds of swindling tricks. Count Allessandro Pippi was one of Barry Lyndon's famous comrades but broke up the partnership by robbing Barry and his uncle. These same men brought organ boys to London and made them turn over their wages. Indeed the hints we get of the Italians is anything but what we would expect of those in a country where Thackeray loved to be.

Thackeray did not tell us much of the Russians and only mentioned one infrequently. His women were usually of the nobility and because of financial difficulties became actresses. To say the least these were of a rather doubtful character. In fact Thackeray said of Obstopoki that her reputation had long since ceased to be doubtful.¹ A Russian princess was a synonym for an unchaste actress. Whenever Thackeray spoke of the Russians he would say something of their uncleanliness. "The Russian boats have unwashed mangy crews" is typical.² The men were veritable gamblers and card sharpers. Count de Mustacheff went into a terrible rage because he missed a chance to break a bank in a gambling house.³ The Russian government seemed to think itself perfectly capable of managing its own affairs. Baron Strongenoff-Grogenoff criticised England for not knowing how to manage her own business but still she wanted to transact all business of Russia and Ireland. Thackeray's Great Cossack Epic is a burlesque on the religious and revolutionary elements

2. Notes on a Journey from Cornhill to Grand Cairo, p. 296.
characteristic of the Cossacks. He tries to show something of the chaos that is always present. He told how willing the Cossacks were to fight with anyone. Great brutality was displayed by the Germans and Russians toward each other. Supernaturalism and absolute faith in the saints made a turning point for the poem.¹

HINDOOS

Thackeray's natives of India somehow do not impress the reader with a sense of reality. There is not the characteristic atmosphere about them that there is about most of his people. They are mentioned in such a vague way that we do not get much of an individual picture of them. The atmosphere of India is to be felt in a great many of his works. He was always sending his characters to India, when they were young to win fame and money, and when old to escape some scandal. Many people in England and elsewhere were made poor by the swindling schemes that sprang up in the shape of the Indian Companies dealing in diamonds, gold and the like. Indeed one of these was backed by a native, Rummon Loll, who embezzled all the funds of his diamond company.² The natives were ig-

1. Ballads.
norant and willing to be led by anyone. They were cap-
able of playing very treacherous tricks upon whoever
happened to be their enemy at the time being. They were
continually fighting among themselves and as a result
bringing devastation upon their land.

TURKS

Thackeray's treatment of the Turks for the most part
was confined to sketches of people he saw when traveling
in the far East. This trip is not of especial interest to
us because no fictitious characters resulted from it. But
we do see something of his idea of the Turks in several
places. The filthiness of the lower classes made them so
loathsome to him that he did not care to treat of them.
He used a few fictitious Turkish authors in several bur-
lesques dealing with the English, but in only one case
is there any characterization of the Turks. One Sultan
would not even let his harem look upon pictures of Eng-
lish ladies in evening dress.¹ These natives would not
toler- te anyone if he could not adopt their ways while
doing business with them.² The Grand Viziers resented

any advise and thought they knew how to rule without any help from England.¹

JEWS

Thackeray's treatment of the Hebrews is probably the most consistent. Everywhere he pictured them, they were always the same filthy, thieving Jews with an attempt at culture in only a very few cases. Thackeray did not seem to judge them from all classes but rather puts them all into one category. His Jew is always a dirty pawn-shop keeper stealing half of the money of the poor people or a keeper of a debtor's prison and keeping two-thirds of the money. Thackeray said a Jew could not help being a thief. "He could steal before he could walk and lie before he could speak, just from his very nature of being a Jew, — he could not help it."² He considered that the Jewish city was lost to the Jewish men but that they had taken the world in exchange.³

Thackeray's Jews were never clean. Some were just less filthy than the worst of them. They were never

¹. Miscellanies— The Portfolio—, p. 151.
². Catherine, p. 106.
honest but some were able to conceal it more than others. In fact the life of a Hebrew was a disguise.\textsuperscript{1} The children loaned money to the boys at school and demanded an exorbitant rate of interest. They also sold articles at what they led the boys to believe were bargains.\textsuperscript{2} This characteristic grew with age until when a man, the Jew could never let anything get out of his sight until he had a share in it. It always grieved him greatly if he only made three shillings when he thought he should have made four. He tried all means possible to get young men to buy things on time and then would demand an exorbitant rate of interest for several months. He always knew all about the money affairs of everybody and would sell this information or use it to his own advantage. He would pay his debts when he knew it was either prison or payment, but not until then.\textsuperscript{3} He never was a true friend but would flatter someone to his face and talk about him behind his back. Anyone one of them would sell a friend for a small price.\textsuperscript{4}

\textsuperscript{1} Punch—Novels by Eminent Hands—, p. 21.
\textsuperscript{2} The Newcomes, p. 231.
\textsuperscript{3} Barry Lyndon—The Fatal Boots—, p. 383.
\textsuperscript{4} The Newcomes, p. 383.
All of the above observations have been taken directly from either direct or indirect statements made by Thackeray. They are not merely gathered from general knowledge of the different nations portrayed by him. Although some of these characterizations may seem rather brief and sketchy, it must be considered that Thackeray was not primarily an internationalist. He made no minute study of the foreigner with the idea of detailed characterization. It is only here and there that we are able to find a few hints as to his ideas of certain peoples and of necessity the conclusions drawn from them must be limited.
CHAPTER III. CONCLUSION

Anyone acquainted with Thackeray's lifetime of travel, would say that the foreigner would play a prominent part in the majority of his works. True, the people of various nations are found in almost all of his books, but merely incidentally in most. In the first place, all of Thackeray's characters were human beings and he studied them from that viewpoint. He portrayed all the fundamental human emotions, twisted them into individual shapes and forms and finally colored them with a nationality. This coloring was done with broad strokes and high lights. There are not those delicate shadings which are evident in George Eliot's Jew or in the Italian in The Last Days of Pompeii. If this were not so we would not find the great consistency that is so evident in all of his characters. Every character was given all the characteristics of his particular nation. All the national principles were embodied in each one. Thackeray did not recognize the fact that
some of these elements might be lacking in some. This tendency was probably due to the manner in which he studied people. He did not look at an individual and comment on how he differed from those around him; but rather he noticed what characteristics were present which would indicate that this man belonged to a certain nation. His interest seemed to be in classifying men rather than in the study of detailed individual peculiarities. With these facts in mind it is not strange that a Frenchman or a German in one of Thackeray's works might well be taken for one of the same nation in another article or novel.

Thackeray's ability to paint foreign people was owing to the fact that he was a great cosmopolitan. He spent much of his time in the larger cities simply watching the crowds. He loved people above everything else and was perfectly content when he was able to observe them without having to be one of them. Many of his judgments came from his heart and not because his reason told him that people were of such a type. Just the same his desire to be just and fair in all his decisions made his criticisms worth while. He never permitted himself to be prejudiced by other people's opin-
ions but preferred to go and see for himself. He tried
to look at all nations from as many viewpoints as pos­
sible. Because of this he was able to leave behind him,
opinions which were fair and just in the main. He had
no dislike for any people but loved them all because
they belonged to the great race of man. At the same
time he was able to see shortcomings and faults in all
of them. This lack of perfection in humanity was to
him an interesting study and he made much of it in his
writings. It would not be consistent to expect that his
foreign characters would be presented in any moре
friendly a light than the English. Accordingly we do
not find in his characters, all the good that he found
in the French artists or in the friendly German courts.
Although he may seem a little harsh at times in his
judgment of some particular nation, it will be found
that he saw the failings of all alike. He was fair in
but adverse and favorable criticism, and was very care­
ful to make no hasty and therefore unjust decisions.

Thackeray made no great study of international­
ism in his writings. To be sure he was interested in
the French, the Germans and the Americans as nations.
He thought a knowledge of all peoples was necessary to the man who would see the whole of life and see it in its broadest sense. At the same time, he was not so vitally interested in portraying the relations of these different nations and their influences upon one another. He was content with making a study of individual nations with now and then a comparison to each other. He seemed to think that he would not always be just in these comparisons and so thought it best to deal with them lightly. For instance he said that the northern part of Ireland was more like England than any other section. But he was not just sure whether the Irish in that particular portion were any better off because of that fact. He could study the individual nations but he was not sure whether their respective influences upon each other was beneficial or otherwise. Because of this he did not care to deal with them internationally.

He did make a study of those things in each nation which seemed to be commonly recognized by all as international feelings. For instance everyone who pretended to be cultured, was required to learn French. One also had to be ready to be amused by the crudities of the
Americans and to tolerate the Irishman and his habits of exaggeration. Thackeray did recognize the fact that the world was coming to know itself more and more and that one nation could not live a separate life any longer.

Because Thackeray was a cosmopolitan, if not an internationalist and because he judged all peoples so fairly, he might have said of all nations that which he put into the mouth of one of his Irish philosophers: "One man is as good as another and a great deal better."
APPENDIX A

Complete List of Foreign Characters
in Thackeray, Grouped by Works.

APPENDIX B

Complete List of English Characters
Traveling in Foreign Countries.
APPENDIX A

Complete list of Foreign Characters
in Thackeray, Grouped by Works.

Adventures of Philip, The

French
- Auguste *
- Cerisette *
- Loisy, Vicomte de *
- Smolensk, Madame la Baronne de *

Germans
- Baron, A. *
- Wallfisch, Miss *

Irish
- Cassidy, Mr. *
- Clanci, M. d *
- Finucane *
- Flanagan, Mrs. *
- Gilligan, Mrs. *
- O'Rourke, THE **

Ballads

Adela

No foreign characters

#Note: In the following pages one asterisk (*) indicates that the character which it follows is merely mentioned; two asterisks (**) indicate that the character appears several times; three asterisks (***) indicate that the character appears throughout the work. One asterisk (*) before a name indicates that the character is real.
APPENDIX A

FOREIGN CHARACTERS

Age of Wisdom, The
  No foreign characters

"Ah Bleak and Barren was the Moor"
  No foreign characters

At the Church Gate
  No foreign characters

Ballad of Bouillabaisse
  No foreign characters

Cane Bottomed Chair, The
  No foreign characters

Chronicle of the Drum, The
  French
    *Napoleon ***
    Pierre ***

Doc in the City, A
  No foreign characters

End of the Play, The
  No foreign characters

Fairy Days
  No foreign characters

Froddylent Butler, The
  No foreign characters

From Pochahontas
FOREIGN CHARACTERS

American Indian.
^Pocahontas ***

Georges, The

No foreign characters

Jeams of Buckley Square, A Helygy

No foreign characters

King of Brintford's Testament, The

No foreign characters

Kitchen Melodies

No foreign characters

Last of May, The

No foreign characters

Lines upon my Sister's Portrait

No foreign characters

Legend of Sophia of Kioff

Cossacks
  Calmuc **
  Chief **
  Soldiers***

Germans
  Hugh, Father *
  Hyacinth ***
  John, Father *
  Mayor **
  Peter, Father *

Little Billee

No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Lucy's Birthday
No foreign characters

Mahogany Tree, The
No foreign characters

May Day Ode
No foreign characters

Mr. Smith and Moses
No foreign characters

Mrs. Katherine Lantern
No foreign characters

Ode to Sibthorpe
No foreign characters

Pen of Lemavaddy
No foreign characters

Pen and the Album, The
No foreign characters

Piscator and Piscatrix
No foreign characters

Pochahontas
American Indian.
*Pochahontas***

Punch's Regency
No foreign characters
APPENDIX A
FOREIGN CHARACTERS

Ronsard to his Mistress
No foreign characters

Rose upon my Balcony, The
No foreign characters

Song of the Violet
No foreign characters

Sorrows of Werther
No foreign characters

Titmarsh's Carmen Lillience
No foreign characters

Vanitas Vanitatum
No foreign characters

White, Squall, The

Jew
Gentleman *

Yankee Volunteers, The

Ballads of Policeman X, The
(See—Policeman X's Ballads)

Bedford–Row Conspiracy, The
No foreign characters
APPENDIX A
FOREIGN CHARACTERS

Catherine

Dutch
Silverkopp, Madame *

French
Amenaide, Madame *

German
Beinkelider, Gretchen *
Beinkelider, Herr *
Galgenstein, Count *

Irish
Macshane, Captain **
O'Flaherty, Father *

Jew
Boy.*

Character Sketches

Artists, The

German
*Barthelemy, Abbe *
*Kauffman, Angelica *

Fashionable Authoress, The

No foreign characters

Captain Rook and Mr. Pigeon

No foreign characters

Charity and Humor

No foreign characters
FOREIGN CHARACTERS

Christmas Books

Dr. Birch and his Young Friends

No foreign characters

Kicklebury's on the Rhine

French
Lenoir *

German
Oberkellner, Herr *
Reinech, Count de **
Reinech, Mlle. **

Russian
Mustacheff, Count de *

Mrs. Perkin's Ball

French
Ariane, Mlle. *
Bobwitz, Lieutenant Baron de *
Canaillard, Chevalier *

Irish
Mulligan, THE **

Our Street

French
Trampoline, Mlle. **

Rebecca and Rowena

French
Chalus, Count of *
Gourdon, Bertrand de **

Jew
Isaac **
Rebecca ***
Spanish
Beltran, Don *

Contributions to Punch

Book of Snobs, The

French
* Robespierre *
Saugrenue, Mlle de *

German
Baden, Grand Duchess of *
King *

Irish
Clancy, Phelim *
MacDragan, Captain *
MacScrew, Lady Mary **
Mayor of Dublin *
Mogyns, Alured *
Mogyn, Lady *
Shaughnessy, Lady *

Russian
Diddloff, Count de *

Spanish
King *

Turk
Pasha, Leckerbliss **

Diary of C. J. de la Pluche, Esq. with his letters,

French
Dancing master *
Frontignac, Baroness *
Emilion, Countess
APPENDIX A

FOREIGN CHARACTERS

History of the Next French Revolution, The

French
*Bordeaux, Henry of ***
*Louis Phillippe ***
*Louis XVII ***
*Napoleon, Louis **
*Orleans, Duke of ***

Little Dinner at Timmin's, A

No foreign characters

Miscellaneous Contributions to Punch

Abdication of Don Carlos

Spanish
Borthwink, Don Pedro ***
Carmen, Senora del ***
Marquita ***

Academy Exhibition

No foreign characters

An After Dinner Conversation

American
Doodle, Mr. Y. **

Charles the Second Ball, The

No foreign characters

Delicate Case, A

No foreign characters

Dog Annexation

American
*Polk, John **

APPENDIX A

FOREIGN CHARACTERS

Spanish
  Murphy, Don Bernardo ***

Dream of the Future, A
  No foreign characters

Eligible Investment, An
  No foreign characters

Fragments from the History of Cashmere
  No foreign characters

French Conspiration, The
  French
    Gobemouche ***

From our own Correspondent
  French
    Gobemouche ***

Great Squattleborough Soiree, The
  No foreign characters

Hint for Moses, A
  No foreign characters

Hobson's Choice
  No foreign characters

Household Brigade, The
  No foreign characters

Important from the Seat of War
  Turk
    Bashi-Bozouk ***
APPENDIX A

FOREIGN CHARACTERS

Ingleez Family, An

Turks
  Allec, Poof *
  Pasha, Papoosh **

John Jones' Remonstrance about the Buckingham.
  No foreign characters

Lady'L.'s Journal of a Visit to Foreign Courts.
  No foreign characters

Legend of Jawbrahim-Herandee

Turks
  Jawbrahim—Herandee ***
  Poof-Alle-Shaw ***
  Rolee-Poolee ***

Lion Huntress The
  No foreign characters

M. Gobemoucho's Authentic Account of the Grand Exhibition

French
  Gobemoucho ***

Meeting Between the Sultan and Mehemt Ali, The

Turks
  Ali, Mehemt ***
  Sultan ***

 Military Correspondence
  No foreign characters

Miss Halony and Father Luke
APPENDIX A

FOREIGN CHARACTERS

Irish
Luke, Father ***
Malony, Miss Biddy ***

Mr. Punch for Repeal
No foreign character

New Naval Drama, A
No foreign characters

On Some Dinners at Paris
No foreign characters

Panorama of the Ingleez
No foreign characters

Paris Revisited
No foreign characters

Persecution of British Footmen, The
No foreign characters

Poor Puggy
No foreign characters

Portfolio, The

Russian
Strongenoff-Groggenoff, Baron *

Turk
Pasha, Kabob ***

Portraits from the Late Exhibition
No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Prof. Bytes's Opinion on the Westminster Hall Exhibition

Italian
#Gambardalla#

Punch and the Influenza

No foreign characters

Royal Academy

No foreign characters

Science at Cambridge

No foreign characters

Seasonable Word on Railways

No foreign characters

Second Turkish Letter

No foreign characters

Shameful Case of Letter Opening

No foreign characters

Sights of London

No foreign characters

Singular Letter from the Regent of Spain

Spanish
Mariner **
Regent **

Stiggens in New Zealand

No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Story of Koompanee Jehan, The
No foreign characters

Strange Man just Discovered in Germany, A
German
Humpfenstrumpffen, Johann **

Thoughts on a New Comedy
No foreign characters

Turkish Letter
Turk
Beg, Samboo **

Two or Three Theatres at Paris
French
Feval, M. Paul *

What I Remarked at the Exhibition
No foreign Characters

What's Come to the Clubs?
No foreign characters

Why can't they Leave us Alone in the Holidays?
No foreign characters

Yesterday,
No foreign characters

Miss Tickletoly's Lecture on English History
American
*Washington, George *
APPENDIX A

FOREIGN CHARACTERS

French
  *Montfort, Jane of *
  Tyrell *

Scotch
  *Bruce *
  *Bruce, David *
  *Wallace, William *

Turk
  Saladin, Sultan *

Novels by Eminent Hands

Barhazure, by G. P. R. Jeanea, Esq.
  No foreign characters

Codingsby, by D. Shreivsberry, Esq.

Jews
  Aminadab *
  Mendoza, Miriam **
  Mendoza, Rafael **

Crinoline, by Je-mes Pl-sh, Esq.

French
  Chacab, Munseer Jools de *
  Gigolot *

George de Barnwell, by Sir E. E. B. L., Bart.
  No foreign characters

Lords and Liveries

French
  Borodino, Prince de *
  Montepulciano, Duca de *

German
  Eulenschreckenstein, Grand Duke of *
APPENDIX A
FOREIGN CHARACTERS

Plan for a Novel, A

No foreign characters

Phil Foggarty, by Harry Rollicker

Irish
- Clancy, Lady *
- Doctor *
- Foggarty, Phil ***

Stars and Stripes, The

Americans
- Coxswain *
- Franklin, Dr. *
- Leatherlegs *

American Indian
- Tatua **

French
- King **
- Queen **

Papers by the Fat Contributor

French
- Sourcillon, Colonel *

Scotch
- Scotchman **

Spanish
- Dolores *

Sketches and Travels in London

American
- Willis, Parker **

French
- Gautier, *
- Rollin, Citizen Ledru **
- Valentine *
FOREIGN CHARACTERS

Travels in London

Cox's Diary

French
Flicflac, Madame *
Mace, Count **

German
Punter, Baron von ***

Irish
Mulligan *

Jew
Abednego *

Critical Reviews

Annuals, The
No foreign characters

Blanchard
No foreign characters

Brother of the Press, A
No foreign characters

Carlyle's French Revolution
No foreign characters

Carlyle's Life of Sterling
No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Duchess of Marlborough's Private Correspondence
No foreign characters

Fashionable Fax and Polite Annygoats
No foreign characters

Fielding's Works
No foreign characters

Fraser's Winter Journey to Persia
No foreign characters

Jerome Paturot.
French
*Kock *

May Gambols
No foreign characters

Memoirs of Holt, the Irish Rebel
Irish
*Holt ***

Mr. Macaulay's Essays
No foreign characters

On Men and Pictures
French
*Debay *
*Delacroix *
*Leullier *
Librarian *
*Trimolet *
FOREIGN CHARACTERS

On Some Illustrated Children's Books

No foreign characters

Pictorial Rhapsody, A

French

*Biard *

*Maclise **

Pictorial Rhapsody, A (Concluded)

French

*Maclise **

Picture Gossip

No foreign characters

Poetical Works of Dr. Southey

No foreign characters

Second Lecture on the Fine Arts, A

No foreign characters

Strictures of Pictures

Bricabrac, Honorem *

*Maclise **

Tyler's Life of Henry V

No foreign characters

Word of the Annuals, A

No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Denis Duval

French
Barr, Viconte de *
Bidois, M. *
Borel, M. *
Duval, Dennis ***
Duval, Madame ***
Duval, M. *
Grandfather **
Grandmother *
Martha *
Motte, Baron de la **
Rohan, Mlle de *
Rohan, M. de *
Saverne, Agnes de **
Saverne, Count de *
Triboulet *
Vionesnil, Clausse de *

Germans
Lutterloh, Lieutenant **
Schnorr, Pasteur *
Seeback, Martha **

English Humorists, The

Swift

Irish
*Swift ***

Congreve and Addison

No foreign characters

Steele

No foreign characters

Prior, Gay and Pope

No foreign characters
Hogarth, Smollett and Fielding

French
*Gwynn, Nell *

Scotch
*Smollett **

Sterne and Goldsmith

Scotch
*Goldsmith **

Fatal Boots, The

German
Stiffelkind **

Irish
Malonney, Mary

Jews
Lawyer *
Nabb, Mr. *
Nabb, Mrs. *
Manasseh, Mrs. *

Fitz-Boodle Papers, The

French
Coulon *
Labonette, M. *

German
Emilia, Princess *
Klingenspohr, Stiefel von *
Schlippenschlopp, Otho *
Schlippenschlopp, Otilia, **
Speck, Dorothea von **
Speck, Lorenzo von *
FOREIGN CHARACTERS

Speck, Mrs. *
Springback *
Springback, Mrs. *

Irish
Browne, Blake Bodkin Lynch *

Scotch
McAlister, Mary *

Four Georges, The

German
*Carl of Konigsmark *
*Caroline of Anslack *
*Caroline, Princess *
*Charlotte, Princess *
*Earnest Augustus *
*Elizabeth Charlotte *
*Elizabeth of Meissenback *
*George I **
*George II **
*George III **
*George IV **
*George, Duke *
*Kielmansegge *
*Lunburg *
*Melusina of Meissenback *
*Olbreuse, Eleanor *
*Otto Christof *
*Philip of Konigsmark *
*Platen, Countess of *
*Schulenberg *
*Sophia Dorothea **

German Ditties, The

Chaplet, The

No foreign characters
Credo, A
No foreign characters

King Fritz
German
King ***
Sons **

King on the Tower, The
German
King ***

To a very old Woman
No foreign characters

Tragic Story, A
German
Sage ***

History of Samuel Titmarsh and the Great Hoggarty Diamond.
French
Montongpaw, M. *

Irish
Dunn, Lady ***
O'Halloran, General *

Jews
Abednego **
Aminadab **
Damsel *
Jehosophat *
Meshack **
Shadrack **
Henry Esmond

Belgians
Haes, Gertrude *

Dutch
Clotilda **

French
Blaise *
Bois, M. du *
Gauthier, M. *
Moreau *
Pastoureau **
*Rigaud *
Victorie *

Imitations of Beranger
No foreign characters

Imitations of Dumas
No foreign characters

Imitations of Horace
No foreign character

Irish Sketch Book

Irish
Crofton *
Cruise *
Margillicuddy, Miss *
Mathew, Father **
O'Connell, John *
Pat *
Peg *
APPENDIX A

FOREIGN CHARACTERS

Knights of Borsellen, The

French
Borsellen, Baron John de ***
Borsellen, Franck ***
Borsellen, Franck *
Castel-Sausin, Tristan de **
Duke of Orleans ***
Guesclin, Du ***
Guichard *
Isabeau **
Perivois *

Germans
Duke of Burgundy **
John of Bavaria **

Legend of the Rhine, A

(See page 160)

Love Songs Made Easy

Come to the Greenwood Tree

No foreign characters

Ghazul or Oriental Love Song, The

No foreign characters

Introduction

No foreign characters

Hinaret Bells, The

No foreign characters

My Mora

No foreign characters
Serenade

No foreign characters

To Mary

No foreign characters

What makes my heart to thrill and glow?

No foreign characters

Lovel the Widower

Irish Baker, Lady **

Lyra Hibernica

Ballad of Catherine Hayes, The

No foreign characters

Battle of Limerick, The

No foreign characters

Crystal Palace, The

No foreign characters

Larry O'Toole

Irish O'Toole, Larry ***

Holony's Lament

Irish Holony ***
APPENDIX A
FOREIGN CHARACTERS

Last Irish Grievance, The
Irish
Molony, Master Molloy ***

Mr. Molony's Account of the Ball
No foreign characters

Pimlico Pavilion, The
No foreign characters

Memoirs of Barry Lyndon, The
French
Actress *
Blondon, la *
Lonison, Mlle *
Magny, Chevalier *
Rosemot *
Runt, Mr. *

Germans
Doctor *
Frederica, Princess *
Fritz *
Galgenstein, Monsieur de *
Ida, Countess **
Kurz **
Liliengarten, Madame de **
Lischen *
Olivia, Princess **
Pastor *
Potzdorff, de **
Potzdorff, von **
Victor, Duke **
X-------Duke of **
APPENDIX A

FOREIGN CHARACTERS

Irish
Barry, Harry *
Barry, Mrs. **
Borgne, Chevalier ***
Brady, Honoria **
Brady, Mich **
Brady, Michael **
Brady, Mrs. **
Brady, Ulich **
Bridgit, Mrs. *
Fagan, Captain **
Fitz-Simmons, Captain **
Kiljoy, Miss *
Lyndon, Barry ***
Purcell, Phil *
Screw, Mrs. *
Sullivan *
Tim **

Italian
Pippi, Count *

Jew
Lowe, Moses *

Memoirs of Mr. C.J. Yellowplush, The

French
Bailiff *
*Napoleon *
Orge, de la *
Toinette *

Irish
Haggerstony, Mr. *
Larnder, Dr. *

Men's Wives

Denis Haggarty's Wife
FOREIGN CHARACTERS

Irish
Gam, Jemima ***
Gam, Mrs. ***
Haggarty, Denis ***
Molloy, Castereagh *

Mr. and Mrs. Frank Berry
Irish
Fitz Simmons **

Scotch
Goff, Captain *

Ravenswing, The
French
Amenaide, Mlle *
Flicflac, Mlle *
Tros-os-Mentes, Madame Delores *

German
Baroski, Signor *
Weber, Karl von *

Irish
Mulligan, Desmond *

Miscellanies

Caricatures
No foreign characters

Cockney Travels
No foreign characters

Heroic Adventures of M. Boudin, The
No foreign characters
APPENDIX A

FOREIGN CHARACTERS

History of Dionysius Diddler, The Irish Diddler, Dionysius ***

Miscellaneous Sketches.

Cornhill Magazine

No foreign characters

Dickens in France

French

*Janin *

Going to See a Man Hanged

No foreign characters

Reading a Poem

No foreign characters

Saint Philip's Day at Paris, A

No foreign characters

Shrove Tuesday in Paris

French

Pauline, Madame **

Sultan Stork

Turks

Scheherazade ***

Sultan **

Orphan of Pimlico, The

No foreign characters
APPENDIX A
FOREIGN CHARACTERS

Tales

Bluebeard's Ghost

German
Rohr, Herr *
Schlagen, Captain *

Irish
O'Grady, Captain *

Negro
Sanbo *

Newcomes, The

American
Bung, Mrs. General *

French
Atala, Ile *
Ariane, Marquis *
Blois, Chevalier de **
Calypso, Comtesse *
Cruchecassee, Madame la Baronne de la *
Florac, Abbe de *
Florac, Comte **
Florac, Vicomte ***
Frederic *
Ivry, Antoinette de *
Ivry, le Duc de **
Ivry, le Duchesse de **
Lebrun, Ile *
Leonore ***
Marie *
Medec, Madame *
Pivier, M. *
Previle *
Rogonime, Madame *
Saltarelli, Ile *
Trinchard, Maximilian *
APPENDIX A

FOREIGN CHARACTERS

German
Hummerstein, Baron *
Kuhn, Herr *
Quarts, Prof. *
Schnurr, Prof. *

Hindoo
Loll, Rummon **

Irish
Costigan, Captain *
O'Grady, Miss *
O'Ryan, Lord *
Sarjent, Tom *
Shaloony, Mr. *

Italian
Ettore, Dr. *
Mezzocaldo, Signor *
Pozzoprofondo, Madame *

Jew
Moses **

Negro
John *

Scotch
Binnie, Mr. ***
Mackenzie, Mrs. ***
Mackenzie, Rosa ***
McTaggart, Dr. *

Notes of a Journey from Cornhill to Grand Cairo

French
Crillon, General *
Officer *
Store Lady *

German
Commis-voyageaur *
APPENDIX A

FOREIGN CHARACTERS

Irish
Flanigan, Mrs. *
Major *

Russians
Consul *
Urquhart, Mr. *

Old Friends with New Faces
No foreign characters

Paris Sketch Book

Beatrice Merger

French
Bridget **
Farmer *
Merger, Beatrice ***
Merger, Madame **
Wife *

Caricatures and Lithography in Paris

French
*Bertrand **
*Charlet *
*Macaire **
*Philipon *
*Raffet *
*Vernet *

Caution to Travelers

French
Florval—Deval, Baronne de *
APPENDIX A

FOREIGN CHARACTERS

Devil's Wager, The

French
Brother **
Matilda **
Honk *
Randall *
Rollo, Sir Roger de ***

Fetes of July

No foreign characters

French Drama and Melodramas

No foreign characters

Gambler's Death, A

French
Fifine *
Jonville, Madame la Comtesse de Don *
Landlady *
Laurent, Madame de Saint *
Vandrey, Madame la Baronne de *

Hindoo
Gortz *

Invasion of France, An

No foreign characters

Little Poinsinet

French
Maglicias **
Poinsinet ***

Little Travels and Road Side Sketches

No foreign characters
Madame Sand and the New Apocalypse.

No foreign characters

Meditations at Versailles

French

*Louis XIV **

Napoleon and his System

French

*Napoleon, Louis ***

*Pittelcobour *

On the French School of Painting

French

*David *

*Delacroix *

*Dujardin *

*Flandrin *

*Fontaine *

*Girodet **

*Greuze *

*Gudin *

*Ingres *

*Jacquand *

*Jacquot *

*Jalcy *

*Jonffley *

*Lafond *

*Lesueur *

*MacGlip *

*Poussin *

*Rude *

*Vernet *

On Some French Fashionable Novels

French

Bernard, M. de *

Viel-Castel, Le Comte Harace de *
APPENDIX A

FOREIGN CHARACTERS

Painter's Bargain, The

French
Gambouge, Mrs. ***
Gambouge, Simon ***

Story of Mary Ancel, The

French
Ancel, Captain **
Ancel, Mary ***
Father **
Grandfather *
Jacob, Father **
Mother *
Uncle **

Germans
Executioner **
Shneider ***
St. Just **

Pendennis

French
Brack, Mlle *
Caracoline, Mlle *
Coralie, Mlle *
Corambole, Baron de *
Cruche-casse, Madame la Baronne de la *
Foljanbe, le Countess *
Mirobolant, Alcide **

Irish
Costigan, Jack ***
Costigan, Miss ***
Charwoman *
Corkoran *
Doolan, Mr. *
Finucane, Jack ***
Hoolan, Mr. *
Maloney, Molloy *
Shandon, Dr. ***
APPENDIX A

FOREIGN CHARACTERS

Jew
Lady *

Russian
Obstropoki, Princess *

Scotch
Glowry, Dr. *
*Macgregor, Rob Roy *

Policeman X's Ballads

Ballad of Eliza Davis
No foreign characters

Damages, Two Hundred Pounds
No foreign characters

Jacob Homnium's Hoss
No foreign characters

Knight and the Lady, The
No foreign characters

Lamentable Ballad, The
No foreign characters

Lines on a Late Hospicuous Ewent
No foreign characters

Organ Boy's Appeal, The
Italian
Broderip, Signor ***
APPENDIX A
FOREIGN CHARACTERS

Speculator, The
No foreign characters

Three Christmas Waits, The
French
Smith ##

Irish
O'Brine, Smith ##

Woeful New Ballad, The
No foreign characters

Woeful New Ballad, The
No foreign characters

Rose and the Ring, The
No foreign characters

Roundabout Papers

Autour de mon Chapeau
Jew
Shadrack ##

De Finibus
Irish
Costigan *

De Juventute
No foreign characters
APPENDIX A

FOREIGN CHARACTERS

Desselns
No foreign characters

Last Sketch, The
No foreign characters

Mississipi Bubble, A

Americans
   Hotel Keeper *
   Bearded Lady **
   Lochlomond *
   Son **
   Vermont giant **

Nil Nisi Bonum

American
   *Irving, Washington **

Notch on the Axe, The

German
   Pinto, Mr. ***

Notes of a Week's Holiday
No foreign characters

On Alexandrines
No foreign characters

On a Chalk Mark Being on the Door
No foreign characters

On a Hundred Years Hence
No foreign characters
FOREIGN CHARACTERS

On a Joke I once Heard from the Late Thomas Hood
No foreign characters

On a Lazy Idle Boy
Italian
Boy **

On a Peal of Bells
No foreign characters

On a Pear Tree
Jew
Gentleman **

On Lett's Diary
No foreign characters

On a Medal of George the Fourth
No foreign characters

On Ribbons
No foreign characters

On Screens in Dining-rooms
No foreign characters

On some Carp at Sans Souci
No foreign characters

On Some Late Great Victory
No foreign characters
APPENDIX A

FOREIGN CHARACTERS

On Two Children in Black
No foreign characters

On Two Roundabout Papers which I Intended to Write.
No foreign characters

Orges
No foreign characters

Small Beer Chronicle
No foreign characters

Round about the Christmas Tree
No foreign characters

Second Funeral of Napoleon, The
No foreign characters

Strange to Say, on Club Paper
No foreign characters

Thorns in the Cushion
No foreign characters

Tunbridge Tous
No foreign characters

Shabby Genteel Story, A

French
Augustine, Mlle *
FOREIGN CHARACTERS

German
Donnerwetter *

Negro
Saladin *

Tremendous Adventure of Major Gahagan, The

French
*Emanuel *
*Napoleon *
*Marchand, M. *
*Montholon *

Hindoos
Allum, Shah **
Bahawder, Bobbacky **
Holkar **
Jowler, Mrs. **
Loll, Chowder **
Mohommed, Loll *
Muchun, Puneerce **
Rooge, Puttee ***
Vizier **

Irish
Gahagan, Major ***
Sheeny, Toone O'Coonor Ernest Fitzgerald *

Scotch
Surgeon *

Spanish
Cabera *
Eroles, Ros de *
Tristany *
APPENDIX A

FOREIGN CHARACTERS

Vanity Fair

Belgians
Cutsum, Regulus van *
Isidor *

French
Belladonna, Madame de *
Borodino, Madame *
Box-Opener *
Didelot *
Fifine, Mlle *
Genevieve *
Klangenspor, M, de *
Landlord *
Marabon, Madame *
*Napoleon *
Pauline *
Petewardin, Prince of *
Talmouge, de Chevalier *

Germans
Butterbrod, Grafinn Fanny de *
Fritz *
Glauber, Dr. vom *
Max *
Schusselback, Countess of *

Hindoos
Kirsch *
Swartz, Master *
Swartz, Miss **

Irish
Flanagan, Betty *
O'Dowd, Glorvina **
O'Dowd, Major ***
O'Dowd, Mrs. ***

Jews
Boy *
Gentleman *

Negro
Sambo **
FOREIGN CHARACTERS

Various Essays, Letters, Sketches Etc.

The Dignity of Literature

No foreign characters

Goethe in his Old Age

German
Goethe ***

Greenwich-Whitebait

No foreign characters

Leaf out of a Sketch Book

American
Alabama Gentleman *

French
Merchant *

Negro
Jim **
Sady **

Memorials of Gormandizing

French
Auguste *

Men and Coats

French
Tournuronval, Madame de *

Mr. Thackeray in the United States

No foreign characters

Timbuctoo

No foreign characters
Virginians, The

Americans
  Cade, Captain *
  Dinwiddie, Lieutenant Governor **
*Franklin, Mr. **
  Gates, Mr. *
  Laws, Mr. *
  Laws, Mrs. *
  Lee, Mr. *
  Mountain, Fanny ***
  Silverheels **
  Warrington, Harry ***
  Warrington, Madame ***
  Warrington, George ***
*Washington, George **

American Indian
  La Biche **

Dutch
  Bosch, Lydia **
  Bosch, Mr. **

French
  Cattarina *
  Enclos, Mlle de 'l *
  Florac **
  Museau *
  Poellnitz, M. de *
  Santerre, M. *

Germans
  Volker, *
  Volker, Young **

Irish
  Barry, Chevalier *
  Conway *
  Costigan *
  Hagan *
APPENDIX A

FOREIGN CHARACTERS

Negro
        Gumbo ***
        Sady **

Scotch
        Dempster *

Wolves and the Lamb, The

No foreign characters

(From page 139)

Legend of the Rhine

Germans
        Countess of Godesberg **
        Donnerblitz, Rowskide *
        Gottfried, Sir *
        Helen, Princess **
        Hermit *
        Karl **
        Ludwig, Sir **
        Otto ***
        Prince of Cleves **
        Squintoff **
        Wolfgang **
APPENDIX B

Complete List of English Characters
Traveling in Foreign Countries.

Adventures of Philip, The
America
Firmin, Mr.

France
Baynes, General
Baynes, Mrs.
Charlotte
Firmin, Mr.
MacWhirter, Major
MacWhirter, Mrs.
Mugford, Mr.
Mugford, Mrs.
Pecker, Mr.
Philip
Ringwood, Lord

Christmas Books

Kicklebury's on the Rhine

Germany
Carver, Captain
Fantail, Mrs
Hicks
Kicklebury, Fanny
Kicklebury, Lady
Knightsbridge, Lady
Larkin
Leader, Rev. Baring
ENGLISH CHARACTERS

Milliken, Horace
Milliken, Mrs.
Talboys, Viscount
Walker, Mr. Washington

Henry Esmond

Belgium
Castlewood, Frank
Esmond, Henry

France
Castlewood, Frank
Esmond, Henry

Germany
Esmond, Henry

Holland
Castlewood, Frank

Newcomes, The

Belgium
Mackenzie, Mrs.
Mackenzie, Rosa
Newcome, Clive
Newcome, Colonel
Pendennis

France
Kew, Lady
Kew, Lord
Newcome, Clive
Newcome, Colonel
Newcome, Ethel
Newcome, Lady
ENGLISH CHARACTERS

Germany
Kew, Lady
Kew, Lord
Newcome, Barnes
Newcome, Clive
Newcome, Ethel
Newcome, Lady
Newcome, Sir
Quigley, Miss
Ridley, J. J.

India
Binnie, Mr.
Newcome, Colonel

Italy
Kew, Lord
Newcome, Clive
Ridley, J. J.
Walham, Lady

Scotland
Kew, Lady
Newcome, Ethel

Men's Wives

Mr. and Mrs. Frank Berry

France
Berry, Frank
Berry, Mrs.
Butts, Jack

Pendennis

Belgium
Clavering, Sir Francis
Strong, Captain
APPENDIX B

ENGLISH CHARACTERS

France
   Altamont, Captain
   Clavering, Sir
   Strong, Captain

Germany
   Clavering, Sir
   Strong, Captain

India
   Blanche
   Altamont, Captain
   Altamont, Mrs.

Italy
   Clavering, Sor Francis
   Strong, Captain

Roundabout Papers

Strange to Say, on Club Paper.

   India
     Clyde, Lord

Shabby Genteel Story, A

France
   Carrickfergus, Mrs.
   Cinqbars, Lord
   Runt, Miss

Italy
   Brandon, Mr.
   Cinqbars, Lord
APPENDIX B

ENGLISH CHARACTERS

Tremendous Adventures of Major Gahagan, The
India
Jowler, Mr.

Vanity Fair
Germany
Crawley, Rebecca
Dobbin, Captain
Osborne, Amelia
Osborne, George
Sedley, Jos

India
Crawley, Rawdon
Sedley, Jos

Low Countries
Bareacres, Lady
Crawley, Rawdon
Crawley, Rebecca
Dobbin, Captain
Osborne, Amelia
Osborne, George
Osborne, George Jr.
Osborne, Mr.
Sedley, Jos

Various Essays, Letters and Etc.
Mr. Thackeray in the United States
America
Thackeray, William Makepeace
Virginians. The

America
Clinton, Gene
Howe, General
Wolfe, John

FINIS
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INDEX

Abdication of Don Carlos, 100
America, 22-25
Americans:
relations with England, 20-91
general characteristics, 80-88

Athens, 22

Baden, Grand Duchess of, in Contributions to Punch, 59
Balzac, 13
Barry Lyndon, 55
Baxter, 22-23
Beinkleider, in Catherine, 61
Biard, in Paris Sketch Book, 96
Binnie, Mr., in The Newcomes, 97-98

Bohemia, 5
Bordeau, Henri, in Contributions to Punch, 31
Boston, 23; 80
Brine, 15
Bruce, in Contributions to Punch, 96
Cade, Captain, The Virginians, 86
Costigan, Jack, in Pendenntis, 72
Coxswain, in Contributions to Punch, 86
Cullen, General, Notes, 85

Devil's Wager, The, 18
Dolores, in Contributions to Punch, 100

Dresden, 13
Dumas, 17
Dunn, Lady, in History of Samuel Titmarsh, 76

Eliot, George, 4
Emilia, Princess, in Fitz-Boodle Papers, 57
Esmond, Henry, in Henry Esmond, 39; 99
Eulenschenstein, Grand Duke of, in Contributions to Punch, 57

Faust, 13
Fielding, 12-13
Finnecane, Jack, in Pendenntis, 78
Flannigan, Betty, in Vanity Fair, 77
Florac, Madame de, in The Newcomes, 38
Florac, Vicomte, in The Newcomes, 38-39
Franklin, Dr., 86
French:
abroad, 46-48
actresses, 40-41
at home, 27-33
art, 43-46
gamblers, 41
general characteristics, 33-37
governesses, 41-42
opinion of English, 49-51
servants, 42-43
soldiers, 39-40
status in England, 48-49
women, 37-38

Gahagan, Major, in The Tremendous Adventures of Major Gahagan, 74
Galgenstein, Count, in Catherine, 60
INDEX

Gam, Jenima, in Men's Wives, 75-76
Gam, Mrs. Major, in Men's Wives, 75
George IV, in The Four Georges, 52
German:
  abroad, 63
  general characteristics, 57-61
  literature, 61
  royalty, 51-56
  women, 62
Gobemouchc, in Contributions to Punch, 49
Godesberg, 13
Goethe, 13; 15
Great Cossack Epic, 103
Gros, 16
Gumbo, in The Virginians, 94
Heart of Midlothian, 12
Hibernico-Thackerayan style, 7
Hindoos, 104-105
Hoffman, 18
Hugo, Victor, 17
Humpffenstrumppffen, Johann, in Contributions to Punch, 57
India, 9
Indians, 91-92
Ireland, 20-21
Irish:
  country, 63-70
  gentleman, 70-72
  in England, 78-80
  rogue, 72-74
  soldier, 74
  women, 75-77
Irish Sketch Book, 64
Isidor, in Vanity Fair, 99
Italians, 101-102
Ivry, Madame de, in The Newcomes, 45

Janin, 18

Jews, 3; 106-107
Kings, Hanover, in The Four Georges, 51-52
Korner, 15

La Biche, in The Virginians, 91
Lafayette, 83
Leatherlegs, in Contributions to Punch, 86
Lettson, W. C., 14
Lever, Charles, 21
Life in London, 12
Loll, Rummon, in The Newcomes, 804
Louis XVII, in Contributions to Punch, 31
Louis Phillippe, in Contributions to Punch, 31

Low Countries:
  Belgium, 99
  Holland, 99-100
Lutterloh, Lieut., in Denis Duval, 60
Lyndon, Barry, in Barry Lyndon, 13; 21; 73. 102

Mackenzie, Mrs. in The Newcomes, 98
Mahabarata, The, 18
Malony, Master Molloy, in Lyra Hibernica, 70
Mcleod, Norman, 14
Mirobolant, Alcide, in Pendennis, 43
Morning Chronicle, 47
Mustacheff, Count de, in Christmas Books, 103
Mulligan, Desmond, Men's Wives, 79

Napoleon, 28-30
Napoleon, Louis, 31
INDEX

Negroes, 92-95
Newcomes, The, 24
Next French Revolution, The, 31

Obstopki, in Pendennis, 103
O'Dowd, Mrs. Major, Vanity Fair, 75
On Half a Loaf, 90

Paris 15-19
Paris Sketch Book, 32
Pendennis, 24

Pippi, Count, in Barry Lyndon, 102

Roche, Tiger, 21
Rollin, Citizen Ledru, in Contributions to Punch, 47
Rome, 13
Rose, M. la, in Catherine, 42
Russians, 103-104

Schiller, 13
Schlippenschlopp, Otillia, in The Fitz-Boodle Papers, 57; 61
Schlippenschlopp, Otho, in The Fitz-Boodle Papers, 55
Scotch, 95-98
Sedley, Jos, in Vanity Fair, 10; 99
Sharp, Becky, in Vanity Fair, 50

Shawe, Isabella, 10
Silverheels, in The Virginians, 85

Spa, 24
Spaniards, 100-101
Stars and Stripes, The, 86

Strongenoff-Grogenoff, Baron, in Contributions to Punch, 103
Troppenger, 13
Turks, 105-106

Valentine, in Contributions to Punch, 46
Vanity Fair, 9; 10; 12; 14; 25; 52
Virginians, The, 3; 82

Wallace, William, 96
Wälfsche, Miss, in The Adventures of Philip, 59
Warrington, George, in The Virginians, 86; 89; 91-92
Warrington, Harry, in The Virginians, 86; 89; 95
Warrington, Madame, in The Virginians, 82-83
Washington, George, in The Virginians, 82-83
Waterloo, Battle of, 25
Weimar, 14-15
Weissenborne, Herr, 14