

"Comic Tales
and Sketches"
see page 13

Thackeray had published in 1841 a collection of "Comic Tales and Sketches, edited and illustrated by Mr. Michael Angelo Titmarsh," with a preface dated "Paris, April 1st, 1841," from which the following is an extract:

When there came to be a question of republishing the tales in these volumes, the three authors, Major Gahagan, Mr. Fitzroy Yellowplush, and myself, had a violent dispute upon the matter of editing; and at one time we talked of editing each other all round. The toss of a halfpenny, however, decided the question in my favour. . . . On the title-page the reader is presented with three accurate portraits of the authors of these volumes. They are supposed to be marching hand-in-hand, and are just on the very brink of Immortality.

Drawing from
"Punch":
"Authors'
Miseries"
see page 12

During the same year "The History of Samuel Titmarsh and the Great Hoggarty Diamond" commenced to run its course in *Fraser's Magazine*. *Punch* had been started on July 17th, and Thackeray's first contributions appeared the following June. In the course of his ten years' connection with this periodical he contributed something like 500 sketches irrespective of letterpress. One of these, reproduced on page 12, is taken from a series entitled "Authors' Miseries," and represents Jerrold and the artist himself in a railway carriage listening to the other occupants discussing the members of the *Punch* staff:—

Old Gentleman, Miss Wiggets, Two Authors.

Old Gentleman: "I am so sorry to see you occupied, my dear Miss Wiggets, with that trivial paper, *Punch*. A railway is not a place, in my opinion, for jokes. I never joke—never."

Miss W.: "So I should think, sir."

Old Gentleman: "And besides, are you aware who are the conductors of that paper, and that they are Chartist, Deists, Atheists, Anarchists, to a man? I have it from the best authority, that they meet together once a week in a tavern in St. Giles's, where they concoct their infamous print. The chief part of their income is derived from threatening letters, which they send to the nobility and gentry. The principal writer is a returned convict. Two have been tried at the Old Bailey; and as for their artist—as for their artist. . . ."

Guard: "Swin-dun! Station!"

[Exeunt two Authors.]

In the latter half of 1842 Thackeray made a tour in Ireland, and recorded his experiences in "The Irish Sketch-Book," which made its appearance the following year.

Thackeray, who for some time had been a member of the Garrick Club, was elected to the Reform in 1840, being proposed by Mr. Martin Thackeray and seconded by Mr. Henry Webber. Sir Wemyss Reid gives an interesting description of the author at this Club. "Again and again I have heard descriptions of how he used to stand in the smoking-room, his back to the fire, his legs rather wide apart, his hands thrust into the trouser-pockets, and his head stiffly thrown backward, while he joined in the talk of the men occupying the semi-circle of chairs in front of him. . . . To some of us, at least, the Club is endeared by the thought that he was once one of ourselves; that he sat in these chairs, dined at these tables, chatted in these rooms, and, with his wise, far-seeing eyes surveyed the world from these same windows." In the strangers' room at the Reform Club hangs a portrait of Thackeray by Samuel Laurence. On one side of it

The Strangers'
Room, Reform
Club
see page 17