

40 NOTES ON THE PORTRAITS OF THACKERAY

**W. M. Thackeray,
from the
painting by
Samuel
Laurence in the
National Portrait
Gallery**

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**W. M. Thackeray,
from a copy of the
bust by Joseph
Durham, A.R.A.**

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**W. M. Thackeray,
from the
statuette by Sir
Edgar Boehm,
R.A.**

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**W. M. Thackeray,
from a sketch by
Sir John E.
Millais, P.R.A.**

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**Thackeray, from
a painting by
Sir John Gilbert,
R.A.**

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**Thackeray, from
a drawing by
Richard Doyle**

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Charlotte Hronté, when she first saw this portrait, exclaimed, "And there came up a lien out of Judah." Later she wrote: "My father stood for a quarter of an hour this morning examining the great man's picture. The conclusion of his survey was that he thought it a puzzling head; if he had known nothing previously of the original's character, he could not have read it in his features. I wonder at this. To me the broad brow seems to express intellect. Certain lines about the nose and cheek betray the satirist and cynic; the mouth indicates a child-like simplicity, perhaps even a degree of irresoluteness, inconsistency—weakness, in short, but a weakness not unamiable."

A replica of the painting by the same artist in the National Portrait Gallery was presented by Thackeray to Sir Frederick Pollock, and remained for many years in the possession of the Dowager Lady Pollock.

In the National Portrait Gallery is also a bust modelled in terra-cotta by Sir Edgar Boehm from the original plaster mould by Joseph Durham, A.R.A., which was presented to the Garrick Club. And the same sculptor executed in 1860 a statuette for which Thackeray when in Paris gave only two short sittings of half an hour's duration. "The eminent sculptor," writes Mr. F. G. Kitton in the *Magazine of Art*, "even in that space of time succeeded in all but completing one of the most successful portraits of his subject ever attempted." "The work of Sir John Millais possesses exceptional interest," continues the same writer, "and especially may this be said of a full-length delineation by that master-hand of his famous literary contemporary. Although but a slight memory-sketch, it is very characteristic of the man, and the portraiture so very life-like and true that Sir Edgar Boehm derived from it considerable assistance when completing his excellent statuette of the novelist."

The posthumous portrait of Thackeray painted by Sir John Gilbert, R.A., was amongst those presented to the Garrick Club. It represents the novelist with long white hair and spectacles seated at a small table on which tea-things are displayed. In the background appears Stanfield's picture of a Dutch vessel, which may still be seen in one of the Club apartments.

The pencil drawing taken from the life by Richard Doyle, which is now in the British Museum, is an interesting and very characteristic sketch of the novelist.

He was a cynic; you might read it writ
In that broad brow, crowned with its silver hair;
In those blue eyes, with childlike candour lit,
In the sweet smile his lips were wont to wear.

A cynic? Yes—if 'tis the cynic's part
To track the serpent's trail, with saddened eye,
To mark how good and ill divide the heart,
How lives in chequered shade and sunshine lie.

—*Commemorative verses from Punch.*

The portrait of Thackeray by Sir John E. Millais, P.R.A., which appears on page 23, is in the possession of Mrs. Richmond Ritchie, and is reproduced by her kind permission.