



Opposite: Sketch of William Makepeace Thackeray (MS 430 30)

On 9 June 1837, a homeopathic doctor was called to Albion Street, to the house of novelist William Makepeace Thackeray, to attend his wife Isabella, who was in labour with their first child. The doctor was chosen by Thackeray's mother and the decision nearly had dire consequences for both mother and child. Thackeray soon realised the gravity of the situation and rushed out to find a more suitable doctor who safely delivered a baby girl.

The girl, named Anne after her grandmother and Isabella after her mother, proved healthy and strong. Anne Thackeray Ritchie, as she is now usually known, was affectionately called Annie and would grow up to be a novelist and biographer and form a minor part of the Thackeray literary legacy.

An exhibition on this now relatively unknown author was perhaps not the obvious choice for Eton College Library, but I am delighted that Anne Thackeray Ritchie and her archive can now receive some well-deserved attention. The collection was acquired in 1992, when Annie's granddaughter Belinda Norman-Butler attended a College Library exhibition on Robert and Elizabeth Browning, and mentioned that she had some Robert Browning letters that might be of interest. Little did the library know what a treasure trove lay behind this modest claim. When the then College Librarian Michael Meredith examined Belinda's complete collection, he discovered a wealth of letters from many of the most prominent men and women of Victorian society, accompanied by journals, diaries, photographs and other papers, and at their centre was Anne Thackeray Ritchie.

Annie was a complex character whose life can be seen in three phases during which not only did her own literary motivations develop, but her personal priorities shifted and the world around her changed, and it is this which forms the structure of this exhibition. To understand her life, it is important to begin with her upbringing. After spending years with her younger sister Minnie under the care of their grandmother in Paris, the two girls returned to live with

their father, their mother having suffered from severe post-natal depression which required her to be cared for in various institutions and private households. As Annie grew older she started acting as her father's amanuensis, his literary assistant, often copying what he would dictate, and despite initial reservations, William Makepeace Thackeray encouraged his daughter in her own writings, which started out with short articles in the *Cornhill Magazine*.

Her literary confidence grew and she was soon publishing novels, stepping out from her father's shadow if never completely separating herself from his reputation. She became a popular novelist and biographer, with her works going through several reprints in single volumes after their initial serialisation. Julia Margaret Cameron once commented that she saw many a passenger on a cruise with one of Annie's books in hand and this is backed up by praise from within her high-profile contemporary circle, with George Eliot commenting that Annie's novels were among the few she cared to read.

This also suggests the international praise her works received, with her books being published as far afield as Australia. William Makepeace Thackeray's two lecture tours to America in the 1880s had established his own international reputation and popularity and this passed over to his daughter who enjoyed her own success in the country, dealing with American publishers herself.

The mid-1870s marked a turning point in Anne Thackeray's life. The death of her beloved sister Minnie in 1875 had put Annie's life on hold. But her unexpected marriage to her second cousin two years later brought a new family stability with the birth of a daughter, Hester and a son, Billy. During this period she moved away from novels into biographical writings. While her subjects included many in her social circle, including Elizabeth Barrett Browning, Lord Tennyson and John Ruskin, it was years before she felt able to turn her attention to writing about her father.

Anne Thackeray Ritchie died on 20 February 1919, having spent the final years of her life dedicated to preserving the legacy of her father. William Makepeace Thackeray is now predominantly remembered as the author of the popular *Vanity Fair*, but Annie's own reputation was not to endure. Her novels slowly stopped being published and references to her in print largely remained the prerogative of her father's biographers.

This is not to say she has been ignored completely. Many of her letters have now been published, along with her journals. Her daughter Hester, who inherited Annie's papers, was the first to put Annie's life into print in her 1924 memoir of her mother. There have

Opposite: Photograph of Anne Thackeray taken by Julia Margaret Cameron, n.d. (MS 4.30.02.31)



also been attempts by several biographers to focus on her in her own right. However, they have had little impact on helping Annie to enter academic literary consciousness or popular appeal.

So where does Annie stand today? She still is, and perhaps will always be, inseparable from her father's reputation and legacy. However, I feel she would not want separate fame in her own right. Her pride in her father and devotion to ensuring his reputation were central to her life and shine through her surviving papers. Nevertheless, her daughter and subsequent descendants have shown that this is only part of Annie's story. Her spirited nature and enthusiasm for life, her work and her friends are worth exploring as an example of a Victorian girl who grew up to welcome the dawn of the twentieth century and the challenges and opportunities it posed.

'A Victorian Legacy' is about much more than just the literary legacy of a father and daughter. It is about their life, their society and their own attitudes to how they wanted to be remembered. While Anne Thackeray Ritchie's works are not ranked amongst the classics of the Victorian era, I hope this exhibition highlights that she was more than just William Makepeace Thackeray's daughter.

Ceri Sugg

SELECTED FURTHER READING

John Aplin, *'A True Affection': Anne Thackeray Ritchie and the Tennysons*, Lincoln: The Tennyson Society, 2006

John Aplin, *The Inheritance of Genius: A Thackeray Family Biography 1798-1875*, Cambridge: The Lutterworth Press, 2010

John Aplin, *Memory and Legacy: A Thackeray Family Biography 1876-1919*, Cambridge: The Lutterworth Press, 2011

John Aplin, *The Correspondence and Journals of the Thackeray Family*, 5 volumes, London: Pickering & Chatto, 2011

Henrietta Garnett, *Anny: A Life of Anne Thackeray Ritchie*, London: Chatto & Windus, 2004

Winifred Gérin, *Anne Thackeray Ritchie*, Oxford: Oxford University Press, 1981

Hester Ritchie, *Letters of Anne Thackeray Ritchie*, London: John Murray, 1924

Lilian Shankman, *Anne Thackeray Ritchie: Journals and Letters*, Columbus, OH: Ohio State University Press, 1994

It would be entirely understandable to seek to explore Anne Thackeray Ritchie's achievement primarily or even wholly through a close reading of her surviving writings, in order to celebrate that innovative poetic imagination which no less an admirer than Virginia Woolf was amongst the first to identify.

Her earliest published fiction, the short novella *The Story of Elizabeth* (1863), appeared during the last year of her father's life, and revealed startling promise and a freshness of manner which she would never quite surpass. But, as Woolf noted in Anne's obituary written for the *Times Literary Supplement* in 1919, 'above all and for ever she will be the companion and interpreter of her father, whose spirit she has made to walk among us not only because she wrote of him but because even more wonderfully she lived in him'. This requires us to accept that for Anne, her own writing came second. She was first of all the daughter of one of the most celebrated of Victorian novelists, and the job of being William Makepeace Thackeray's eldest child was both an inheritance and a responsibility which she embraced wholly and without reserve, so that in a profound way it became her life's work. But nor did she imagine that this gave her any privileges or special advantage when she herself took up the pen. Instead, it imposed on her a duty of care, a responsibility for preserving her father's reputation from unwelcome intrusions during the more than 50 years from his death in 1863 until her own in 1919.

Thackeray had complicated matters by instructing Anne to ensure that there should be no biographies written of him after his death. He had particularly instructed that none of his letters to his family should be published, and whenever she could Anne also implored his friends to follow suit:

I can only tell you that we ourselves must not publish one word that he has ever written home. He told us that he did not wish it & said to me once when he had been speaking of a memoir of a friend of ours Mind this there is to be nothing of the sort published about me when my time comes.

There were no lurid secrets to be kept hidden, but his personal family history was sensitive nonetheless, and not to be revealed to prurient public scrutiny. This essentially arose from his wife's breakdown quite early in the marriage, for after the birth of Anne's younger sister, Isabella Thackeray succumbed to a severe form of undiagnosed postnatal depression which would lead to at least one suicide attempt, and led to her being placed in permanent care. The fact that she would outlive her husband by many years meant that the embargo remained until her own death. Anne continued to deflect putative biographers, refusing to release letters, until her mother's death freed her to undertake telling the story of Thackeray's life in her own manner. This took the form of the superb extended Introductions she composed for two sets of his collected works – the Biographical and Centenary editions – in which she drew on the rich archive of papers faithfully preserved within the family. Even then, she was guarded about what she revealed of her mother's sad story.

Thackeray's sudden death at Christmas 1863 brought Anne close to nervous collapse. But the wise and gentle intervention of one of her father's closest friends, his publisher, George Murray Smith (founder of the *Cornhill Magazine*, of which Thackeray was first editor), prevented her from going under. Thackeray's last novel, *Denis Duval*, was in the process of being serialised in the *Cornhill*, but had been left unfinished at his death, leaving an immediate problem for George Smith. Clearly completion was impossible, but was there a way of suggesting to Thackeray's loyal readers how the story might have unfolded? Were there surviving notes to draw upon? Had the author talked about the story within the family? Surviving correspondence between Smith and Anne, some included in this exhibition, resulted in her writing for the *Cornhill* just such an account, although she insisted that her identity should be withheld. In order to meet the tight deadline of the next number of the *Cornhill*, in May 1864 she drew together into a notebook (now part of the Eton collection) her notes drawn from what survived of her father's manuscript material and from her memories of his discussions with her, and this material formed the basis of her *Cornhill* contribution. It was a remarkable feat under the circumstances, and there is no doubt that her willingness to be persuaded that this was a tangible way of assisting her father's legacy was a therapeutic support in helping her to overcome the trauma of grief.

She had been an ever-present assistant in his work during his last years, and for his novel *The Newcomes* she had regularly acted as his amanuensis, as surviving portions of the manuscript (mostly at Charterhouse, his old school) attest. The serenity of her father's



Top: Watercolour of Annie by William Makepeace Thackeray [Private collection]

touching watercolour of Annie sitting at her writing desk and working to his dictation (displayed here) suggests a calm which belies the reality of meeting the monthly publishing deadlines for each episode of his novels, for he would not infrequently tell his correspondents that the 'printer's devil' was at his door.

The overwhelming sadness from which Anne and her sister Minnie finally emerged after their father's death would return in a still more poignant form when Minnie herself died in 1875 in the later stages of pregnancy, aged just 35. She had become Leslie Stephen's first wife in 1867, and he would later remarry Julia Duckworth; one of their children together, Virginia Stephen went on to marry Leonard Woolf. As their step-aunt, Annie offered emotional support to the children of this second marriage (and not least to Virginia) after the death of their mother. The twice-widowed Leslie Stephen remained intensely fond of his sister-in-law, and supported her when, aged 40, she eventually decided to marry her second cousin, Richmond Ritchie, seventeen years her junior. It was an event which initially met with considerable family opposition – not least by Richmond's older sisters – but it brought Anne the intense personal fulfilment that she had come to believe would be denied to her. Two children quickly followed, and Anne, always unconventional, continued to raise eyebrows (including those of her friend, the novelist Henry

James) when she went freely into society at an advanced stage of her pregnancies rather than observing the Victorian norms of 'confinement'. Her second child, a boy, she named William Thackeray Denis Ritchie, perhaps intending that her father's final unfinished work, *Denis Duval*, would at last be given some kind of completion in the life of his grandson.

One incident, later in her life, is more broadly emblematic of the ongoing sense of responsibility and duty which she felt towards her father's memory. Anne had always been unhappy about a small detail in the bust executed soon after Thackeray's death by his friend and former neighbour, Carlo Marochetti, which had been placed in Poets' Corner in Westminster Abbey in 1865. She was insistent that the whiskers were wrong, far too long, and this had remained an irritation for thirty-five years, reinforced every time that she visited the Abbey. Eventually she plucked up the courage to canvass for the bust to be altered – for the whiskers to be removed, indeed. By 1900, many of those who had known Thackeray were dead, but one survivor was George Smith, to whom she wrote to ask for his support. 'Of course my Father had whiskers but nothing prominent & sitting under the bust they seem the most prominent thing. You are one of the people who would know.' Her persistence won her the agreement of the Abbey authorities to an alteration, and on the morning of 17 July 1900, in the company of two of her many nieces and nephews, she was present as the stonemason's chisel removed the extraneous whiskers from the bust. It may not have been the most important of duties in her ongoing protection of Thackeray's legacy, but it was the one which gave her the greatest personal satisfaction. She wrote to tell her son that 'it was really one of the happiest moments of my life when I saw the horrid weepers chip & fly'.

John Aplin

Reproduction of a photograph of Annie (taken from MS 430 01 05 01)



ANNE THACKERAY RITCHIE

—known to friends and family as Annie—was a novelist and the eldest daughter and biographer of William Makepeace Thackeray. Based on an extensive archive of over 1,000 letters, family albums and personal papers in Eton College Library, 'A Victorian Legacy: Anne Thackeray Ritchie's life and writings' is the first exhibition dedicated to her in her own right.



Minnie

Watercolour of Minnie Thackeray

THE BEGINNINGS OF A LITERARY LEGACY



In the 1840s, William Makepeace Thackeray emerged onto the Victorian literary scene, and his popularity was considered second only to Charles Dickens. This section introduces his daughter Anne, and explores her unconventional upbringing, alongside her beloved sister Minnie. From the years spent in Paris under the care of her grandmother Anne Carmichael-Smyth, and the time moving with her father in his circle and acting as his amanuensis it concludes with the beginnings of Annie's own literary aspirations.

EXHIBITS

Letter from William Makepeace Thackeray in *Memorials of The Thackeray Family part II*: ed. J.T. Pryme and A. Bayne, extra illustrated by Constance Thackeray, 1912 (for private distribution, 1875) [Knn.2]

William Makepeace Thackeray, *Vanity Fair* (New York: Harper and Brothers, 1865) [lcc4.1.09]

Reproduction sketch of William Makepeace Thackeray [MS 430 30]

William Makepeace Thackeray, *Alphabet* (London: John Murray, 1929) [lcc4.1.10]

Reproduction photograph of Brodie, the childhood nurse of Annie and Minnie Thackeray [MS 430 01 05 01]

Letters from William Makepeace Thackeray to his daughters, including the earliest surviving letter from Thackeray to Annie [Private collection]

Photographs of Annie and Minnie Thackeray (reproduction) [MS 430 01 05 01]

Watercolour of Annie by William Makepeace Thackeray [Private collection]

Anne Thackeray Ritchie, *Chapters from Some Memoirs* (London, Macmillan & Co., 1894) [ld4.1.03]

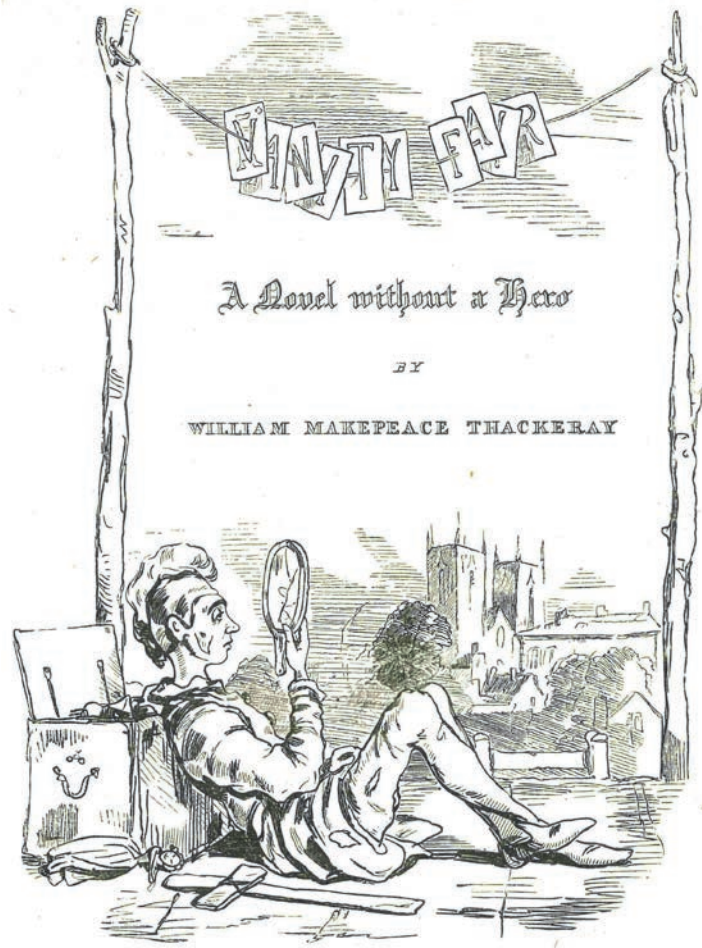
Letters from Anne Carmichael-Smyth to Annie and Minnie Thackeray, dated 1848 [MS 430 01 01 02]

Photograph of Major and Mrs Carmichael-Smyth [MS 430 02 31]

Manuscript page of a lecture on Swift in Anne Thackeray Ritchie's handwriting with Thackeray amendments. [Private collection]

Anne Thackeray Ritchie's manuscript journal, vol.1, entry dated 8 February 1861 [MS 430 02 20 (i)]

William Makepeace Thackeray, *The Second Funeral of Napoleon* (London: Hugh Cunningham, 1841) [ld4.1.14]



Vanity Fair by William Makepeace Thackeray

Anne Thackeray Ritchie, *Chapters from Some Memoirs* containing the essay 'My Triumphal Arch' (London: Macmillan & Co., 1894) [lcc4.1.23]

William Makepeace Thackeray, *Napoleon: An Essay, with Reproductions of Five Original Sketches by the Author* (Boston: Merrymount Press, 1915) [ld5.5.53]

Anne Thackeray, 'Little Scholars', published in the *Cornhill Magazine*, May 1860 [Yd.7.01]

Anne Thackeray, *To Esther and Other Sketches* (London: Smith, Elder & Co., 1869) [lcc4.1.30]

Letters between George Smith, editor of the *Cornhill Magazine*, and Anne Thackeray regarding *Denis Duval* [Private collection]

Proof sheets of William Makepeace Thackeray, *Denis Duval* (London: Smith, Elder & Co., [1864] [ld5.5.19])

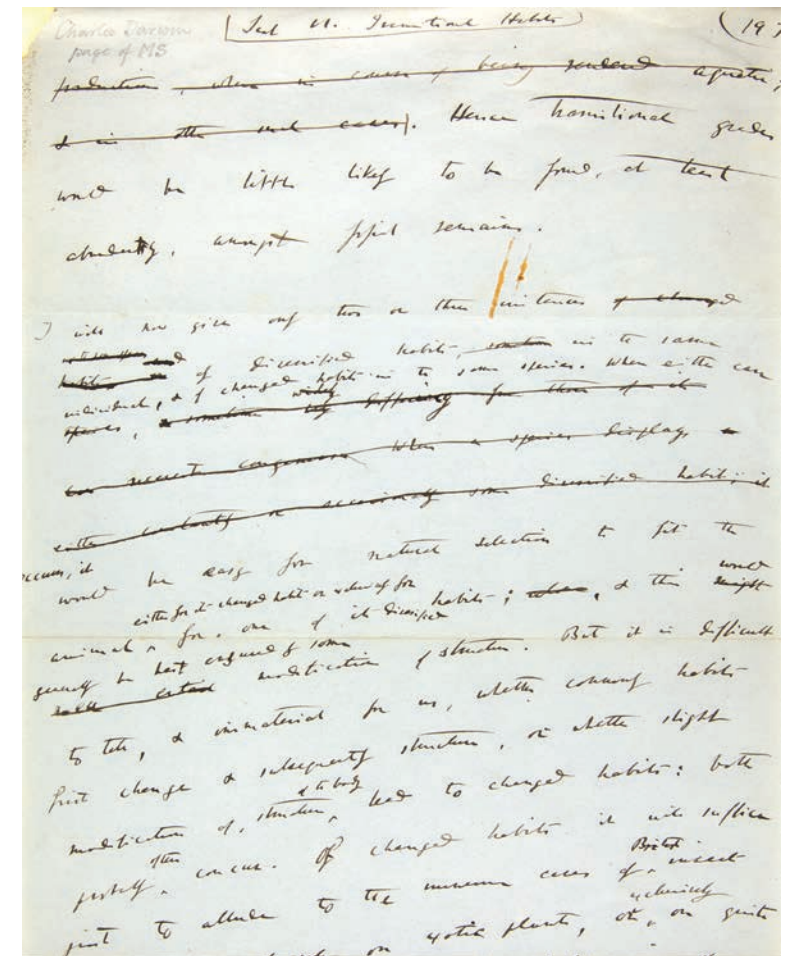
Manuscript notes for William Makepeace Thackeray, *Denis Duval* in Anne Thackeray's hand [MS 430 01 01 11]

Manuscript leaf from On the Origin of Species by Charles Darwin

THE WRITER AND HER WORLD

PART ONE: 1863-1875

After the death of William Makepeace Thackeray in 1863, Annie and her sister Minnie, who were close throughout their lives, began to follow their own paths and move away from their father's social circle. Annie's priority was her own writings, and she became a popular novelist in her own right.



EXHIBITS

Anne Thackeray, *The Story of Elizabeth* (London: Smith, Elder & Co., 1868) [Icc4.1.21]

Anne Thackeray, *Old Kensington* (London: Smith, Elder & Co., 1873) [Icc4.1.20]

Anne Thackeray, *Old Kensington* (London: Smith, Elder & Co., 1873) [Private collection]

Anne Thackeray, *Toilers and Spinners* (London: Smith Elder & Co., 1874) [Icc4.1.29]

Selection of books from Anne Thackeray Ritchie's library

Autograph letter from Fitzjames Stephen to Anne Thackeray, dated 15 April 1865 [MS 430 01 01 09]

Autograph letter from James Froude, editor of *Fraser's Magazine*, dated 24 February[?] 1867 [MS 43001 01 04]

Autograph letter from Charles Collins, dated 12 October 1871 [MS 430 01 01 02]

Anne Thackeray, *The Village on the Cliff*, in *The Writings of Anne Thackeray* (New York: Harper & Brothers, 1870) [Icc4.1.35]

Anne Thackeray, *Five Old Friends* (Leipzig: Bernhard Tauchnitz, 1875) and *Out of the World* (Leipzig: Bernhard Tauchnitz, 1876) [Icc4.1.27 (01-02)]

Autograph notes in Anne Thackeray's hand, containing ideas for miscellaneous writings [c.1870s] [MS 430 01 01 12]

Photograph of Leslie and Minnie Stephen [MS 430 02 31]

Autograph from Leslie Stephen to Anne Thackeray, dated 3 June 1874 [MS 430 01 04 02]

Reproduction of a watercolour sketch of Minnie Thackeray by Anne Thackeray, n.d. [MS 430 01 05 01]

'Honeymoon letters' from Minnie Stephen to Anne Thackeray, 1867 [MS 430 01 04 03]

Anne Thackeray Ritchie's manuscript journal, vol.2, entry dated 25 September 1875 [MS 430 02 20 (ii)]

Reproduction of a photograph of Anne Thackeray taken by Julia Margaret Cameron, n.d. [MS 430 02 31]

Hester Thackeray Fuller, *Three Freshwater Friends* (Isle of Wight: The County Press, 1936) [MS 430 02 44]

Reproduction of a photograph of Lord Tennyson at Freshwater, n.d. [MS 430 01 05 01]

Watercolour of Freshwater Bay, unknown artist, n.d. [MS 43 02 41]

Autograph album signed for Anne Thackeray Ritchie by her friends [late 19th - early 20th century] [MS 430 01 01 11]

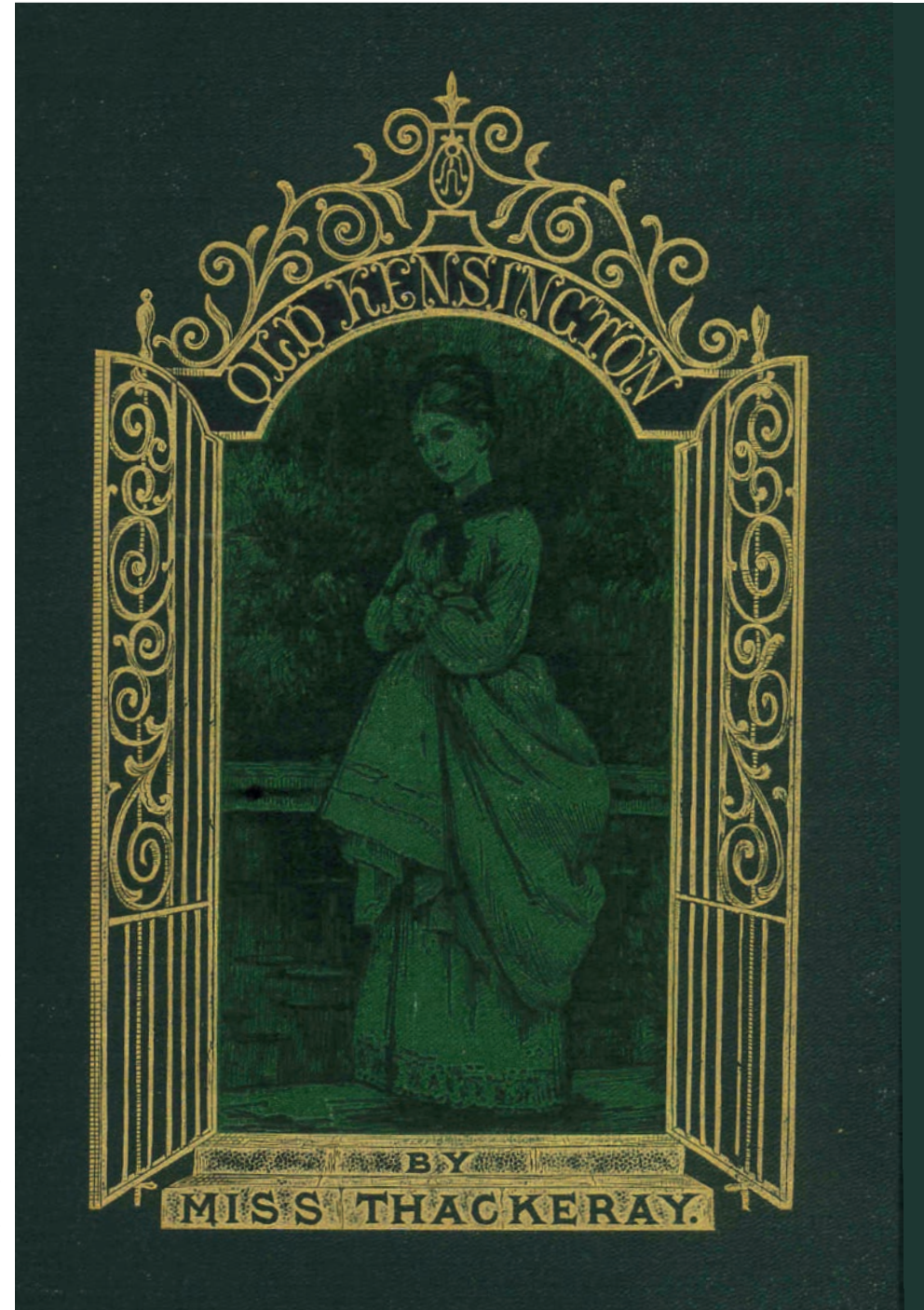
Autograph letter from Minnie Stephen to Anne Thackeray, dated 1869 [MS 430 01 04 01]

Autograph letters from Charles Dickens's daughter Kate Perugini to Anne Thackeray, n.d. [MS 430 01 01 06]

Autograph leaf from the manuscript of Charles Darwin, *On the Origins of Species* [1858/1859] [MS 430A]

Anne Thackeray Ritchie, *Chapters from Some Unwritten Memoirs* (New York: Harper Brothers Publishers, 1895) [Id4.1.05]

Old Kensington by Anne Thackeray



Thursday

Darling- the real sunshine this morning really did
 revive and I've been loafing about and being warmed all day; and now I can have
 solemnly sat down to inaugurate a new and splendid and economical piece of
 furniture which I picked out of a pawnshop for 3 lbs. - it is a huge bureau with
 endless little drawers which I've filled with the contents of one desperately untidy
 Assagon stable of a drawer - all your letters are comfortably installed in an absurdly
 small receptacle which has got a special key and if you are alarmed you may have
 it in your keeping - however I did resolutely burn you a pile of envelopes and the
 ashes are still reproaching me in the grate with little sparks running about like fairy
 god wishes - Yesterday morning was horrid but Jenkinson whisked me off in the afternoon
 in a magic boxcar which ran away with us to a far distant rectory where we
 were plunged into a ~~new~~ ~~new~~ new existence - Mr. Diddell married a French girl
 and they now live like the Grants in Mansfield Park under the wing of St. Hardricks
 family mansion which is a hideous huge house with room after room full of bad pictures
 and muffled up hideous armchairs and tables; but their house is very pretty in the
 middle of the park - he is a very fine fellow; and has just given up his place because
 the work isn't hard enough for a vigorous young man; and they're going off to the New
 with the middle of the colliers; and they're rather melancholy over it poor people.
 and then we drove back through the sunset and the stars began and a little crescent moon
 hung even so high up; and I had only just time to ^{rush to my} ~~make up~~ school; and after that
 thought of you and went to bed and to a sound sound sleep instead of writing; so you won't mind
 getting letters

Autograph letter from Richmond Ritchie to Anne Thackeray Ritchie

THE WRITER AND HER WORLD



PART TWO: 1875-1919

Minnie's death in 1875 threw Annie into renewed grief. However, by 1877 she had found happiness in her marriage to her second cousin Richmond Ritchie. This new family life with the birth of a daughter and a son became her new priority, as her writing moved from novels into biographical ventures. As her literary and social circle expanded, the dawn of the twentieth century and the outbreak of First World War changed the landscape in which she lived.

EXHIBITS

Reproduction engraving of Queen Victoria, n.d. [MS 430 01 05 01]

Reproduction of an invitation to the coronation of Edward VII in 1901 [MS 430 01 05 03]

Anne Thackeray Ritchie's diary for 1914, entry dated July 1914 [MS 430 02 22]

Home Front scrapbook compiled by Valerie North, vol.4, covering Sep 1916-Dec 1917 [ECL-O.155:4-2013]

Autograph letter from Thomas Hardy to C. F. Moberly Bell dated 22 July 1910 [MS 684 02 01 01 02]

Autograph letter from L.G. Becker, member of the Manchester Suffrage Association, to Anne Thackeray Ritchie, dated 1889 [MS 430 01 01 01]

Anne Thackeray Ritchie's diary for 1918, entry dated December 1918 [MS 430 02 22]

Photograph of Richmond Ritchie, n.d. [Private collection]

Autograph letter from Richmond Ritchie to Anne Thackeray, dated 1876 [MS 430 01 03 04]

Reproduction of a telegram regarding Richmond Ritchie's appointment to the India Office [MS 430 01 05 01]

Last autograph letter from Richmond Ritchie to Anne Thackeray Ritchie, dated 6 August 1912 [MS 430 01 03 05]

Anne Thackeray Ritchie's diary for 1912, entry dated 12 October 1912 [MS 430 02 22]

Newspaper cutting regarding the death of Isabella Thackeray, dated 1893 [MS 430 01 05 08]

Autograph letter from Anne Thackeray Ritchie to Margie Thackeray, dated 22 February 1894 [MS 430 01 02 08]

Autograph letter from Henry James to Anne Thackeray Ritchie, dated 1894 [MS 430 01 01 04]



Photograph of Anne Thackeray Ritchie at her writing desk

Reproduction photograph of Anne Thackeray Ritchie with her children Hester and Billy [MS 430 01 05 04]

Reproduction photograph of Richmond Ritchie with his children, Hester and Billy [MS 430 01 01 01]

Reproduction of a watercolour of Hester Ritchie, n.d. [MS 430 01 05 01]

Reproduction of a watercolour of Billy Ritchie, n.d. [MS 430 01 05 01]

Anne Thackeray Ritchie's manuscript journal, vol.3, entry dated 12 September 1892 [MS 430 02 20 (iii)]

Pressed and dried flowers from the coffin of Robert Browning, 31 December 1889 [MS 430 01 01 01]

Autograph letter from Macmillan and Co. to Anne Thackeray Ritchie, dated 2 August 1893 [MS 430 01 01 05]

Anne Thackeray Ritchie, *Records of Tennyson, Ruskin and Browning* (London: Macmillan and Co., 1892) [Id4.2.42]

Autograph letter from Etienne Marcel to Anne Thackeray Ritchie, dated 21 April 1879 [MS 430 01 01 05]

Autograph letter from Rudyard Kipling to Anne Thackeray Ritchie, dated 1 January 1900 [MS 430 01 01 04]

Autograph letter from Thomas Hardy to Anne Thackeray Ritchie, dated 2 August 1917 [MS 430 01 01 04]

Autograph letter from Kate Greenaway to Anne Thackeray Ritchie, dated 8 January 1886 [MS 430 01 01 04]

Autograph letter from J.M. Barrie to Anne Thackeray Ritchie, dated 28 January 1886 [MS 430 01 01 01]

Mary Coleridge, *Verses by Vespertilio*, autograph poetry notebook, 1894 [MS 683 01 02 08(i)]

Autograph letter from A.C. Swinburne to Anne Thackeray Ritchie, 22 January [1888?] [MS 430 01 05 09]

Reproduction photograph and table plan for the Women's Writers dinner, 1897 [MS 430 01 05 04]

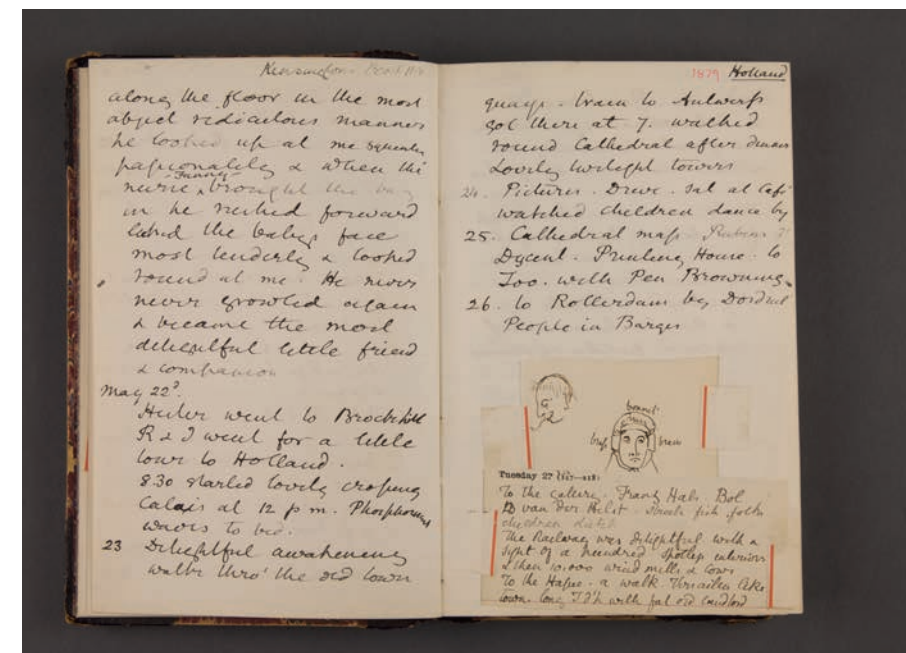
Anne Thackeray Ritchie's manuscript journal

THE THACKERAY LEGACY



Despite her aptitude for biographical writings, for years Anne Thackeray Ritchie honoured her father's wishes that no biography be written of him. However, by 1899 she decided to publish a biographical edition of his works, with introductions based on his letters and her own memories.

When Annie died on 20 February 1919, many including her step-niece Virginia Woolf rushed to express their grief and admiration of her as a writer and a person. Her own legacy was not to last and few remember her today. However, her work on her father and preserving his memory means she is responsible for much of how we remember the Thackeray name.





A Punch cartoon of William Makepeace Thackeray and Charles Dickens

EXHIBITS

Memorials of The Thackeray Family part I, ed. J.T. Pryme and A. Bayne, (printed for private distribution, 1875) extra illustrated by Constance Thackeray, 1912 [Knn.2]

Anne Thackeray Ritchie's manuscript journal, vol.4, 1894-1903 [MS 430 02 20 (iv)]

The Cornhill Magazine, 1919, featuring a memorial to Anne Thackeray Ritchie [Yd.4.10.]

William Makepeace Thackeray, *The Works of William Makepeace Thackeray* (London: Smith, Elder & Co., 1899) [lcc4.2.01]

Proofs for the Introductions to Anne Thackeray Ritchie, *The Works of William Makepeace Thackeray* (London: Smith & Elder & Co., 1899) [ld4.1.01]

Reproduction of a cartoon from *Punch* magazine, concerning the centenaries of Charles Dickens and William Makepeace Thackeray, c.1911-1912 [MS 430 01 05 04]

The Works of William Makepeace Thackeray, vol.1 (New York: Harper & Brothers, 1910) [lcc4.3.01]

Obituary written for Anne Thackeray Ritchie by Virginia Woolf in *The Times Literary Supplement*, 6 March 1919 [MS 430 02 25]

Virginia Woolf, *Night and Day* (London: Duckworth and Company, 1919) [Lkk.4.01]

Acknowledgements

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And the Eton College Collections team



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