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Kenneth Galen York

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THE LIVELY BECKY SHARP PERFORMS as THE QUEENS OF VANITY FAIR:

A STUDY IN THE MYTHICAL & HISTORICAL ALLUSIONS AND INTERTEXTS EMPLOYED BY WILLIAM MAKEPEACE THACKERAY IN VANITY FAIR

by

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B.S. The University of Texas, 1977

presented in partial fulfillment of the requirements for the degree of Master of Arts

The University of Montana

1997

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Chairperson

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Dean, Graduate School

5-5-97

Date
Rebecca Sharp appears in the novel *Vanity Fair* in a variety of personas both in illustration and in text. Her main persona is that of a young governess who marries into the aristocracy, and then disgraces herself by a supposed liaison with a Lord of the realm. Becky performs several other "roles" in the novel by virtue of associations formed by allusion, intertextual references, and illustrations by the author. One of these other personas is the classical figure of Clytemnestra, the mythical Queen of Argos. Another persona is an historical personage, the Marquise of Maintenon, a common governess who became the morganatic Queen of France. The references that associate Rebecca to this notorious historical figure are more indirect than those doubling her with Clytemnestra. Nonetheless, both of her performances are clearly indicated in textual, intertextual, and illustrative allusions—and form the heart of the novel.

Rebecca's performances as these two Queens, one historical and one legendary, serve to create tragic themes pointing to the disintegration of not only British culture and society, but also western civilization. In a short treatise, I will point out how these motifs are created and sustained through the use of literary conventions common to early Victorian literature.

To support my thesis, and to show the extent of Thackeray's usage of allusions and intertextuality to create meaning, this thesis also includes a referential section. This lengthy section details all of the mythical allusions in the novel, and also presents multiple illustrations with which Thackeray expands and embroders his fiction.
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THE LIVELY BECKY SHARP PERFORMS
as
THE QUEENS OF VANITY FAIR

INTRODUCTION
There is a man in our own days whose words are not framed to
tickle ears: who, to my thinking, comes before the great ones of
society, much as the son of Imlah came before the throned Kings
of Judah and Israel; and who speaks truth as deep, with a power
as prophet-like and as vital—a mien as dauntless and as daring.
Is the satirist of Vanity Fair admired in high places? I cannot tell;
but I think if some of those amongst whom he hurls the Greek fire
of his sarcasm, and over whom he flashes the levin-brand of his
denunciation, were to take his warning in time—they or their seed
might yet escape a fatal Ramoth-Gilead (Charlotte Brontë: Preface
to 2nd edition of Jane Eyre).

Nearly one hundred and fifty years after the publication of his masterpiece
Vanity Fair, almost no one can imagine why William Makepeace Thackeray
received such effusive praise from his peers and the general Victorian reader-
ship. Nowadays, while his prose evokes mild admiration from scholars and
contemporary readers, the depth and extent of an appreciative readership in his
own time continues to bemuse critic and reader alike. “No one would place
Thackeray anywhere near Fielding in aesthetic eminence. Nor would any critic
wish to regard Thackeray as Dickens’ nearest contemporary rival. . . .,” states the
eminent critic Harold Bloom in his Introduction to Modern Critical Interpretation’s
William Makepeace Thackeray’s Vanity Fair. Yet, the fact remains that not only
Charlotte Brontë, but Anthony Trollope and George Eliot alike, admired
Thackeray above all their contemporaries—as did a broad range of readers in
Victorian Europe and America. While not discounting the myriad factors that
could influence such a decline in reputation, and while not minimizing the chang-
ing tastes and aesthetics that could account for the decline in his current reputation,
an exploration of allusive and intertextual patterns in *Vanity Fair* might serve to illuminate why a readership more attuned to such allusions, and more intimately familiar with the multiple associations such allusions evoke, would emerge from a reading of *Vanity Fair* with a different set of impressions and a different level of appreciation than a modern reader. Furthermore, by focusing on Becky Sharp, and her allusive roles as the Queens of *Vanity Fair*, we will honor and elaborate upon Bloom’s admonition:

Any reader who does not like Becky is almost certainly not very likeable herself or himself. Such an observation may not seem like literary criticism to a formalist or some other kind of plumber, but I would insist that Becky’s vitalism is the critical center in any strong reading of *Vanity Fair*” (Bloom 2).

Charlotte Brontë, with her allusions to “Greek fire,” “son of Imlah,” and “fatal Ramoth-Gilead,” suggests the level of reading from which she formed her eloquent, though now outdated, impressions of Thackeray and his importance to his culture. Bloom labels her observations “unfortunate” and “somewhat odd” in our current critical environment. However, with a thorough understanding of the depth and range of Thackeray’s allusive context in his novel, even a current reader might begin to understand Thackeray’s implications for his own culture and his visionary foresight in predicting the ills of our current culture. Brontë’s allusion to prophetic status for Thackeray, and her deliberate evocation of legendary Biblical and mythical levels from which to view his fictional constructs provide more than praise for the man. They provide the keys to a successful exploration of his fiction. Such an exploration may also cast some light on the possibility that Thackeray’s “Greek fire” and extensive allusive developments were meant not so much for the general readership, but were in fact aimed at his working contemporaries, as Brontë suggests in her comments in the Preface:

*Why have I alluded to this man? I have alluded to him, Reader, because I think I see in him an intellect profounder and more*
unique than his contemporaries have yet recognised; because I regard him as the first social regenerator of the day—as the very master of that working corps who would restore to rectitude the warped system of things, because I think no commentator on his writings has yet found the comparison that suits him, the terms which rightly characterise his talent. They say he is like Fielding: they talk of his wit, humour, comic powers. He resembles Fielding as an eagle does a vulture: Fielding would stoop on carrion, but Thackeray never does. His wit is bright, his humour attractive, but both bear the same relation to his serious genius, that the mere lambent sheet-lightening playing under the edge of the summer-cloud, does to the electric death-spark hid in its womb. Finally, I have alluded to Mr. Thackeray, because to him—if he will accept the tribute of a total stranger—I have dedicated this second edition of Jane Eyre (Currer Bell. Dec. 21st, 1847).

Such an exploration demands a return to critical techniques and tools that have, like Thackeray, lost their claim to fashion. By looking at the interweaving of Thackeray's individual allusions, intertextual evocations and extended motifs, we can form a clear, whole picture of his intended position within the intertextual tradition he employs so brilliantly. In brief, the study of intertextuality examines “the multiple ways in which any one literary text is inseparably inter-involved with other texts, whether by its open or covert citations and allusions, or by its assimilation of the formal and substantive features of an earlier text or texts” (Abrams 285). It is Thackeray's repetitive intertextual, and allusive, evocations of historical personages and legendary personages that lead us not only to original artistic creations and their subsequent re-interpretations through time, but also to historical myths, facts and emergent legends that inform the “performances” of his two “Queens.”

It would also be useful at this point to clarify the meanings and associations surrounding the use of allusion in literary texts. M. H. Abrams, in A Glossary of Literary Terms, explains:

Allusion in a literary text is a reference, without explicit identification, to a person, place, or event, or to another literary
work or passage... Most allusions serve to illustrate or clarify or enhance a subject, but some are used in order to undercut it ironically by the discrepancy between the subject and the allusion (Abrams 8).

This is the level of allusion commonly ascribed to Thackeray. This is the level at which critical examination of Thackeray’s works, or casual reading for that matter, has remained. Abrams goes on to expand on the uses of allusion, specifically illuminating some of the more dualistic problems and possibilities necessary to understand Thackeray and his richly allusive fictions:

Allusions of course imply a fund of knowledge that is shared by an author and an audience. Most literary allusions are intended to be recognized by the generally educated readers of the author’s time, but some are aimed at a special coterie. . . Some modern authors, including Joyce, Pound, and Eliot, often include allusions that are very specialized, or else drawn from the author’s private reading and experience, in the awareness that few if any readers will recognize them prior to the detective work of scholarly annotators (Abrams 8-9).

Professor R.D. McMaster, in his book *Thackeray’s Cultural Frame of Reference: Allusion in The Newcomes*, suggests no other author in the English language besides James Joyce in *Finnegans Wake* and *Ulysses* rivals Thackeray for sheer density and complexity in use of allusion. Such a profusion of images and their associations could indeed hide an “electric death-spark” beneath their more obvious ironic functions in *Vanity Fair*. Indeed, if current criticism of Thackeray’s fictions exhibits any one consistent theme, it is the constant invocation of ambiguity, of duality of purpose and intent, with which Thackeray imbues his characters, his images, his allusions, his use of convention and his ever-present sarcasm and irony. His creation of a “suballusive” level, to coin a term more appropriate to how Thackeray’s duality in his use of allusion works, clarifies his textual and subtextual social and cultural criticism—and potentially serves to answer many of the conundrums that continue to mystify critics and readers despite the passage of over a hundred years. Not only will Thackeray mock a character by
an obvious ironic allusive connection, he will go to another level of allusion to show that the reference also serves to provide a more compassionate or tragic or dire association for the character as well. This is the level I call suballusive. This is the level Thackeray uses to create an alternate view of his fiction. He layers his allusions with multiple levels of meaning and connotations. Just as an author creates a subtextual level from which to view his fiction, Thackeray creates a suballusive level that expands his text, his subtext and his conventional, ironic use of allusion.

Like many, or most, of the educated readers of her time, Charlotte Brontë undoubtedly possessed a thorough understanding of the uses of literary allusion. To her, an allusion such as "son of Imlah" or "Ramoth-Gilead" summons more than a vague evocation of Old Testament prophecy and wrath. Indeed, before her mind's eye or an educated Victorian reader's mind's eye, the ninth-century BC prophet Micaiah, (whose name is often shortened to "Micah," which is the name of another eighth-century prophet who foretold the destruction of Jerusalem), strides before the court of King Ahab and pronounces doom and disaster for the expedition King Ahab (the ruler of Israel), and King Jehoshaphat (the ruler of Judah), calculate against the city of Ramoth-Gilead. He stands alone, defying the positive prophecies of four hundred court prophets who obsequiously tailor their prophecies to satisfy their King's whims and desires. He stands alone to speak a true, fatal denunciation of King Ahab's proposed maneuvers. After issuing his prophecy, Micaiah is immediately struck down by a blow to the head from Zedekiah, the leader of the court prophets. Spurned, maligned and condemned by the King and his courtly subjects, Micaiah appeals to Yahweh to uphold the strength and truth of his prophecy. And King Ahab takes a fatal wound and dies on the expedition hoping to conquer the city of Ramoth-Gilead.
Micaiah’s prophecy, his refusal to bow to peer and cultural pressure in speaking the truth of his visions, changed the way Old Testament people and writers evaluated their world view of prophets and their prophecies. Suddenly, they could perceive that prophecy could be false as well as true. They could imagine that prophets could lie, could deceive, could be false to their divine responsibilities in exercising their powers. They could now imagine there were false prophets, prophets who would sell out to the highest and most powerful bidders. They could clearly see there were prophets who were true to their callings, who did have a “direct line” to God, so to speak, and who refused to hide the bitter, painful and deadly truths of their visions just to satisfy their contemporaries and their leaders—regardless of the repercussions. Interestingly enough, when Micaiah first spoke his prophecy to King Ahab, he upheld the unanimous and encouraging prophecy issued by the court prophets. Yet, under pressure from King Jehoshaphat, King Ahab noticed that Micaiah spoke sarcastically, ironically. Only when the King pressed further, when the King looked beneath the surface of Micaiah’s disguised, courtly words, did the truth of Micaiah’s prophecy finally emerge:

Jehoshaphat, however, detected their [the other four hundred prophets] obsequious conformity to their master’s wishes and asked if there were not another prophet of Yahweh from whom they might inquire. Ahab reluctantly called for Micaiah but warned Jehoshaphat that this man had never prophesied anything but evil for him. At first Micaiah agreed with the other four hundred prophets, but Ahab recognized the note of irony in his agreement, and adjured him to tell the truth. Micaiah therefore prophesied in solemn and majestic language a disastrous outcome to the expedition (MacLeod 347).

If we accept that such a Biblical story and its complexities were probably familiar to at least Thackeray’s readers, and we have every reason to suspect that the educated Victorian reader was intimately familiar with Biblical lore, Greek and Roman mythology, classical legends and many of the most famous literary
endeavors from Homer onwards, then Brontë's allusive references create an entirely different context from which to view her praises for Thackeray and her admonitions as to the significance of an unplumbed depth in *Vanity Fair*. Her allusions also suggest that Thackeray not only speaks a truth no one wishes to hear, a truth unpopular and as vital as life and death, but that he might be concealing such a truth behind his irony and sarcasm. Her use of allusion suggests Thackeray's "Greek fire" would also include the use of allusions to create, support and illuminate the prophecy, the cultural condemnations, and the warnings she suggests he includes as part of his fiction. And like Thackeray himself, her allusion to "Micaiah," or "Micah," doubles the impact of her invocation, points to Thackeray's own dualism in allusive reference, and deepens the inner significance with which she views his "Comic History."

Finally, if we believe the contextual significance suggested by Brontë's allusions, then we must suspect that Thackeray makes his prophecies in the face of almost assured public, and peer, disapproval and condemnation:

Since *Vanity Fair*’s publication, its darker aspects have disconcerted its readers. As early as 1848, George Henry Lewes protested about the corrupt world that Thackeray depicts—"in *Vanity Fair*, his greatest work, how little there is to love! The people are all scamps, scoundrels, or humbugs" (Letters). And in response to his contemporary reviewers, Thackeray observed that, "you have all of you taken my misanthropy to task—I wish I could myself" (Letters). A few years later (1851), Thackeray’s description of his art suggests that he might have taken such criticism to heart and that he either misremembered or repressed *Vanity Fair*’s bleakness and his own comments while writing it: "The present writers are all employed as by instinct in unscrewing the old framework of society, and get it ready for the Smash. I take a sort of pleasure in my little part in the business and in saying destructive things in a good humoured jolly way" (Letters). Thackeray may have begun *Vanity Fair* with such an aim but the world he finally shows elicits neither good humor nor laughter (Lougy 65).
Such a tendency to hide an unpopular subtext from any but the most discriminating of readers would be in character for an author that the biographer and critic Gordon Ray called “the most private of writers”: “Finally, he was a Victorian gentleman, who treasured his privacy and thoroughly endorsed the maxim Secretum meum mihi!” (Ray 2). As we have already seen from his quote from *Letters*, Thackeray was a man sensitive to, and solicitous of, popular opinion. Thus he might well be expected to conceal any outright condemnation of his society’s power structure, artistic hierarchy, and cultural beliefs behind the glamour of allusion and oblique suggestion.

“Thackeray’s work must be read like witty poetry—a poetry expressed in delicate conceits and sustained allusions rather than in the traditional narrative rhetoric of his own time” (Loofbourow v). John Loofbourow, a prominent Thackeray critic, further suggests: “The most important source of narrative content in Thackeray’s prose is the satirical allusion to typical literary conventions” (5). While Thackeray certainly does aim his allusive satire at the conventions dominating the nineteenth century novel, he goes much further to create an entirely new type of narrative through a double use of allusion and intertext. Loofbourow recognizes the extent and duality of Thackeray’s allusive structure without remarking upon the individual allusions and their cumulative effects in creating a new level of narrative, at least in *Vanity Fair*. Instead, his focus on Thackeray’s allusive parody of such conventions as “fashionable fiction,” “chivalric romance” and “mock-epic” dominate his poetically-slanted perceptions of Thackeray’s fiction. Consequently, he fails to note directly what Thackeray finally attains with some of his other uses of allusion and intertextual suggestion in *Vanity Fair*. However, of all the critics, he is the first to suggest that Thackeray’s use of allusion creates a narrative of its own. Even if he neglects to address fully individual allusions and
their subsequent patterns in this novel, he knows they are there.

Thackeray was the first English novelist to create a narrative medium in which form and content are derived from the expressive patterns of the language itself. For example, he can produce an emotional climax by means of allusive verbal effects where there is literally no "plot" climax in the narrative actions. Earlier English novelists set forth a preconceived incident in language designed primarily for communication. In Thackeray, intense, suggestive images give to literal event a further dimension, or even discredit appearance and create a divergent imaginative reality of their own (Loofbourow 4).

"Wide-ranging allusions" are one of the distinguishing hallmarks of epic poetry. Loofbourow explains much of the structure and narrative of *Henry Esmond* in terms of the epic and its conventions. He maintains that *Vanity Fair* fails to ascend to the lofty importance associated with the epic form due to an extensive mock-heroic structure and neo-classical allusive base. However, Thackeray uses his complex allusive and mock-heroic developments in a dual sense. While creating the textual and poetic sense of the mock-heroic and the mock-epic, his suballusive patterns support a much more serious "ceremonial performance" (Abrams 55) indicative of true epic. This point is central to an understanding of the multiple attack Thackeray levels on his society, and the historical master-myths dominating its development and current directions.

Abrams says of the epic:

> The term "epic" is often applied, by extension, to narratives which differ in many respects from this model (a ceremonial performance) but manifest the epic spirit and grandeur in the scale, the scope, and the profound human importance of their subjects... In a still more extended application, the Marxist critic Georg Lukács uses the term *bourgeois epic* for all novels which, in his view, reflect the social reality of their capitalist age on a broad scale; and in the 1920's the German playwright Bertolt Brecht identified his plays as *epic theater*. By this term Brecht signified primarily his attempt to emulate on the stage the objectivity of epic narrative, his aim was to prevent the spectator's emotional involvement with the characters and their actions, and
so to encourage them to criticize, rather than passively to accept, the social conditions that the play represents (Abrams 55).

If we accept Abrams distilled ideas of the aim of epic poetry, or epic narrative, which at least on one level seeks to create an emotional distance between the reader and the fiction, then many of the existing conceptions about Thackeray's use of his narrator and narrative technique, which criticize this forced aloofness, can be seen in a new light of a suballusive conformation to epic expectations, while employing poetic and text-based "mock-epic" traditions to obscure his true intent. Indeed, Harold Bloom in his concluding remarks in the "Introduction" to Modern Critical Interpretations collection of articles on Vanity Fair alludes to his own suspicions that the glittering fictive surface of the novel hides far greater depths:

Thackeray, a genial humorist, persuades the reader that Vanity Fair is a comic novel, when truly it is as dark as Brecht's The Threepenny Opera or his Rise and Fall of the City of Mahagonny. The abyss beckons in nearly every chapter of Vanity Fair, and a fair number of the characters vanish into it before the book is completed (Bloom 3).

When Loofbourow maintains that Henry Esmond surpasses Vanity Fair in the clarity of the allusive patterns, and in the depth of their resonance, I believe he perceives a use of allusion that has been drastically reduced in density, effect and scope from what was attempted in Vanity Fair. Thackeray learned from his mistakes. Painfully aware of the wide lack of understanding his earlier attempts at creating allusive subtext, or suballusive text, elicited from reader and critic alike, he simplified and clarified his use of mythical allusion to one discreet, often repeated metaphor in Esmond. Thus, instead of a multiplicity of allusive structures and usages in Esmond, Thackeray evokes and sustains one extensive allusive construction built around the motif of Diana, or Artemis. Consequently, his allusive evocations perform in a manner expected by critic and reader alike,
as it helps to form a subtextual reading of the novel. In *Vanity Fair*, no such simplification has been attempted, and the resulting allusive profusion has defied most attempts at making coherent sense from such multiple and disparate imagery. Yet, this novel maintains its position as Thackeray’s most famous, and greatest, literary creation. It is by far the most enduring, as it works on emotional levels neither critics nor readers can readily explain. I think this level of emotional response occurs due to Thackeray’s evocation of a suballusive structure that works whether the reader or critic knows it or not. Though no intellectual approach may serve to offer insight into why it still alternately amuses and depresses readers, I think we can examine his allusive substructures and explicate what Thackeray does with his allusions and intertextuality, and thereby illuminate how the novel works emotionally.

Like Robert Lougy, I think Thackeray set out initially to amuse the reader. He set out to teach the reader the way to overcome the social and cultural ills of their times. However, by the time he finishes his novel, he works only to remain true to his hard-won understanding of an author’s true responsibilities—that his work consists of "cleansing the doors of perception," to quote William Blake—instead of offering homiletic, sentimentally satisfying solutions to problems of epic proportions. I think his visions, and the extent of his discovery as to their complexity and interconnectedness to the very framework of western civilization and its pathologies, led him to abort any new attempts to offer answers to the age-old, raging diseases he uncovers at the root of his society. Thackeray, nevertheless, does not swerve from his art. He dazzles, he obfuscates, he submerges, and he hides behind convention, irony and wit, but he finally shows the true depth of his vision and his true understanding of the topsy-turvy absurdity of the world of *Vanity Fair*. Lougy typifies him as "... one of the
damned howling down sermons to the mad: the artist, because he is an artist, must still howl, but in a manner more akin to Celine than to Fielding” (Lougy 63). Lougy has his argument, but his comparison lacks the depth, the reach, and the sheer historical precedence that Thackeray demands. Swift may “howl,” but Thackeray conjures, evokes and saddens. He reaches back to the beginnings of Literature and Art for his message, for his argument. There, hidden in the rubble of the past, he finds his answers and offers them to the reader, whether, like King Ahab, they want them or not.
BECKY SHARP PERFORMS
as
THE QUEENS OF VANITY FAIR

- PART ONE -

Preparatory to the first words we read in Chapter One of Vanity Fair, Thackeray (the illustrator) places his supposed narrator, or manager of the performance, in an engraved vignette title page portraying an unhappy player sitting on an empty stage, perusing an inverted image of himself in a mirror, while
the famous Becky puppet of his stage show lies near his box of props. With this initial illustration, combined with his soliloquy as the Stage Manager in the textual invocation, "Before the Curtain," Thackeray evokes the traditions of the stage, conventions of the theater stretching from classical tragedy to burlesque to popular musical review. He also invokes the sense of Shakespeare's "all the world is a stage" as a view from which to orient his reader. Like William Blake, nothing he does, whether with word or image, lacks meaning or duality of purpose. As well, and most importantly, the "Becky Puppet" makes her first appearance and we are warned that she will prove to be "uncommonly flexible in the joints and lively on the wire..." (xvi).

When Rebecca strides onto the stage playing the Queen of Argos both as charade character within the text and in an illustrative depiction of a demure, head-bent-down Clytemnestra, the charades at the heart of Chapter 51 take on far greater significance than merely a clever entertainment for the Lords, the Ladies, and even the King of England. Thackeray titles this chapter: "In Which a Charade Is Acted Which May Or May Not Puzzle The Reader." Certainly, charades were acted in a much more complicated form in Victorian times than they are generally performed today, and even the reader of Thackeray's day might have been momentarily confused as to the delineation of the meanings of individual syllables, and their enactment, forming the greater motifs of
“Nightengale” and “Agamemnon.” But by the end of the charades they would have no puzzlement whatsoever about the surface meanings the charades have explained. Nor, I believe, would a present day reader fail to understand the charades themselves.

However, when Thackeray presents a massive discovery scene, thinly concealed behind the “transparency” of the charades, that finally reveals the characterizations and players involved in allusive patterns he has been developing from the first chapter of his novel, I think he puzzles all but a very few readers. The puzzlement he suspects from his reader refers not to the complexities of the charades, but to his revelation and illustration of his hidden themes. Time, and the loss of convention-supported ways of reading, has not helped clarify what he accomplishes in this complex chapter. So, whether or not readers puzzle out his meanings has as much to do with the perspicacity with which they have followed the previous five hundred pages and the allusive patterns they contain as with their cleverness in discovering the patterns of the charades that both confuse and amaze the audience at the grand fête at Lord Steyne’s. Thackeray himself gives us another clue within his title, when he refers in the singular to “A Charade,” when more than one are acted within the chapter. His charade has been well set up and long-plotted, and is really only one charade, but multiple pieces must work together to form the meaning.

The primary allusive, intertextual pattern that emerges in Chapter Fifty-One, as Becky performs Clytemnestra, pulls the mythical House of Atreus and the tragedy that surrounds each and every member of that great family into the fictive reality of the novel. All of the primary members of the families in Vanity Fair can be seen to take on the aspects of one or another of these classic Greek figures. Amelia and John Osborne connect through allusion to Iphigenia and
Agamemnon in Chapter Thirteen as the "Chronometer which was surmounted by a cheerful brass group of the sacrifice of Iphigenia tolled five in a heavy cathedral tone. . ." (129), dominates their dinner and interactions. Although this is not the first time Thackeray employs allusion to connect a character to legendary figures and their stories, this is the first introduction into the novel of the theme of Iphigenia, and the somber tone associated with Aeschylus' trilogy of tragedies, the _Oresteia_. The story of Iphigenia and her sacrifice at Aulis dominates the suballusive patterns in the novel. And though Becky is never connected to Iphigenia by direct allusion, the Victorian convention of doubling, the invocation of intertexts connecting her to Iphigenia (or at least a "twin" of Iphigenia), and her blatant portrayal of Clytemnestra, combine with an early simple textual theme to magnify her revelatory charade appearance as the Queen of Argos into a pattern that starts from Chapter One and ends in Chapter Sixty-Seven.

Many critics, from Dorothy Van Ghent in an article written in 1953, to Maria DiBattista in an article published in the PMLA in October of 1980, have noted the influence of Greek tragedy and most specifically the echoes of Aeschylus’s the _Oresteia_, in the fiction that is _Vanity Fair_. They both evoke the image of the famous clock depicting the scene from the sacrifice of Iphigenia, and the "sepulchral tone" that
dominates this meeting of Amelia and Old Osborne, as primary evidence linking
the images from the novel to either "...the face of a gorgon of destiny" (Ghent
17), or "An Aeschylean brooding over the fall of the great house..." (DiBattista
91). The story of the House of Atreus, at least as represented in Aeschylus's
Oresteia, becomes a crucial part of the fiction, as these critics note, and affects
readers emotionally and intellectually through its invocation. However, I believe
the evocations of Greek tragedy are much more pervasive, deliberate and ex­
tended than either of these critics have noted, and extend well beyond The
Oresteia into contrasting visions of this common tragic myth that two other play­
wrights, separated by two thousand years, portray in their separate, yet connected,
tragedies: Iphigenia at Aulis by Euripides, and Iphigénie by Jean Racine.

As many critics attest, both
historical and contemporary,
all of these artistic creations
center around the motif of
war. The Trojan War provides
the primary motives behind all
the actions dominating the
myth of the House of Atreus
from the moment of
Iphigenia's sacrifice, to
Orestes' eventual assumption
of his role as King. That martial
motif finds its counterpart in the
centrality of the Napoleonic war
to the characters and their
The explication of these motifs forms the center of DiBattista's masterful essay: "The Triumph of Clytemnestra. The Charades in Vanity Fair." She examines not only the obvious war allusions, but also notes the battle of the sexes, in all its pathological cultural and societal implications, that Thackeray establishes as soon as Jos meets Becky and George rejoins Amelia. These extended metaphors echo the tragic battles fought between Agamemnon, Clytemnestra, Iphigenia, Orestes, Electra, Achilles, and ultimately the gods. In an evocation that reaches back in time by means of a duplication in plot, characterization, and allusive performance, Thackeray implies that nothing has changed, and that he and his fellows have inherited not only heroic ideals, artistic traditions and cultural patterns from their classical forefathers, they have also inherited, and perpetuate, realistic social and cultural pathological patterns. These patterns, both the ideal and the pathological, are represented in the myth of the House of Atreus. Ghent, DiBattista and a host of other critics examine these issues much more fully than I attempt here. Their work exploring the pathologies and effects such Greek traditions have come to pass on to Thackeray's fictive world, serve as crucial insights for my investigation into the nature and extent of Thackeray's suballusive, subtextual themes. They, like Bloom, see Becky Sharp as the character who carries the weight of Thackeray's many themes:

Still acting under the same ethos as that governing the whole civilization, Becky is able to represent its tendencies without class pretenses. Thus Becky, like Moll Flanders, though a strongly individualized character, is the type of a whole civilization, a small-scale model of a world, a microcosm in which the social macrocosm is subtilized and intensified and made significant (Ghent 11). By illustrating Rebecca's portrayals of two Queens, instead of just the one indicated by Clytemnestra at the Charades, and with the further expansion of showing that not only Aeschylus, but also Euripides and Racine have something
to add to the atmosphere and themes in the novel, I add clarification to themes they already have explored. I also, I believe, add further fuel to the critical fire that Thackeray does not present any homiletic answers to his prophecies of doom. However, at the very least, I will show he invokes far more literary precedent and complexity than anyone has previously noted.

The myths of the House of Atreus were already old when Homer wrote his epics. His depiction of Agamemnon, Clytemnestra and the sacrifice of Iphigenia were not separate subjects for depiction, but were integrated into his works to illustrate and expand upon characters already at war. Aeschylus' trilogy *The Oresteia* is the only extant trilogy from his era, though many more were written and lost. In this trilogy, Iphigenia has already been sacrificed, the war at Troy has been won, the fleet of the returning heroes has been lost at sea, and only Agamemnon and his crew, including his war prize Cassandra, have returned to Argos. Clytemnestra has taken as lover Agamemnon's cousin Aegisthus, and together they plot and kill both Agamemnon and Cassandra. Clytemnestra is depicted as powerful, determined, vengeance-driven, jealous of Cassandra, and an action figure: "With her 'male strength of heart in its high confidence,' she steps boldly from the sphere of women's action into that of men..." (Lattimore 14). In Aeschylus' *Agamemnon*, Aegisthus is depicted as weak and "womanish." Weaving together this male weakness and this uncharacteristic female strength, Clytemnestra drives the action in this play—and her associated imagery interweaving female action with male impotency presages that of Rebecca Sharp: who drives the action within *Vanity Fair* as Rawdon recedes into the background in impotence and allusive femininity while Becky continues to create story, conflict and action.

Becky Sharp connects to the image of Iphigenia in several ways, all dependent on Victorian convention and intertextual allusion. In simplistic form,
the convention of doubling consists of connecting two characters, such as Amelia and Rebecca, in order to combine their attributes and expand their characters by sharing emblematic functions, characterizations, allusive references and story developments with each other. Just as Becky and Amelia share their school, their receiving “Johnson’s Dictionary,” and ultimately their clothes and jewels, they also share their participation in Thackeray’s allusive schemes. In many ways they are two parts of a whole. They are twins in some ways, and will become literal “twins” in a most ingenious intertextual allusion. Together they form a whole greater in significance than the sum of just the two parts. This synergistic formation allows them to continue speaking, or relating, to an audience even though they are not directly mentioned or associated with an action or an allusion. Indeed, they can be completely off stage, so to speak, and have their character illuminated by associations made to their double, who is on stage. Thus, when Amelia takes on the allusive identity of Iphigenia, she shares her identification with her double Rebecca.

Textual allusion to Iphigenia occurs four times in the novel. The first occurrence is in Chapter Thirteen and connected not only Amelia, but all of Osborne’s other daughters to the image as well. The second occurrence of the allusion is in Chapter Twenty-Three, as “the tick-tock of the Sacrifice of Iphigenia clock on the mantel-piece became quite rudely audible” (224). This allusive reference connects with Captain Dobbin and Miss Osborne. The third occurrence of the allusion comes in Chapter Forty-Two, and again connects with Miss Osborne, but this time doubles outward infinitely to include all young women in drawing rooms all over the world, endlessly:

... the great Iphigenia clock, which ticked and tolled with mournful loudness in the dreary room. The great glass over the mantel-piece, faced by the other great console glass at the opposite end of the room, increased and multiplied between them the brown
Holland bag in which the chandelier hung; until you saw these brown Holland bags fading away in endless perspectives, and this apartment of Miss Osborne's seemed the centre of a system of drawing-rooms (427).

Like the chandelier, the image of the “Sacrifice of Iphigenia” expands infinitely in the mirrors as well. Rebecca, Amelia, Miss Osborne, and all the women in *Vanity Fair*, become sacrificial victims for systems controlled by convention and the patriarchy.

Mr. Osborne’s welcome to Amelia
However, Becky, though she too must conform to the need for marriage to give her a respectability, does not conform to the images of the other two women most closely associated with the direct allusion. Instead, she seems to be in direct control of her own fate. Without a mother to guide her into marriage in a society where marriage was everything for a woman and girls' mothers were most often the crucial agents instigating and completing the marriage “transaction,” Rebecca “determined to do her very best to secure the husband, who was even more necessary for her than for her friend” (20). Furthermore, Rebecca determines that “I must be my own Mamma” (92). It is this simple textual concept, that as an orphan Becky must be daughter and mother at the same time since both are required in Victorian England to get a husband, that leads us to first realize that once she is associated with Iphigenia, then her appearance much later in the role of Clytemnestra, who was Iphigenia’s mother, fulfills a textual, suballusive pattern set up chapters earlier. Like Loofbourow suggests, Thackeray must be read like “witty poetry,” and every construct he makes leads to further complexities, and ingenious interweaving.

When Thackeray evokes the imagery of Iphigenia, intertextual exploration reveals two other literary sources whose readings yield associations further supporting Becky’s assumption of the role of Clytemnestra in Chapter Fifty-One. Euripides’ version of the tragedy of Iphigenia’s sacrifice at Aulis is quite different from that of Aeschylus. Unlike *Agamemnon*, which presents the sacrifice as already complete, Euripides details the drama surrounding Iphigenia’s being drawn to Aulis by a ruse, a lie by her father, and her eventual sacrifice supposedly to appease the goddess Artemis so that the Greek fleet might sail to Troy to save Helen. Euripides’ play depicts Agamemnon as a vain, selfish man, more committed to his power and his position as King than to his daughter.
He shows remorse once he has lured Iphigenia to Aulis, but despite the pleas of Clytemnestra and Achilles, he allows himself to be swayed by his brother Menelaus, the Seer Calchas, and Ulysses into completing the sacrifice. Iphigenia at first pleads for her life, but then in tragic, moving words agrees to her death for the good of her father, her country and her culture's ideals. She is the epitome, the precursor, of the ideals, the social expectations, that form the character of Amelia.

Euripides was critical of war, was outspoken against the slavery of women to men's wishes, and was noted for depicting his heroes and heroines as real flesh and blood humans, instead of remote, idealized figures bound by fate and the orders of the gods. The destinies that drive his characters are greed, power, lust, vanity and selfishness, as well as faith, love, hope, courage, and selflessness. Although the plot of Becky's actions and character portrayal follow the figure of Clytemnestra as depicted in the Oresteia more closely throughout the novel than the depiction of Clytemnestra in Euripides' plays, Thackeray's own critiques, his satires, his tragic human vision, seem more Euripidean in spirit and heart than Aeschylean. Thackeray emulates Aeschylus and the noble, heroic, tragic traditions that typify Aeschylus on one level of Vanity Fair to satirize his own characters and their actions as not being heroic or noble. He then informs his own satire with another, deeper level that enforces a truly tragic vision of his characters' deeds as he invokes echoes, whispers, "delicate conceits" that point to Euripidean interpretations. This contrast between the noble, heroic, and god-driven aspects of Aeschylean tragedy and the social, cultural satire of Euripidean tragedy forms a substantial feature of Thackeray's suballusive constructs in Vanity Fair. A look back at similar visions of life and tragedy being performed two thousand years before Thackeray creates his fiction reveals he re-produces
in his own time, in suballusive constructs and plays-within-plays, the conflicts of culture, as well as conflicts of artistic vision, that have informed western civilization from its beginnings—as evidenced by the literary constructs that embody the heart of the classical world, and by the myths that formed the basis for the literary representations.

Becky’s connections to the figure of Iphigenia, much less the figure of Clytemnestra, seem tenuous at this point. Direct connection to the myth of Iphigenia does not occur until Chapter Thirteen. And Clytemnestra does not appear until Chapter Fifty-One. Yet, Thackeray begins his subtle invocations of these figures that Becky will portray as early as Chapter One. He does this by invoking another famous Greek myth: that of Minerva and Arachne. Miss Pinkerton connects to Minerva immediately in Chapter One through allusive association, and then is reinforced in this role in two more allusions in Chapter Two. Her first appearance is in illustration (2), where her turban and shawl ironically echo the aegis and helmet that identified the Greek goddess Athena: goddess of wisdom, the liberal arts and war. Roman traditions transform Athena into Minerva, and Miss Pinkerton (4) becomes “that pompous old Minerva.” At the same time as she connects allusively with Minerva, and in essence assumes that character role, we also witness that she and Rebecca are at war with one another. They compete, as Miss
Pinkerton tries to get Becky to teach for free, both in French language, at which Becky far exceeds her, and in authority. The battle between these two fictive characters evokes the legendary story of Minerva’s battle with Arachne, who as a mere mortal challenges the goddess Minerva to a competition of weaving. Arachne takes such pride in her skill and craft that her arrogance separates her from any mortal support, and her effrontery offends the gods as well. In winning this competition, Arachne loses her life and is transformed into a spider.

Evoking that "godlike woman" (5), Thackeray makes two more direct allusions to her as Minerva in Chapter Two. An ongoing battle between Becky and Miss Pinkerton over Becky teaching music to the other girls for free reaches a climax when the narrator tells us: “Minerva was obliged to yield and of course disliked her [Becky] from that day” (14). When Becky refuses, she forever gains the hatred of Miss Pinkerton—just as Arachne forever gains the disfavor of the gods when she bests Athena/Minerva in their weaving contest. The next allusion to Minerva comes after Becky has bested her again in authority, whereupon Miss Pinkerton acknowledges that “In order to maintain authority in her school, it became necessary to remove this rebel, this monster, this serpent . . .” (15)—which begins Becky’s career as a governess. As the author connects Becky to the image of a snake, he also evokes the imagery of Athena’s aegis as an emblem for Miss Pinkerton. Historically, the aegis was supposed to contain the head of a gorgon, or Medusa, and the weavings of the shawl or cape were often connected to snakes, or were snake-like in their representations.

The evocation of these two motifs, the "web" and the "serpent," begins Becky’s transformation and initiation into her eventual role as Clytemnestra. For now she has been cast in the role of Arachne, and will attempt to capture Jos in her web, and will catch Rawdon. One of Thackeray’s most famous illustrations
depicts Becky and Jos, with the web of her weavings twining all around his hands (p. 37). The caption reads "Mr. Joseph entangled." In his Introduction to the

*Oresteia*, Richard Lattimore talks of how ideas and symbols resonate throughout the three plays, and are as crucial to their apprehension as any of the dialogue or action. The "idea" he recognizes as "A central motive in the *Oresteia* is the idea of entanglement . . ." (18). He says this motif dominates the action of the play, then elaborates upon the importance of the spider: "The spider web in which Agamemnon was trapped (1492) is one more variation of entanglement, spun by another creature who murders in marriage . . . Clytemnestra lures Agamemnon into it by flattery, persuasion, by her sex" (19). Thackeray's clever evocation of this myth, with its implications for characterizations and motives in the *Oresteia*, sets the stage for Becky's eventual assumption of her role as Queen Clytemnestra.

When Miss Pinkerton exclaims, "I have nourished a viper in my bosom" (14) she connects Becky to another image that will repeat through the novel. This exclamation plays on two levels. First, Becky becomes directly named as a viper. And secondly, Miss Pinkerton affirms her role as Athena/Minerva. At
once the exclamation dubs Becky a snake, and then reveals punningly the symbols of the snake clutched to Miss Pinkerton's breast may be her own, as symbolized by the aegis that Athena often wore. Humorously, and ominously, Thackeray alludes to the fact that Miss Pinkerton, as a teacher, may be as poisonous in effect as Becky is through her cunning and selfishness. This further allusive invocation of the image of a snake, or a viper, also resonates throughout Aeschylus' trilogy of plays:

This is the idea seen in the thing and the thing embodying the idea, both in metaphor and in action. Symbols are the snake (specially the viper) and the poison of the snake . . . The viper, who turns against his own family, whose mating is murder, stands principally for the idea of hate-in-love and, as such, might be called the prime symbol of the Oresteia, but its poison is involved also in the idea of recurrent sickness, and its coils in the idea of entanglement (elsewhere signified by yoke, net, etc., as we have seen) (Lattimore 19).

Thackeray makes his association on levels not connected to Clytemnestra through direct textual or illustrative allusion, but instead employs indirect imagery and ideas, motifs, to begin Becky's introduction into her role as the Queen of Argos. The images of serpents and vipers are so numerous throughout the novel that Becky completely assumes this metaphor and motif long before her revelation in the role of Clytemnestra. Illustrations depict her with snakes, and textual allusions constantly reinforce Becky's initiation into the Aeschylean world of tragedy. Yet, without a thorough knowledge of the plays and without direct allusion until Chapter Fifty-One, Rebecca plays her role in plot and characterization in almost complete anonymity for contemporary readers and probably for the vast majority of Victorian readers.
Only in retrospect can we gain the clues necessary to put the pieces of the puzzle together. Perhaps only Thackeray himself could see how his motif worked, and he struggled to make it become clear in later chapters. Publishing in serial fashion over the course of eighteen months, he must have been aware that his subtleties were unnoticed by the general readership. Since only the first thirteen chapters of the original, first draft manuscript are extant, it is difficult to determine how extensive his manipulation of allusive motifs might have been. Within the first thirteen chapters, he changes three allusions from the original MS to the novel as we know it, mostly to clarify and become specific when he had originally inserted a general reference to a character: he does this clarification in Chapter Five when he changes “Prince Whatdyecallem” (41) from the original serial edition to “Prince Ahmed” (47) in the 1853 penny edition. Obviously, the specificity of the allusions carried much import for Thackeray. However, the most important change occurs in Chapter Thirteen when he completely drops a Biblical allusion, similar to Iphigenia, that also depicts a father sacrificing his daughter. Shillingsburg lists the change in his footnote on page 129: “The canceled passage refers to the Old Testament figure Jephthah, who sacrificed his daughter to Jehovah as a result of a rash vow.” I feel this dropping of the Biblical motif is important (especially as it occurs from the MS to the first published form and is not a thought added years later). As well as focusing his suballusive patterns more fully upon the classical patterns he develops as the main metaphors in the novel, Thackeray also creates the first step of his play-within-a-play contrast of Aeschylus and Euripides.

When he chooses Iphigenia as his clear, obvious central allusive motif he at once invokes Euripidean drama, with its depiction of the actual sacrifice of Iphigenia, as portrayed in *Vanity Fair* by the stories of Jane Osborne and Amelia
Sedley. Yet he also evokes the hidden, but central, figure that drives the action and plot of the *Oresteia*. Thus, Iphigenia doesn’t show up for thirteen chapters for many reasons. Not only does he develop the motifs of web, snake, and the shadow of Athena over the whole proceedings, he also establishes an Aeschylean framework for his Euripidean contrast to work within. When he drops his Biblical references, he points out his own acknowledgment of the clarity of his emerging contrasts, and their embedded layering. Geoffrey and Kathleen Tillotson suggest that Thackeray wrote his novel under extreme pressure from time demands, but that he did not make up the story and characters as he went. They think instead that he had planned the novel for years and thus had many of his ideas in place well before he began writing:

> The history of the planning and writing of the novel is complicated. Thackeray probably began to write it late in 1844, though it may have been in his mind as early as 1841 . . . Only the careful laying of the ground in the opening chapters, implying much premeditation of the subsequent course of the novel, could make possible such effective writing under such conditions.

> And there is evidence, from the letters as well as the work itself, of his continuing foresight: he might change his mind about when to reach a certain stage (Waterloo was twice postponed) but the fortunes of his main personages, and probably much more, were planned far in advance (Tillotson xvii-xxiii).

> I think the modification of allusions, even on the limited scale we have to serve as reference, begin to point out the refining, the illumination, of suballusive structures that occurred during Thackeray’s writing process. Just as he knew his characters and their stories before he began writing, he knew he would embed an evocation of the *Oresteia* within his novel. He just didn’t know how fully he would find competing visions of two classical sources, two much different models, come alive to create emblematic expression within his own fictive construction. He invokes the *Oresteia*, and places its unseen, but driving, motive image of Iphigenia at the center of his work, as it is the center of Aeschylus’ trilogy. At the
same time, he also embodies his characters as the doubles of characters driving the action of Euripides’ plays about Iphigenia. Thus he places Euripides within the context of Aeschylus. He not only makes an extended suballusive textual evocation of the Oresteia, he places an even deeper allusive evocation of Euripides within that framework.

Thackeray goes even further in this complexity when he alludes to Racine’s evocation of Iphigenia, within Iphigénie, just as he conjures up Euripides and Aeschylus. In Chapter Thirteen he writes: “... and there was an utter silence in his genteel well-furnished drawing room only interrupted by the alarmed ticking of the great French clock” (129). This sentence immediately precedes the one detailing the “Chronometer” that introduces Iphigenia into the novel as metaphor. Thus, we have not only the two great classicists evoked, we also have an intertextual reference leading to Racine’s interpretation of Euripides’ Iphigenia at Aulis. Indeed, it is this allusion to a French construction of the tragedy of Iphigenia that brings illumination to how Becky manages her multiple performances within the ongoing, competing, suballusive structures now on the work table. The double evocation of Euripides’ play and Racine’s interpretation clarify that Thackeray’s constructs his work deliberately, subtly.

II

In the mid-seventeenth century, the famous playwright Jean Racine wrote his version of Iphigenia at Aulis, Iphigénie, based almost entirely upon the works of Euripides. His play is remarkable for its depiction of an additional character, a double for Iphigenia. This character’s name is Eriphyle, who in Greek myth was a vain and wicked woman noted for her betrayals of her husband and her son. She is also noted for her possession of a mythical emblem of ill luck and doom, Harmonia’s Necklace. The play, like Euripides’, is set in Aulis, before the Trojan War.
Taken as a slave by Achilles, this "orphan" has been adopted by the kindly, loving and trusting Iphigenia. Eriphyle is vain, self-centered, and in love with Achilles. Her love is more like jealousy though, as she betrays both him and Iphigenia when he spurns her. And remarkably, for her performance in *Vanity Fair*, Eriphyle has come to Aulis to learn her true identity. She is called Eriphyle, but her true name, and the identity of her parents, have been a mystery her entire life and remain a mystery until the very end of the play. The play proceeds much along the lines of Euripides' *Iphigenia at Aulis*, with the most notable changes being that Achilles is not quite as vain and self-centered as depicted by Euripides. Agamemnon is more torn by his need to sacrifice Iphigenia for what he recognizes are impulses driven by greed, power and lust for war than his counterpart in either Aeschylus' or Euripides' plays. He also tries to help Iphigenia escape her fate: he schemes to defy the will of the gods and his own men in an active plan to help Iphigenia and Achilles flee the camp. Eriphyle's jealous, vengeance-driven betrayal of the plot to Calchas and others dramatically dooms their escape, and foils Agamemnon's ploy.

The surprise conclusion of the play reveals that Eriphyle is the illegitimate daughter of a liaison between Helen, Clytemnestra's sister, and Theseus. Eriphyle not only learns that she is a princess, like Iphigenia, as well as being her cousin, she also learns that her name at birth was... Iphigenia. When the moment comes for the sacrifice of Iphigenia, Eriphyle/Iphigenia plunges a dagger into her own breast to satisfy the prophecy that Iphigenia must die for the winds to blow the fleet to Troy. Her deed at the end depicts her as a victim, but places her doom into her own hands, much like the actions of Clytemnestra.

And much like the actions of Rebecca Sharp. The similitudes between the character of Eriphyle/Iphigenia and Becky are uncanny and numerous. She could
almost be a double for the character from Racine's play. She whines, she is selfish, she is an orphan, she loves Achilles, and she must die for her betrayals. Becky whines for sympathy, she is the embodiment of selfishness, she declares herself an "orphan," and she betrays Amelia when she makes love to George. As well, the ornament that was the tragic symbol of Eriphyle's ultimate doom at the hands of her son, becomes the fated necklace that Becky wears when Rawdon discovers her tryst with Lord Steyne. The necklace marks her as a whore, and marks Steyne with a flaming scar on his head for the rest of his life.

This intertextual evocation brilliantly connects Becky and Amelia with a long tradition of characters depicting the tragic figure of Iphigenia. It also connects Becky with another famously wicked woman, Eriphyle. Becky's doubling with Amelia makes Thackeray's dualistic imagery magnify when her depiction of a character, who is an Eriphyle as well as an Iphigenia, removes the taint of purity and selflessness that Iphigenia normally embodies from any association with Becky. This allows Amelia's obsessive depiction of Iphigenia's idealistic, tragically pure motives to function both satirically and with more profoundly serious implications without confusion as regards her doubling with Becky. And in a magnificent literary coup de grâce, Thackeray creates a dualistic character who is at once both mother and daughter with Becky's textual statement that she will be her own "Mamma." He then joins this dualistic vision to the character of Iphigenia through the use of intertextual allusion and the Victorian convention of doubling to create a foreshadowing of Rebecca's transformation into her role as the Queen of Argos, Clytemnestra.

This allusive evocation of Racine and his characters also refers intertextually and historically to the other queen Rebecca Sharp performs. The Marquise de Maintenon subsidized several stage works for Racine, and was his
patron both socially and professionally. Scathingly attacked both at home and abroad for her scandalous liaison and eventual marriage to Louis XIV, Maintenon also avidly supported the arts, promoted the education of young women in the face of fierce conventional opposition, and defied everyone with her proud and powerful assumption of the role of Queen of France. She was an icon of bad taste in England, and by Thackeray’s day had become an emblem of the erosion of the aristocratic tradition. His lifelong confidante, Mrs. Brookfield, wrote to him in a letter dated 14 January 1851, “I have been reading Madame de Maintenon [Probably Lettres de Mme. de Maintenon (1752-1756)], & hating her more & more, with her cold calculating morality & time serving friendships . . .” (Letters V.II 738). Without a doubt, Thackeray was completely familiar with Maintenon and her story. Mrs. Brookfield’s description of Maintenon’s self-serving propensities could be applied just as easily to Rebecca Sharp, and has been time and again.

In Chapter 48, fresh from a triumphant presentation at court, the narrator, or Thackeray, blatantly offers the next role that he would have us connect with Rebecca Sharp: “Who knows? Perhaps the little woman thought she might play the part of a Maintenon or a Pompadour” (478). This direct reference to the two famous mistresses of French Kings, who both rose to power and prominence through their sex, beauty and brilliance, presages Thackeray’s own tale. Vanity Fair portrays a governess who successfully marries into the aristocracy, but falls short of marrying the King—though Thackeray flirts and alludes to the possibilities in his representations of Becky’s two meetings with the King. Short of that occurrence, Becky assumes many other of Maintenon’s traits into her allusive performance of the French Queen. Like Maintenon, Becky rises from obscurity through her own sheer will and the exercise of her formidable artistic talents. Maintenon did the same, though her artistic talents were more as patroness than
performer. Rebecca dazzles the Peers of the realm not only with her great beauty, but also with her singing, acting, piano playing and formidable wit. Maintenon, also known as a “great beauty and wit,” was a central figure in the artistic blossoming that typified mid-seventeenth century France. Rebecca will fall from the towering heights she attains in *Vanity Fair*—unlike Maintenon who rules for many years with Louis. However, Thackeray develops several agendas, and Becky’s performance as Clytemnestra within the plots of the myth and the other two plays within Aeschylus’s *Oresteia* demand that she “die,” as Orestes murders Clytemnestra in *The Libation Bearers* as an act of vengeance and justice for her killing his father in *Agamemnon*. The plots of Aeschylus’ play and of *Vanity Fair* demand that Clytemnestra be “reincarnated” as one of the Furies, or the Erinyes, to plague her son with madness and seek his death in her own form of vengeance—which Clytemnestra does in the final play of the trilogy, *The Euminides*. Thus Becky plays her role as Maintenon, or Pompadour, only for a brief time, but the resonances of the portrayal are profound and defy Victorian sensibilities both literally and emblematically.

Becky will defy Victorian convention, which demands either death or banishment for adulterous women, and return not only into the novel, but to England as well after her scandal with Lord Steyne. This unusual return appears as another suballusive reason Becky’s reign as the morganatic Queen of France does not last as long as her performance as Clytemnestra. However, the social and cultural significance of such an evocation of the Marquise de Maintenon would have been just as tragic in implication, not to mention much more immediate, to an English society whose own aristocracy was crumbling, and whose fears of a bloody, mob-ruled overthrow of an aristocratic system were quite vivid due to the recent French Revolution. Thackeray’s evocation of his
country's war with Napoleon in 1814-15 would bring that not too far past conflict, and both Maintenon's and the Marquise de Pompadour's significant roles in the deterioration of the French aristocracy, back into sharp focus. This evocation of war and revolution does not contain itself to the time frame of the novel, however. During the days Thackeray was writing *Vanity Fair*, revolution ran rampant all across the Continent: "All Europe was ripe for revolution as the year 1847 neared its close. We have seen how, as more than once before, France now led the way" (Ault 429).

Not only France, but Italy, Germany and Austria were ravaged by political turmoil and bloody unrest during the 1830's and 1840's. Most of these revolutionary spectres had come to a head by the late-1840's, with Germany's liberals breaking out in insurrection in February of 1848. Italy rapidly followed these broad outbreaks when, "Under the stimulus of the events of February, 1848, in Paris, risings occurred in every quarter of Italy. . . " (Ault 439). However, Thackeray's continual evocation of France brings the spectre of another Napoleon, Louis Napoleon, into the picture to poignantly evoke old images and emotions. He suggests that another war with France, now with a new incarnation of the old emperor, lurks right around the corner.

"In 1836 and again in 1840 he [Louis Napoleon] had sought to stir up rebellion against the existing regime" (432) Ault declares. By the writing days of *Vanity Fair*, this Frenchman "who considered himself the head of the family" had become a primary player in the general elections that would form the National Assembly and the Second Republic. Amazingly, Napoleon won the elections in 1848 in a landslide, and became the President of the new republic. Only three years later he would declare himself Emperor Napoleon III, and the threat of another Napoleon, which Thackeray surely alludes to in his novel, would prove to
be realized in England. Thus Thackeray not only alludes to Becky being a Napoleon, he also alludes to her performance as a French Queen whose influence could be seen as contributing to the eventual downfall of the aristocracy in France. The Marquise de Pompadour probably played a more central role in that Revolution than Maintenon, with her outrageous use of the royal bank and her flaunting of her influence without actually being the morganatic Queen, but the ominous nature of such types of women actually influencing the English regent would horrify Thackeray’s readers.

Napoleon figures prominently as a historical personage with whom Becky is often associated, starting as early as Chapter Two, when she yells “Vive la France, Vive l’Empereur, Vive Bonaparte” as her carriage rushes away from Miss Pinkerton’s school. The emphasis on “Vive Bonaparte” is the author’s own. Much later, in Chapter Sixty-Four, Becky finishes her metaphoric performance as an incarnation of the General. In the capital illustration she stands gazing out over the waters towards England, wearing Napoleon’s clothes and assuming the famous stance that the painter Benjamin Robert Haydon had already made famous with his multiple versions of Napoleon Musing at St. Helena (1831—). Her constant associations with this character deepen her depiction as a devil, an abhorrent creature, a female femme-fatale who threatens the very stability of the nation. Some of these associations must be considered from an ironic viewpoint, but her already established connection to the Oresteia and Clytemnestra cast this other portrayal in much more ominous overtones. And Becky-as-Napoleon’s evocation of current political unrest with
France would not have escaped the notice of many of Thackeray’s contemporary readers, though few today would make the connections.

Several other intertextual references connect Becky to the notorious Marquise de Maintenon, and offer fresh insights into some additional traditional literary conventions Thackeray questions in *Vanity Fair*. In brief, Françoise d’Aubigné (1635-1719) became the mistress and second wife, the morganatic queen, of Louis XIV only after a previous marriage. Before her careers as governess, mistress and morganatic queen, she was married to the crippled poet Paul Scarron. Upon his death in 1660, Françoise became the governess to the children of Louis XIV and his wife Mme. de Montespan. In 1674 she became the royal mistress and in 1684 the morganatic wife of the king. As we have already seen, she was renowned for her interest in the arts, she commissioned several plays from Racine, and was remarkable for her championing the education of young women. In her rise from obscurity, she attained the highest title in the land next to king and was bestowed the title of Marquise de Maintenon. Besides sharing the occupation, nationality and dubious birth of Rebecca Sharp, Maintenon also had the reputation of being a “whore” and shameless opportunist in the same level of social and cultural circles as Becky attains. While Becky rises to be introduced to King George, and gains the admiration and respect of aristocratic circles through her liaison with Lord Steyne, she does so at the cost of her reputation. Unlike the social mores governing Maintenon, who lived in the liberal atmosphere of Restoration France, the moralities of Victorian England demand a certain sense of decorum from citizens and novelists alike. These staunch English conventions, whether literary or social, prevent Becky from being able to enjoy her attainments. Subsequently, she falls from the heights she and Maintenon attained for sound social reasons as well as sound suballusive demands.
Maintenon married Scarron when she was sixteen, abandoned by her family, and in dire need of a home and sustenance. Benjamin Boyce, in his Introduction to Tom Brown's 1700 translation of Scarron's *Le Romant Comique*, writes that Maintenon wed the bed-ridden forty-two year old crippled writer and poet, and as his attendant and a "good-looking intelligent mistress of an establishment which received as visitors numerous great people of the day, she won the devotion of Scarron and the respect and friendship of many" (xiii). By citing her directly in allusion as a historical antecedent, and possible role model for Becky, Thackeray points to Maintenon as the source for many of the characterizations and actions of his "famous little Becky Puppet." Furthermore, when Becky appears in seventeenth-century dress as "the most ravissante little Marquise in the world" in an illustration only one page later than her pictorial appearance as Clytemnestra—again in the famous Chapter Fifty-One that serves to reveal so many other previously hidden associations—Thackeray clarifies his intentions of making her as ominous and pervasive an influence on his fiction and its suballusive constructs as those of the characters of Aeschylus or Euripides.

It is not directly stated in the text that Becky embodies the French Queen in this illustration. She has just completed playing the role of "Philomèle, Philomèle" (514) in antique dress for a modern rendition of the opera, *Le Rossignol* by L. S. LeBrun, and could be representing a character within the opera. However,
Becky's performances operate on so many levels at once that I find these depictions, both in textual and illustrative allusion, telling, vital and incredibly, cleverly, blatant. It invokes the French Queen, it invokes Becky's half-French nationality, a source of much scorn in the novel, and combines with her second appearance before the King of England to make the associations even stronger, more allusive one-to-one, while also evoking the spectres of war that dominate not only the *Oresteia* and Clytemnestra, but also Maintenon, Napoleon, the Napoleonic Wars and the threats of new wars with old names. The circle of allusions within allusions, conflating old wars with new wars, both Greek and contemporary, excites subconscious and conscious emotions alike.

Mme. Maintenon's centrality as an intertextual and allusive force for creating satirical and politically-troubling, historically-horrifying themes in Thackeray's fiction multiplies when the career and reputation, and especially the literary creations, of her husband Scarron are considered. Scarron became famous to the English public between 1648 and 1659 with the publication of a series of burlesque verses, *Le Virgile Travesty*. This series includes a parody of the *Aeneid* in which the ancient gods and heroes speak like ordinary mortals. The intertextual connection between this work and Thackeray's work in *Vanity Fair* seems evident now that we have new contexts from which to view Thackeray's work. His evocation of mythical, legendary figures, and his use of tragic implications for his culture and society move his work into the realm of the epic just as surely, if not as explicitly, as Scarron's works. While Thackeray deliberately submerges and obfuscates his epic and multiple tragic connections, Scarron openly mocks the classical traditions, both literally and metaphorically.

Scarron's most important literary work, *Le Romant Comique*, issued in two parts between 1651 and 1657 (and never finished before Scarron's death), is a
rambling historical comedy recounting the adventures of a touring company of actors and comedians in the town of Le Mans, France. Scarron was one of the first novelists to use a complete cast of common, middle-class people as his heroes and heroines. While the practice had become more commonplace by Thackeray's time, the allusive reference back to one of the first novels to defy the traditions of elaborating the lives of kings, princes, nobles and semi-divine humans as the only worthy subject of serious literature seems noteworthy.

Scarron questions the conventions of using only noble, and heroic, characters as fit subjects for the exercise of the tragic mode, and the epic mode, in literature. Such conventions dominated Thackeray's day and age as well. One more reason for Thackeray to invoke literary precedent for his own implications of epic and tragedy, and one more reason to refer back to a satiric, tragic tradition that starts with Euripides, continues through to Racine and Scarron, and comes to include Thackeray and his contemporaries—as Brontë so emphatically recognized. We can only surmise that George Eliot, Anthony Trollope and the other great authors of mid-Victorian literature saw much deeper into the fiction than many of their peers, and used their complex perceptions to form their exorbitant admiration for this now unfashionable author.

Thackeray's implied reference to a novel which uses an entire cast of players, comedians, as the central figures of its fiction seems remarkable in light of his own extensive efforts to cast his characters as "puppets" and "players" upon the stage of life. Further associations between the two novels appear when the reader or critic learns that Scarron's novel was considered to be "satire and realism" which "constituted a revolt against the artificial and excessively mannered writing of his time" (Benet 871). Brontë and most critics since her time see Thackeray's efforts in similar terms. When she addresses the "working corps" of their contemporaries in her Preface, she appeals to the writers of both
popular and literary fiction. Similarities in stylistic constructs between the two novels exist as well, but are more complex and require a more extended and detailed comparison than this thesis allows. Some of these stylistic parallels center around Scarron's usage of Spanish novellas as chapters in his novel, and Thackeray's initial, but eventually dropped, attempts at creating similar sensational crime romances within his own fiction.

Scarron’s plays-within-the-play, such as his adaptation of Spanish novellas within his own story, had little to do with the main characters' development other than as metaphor and criticism of contemporary, sensationalistic writing. Thackeray chooses instead to refer to current fiction and literary legends with his allusions and illustrations to accomplish the same thing with more subtlety, and we can see that his inclusions of plays-within-plays were well-developed, ingenious and full of meaning. He constantly evokes, by numerous allusions, other literary works that have hidden plays within plays. Shakespeare’s *A Midsummer Night’s Dream*, Spenser’s *Faerie Queene*, Pope’s *The Rape of The Lock*, Virgil’s *Bucolics* and *Georgics*, all magnificently, meaningfully enter into Thackeray’s fiction in allusion and intertextual evocation to help the reader master his remarkable literary inventions. Sadly, most of these allusions have either been misinterpreted, completely missed, or have been dismissed as being too "dense" and "confusing" to allow the reader to apprehend them usefully. Until recently most of them have been depicted as having nothing pertinent to do with Thackeray’s meanings and subtle embroidering of suballusive schemes. When Peter Shillingsburg issued his Norton Critical Edition of *Vanity Fair*, following up on the tradition of explicating the allusions that started with Geoffrey and Kathleen Tillotson’s Riverside Edition, he further included Thackeray’s extensive illustrations and some contextual essays at the end of the book. Through these
efforts, I believe critical interpretation has finally begun to recognize the complexity and importance of Thackeray’s genius at “speaking” through allusion, intertextual invocation and pictorial constructs.

Similarities between Scarron’s literary endeavors and *Vanity Fair* abound. But none of these similarities demand that Thackeray meant the reader to make the connections that now seem obvious. They could just be a common thread of literature throughout time; they could be a remarkable synchronicity that was completely unconscious or unpremeditated on Thackeray’s part; or they could be the subtle, masterful intertextual allusions of an author who punningly, and seriously, gives us an indication of just who Rebecca Sharp’s literary parents might be—she is described in *Vanity Fair* as “the penniless orphaned daughter of an artist and a French opera dancer” (Oxford 1021). The meaning of “morganatic queen” implies that none of the Marquise de Maintenon’s children could inherit either her titles, her lands or her money. Therefore, comically, Thackeray could be showing how her inheritance has passed down through time at least on a literary level. If Thackeray did intend his readers to make such assumptions as a context for a reading of *Vanity Fair*, the concordances between the literary endeavors of Scarron and those of Thackeray could be the subject of an entirely different study. The extraordinary comparison of the accomplishments, or horrors, of the Marquise de Maintenon with the fictive tales of Becky Sharp deeply enriches the fictive world of *Vanity Fair*. No directly quoted allusion that I have discovered links Thackeray to the works of Scarron. But the direct allusive connections Thackeray makes with Becky’s appearance as “the most ravissante little Marquise in the world” (514), and her suggested portrayal of a “Maintenon or a Pompadour” (478), with the intertextual connections such allusions both in text and illustration convey, evokes the literary Scarron along with his wife.
Some further intertextual connections occur when we consider some of Thackeray's most immediate literary influences. Though Thackeray may not now be considered in the same aesthetic playing field as Fielding, he was certainly a great admirer of the man, and is considered by most biographers and critics to be the inheritor of Fielding's conventions, techniques and creative spirit. Fielding was definitely knowledgeable about Scarron and his works, and "paid the Romant the compliment of placing it in the company of Don Quixote, the Arabian Nights, Le Sage's Gil Blas, and two recent, fascinating novels by Marivaux, Marianne and Le Paisan Parvenu. All of these, Fielding declared, were books that copy nature so truly that they may be called histories of permanent human nature, not just of particular people" (Boyce viii). Thackeray, the scholar, would almost certainly be intimately familiar with the works of any writer that his legendary role model so greatly admired.

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Two more conventions common to Victorian novels will help to finish this illustration of Becky's performances as the two Queens of Vanity Fair. The first one strengthens the device that doubles Becky and Amelia, and reveals how two emblematic extremes are joined to emphasize the unrealistic vision of femininity demanded by social and cultural traditions. By conjoining two idealized figures familiar to Victorian readers, and not so unfamiliar to contemporary readers either, Thackeray doubles his doubling convention, and reveals how a culture may seek to find radical extremes within the same woman—and thereby create an impossibility that continues to drive realistic cultural expectations and desires. Two conventional figures used over and over again by Victorian writers are the "Saint" and the "Satan" (or the Judith figure), or figures known more commonly as
the “Virgin” and the “Whore.” Amelia’s goodness so overwhelms even her literary creator from time to time in the novel, “... she had such a kindly, smiling, tender, gentle, generous heart of her own, as won the love of everybody who came near her” (4), that her qualities must be mocked. Both in satire and allusive parody, Amelia’s goodness and obsessive adherence to such saintly qualities as love, devotion and selflessness become questionable attributes when taken to the extremes she exhibits. Her first important connection to an allusive figure occurs when she meets Mr. Osborne under the shadow of the clock depicting the sacrifice of Iphigenia. A more self-sacrificing, noble and lovely figure cannot be found in the annals of mythology. She literally gives up her life for her father, her family and her country.

From the first time we meet her in Chapter One, Amelia appears as “one of the best and dearest creatures that ever lived; and a great mercy it is, both in life and in novels which (and the latter especially) abound in villains of the most sombre sort, that we are to have for a constant companion so guileless and good-natured a person” (5). Not only does Thackeray detail his “Saint” in her suitable description, he alludes as well to the practice of placing such a dependable personage in novels as a character the readers can adhere to when the moral and social waters get rough. John R. Reed, in *Victorian Conventions*, maintains that “Presenting the good woman as a domestic saint was a favorite stylization in Victorian literature” (37). His implications suggest that women are angelic and superior to men only when they give up their lives to “male happiness.” Amelia’s dedication to that demand elevates her into the role of the “Saint” in *Vanity Fair.* It also allows the author to mock the convention, the role models, and his own flawed character. This dualistic performance also fulfills the traditional expectations an audience might have, as they are offered the chance
to make connections between Amelia and the mythical Iphigenia. Thackeray then uses those conventional connections not only to support and satirize Amelia, he also begins to intimate the more tragic impulses behind her idolization of first George, and then little Georgy. Thus, multiple references to differing visions of not only Iphigenia, but also with an idealized figure such as the “Saint,” allows Thackeray to reach deeper into the convention and its moral demands, its societal demands, to depict a woman driven onto the edges of tragedy by her obsessive needs to meet social, cultural expectations that are almost impossible to realize in real life. These expectations and idealizations are fine in fiction, Thackeray says, they are only pathological when the reader begins to think of them as authentic to reality.

The “Satan” of this fiction needs very little introduction, and her wickedness and gleeful fulfillment of her role are legendary. From her flinging Johnson’s Dictionary out of the carriage in the first chapter to her immediate association with an illustration of a devil in the capital illustration at the head of Chapter 2, Thackeray constantly connects Becky with both textual and illustrative allusions to Satan, the devil, and most commonly with “vipers.” As we have already seen, the latter serves a dual purpose by its inclusion in the Oresteia as an appellation and motif for her eventual depiction of Clytemnestra. When Becky cries out “Vive Bonaparte” (10), Thackeray connects her to not only Napoleon, but also with the Devil: “... and in those days, in England to say ‘Long live Bonaparte,’ was as much as to say ‘Long live Lucifer.’” Becky’s associative connections with the devil will multiply throughout the novel until she becomes demonic quite literally both in text and illustration. Reed allows that “Destructive females in Victorian literature are generally motivated by pride or physical passion... Man-destroying women are frequently and quite naturally presented
as handsome . . . " (44). Clearly, Becky exhibits all of the attributes of the "Satan" or "Destructive Women" figures that Reed sees as typical conventions of Victorian literature. Thus, her depiction as the two great, evil Queens familiar to all Thackeray's readers would fall within conventions they are prepared, clued, to accept and understand. Unlike contemporary readers, they would have references from their traditions to help them apprehend the meanings we have already discussed.

Becky's pride, though great indeed, plays second fiddle to her incredible selfishness. While mocking such selfishness by comparing her to an ambiguous classical figure driven by vengeance and passion, such as Clytemnestra, Thackeray also gives Becky a certain dignity and justice by connecting her to this classical figure whose tragic qualifications depend heavily on her ambiguity as to her guilt or justification in her acts of murder. Thackeray drives Becky to such extremes of selfishness as to almost ennoble her dedication to self in the same manner as pride and vengeance ennoble the heinous acts of Clytemnestra. In an observation supporting this view of Becky as a figure driven beyond the bound of reality and into the genres of epic and tragedy, Reed further maintains that these Satan figures, or "Judith figures," become "destiny-driven victims themselves" (55). Becky, whether the reader sees her portrayals as ironic or not, can be seen to adhere to a classical destiny that demands her wickedness and selfishness be seen from a greater artistic viewpoint than mere irony or satire. Even the critics of Thackeray's day had to separate Becky's evil from the
standards associated with other wicked women of her literary day. This quotation is from a review of *The Eustace Diamonds* from the *The Spectator*.

It is hardly possible not to feel it on the cards even to the last that her character might under certain circumstances assert its power, and break through the labyrinth of intrigues in the construction of which it has delighted. . . . There is something, in its way, grand about Becky's evil.

[t]here is at least a sufficiently pure embodiment of iniquity to satisfy the artistic instinct. . . . If you can create a man or woman above conscience, the picture has, at least, a grandeur of its own (Skilton 74).

Like Odysseus, with whom Becky will be associated through allusive reference in Chapters Sixty-Three and Sixty-Four, she maintains her will to live and find happiness despite all odds, despite any "slings and arrows" that serve to bring her low. That the author mocks her and satirizes her is beyond question. But is that the complete extent of his associative genius, and does he merely mock the conventions that dominate the actions of men and women in his society, and does he mock his readers for their assumption of these ideals? Or does he suggest that the cultural pathologies they represent are tragic in implication and impact? He certainly does not make his fiction a tragedy, though he buries one in suballusive context. And though he certainly would not hesitate to mock the literary conventions that demand rigid stylization for such a genre, he delicately flirts and skirts around the edges of tragedy and epic to undercut his own satire. Thackeray was reluctant to write extensively about the lower classes, unlike his counterpart Dickens, because he attested to knowing little about the realities of their lives and situations. In the same manner, Thackeray also shies away from the demands of writing tragedy. His fortes, his weapons, are humor, mockery, irony and wit. And, as we have seen, a great genius for allusive, suballusive and intertextual constructs. However, as Brontë suggests in her
dedication, he possesses all the literary skills and philosophical backgrounds necessary to see dire consequences burgeoning forth in a culture gone mad with materialism, a culture searching for a structure and system to believe in now that an aristocratic tradition that had historically enforced a specious structure not only on society, but on literary convention as well, crumbles around them. His treatment of his characters and his story, through allusive connection, bears many of the trademarks of the epic, with all of its power to comment seriously on morality, cultural ideologies, and artistically perpetuated pathological ideals. His ability to create despair, anger, tension, horror, and bewilderment on the part of the reader works whether or not the reader or critic knows that he invokes tragic and epic conventions, with all the traditions, the complexities, and the artistic answers such previous literary creations carry along with them. Somehow, his novel moves the reader, and moves them deeply—despite their lack of many particular understandings as regards Thackeray's usages of his many complex literary and theatrical devices.

Finally, one last novelistic convention must be considered to fully understand how Thackeray's suballusive constructs work in Vanity Fair as we follow the career of Becky in her role as Clytemnestra to its fated end. This is the convention of "The Return." We have already considered the breaking of this
convention in a brief note in the Introduction where the question of Rebecca’s
returning after being banished suggests Thackeray deliberately flaunts the
convention to serve other purposes in the novel:

Early Victorian gentlemen, like their eighteenth-century
predecessors, distinguished carefully between women and ladies . . . . Women were regarded as fair game for casual amours, the
consequences of which were rarely drastic. But in the early
Victorian fiction and drama there was a binding convention that
those who succumb must die or at the very least emigrate (Ray,
The Age 124-25).

The multiple usages to which Thackeray puts Becky’s unconventional return
demand a further explanation of how the convention works within Victorian
fiction. Extending even further than Victorian fiction however, the return motif
should be recognized as one of the driving forces behind the traditional epic
forms that we have been discussing. Odysseus desires nothing more than to
return home, which he eventually does even though he must fight to re-secure
his place. In essence, Virgil’s Aeneid depicts the trials and tribulations of a hero
who desires to find a home, and in so doing establishes the Roman race. The
return motif within this epic occurs when Aeneas travels to Hell, and with the help
of a woman, returns with blessings for himself and his society. Viewed from one
perspective, Becky Sharp spends her entire life within Thackeray’s fiction
searching for, and finally finding, a place to call her own, like Odysseus and
Aeneas. Furthermore, Becky is banished to the Continent, which is its own
version of Hell in Vanity Fair, and manages to return into her society bearing the
good will of her letter to Amelia and her final role as the distributor of Charity.
Thackeray did not associate Becky with Odysseus simply to mock her.
Thackeray does not evoke such epic forms as The Aeneid, with their associated
conventions, just to offer ironic counterpoint to the actions of his characters. He
also intends us to see both Becky and other characters within his fiction as
characters within an epic whose search for homes, and whose returns from places of great travail, lead them into a place in history beside more notorious, notable, noble, and ignoble, heroes and heroines. Such usages of the classical return motif aside, the Victorian's dependence and enjoyment of their own versions of the return motif, based on chivalric ideals, drives much of their literature. And they had definite expectations from the uses of the convention.

"Everyone remembers the moment in a favorite tale when the long lost son, or daughter, or parent, or friend returns and all that had been suffering and confusion is resolved" (Reed 216). This device was familiar to Victorian readers, and is still familiar to readers today. However, by Thackeray's day, additional messages adhered to the return motif that suggest the withdrawal was necessary for the hero or heroine to "soothe their troubled souls before returning to challenge the civilized world once more" (216). Indeed, the return home was viewed as a "sacred call to be heeded" (218). But, the return home was no longer a "happy" one necessarily, and great sorrow and loss could result from the return. Nonetheless, home still represents a place of surcease and fulfillment. The device evoked sentiment from the readers, as well as importing a moral, much like "there's no place like home" from The Wizard of Oz; which I think Thackeray would have put in the same category as The Arabian Nights. The return could also serve to solve a mystery, bring joy, or to satisfy an underlying motif—such as how Thackeray uses Becky's return to fulfill expectations and demands generated by his evocation of the Oresteia.
Often, the return home was accomplished in disguise. This device will be seen to function on several levels for Becky’s return, beyond the obvious one of her wearing a “domino” at the gaming tables when she reappears. While defying the normal conventions that prevent bringing a fallen woman back into his fiction, Thackeray employs the devices associated with the convention to carry forward his story, with Becky’s return, and suballusive context, with her return on multiple levels. Her reappearance, while unorthodox, satisfies the more rare convention governing an outcast’s return in Victorian convention, which demands she reappear “at crucial moments in a plot to disclose important secrets” (223). Becky will carry these secrets, but her reappearance also will ironically serve as a metaphorical apotheosis, which further serves to mock the conventional aspects associated with the return while delightfully fulfilling Becky’s metaphorical performance needs. In explanation, Reed further explores the many applications surrounding the convention of the return when he allows that, “In some instances, spirits of the dead return to the world of the living” (237). In a superlative combination of both textual and illustrative allusion, Thackeray makes the most of this return device, both ironically and humorously, as he continues his suballusive themes along with the textual.

When Becky returns into the fiction of *Vanity Fair*, she performs as her previous character, Mrs. Becky Crawley. She also continues her previous performance of Clytemnestra, though she now appears as the spirit of
Clytemnestra through suballusive reference and continued intertextual motif. In other words, Becky is both human and superhuman. She is the shamed ex-governess, but she is also Circe and Napoleon, and the Erinys Clytemnestra—standing behind the arras as Jos implores Dobbin to save him. She is Doll Tearsheet in an illustration at the head of Chapter Sixty-Five. She is the “Angel Engländerinn!” (653), while at the same time she is a bohemian itinerant wanderer, hiding a wine bottle and plate of broken meat under the covers of her bed, high atop the heights of the Elephant Hotel, at “the very top of the house” (652), high among the clouds as befits a mythical figure. When she meets Jos, she wears “a pink domino” which partially obscures her face, and presages her hiding behind the curtain in her final appearance as Clytemnestra. She is the “Syren” (637) in text, although her first appearance in this role has already occurred back in Chapter Forty-Four, as she “performs” the capital illustration.

In text, Thackeray admits he has hidden her peccadilloes away from sight to protect the delicate natures and expectations of his reader. But when Becky returns to the fiction in Chapter Sixty-Three, she continues this duality that the author made explicit earlier. Above the water she maintains her role as a mortal woman. Below the water Becky displays metaphorically her multitudinous roles as the avatar of not only Queen Clytemnestra and the Marquise de Maintenon, but also a host of other monstrous literary, historical and legendary figures. At this point, Thackeray himself suggests that we should all have everything figured out, as he ends Chapter Sixty-Three, the chapter of Becky’s return, with his illuminating, revealing, and hopeful words: “and the transparency over our mission was scarcely visible” (637).
Unfortunately, despite myriad attempts to help the reader see, I think the “transparency” he refers to remained, and remains, much more opaque than he would have wished. He was known to remark that much of the work of a writer went unnoticed, and was scarcely worth the bother.

Becky’s final portrayal of Clytemnestra, in illustration (686), excites much critical comment, and leads most readers to believe she kills Jos. In her role as the Queen of Argos, she has become the spirit of one of the mythical Furies, an Erinys, just as Clytemnestra does in Aeschylus’ concluding work in the Oresteia, The Eumenides. When the goddess Athena comes down to judge whether or not Orestes is guilty of killing his mother, or more realistically, whether or not his act is justifiable homicide or plain murder, she decides that Orestes was indeed justified in his act of vengeance. She cites male supremacy as the deciding feature in making her decision. However, “When their vote is even and Athene has cast her deciding vote in his favor, The Furies must be propitiated by a new cult, as a new kind of goddess” (Lattimore 33). Thus when Thackeray enshrines Becky in her Booth in Vanity Fair, he fulfills his final promise to honor the plot and characterizations that have both begun and finished his fiction.

Vanity Fair is like the gods. It is forever. Forever existing, and forever changing, shifting to meet new times. Becky and her other Furies will go on as new goddesses within the world of cultural archetypes. Like the fictive character of Clytemnestra, Becky’s performance as Queen has presided over the deaths of many Agamemnon figures in the novel. Whether or not she killed them herself is left to the reader’s imagination. Even Thackeray refused, up until the day of his death, to say whether or not Becky as Clytemnestra performs the deed. Regardless, the types of the character Agamemnon as represented by the Old Sir Pitt, Sir Pitt, Sir Pitt’s son, Lord Steyne, Jos, John Osborne and John Sedley, and George, have all fallen into “the abyss” that beckons in nearly every chapter.
As the spirit of Clytemnestra, and all women who have been subject to the demands of slavery and subjugation imposed by the patriarchy, Rebecca Sharp metaphorically reigns over each and every one of their deaths. The vial of "poison" she holds in her hand in the illustration echoes the "poison" destroying the diseased House of Atreus.

Becky's second appearance in the character of Clytemnestra
Unlike the Victorians, a modern reader might find that the figure of the Marquise of Maintenon portrays a hopeful and positive vision despite the obviously true satires about her ruthlessness and cunning in attaining her position. She performed positive, socially and morally illuminating acts with her powers and influence. She is not all bad and not all good. Instead she appears much like Dobbin, who is morally ambivalent, more real in his obsessions and fantasies, and more capable of change than other characters in the novel. Maintenon represents a role for Becky, that at least in modern times, seems to hold some promise that a powerful, vastly talented woman can rise above all the restrictions and obstacles before her to accomplish valuable changes on an individual basis, which is the only way anyone can change the world. Becky’s selfishness and desire to attain worldly grandeur whatever the cost is not the only way a governess can act in the world. I do not see Maintenon as a homiletic figure, anymore than I view Dobbin as a vision of a new kind of man to be admired, idealized or emulated. Rather, both Maintenon and Dobbin, and to some extent, Becky, represent dualistic images of an historical human, and a literary human, who were able to accomplish small, but positive changes, that furthers humanity through the arts and through learning; something that changes the way the old things are done. Racine, Scarron, and Maintenon are more like Euripides, more like Thackeray.
They made their prophecies and art the best they could, or like Maintenon they lived the best they could, and left much up to their audience to accomplish. We can damn Maintenon along with Becky, or we can admire the evocation of their indomitable spirits and their vast, marvelous talents while also deploring their weaknesses and vanities. Regardless, these women, like the Erinyes, do indeed have their own “cult” now.
Obliquity, duality, multiple usage of motifs and allusion—these are not only the hallmarks of Thackeray, they are his substance and inspiration—they work closely with his wit and irony. Their synergistic combination offers another whole level of interpretation and meaning that may have been intended only for the very few to understand and appreciate. Like Shakespeare's works in the 1500's and 1600's, Thackeray's writings were loved and read and admired by all classes and all types of people during his heyday in the mid-Victorian world of novelistic art. He did not just write for the well educated and classically trained. His art transcends, or ascends, to embrace and offer something for all levels of readers, both then and now. However, no modern reader could be expected to apprehend the scope of his work without deep study, and thus his popularity will probably continue to dwindle except among scholars and critics searching for new, fertile fields to plow. Perhaps their efforts will extend back into the classroom and some casual readers, such as myself initially, will be drawn to first question and then admire the writer who could evoke such profound sadness, such delight, and such recognition of the role of the individual in determining for themselves, without being told, how to avoid the traditions that seem to keep leading us into unhappiness, disillusionment, and ultimately self-destruction.
My thesis offers disagreement with most critical interpretations which fault Thackeray for not offering solutions to the multiple criticisms, the “dark morals,” he illuminates about western civilization in his novel. DiBattista castigates Thackeray (and Brontë), for not being the “faithful counsel of a Micaiah prophesying evil,” (100) when he fails to deliver a “god of healing” into his story. As we have seen, Micaiah was judged by the truth of his counsel, not by his homiletic adjurations. And his truth shook the world of biblical prophecy. Thackeray does fulfill his role as prophet, and does remain true to the vision Brontë promotes. Like Euripides, his genius, his art, is to expose and explore in such a manner that the audience dramatically, violently reacts to his drama, or his “Comic History.” The cathartic expectation, the release of tension, the vision of a way to counter the patterns of western civilization on a pathway to destruction—the traditions and hopes that demand an artist deliver such answers—are part of the very traditions and hopes that Thackeray portrays as destroying our culture and our ability to alter the situation.

In the illustration beginning Chapter 67, Thackeray (as Dobbin) kneels, he pleads abjectly, for forgiveness before an emblematic darkly demonic Professor of traditional learning, classical education, and idealistic artistic expectation. I believe he appeals for mercy for his exposing as evil the very system that allows him to express himself and see the predicament of his society. Even one hundred and fifty years after his creation of his greatest work of art, academicians, while
changing to a much darker vision than the former fluffy and genial viewpoints earlier critics adopted, still continue to call Thackeray to task for his denunciation of the systems upholding, perpetuating without significant change, the master-myths of western civilization. The very vehemence with which DiBattista, Robert Lougy, and a host of other critics starting with George Henry Lewes in 1848, attack Thackeray's apocalyptic visions attests to the passion *Vanity Fair* evoked and continues to evoke. Like the story of Ahab and Micaiah, these critics, and many general readers, simply do not want to hear what Thackeray says. All we have to do is truly see, Thackeray says, and then accept that we must change, individually, as best we can. Have we learned anything from the homilies of over two thousand years of artistic representation of the same evils? Or like Ahab, will we proceed along our traditional, well-trod paths to destruction? If *Vanity Fair* holds any answers, then we must suspect that we have learned nothing, whether from history or literature. "Just don't go," was what Micaiah said. It is often the simplest of actions that are the hardest to accomplish. As Thackeray predicted
with his implications, *Vanity Fair* is no longer a pejorative term. It is a famous magazine depicting the "heroes" and "gods" of our time to readers throughout the world. Its invocation doesn't conjure homily or moral adjuration, it conjures money, fame and fortune—all the glories of a society gone mad with the worship of Self and the almighty Dollar. Becky Sharp's booth still does damn good business. In fact, I think she now sells franchises, just like Madonna . . . . I mean, McDonald's.
THE TWO QUEENS OF VANITY FAIR

- PART TWO -

COVER OF INITIAL INSTALLMENT - Thackeray's initial illustration depicts a clown in motley addressing a group of listeners, many of whom also wear the motley and ears of the clown. The setting must be Hyde Park, because the monuments of Wellington on his horse and either the Duke of York in Carlton Gardens or Admiral Nelson in Trafalgar Square adorn the top of the column on the left. This "scene of clownish tub-thumping" obviously takes place in the 1840's and would be familiar to Thackeray's readers. The figure on the column to the left of the speaker is standing on his head. The speaker is the "moralist, who is holding forth on the cover," from Ch. 8. Many of these figures will reappear later as part of capital illustrations at the head of various chapters. These illustrations depicting national and military glory suggest satire and foreshadowing. Along with a monument of a nude Achilles, these statues were hot topics for ridicule in the publications of Thackeray's day. He added his own in Punch.
CHAPTER ONE
"Chiswick Mall"

1.1 - ILLUSTRATION - Amelia Sedley's carriage arrives at Miss Pinkerton's school to carry Amelia and Becky out into the world. The capital "W" sits astride the fence separating the world of the school from the real world awaiting the girls outside. It will become obvious from the martial titles of the next few chapters, and the tale of Becky's encounters with Miss Pinkerton, that they enter a world built on warfare and struggle.

1.1 - SEMIRAMIS OF HAMMERSMITH - This allusion refers to Miss Pinkerton. Historically, Sammuramat, or Semiramis, was an Assyrian Queen who was supposed to have built, or at least rebuilt into their glory, Babylon and Nineveh. Semiramis was also known as the daughter of Syrian goddess Atargatis (Derceto) to some Greek writers. Known for her beauty and wisdom, she was also known for her extreme cruelty, licentiousness and bloody betrayals. Her passion for her son was "unnatural," and she was supposed to have brought the strongest and most handsome of soldiers to her bed and then killed them afterwards to ensure their discretion. She murdered her husband, Ninus, after he gave her the throne to prove his love. However, she was also beloved in her kingdom, known for her charities and good public works. She was reknowned as a warrior as well (Lempriere 598).

She became the queen of Assyria when Ninus, the king, became enamored of her despite her being married to one of his officers. When the officer had destroyed himself through fear of his powerful rival, Ninus married her. Her son from liaison with Ninus ruled after her (Lempriere 519).

Her mythical, or historical (according to Lempriere), mother, the goddess Atargatis or Derceto, is represented as being a beautiful woman above the waist, and as possessing the body and shape of a fish below the waist. Semiramis was her child from an amour with a priest, for which Derceto was punished by Diodorus/Venus by being thrown into a lake and transformed into a fish (Lempriere 704). Her worship was one of the major religions of Syria, from about 2000 BC, and was extended and expanded by the Romans. Her altars have been found as far north as the Hadrian Wall in England. See 1.7.

Hammersmith is a borough of old London.

INTERTEXTS - She became the heroine of Voltaire's tragedy Semiramis (1748), a drama by Calderon, and Rossini's opera Semiramide (1823) (Benet 882).

1.4 - MINERVA - This allusion refers to Miss Pinkerton, who becomes "godlike" on p.5. Miss Pinkertion will be referred to as Minerva throughout her references in Vanity Fair. This allusive pattern dominates her relationship with Rebecca/
Minerva is the Roman goddess of wisdom, all the liberal arts and war. She sprang fully grown and fully armed from the head of Jupiter. She is represented as grave and majestic, clad in a helmet. Of all the mythical gods, she is the only one of equal authority and consequence as compared to Jupiter. She is reknowned for her “perpetual chastity,” and was known also as Pallas Athena to the Greeks. She presides over “sense, taste, and reason,” and “generally appeared with a countenance full more of masculine firmness and composure than of softness and grace” (Lempriere 742-743). Her mastery of women’s domestic arts is reflected in the myth of Arachne, whom she bested in a weaving and spinning competition. “She is present in allegories of the triumph of knowledge over ignorance or war, or of virtue combatting vice, and is often paired with Heracles as wisdom crowning might” (Oxford Guide to Classical Mythology v.1, 241-252). She stood on the side of the Achaians in the Trojan War.

The illustration on P. 2 reveals Miss Pinkerton, ironically sitting “grave and majestic,” wearing her turban as her helmet, wielding her pen as her spear, or distaff, while wearing her shawl as an aegis.

INTERTEXTS - Some classical sources include: Homer’s The Iliad and The Odyssey. She appears in innumerable myths recorded by Ovid, Herodotus, Virgil, Pausanias, Apollodorus, Hesiod, Pindar and Lucien; as well as plays by Aeschylus, The Eumenides, Sophocles, Ajax, and Euripides, The Suppliants, The Trojan Women, Iphigenia A Tauris, Ion, and Rhesus.

Some more contemporary sources include: Spenser’s The Faerie Queene (as a martial comparison for Britomart; Byron’s The Curse of Minerva, Thomas Hood’s To Minerva. Shelley translated the second Homeric Hymn, Homer’s Hymn to Minerva in 1818. Wordsworth’s Owl of Athena appeared in 1834 in Evening Voluntaries. William Hogarth painted “Music Introduced to Apollo by Minerva” in 1727? And Venus and Minerva vied in Swift’s Cadenus and Vanessa, 1712-1713 (Oxford Guide v.1, 241-252).

I.7 - ROMAN-NOSED HEAD - This allusion refers to Miss Pinkerton’s physical attributes. The popular perception of the aquiline nose of Roman ancestry giving a sense of divine aristocratic nobility, as well as refinement and sensitivity of thought, to its possessor comes through in this reference. The right to command accompanies the other prerogatives.

CHAPTER II
“In Which Miss Sharp and Miss Sedley Prepare to Open the
Campaign”

II.9 - ILLUSTRATION - The capital illustration shows a figure of the devil, complete with horns and fearful grimace, upholding the letter “W.” Within the chapter, allusions will relate the devil, or Lucifer, with Becky, Napoleon and most things French. A pattern of the capital illustration symbolizing, or prefiguring, content or subtext within the upcoming, previous or current
chapter begins to become apparent. More than ironic contrast or pure decoration, the illustrations can be seen to build their own level of discourse; working on some levels like the "illustrated manuscripts" of Blake, as pictorial imagery, titling and discursive elements create and support allusive constructs that suggest far greater contexts from which to view the fiction than the discursive elements do by themselves.

II.10 - LUCIFER - The narrator compares Becky's "Vive Bonaparte!" to praising the devil; thus explaining Amelia's horror at Becky's outburst. Lucifer, Hebrew for "light- bearer," originally referred to the morning star. The appellation was attached to Nebuchadnezzar, the proud but ruined king of Babylon, by Isaiah (Benet 586). Lucifera, a symbol of baseless pride and worldliness, appears in Spenser's Fairie Queene (Oxford Companion 592). According to Lempriere, Lucifer is the name of the planet Venus when appearing in the morning before the sun; but when it follows it, and appears some time after its setting, it is called Hesperus. "According to some mythologists, Lucifer was the son of Jupiter and Aurora" (734).

II.14 - MINERVA - This allusion refers to Miss Pinkerton. Trying to get Becky to teach a music class for free, the grand old lady takes a beating. See I.4 & II.15.

II.15 - ROMAN NOSE - This allusion refers to Miss Pinkerton. A physical description that helps to establish Miss Pinkerton in the part of Minerva and Semiramis at the same time; what with her being "tall as a grenadier," and "an irresistible princess." This reference continues the ironic, yet well accepted as true, equation of nobility with certain facial features.

CHAPTER III
"Rebecca is in Presence of the Enemy"

III.18 - ILLUSTRATION - The capital illustration depicts a doll-like figure of Jos standing under the shadow of the "A." Jos will become "the enemy" referred to in the chapter heading. The "A" suggests the "beginning," of the alphabet at least, and is also the first letter of the name of the legendary first man, Adam. As well, Jos and the other marriageable men in the novel will perform under the allusionary shade of Apollo as an emblem for male beauty, culture and wisdom. They will all be associated as well with Achilles, as an emblem for courage, valor and masculinity. The battle of the sexes that Thackeray introduces and explores in this and subsequent chapters reaches back across various times and cultures through his skillful blend of mythic, legendary and literary allusion.

III.20 - ARABIAN NIGHTS - The narrator refers to Becky's reading matter, and suggests it serves as her guide for romantic expectations.

This collection of ancient Persian-Indian-Arabian tales, originally in Arabic,
were arranged in their present form around 1450. The Arabian Nights' Entertainments are told by Scheherazade to delay her death at the hands of the Sultan, Schahriah. The tales are told to Scheherazade's sister, Dinarzade, and not directly to Schahriah. The stories are discreet in plot, but held together by Scheherazade, the supposed teller. She is ultimately called "the liberator of her sex" by Schahriah after her tales to intrigue him lead him to revoke his decree of death by strangling for all of his wives the morning after they have slept with him (Benet 42). The allusion begins a fantasy sequence where Becky conjures up visions of her life with Jos, although she has never even seen him. India, turbans, elephants, jewels and magical princes are the stuff of her imagination.

III.20 - BLUEBEARD - The narrator alludes to the cultural roots of Becky's "daydream" upon her going to her first dinner with Jos Sedley. Bluebeard is the villain of the tale "Barbe-bleue" (1697) by Charles Perrault in his Contes De Ma Mere L'Oye. It is the story of a husband who doesn't trust women and who proves himself justified in his suspicions by tempting them, then murdering them when they succumb to the temptation of "curiosity and disobedience." His seventh wife has the good fortune to escape him. The story is supposedly based on the crimes of the murderer Gilles de Retz, who admitted to kidnapping, murdering and torturing over 100 children in the 1400's. He was a Marshall of France, and fought with Joan of Arc against the English. He was a patron of the arts, and turned to alchemy and sorcery to recoup his lost fortunes. He was tried by an ecclesiastical court and hanged for heresy and murder (Benet 822-823). Mother Goose Tales seems to repeat the motif of children's tales like Arabian Nights; both of which relate stories of infidelity, murder and one woman's escape from the fate of all those before her. Collections of stories and tales figure prominently in the allusive patterns being developed.

INTERTEXTS - Bluebeard is also an opera (1798), with words by George Colman and music by Michael Kelly (Benet 107-108).

III.20 - ALNASCHAR VISIONS - The narrator uses this allusion to sum up his comments on Rebecca, as well as "many a fanciful young creature besides Rebecca Sharp," and their dreams about marriage, their beloveds and their futures in romance. The story "Barber's Fifth Night" from Arabian Nights presents a beggar whose fantasies about fame and wealth lead him to grow angry with his wife and smash the glasswares which have prompted the dreams in the first place, thus leading to his losing not only his dreams but the value of his reality as well. Thus an admonition against counting one's chickens before they are hatched or counting on visions that end in disappointment (Benet 26).

III.22 - SICORAX - The narrator ironically refers to mothers in general, though the allusion comes in relation to Jos Sedley and his mother's pleasure in compliments paid to her son.
The evil witch in *The Tempest*, by William Shakespeare, and the mother of Caliban, Sycorax originally inhabited the island of Prospero, and imprisoned Ariel in a pine rift while leaving her son to posterity. She is already dead when Prospero reaches the island (Benet 951).

**III.22 - CALIBAN** - The narrator ironically refers to sons in general, using Caliban as an emblem of distaste, though this allusion refers specifically to Mrs. Sedley’s pleasure at compliments Becky pays Jos. Caliban is a brutal, deformed creature born of liaison between Sycorax and a devil. Emblematic of raw, untamed passions, lusts, and mankind’s primitive urges, Caliban speaks some of the most beautiful lines in *The Tempest*. His love for Miranda seems to regenerate him into something more human (Benet 151).

**III.22 - APOLLO** - The narrator refers to the greek & roman god as an emblem of masculine beauty and cultural attainment.

In conjunction with Sycorax and Caliban, this ironic counterpoint allusion suggests that even the witch would have been pleased to have her son compared to Apollo; as all mothers think their sons are handsome and talented despite their obvious shortcomings.

The son of Zeus (Jupiter) and Leto (Latona) and the twin of the goddess Artemis (Diana), Apollo personifies the Greek love of beauty, balance, clarity, and music. He is the sun god as well as the patron of fine arts, medicine, music, poetry, eloquence, and prophecy. He speaks more than once for the modern concepts of justice and human relations as opposed to the more primitive traditions; i.e. his defense of Orestes on the Areopagus in Aeschylus’ *Euminides*. God of youth and light, he stood for reason, culture and moral rectitude, he is the god of Truth to the Romans as well as the Greeks. He is the only one of the gods whose oracles were in general repute throughout the world (Lempriere 679-680). “As soon as he was born, Apollo destroyed with arrows the serpent Python, whom Juno had sent to persecute Latona; hence he was called Pythius. . . . He is always represented as a tall, beardless young man with a handsome shape, holding in his hand a bow, and sometimes a lyre; his head is generally surrounded with beams of light” (679-680). “Apollo’s amorous conquests were rarely successful, frequently bringing rebuff to himself or ruin to those he pursued” (Oxford Guide v.1,182). In many versions of his myth Apollo is credited with destroying a female dragon at the spring near where he established his Delphic oracle. Later traditions transform the female dragon into a serpent (178).

**INTERTEXTS** - Classical sources: Apollo was one of the most popular classical deities to be represented in art and literature. He appears in Homer’s *Iliad* and *Odyssey*; Hesiod’s *Theogony*; Pindar’s *Pythian Odes* and *Orphic Hymns*; Callimachus’s *Hymns*; Virgil’s *Aeneid* and *Eclogues*; Horace’s *Odes*; Ovid’s *Metamorphoses* and *Fasti*; Apollodorus’s *Biblioteca*; Pausanias’s *Description of Greece*; Hyginus’s *Fabulae*; Lucian’s *Dialogues of the Gods*.

Some more contemporary sources in which Apollo appears include: Philip Sidney’s *The Countess of Pembroke’s Arcadia* (*The Old Arcadia & The New
Arca
dia) (1580); Edmund Spenser's (Loves of Apollo-Daphne, Hyacinth, Coronis, Isse-depicted in tapestry of "Cupid's Wars") in The Faerie Queene (1590); Ben Jonson's The Masque of Augurs (1622); Robert Herrick's Hesperides (1648); John Milton's Paradise Lost (1667); Johann Wolfgang Franck's opera Der verliebte Phobus [The Lovesick Phoebus] (first performed 1678, Ansbach); Alexander Pope's The Fable of Dryope, verse translation from Ovid's Metamorphoses (1702); Jonathon Swift's "Apollo Outwitted" (in seducing a friend of the poet) in Miscellanies in Prose and Verse (1709), Works (1731), with Patrick Delany in Miscellaneous Poems... by Several Hands (1721), as well as numerous references to Apollo as the author's patron in Swift's poetry; William Hogarth's "Music Introduced to Apollo by Minerva," etching and engraving in three states (1727?); Henry Fielding's Miscellanies, vol. I (1736-37); John Potter's masque, The Choice of Apollo (first performed 11 Mar 1765, Little Theatre, Haymarket, London); Christoph Willibald Gluck's opera, Le feste d'Apollo (first performed 24 Aug 1769, Corte, Parma); William Wordsworth's Ode to Apollo (1792), The Waggoner (1805), The Excursion (1806); William Blake's drawing, illustrating Edward Young's Night Thoughts (1795-97), drawing in Vala, or The Four Zoas (1797-1807), "The Overthrow of Apollo and the Pagan Gods" (1809) illustrating Milton's "On the Morning of Christ's Nativity" (1629), "When the Morning Stars Sang Together" illustrating after the Bible in Job (1805-1826); Jean Paul's Mars und Phobus Thronwechsel: Eine scherzhafte Flugschrift [Mars and Apollo Exchange Thrones: A Joking Pamphlet](1814); John Keat's Ode to Apollo (1815), Hymn to Apollo (1816-1817), Endymion (1818), and Hyperion: A Fragment (1820); Percy Bysshe Shelley's Prometheus Unbound (1820); Robert Browning's Sordello (1840) [in which Sordello wishes to be Apollo] (Oxford Guide v.1,162-185).

III.23 - PRINCESS OF PERSIA - This allusion refers by association to a tale from Arabian Nights, "The Story of Noureddin Ali and Bedreddin Hassan." Jos teases Becky with an allusive version of the "pepper in the cream-tarts" story when his curry and chili pepper dishes bring her to tears. Becky misconstrues her references to create a mythical "Princess of Persia" when the cream-tart-making character she refers to is a man, Bedreddin Hassan. Becky either makes an error deliberately, to conflate Jos with a woman as well as with a man, or the writer calls her authority into question. This allusive textual suggestion, a conflation of male and female roles as regards Jos, repeats often in the course of the novel.

The story from the Arabian Nights begins with a debate between two brothers as to the primacy and importance of a female child as opposed to a male child. The entire story turns on the disagreement that results from the argument. It is the lack of pepper in the cream-tarts that leads to a man's imminent execution, though it is the very quality of the cream-tarts that leads to the man's eventual discovery as a long lost heir and beloved husband. The story uses the cream-tarts as the cause of great cruelty to Bedreddin.

Sir Walter Scott's Heart of Midlothian (1818) also refers to this story from
the *Arabian Nights* when Effie Dean compares herself to Bedreddin Hassan. In the novel Effie Dean escapes death after being sentenced to die for the murder of her son, by the pleadings of her sister, Jeanie, with Queen Caroline. Effie eventually marries her lover and becomes a "Lady." She is also absolved of the death of her child. This novel has been labeled by T. Crawford (Walter Scott 1982) "a domestic ballad-epic in prose . . . " (Oxford 446-447).

Chapter III is filled with references to women who escape death either by their own wits and wills, or through the actions of other women moved to extraordinary actions by remarkable circumstances.

**III.24 - THE FORTY THIEVES** - This allusion refers to a popular musical drama first performed on Drury Lane in 1806, with Miss de Camp dancing as Morgiana. Jos heads out to this entertainment after his first meeting with Becky at dinner.

This allusion also refers to a tale from the *Arabian Nights* with Ali Baba, and Morgiana, "a slave-girl shrewd and sharpwitted," as the central characters. Ali Baba finds the cave and gets the glory and wealth, but Morgiana is the one who figures out how to keep the forty thieves from killing Ali Baba. She outsmarts the bandits, kills thirty-eight of them while protecting the unknowing and helpless Ali Baba, and is married to his wealthy nephew as her reward for saving his life and fortune. This allusion recalls the woman behind the man, in a virtual figure of slavery, who makes her way out of slavery by her wits, ruthlessness, bravery and cleverness. Morgiana can also dance, sing and act (Benet 25).

**CHAPTER IV**
"The Green Silk Purse"

**IV.25 - ILLUSTRATION** - Becky sits in the arms of the capital "P" while her fishing line entices a nice, fat fish. Within the chapter, Mr. Sedley in reference to his son, Jos, says: "That man is destined to be a prey to woman as I am to go on Change every day. It's a mercy he did not bring us over a black daughter in law, my dear — but mark my words the first woman who fishes for him hooks him" (p. 28). The "P" presses the issue of the title's "Purse," and emphasizes the predatory nature of the marriage chase in Victorian society.

**IV.25 - BAZAARS** - Imagery of *Arabian Nights* continues with Mrs. Sedley taking Rebecca to the shopping areas of London.

**IV.28 - JOSEPHING JOSEPH** - This allusion refers to Jos' vanity and "dandified modesty." His father compares him to the Biblical Joseph, who wears his coat of many colors and dreams of his superiority to his brothers in Genesis 37.

Like the biblical story, Jos will travel to distant lands and achieve a position
of authority there. His story repeats often in the novel with allusions to Potiphar and his wife, Zuleika or Rahil. Her story repeats in many myths and legends, most notably that of Phaedra.

CHAPTER FIVE
"Dobbin of Ours"

V.38 - ILLUSTRATION FIVE - Two boys, dressed in comic versions of battle dress, assail each other within the confines of the "C". The head dress of the boy on the horse is made from a newspaper, which bears the words: "Daily News." Neither of the boys appears to be representing one of the main characters in the novel. The chapter introduces Dobbin, but the central issue surrounds conflict. Dobbin's fame and eventual respect all stem from his heroic thrashing of Cuff. He will become a warrior for the Empire, and gain most of his adult stature from his gallant upholding of chivalric ideals and morals. The horse appears to be coming off of the hobby horse rockers of childhood and jumping into the world of real arms and real fights. The sword of the child on the horse appears much more lethal than that of the child standing.

V.40 - ARABIAN NIGHTS - The allusion connects to Dobbin, as a child, reading at school. Like the allusions surrounding Becky, those from this literary work become central to Dobbin's visions, morals and convictions in his childhood.

V.41 - SINBAD THE SAILOR IN THE VALLEY OF DIAMONDS -Arabian Nights' tale that Dobbin reads when he hears the cries that lead him to his act of heroism and gallantry with "King" Cuff. Sinbad is a Baghdad merchant who acquires great wealth by going on seven voyages. He describes these to a poor discontented porter, Hindbad, to show him that wealth can only be obtained by enterprise and personal exertion (Benet 902). THE VALLEY OF DIAMONDS refers to the second tale of Sinbad. He is left on a desert island and attaches himself to the claw of a Roc and is deposited in a valley strewn with diamonds. He attaches himself to the bottom of a huge slab of meat thrown down by merchants and is carried from the valley by a huge eagle. He becomes rich with the diamonds he carries out with him (Benet 902). See also V.42.

V.41 - PRINCE AHMED - This allusion refers to Dobbin just before he goes to save George from a beating. Prince Ahmed is a character in The Arabian Nights, from the "History of Prince Ahmed", associated with the apple of Samarkand, which would cure all diseases, as well as a tent which would fit into his pocket yet expand to cover his whole army. These miracles are the gift of the fairy Paribanou. The Prince's father is the Sultan of India. The story was not translated into English during Thackeray's lifetime, not being considered to be
one of the true Arabic tales. Most likely, Thackeray read the stories in French in the Galland translation, although an anonymous 'Grub Street' version appeared in English in 1705-08. See also V.42.

V.41 - FAIRY PARIBANOU - This allusion refers to Dobbin. The fairy is a character in The Arabian Nights from “The History of Prince Ahmed.” She saves the Prince from his enemies time and again, and gives Ahmed magical gifts (Lee and Shepard 384-405). Prince Ahmed falls in love with her only when he cannot have the true princess of his dreams. His failure to achieve his reality leads him to the pursuit and love of a fantasy figure. See also V.42.

V.42 - GOLIATH AND DAVID - This allusion is a reference to the enormity of Dobbin’s challenging Cuff. The biblical tale, I Sam. 17, tells how David, secretly a king though appearing only a minstrel and shepherd to all eyes, attacks and slays Goliath, the giant champion of the Philistines, when no one else will step forward to challenge the behemoth. David later becomes the lawful king of Israel and spends much time concerned with his guilty love of Bathsheba, the wife of one of his captains whom he sends into the most dangerous part of a battle where he loses his life. David later marries Bathsheba (Benet 240).

Dobbin will later marry the wife of George Osborne, whom he is now defending from a beating by Cuff, after George has been killed in the most dangerous part of a battle. Dobbin suffers greatly from his guilty love of Amelia throughout the novel. Indeed, his love for Amelia is the “true love” of the novel, and he has quite a hand in forcing, or convincing, George to marry Amelia in the face of resistance. Later allusions point to the fact that Dobbin may not be as innocent in George’s death as his superficial characterization would suggest.

V.43 - ROMAN NOSE - This allusion refers to a particular body part of Cuff that takes the punishment meted out by Dobbin during their epic fracas. Echoes the “Roman nose” of Miss Pinkerton from II.15.

V.43 - JOVE - This allusion is an exclamation by Osborne after Dobbin hits Cuff. Jove is another name for Jupiter, the supreme deity of the Roman pantheon. Jupiter was the protector of Rome and presided over the Roman games. He knew and could influence the course of history (Benet 517). See also XVIII.183

V.45 - TELEMAQUE - This allusion refers to a romance novel presented to Dobbin when he wins the midsummer examination at school. He undergoes a remarkable transformation after whipping Cuff that turns him into not only a popular boy, but now a phenomenally able and intelligent fellow. Telemaque, (or Les avautures de Telemaque, fils d’Ulysse) 1699, written by Francois de Salignac de la Mothe-Fenelon for his pupil, the duc de Bourgogne, ostensibly relates the adventures of Telemachus, the son of Ulysses. It actually bears little resemblance to Homer’s The Odyssey. It is a pretext for dissertations on politics, morals, education and religion. Telemachus and his Mentor, in reality the
goddess Minerva, are shipwrecked on the island of Calypso. To save him from the nymph, Mentor throws him into the sea where the pair are rescued by Phoenician sailors and carried to the newly founded city of Salente. Mentor is entrusted with the organization of the state, and the author is enabled by this contrivance to expound his political and economic views; among them the necessity of good faith in international relations, the wisdom of treating conquered nations humanely, and the king's obligation to look after the welfare of his subjects. This book with its proposals for fair economic and legal systems offended Louis XIV, and the book brought its author into disfavor. It became the prototype of the religious and political tract disguised as a novel later employed by the philosophies (Benet 964). Telemachus, after leaving the island of Calypso, "goes on several more adventures, including a visit to Hades and a protracted war, and is betrothed to Antiope..." (Oxford Guide 1015). Clearly, in Fenelon's didactic prose romance, the son of Odysseus repeats the exploits of his father as related in The Odyssey.

**INTERTEXTS** - This is the first connection to *The Odyssey*, another cohesive collection of folk-tales. The tale of Sinbad in the valley of diamonds echoes the escape of Ulysses and his men on the belly of sheep in *The Odyssey*, and indeed the third tale of Sinbad concerns an encounter with the Cyclops.

Painters, writers, and composers of opera took up the story of Telemachus, focusing mainly on his adventures with Calypso. These more contemporary sources include: *Calypso and Telemachus*, an opera by Johann Ernst Galliard, first performed 17 May 1712 at Queen's Theatre, London; *Telemaco, ossia, L'isola di Circe*, an opera by Christoph Willibald Gluck, first performed 30 Jan 1765 at Burg-theater, Vienna; *Der Konigssohn aus Ithaka*, an opera by Franz Anton Hoffmeister, first performed 27 June 1795 at Wieden, Vienna, *Telemachus, or, The island of Calypso*, an extravaganza by James Robinson Planche with Charles Dance, first performed 26 Dec 1834 at Olympic Theatre, London.

**V.46 - ORSON AND VALENTINE** - This allusion pairs up Dobbin and George after Dobbin fights to defend the young Osborne. This reference recalls an early French romance, printed in French in 1489 and translated around 1550. Valentine and Orson are the legendary twin sons of Bellisant and Alexander of Constantinople. Orson is abandoned in the woods at birth and raised by a bear, while Valentine is found and raised at Pepin's court. Later, Valentine tames the wild Orson and makes a knight of him. The reason the children came to be in the woods is that Bellisant was falsely accused of infidelity and banished to the woods for a time. The dwarf, Pacolet, plays a role in their story by saving them from the giant Ferragus, and transporting them and Clerimond, the giant's sister, to the court of Pepin. Pacolet has a magic wooden horse, like Cuff has the fabulous white pony, which can take him anywhere he wants to go, and by which he saves Orson and Valentine (Oxford 1020).

Thackeray refers to the book as a "fairy-tale," continuing the motif of fairy tales and mythology, perhaps conflating deliberately the two, begun in the first
chapter. This twinning, or doubling, of Dobbin and George follows the convention. Cuff does seem to save Dobbin, "carried him triumphantly out of the little-boy class into the middle-sized forms. . ." (45).

V.47 - ADONIS - This allusion is an ironic reference to Dobbin by the narrator as not being goodlooking. The tale of his yellow complexion and the diseases from the East that he must have sustained to acquire the cast are mentioned for the first time. Jos has already been cast with the same yellow pallor. They are contrasted with George's pale countenance. This association also conjures up visions of the "yellow-faced monsters" that those who came from India or served in India were known as in elite social circles of England. In Greek mythology Adonis is a beautiful youth, beloved of many goddesses. The scene of the myth is laid in Asia, and Adonis becomes a god of vegetation who dies and is resurrected (Benet 10). The most famous part of his story is Aphrodite's (Venus) great love for the handsome youth. When he dies in a hunt she hastens to his side, sprinkles nectar on his blood and causes a flower to spring up: the anemone. A death and resurrection cult sprang up around his myth, but always in association with the worship of Aphrodite.

INTERTEXTS - Classical sources include: Orphic Hymns 56, "To Adonis."; Idylls 15, 30 by Theocritus; Metamorphoses 10.519-59, 708-39 by Ovid; Biblioteca 3.14.3-4 by Apollodorus; Fabulae 58, 248, 251 by Hyginus; "Lament for Adonis," by Bion.

More contemporary sources include: Paintings by Raphael, Corregio, Fiorentino, Tintoretto, Titian, Veronese, Rubens, etc.; The Faerie Queen, a romance epic, 1590, by Edmund Spenser; Venus and Adonis, a narrative poem by William Shakespeare, 1592-93; Comus, a masque first performed Michaelmas Day 1634, and Paradise Lost an epic, 1667, by John Milton; Adonis, 1708, an opera by Georg Philipp Telemann; Poetical Works, "Fragment of the Elegy on the Death of Adonis," translated from Bion I.1-49 by Percy Bysshe Shelley; (The Story of Venus and Adonis in) Endymion, 1817, a poem by John Keats; "Love lies Bleeding" (Venus finding Adonis mortally wounded), "Companion to the Forgoing." Sonnets. 1833-42. In Poems Chiefly of Early and Late Years by William Wordsworth; "Lament for Adonis, from the Greek of Bion." Translation, 1845, in Poems by Elizabeth Barrett Browning.

CHAPTER SIX
"Vauxhall"

VI.49 - ILLUSTRATION - The "I" of the capital illustration refers to the piper, or narrator, of Vanity Fair. This narrator looks nothing like Thackeray, who illustrates himself at the end of Chapter IX. The reference to a "piper" reinforces correlations to poetry, where the common conceit of the poet was to "pipe." As well, the role of the narrator in creating the fiction becomes primary material in this chapter.
**VI.49 - VAUXHALL** - This allusion refers to the gardens where the young couples go to have their romantic encounters. Vauxhall gardens were “the most celebrated gardens of Europe.” When one entered, they entered “a fairy-land of temples,’ colonades, pavilions, rotundas; of paintings and statues (one represented Handel as Orpheus); of piazzas, groves, walks under the trees—all well-stocked with song-birds—gardens, a ‘wilderness,’ some ‘rural downs,’ and a Lovers’ Walk. “Innumerable lampions spread magic over the place, especially by moonlight. . . . The architecture satisfied tastes for the Greek, the gothic, and the fantastic alike” (Sutherland and Mandel 19). The setting for the “rack punch” episode that changes the fate of the novel and the characters has an appropriately legendary and mythical setting in reality. See also “Royal Gardens” VI.53.

**VI.56 - RACK PUNCH** - This allusion refers to the wine concoction that Jos inbibes to excess, leading to his failure to propose to Becky. This was a characteristic Vauxhall beverage, and derives from “arrack,” an Arabian term for fermented drinks (Sutherland and Mandel 21).

**VI.56 - ROSAMOND** - This allusion connects the legendary character to Jos. It emphasizes the importance of the bowl of Rack Punch to the story of all the characters. Rosamond the Fair was named Jane Clifford, the daughter of Walter lord Clifford. She was the lover of Henry II, who kept her concealed in a labyrinth at Woodstock. Queen Eleanor compelled her to swallow poison in 1177 (Brewer 463). She was the subject of numerous tragedies, poems and operas. Jos is compared once again to a woman; the earlier reference comparing his vanity to a woman’s, as well as Becky’s conflation of the princess of Persia with the character of Hassan. A further connection with Rosamond could be made with Becky, as Clytemnestra, “poisoning” Jos at the end of the novel.

**VI.56 - ALEXANDER THE GREAT** - This allusion refers to Jos. According to Lempriere, a bowl of wine, either poisoned or as an emblem of excess drinking, is the cause of Alexander’s death (31). Yet other histories say that Alexander contracted a fever after a rebellion of his troops in India, and he died on his way back to Macedon (Benet 23). The story of Jos seems ultimately to conflate these two stories; with the bowl of wine and the spurning of Becky coming together to kill him with a fever later in his life. Alexander dies at 33, and Jos would be just about that age when he is killed off in *Vanity Fair*.

**VI.58 - JOVE** - This allusion is Aan exclamation by the drunken Jos as he swears he will marry Rebecca the next day. See also VI.60 & XVIII.183.

**VI.59 - BACCHANALIAN** - This allusion refers to Jos with a hangover after the Vauxhall incident. George and Dobbin are looking down at him. Bacchanalia were feasts held in ancient Rome in honor of Bacchus, the name under which the Greek god Dionysus was better known in Rome. The feast was characterized by drunkenness, debauchery, and licentiousness of all kinds (Benet 66). Bacchus
was actually young and handsome, as well as being a powerful god. Only during
the Renaissance did he become the fat and drunken buffoon familiar to readers
of Thackeray's day. The ancient Dionysiac rituals that pre-date the more familiar
form of Bacchus and the latinized orgies that surrounded him, were conducted by
young women, maenads or bacchantes, who became possessed with the wanton
spirit of the god. The image of the god of the text, the piper of the title illustration,
returns in spirit here to manipulate the actions of the characters just like a god of
old did his or her worshippers.

**INTERTEXTS** - Classical sources include: *Histories* by Herodotus; *The
Bacchae* by Euripides; *Orphic Hymns* 54, "To Silenus, Satyrus, and the Priestesses of Dionysus"; *The Self-Tormentor*, translation of a lost work of Menander
by Terence; *Biblioteca* by Diodorus Siculus; *Georgics* by Virgil; *Metamorphoses*
by Ovid; *Imagines* by Philostratus.

More contemporary sources include; "Ferrara Bacchanals," a series of
definations by Titian(1518-1519); "A Bacchanal with Children," a drawing by
Michelangelo (1532-1533); "Bacchanal," a painting by Rubens (1612-1614),
"Egyptian bacchanals" in *Antony and Cleopatra*, a tragedy by William
Shakespeare (1606-1607?); *Bacchus Festival: or, A New Medley, etc*, musical
entertainment by Thomas Jordan, first performed in London (1660); "Satyr with
Two Bacchantes," a statuette by Clodion (1766) - Clodion produced over twelve
sculptures, etchings and drawings on the theme of Bacchus; "Bacchanal," a
drawing by James Barry (1806); (Maenads evoked in) "Ode to the West Wind," a
poem by Percy Bysshe Shelley (1819); ("Bacchanal" at close of) *La Mort
der'Orphee*, a choral composition by Hector Berlioz (1827); "Bacchanal," a lied by
Frederic Chopin (1830); (Bacchic procession in) "On the Power of Sound," a
poem by William Wordsworth (1828); "Bacchante," a terra-cota bust by Joseph-
Charles Marin (1834); "Wine of Cyprus," a poem, from *Poems*, by Elizabath
Barrett Browning (1844); "Lady Hamilton as a Bacchante," a painting by Marie-
Louise Elizabeth Vigee-Lebrun (1842).

**CHAPTER SEVEN**

"Crawley of Queen's Crawley"

**VII.65 - ILLUSTRATION** - The "A" on the capital
illustration points up the first encounter of the
reader with the aristocracy in *Vanity Fair*. A ser-
vant with a tray kneels before a huge woman; she
drinks not from a glass but from the pitcher itself.
The figures undoubtedly represent Elizabeth I and
the Crawley of her day, 1558-1603, who presents
her with her drink and earns the appellation of
Queen's Crawley for his estate, and two seats in
Parliament to represent his borough which she conferred upon him in honor of
his fine Hampshire beer and "good leg."
VII.67 - FOX AND THE GRAPES - This allusion refers to Rebecca upon her defeat at the Sedley house. The tale reflects the philosophical bitterness of the fox on failing to get the grapes in one of Aesop's fables. Aesop was a greek fabulist, though many historians doubt whether or not he ever existed. The folk tales come from many cultures and diverse times, some over a thousand years apart, leading to the conclusion that Aesop certainly didn't write all the tales in his collection. The majority of European fables, including those of La Fontaine, are largely derived from these succinct tales, in which talking animals illustrate human vices, follies, and virtues (Benet 12-13).

VII.74 - NINEVEH - This allusion is used by the narrator as reference of how ordinary men and happenings will gain the patina and stature of legend and myth to the children of tomorrow. Nineveh was the capital of the Assyrian empire. The ruins were being excavated in 1842 by Botta and in 1845 by Layard. These archealogical digs opened up a whole new world of information about the monuments, library and cuneiform stories of the ancient Assyrians (Beach 995). This reference recalls the earlier allusion to Semiramis, the supposed builder or restorer of Ninevah and Babylon. The author could be referring to the biblical account of Jonah's prophecies of the destruction of Ninevah with this legendary reference.

VII.74 - BUCEPHALUS - This allusion describes how stage-coaches in particular, but also ordinary happenings and places and things, will become in time romances like those that surround the famous horse of Alexander. In taming Bucephalus, Alexander fulfilled an oracle concerning his succession to the throne of Macedon, as well as saved the horses' life. The horse was doomed to die because no one could mount him, but Alexander noticed the horse was scared of his own shadow, turned him into the sun to get rid of the shadow, and was able to mount (Benet 136). The allusion is ironic, yet true to how legends are formed.

CHAPTER EIGHT
"Private and Confidential"

VII.74 - ILLUSTRATION - The illustration heading chapter eight shows Rebecca eyeing one of the Pitt ladies at Crawley manor. This is not a capital illustration. Like so many other women of her times, she would long to be a part of the titled, privileged class. At the very bottom of the illustration, on the right hand side, can be seen the distinctive round eye-glasses that Thackeray wears in his famous self-portrait at the end of Chapter Nine.
VIII.76 - CECILIA - Rebecca describes Sir Pitt to Amelia in a letter, saying he is nothing like the baronet, Lord Orville, in the novel *Cecilia, or Memoirs of an Heiress* by Fanny Burney (1782). In order to keep her fortune, Cecilia Beverly, an heiress of somewhat inferior birth, must marry a man who will adopt her name. Mortimer Delville loves her, but his family is proud of its antiquity and only he can perpetuate its name. Their love is thwarted by this and other obstacles, particularly the schemes and prejudices of those who wish to make use of Cecilia for their own ends. The two finally marry secretly, but further misunderstanding separates them until Delville locates her by placing an advertisement in the "agony column" of the daily newspaper (Benet 169).

VIII.77 - BUTY AND THE BEAST - Sir Pitt ironically refers to his brother Bute. *Beauty and the Beast* is a well-known fairy tale first recorded in Straparola's *La piacevoli notti* (1550) and then made famous by Perrault's French version in 1697. Beauty saves the life of her father by consenting to live with the Beast. The Beast, being freed from a spell by Beauty's love, becomes a handsome prince, and marries her (Benet 80).

VIII.77 - METHUSALEM - Sir Pitt refers to his brother Bute as someone who can't be killed by brandy and water. The appellation seems more appropriate for Sir Pitt himself. In the Bible, Methuselah was the son of Enoch. He is the oldest man mentioned in the Bible, Gen. 5:27, where it states that he died at the age of 969 years (Benet 644).

VIII.78 - FLORA - This allusion refers to one of Sir Pitt's vicious hounds. Flora is the Roman goddess of fertility, flowers and gardens. Ovid suggests she is the same as Chloris for the Greeks. Some suppose she was a common courtesan, who was deified when she left her immense fortunes to the Romans, who instituted a festival every year in her name (Lempriere 712).

**INTERTEXTS** - Classical sources include: *Fasti* by Ovid; *Naturalis historia*; Epigrams by Martial.

Some contemporary sources include: "De Flora, meretrice dea florum et Zephyri coniuge" [Flora, Goddess of the Flowers and Wife of Zephyr] (as a Roman prostitute). In *De mulieribus claris* [Concerning Famous Women], a Latin verse compendium of myth and legend, 1361-75, by Giovanni Boccaccio, (Flora described in gloss for) "March," (Chloris evoked in gloss for) "April," in *The Shepheardes Calender*, a cycle of eclogues, 1579, by Edmund Spenser; (Perdita plays Flora, is welcomed as Goddess of Spring, in) *The Winter's Tale*, 1610-11, a play by William Shakespeare; *Chloridia: Rites to Chloris and Her Nymphs*, 1630, a masque by Ben Jonson;"The Flower and the Leaf," a poem from *Fables, Ancient and Modern*, 1700 by John Dryden; *Cupid and Flora*, an anonymous ballet first performed 1814 at the Royalty Theatre in Manchester.

VIII.78 - AROARER - This allusion refers to one of Sir Pitt's vicious hounds, who is now "too old to bite." The allusion calls up Aurora, the Roman goddess of the
dawn, who was also the goddess of the winds and the stars. She is Eos to the Greeks (Lempriere 686).

**INTERTEXTS** - Classical sources include: *The Odyssey* by Homer; *Theogony* by Hesiod; *Orphic Hymns*; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Fabulae* by Hyginus.

Some more contemporary sources include: (Aurora routs Night in) *Purgatorio*, as well as appearances in *Paradiso* and *The Divine Comedy*, all poems, 1321, by Dante Alighieri; "Aurora," a fresco for Casa Grimani in Venice, 1548-56, by Tintoretto; (Aurora evoked in) *Muipotmos: or, The Fate of the Butterfly," a poem, 1590, by Edmund Spenser; *Paradise Lost*, an epic, 1667, by John Milton; *Aurora*, 1811-12, an heroic opera by E.T.A. Hoffman; "The Alliance of the Winds, Sealed by the Union of Astraeus and Aurora," a drawing, 1807-14 by John Flaxman for Hesiod’s *Theogony*, engraved by William Blake; *Aurora, or, The Flight of Zephyr*, a ballet with choregraphy by L.. T. Noble, first performed Feb 1817, Covent Garden, London; *L’Aurora*, a cantata for alto, tenor, and baritone, Nov 1815, by Gioacchino Rossini; *Aurora*, 1830-32, a musical work for the sate by Franz Glaser.

**VIII.78 - UDOLPHO** - Rebecca describes Queen’s Crawley to Amelia in her letter. The allusion arise from a novel, *The Mysteries of Udolpho*, 1794, by Mrs. Ann Radcliffe. The novel centers around the heroine, Emily de St. Aubert, and her life with an adventurer who lives in a gloomy Gothic castle in the Apennines. Emily’s life is enlivened by her aunt’s death from Montoni’s persecutions, by the attentions of Montoni himself, and by the discovery that there is a mystery surrounding her birth (Benet 677).

**VIII.84 - SILENUS** - The narrator refers to Sir Pitt. In Greek mythology, Silenus was an elderly follower of Dionysus. He is usually represented as a sly, cowardly, and often drunken old man. He is a leading character in Euripides’ satyr play *Cyclops* (Benet 899). According to Lempriere, Silenus was a demi-god and the nurse, preceptor and attendant of Bacchus. "Some authors assert that Silenus was a philosopher, who accompanied Bacchus in his Indian expedition, and assisted him by the soundness of his counsels. From this circumstance, therefore, he is often introduced speaking with all the gravity of a philosopher concerning the formation of the world and the nature of things" (Lempriere 775).

**INTERTEXTS** - Some classical sources include. *Orphic Hymns*, *Symposium* by Plato; *Eclogues* by Virgil; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Description of Greece* by Pausanias.

Some more contemporary sources include: *Oberon, the Fairy Prince*, 1611, a masque by Ben Jonson; “Silenus Drunk,” a painting by Anthony van Dyck; “Silenus, Intoxicated and Moral, Reproving Bacchus and Ariadne on Their Lazy and Irregular Lives,” a painting, 1824, by Benjamin Robert Haydon; “Silenus,” a painting, 1838, by Jean-Baptiste Camille Corot; *Idyllia Heroica*, a latin idyll, 1820, by Walter Savage Landor.
CHAPTER NINE
"Family Portraits"

**IX.85 - ILLUSTRATION** - Sir Pitt sits on the serpentine "S" of the capital illustration. The "S" is suggestive of the serpent, as well as of sex, sin and Pitt's mythic counterpart, Silenus. His jug of wine sits at the base of the letter, with Thackeray's glasses again on the bottom right of the illustration. He wears a lascivious, lecherous leer.

**IX.86 - BLUEBEARD** - The narrator talks of infamous women-killers being able to get the most beautiful women in *Vanity Fair* because of their money, fame and position. He relates the tale of Rose Crawley and her lost chances for a happy marriage and life with Peter Butt when she chose to take the fatal position of Sir Pitt's wife. **See also III.20.**

CHAPTER TEN
"Miss Sharp Begins to Make Friends"

**X.92 - ILLUSTRATION** - The capital illustration reveals a monumental semi-nude figure of a mythical creature, with pointed ears, a ridged crest on his head, and a sly, vaguely animalistic backward glance on his face. He carries a spear that turns into the letter "A," and stands atop a pedestal with many tiny human figures on their knees in attitudes of devotion surrounding it. The idea of a graven idol, and false idolatry, comes through from the image. With a coronet on its top, the "A" could suggest the aristocracy. The statue sets in a town square, and his feet are cloven hooves.

**X.93 - CAMILLA** - This allusion refers to the favorite daughter of Sir Pitt, Miss Violet, whom Becky refuses to punish or tell on. Camilla was a light-footed maiden warrior in Virgil's *Aeneid*, who could run across a wheat-field without touching the blades (Sutherland and Mandel 29). She is also a figure in Alexander Pope's *An Essay on Criticism*, 1711. According to Lempriere, she was educated in the woods, inured to the labours of hunting and fed upon the milk of mares. As queen of the Volsci, she marched at the head of an army and "signalized herself by the number that perished by her hand" (692). As well as flying across a field without touching the blades of the leaves, she could also make her way over the sea without wetting her feet.
XI.99 - ILLUSTRATION - The capital illustration depicts a pair of young lovers hand in hand on a stack of hay, with a sheep and church steeple in the background. Both the girl and the boy have crooks, and must be shepherders, as would the arcadian figures of Latin and Greek idylls be shepherders. In this chapter we find Rawdon courting Becky, we find Mrs. Bute Crawley contacting Barbara Pinkerton for a report on Becky, and we find Becky's birth being betrayed to Mrs. Bute by Miss Pinkerton. The arcadian simplicity of the title disappears in the scheming and innuendo promulgated by Mrs. Bute and her friends, as well as Becky, as they try to angle for the main share of Miss Crawley's inheritance and favor.

XI.99 - ARCADIAN - This allusion refers to a district of the Greek Peloponnesus, and part of the title of the chapter. It thus refers to life in the country with the Crawley clan. According to Virgil, it was the home of pastoral simplicity and happiness (Benet 43). This chapter introduces Bute Crawley and his wife and children, and brings Miss Crawley out to the country life. The Arcadians were a primitive and savage group, and rarely if ever became as sophisticated and civilized as the other Greeks, so the usage of the term had come to include a derogatory meaning by Thackeray's time.

"A 17th-century painting by Guercino and a more famous one by Poussin of a slightly later date show a shepherd's tomb on which is the inscription *Et in Arcadia ego* ("Also in Arcadia [am] I"), signifying presumably that death is present even in the most ideal earthly life" (Benet 43). Thackeray uses this quotation later in the novel, and could be referring to the death of the pastoral tradition and ideals; just as he ironically refers to Arcadia and Arcadians in speaking of the Crawley's and their home.

**INTERTEXTS** - Classical sources include; *Homer's Hymns, Idylls* by Theocritus; *Eclogues* by Virgil; *Description of Greece* by Pausanias.

CHAPTER TWELVE
"Quite a Sentimental Chapter"

XII.115 - ILLUSTRATION - The capital illustration features two lovers similar to those from the previous chapter walking along the road to London. The “W” grows out of the crooks of two trees along the roadway. The chapter concerns Amelia and her characteristics as being worthy to be a novel's heroine. The chapter also introduces Miss Wirt, the Osborne girl's governess, and alludes to the demands for a proper English governess.

XII.115 - ARCADIA - With this allusion the narrator bids farewell to the pastoral setting upon leaving Queen's Crawley and turning the reader's attention to London, Amelia Sedley and the Osborne house.

XII.116 - VESTAL - This allusion is used twice in conjunction with Miss Wirt, the governess of the Osborne girls. Each occurrence, "Vestal" and "Vestal Governess" uses the capital to emphasize the usage. The Vestals were six spotless virgins consecrated to Vesta, the virgin goddess of the hearth in Roman mythology. They tended the sacred fire brought by Aeneas from Troy. They were subjected to very severe discipline, and in the event of losing their virginity were buried alive. The word vestal has been figuratively applied to any woman of spotless chastity (Benet 1027). The term "vestal" is used to describe not only Miss Wirt, but Miss Crawley in chapter eleven, and the group of girls Miss Wirt supervises, namely the Osbornes, occasionally the Dobbins, and often Miss Amelia. The implication could be that a governess must be a virgin, or be buried alive. Rebecca must abide by the same rules and regulations as Miss Wirt, though the reference is not to her directly. Lenciere says that "If the fire of Vesta was ever extinguished, it was supposed to threaten the republic with some sudden calamity. The virgin by whose negligence it had been extinguished was severely punished . . ." (788).

XII.119 - SOLOMON - This allusion is used by the narrator as a comparison of worldly things as opposed to fineness of simple hearts and tender little souls, just as Jesus compares lilies and "Solomon in all his glory," Mathew 6:28-29. In the Old Testament, Solomon is the wisest and most magnificent of the kings of Israel and the son of David and Bathsheba. He is perhaps most celebrated for his building of the famous temple which bore his name, and for his lavish entertainment of the queen of Sheba (Benet 913). The author uses this comparison and allusive reference to defend Amelia and her less than grand, less than heroine-like, beauty and simplicity.

XII.119 - QUEEN OF SHEBA - This allusion refers to the mythical queen, who along with Solomon, contrasts with the simple, flower-like qualities of Amelia.
The Queen of Sheba came to visit King Solomon "to prove him with hard ques­tions," according to the Old Testament, 1 Kings 10.1-13, but on seeing him in all his glory and wisdom, had "no more spirit in her" (Benet 892). Jesus contends, in his simplicity of virtue and natural approach to beauty, with the granduer and drama of the worldly figures of gods; such figures being both fiction and history, just as Jesus is ostensibly both fiction and history.

XII.121 - METHUSELAH - This allusion refers to a wealthy old, unnamed man marrying a young, beautiful woman with half of wealthy Vanity Fair in attendance. These two characters return to the story in the crossing of Dobbin and Amelia to Pumpernickel. This seems to be the narrator delineating a story of love, a moral or tale, in Vanity Fair, while surrounding his romances and courtships with allusive figures of cynicism and worldly experience. When Methusaleh and his young bride return in the novel they will have a young military officer along as a chivalric courtier for the young woman.

XII.122 - IACHIMO - This allusion refers to the role of the narrator in spying on Amelia’s packet of love letters. In Shakespeare’s Cymbeline, Iachimo is a Roman courtier who wagers with Posthumus Leonatus that he can seduce the latter’s wife Imogen. A worldly and affected libertine, he has no redeeming qualities (Benet 490). In the play, he steals into Imogen’s bedroom and steals a bracelet that he uses to persuade her husband that she has been unfaithful. The narrator relates himself to the notorious liar and “bad part,” only to recognize his blunder and correct it to another less reprehensible. Yet, the reference is made, and the humorous undermining of his authority is accomplished.

XII.122 - MOONSHINE - This allusion refers to the Narrator’s alternative role to Iachimo for his part in peeping into Amelia’s bed, “where faith and beauty and innocence lie dreaming.” Moonshine is the tailor from Shakespeare’s A Midsum­mer Night’s Dream who spies on the lovers Pyramus and Thisbe. This allusion to the classic lovers will be further developed in the next chapter, and continue to echo throughout the novel with references to Pyramus and Thisbe and their classic tale of true love, dying for love, and its ironic treatments through time.

CHAPTER THIRTEEN
“Sentimental and Otherwise”

XIII.123 - ILLUSTRATION - The capital illustration portrays George Osborne vainly regarding his image in a mirror. For the Victorians, the mirror points toward the convention of doubling, as well as emphasizing the duality of characters, both internally and how others view them. The “I” in the capital foreshadows the introduction of the allusion “Iphigenia.” This allusion is used in double meanings throughout the novel.
XIII.123 - DON GIOVANNI - This allusion refers to an appellation attached to George Osborne by his military cronies as a gesture of respect and adulation. It is an opera by Wolfgang Amadeus Mozart, with a libretto by Lorenzo Da Ponte (1787). It deals with the adventures of the Spanish libertine Don Juan. After he and his servant Leporello have committed one piece of villainy after another, the statue of a nobleman Don Giovanni has murdered appears and takes him off to the infernal regions (Benet 266). Don Juan was a legendary profligate. The origin and central theme of his widespread legend revolves around the story of a statue of a dead man who accepts a libertine's invitation to dinner. The unfinished epic satire by Lord Byron, *Don Juan*, "is sprinkled with long digressions in which Byron, through his hero, gives his views on wealth, power, society, chastity, poets, diplomats, and England."

XIII.124 - APOLLO - This allusion is part of a description of George by “Stubbles and Spooney.” All of the appelations and allusions associated with George come from his cronies and not from the narrator in this section. Apollo becomes a motif for both George and Jos throughout the novel, as Jos has already been associated with this god in chapter three. Intertexts are quoted on p. 6 of this section.

XIII.124 - ADMIRABLE CRICHTON - This allusion refers to George as seen through the eyes of Dobbin. The reference comes from an epithet bestowed by Sir Thomas Urquhart upon James Crichton (1560-1585?), Scottish traveler, scholar, and swordsman (Benet 1).

XIII.128 - TITANIA - This allusion refers to Amelia and George, as the narrator holds forth on the nature of love and the fantasy of lovers towards each other. Titania is the queen of fairies and the wife of Oberon in Shakespeare's *A Midsummer Night's Dream*. Her name is mentioned by Ovid as an alternative for Diana, the moon goddess (Benet 981). Captain Dobbin is mentioned in the same paragraph, and his conversation in defense of Miss Sedley prompts the digression on the nature of love and lovers.

*A Midsummer Night's Dream* is a comedy about the wedding of Theseus, duke of Athens, and the Amazon queen Hippolyta, whom he has defeated in battle (This marks a continuance of the martial theme in the love arena). Egeus, an Athenian, has promised his daughter Hermia to Demetrius, and although she is in love with Lysander, the duke orders her to obey her father. The two lovers escape to the forest, followed by Demetrius and Helena, who is in love with Demetrius. There they are found by Oberon, king of the fairies, his queen Tithania, with whom he is extremely disgruntled, and the merry Puck. Puck has a magic love juice that will make the one whose eyelids are anointed fall in love with the first object he sees upon awakening. As Puck uses the potion indiscriminately a strange comedy ensues, but eventually Demetrius abandons Hermia to Lysander and devotes himself to Helena. At the marriage feast, which celebrates three weddings instead of one, Bottom the weaver and his blundering
group of players present as an interlude the play of **Pyramus and Thisbe**. There is no single source for the play. The story of Theseus and Hippolyta is found in Chaucer’s *Knight’s Tale* as well as in Plutarch’s *Lives*. The “tragical comedy” of Pyramus and Thisbe is a burlesque or travesty of the tale in Ovid’s *Metamorphoses* (Benet 648). The story of Pyramus and Thisbe also appears in Scarron’s *Le Romant Comique*. This reference to *Theseus and Hippolyta* recalls the earlier mention of *Phaedra*, with its associations to Jos and Becky through the myth of *Potiphar’s wife*.

**XIII.128 - WEAVER OF ATHENS** - This allusion refers to Bottom in Shakespeare’s *A Midsummer Night’s Dream*, and is part of the reference to lovers and the nature of love the narrator develops in regard to Amelia, George and perhaps Dobbin. Bottom is a weaver and leader of the bumbling tradesmen-players who perform the tragedy of **Pyramus and Thisbe** for Duke *Theseus*. He is a blustering, pompous, but lovable character who constantly misuses words and wants to enact every part in the play (Benet 117). **Pyramus and Thisbe** tells the story of a Babylonian youth who is the lover of Thisbe. Thisbe was to meet him at the white mulberry-tree near the tomb of Ninus, but she was scared by a lion and fled, leaving her veil, which the lion smeared with blood. Pyramus, thinking she had been killed, committed suicide. When Thisbe returned she found her lover dead and stabbed herself. The legend says that their blood stained the white fruit of the mulberry tree to its present color (Benet 803).

**XIII.129 - IPHIGENIA** - This allusion refers to a Chronometer surmounted by a “cheerful brass group of the sacrifice of Iphigenia,” which resides in the Osborne drawing room. This symbol presides over the first meeting in the novel of Mr. Osborne and Amelia, for which affair George is absent. Amelia is frightened and timid and Osborne is scowling and surly. Iphigenia in Greek mythology is the eldest child of Agamemnon and Clytemnestra. She was sacrificed by her father in order to gain favorable winds for the Greek fleet on its way to Troy.
(Iphigenia in Aulis). Her mother used this act as an excuse for murdering Agamemnon on his return (Benet 484). Euripides wrote two plays upon this theme; Gluck made an opera from Iphigenia in Tauris in 1779; Goethe wrote a prose version of the same play in the same year with a verse version coming out in 1787; and Racine wrote a tragedy after Iphigenia in Aulis in 1679.

Racine's version is remarkable for the introduction of a slave girl, **Eriphyle**, who proves to be a sister to Iphigenia, though she is first an orphan of noble birth (like Rebecca), and even comes to have the same birth name, Iphigenia, as her sister. She is treacherous, conniving, a whiner always using her burdens to manipulate those around her, and also falls in love with the original Iphigenia's lover, **Achilles**. She tries to betray a plot to save Iphigenia from sacrifice, thus trying to assure her twin's death, and winds up becoming the sacrifice herself; since she too is an Iphigenia (Benet 485). Echoes of Eriphyle's laments can be seen word for word issuing from Rebecca's mouth as early as chapter IV.

**ERIPHYLE**, in Greek mythology, is the sister of Adrastus and the wife of Amphiaraurus. In a quarrel, the two men agreed henceforth to let Eriphyle decide their differences. Later, Polynices persuaded Adrastus to help him attack Thebes, but Amphiaraurus, a seer, opposed the expedition of the Seven Against Thebes, foreseeing that only Adrastus would survive it. Polynices won the support of the vain and greedy Eriphyle by bribing her with **Harmonia's Necklace**. Amphiaraurus, bowing to his wife's will because of his vow, joined the expedition, but enjoined his young sons, Alcmaeon and Amphilochus, to avenge his death on his mother and on the Thebans. On growing to manhood, Alcmaeon might have forgotten his mother's crime had she not repeated it at his own expense. Bribed by Thersander, Polynices' son, she urged Alcmaeon to lead the Epigoni against Thebes. Alcmaeon returned from the war victorious and, learning of his mother's double treachery, killed her. Like Orestes, he was pursued by the Erinyes through many tragic events (Benet 310).

**HARMONIA'S NECKLACE** is an unlucky possession, something that brings evil to all who possess it. This could be the source of the diamond necklace that proves to be the undoing of Rebecca and leads to the scar marking Lord Steyne, as he convinces her to send her husband to his death in the swamps with his bribes. Dobbin too wears a necklace after Waterloo; his made from the shorn locks of his love Amelia. The two characters are doubled with their investment in *The Arabian Nights*, their relationship to *The Odyssey*, and the dueling authorities the author invests into them.

Three distinct versions of Iphigenia's story have been popularized by artists and historians throughout time. The first version of the story has Iphigenia dying at Aulis as a sacrifice to Artemis. This is the most popular version of the story, and the one most often used as a source for tragedy. The second version of the story begins with the same events, but has Iphigenia being saved by Artemis on the altar of her supposed sacrifice. The goddess whisks her away to a temple in Tauris, where she serves faithfully, if reluctantly, as a priestess to the goddess in a land of savages who demand the bloody sacrifice of all strangers...
who come into their land. She endures many indignities, and is being pressured into marriage with the barbarian King Thoas, when her brother, Orestes, and his friend, Pylades, show up. They must, of course, be sacrificed as per the rules of the land. However, Iphigenia finds out they are her brother and his best friend, and they make an escape to the sea. In this version, Orestes has already murdered Clytemnestra and makes the journey to Tauris to steal a statue of Artemis as an act of absolution imposed by the gods. He is pursued by the Furies, or the Erinyes. When they escape from King Thoas, they take the statue of the goddess, which was later placed in a temple in Attica. The third version of the story extends the tale of Iphigenia, Orestes and Pylades after they have escaped from Tauris. They go to Delphi, where Iphigenia is mistaken for a Taurian by her long-lost sister, Electra. Thinking Orestes had been murdered in Tauris, Electra tries to kill (or blind) Iphigenia, who is saved only by a last minute intercession by Orestes. Iphigenia then becomes a priestess at Delphi and Electra marries Pylades.

The detailed examination of the myth in the second part of this paper will show how the events in the novel closely follow this extended story of Iphigenia, Electra, Orestes and Pylades.

**INTERTEXTS** - Classical sources include: *The Iliad, The Odyssey* by Homer; *Iphigenia in Aulis, Iphigenia in Tauris* by Euripides; *Chryses* by Pacuvius; *De rerum natura* by Lucretius; *De officiis* by Cicero; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Description of Greece* by Pausanias; *Fabulae* by Hyginus; *The Eumenides* by Aeschylus; *History* by Herodotus.

Some more contemporary sources include: *The Divine Comedy*, a poem, 1321, by Dante Alighieri; *Boece* book 4 metrum 7, a prose translation of Boethius's *De consolatione philosophiae*, 1381-85, by Geoffrey Chaucer; *Iphigenie en Aulide*, a tragedy by Jean Racine, first performed 18 Aug 1674 at Versailles; *Iphigenia in Aulis*, an opera by Domenico Scarlatti after Euripides, first performed 1 Jan 1713 at Teatro Domestico della Regina Maria Casimira di Pollonia, Rome; *Iphigenia in Aulis*, an opera by Carl Heinrich Graun, first performed in Winter 1731, Brunnschweig; *Iphigenie*, a ballet by Christoph Willibald Gluck, first performed 19 May 1765, Laxenburg, Vienna, and *Iphigenie en Aulide*, an opera after Racine, first performed 19 Apr 1774 at the Academie Royale, Paris; *Ifigenia in Aulis* an opera by Francesco Salari, first performed 1776 at Casal Monferrato; *Iphigenia; or, The Victim*, a tragedy after Boyer's *Achilles*(1699) by Thomas Hull, first performed 23 Mar 1778, Covent Garden, London; *Iphigenie in Aulis*, a verse drama after Euripides, 1790, by Friedrich von Schiller; "A Dream of Fair Women," a poem, 1831-32, by Alfred, Lord Tennyson; *Iphigenie auf Tauris*, a prose drama by Johann Wolfgang von Goethe, first performed 6 Apr 1779 at Ettersburg; *Iphigenia in Tauris*, an anonymous opera first performed in 1840 at Princes Theatre, London; "Yes, it is Agamemnon, it is your father who wakes you," lithograph, caricature from Racine's *Iphigenie en Aulide*, part of "Physionomies tragico-classiques" series, 1841, by Honore Daumier.
CHAPTER FOURTEEN
“Miss Crawley at Home”

XIV.137 - ILLUSTRATION - The capital illustration depicts the serpent and file from Aesop’s fable, where the file says, “It’s my business to take from all and give to none.” The visual allusion prefigures and expands the images of Croesus and Miss Crawley, as well as continuing the association of Becky with images of serpents and depictions of selfishness.

XIV.144 - CROesus - This allusion appears in reference to the reader, who is being addressed as the “hanger-on” or valued servant to the wealthy. Croesus was the king of Lydia famous for his wealth. Instead of being the happiest of mortals, Croesus was unhappy in his life and saw the demise of his kingdom through his own blunder in interpreting an oracle of Delphi (Benet 225). The reference comes in a general description of Miss Crawley and her attitudes towards the help. Her loyalty to her servants comes under fire from the author, who says the help are no better than those they serve, as they serve the money and not the person. The allusion to Croesus again works on several levels, both the discursive of the wealthy vain old man operating as a symbol for greed and lack of interest in anyone but themselves, and as a deeper symbol of a someone who learns a deeper meaning in life than just the superficiality of possessions.

CHAPTER FIFTEEN
“In Which Rebecca’s Husband Appears For A Short Time”

XV.153 - ILLUSTRATION - The capital illustration reveals a demon with down-turned horns spying outside of the letter “E” upon the kneeling figure of a young girl with her face in her hands. The demon wears a leer, lasciviously caressing the rounded shape of the letter framing the kneeling scene, while the middle stroke turning a “C” into an “E” appears as erection, or one-eyed monster, aimed directly at the grieving, frightened child. She kneels before a pedestal with a figure disappearing out of frame mounted upon it. The demons tail peeps out from behind the boundaries of the letter “E,” and his cloven hooves extend down as well. His whole attitude is one of possession and appropriation, and “unseen” menace. The allusion could refer to Sir Pitt and his machinations, with his “horny black hand,” towards Rebecca. The visual allusion gives another perspective from which to view Becky’s situation and the plight of an unmarried woman in Victorian England. It does not dispute the irony, which depicts Becky weeping over missing her opportunity to marry Sir Pitt instead of his son, it
merely adds a deeper level by pointing to the frightening underpinnings of their relationship, or any relationship of a young woman with a powerful, unscrupulous venal member of the aristocracy. Later, Lady Horrocks will embody the figure that Becky could have become had she have taken Sir Pitt’s offer of being either his mistress or his wife.

CHAPTER SIXTEEN
"The Letter On The Pincushion"

XVI.161 - ILLUSTRATION - The capital illustration depicts a ladder forming the “H” of “How.” Two lovers are escaping over the garden wall, to elope we suppose. Their dress harks back to the days when chivalry was first in fashion. They look almost like french characters from the seventeenth century with their elaborate coifs, syzyed dress for the lady, and fancy coats and high heels for the fellow. In the chapter, Rawdon performs the “honestest” action which the narrator records in Vanity Fair when he marries Becky, we become acquainted with the many mythical heroes who loved their servants and maids, and we meet for the first time Sir Pitts’ future wife, Miss Horrocks.

XVI.161 - ACHILLES - This allusion refers to the Crawley men’s enamorement with Rebecca, most specifically Rawdon Crawley. Achilles loved his servant girl and began a series of actions that brought a doom on the Greeks and his friend Patrocles when she was taken from him. Achilles, in Greek mythology, was the son of Peleus and Thetis, and the king of the Myrmidons. He is the hero of Homer’s Iliad, and became the prototype of the Greek’s conception of beauty and manly valor. He was the swiftest and strongest of the Greeks. When Agamemnon took away his slave girl, Briseis, Achilles refused to fight against the Trojans. While he was away the Greeks took a beating. He refused to come back even when they promised to return Briseis. For this lack of humility, or for his sin of excessive, obsessive anger, the gods decided to punish him. Finally, his dearest friend Patrocles donned the armor of Achilles and went out, turning the tide of the battle to the Greeks, but getting himself killed in the process. Achilles was racked with grief and mourned for many days, but then returned to the battle. The story started when Achilles supported a priest of Apollo who told Agamemnon he could only end a plague and drought that was devastating the Greek Host by giving up his war prize, the noble maiden servant Chryseis. Agamemnon in anger and retribution said he would do so, but that he must have another woman in her place, whereupon he took Achilles’ woman in Chryseis’ stead (Hamilton 183-190).

Achilles is also one of the “heroes,” albeit a reluctant, vain and selfish one, in Euripides’ Iphigenia at Aulis and Racine’s Iphigenie. His appearance in
Racine’s play shows more nobility and selflessness than his appearance in Euripides’ tragedy, and the duality he reveals seems more appropriate to the duality of suggestion with which Thackeray surrounds Achilles in *Vanity Fair*.

**INTERTEXTS** - Classical sources include: *The Iliad* and *The Odyssey* by Homer; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Achilleid* by Statius; *Fabulae* by Hyginus; *Sequel to Homer* by Quintus of Smyrna; *Nimean Odes* by Pindar; *Fasti*; *Imagines* by Philostratus; *Epithalamion of Achilles and Deidamia* by Bion; *Theseus* by Plutarch; *Description of Greece* by Pausanias; *Heroides* by Ovid; *Dialogues of the Sea Gods* by Lucian; *Aethiopis* by Arctinus of Miletus; *Dialogues of the Dead* by Lucian, *Heroicus* by Philostratus; *Olympian Odes* by Pindar.


**XVI.161 - AJAX** - This allusion refers both to the Achilles’ reference and other attractions of legendary men for their servants and underlings. The reference most specifically pertains to Rawdon Crawley. Ajax was the most famous hero of the Trojan War after Achilles. He was a man of giant stature and the king of Salamis. He went mad from vexation and stabbed himself when the armor of the slain Achilles was awarded to Odysseus instead of himself. He is the subject of poems and plays usually representing him as a madman out for vengeance against the sons of Atreus (Benet 16). Ajax not only kills himself, but manages to humiliate himself in his madness before his death. Both Achilles and Ajax are fools shamed by their actions and bound for death to uphold their honor. “Ajax is both the foil to and the rival of Odysseus” (Morford & Lenardon 365).

**INTERTEXTS** - Classical sources include: *Iliad and Odyssey* by Homer; *Ajax* by Aeschylus; *Isthmian Odes* by Pindar; *Ajax* by Sophocles; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Fabulae* by Hyginus; *Dialogues of the Dead* by Lucian.

Some more contemporary sources include: *Troy Book*, 1412-20, a poem by John Lydgate; *Troia Britannica: or, Great Britaines Troy*, 1609, an epic poem by Thomas Heywood; *The Contention of Ajax and Ulysses for the Armor of Achilles*, 1645-58, an entertainment published in *Honoria and Mammon*, 1659, by James Shirley; *Hudibras*, 1663, a satirical poem by Samuel Butler; *Ajax*, a tragedy by Jean de La Chapelle, first performed 27 Dec 1684 at the Comedie-Francaise, Paris; *Ajace*, 1697, an opera by Alessandro Scarlatti; *Ajax*, 1714, a tragedy after Sophocles by Lewis Theobald; “Aus dem Ajax des Sophokles,” translation of a fragment, 1803, by Friedrich Holderlin.
XVI.162 - HERCULES & OMPHALE - This allusion occurs in reference to Rawdon Crawley and his love for Rebecca. The emphasis broadens to many men and women we all know in life being like these mythological pairs. Hercules was the greatest hero of the Greeks. He was the strongest man on Earth and had supreme self-confidence from that strength. He considered himself an equal to the gods. However, he was not known for his compassion and intellect like Theseus. He tended to be out of control emotionally and often killed others in his rages. He was also known for his amours. He spent much of his life in expiation of his mistakes. It was in expiation for deliberately slaying a good friend as revenge for an insult that the friend’s father had given him that Hercules was sent to be the slave of OMPHALE, the Queen of Lydia. He was her slave for either one or three years. She amused herself by making him dress up as a woman and perform the tasks of a woman (Hamilton 159-168).

INTERTEXTS - Classical sources include: Iliad and Odyssey by Homer; Shield of Heracles by Hesiod; Homeric Hymns; Heracles with Pholus and Heracles’ Voyage to the Sword-Belt of Hippolyta and The Marriage of Hebe by Epicharmus; Heracles by Herodotus; The Women of Trachis by Sophocles; Heracles by Euripides; Orphic Hymns; Memorabilia by Xenophon; Idylls by Theocritus, Biblioteca by Diodorus Siculus; Biblioteca by Apollororus; Heracles furens, Hercules oetaeus by Seneca; Fabulae by Hyginus, Heracles and Dialogues of the Dead by Lucian; Description of Greece by Pausanias.

Some more contemporary sources include: Love’s Labor’s Lost, a 1594-95, a comedy by William Shakespeare; The Faerie Queene, 1596, a romance epic by Edmund Spenser; “And must I sing,” a poem by Ben Jonson first published in Robert Chester’s Love Martyr, 1601; Troia Britanica: or, Great Britaines Troy, 1609, an epic poem by Thomas Heywood; Faust Part 2, 1830, a tragedy by Johann Wolfgang von Goethe; “Hercules Driving the Faun from Omphale’s Bed,” 1585, a painting by Jacopo Tintoretto; “Hercules and Omphale,” 1602-05, a painting by Peter Paul Rubens; (Hercules and Omphale in) The Brazen Age, 1610-1613, a drama by Thomas Heywood, first performed in London; Omphale, an opera by Georg Philipp Telemann first performed 1724 in Hofoper, Hamburg; Hercules and Omphale, an entertainment by an anonymous English source, first performed in 1746 at Clerkenwell; “Hercules and Omphale,” 1784, a painting by Fracisco Goya; Hercule et Omphale, 1787, a pantomime by Jean Baptiste Rochefort; Hercules and Omphale, a pantomime ballet by William Reeve, with William Shield, first performed 1794 at Covent Garden, London; “Le Rouet d’Omphale,” 1843, a poem by Victor Hugo.

XVI.162 - SAMSONS AND DALILAHS - This allusion provides further reference to the Rawdon/Rebecca relationship. By now the narrator has half of the world included in the scheme of the heroic man subdued and submissive to a woman whether through love, stupidity or duty. The second reference embodies Rawdon and Becky as the Biblical characters. Samson, in the Old Testament, was a judge of Israel famous for his prodigious strength and the many remarkable feats by which he routed his enemies. He was seduced by a Philistine woman,
Delilah, and while asleep had his hair cut off, depriving him of his strength. His uncut hair was the symbol of the Nazarite covenant with God. He was blinded and enslaved, though he later reformed his covenant with God and pulled down the temple of Argon, killing himself and all the Philistines inside (Benet 862). Delilah was a Philistine woman who became the mistress of Samson and then betrayed him. Her name has become associated with any fascinating and deceitful woman (Benet 248-249). See also XVI.169.

CHAPTER SEVENTEEN
“How Captain Dobbin Bought a Piano”

XVII.169- ILLUSTRATION - The capital illustration presents an “I” within the frame of a painting that figures prominently within this chapter. It portrays Jos aboard an elephant in India. Becky will purchase this picture, and keep it with her through all her journeys. She will present it to Jos late in their relationship as an emblem of her undying affection and regard. She purchases it at the auction where the Sedley Estate is sold. This chapter catches the reader up on the fate of the Sedley’s, who have become indigents upon the collapse of the stock market due to Napoleon’s deprivations in Europe.

XVII.169 - DIOGENES - This allusion refers to the assignees who authorize the auction of the estates of bankrupt cases. Diogenes was a Greek Cynic Philosopher. According to Seneca, Diogenes lived in a tub. He is said to have searched with a lantern in daylight for an honest man. He exposed the vanity and selfishness of men (Benet 259-260). He was expelled from his country for coining false money. He was once sold as a slave; but his magnanimity so pleased his master, that he made him the preceptor of his children and the guardian of his estates (Lempriere 429).

XVII.169 - EPICURUS - This allusion refers to deceased owners of extensive wine cellars whose goods are sold at auction. Epicurus was a celebrated philosopher born in Attica. He taught that the happiness of mankind consisted in pleasure, not such as arises from sensual gratification or from vice, but from the enjoyments of the mind and the sweets of virtue. His teachings were misunderstood, and contained within them the seeds of contradiction that led to later interpretations suggesting he believed in devoting oneself to gratification of the sensual pleasures (Lempriere 439-440). Both of these references have a double meaning and concern schools of thought that are much different in content than how they might appear to one reading only the surface.

XVII.175 - POTIPHAR - This allusion refers to Rawdon in the hands of feminine wiles. Becky makes him very happy indeed as a new husband. Though Thackeray seems to heap irony on this liaison, the subtext and long-range effect
seems to be one of no small affection and devotion on the part of both of the
participants. **Potiphar's wife** is mentioned in the Bible as trying to deceive her
husband with Joseph. When Joseph fled, leaving his cloak behind, Potiphar's
wife used this garment to falsely accuse Joseph of trying to seduce her.
Thackeray accuses all women and all wives, even "good" ones, of practicing
deceits upon their husbands in order to achieve their goals.

**CHAPTER EIGHTEEN**

"Who Played On The Piano Captain Dobbin Bought?"

XVIII.177 - ILLUSTRATION - The capital illustration
depicts an aggressive **Napoleon** intimidating a
clown in motley. The clown bows down, his hat
doffed, and smiles up at the stern countenance of
the French general. The visual allusion suggests
the narrator's submission to, and welcome for, the
influence of the conqueror on the plot and charac­
ters of his story. Behind the two of them, and
through the "O" of the title letter, two soldiers appear in silhouette, accentuating
the theme of war. The theme of "war" continues in the text as well, as John
Osborne proves to be the most intransigent and unforgiving of all of John
Sedley's creditors -- and goes so far as to break off the engagement of George
and Amelia. George declares war on his father by taking Amelia to wife anyway.

XVIII.183 - JOVE AND JUPITER - Captain Dobbin calls on the king of the Ro­
man gods in his passionate defense of Amelia's character and innocence in the
face of Ann Dobbin's accusations and scorn. The subject which brings their
violent disagreement, and Dobbin's evocation of the god, is marriage. His pas­
sions are evoked by Ann's sarcastic suggestion that he marry Amelia now that
she no longer belongs to George.

Lempriere says that Jupiter "was the most powerful of all the gods of the
ancients" (728). By Victorian times, Jupiter had garnered almost all of the at­
tributes and powers of the king of the Greek gods, Zeus, and was generally
considered to be the same figure in mythology. In Hesiod's *Theogony*, Zeus is
remarkable for his creation of women as torment for men in retaliation for
Prometheus's theft of fire as a gift to mankind. In the same passage as he de­
scribes women as an affliction upon the race of man, Hesiod goes on to describe
Zeus's conception of marriage as a further evil inflicted on mankind. Hesiod's
depiction of Zeus's mandates about women, marriage and a life lived under
these cultural demands evokes despair and hopelessness.

**INTERTEXTS** - Classical sources include; *Iliad and Odyssey* by Homer;
*Theogony, Works and Days, Homeric Hymns* by Hesiod; *Georgics and Aeneid* by
Virgil; *Metamorphoses* by Ovid, *Biblioteca* by Apollodorus; *Fabulae* by Hyginus;
Dialogues of the Gods by Lucian; Olympian Odes by Pindar.

Some more contemporary sources include. The Divine Comedy, 1321, by Dante Alighiere; "The Hous of Fame," 1378-80, a poem by Geoffrey Chaucer; "Jupiter," 1494-95, a drawing after an engraving for a set of Tarot cards by Albrecht Durer; (Jupiter battles Saturn for mastery of the earth in) Troia Britanica: or, Great Britaines Troy, 1609, an epic poem by Thomas Heywood; The Masque of Augurs, 1622, a masque by Ben Jonson; Paradise Lost, 1667, an epic by John Milton; "Vanbrugh's House," 1708-09, a poem in Miscellanies in Prose and Verse by Jonathon Swift; "An Interlude between Jupiter, Juno, Apollo, and Mercury," 1736-37, a comic interlude by Henry Fielding; "The Oak of Guernica," 1810, a sonnet by William Wordsworth; (Jupiter in) Prometheus Unbound, 1820, a dramatic poem by Percy Bysshe Shelley; The Faerie Queene, 1590, a romance epic by Edmund Spenser.

CHAPTER NINETEEN
“Miss Crawley at Nurse”

XIX.187 - ILLUSTRATION - The capital illustration shows a “W” in the skyline of a scene from a puppet show. A common man, his shovel lying unnoticed on the ground beside him, grovels before a spooky puppet figure held by a grinning player. A coronet adorns the macabre figure’s head. The shape of the “W” will be echoed by an illustration on p. 189 showing Mrs. Bute Crawley in attendance at Miss Crawley’s sick bed. The “W” there will be the canopy of the bed, and overhangs an ominous figure of Mrs. Bute mixing her poisonous concoctions to cure the illnesses of Miss Crawley. The chapter details the machinations of Mrs. Bute to discredit Becky and Rawdon in the war to garner Miss Crawley’s great wealth. Mrs. Bute, with the help of Miss Pinkerton, traces Becky’s roots back to her lodgings in “Greek Street.”

XIX.190 - HYGEIA - This allusion refers to Miss Crawley becoming sick under the ministrations and sinister attentions of Mrs. Bute Crawley. Hygeia, the goddess of health was held in great veneration by the ancients. As an old woman she is usually represented wearing a veil, and the matrons usually consecrated their locks to her. She was also represented on monuments as a young woman, with a serpent in one hand, and in the other a cup, out of which the serpent sometimes drank. According to some authors, Hygeia is the same as Minerva (Lempriere 721). She was the daughter of the greek god of healing, Asclepius, and was the only one of the minor deities associated with this greek god who made the transition to Roman mythology. The staff with the snake coiled above it was associated with this god, and passed down to Hygeia.
INTERTEXTS - Some classical sources include: *Pythian Odes* by Pindar; *Orphic Hymns, Aeneid* by Virgil; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Fabulae* by Hyginus; *Description of Greece* by Pausanias.

Some more contemporary sources include: *Paradise Lost*, 1667, an epic poem by John Milton; "Hygieia," 1796, a painting by Angelica Kauffmann; Hygieia offering a libation at an altar, depicted on reverse of London Medical Society prize medal, 1824, by John Flaxman.

XIX.191 - MINERVA HOUSE - This allusion refers to Miss Pinkerton's house, which Mrs. Bute drives to in order to get all the latest historical data, ammunition in the war, on Rebecca.

XIX.192 - GREEK STREET - This allusion refers to the street where Rebecca and her father used to live. This allusion also refers to the roots of Becky's character, and the author's embodiment of her in classic avatars.

CHAPTER TWENTY

"In Which Captain Dobbin Acts as the Messenger of Hymen"

XX.196 - ILLUSTRATION - The capital illustration reveals a street peddlar selling visions to children on the streets of a city. His hat cuts into the "W" of "without" set into the skyline of the town. In this chapter, Dobbin becomes the active agent selling marriage to George and Amelia, as well as all the other characters of the story. The narrator refers to Dobbin as "honest William," giving the ironic jest to the illustration. However, the allusion to "hymen" and its association to Dobbin connect his actions to the influence of the Greek traditions on Victorian culture.

XX.196 - HYMEN - This allusion in the title of the chapter refers to Dobbin as a messenger of the god. Hymen was the Greek god of marriage. However: according to the more received opinions, Hymaenus was a young Athenian of extraordinary beauty, but ignoble origin. He fell in love with the daughter of one of the richest and noblest Athenians and since he couldn't marry her, he contented himself with following her around. He once had to resort to dressing in women's clothes to follow her to Eleusis, whereupon they were captured by pirates. Hymaenus murdered all of the pirates after they had ravished the good women of Athens. His reward when they returned to Athens was the hand of his beloved regardless of his shortcomings. He experienced so much felicity in his marriage state that the Athenians instituted festivals in his honor. He is generally represented
as crowned with flowers, chiefly marjoram or roses, and holds a burning torch in one hand and a vest, or veil, of purple color in the other. His presence at nuptials was required, or the matrimonial connexions were fatal, and ended in the most dreadful calamities (Lempriere 722).

The connection of Hymen to Becky's story, as well as the story of Dobbin, is inescapable — The commoner in love with aristocracy. They seek to marry an image, an ideal, a fairy-princess or a mythical prince—or in Becky's case, a member of the aristocracy.

**INTERTEXTS** - Some classical sources include: Eclogues and Aeneid by Virgil; Metamorphoses by Ovid; Dionysiaca by Nonnus.

Some more contemporary sources include: (Apostrophe to Hymen in) The Countess of Pembroke's Arcadia, a prose romance with pastoral eclogues, 1580 by Philip Sidney; As You Like It, 1599, a comedy by William Shakespeare; Hymenaie, 1606, a masque by Ben Jonson; "L'allegro," 1631?, a poem by John Milton; "Strephon and Chloe," 1731, a poem by Jonathan Swift; Imeneo, 1740, an operatta by George Frideric Handel; "Hymen and Cupid," 1740, an engraving for the illustration on a ticket for the masque Alfred, by William Hogarth.

**XX.196 - SULTAN** - This allusion refers to George Osborne, as he appears as the master of the affair with Amelia after their reconciliation. Amelia becomes an ESTHER to George and is raised up to become his queen. This allusion will repeat both visually and textually in regards to Lord Steyne. It is noteworthy that Dobbin manifests as the catalyst moving Amelia into this role as chattel to a dominating slave master.

**XX.196 - ESTHER** - This allusion refers to Amelia Sedley, and recalls the humble jewess who was raised up to be the queen of the Persian King Ahasuerus after saving the Jewish people from the plots of the King's advisor. She also saves her father's life. Her wisdom and humanity were the stuff of legend. Her evocation in allusion ironically points up Amelia's lack of wisdom and nobility, but also connects the biblical traditions of feminine humility after a great action with those of the Arabian Nights and classical traditions.

**CHAPTER TWENTY-ONE**

"A Quarrel About An Heiress"

**XXI.206 - ILLUSTRATION** - The capital illustration reveals a young girl holding a black-faced doll. The "L" of love forms the sidebar to the image. The chapter will concern the hopes and schemes of John Osborne and his daughters to foist off Miss Swartz on George in order to gain her great wealth for the family. George will be lost to them after they fail to convince him to marry the mulatto heiress.
XXI.214 - VENUS - George refers to Miss Swartz as a “Hottentot Venus” as he rejects his father’s candidate for replacing Amelia Sedley. Venus is the goddess of beauty, mother of love, the queen of laughter, mistress of graces and of pleasures, and the patroness of courtesans (Lempriere 786). She is synonymous with the Greek goddess, Aphrodite, and by the Imperial period of Rome had taken on all the attributes of her predecessor.

INTERTEXTS - Some classical sources include; Iliad and Odyssey by Homer; Theogony by Hesiod; Homeric Hymns; History by Herodotus; Symposium by Plato; Argonautica by Apollonius Rhodius; De rerum natura by Lucretius; Aeneid by Virgil; Odes by Horace; Metamorphoses, Odes by Ovid; Dialogues of the Gods by Lucian.

Some more contemporary sources include; The Romaunt of the Rose, 1370, a poem, and The Canterbury Tales, 1388-95, a poem by Geoffrey Chaucer; The Temple of Glas, 1403, a poem by John Lydgate, paintings by Boticelli, Georgione, Titian, Pinturicchio, Raphael, Michelangelo, etc...; The Haddington Masque, 1608, a masque by Ben Jonson; The Tempest, 1611, a drama by William Shakespeare; “Cadenus and Vanessa,” 1712-13, a poem by Jonathan Swift; “Horace His Ode to Venus,” 1737, a poem in imitation of Horace by Alexander Pope; Venere e Cupido, 1742, an opera by Carl Heinrich Graun; “Der Venuswagen,” 1776-80, a poem by Friedrich von Schiller; “The Birth of Love,” 1794, a poem by William Wordsworth; (Venus evoked in) Childe Harold’s Pilgrimage, 1812, a poem by Lord Byron; “Venus Presents Cupid to Jupiter,” 1807-14, a drawing by John Flaxman as part of a series illustrating Hesiod’s Theogony, with engraving by William Blake.

CHAPTER TWENTY-TWO
“A Marriage and Part of a Honeymoon”

XXII.215 - ILLUSTRATION - The capital illustration depicts Cupid with the Alpha and Omega banner—Love conquers all. The god is depicted as a child in the costume of a Trojan or Greek warrior. The visual allusion prefigures George as Cupid, and brings the concepts of Love and War into direct connection, while tracing the concepts back to their classical heritages and emblematic roots. Cupid presides over the marriage vows and honeymoon of George and Amelia. He also presides over the flirtations of George and Rebecca. The “E” of the capital begins “Enemies,” and emphasizes the nature of conflict inherent in love.

XXII.216 - AchilleS - The Narrator remarks that George and Dobbin will go down the road to Piccadilly, “where Achilles was not yet born;” as they proceed to George’s wedding. The reference must be to the statue that will appear later in reference to Georgy and his travels through the same area. This is the first reference to Achilles “not yet born” with these gentlemen, and will again be asso-
ciated with George, Dobbin and Jos, and eventually Georgy. The statues referred to by the narrator all belong to famous heroes of the era of the author and not the characters in the story. Apsley, St. George, Achilles, Pimlico and Wellington are all heroic figures in an historical context, and all role models for warriors and men that take on legendary overtones. They pre-figure the sacrifices of George and Dobbin, ironically comment on the martial theme connected to the battle between the sexes, and pre-figure the battles in Belgium, soon to embroil the two heroes. Jos will join the other figures immediately upon their arrival at the chapel. See also XVI.161.

CHAPTER TWENTY-THREE
"Captain Dobbin Proceeds on His Canvass"

XXIII.222 - ILLUSTRATION - The capital illustration pictures a Bedouin atop a camel in the desert, with the "W" of "What" forming from his saddles atop the animal. The chapter concerns William Dobbin informing all the concerned families of George's marriage to Amelia. His telling of his story to Jane Osborne echoes to the sounds of the Iphigenia clock, as well as the whispers of Miss Wirt and Maria Osborne as they listen at the door. The imagery of the illustration recalls The Arabian Nights motif of earlier chapters.

XXIII.223 - MACHIAVELLIAN - Dobbin, the captain of the infantry, left behind in London, schemes to enlist the aid of the Osborne females in his efforts to tell Mr. Osborne of George's marriage. Machiavelli, Niccolo (1469-1527), was renowned as a teacher of treachery, intrigue and immorality. His criticism of contemporary Christianity earned him the censure of the Church and spurred the popular portrait of him as a diabolical anti-Christ. In Elizabethan England his name became a popular synonym for diabolical cunning. In later years the term Machiavellian came to connote cynical politics (Benet 597). Relating the popular and spoony, moony captain to Machiavelli may at first hand bring only ironic thoughts to mind. Yet, on the other hand, the good captain does proceed about his task with uncharacteristic ruthlessness, deviousness and completely atypical manipulative fervor. The narrator says that Dobbin does it all for his friend George and his dear Amelia, that he is really a nincompoop and dimwit who would, "if his parents had pressed him much, it is probable he would have stepped down into the kitchen and married the cook" (223). However, writing off his schemes and manipulations to his actions on behalf of others without any concern for himself doesn't quite ring true when considered in light of the whole story. His history shows him to be at the mercy of chivalric, heroic male fantasies just as surely as any character in the book.
XXIII.224 - SACRIFICE OF IPHIGENIA - This allusion refers to the mantel clock as Miss Osborne and Captain Dobbin have a meeting in the drawing-room of the Osborne's. He comes to tell her of George and Amelia's marriage. She supposes that he comes to propose to her. The clock, met previously in Chapter XIII, assumes a prominent position in the scene. The first reference sets it as the center-piece to the scene that figures around Jane Osborne's marriage wishes and then Amelia's marriage. The idea of sacrifices for marriage and the needs of the state come to mind. Iphigenia losing her life for the needs of the state, her arranged marriage to Achilles and her ultimate sacrifice for the games of the men all resonate through this scene. Jane appears as Iphigenia, Dobbin appears as the matchmaker, Odysseus, while simultaneously appearing as the lover, Achilles; which would make old man Osborne King Agamemnon.

CHAPTER TWENTY-FOUR
"In Which Mr. Osborne Takes Down the Family Bible"

XXIV.227 - ILLUSTRATION - The capital illustration reveals a diminuative St. George, patron saint of England, jousting with the proverbial dragon. The dragon forms the “S” of the capital. The visual allusion evokes the battle of George to defy the demands of his father; as well as defying the traditions of England to follow his own desires rather than the desires of the patriarchal leader of the family. The dualites and extended ironies make the image rich in association. In the chapter, Dobbin goes to old Osborne to beg his reconsideration of George's excommunication, and Osborne strikes George's name from the family histories. As well; Jane Osborne and her dreams of marriage become a sacrifice not only to John Osborne, but also to Dobbin as he blithely abandons her for his own affairs, and her last hope disappears.

XXIV.233 - ABRAHAM AND ISAAC - This allusion refers to the frontispiece of the Bible Osborne takes down to cross out George's name. In the Old Testament, Genesis, Isaac was the only son of Abraham and was to be sacrificed as a symbol of Abraham's faith in Jehovah. At the last minute, unlike the story of Iphigienia, the Lord intervened and allowed Abraham to sacrifice a ram instead (Benet 486). George could be Osborne's sacrifice to the great god of Money, just as Jane will be sacrificed to the god of a profitable marriage. The irony between Abraham and Osborne is evident, but the effect of the sacrifice will be the same, and Jane's pain is real. Interestingly enough, the wife of Isaac is Rebekah. As Rebecca is the true love of George and as George is the only son of Osborne, the allusion points up the irony of George's sacrifice, simply because he marries a poor woman, but goes beyond the irony when he really does die. This story goes beyond the surface irony as well when the biblical Rebekah helps her favorite son Jacob secure the birthright that should have been Esau's, just as Becky's son will secure the birthright of the Pitt's before the end of the novel.
CHAPTER TWENTY-FIVE
"In Which All The Principal Personages Think Fit To Leave Brighton"

XXV.240 - ILLUSTRATION - The capital illustration reveals a young woman in a gown standing with her head cocked most alluringly. The "C" begins "Conducted," and could refer to the ongoing exploits of Cupid and the effects of Love on the company of young people. Dobbin is described as a "consummate hypocrite" in the opening of this chapter. George learns he has been disinherited and blames Dobbin. Miss Crawley returns to the scene at Brighton, and Becky resumes her assault on the old Lady's estate. Rawdon and Becky are running already from the spunging-houses on Chancery Lane.

XXV.243 - CUPID - Becky refers to George Osborne with this pet name. She refers to his good looks and flirts shamelessly with him. Cupido was the god of love, and love itself. He is usually represented as a winged infant, naked, armed with a bow and quiver full of arrows (Lempriere 699-700). This allusion refers back to George's role as the matchmaker, or match-breaker, in Jos's and Becky's aborted amour. It also could refer to his love affair with himself and every beautiful woman, and remarks ironically on the childishness of his predilection. It also prefigures his son's incarnation into the same allusionary role, with much different results as regards other's love affairs, and much different allusionary associations. Cupid is the Roman god of Love, while his Greek counterpart was Eros.

INTERTEXTS - Some classical sources include: Theogony by Hesiod; Orphic Hymns; Symposium by Plato; Idylls by Theocritus; Argonautica by Apollonius Rhodius; The Runaway Love by Moschus; De rerum natura by Lucretius; Elegies by Propertius; Eclogues, Aeneid by Virgil; Òdes by Horace; Metamorphoses by Ovid; Description of Greece by Pausanias; The Golden Ass by Apuleius; Dialogues of the Gods by Lucian; Imagines by Philostratus.

Some more contemporary sources include: Troilus and Creseyde, 1381-85, a poem by Geoffrey Chaucer; The Shepheardes Calender, 1579, a cycle of eclogues, and The Faerie Queene, 1590, a romance epic by Edmund Spenser; The Countess of Pembroke's Arcadia, 1580., a prose romance with poems, pastoral eclogues by Philip Sidney; A Midsummer's Night's Dream, 1595-96?, a comedy by William Shakespeare, Cynthia's Revels, or, The Fountaine of Selfe-Love, 1600-01, a satirical comedy by Ben Jonson; Cupid's Revenge, 1612, a tragic burlesque, based on part of Philip Sidney's Arcadia by Francis Beaumont and John Fletcher; (Cupid's reign bewailed in) "Loves Deitie," "Loves Exchange," "Love's Diet," "Love's Usury," "Love's Alchemie," 1635, poems from Poems by John Donne; La vittoria d'Amore, 1641, a ballet by Claudio Monteverdi; Cupid and Hymen's Holiday, 1703?, a pastoral masque by John Hughes; Cupid crouching in the coils of a serpent, 1797, a drawing by William Blake for Four Zoas.
XXV.253 - HARPIES - Becky refers to Mrs. Bute and the other women at the rectory as she seeks to sway Miss Briggs into her camp. The Harpyleae were winged monsters who had the face of a woman, the body of a vulture, and had their feet and fingers armed with sharp claws. They emitted an infectious smell, and spoiled whatever they touched by their filth and excrement. They plundered Aeneas during his voyage towards Italy, and predicted many of the calamities that befell him (Lempriere 716). The idea of Becky as an incarnation of an epic hero, whether it is Odysseus, Theseus or Aeneas, with her battles with monsters and the shades of the underworld, continues here in this innocuous allusion to the women, Mrs. Bute in particular, who scheme and connive to contribute to her losing the favor of Miss Crawley, and eventually the favor of readers of Vanity Fair.

CHAPTER TWENTY-SIX
“Between London and Chatham”

XXVI.258 - ILLUSTRATION - The capital illustration reveals Jos within an “O” reclining at his leisure after enjoying an ostentatious meal of “turtle.” George Osborne and his bride return to London to luxury, and goes to the theatre while his wife returns to see her impoverished mother. His father is called “O” by the old man’s employees on page 264, when one of them inquires of the other if the old man will come around with time to give George more money.

XXVI.259 - SHYLOCK - This allusion refers to the drama, starring Mr. Kean, that George attends instead of returning to the Sedley’s with Amelia. The allusion accompanies text that refers to the fact of George playing “high-comedy” characters in garrison theatrical entertainments with some distinction. The Oxford Companion to English Literature suggests that Shylock was portrayed sometimes comically, and sometimes tragically, though Merchant of Venice is considered a comedy (Oxford 639-640). “Kean himself was reknowned as a great tragedian and achieved his fame in his portrayal of Shylock in 1814. He is an actor of uncertain parentage, whose adventurous childhood gave rise to innumerable legends” (Oxford 526). Shylock is defeated by Portia, which recalls The Arabian Nights tales, relating one more time a story in which a woman defeats a disreputable male by use of her talents and wits. This allusion also centers around a woman who must act as a man in society to accomplish her aims. This reference also refers to a comedy that has tragic under- and over-tones depending on how the roles are portrayed. The allusions to Shakespeare often seem to contain a play within a play. See also XXVI.262.
CHAPTER TWENTY-SEVEN
"In Which Amelia Joins Her Regiment"

XXVII.265 - ILLUSTRATION - The capital illustration reveals a child clown balancing in the valley of a "W." The chapter concerns Amelia joining the O'Dowds, the Major and his wife, preparatory to departing down the Thames for the continent. The final image of the chapter reveals Captain Dobbin sitting in a chair, smoking, while he watches the lights "vanish from George's sitting-room windows, and shine out in the bed-room close at hand." The small clown of the illustration looks sad as war approaches closer and closer, and the war between the sexes begins to become more complex and intertwined.

CHAPTER TWENTY-EIGHT
"In Which Amelia Invades the Low Countries"

XXVIII.271. ILLUSTRATION - The capital illustration depicts courtiers with masks and swords standing in front of rows of troops. The "T" of the illustration rises up into the skyline of the city behind the troops. The tricorn hats and stylized dress seem appropriate to the French. The emblems of war are surrounded with style and pomp, and the figure in the foreground seems more of a dueler than a soldier ready for battle. The chapter concerns Jos's journey to Brussels, and the mass migration of folks to witness and be a part of the honor and panoply of the great victory expected by the British over Napoleon. Becky and Rawdon arrive at the end of the chapter in the retinue of General Tufto. The classes seems to break down in the carnival-like festivities surrounding the upcoming war.

CHAPTER TWENTY-NINE
"Brussels"

XXIX.281. ILLUSTRATION - The capital illustration reveals a turbaned woman in an opera box, adorned in jewels, fan in hand. She resembles closely Mrs. Major O'Dowd, with her spray of "black cock feathers." The capital "M" of "Mr." forms as part of the opera box curtain above the ladies head. The chapter centers around Becky's glorious appear-
ance in the company of General Tufto, to the admiration of all the men and the chagrin of the women. George Osborne begins an extended flirtation with Rebecca, and the chapter ends with a message "coiled like a snake among the flowers" in the bouquet that George gives to Becky just before the men are mustered to march off to Waterloo. The "message" will return at the end of the novel as a gift from Becky to Amelia.

XXIX.288 - DARIUS - This allusion refers to the brilliance of the camp followers surrounding Wellington in 1815. The reference recalls the third King Darius, 521-486 BC, a Persian who sought to revenge the defeat of his grandfather at the hands of the Athenians many years earlier. He led his own army into the field against the Greeks, but this army was known more for its luxury and opulence than for the military courage of its soldiers or leaders (Lempriere 421). This army was defeated by Alexander and the Macedonians in a series of battles. Darius was murdered by one of his friends after escaping the field of battle. The irony of the reference comes as it relates to the actions of the English camp-followers' precipitate retreat from Brussels, and their opulent abandoned behavior prior to the conflict.

CHAPTER THIRTY

"The Girl I Left Behind Me"

XXX.293 - ILLUSTRATION - The capital illustration reveals a blind man, stumping into the unknown with only his outstretched hand and his cane to guide him. In the chapter, the narrator describes the events at Waterloo in brief, claiming to have no knowledge and no gift for telling stories of battles and heroism. The figure could be an ironic depiction of the narrator groping his way through unfamiliar territory. The "W" forms the first letter of "We," and alludes to the royal "we" of the writer. The chapter presents the departure of the men for battle, and the scenes of separation prior to their leaving for the war.

XXX.294 - VENUS - This allusion refers to Mrs. O'Dowd in an illustration as she cleans the Major's gear preparatory to him marching off to war. Venus was the goddess of Love and Beauty in the Roman pantheon. This illustration shows the direct conflation of Love and War that Thackeray sees happening in contemporary culture, as Venus and Mars are joined together in this scene. It also shows the complicity of women in the wars that men fight. According to Lempriere (787), Venus was married to Vulcan and her most celebrated and infamous extramarital amour was with Mars. There she was caught and exposed to the ridicule and laughter of all the gods. In some of her manifestations, Venus is armed like Mars or like Minerva. In a competition of goddesses and beauty, she won the "golden apple of discord," and her gift of the most beautiful woman in the world, Helen, to Paris, started the Trojan War.
XXX.294 - MARS - This allusion refers to the sleeping Major O'Dowd as his wife cleans his war gear before he goes to fight Napoleon. Mars is the god of war. Mars was generally represented in the naked figure of an old man, armed with a helmet, a pike, and a shield (Lempriere 736-737). Later interpretation suggests Mars was originally a god of fertility and fruitfulness who later took on the aspect of the Greek god of war, Ares (Benet 622). The major's sword lies bare upon the vanity, as Mrs. O'Dowd's turban and feathers sit upon the dresser next to the mirror.

INTERTEXTS - Some classical sources include: Iliad by Homer; Theogony by Hesiod; Homeric Hymns; Orphic Hymns; Aeneid, Eclogues by Virgil; Fasti by Ovid; Fabulae by Hyginus; Sequel to Homer by Quintus of Smyrna; Dialogues of the Gods by Lucian.

Some more contemporary sources include: Teseida, 1340-42, a poem by Giovanni Boccaccio; Troy Book Prologue, 1412-20, a poem by John Lydgate; The Two Noble Kinsmen, 1613, a romantic drama adapted from Chaucer's "The Knight's Tale," by William Shakespeare and John Fletcher; "A Vow to Mars," 1627, a poem by Robert Herrick; The Secular Masque, 1700, a masque by John Dryden performed as part of Vanbrugh's The Pilgrim; "Mars and Cupid," a marble sculpture group, 1819, by John Gibson; (Antony and Cleopatra parallel Mars and Venus in) Antony and Cleopatra, 1606-07?, a tragedy by William Shakespeare; (Story of Mars and Venus in) Troia Britanica: or, Great Britaines Troy, 1609, by Thomas Heywood; The Loves of Mars and Venus, 1712, a pantomime ballet by John Weaver; "Vulcan's Net," "Mars and Venus," 1842, comic lithographs by Honore Daumier; Venus and Mars, or The Golden Net, 1844, an anonymous operette-bouffe first performed at the Strand in London.

XXX.295 - SPARTAN - This allusion refers to Rebecca and her emotional restraint upon parting with her husband on the eve of war. Sparta was the ancient capital of Laconia. The victorious opponent of Athens in the Peloponnesian War, 431-404 BC, Sparta was also opposed to that city in spirit. Aristocratic, conservative, and militaristic, the Spartans took pride in their courage, endurance,
frugality, and discipline. Boys were taken from their mothers at the age of seven and lived in barracks until they were thirty. No deformed Spartan was allowed to live, and the newborn were washed in icy mountain streams. Two famous figures of legend illustrate Spartan attitudes: the Spartan mother who, handing her son the shield he was to carry into battle, told him to come back either with it or on it; and the boy who, having hidden a stolen fox under his tunic, permitted it to gnaw his vitals rather than confess his theft (Benet 922).

XXX.295 - ADONIS - This allusion refers to Rawdon in his role as a bachelor before finding happiness in Becky’s arms. The role of the beautiful, martial youth has been played before by Jos and Dobbin. Adonis is the product of an incestuous relationship between a daughter and her father. This myth concerns a young god who dies and is resurrected, symbolizing the cycle of growing seasons. Part of the cult of Adonis included the planting of “gardens of Adonis”—seeds sown in shallow soil that withered as quickly as they sprouted (Benet 10). See also V.47.

XXX.296 - MOSES & LEVY - This allusion refers to the money-lenders Rawdon used to frequent. Moses was the Hebrew lawgiver who led the Israelites out of Egypt through the wilderness and to the Promised Land (Benet 669). Levy was the progenitor of the Levites, the priestly tribe of the Israelites (Benet 564). The irony here could be that the promised land, and the role of the Israeli priests, is concerned only with money. As Rebecca is the only character with a Jewish name, a further extension of the trite old adages about Jews and money could be a submotif here.

XXX.301 - TROY - This allusion by the narrator refers to the beginning of warfare, poetry and the games of men. It relates directly to George and his many triumphs in the games of being manly, and his excitement at heading off to war. This city has been celebrated by the poems of Homer and Virgil; and of all the wars which were carried on among the ancients, that of Troy is the most famous (Lempriere 312). This of course is most famously a war which was fought over a woman, and which contains the genesis and political causes of the story of Iphigenia and Clytemnestra. It also relates back to the idea of Venus and Mars, as the apple of discord and a beauty contest led to the bloodiest and most famous ancient war.

INTERTEXTS - The Trojan War as it appears in some classical sources includes: The Iliad by Homer; Ajax by Sophocles; Rhesus, The Trojan Women by Euripides; Metamorphoses by Ovid; Biblioteca by Apollodorus; The Odyssey by Homer; Aeneid by Virgil; Agamemnon by Seneca, Fabulae by Hyginus; Sequel to Homer by Quintus of Smyrna, Hecuba by Euripides; Troades by Seneca, Description of Greece by Pausanias.

Some more contemporary sources include: Troy Book, 1412-20, a poem by John Lydgate; (Painting depicting the siege and fall of Troy described in) The Rape of Lucrece, 1594, a poem by William Shakespeare; (History of Troy and the Trojan War in) Troia Britanica: or, Great Britaines Troy, 1609, an epic poem by
XXX.301 - PYRAMUS - This allusion refers to Major O'Dowd's horse. This horse must be remembered as being the horse of Mars as well. Pyramus and Thisbe have appeared earlier in allusion in ch. XIII. As part of the team who killed themselves over love, the theme of love and war is reiterated and expanded by the senseless nature of the deaths of the lovers. Death by mistake, but also the idea of two lovers who must die for each other.....Love and War. They are the essence of tragedy in their intertwining. According to the Oxford Guide to Classical Mythology in the Arts 1300's - 1990's, Pyramus and Thisbe were young lovers of Babylon. They were forbidden by their parents to marry or even to see each other. They decided to meet at night at the tomb of King Ninus. As Thisbe awaited her lover, a lioness came and frightened the girl away. She dropped her cloak, which the lioness bloodied. When Pyramus arrived and saw the cloak he thought Thisbe dead, and killed himself on his blade. Upon her return, Thisbe saw his dead body and killed herself as well. The lover's blood turned the fruits of the mulberry tree from white to purple.

INTERTEXTS - Some classical sources include: *Metamorphoses* by Ovid; *Fabulae* by Hyginus.


CHAPTER THIRTY-ONE
“In Which Jos Sedley Takes Care Of His Sister”

XXXI.302 - ILLUSTRATION - The capital illustration depicts a young drummer boy striding into war with a glance back over his shoulder. The "T" of the capital forms the word "Thus." In this chapter Amelia will confront Rebecca with the truth of the latter's affair with George, as will Mrs. O'Dowd beard Becky with her lack of feelings for her husband. Jos will find his "toilette" and his "tartines" of more importance than the war or his sister's incipient nervous breakdown.
XXXI.303 - ADONIS - This allusion refers to the fantasies of Isidor, Jos’s Belgian valet, and his expectations of looking like a handsome, military god for his lover once he gets all of Jos’s clothes and geegaws in the rout. See also V.47.

XXXI.308 - SOLOMON - This allusion refers to Jos, as Becky plys her arts to inflame the good gentleman’s heart so that her “retreat is secure; and I have a right-hand seat in the barouche.” Solomon was the wisest and most magnificent of the kings of Israel and the son of David and Bathsheba. He is perhaps most celebrated for his building of the famous temple which bore his name and for his lavish entertainment of the queen of Sheba (Benet 913).

XXXI.310 - PARTHIAN - This allusion refers to the glance Mrs. O’Dowd throws back over her shoulder at Rebecca after Rebecca has asked the Major’s wife to go and console Amelia. According to Lempriere the Parthians were renowned for their ability to shoot arrows from horseback while in full retreat. It has the connotation of sharp, insightful looks that penetrate to the core of the matter. Mrs. O’Dowd accuses Rebecca of failing to have feminine sentiments in her asides after leaving Becky.

CHAPTER THIRTY-TWO
“In Which Jos Takes Flight, And The War Is Brought To A Close”

XXXII.312 - ILLUSTRATION - The capital illustration depicts a winged victory, or the spirit of war, a sword in one hand and a torch in the other, flying through the clouds to battle. Her hair spreads out around her head like the snaky locks of Medusa, and her simple shift billows out behind her. She could be the spirit of War, like the letter “W” in the vignette. The idea of conquest, by fire and sword, dominates the visual allusion. The terror and woe of war strikes the civilians in town, and George dies on the battlefield.

CHAPTER THIRTY-THREE
“In Which Miss Crawley’s Relations Are Very Anxious About Her”

XXXIII.327 - ILLUSTRATION - The capital illustration reveals a scowling lady in a carriage with a footman behind her. The capital “T” begins the word “The.” The chapter concerns the affairs of Miss Crawley, who is the lady in the carriage, and the religious tracts with which her relatives seek to ply her. Sir Pitt seeks her affections and money.
XXXIII.333 - MACHIAVELLIAN - This allusion refers to Mr. Pitt Crawley and his schemes and manipulations to gain Miss Crawley’s affections through the flattery and coddling of Miss Briggs. It also refers to Crawley suggesting flat out to Lady Jane Sheepshanks’ family the rewards of a liaison between the families; through him of course. An earlier reference to Machiavelli sets up the repetition, and connects Dobbin and Mr. Pitt in their schemes to effect their wills upon others.

CHAPTER THIRTY-FOUR
"James Crawley’s Pipe Is Put Out"

XXXIV.336 - ILLUSTRATION - The capital illustration depicts two children, with ballet-like postures, dancing with each other on the boards of the stage. They are separated by the "T" of "The," which covers them like a frame. The chapter concerns the further advances of Sir Pitt’s relations upon Miss Crawley with their religious tracts. Sir Pitt seeks the rich aunt’s affections by promoting his appreciation for Napoleon, despite this being the action of a traitor, given the current war. The Bute Crawley’s seek to displace Sir Pitt by sending their son to seek favor with Miss Crawley, but the plan backfires when Pitt plies the boy with wine and makes him betray himself. Meanwhile, Becky and Rawdon are in Paris, where "The King took notice of her yesterday at the Tuileries..."

XXXIV.344 - MARS - This allusion occurs as part of a quote from the Eton Latin Grammar about "in vino veritas." James Crawley misapplies this quote as he accuses Mr. Pitt of trying to get him drunk to take advantage of him. See also XXX.294.

XXXIV.344 - BACCHUS - This allusion is also part of the quote from the Eton Latin Grammar about "in vino veritas." In economical fashion, Thackeray connects three previous allusive patterns, that of Mars, Bacchus and Apollo with the young James Crawley, as well as with Sir Pitt. Most of the male characters in the novel react and perform under the umbrella of these allusive contexts. See also VI.59.

XXXIV.344 - APOLLO - This allusion is also part of a quote from Eton Latin Grammar about "in vino veritas." From the mouth of a drunken James Crawley this image of the god of truth and wisdom recalls the scene in Ch. 6 of Jos and his ill-fated bout with a bowl of wine. See also III.22.

XXXIV.344 - MACHIAVEL - This second use of this allusion to refer to Mr. Pitt emphasizes the devious nature of Sir Pitt’s actions as he encourages his young cousin to drink deeply and divulge his secrets. He then takes advantage of the young man’s ineptness and drunkenness to discredit him. See also XXIII.223.
XXXIV.344 - BACCHANALIAN - This allusion refers ironically to Mr. Pitt as he quotes from Horace, Odes, i.7, about making the most of wine before setting back out to sea. He spurs James Crawley on to ask the aunt for wine, while he himself drinks sparingly but with great flourish. The entire scene works both ironically, and then again in earnest, as fortunes change upon the manipulative schemes of the characters. See also VI.59.

CHAPTER THIRTY-FIVE
"Widow and Mother"

XXXV.351 - ILLUSTRATION - The capital illustration depicts a "T" next to a representation of the memorial on the church wall in honor of George Osborne that is described in the chapter. The inscription on the memorial, which is unreadable in the illustration, is "Dulce et decorum est pro patria mori," which is from Horace’s Odes, and translates as, “It is sweet and fitting to die for one's country.”

Horace is known for his satire and irony. The chapter describes the grief of the Osborne family at George’s death, but the unwillingness of John to accept either Amelia or her child despite their poverty and need. The terror and tragedy of echoes of the Trojan War and its traditions infuse this, and the last few, chapters in the novel. In an illustration on p. 359 of this chapter, Major Dobbin brings little Georgy a wooden horse, looking very much like a Trojan horse, and other tools of war. The little drum he brings evokes the drummer boy from the capital illustration on Ch. 31. Whether the men are at war in Brussels and Waterloo, or whether they are scheming and fighting among themselves for a family inheritance, they continue the same actions and themes that inform the classical metaphors, the classical patterns, that dominate the Victorian culture and help to determine the pathologies Thackeray criticizes, deplores and seeks to point out to his readership.
CHAPTER THIRTY-SIX
“How To Live Well On Nothing A-Year”

XXXVI.361 - ILLUSTRATION - The capital illustration repeats a common theme with a depiction of two children playing with a kite out in a field. Like the idea of living on nothing a year that the narrator explores in the chapter, the kite floats seemingly with no support high above the children's heads. The "I" next to the kite refers to the narrator. The story in the chapter relates the story of Becky, Rawdon and their son, both in Paris and in their move back to London. The subject much discussed is the matter of the Crawley's "IOU's" and how Becky managed their financial affairs despite Rawdon having no income whatsoever.

CHAPTER THIRTY-SEVEN
“The Subject Continued”

XXXVII.370 - ILLUSTRATION - The capital illustration depicts a clown, or the narrator, balancing the "I" of "In" on his nose within the frame of a doorway. The chapter continues the story of how Becky manages the Crawley income, or lack thereof, by her own delicate, manipulative balancing act. The subject of an income becomes further involved with the introduction of Lord Steyne later in the chapter. The conflating of Becky's manipulations with the image of the clown, or narrator, balancing his intrusions in the story should not be ignored. The Trojan Horse from the illustration on p. 359 finds its way into an illustration on p. 382 depicting Rawdon meeting Old John Sedley and little Georgy in the Park. The horse lies on the ground next to a park bench, while little Rawdon, in the text, rides upon his pony. The ponies, whether toy or real, recall the fabulous white pony of Cuff, and the magical white pony of the dwarf Pacolet from allusions to Orson and Valentine from Ch. 5. Like Dobbin and George were paired earlier in the story, little Rawdon and little Georgy are paired here.

XXXVII.374 - CAIN - Becky refers to Rawdon as Cain when she lectures him about his anger, rage and willingness to murder Mr. Pitt when the latter inherited the majority of Miss Crawley's money. Though the situation and causes of their animosity appears ironic in this allusion, the actuality of hatred, competition and back-stabbing within this relationship does evoke on some level the tragedy and pathos of the Biblical relationship. Murder is not done on any actual level, but the taking of possessions and the scheming to cheat one another of a share has many counterparts in biblical lore, and echoes the reasons for murder that led Cain and Abel into their fated paths. Sins, vengeance and hatreds can be inher-
ledged as well as money, property and titles. The classical and biblical allusions constantly point up the transmission of pathologies along with the more traditional homiletic morals and virtues we normally associate with such allusions.

XXXVII.378 - Corydon - This allusion refers to Rawdon, as Lord Steyne and Becky banter about her need for a companion to protect her from the wolves. The banter intimates that Rawdon cannot take care of Becky and protect her from the men surrounding her. Corydon was the conventional name for a rustic or shepherd; a brainless, love-sick youth derived from the shepherd in Virgil’s Bucolic II (Benet 216). Virgil’s Bucolics saved his life and lands during the proscriptions following Caesar’s death in 44-40 BC. “The Bucolics, apparently only artful variations on a theme by Theocritus, are, however, imbued with the spirit of postrepublican Rome, a spirit which looked back longingly to simpler times and forward with desperate hope to a new era of peace” (Benet 1025). The barb about the “pipes” points to Rawdon’s unlikeliness as a poet or singer, while pointing out that Becky possesses the wit and literary background to compete and overcome Steyne at his own game. Indeed, of all the characters, she most embraces the scope and wit that the author possesses and displays himself -- to which the capital illustration subtilely alludes.

XXXVII.378 - Meliboeus - This allusion also refers to Rawdon, from the mouth of Steyne, as he attacks the unaware husband in their drawing room all the while making love to Becky with his wit and learning. This allusion recalls Virgil’s Eclogues/Bucolics with its reference to Corydon’s singing counterpart in several of the tales. This allusion could also come from the Melibee, one of Chaucer’s Canterbury Tales. Meliboeus returns from the fields to find that three of his enemies have beaten his wife Prudence and killed his daughter Sophie. Grievous, he rages about vengeance. However, Prudence begins to reason with him, husband and wife both making extensive use of proverbs and quotations from scholastic authorities, and finally persuades him and his repentant enemies to come together in peace. Melibee forgives them, hoping that God will likewise forgive human trespasses (Benet 636). Rawdon will be trading no “proverbs or quotations” with his wife. But he does embody the impetuous, physical husband while Becky can be seen as the wise, prudent wife. This allusion pairs Becky and Steyne as husband and wife.

CHAPTER THIRTY-EIGHT
“A Family In A Very Small Way”

XXXVIII.383 - Illustration - The capital illustration depicts two children huddling under an umbrella, while the rains falls heavily around them. They are on the road, and a waymarker stone, with a “W” from the word “We” inscribed on it, stands in the background. The story in this
chapter details what has happened along the road from Waterloo. The “family in a very small way” is the Sedley’s, who now live in humble circumstances. Jos has gone back to India. Major Dobbin has also returned to India, while the widow Amelia has returned to her parents and their home in the basement of their former servants. John Sedley loses more money, his and Amelia’s, on a disastrous investment in wine, and Georgy suffers to be raised up “woman-bred.”

XXXVIII.387 - MINERVA HOUSE - This allusion refers to Amelia’s schooling as part of the privileges and opportunities that Mrs. Sedley gave to her daughter that she herself did not have. It comes in the middle of an argument, where Amelia has accused her of poisoning little Georgy by giving him the same soothing syrup she received as a child. This accusation forever ruins their relationship, and ironically echoes the murderous nature of many of the Greek allusions. See also I.4.

XXXVIII.389 - HEROD - This allusion refers to a comment by a doctor who talks of the difficulty of Amelia upon weaning her child. Her grief would have “unmanned a Herod.” Herod was King of Judea, installed by Brutus, and was reknowned for his cruelty. As he knew his subjects would celebrate his death, he had the most illustrious of his subjects confined and ordered them to be murdered at the moment of his death, “that every eye in the kingdom might seem to shed tears at the death of Herod” (Lempriere 460). In Matt. 2:16-18, Herod is the cruel tyrant of Judea, who killed the babes of Bethlehem.

XXXVIII.390 - CUPID - This allusion refers to Georgy. The appellation comes from the Chevalier de Talonrouge, one of the many conquests Amelia makes in her humble, submissive role of doting mother. This is the first time little Georgy becomes Cupid, an appellation that Rebecca attached to his father at Brighton. He truly becomes the epitome of his father, though the allusive usages surrounding little Georgy have a certain heart, generosity and innocence missing from the allusive usages around George. See also XXV.243.

XXXVIII.390 - VENUS - The Chevalier refers to Amelia in the same breath as he labels Georgy “Cupid.” Venus was the mother of Cupid according to several histories, but the father variously becomes either Mars or Jupiter according to Lempriere. See also XXI.214.

XXXVIII.390 - GRACES - Another reference by the Chevalier, this time to Betty Flanagan. In Roman mythology the Gratiae were goddesses who embodied beauty and charm (Benet 399).

XXXVIII.391 - MINERVA - The narrator uses Minerva as a model of perfect femininity and chastity in describing the various attributes of women. A woman may possess all the virtues of the goddesses, but unless she also possesses a pretty face, none of the other virtues pertain. See also I.4.
CHAPTER THIRTY-NINE
“A Cynical Chapter”

XXXIX.396 - ILLUSTRATION - The capital illustration pictures a crouching, grinning fool completely enclosed within the confines of the “O” of “Our.” This chapter relates the happenings at Queen’s Crawley since Becky left. The servant, Miss Horrocks, the Butler’s daughter, was installed as the house-keeper, and the estate has fallen into disrepair. The Baronet suffers a collapse into imbecility and helplessness, and Mrs. Bute and her family come to the estate to roust Miss Horrocks and her father. The figure in the illustration must be the Baronet. He has been completely destroyed since his rejection by Rebecca, and her subsequent marriage to his son.

CHAPTER FORTY
“In Which Becky Is Recognised By The Family”

XL.396 - ILLUSTRATION - The capital illustration depicts a funeral cortege, with the clowns in asses’ ears bearing the black ribbons and standards for late Baronet’s death procession. The illustration mocks the funereal tradition, while displaying the “T” from “The” in the upper right corner against the skyline above a city. Sir Pitt comes to take over his father’s estate and affairs, with his mother-in-law coming along to run the estate. The Baronet retires to a sick-room where his previous wife had died, and expires while his maid is making his toast. A letter is sent to Rawdon and Becky, and they prepare to travel to Queen’s Crawley to mourn the Baronet’s passing.

XL.409 - LADY MACBETH - This allusion refers to Lady Southdown in her attempts to dominate Mr. Pitt and prevent Rebecca from being invited to the house for the funeral. The reference, “Lady Southdown rose up as magnificent as Mrs. Siddons in Lady Macbeth,” signals her ignominious defeat at Pitt’s hands as he comes into his majority and begins exercising his total control. *Macbeth* is Shakespeare’s shortest play and has been described as a study in fear (Benet 592). This emotion is emphasized in this chapter as “Hearing these decisive and terrible words, Lady Macbeth, who had been waiting for a sign of weakness or vacillation on the part of her son-in-law, rose, and with a scared look, left the library.” Mrs. Siddons gave her farewell performance as Lady Macbeth on June 29, 1812. It was a sensational theatrical event. The audience stopped the show with its approval after the sleepwalking scene. The reference begins a running series of jokes on Lady Southdown’s nocturnal appearances in her nightgown (Sutherland and Mandel 72).
XL.411 - SILENUS - This allusion refers to old Sir Pitt, and is a comment made by Lord Steyne upon hearing of the old man’s death from Rebecca. He comments the old man could have been made a Peer if not for his stupidity and poor timing. This reference clarifies and expands earlier connections between Silenus and Sir Pitt. See also VIII.84.

CHAPTER FORTY-ONE
“In Which Becky Revisits The Halls of Her Ancestors”

XLI.414 - ILLUSTRATION - The capital illustration depicts the stage bringing Becky and Rawdon to their reintroduction into the Crawley household, although it could also depict the funeral hearse that will take Sir Pitt on his final journey from Queen's Crawley to Southampton. The “S” of “So” comes off of the tail of the whip used by the driver, and evokes the stagecoach, the last rites for “Silenus” and Becky’s seduction of Lady Jane, Lady Southdown, the new Sir Pitt and the entire household. She completely returns into the graces of the family, and convinces them to restore and redecorate the family estates on Gaunt Street in London. The title of the chapter alludes ironically to Becky’s returning to the place where she got her visions of aristocratic glory and her possibilities of title. It recalls her longing gaze at the paintings of the illustrious ladies of Queen's Crawley in the illustration heading Ch. 8.

XLI.418 - LADY MACBETH - This allusion is another reference to the Lady Southdown as she administers some of her numerous remedies to Becky to help her after her breakdown at the funeral of Sir Pitt.

XLI.419 - ROMAN - This allusion refers to the Countess’s nose, recalling the roman noses of Miss Pinkerton and Cuff, even though the allusion occurs in the middle of a scene where Becky imitates Lady Southdown administering her lethal doses to Becky. Becky makes herself the butt of her own joking playacting with complete good humor and self-deprecation. In fact, she manages to make Lady Southdown “amusing” for the first time in her life.

XLI.423 - MAMMON OF UNRIGHTEOUSNESS - This allusion refers to the friends Rebecca brought under her control during her stay at Queen’s Crawley. Mammon is an Arabic word used in the New Testament to personify riches and worldliness. “Ye cannot serve God and Mammon” comes from Matt. 6:24 and Luke 16:13 (Benet 608). The allusion suggests that Becky makes the best of a situation that mitigates against her, yet surrounds the situation with a sense of the evil surrounding wealth, attainment and pursuit of Vanity.
CHAPTER FORTY-TWO

“Which Treats Of The Osborne Family”

XLII.424 - ILLUSTRATION - The capital illustration depicts a clowen clown in motley with ears standing inside the “C” of “Considerable.” The chapter ironically treats of Cupid, and his lack of influence on the old man Osborne and Lady Jane. The long tail of the small figure’s hat has tied a knot around the letter “C.” The text suggests that even Becky would not have traded her poverty for the “Consols” that keep John Osborne and his daughter wealthy in their unhappy life. John refuses to let Jane have an affair with her drawing teacher, and Cupid is banished from the house. The chapter ends with little Georgy, who is Cupid personified by allusory reference, returning into Jane and Mr. Osborne’s life.

XLII.427 - IPHIGENIA - Jane Osborne languishes under her father’s tyranny in the drawing room watched over by the famous “great Iphigenia clock” that has presided over so much pain and repression. Indeed, Lady Jane has been present at every mention of the clock and most certainly could be seen as the personification of the sacrifice of a woman for her father’s selfish needs. However, the next image following the mention of the clock presents two grand mirrors at either end of the room infinitely reflecting each other and the drawing room in between, “until you saw these brown Holland bags fading away in endless perspectives, and this apartment of Miss Osborne’s seemed the centre of a system of drawing-rooms.” The resonance of Iphigenia exiled in Tauris in the clutches of the grim priest Thoas seems to dominate the imagery and situation of Jane Osborne more than the initial imagery of the sacrifice of Iphigenia at Aulis.

XLII.428 - CUPID - This allusion refers to a love affair of Jane Osborne, and the fact that her father chooses not to have her marry since he desires a woman to run his house and cannot find another. Thus all of Lady Jane’s hopes and dreams for Love flounder on the altar of her father’s selfishness and ruthlessness. However, the association of this allusion with Georgy restores a “Cupid” into the household, and validates the hold the figure has on the “Consols” of the illustration.

CHAPTER FORTY-THREE

“In Which The Reader Has To Double The Cape”

XLIII.430 - ILLUSTRATION - The capital illustration reveals an exotic black servant in a turban and waistcoat bringing a tea service into a room. The “T” that so often indicates travel in the novel, starts a chapter that takes the reader to India and back.
XLIII.430 - MINOS - This allusion refers to a judge in India whose wife has a tiff with Lady O'Dowd. Minos was the king and lawgiver of Crete, who became a judge in the underworld upon his death.

XLIII.431 - “lassat nondum satiata recessit” - This allusion refers to Mrs. O'Dowd dancing all night long at the Government House in India, where at last Major Dobbin convinced her to stand down. The quotation is from Juvenal’s Satires, vi.130, and describes Messalina leaving the brothels “Wearied but not yet satisfied.” Juvenal was a satirist of Roman vices under the empire. His life is little known, though he spent some time in military service and ended his life in exile for having criticized a popular stage performer who was a special favorite of the emperor Domitian. He is the author of sixteen satires, divided traditionally into five books. In these biting attacks on public manners and morals, he shows himself to have been a sharp observer of his fellow men (Benet 517).

XLIII.433 - DESDEMONA - This allusion refers to Glorvina and her willingness to act like Othello’s pure and self-sacrificing daughter if only Major Dobbin will consent to marry her. Unlike Desdemona, Glorvina has attempted to seduce and marry men all over the world.

CHAPTER FORTY-FOUR
“A Round-About Chapter Between London and Hampshire”

XLIV.439 - ILLUSTRATION - The capital illustration makes an “O” of the moon shining down upon the figure of a mermaid, or the German Lorelei (the Rhine Siren) of ch. LXIV, playing her lyre. The sirens of Greek and Roman myth were sea nymphs who lured sailors to their deaths on rocks, but they are traditionally represented as female figures having the wings and feet of birds. This figure shares their accomplishments on the lyre, and their wooing of men, but is actually a later invention than the Sirens. Her tail supports her in the water while she plays the harp, luring sailors and fishermen to their destruction. She smiles benignly and seems almost pastoral, romantic and harmless in her depiction, though her face is clearly the same as Becky’s. This chapter presents Becky seducing Sir Pitt to her needs by plying him with wit, song, food, and wine. This is the first direct visual or textual allusion to a Lorelei or a Siren, which connects the legendary figures with Becky performing her role as the cause of ruination for all men who pass within her sphere and hear her song. In 1660, Racine wrote an ode upon the occasion of Louis the XIV’s marriage called The Nymph of the Seine, though the tradition of the German Lorelei did not emerge until the early 1800’s with Heinrich Heine’s poem, “Die Lorelei,” 1827.

XLIV.443 - LAZARUS - This allusion refers to the generosity of those parting with
money to their debtors, their relatives or to the needy. Lazarus, a figure in one of Jesus' parables, was a sick and starving man who begged daily at the gate of the rich man, Dives, and was received into heaven when he died (Benet 555). The narrator talks of Sir Pitt's giving only a small sum of money for little Rawdon, though he knows he inherited money meant for Rawdon and that his relatives have no income and no money.

**XLIV.445 - JANISSARIES** - This allusion refers to the servants of Lord Steyne, and servants in *Vanity Fair* in general, as the arbiters of behavior, morality and social standing. The Janissaries were a celebrated militia of the Ottoman empire, raised by Orchan in 1326, originally, and for some centuries compulsorily recruited from the Christian subjects of the Sultan. In 1826, having become too formidable a threat to the state, they were abolished (Benet 497). The formation of the serving class into a martial force to be reckoned with, a force that threatens the safety and integrity of the state, joins them into the martial theme already developed.

**CHAPTER FORTY-FIVE**

“Between Hampshire and London”

**XLV.449 - ILLUSTRATION** - The capital illustration depicts a young worker leaving his wife and child at home. The “S” of “Sir Pitt” forms the capital standing above the man's worksack full of tools. The chapter deals with the many improvements Sir Pitt has made to the physical establishment of Queen's Crawley, as well as the work he has done to repair his family's reputation and his own public affairs. As the previous chapter illustration attests, his great aid in this endeavor is Becky. Her acquaintance with Lord Steyne becomes part of the song she uses to snare Sir Pitt, and vice versa.

**XLV.450 - THE MOUSE AIDS THE LION** - Becky refers to herself as the mouse who may be able to aid the lion, Sir Pitt, in his political and social aspirations. In the fable from Aesop, the mouse released the lion from a net.

**XLV.451 - ACHELLES** - This allusion refers to Sir Pitt as he sees himself becoming heroic under Becky's prodding. Sir Pitt's dreams stop only at the Peerage now that he has his majority and Becky for a counselor. This aspect of Achilles recalls the character from Racine's *Iphigenie* under the influence of *Iphigenia's* evil twin, Eriphyle. Becky brings Sir Pitt under her spell, knowing that only the "little sickly pale Pitt Binkie" stands between her and her son assuming the title of Baronet upon Sir Pitt's death. The allusion also recalls the story of Achilles when he was disguised as a girl and hidden by his mother. He revealed himself when *Odysseus* set weapons before him, and he presently joined the war against *Troy* (Sutherland and Mandel 75). This allusion connects Becky to Odysseus.
XLV.456 - DALILAH - This allusion refers to Rawdon and Becky's relationship at this point in the novel. Rawdon has become the shorn, humbled and humiliated Samson to Becky's Dalilah: "He was beat and cowed into laziness and submission. Dalilah had imprisoned him and cut his hair off, too. The bold and reckless young blood of ten years back was subjugated, and was turned into a torpid, submissive, middle-aged, stout gentleman." This allusion recalls the earlier allusion to Samson and Delilah, as that biblical legend finds completion within the novel by its end. See also XVI.162.

CHAPTER FORTY-SIX
"Struggles and Trials"

XLVI.457 - ILLUSTRATION - The capital illustration reveals a clown with ass ears with his face buried in his hands under a full moon. The "O" of "Our" shines down on the disconsolate figure, whose scepter stands head down against the wall. This chapter returns to the widow Amelia Osborne and her impoverished family. John Osborne has offered to raise up George in style if only Amelia will give him up. The Sedlely household suffers great privation, ostensibly because Jos has failed to send money. Amelia feels she must sacrifice her own wants and needs for the needs of the family.

CHAPTER FORTY-SEVEN
"Gaunt House"

XLVII.464 - ILLUSTRATION - The capital illustration reveals a winged, smiling demon holding two sterling forks with a crown dangling between them to form the letter "A." This demon, with horns that seem more like the donkey ears of the clowns depicted in earlier chapters, gazes directly at the reader. The visual allusion echoes the textual allusions to solidify the idea being promoted by the author of the devil, or demon, behind the concepts of aristocracy and legendary properties of blood and privilege. The narrator takes the reader inside the mansion of Lord Steyne, and begins his descriptions of nobility in this chapter. By the end of ch. 48, Lord Steyne will beat "the devil's tattoo" with his fingers and directly assume the attributes this early allusion suggests. The visual allusion also directly connects the reader of Thackeray's day to the idea of "silver-fork novels." These popular novels dealt with the aristocracy and nobility in the most flamboyant and ostentatious manner possible. They were the trash novels of their day, and part of the sensationalist writings that Thackeray attacks with his "levin-brand" of sarcasm.
XLVII.471 - ILLUSTRATION - This illustration on p. 471 accompanies the textual allusion to Damocles and shows the "sword of Damocles" to be a baronial shield supporting two crossed swords, which depend over the heads of two little girls happily looking at a picture book. At once it ties the sword to ancestry, heraldry and blood, and takes the threat into future generations through its pervasive influence connected to learning and tradition as represented by the book. It also ties the allusion to the further concept of where children's, and adult’s, illusionary ideas and concepts about life and meaning in life originate. This dependence forms its own Sword of Damocles for all people — especially all the little people of which Thackeray is so fond, and in whom he can see the only light at the end of the tunnel that exists for him in Vanity Fair.

XLVII.464 - ROMAN - This allusion refers to the statue of Lord Gaunt in the centre of Gaunt Square. He wears a “three-tailed wig” and is “otherwise habited like a Roman Emperor.” Mother Rome, and the tradition of aristocracy, divine rights and slavery that flourished then as well as Thackeray's day, lies at the core of Gaunt Square. Divine right gives way to the aristocracy that money and sheer talent can bestow.

XLVII.465 - SALLUST’S - Gaius Sallustius Crispus (d. 35 BC), was a rich, corrupt and talented politician and historian, who lived in great splendor on his pleasure grounds. Thackeray described his house in a lecture as a place of worldly pleasures. This allusion connects Lord Steyne with Crispus.

XLVII.465 - POMPEII - This allusion refers to the banqueting-room in Gaunt House that was a design after Sallusts' of Pompeii. The entire house is built on Greek and Roman influences, both literally and figuratively. And like Rome declining and Pompeii being engulfed in fire and ruin, yet remaining preserved almost intact for the future, these allusions signal the decline and fall of the aristocracy and the nobles.

XLVII.467 - DAMOCLES - This allusion refers to the Marchioness of Steyne and
others in her position, whose lives may not be as wonderful as the reader might imagine, due to "secrets" hanging over their heads that make them live in prescribed circumstances. Damocles was "one of the flatterers of Dionysius the elder, of Sicily. He admired the tyrant's wealth, and pronounced him the happiest man on earth. Dionysius prevailed upon him to undertake for a while the charge of royalty, and be convinced of the happiness which a sovereign enjoyed. Damocles ascended the throne, and while he gazed upon the wealth and splendour that surrounded him, he perceived a sword hanging over his head by a horse-hair. This so terrified him, that all his imaginary felicity vanished at once, and he begged Dionysius to remove him from a situation which exposed his life to such fears and dangers" (Lempriere 420).

XLVII.471 - FIRSTBORN OF THE PHARAOH - This allusion refers to the Biblical curse on Steyne house that came through his wife. The allusion is from Exodus 12:29, and suggests the last and worst of the plagues on Egypt before Moses led the Israelites into the wilderness: the firstborn son of all who did not observe the Passover by marking the lintel over the threshold was stricken dead. The idea of sin and disease passing through the female is mythic and recalls the Greek character, Pandora. The idea of sickness in the house of the Pharaoh leading to great social and moral change accompanies this allusion remarking on the inherent disease of the aristocracy.

CHAPTER FORTY-EIGHT
"In Which The Reader Is Introduced To The Very Best Of Company"

XLVIII.473 - ILLUSTRATION - The capital illustration reveals a statue of King George IV, with the "A" of "At" depending over his left shoulder. The subject of aristocracy continues from the previous chapter. This chapter details Becky's presentation at court. This chapter also deals specifically with the jewels Becky wears, and the genesis of a certain diamond necklace that figures prominently in the story, and in the myths evoked by allusions.

XLVIII.476 - CYNTIA - This allusion refers to aging ladies and the light of the afternoon sun, which they should avoid due to their blown beauty. Cynthia is a surname of Diana, from mount Cynthus, where she was born (Lempriere 701). Diana is the goddess of hunting, and was born at the same birth as Apollo; and she obtained from her father, Jupiter, the permission to live in perpetual celibacy, as well as to preside over the travails of women (705). This Roman goddess shares many of her functions and attributes with the Greek goddesses Artemis and Selene. She is particularly worshipped by women and slaves. As well as
being  the goddess of the hunt, she is also the goddess of childbirth, and is also associated with the underworld, being said to preside over the places where three roads meet. The author personifies the dieties here as part of the weather and nature, and seemingly knows them as part of everyday life in a weird exposition connecting them to the pompous ladies of fashion.

**INTERTEXTS** - Some classical sources include: *Iliad and Odyssey* by Homer; *Theogony* by Hesiod; *Homerica Hymns*; *Pythian Odes* by Pindar; *Hippolytus, Iphigenia in Tauris* by Euripides; *Carmina* by Catullus; *Biblioteca* by Diodorus Siculus; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Silvae* by Statius; *Fabulae* by Hyginus; *Poetica Astronomica*.


**XLVIII.476 - PHOEBUS** - This allusion refers to the light of the sun, as well as to the god of the sun, the fine arts, medicine, music, poetry and eloquence, Apollo. This light shows even the goddess Cynthia or Diana haggard, and is ruthless with aging dowagers and ladies of fashion. See also Apollo, III.22.

**XLVIII.477 - POLONIUS** - This allusion refers to the fictitious owner of the diamonds that Becky wears; the diamonds she obtains both from Lady Jane's husband and Lord Steyne. Polonius is the counselor to the king and queen in *Hamlet*. He dies on the sword of Hamlet for his indiscretions in spying on Hamlet and his mother.

**XLVIII.478 - RAPE OF THE LOCK** - This allusion refers to a line from the mock-heroic poem by Alexander Pope. It evokes the Jews and remarks upon the jewels that Becky wears, which came from the speaker of the line, Lord Steyne. "Dr. Johnson called it 'the most attractive of all ludicrous compositions', in which 'new things are made familiar and familiar things are made new'" (Oxford 810). This passage evokes the idea of something stolen imbued with special significance, like the diamonds which will become prominent later in the story. It also
emphasizes the mock-heroic quality of Thackeray's own story, which points to the humorous treatment of classical elements. The reader cannot help but wonder if Thackeray intends, mockingly, to "midst the stars inscribe Belinda's name" in his own way with his own heroine, Rebecca. At least in literary circles he has done that in his portrayal of his little adventuress. Belinda is described in *Rape of the Lock* as the fairest of mortals, and in this chapter Becky is described as having flawless appearance, and "her complexion could bear any sunshine" (476).

**XLVIII.479 - CAERLYON OF CAMELOT** - This allusion refers to other famous names like Steyne and Bareacres, etc. etc. etc. as Lords and Ladies to be known. An earlier reference connects Lady Steyne as a direct descendent of people of Camelot. Both Caerlyon and Camelot appear as court capitals in Arthurian literature. Lady Steyne tracing her ancestry to Arthur would emphasize the fictive nature of this legendary being and the legends surrounding his existence, especially as pertain to his nobility, aristocracy and honor. A Celtic king named Arthur existed, supposedly, in the 6th Century. An older myth of King Arthur also exists. The story of Lancelot and Guinevere would echo the "secrets" that tie Lady Steyne to Lord Steyne. Many noble families traced their ancestral roots to this mythical figure and mythical time.

**XLVIII.480 - LADY MACBETH** - This reference to *Macbeth* refers to Lady Steyne, and is uttered by Lord Steyne as a description of the pleasures to be experienced by Becky upon coming to his house. This is the second occurrence of an aristocratic lady being connected to Lady Macbeth. The earlier one was to Lady Southdown, Sir Pitt's mother-in-law.

**XLVIII.480 - EARTHENWARE PIPKIN** - Lord Steyne refers to Becky as being like the fragile pot, in Aesop's fable, which refuses the company of the brass pot as they floated in the flood, because any contact would cause it to break. He predicts that she, "all women," and finally "everybody," strives for things "not worth the having."

**XLVIII.480 - STALLED OX** - Lord Steyne refers to Proverbs 15:17, "Better is a dinner of herbs where love is, than a stalled ox and hatred therewith," as he tries to dissuade Becky from her aristocratic, lofty aspirations. He proves to be a prophet in his allusionary efforts.

**XLVIII.480 - REGAN AND GONERIL** - This allusion refers to Lord Steyne's daughters when he describes to Becky the pleasures of coming to his house and being a member of the nobility. The famously unfaithful daughters from *King Lear* comment ironically on his own unremarkable girls, who have absolutely no power in his household, but only because he bears them no love and refuses to give them anything.
CHAPTER FORTY-NINE
“In Which We Enjoy Three Courses And A Dessert”

XLIX.484 - ILLUSTRATION - The capital illustration depicts two players, one a child like the figure in the capital illustration from Ch. 5 on a pair of stilts, and the other an elf-like figure in motley with ears with a sword, looking up at the boy-clown. The “W” of “When” resides in the upper right hand corner above the skyline of the background cityscape. In this chapter Lord Steyne forces Lady Steyne and Lady Gaunt to invite Becky to a party where she will be a notable success. The chapter concerns the affairs of the women of Vanity Fair, most specifically, the aristocratic ladies. Becky’s presence, however, is not without a battle, and the narrator alludes to the “tug of war” (489) that occurs once Becky loses the direct protection of Lord Steyne. However, her prowess at the piano, and with her songs, seduces Lord Steyne’s wife and reconciles that lady with her husband.

XLIX.486 - BRUTUS - This allusion refers to Lord Bareacres, who wears a “Brutus wig.” Brutus could refer to the legendary progenitor of the English race supposedly descended from Aeneas, or could refer to the Roman statesman who had a hand in the murder of Caesar. Brutus could also recall a Roman Consul who pled insanity to escape being murdered along with his father and brother by his uncle, but who later swore vengeance when the son of the man who killed his father subsequently raped Lucretia. He led the insurrection which expelled the Tarquins from Rome and changed the magistracy of kings to that of consuls (Benet 134).

XLIX.487 - HELEN - This allusion refers to Becky at one of the parties at Lord Steyne’s. The words are uttered by Mr. John Paul Jefferson Jones, a correspondent of the New York Demagogue, in describing how Becky was stolen from him in a reception line by the Earl of Southdown. In the Iliad and The Trojan Women Helen appears as a shallow and self-centered woman, unconcerned with the havoc her infidelity has wrought. However, in Helen, by Euripides, the Helen at Troy was a phantom created by Hera to cause war, and Helen was a faithful and true wife to Menelaus. She was kidnapped by Hermes and taken to Egypt where she remained hidden during the Trojan war. She is finally reunited with Menelaus after the war despite the attempt of the Egyptian king, Theoclymenus, to marry her by force (Benet 436). In Racine’s Iphigenie, Helen is the mother of Eriphyle (the duplicate Iphigenia).
CHAPTER FIFTY
"Contains A Vulgar Incident"

L.491 - ILLUSTRATION - The capital illustration reveals an empty bird-cage with a capital “T” from “The Muse” in the upper right hand corner. The door of the cage stands open, and the shape of bird on the wing can be seen immediately below and to the left of the “T.” The narrator beckons the “Muse” down from where she has been “soaring” to attend to John Sedley. Amelia learns the truth of her father’s squandering on investments of their small income from her brother. She also decides she must give up her son to John Osborne as the ultimate sacrifice for his good and the good of her family. In the next chapter, Becky will also have her great coming out at the charades, and will play the role of Philomele, the nightingale.

L.494 - SAMUEL AND HANNAH - This allusion refers to Amelia and her story to little Georgy about how she must give him up. In the Old Testament, 1 Sam. 1:2, Hannah makes a vow to the Lord that if he will give her a child, then she will give him up to the service of the Lord in his temples: which she does. The reference alludes to Amelia following the demands of divinity, when in fact she follows the dictates of vanity and economic necessity.

L.497 - NO ANGEL HAD INTERVENED - This allusion refers to the fact that no divine intervention comes down to save Amelia from the sacrifice of her son. The allusion recalls Genesis 22:11-12. When Abraham offers to sacrifice his son Isaac, Jehovah sends as angel down to substitute a ram for the offering. This continues the allusionary myth of Abraham, Isaac and Rebekah.

CHAPTER FIFTY-ONE
"In Which A Charade Is Acted Which May Or May Not Puzzle The Reader"

L.500 - ILLUSTRATION - The capital illustration could reveal the fallen statue of Memnon, referred to in the charades in this chapter, or could represent the sleeping Gulliver at Lilliput, albeit a Gulliver with a turban. Gulliver’s Travels, by Jonathan Swift, is "a multifarious book, it is various in its appeal: it is enchantingly playful and fantastic, and is often read by children, it is a witty, allegorical depiction of the political life and values of Swift’s time; it is a bitter denunciation of mankind; finally, it is Swift’s reflections on man’s cor-
ruption of his highest attribute, reason” (Benet 414). The text of the opening paragraph refers directly back to the capital illustration from chapter XLVII: “I fancy them guarded by grooms with flaming silver forks with which they prong all those who have not the right of the entree” (500). The “A” of “After” looms over the head of the recumbent figure. The chapter deals directly with the aristocracy, and features the appearance of the King of England. The major allusionary theme surrounding the house of Atreus, with Iphigenia, Clytemnestra, and Agamemnon becomes specific both in text and illustration.

Memnon was a son of Tithonus and Eos (Aurora), and was the king of the Ethiopions who led a force to the Trojan War. After the death of Hector, the arrival of Memnon’s forces gave the Trojans new hope. Memnon led his forces in a great battle against the Greeks where he killed Antilochus, but nobly refused to fight his aged father, Nestor. “He finally face Achilles in single combat and was killed. Memnon’s body was carried from the field of battle by his grief-stricken mother; the morning dew was thereafter said to be the tears Eos sheds for her son (Oxford Guide 658). The Psychostasia of Aeschylus dealt with the “weighing of souls,” in which Zeus weighed the souls of Memnon and Achilles and decided that Achilles would win out. By Thackeray’s day, there are statues immortalizing Achilles, while Memnon is almost forgotten. The colossus of Amenophis, near Egyptian Thebes, was called Memnon by the Greeks, and the initial illustration could be depicting that fallen figure, with the smaller figures clambering about representing modern man, or the most recent inheritors of the Achilles spirit.

INTERTEXTS (Memnon) - Some classical sources include: Odyssey by Homer; Theogony by Hesiod; Aethiopis by Arctinus; Little Iliad by Lesches of Mitylene; Memnon, Psychostasia by Aeschylus (Both Lost); Olympian Odes, Pythian Odes, Isthmian Odes, Nemean Odes by Pindar; Metamorphoses by Ovid; Biblioteca by Apollodorus; Naturalis historia by Pliny; De auditione poetarium by Plutarch; Description of Greece by Pausanias; Fabulae by Hyginus; Sequel to Homer by Quintus of Smyrna.

Some more contemporary sources include: De sapientia veterum, 1609, a mythological compendium by Francis Bacon, Memnon, 1784, a comic opera by Louis-Charles Rague, “Memnon,” 1817, a poem by Johann Mayrhofer; “Memnon,” a lied, opus 61 by Franz Schubert; (Description of the statue of Memnon in) The Gem, 1830, a poem by Alfred, Lord Tennyson; “The Palace of Art,” 1833, a poem in Poems by Alfred, Lord Tennyson.

LI.500 - JUPITER - This allusion refers to the effect of the aristocracy on an imaginary newspaperman who sits in the lobbies of their noble houses reporting their comings and goings. Like Semele burning up after viewing the full glory of Jupiter, this fellow burns up after a short while in the full glare of their aristocratic glory. See also XVIII.183.

LI.500 - SEMELE - This allusion also refers to the newspaperman who burns up in the light of the luminaries in the aristocracy. Semele was the daughter of Cadmus and Harmonia, and the mother of Bacchus by Jupiter. The myth sug-
gests that Semele, six months pregnant by her unknown lover, was persuaded by a jealous Juno to insist that the lover reveal himself. Jupiter appeared as a thunderbolt to her, and she burned up in his radiance. According to other accounts, Semele requested to visit Jupiter in his majesty, and burned up in his presence. Other accounts suggest her father Cadmus abandoned her at sea for her incontinent amours with Jupiter. She is the daughter of Harmonia and thus the inheritor of Harmonia’s Necklace, mentioned earlier in allusion in regards to Becky. This allusion is a cautionary tale by the author and is spoken in the same breath with Becky’s name. The narrator specifically states that the myth of Becky should be taken to heart by those who seek to come too near the flame of aristocracy by “venturing out of her natural atmosphere.”

LI.500 - TINKLING CYMBAL - The narrator compares the London residential area of Tyburnia to the symbol from I Corinthians 13:1, which treats of the uselessness of accomplishments without charity.

LI.500 - BABYLON - This allusion compares the Hyde Park Gardens with the Hanging Gardens of Babylon, one of the seven wonders of the ancient world.

LI.500 - TADMOR IN THE WILDERNESS - This allusion compares Belgrave Square to the fabulously rich trading metropolis, supposedly one of Solomon’s rebuilt desert cities, that was destroyed by the Romans in 273 AD. It is today’s Palmyra, in Lebanon.

LI.508 - ROMAN - This allusion refers to the attire worn by the late Marquis of Gaunt as he appears in a picture hung in the charade gallery. This reference continues the association of the aristocracy, and any authority figure, with Roman statesmen and Roman ways.

LI.508 - CATO - This allusion refers to a picture of the former Marquis of Gaunt that hangs in the charade gallery of Gaunt House, and the role that luminary played in the tragedy, Cato by Mr. Addison. Cato was a Roman statesman often considered the last of the Romans of the old school. The tragedy by Addison describes his death (Benet 167).

LI.509 - ABSOLOM - This allusion refers to the character of the actress Mrs. Winkworth in an aside, parenthetical, by the author. “Miss Absolom” recalls the Old Testament character Bathsheba, who was married to Uriah the Hittite and sinfully loved by David. This allusion repeats the earlier allusion to David and Bathsheba that surrounds Dobbin and George. This reference could be to the role of the wife of Absalom, the duke of Monmouth, Charles II’s natural son, in Dryden’s satire Absalom and Achitophel. This piece is a biblical, allegorical political satire in verse that deals with Puritan attempts to exclude the duke of York, the legitimate heir, from the throne of England because of his Catholicism (Benet 4).
LI.509 - ZULEIKAH - This allusion refers to the character in the initial charade played by Mrs. Winkworth. According to Muslim tradition this is the name of Potiphar’s wife, who in the Old Testament was the temptress of Joseph in Egypt, and who falsely accused him of making advances on her person and had him thrown in prison. This character is evil and betrays her Lord, while in this charade she plays the innocent woman sold into slavery, then saved by the intervention of the Sultan and the Kislar Aga. The satire becomes a satire on the tradition of the evil woman really being the pawn and slave of powerful patriarchies. See also XVII.175.

LI.509 - HASSAN - This allusion refers to the character of the Turkish dignitary who remains unmoved by the pleas of Mrs. Winkworth during the charades. Hassan is a character in The Arabian Nights, and Oriental works by Thomas Moore, Sir Walter Scott and Lord Byron.

LI.510 - IPHIGENIA - The narrator remarks that Iphigenia is dead as he sets the scene for the last act of the first set of charades. The setting is Grecian, the tent of Agamemnon. The king no longer needs his helmet and shield, for “Ilium is won. Iphigenia is slain. Cassandra is a prisoner in his outer halls” (510). The reference also suggests the role of Iphigenia has been cast aside and the leading lady, Becky, now assumes the next incarnation of her tragic portrayals in order to become the avenging spirit. See also XIII.129.

LI.510 - CASSANDRA - This allusion refers to the setting of the scene for the murder of Agamemnon. Cassandra was the daughter of Priam and Hecuba, and the beloved of Apollo. She had the power to know futurity, but in receiving her gift from Apollo slighted him, and was cursed by the judgement that no man would give her predictions credit or reliance. Agamemnon received her as his spoils of the Trojan War, and took her home with him where, she predicted, all sorts of tragic fates would overcome him. He disregarded her predictions like everyone else, only to have all of them come true. She shared his fate (Lempriere 390).

INTERTEXTS - Some classical sources include: Iliad and Odyssey by Homer; Agamemnon by Aeschylus; Pythian Odes by Pindar; Trojan Women by Euripides; Aeneid by Virgil; Biblioteca by Apollodorus; Agamemnon by Seneca; Description of Greece by Pausanias; Fabulae by Hyginus; Imagines by Philostratus.

Some more contemporary sources include: De sapientia veterum, 1609, a mythological compendium by Francis Bacon; Troia Britanica: or, Great Britaines Troy, 1609, an epic poem by Thomas Heywood; 5 etchings, 1725, illustrations for Cotterell’s translation of La Calprenede’s Cassandre by William Hogarth; “Kassandra,” 1802, a ballad by Friedrich von Schiller; “Cassandra Predicting the Murder of Agamemnon on His Arrival after Ten Years Absence at Mycenae,” 1834, a painting by Benjamin Robert Haydon.
__LL510 - Ilium__ - This allusion refers to the sack of Ilium by the Greeks as part of history that Rawdon re-enacts without ever having any knowledge of the original story, much less his place in the re-enactment, both in real life and the charade.

__LL510 - Troy__ - This allusion refers to the “sword and shield of Troy” that hang on the wall of the Grecian tent in the charades, with the flickering shadow of the sleeping warrior calling attention to its placement. This allusion also recalls the coat of arms hanging over the children like the sword of Damocles in an illustration on p. 471. See also XXX.301.

__LL510 - Don Juan__ - This allusion refers to the music the band plays as the charade scene opens on the sleeping Rawdon. From the opera by Mozart, the music is from the scene before the entrance of the statue. The association of Don Juan with the classical tale of the house of Atreus echoes earlier references to Don Juan that surround George and the other male characters; now however, the reference is directly to Don Juan and not just to Don Giovanni. Just as Helen represents the essence of feminine beauty and sexuality, so Don Juan represents masculine prowess and sexuality. None of the male Greek heroes carries the same connotations as does Don Juan, with his distinctly unsavory and licentious attributes warring with his skill and talent as a lover and man’s man. See also XIII.123.

__LL510 - Aegisthus__ - This allusion refers to the character of Clytemnestra’s lover in the charade who is unable to kill the sleeping Agamemnon. Aegisthus was the king of Argos and the son of Thyestes. He married Clytemnestra publicly after helping her murder Agamemnon and Cassandra. He ruled Argos with Clytemnestra for seven years before being murdered by Orestes in the temple of Apollo along with Clytemnestra. He had been left as the guardian of Agamemnon’s throne and wife when the other men went off to the Trojan War (Lempriere 324).

__LL510 - Clytemnestra__ - This allusion refers to the role Becky plays in the charades concerning the murder of Agamemnon. Clytemnestra was the daughter of Tyndarus, the king of Sparta, by Leda. She was born from one of the eggs brought forth from her mother’s amour with Jupiter while in the form of a swan. For Agamemnon’s part in the sacrifice of her daughter to Diana at Aulis, Clytemnestra swore vengeance on Agamemnon, and together with Aegisthus murdered him in his bath before Agamemnon could punish her for her affair with Aegisthus (Lempriere 408). This is Becky’s first appearance as Clytemnestra, but it follows that if as an orphan in Vanity Fair she must be her own sister and mother, then she must play this role as she has already played Iphigenia and Eriphyle through the conventions of doubling. When she is referred to as “quite killing in the part,” the author/narrator recalls the lines from The Rape Of The Lock.
LI.511 - AGAMEMNON - This allusion refers to the character of the Greek king in the charades that portray his name. Rawdon plays the part though he knows nothing of the history or his complicity in the metaphor the allusion suggests to the audience and the reader. As the king of the Greeks, and the scion of the house of Atreus, Agamemnon embodies the core of the tragedy and history being enacted in this play within a play that speaks to the underlying theme of the novel. He was the son of Atreus, brother of Menelaus and the king of Mycenae. He was also the commander-in-chief of the Greek forces against Troy. “He had great valor, but lacked decisiveness. His quarrel with Achilles over the Trojan woman Briseis precipitated the so-called “wrath of Achilles” and much of the action in Homer’s Iliad” (Oxford Guide 69).

INTERTEXTS - Some classical sources include: Iliad and Odyssey by Homer; Agamemnon, Eumenides by Aeschylus; Iphigenia at Aulis, Hecuba by Euripides; Aegisthus, Agamemnonidae, Clytemnestra, Erigona by Accius; Metamorphoses by Ovid; Agamemnon by Seneca; Description of Greece by Pausanias; Fabulae by Hyginus. Some more contemporary sources include: De casibus virorum illustrium, 1355-73?, a didactic poem in Latin by Giovanni Boccaccio; Troia Britanica: or Great Britaines Troy, 1609, an epic poem by Thomas Heywood; Agamemnon, 1680, a tragedy by Claude Boyer; Agamemnon, 1737, a tragedy by James Thomson; Clitemnestra, 1800, an opera by Niccolo Zingarelli; Agamemnon, Clytemnestra, 1812, tragedies by John Galt; “The Shades of Agamemnon and of Iphigineia,” 1836, poetic dialogue by Walter Savage Landor.

LI.513 - CALYPSO - This allusion refers to the mourning the chambermaid does upon the departure of her lord in the “Nightingale” charade. The allusion recalls The Odyssey, the nymph Calypso of the island Ogygia, Ulysses’ long stay after being shipwrecked, and the mourning of the nymph on his departure. Loyal to the memory of Penelope, he refused her offer of immortality if he would stay, and was assisted in his release by the orders of Zeus.

LI.513 - ULYSSES - This allusion refers to the regret Lord Southdown shows in his role as the chambermaid in the “Nightingale” charade. In The Odyssey, Ulysses is detained on Calypso’s island for years, and then mourned when he is gone. Odysseus is one of the most famous of all the Greek heroes. He was the son of Laertes, and the king of Ithaca. He was one of the many suitors vying for the hand of Helen, and it was his advice that made her father have the suitors swear an oath of loyalty to whoever won her hand. This advice led to the Trojan War. He was loath to go to war, but was found out by Palamedes and had to go. He tried to negotiate a peaceful end to the Trojan War. He is responsible in part for the strategy of the Trojan Horse, which led to the Greek victory. He was awarded the armor of Achilles after that hero’s death. His return to Ithaca after the war took ten years and is chronicled in The Odyssey. “The Odysseus of the Iliad is portrayed as cool and cunning, but in the Odyssey he is also seen as possessing great self-control and fortitude, with a ceaseless yearning for home.
Other classical authors, however, characterized him as heartless and unscrupulous” (Oxford Guide 725). Medieval authors considered him villainous.

**INTERTEXTS** - Some classical sources include: *Iliad* and *Odyssey* by Homer; *Ajax, Philoctetes* by Sophocles; *Hecuba, Rhesus, The Cyclops* by Euripides; “The Vision of Er” by Plato; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Fabulae* by Hyginus; *History* by Herodotus; *Aeneid* by Virgil; *Dialogues of the Sea Gods* by Lucian; *Theogony* by Hesiod; *Description of Greece* by Pausanias; *Eclogues, Georgics* by Virgil; *Telegony* by Eugammon.

Some more contemporary sources include: *The Divine Comedy*, 1307-14?; a poem by Dante Alighieri; *Teseida*, 1345-42; a poem by Giovanni Boccaccio; *Ulysses*, 1705; a tragedy in verse by Nicholas Rowe; *Ulysses*, 1722; opera by Reinhard Keiser; *The Odyssey of Homer*, 1725-26; a verse translation by Alexander Pope; *The Adventures of Ulysses; or, The Return to Ithaca*, 1810; *The Cyclops: a Satyric Drama*, 1819; a translation of Euripides by Percy Bysshe Shelley; “Zum Kyklops des Euripides,” 1823, notes on Euripides’ play by Johann Wolfgang von Goethe; “Ulysses Deriding Polyphemus,” 1829, a painting by Joseph Mallord William Turner; *Circe*, 1792; an opera by Ferdinando Paer; *Paradise Lost*, 1667; an epic poem by John Milton; *Ulisse in Itaca*, 1828; an opera by Luigi Ricci; “Ulysses’ Return,” 1842, a comic lithograph by Honore Daumier; “Ulysses in Argirippa,” 1820; a Latin idyll in *Idyllia Heroica* by Walter Savage Landor.

**LI.514 - PHILOMELLE** - This allusion refers to a character being portrayed by Becky in the last set of charades. Philomela was the daughter of Pandion, the king of Athens and sister to Procne, who had married Tereus king of Thrace. Procne prevailed upon her husband to go to Athens and bring Philomela to Thrace. Along the way Tereus dismisses the guards of Philomela and ravishes her. He afterwards cut out her tongue so that she could not tell of his barbarities and indignities. He confines her in a castle and then returns home saying Philomela has died upon the way. Procne mourns and then learns that Philomela is still alive and has told her tale on a piece of tapestry that she sends to Procne. Procne releases Philomela from her captivity during the festivals of the god of wine. They decide to take revenge on Tereus by killing Procne’s son and serving his flesh to his father. Informed of their deed, Tereus draws his sword to kill them, but instead is transformed into a hoopoe, Philomela into a nightingale, Procne into a swallow and Itys, the son, into a pheasant. History relates that Tereus fled to Megara, where he destroyed himself, while Procne and Philomela died of an excess of grief and melancholy (Lempriere 764).

**INTERTEXTS** - Some classical sources include: *Eclogues* by Virgil; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Description of Greece* by
Pausanias; *Fabulae* by Hyginus.


**Cleopatra**

- This allusion refers to Becky at the dinner after her smashing success as the star of the charades. She could have had pearls dissolved in her wine, like the Egyptian queen Cleopatra, so great is her success and the admiration of the nobility; from the king of England on down. Cleopatra was the last Macedonian queen of Egypt. She was the joint ruler with, and wife of, her brother Ptolemy. She was driven from the throne by her brother but reinstated by Julius Caesar in 48 BC. She lived in Rome with Caesar until his assassination, when she returned to Egypt and gave her support to the Second Triumvirate of Antony, Octavius and Lepidus. Mark Antony fell completely in love with her and abandoned his wife and children to live with Cleopatra. He killed himself upon hearing a rumor of her death, which she may have started herself to cause his death to gain favor with Octavius. She later killed herself when she heard Octavius planned to exhibit her triumphantly in Rome. "Famed for her extraordinary charm and beauty, she was also highly cultivated... In *Antony and Cleopatra*, she is a wildly erratic, jealous, and avaricious woman, but withal sincerely in love with Antony" (Benet 196). The famous lines of Shakespeare could easily apply to the portrayor of *Clytemnestra and Philomele*:

> Age cannot wither her, nor custom stale  
> Her infinite variety; other women cloy  
> The appetites they feed, but she makes hungry  
> Where most she satisfies; for vilest things  
> Become themselves in her, that the holy priests  
> Bless her when she is riggish  

*Enobarbus*

**Chapter Fifty-Two**

"In Which Lord Steyne Shows Himself In A Most Amiable Light"

**Illustration**

- The capital illustration shows Steyne as the "Sultan" reclining with his hookah, at his lascivious ease, smiling in anticipation of his conquest and the clever execution of his manuevers on the home front. His pipe comes up between his legs, and he strokes with delight its symbolic length. His slippered foot casually tips up the table beside his cushions, upsetting the urns
and vases sitting there. In classical symbolism the vase, or urn, was emblematic of femininity and fertility; with one of the earliest females associated with that symbol being that of Pandora and her “jar” (Morford and Lenardon 63). The image also conjures up a previous allusion to Alnascher Visions, with the main character upsetting and breaking his “jars” with his daydreams, anger and vain assuredness. This previous allusion referred to Becky. In this chapter the designs of Steyne upon Becky will irritate and alienate both Rawdon and Sir Pitt, as their jealousies and resentments mount in the ever-present war of the sexes that dominates the interpersonal relationships of the characters.

CHAPTER FIFTY-THREE
“A Rescue and A Catastrophe”

LIII.527 - ILLUSTRATION - The capital illustration reveals a family parting. The father and child head off down the road into the foreground, the father with his belongings slung over his shoulder on a stick and the child with his hand in his father’s. Like Rawdon, the man wears a glorious moustache. The little boy looks and points to the way they must go, and seems to direct a question up to his father. Behind them stands a waystone, or a headstone, marked with an X. To the right of them, along the road leading away into the background, a woman in cape and hood with basket and walking stick looks fiercely and angrily into the distance. Along the pathway she must walk awaits a Gibbet, or the remains of a signpost that has lost its sign but retains the hook it hung from. This gibbet or signpost forms the letter F. The illustrator almost seems to be telling the future of his story with this depiction of a family parting with death and uncertainty at the end of separate roads. The illustration depicting the death hearse of the Old Sir Pitt at the head of Ch. 41 also has a waystone with an “x” upon it within the drawing. A convention of Victorian literature demands that any woman whose virtue has been compromised must either die or be banished. The woman heading off towards the gibbet would be Becky after she becomes a ruined woman within this chapter.

LIII.528 - PLACENS UXOR - This allusion refers to Rebecca as the “charming wife” of Colonel Rawdon as he languishes in the spunging house and considers
his options. The reference is from Horace, *Odes* II.xiv 21-22.

CHAPTER FIFTY-FOUR

"Sunday After The Battle"

LIV.535 - ILLUSTRATION - The capital illustration reveals a woman and young girl talking together. A "T," often associated with travel within the chapter, stands above them, and on the bottom right hand corner lies the Trojan Horse toy that has been in several other illustrations. Rawdon suffers from his betrayal and goes to fight Steyne, while Sir Pitt laments his loss of Becky. The illustration may represent Lady Jane comforting her children in the nursery while Rawdon storms in Sir Pitt’s study below.

LIV.539 - MEDUSA - This allusion refers to the doorknocker on the Gaunt House door when Rawdon comes calling to challenge Lord Steyne to a duel after the debacle with the diamond necklace and the discovered "purse" that Becky has kept secret. Medusa was one of the three Gorgons, daughter of Phorcys and Ceto. She was the only one of them subject to mortality. She is celebrated for her personal charm and the beauty of her locks. She inspired the love of Neptune and the jealousy of Minerva, and had her beautiful locks turned into serpents. Her gaze had the power to kill or turn to stone anyone who shared it. Perseus immortalized himself by cutting off her head. The blood that dripped from her body supposedly gave birth to all the snakes of Africa. Perseus used that gaze in his expeditions, for it retained its powers even after death, and was used to much effect in the court of Cepheus. Some suppose the Gorgons were a nation of women, whom Perseus conquered (Lempriere 738). The emblem of the medusa head adorns the shield of Minerva, readers. The story of Odysseus’s descent into the underworld, or calling of the shades into the upper world, finds an echo here, as he fled Hades for fear of running into the Gorgon.

INTERTEXTS - Some classical sources include: *Theogony* by Hesiod; *Metamorphoses* by Ovid; *Biblioteca* by Apollodorus.


LIV.539 - SILENUS - This allusion refers to the servant at Lord Steyne’s Gaunt House that receives Rawdon’s card and message. As the elderly follower of Bacchus, this image of the sly, cowardly and drunken old man reinforces the idea of Steyne as bacchanalian, but more importantly reinforces the idea of Steyne as
the latest avatar of the Cyclops from Euripides' satyr play of the same name. The old Sir Pitt played the role in another house on Gaunt Street at the beginning of the novel, and as he had no doorman, but played the lackey himself, he assumed both the role of Silenus and the Cyclops. See also VIII.84.

CHAPTER FIFTY-FIVE
"In Which The Same Subject Is Pursued"

LV.544 - ILLUSTRATION. - The capital illustration reveals a man sitting with his hat between his legs while a young girl, with her hat also in her hand, leans against his legs. The "B" of "Becky" depends over their left shoulders. The chapter details the demise of Becky in her own household as the servants rush to claim their possessions once the support of Lord Steyne is withdrawn. Rawdon receives his appointment to Coventry Island, while asserting that if Becky did not betray him, she as good as did it. However, before the end of the chapter, all of the benefits that Lord Steyne has bestowed on the Crawley family, both Rawdon's appointment and the boy's place at a fine boarding school, have been retained. The only one who takes the brunt of the scandal is Becky, who is homeless, near-penniless and friendless -- as are the Raggles, who are seized by creditors for their part in supporting Becky and Rawdon. Becky's son becomes part of Sir Pitt's family, and will eventually become the Baronet of Queene's Crawley.

LV.556 - NERO. - This allusion refers to Rawdon as the Governor of Coventry Island. This reference comes from the wife of the publisher of a local newspaper who did not receive an invitation to the Governor's ball. Nero was the emperor of Rome in 54-68. He had his wife murdered to please his mistress, and then later kicked the pregnant mistress to death. He supposedly set Rome afire to see what Troy looked like in flames. He did however persecute the Christians mercilessly after the fire (Benet 687). The reference here plays ironically, as in one person's mind Rawdon is the most wonderful governor, while to the next person, who has been snubbed socially, he becomes a vision of an insane tyrant. In an ironic sense as well, Lady Jane has become his "mistress" and the object of his affection and devotion. She comes to save him when he is locked in jail, and he sacrifices Becky to come into the fold and embrace Lady Jane's milieu. Lady Jane also becomes the mother of his child in this transference of affections that could be seen as a betrayal of someone who has supported him throughout the years despite his stupidity and uselessness.
LVI.557 - ILLUSTRATION - The capital illustration reveals little Georgy in the coronation robes of King George IV. He stands in front of the throne, which is adorned with his initial “G”, with his hand cocked jauntily upon his hip, his head tipped back arrogantly and nobly, while he uses his sceptre as a walking stick. This serves notice on the position that Georgy has assumed within his world, and remarks satirically on the view of himself that Georgy has been encouraged to assume. He suffers, or flourishes as the case may be, under the images that his parents and relatives hold of what he can become. He grows into those images, living their dreams and expectations as his own. Their delusions become his reality as far as it is in his capacity to realize their dreams. Georgy becomes a gentleman, receiving his letters on a silver salver such as in the illustration on p. 558, that is the spitting image of his father; though the first Georgy had to make do with much less materially than little Georgy.

LVI.560 - ELI (SAMUEL) - This allusion refers to little Georgy when he comes to see his mother and fails to wear the humble, simple shirts she has made him, preferring instead to wear “finer linen.” Eli was the priest into whose service Samuel was dedicated. This mistake was not corrected until 1889. The reference recalls the earlier allusion to Amelia that identified her with Hannah, the obedient woman who sacrificed her child to temple service to prove her loyalty to Jehovah. The idea of Georgy as the inheritor of kingly attributes, and as the future of English nobility and tradition, echoes through this allusion to Samuel. Samuel became a judge and prophet to the Nazarites, as well as being a religious and political reformer. He returned the people to the works of Moses and established schools for poetry and song. He also had to accede to the people’s demand for a king, and established Saul on the throne and anointed David to follow him (Benet 862).

LVI.565 - EUTROPIUS - This allusion refers to the book that forms the basis for the teachings at little Georgy’s school. Eutropius was a Latin historian in the age of Julian, under whom he carried arms in the fatal expedition against the Persians. His origin is as unknown as is his dignity. Some suppose he was a Roman Senator, and was supposed to have written an epitome of the history of Rome, from the age of Romulus to the reign of the emperor Valens, to whom the work was dedicated. His history was concise and precise, but lacked elegance. It is the only one of his works to survive. “He wrote a treatise on medicine without being acquainted with the art” (Lempriere 446).
LV1.565 - AOHNH (ATHENE) - This allusion refers in Greek to the appellation appended to the pink cards that Mrs. Veal sends out inviting parents and literati to her "conversazioni." The translation suggests that Athena, the Greek goddess of wisdom, will supervise these gatherings. Athena is the name of Minerva among the Greeks; and also among the Egyptians, before Cecrops had introduced the worship of the goddess into Greece (Lempriere 685). Minerva, the goddess of wisdom, war and all the liberal arts, governs the boy's school and upbringing just as she did Miss Pinkerton's school and the upbringing of Amelia and Becky. Athene seems to be the emblem of the school and is engraved not only on the invitations, but also inside the books the school gives to the children. Even the front door of the school is "decorated with the statue of Athene," and this statue appears at the front of the school when Dobbin and Jos come to greet little Georgy upon their return from India. See also I.4.

CHAPTER FIFTY-SEVEN
"Eothen"

LVII.569 - ILLUSTRATION - The capital illustration shows a fat pilgrim with a stick for his belongings and his other hand aloft holding some standard, walking through the streets of what could be a foreign land, as the cupola on a building in the background conjures visions of the east. It could be Jos, in the dress of a Chaucerian pilgrim wandering back into the story, or it could allude further to Kinglake's book and that pilgrim. The wanderer could be pulling the bell rope for entrance into a house or the gate of the city, or he could be bearing some emblem. The "I" of the capital could refer to the subject of indigence, namely that of the Sedley family, and how the old Osborne took care of them as well as Georgy. The chapter also deals with how Dobbin lay near to death on the steamer back to England, until Jos informed him that Amelia was still single, upon which Dobbin recovered remarkably.

LVII.569 - EOTHEN - This allusion refers to the title of the chapter, and was used earlier in chapter LI to allude to tales of Lady Hester in the East. The word represents the Greek eopenhagen, 'from dawn', that is 'from the east'. It is also part of the title of a book, "Eothen, or, Traces of Travel Brought Home from the Near East" (1844), by A.W. Kinglake, that concerns the travels and adventures of its author through the near east. It's earlier reference to Lady Hester remarks on her appearance in that book. His earlier reference to Lady Hester, and its conjunction with Becky, may prefigure her "going native" in Europe after her exile from England. It also suggests the only way a person may escape from Vanity Fair is to leave the culture and civilization altogether.
LVII.569 - LAZARUS - This allusion refers to the poor who receive the “broken meat” outside the window of the rich. It recalls the earlier allusion to Lazarus and the wealthy. This allusion comes in the middle of a sermon on the meaning of wealth and poverty, and the apparent “mysterious and often unaccountable” forces that determine who receives the “purple and fine linen” and who receives “rags for garments and dogs for comforters.”

CHAPTER FIFTY-EIGHT
“Our Friend The Major”

LVII.576 - ILLUSTRATION - The capital illustration shows a hatless, humbled Major Dobbin being led along the walls of a building, a prison perhaps, by a figure of Cupid. The figure is classic pastoral tradition with cupid as a naked child with angel wings, bow and cherubic smile. The good Major appears to follow with his hands crossed as if bound, though no visible shackles appear, and the expression of a befuddled spooney governing his features. He follows meekly behind his ideals of love — cultural ideals of love and devotion and the helplessness of the individual in the face of divine amour. CUPID recalls the figure of the God of love, and of love itself. According to received opinion, there are two Cupids, one of whom is a lively ingenious youth, son of Jupiter and Venus; whilst the other, son of Nox and Erebus, is distinguished by debauchery and riotous disposition (Lempriere 700). See also XXV.243.

LVII.579 - ACHILLES - This allusion refers to the first appearance of the statue that was built in Hyde Park opposite Apsley House in 1822 in honor of Wellington. Achilles as the mighty Greek hero and man of war recalls the place of the conquering hero in the British culture, and comments ironically on Dobbin as that hero. The second reference comes in the middle of Georgy’s essay on selfishness as the most degrading of all human characteristics. See also XVI.161.

LVII.586 - HOMER - This allusion refers to the poet who supposedly penned The Iliad and The Odyssey. He is the authority for the tales of the Greeks in Ilium and Troy, and the story of Ulysses and his travels. His poetry, and its imagery, has contributed greatly to the myths and heroes that dominate the culture of Victorian England. He is the penultimate artistic authority for classical influence.

LVII.586 - μνημ "Αχαιοις ἀληθεὶς ἐθέκε (MURI ACHAIOS ALGE ETHEKE) - This allusion refers to a line from Homer’s Iliad, (Hom. II. A. 2), that Georgy quotes in his essay on selfishness. The line translates as “caused the Achaians
many woes" and refers to the defeats heaped on the Greeks while Achilles sulked over his wounded vanity; or nursed his righteous anger as the case may be. It was the anger of Achilles that caused the Achaians their troubles. The lines are the first two from The Iliad.

LVIII.586 - ATHENE HOUSE - This allusion refers to the location noted on the bottom of the essay Georgy writes on selfishness at the school he attends. The reference points to the Greek goddess of wisdom, and places the wisdom of the essay as within the house of the goddess herself. The comment plays ironically as written by the avatar of selfishness himself, Georgy. Yet at the same time, from the mouths of babes comes the condemnation of a society, and the classical motifs and mythological characters that inform it.

CHAPTER FIFTY-NINE
"The Old Piano"

LIX.587 - ILLUSTRATION - The capital illustration reveals a depiction of the final textual image of the chapter: with the poor boy at school vainly longing for the pies on the tart woman's tray. The metaphor becomes the controlling image in Dobbin's love for Amelia, who finally refuses to give up her devotion to George's memory. The representation of Dobbin as a young lad, a school-boy, recalls the basis for his desires and infatuations the author developed in chapter V with images from the Arabian Nights. He longs for a fantasy love and a fantasy woman, like the woman from the fashion magazine he cut out and devoted his life and love to. He has not moved out of the world of imagination and idealism that he assumed as a child. Both he and Amelia are performing unrealistic portrayals of figments of mythology and literary effort. Love's delusion has sway, and that kind of love can be traced to its roots in allusions of chivalric and pastoral tradition.

LIX.589 - ACHILLESA - This allusion refers to the statue across from the Apsley House that was used previously along with Dobbin. This reference associates with Jos, as he joins his counterpart in London, though he stops at his tailors before making his way to his family's house. Dobbin stopped at Amelia's before making his way to his house and family. The idea could be not only that between the two of them they make up one Achilles, but also that all men are subject to the conceits associated with the legendary figure. He has become the figure of the perfect man for Victorian society, immortalized in marble or brass, as well as being the image most sought after for attaining. He is "the image" of manhood. See also XVI.161.
LIX.590 - PERSICOS APPARATUS - This allusion refers to the appurtenances that Jos brings with him from the Orient. The line is from Horace’s *Odes*, I.xxxviii.1, which comments on Oriental luxury: “Persicos odi, puer, apparatus” (I despise Oriental luxury, my boy).

LIX.592 - DESDEMONA AND CASSIO - This allusion refers to the affair between Desdemona and Cassio in Shakespeare’s *Othello*. The reference suggests that there was more to their relationship, and more to Amelia’s regard for Dobbin, than just the surface connections. Cassio came to Desdemona seeking reinstatement as Othello’s lieutenant, not as her lover as Iago falsely accuses. The irony of the allusion could refer to the guileless nature of Amelia’s use of Dobbin, and to the narrator’s ideas of greater depth in Shakespeare’s play than ordinarily thought. Or it could suggest the duplicitous nature of a relationship built on more than meets the eye, and more than asserted forthrightly by the authors.

LIX.593 - MIRANDA AND CALIBAN - This allusion refers to the affair between Dobbin and Amelia as being like the relationship between Miranda and Caliban in Shakespeare’s *The Tempest*. The ironic reference places the Major as unlikely and unwanted supplicant to the beauty of the realm, and suggests that the women drew the fellows on just as Amelia draws on the Major in her “artless” way. This description, “artless,” used many times in these later chapters, echoes exactly the description that once was applied to Becky. This allusion echoes an earlier reference to Caliban, in association to Jos when he was pursuing his rude attentions to Rebecca. See also III.22.

CHAPTER SIXTY
“Returns To The Genteel World”

LX.597 - ILLUSTRATION - The capital illustration shows a court couple in happy presentation to each other in their court finery and graces. The return of Amelia and her family to good graces and gentility has been the point of the Major’s efforts since his return to England, and although the “polite circle” that Amelia becomes the head of is not as “grand and refined as that in which our other female friend, Mrs. Becky, has appeared . . .”, nonetheless, a woman or man cannot have a place in *Vanity Fair* without pretensions and a circle of luminaries for companionship.” The female figure in the illustration looks like a sweet and demure Madame Pompadour in her fluffed hair and flouncy outfit. A dandified roue leaps neat-footed into her sphere, and prefigures the attention that will come once
again to the properly humble, gentle, demure and lovely Amelia. Her sweetness
is her signature, and she doesn’t change her tune whether in the middle of pov­
erty or the altitude of plenty. The two figures curtsey prettily to each other, happy
to become reacquainted after so long a separation. The “G” surrounding the
figures has what could be an ink well set into it, referring once again to the role
of the author in creating the fiction and fates of the characters. The chapter details
the arrogance of Georgy, and the ameliorating influence that Major Dobbin
brings. The “G” also recalls the previous chapter illustration where Cupid led
Dobbin along the pathway of love. Georgy and Cupid are synonymous in the
world of allusion. The courtship performed in this capital illustration happens
under Georgy’s influence.

LX.601 - MUTATO NOMINE - This allusion refers to the conversation that circles
around the table at Jos and Amelia’s house amongst their Indian friends; and
suggests that though the tables might change, the conversations stay the same.
The reference is to Horace’s Satires, I.i.69-70, and translates as “Change the
name” from the line: “Change the name and the tale is told of thee.”

CHAPTER SIXTY-ONE
“In Which Two Lights Are Put Out”

LXI.603 - ILLUSTRATION - The
capital illustration reveals a fireplace
and mantel with, one supposes, a
version of the famous “french chronom­
eter” with the “cheerful sacrifice
of Iphigenia” holding court over a
scene devoid of humans. A pair of
slippers lies before the grate, and a
teapot sits upon the cold coals. Upon
the mantel, to the left of the chronom­
er, a doll lies sprawled with her
head and legs dangling over the
edge of the mantel in an attitude
suggestive of death. This could be
Iphigenia/Eriphyle, who lies dead now, sacrificed to the whims of Vanity Fair.
The repetition of this image holds court over the proceedings in the chapter as
the two Agamemnon figures of Osborne and Sedley find their final resting
places. The implication could be that Amelia, as Iphigenia, plays her final role of
filial duty, and makes her final martyr-like sacrifice on her fathers behalf; for which
he forgives her vanity and selfishness as regards Georgy. Both of the figures
associated directly with Iphigenia, Jane Osborne and Amelia, are free of their
father’s influence and the curse of their “houses” at this point in the story; and
specifically with the death of their fathers. The doll lying broken on the edge of
the mantel, almost thrown out of the story altogether, must be Becky. The illus-
tration cannot help but recall the "French" chronometer, but unlike the initial illustration with its figure of a Greek king upholding a classic sword, this image seems more like a courtier with rapier on hip and a chevalier's hat. The associations could be seen to spread in order to make the scene more contemporary and timeless. Times change, but the actions and characters repeat endlessly.

**LXI.604 - JUDAH AND SIMEON AND BENJAMIN** - This allusion refers to the imaginary children and family feuds that the reader and narrator share alike. The narrator suggests directly that the reader's family, as well as his own, is really no different in actuality than the families in Biblical legend; or by extension, any of the other literary constructs handed down to the readers through time which Thackeray alludes to over and over again. From Genesis 37 and 43, these allusions recall Jacob's famous partiality for Joseph and Benjamin, sons of his favorite wife, Rachel. This preferential admiration was resented by the eleven older brothers, including Judah and Simeon, who sold Joseph into slavery and forced Jacob to give up Benjamin in exchange for food during famine (604).

**LXI.607 - LAZARUS** - This allusion refers to a friend at college who is down on his luck who receives a loan from the fictional reader the narrator supposes is writing his last will and testament. Once again, the biblical Lazarus becomes the symbol for the man who must petition his more wealthy friends for a loan or a gift so that he might eat.

**LXI.614 - MAN OF SIN** - This allusion refers to an idea or topic that comes up during the conversations at Amelia's social circle gatherings that Lady Hollyock wishes would choke Lady Glowry. The Man of Sin is a phrase occurring in 2 Thess. 2:3, describing the AntiChrist, or one "Who opposeth and exalteth himself above all that is called God" (2 Thess. 2:4); his presence is said to antecede the second coming of Christ. The Puritans used the phrase to apply to the pope (Benet 613).

**LXI.614 - BATTLE OF ARMAGEDDON** - This allusion refers to another of the evangelical tracts discussed at Amelia's gatherings. Armageddon is the site of the last great battle between the forces of good and forces of evil before the day of Judgment (Rev. 16:16). The word has come to mean any great final struggle or conflict (Benet 48).

CHAPTER SIXTY-TWO
“Am Rhein”

**LXII.615 - ILLUSTRATION** - In the capital illustration a portly figure reclines on a bench aboard the steamer crossing from England to the Continent. His hands are crossed upon his paunch and a cloth is draped over his head and face, so the identity is hidden. This echoes the first part of the chapter that talks of a sea passage and the characters on the ship, without identifying any of the main
characters until Georgy appears climbing down from the bridge of the ship and onto the top of the carriages making the crossing with the Lords and Ladies. The "T" of the capital hangs over the sleeping figures' heads, and once again seems to refer to the travel undertaken by the entire cast of characters to Pumpernickel. The chapter also introduces the legendary "Tapeworm," from whom the narrator apparently heard the entire story of the novel.

**LXII.615 - METHUSELAH** - This allusion refers to the old Lord who makes the channel crossing with his young wife and her young military admirer. His name is mentioned three times in the course of describing the occupants of the ship, and recalls the Methuselah from earlier chapters as the old rich man who gains the young beautiful wife with his wealth and power. See also LXII.616.

**LXII.620 - PALATINATE** - This allusion refers to the battles that Dobbin and Georgy fight in their play as they travel along the Rhine. The Rhine-Pfalz district they travel through was once ruled by a count palatine of the Holy Roman Empire. The allusion begins an extensive allusionary assault that mires, or places, Germany and their aristocratic tradition in the same roots that were so assiduously developed by allusion in England. (The reign of the George's in England also refers to this Germanic exploit, as those English kings are all descendants of German ancestors.) The allusion points out directly that the relationship that Dobbin and Georgy maintain concerns itself with the continuation of classical motifs and patterns.

**LXII.621 - DON JUAN** - This allusion refers to the opera by Mozart that Amelia goes into "raptures so exquisite" over in Pumpernickel. The imagery of this opera, and the lead character who was earlier associated directly with George, once again, or still, maintains its ability to make Amelia swoon and lose her mind and self-possession. The second reference to Don Juan, LXII.625, connects Tapeworm with the mythical character, and by inference with George and his type. The reference to the opera in the first use of the allusion recalls the arias, "you'll see, my darling" and "Beat me, beat me," which echo ironically the actions that have taken place with Amelia and George. See also XIII.123 & LI.510.

**LXII.621 - OWL AND NIGHTINGALE** - This allusion refers to the "Eastern fable" that Dobbin tells Amelia to explain away her objections to her own emotional responses to the art she now experiences for the first time. Literally, Philomel, the nightingale, means "lover of song," which echoes the position that Amelia has assumed. The "Bulbul faction" refers to the Persian nightingale. This allusion
also doubles her with Becky. The Owl and the Nightingale is an early Middle English poem probably from the beginning of the 13th century. "It is a debate between the grave owl and the gay nightingale as to the benefits each confers on mankind, the symbolic implications of which have been much disputed; they have been said, for example, to represent the religious poet and the love poet. It is a very learned work which touches with light, scholastic legalism on many matters of serious contemporary interest: foreknowledge, music, Confession, papal missions, and so on. It is a virtuoso poem, highly accomplished in its style and in its humorous tone, which reaches no definite conclusion. The debate is to be submitted at the end to the judgement of one Nicholas of Guildford who is likely to be the author; a certain John of Guildford, who is known to have written c. 1225, has also been proposed" (Oxford 727). See also LI.514.

**LXII.625 - PARTHIAN** - This allusion refers to the glance made by Tapeworm to Amelia as he leaves her company at the royal reception. The glance, full of meaning, "which he thought must finish Mrs. Osborne completely," since of course it was "most killing," recalls ironically the glance full of insight that Mrs. O'Dowd has for Becky after being sent to care for Amelia after she has spurned Becky's advances.

**CHAPTER SIXTY-THREE**

"In Which We Meet An Old Acquaintance"

**LXIII.626 - ILLUSTRATION** - Becky appears as a sorceress with long stringy hair billowing around her, and a magic wand in her hand complete with a snake wrapped around its length. The title letter “S” grows from the end of the wand. The sorceress gazes with evil intent at something in front of and down from her, and the position of her hand, the wand and the intensity of her gaze makes the viewer think she has just performed some feat of sorcery. Her dress is more like a roman toga, or classical shift than any contemporary attire, and the ground at her feet is littered with rocks that evocative of skulls. The editors of the Norton edition suggest that this could be Circe, who turned Ulysses' men into swine. The introduction to Becky in the next chapter, which uses the image of the syren to great effect, though the title illustration shows Becky as Napoleon, could be influencing their perceptions. Becky herself will later be connected by allusion to Ulysses, and many of her earlier actions and characterizations recall the unscrupulous, ruthless and resourceful wanderer through the seas of life from The Odyssey. The idea of her being an embodiment of a mythical figure finally expresses in overt illustration what allusionary references, plot patterns, character development and physical appearance/talents has suggested up until this
moment. This reappearance of Becky has to be considered as against convention, propriety and all reader expectations. Thus she is in a real sense some kind of mythical creature simply by her returning from the “dead,” the place where all bad females go in Victorian literature. Her embodiment as an avatar of selfishness, ruthlessness and vengeance remarks on her characterization both prior to this manifestation and afterwards as the spirit of vengeance in Greek myth, Clytemnestra.

LXIII.628 - VICTOR AURELIUS - This allusion refers to the King of Germany, Victor Aurelius XVII, who invites Amelia, Dobbin and Jos to his court. The allusion recalls no nobility at all, which seems to be the point in reference to Germany and the puppet court and puppet courtiers the reader finds there, but instead conjures up a writer and historian, Aurelius Sext. Victor, from the age of Constantius, circa A.D. 360. He wrote a history of Roman emperors from the age of Augustus through to his own age, and was greatly honored by the emperors for his histories concerning them, and ultimately was awarded a consulship for his service (Lempriere 654).

LXIII.628 - JANISSARY - This allusion refers to the Turkish warriors defeated by Sobieski at the relief of Vienna. It recalls the earlier allusions to the famed Turkish fighters disbanded in the 1820’s. They become again the martial symbol of the West’s defeat and appropriation of the Oriental, as well as the symbol of the defeat of the infidels, Mahometans, by the Christians.

LXIII.628 - MAHOMETAN - This allusion refers to the same Turkish warrior killed on the lance of Sobieski, but now defines him through the religious beliefs that were at the core of the warfare between the two countries. Not only desire for land, power and expansion was at stake in the wars with the Turks. Thackeray places the Oriental influence on his culture at the same level of importance as classical, biblical and pastoral traditions.

LXIII.628 - TROPHONIUS’ CAVE - This allusion refers to the fountains, “allegorical waterworks,” which still dominate the gardens of the Sovereign of Germany. Trophonius was a celebrated architect who built Apollo’s temple at Delphi and was rewarded with death for himself and his brother when he demanded payment for his labors from the god. Later, he was installed in a cave, where he gave oracles. He first received fame as an oracle by telling the Boeotians how to end a drought that was devastating their land; they were led to his cave by a swarm of bees. The cave of Trophius became one of the most famous oracles in Greece, and the suppliant had to go through extensive preparations prior to going into the cave. The suppliant had to back out of the cave after receiving their oracle, and they were “always pale and dejected” at their return (Lempriere 645-646). Legend has it that those who entered the cave and received an oracle never smiled again (Benet 998).
**LXIII.628 - TRITON** - This allusion refers to the mythical figures that form part of the fountains in the gardens at Pumpernickel. The figures are inside of the cave of Trophonius. Triton was a sea-deity, the son of Neptune and either Salacia or Celeno. He was very powerful and could calm the ocean and abate storms at his pleasure. "He is generally represented as blowing a shell; his belly, above the waist, is like that of a man, and below, a dolphin... the name is generally applied to those only who are half man and half fish" (Lempriere 785). The representations of the mermen in the "allegorical waterworks," as well as the Nyhph-bath and the Niagara cataract, all preside over the "yearly fair at the opening of the Chamber, or to the fetes with which the happy little nation still celebrates the birth-days and marriage-days of its princely governors" (630).

**INTERTEXTS** - Some classical sources include: *Theogony* by Hesiod; *Pythian Odes* by Pindar; *History* by Herodotus; *The Cyclops* by Euripides; *Argonautica* by Apollonius Rhodius; *Aeneid* by Virgil; *Heroïdes, Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Description of Greece* by Pausanias; *Dialogues of the Sea Gods* by Lucian.

Some more contemporary sources include: *The Silver Age*, 1610-12, a drama by Thomas Heywood; *Paradise Lost*, 1667, an epic by John Milton; "The World Is Too Much with Us," 1802, a sonnet by from *Poems In Two Volumes* by William Wordsworth; *Faust* Part 2, 1830, a tragedy by Johann Wolfgang von Goethe.

**LXIII.630 - BACCHUS** - This allusion refers to the painting in one of the Pavilions at Monblaisir which the narrator is told is "a perfect wonder of licentious elegance." Bacchus was the son of Jupiter and Semele, the daughter of Cadmus. The story of *Bacchus and Ariadne* is told in the painting that decorates the room, which required no domestics to serve dinner to the inhabitants due to a mechanical device, almost like a "deus ex machina," that would bring dinner to the inhabitants so that they did not need to be disturbed in their revelries. This story of licentiousness behavior comes with an allusion of propriety and legendary generosity, where Bacchus comes and saves the spurned and pregnant Ariadne, who has been abandoned by Theseus despite her saving him at Crete. Bacchus later makes her his wife and sets her up in the stars as a constellation, with a crown of seven stars, when she dies. Although this reference to Bacchus comes in connection to Dobbin and Amelia, it recalls Jos's connection to that legend. See also VI.59.

**LXIII.630 - ARIADNE** - This allusion also refers to the painting in one of the Pavilions at Monblaisir which the narrator is told is "a perfect wonder of licentious elegance." Ariadne was the daughter of Minos who fell in love with Theseus and gave him the clew of thread by which means he escaped from the labyrinth after killing the Minotaur. He married Ariadne and carried her away according to the promise he made, but then he abandoned her, though she was already pregnant and repaid his love with the "most endearing tenderness" (Lempriere 683). According to some writers, Bacchus made her his wife, "and gave her a crown of
seven stars, which, after her death, was made a constellation.” This portion of the myth and the circumstances of Theseus abandoning his pregnant wife recalls Amelia’s affair with George, his death, and the subsequent saving of her by Dobbin and Jos.

**INTERTEXTS** - Some classical sources include: *Iliad and Odyssey* by Homer; *Carmina* by Catullus; *Heroides, Metamorphoses* by Ovid; *Biblioteca* by Apollodorus; *Parallel Lives* by Plutarch; *Description of Greece* by Pausanias; *Fabulae* by Hyginus.

Some more contemporary sources include: *De casibus virorum illustrium*, 1355-73?, a didactic poem in Latin by Giovanni Boccaccio; *The Legende of Goode Women*, 1385-86, a poem by Geoffrey Chaucer; *The Excellent History of Theseus and Ariadne*, 1566, a poem by Thomas Underdowne; *L’Arianna*, 1608, an opera by Claudio Monteverdi; *Ariane ravie*, before 1615, a tragicomedy by Alexandre Hardy; *Arianna a Naxos*, 1790, a cantata by Franz Joseph Haydn, *Theseus and Ariadne, or the Defeat of the Minotaur*, 1817, a grand tragic-heroic ballet by Charles-Louis Didelot; “Theseus and Ariadne,” 1834, a painting by Thomas Stothard; “Ariadne’s Thread,” *Ariadne Abandoned,” 1842, comic lithographs in the “Ancient History” series by Honore Daumier.

**LXIII.631 - ROMAN** - This allusion refers to the members of the royal army that do double duty as a “magnificent band.” The narrator allows that the army is the band and that they dress both as Turkish hussars with “rouge and wooden scimitars,” as well as roman warriors with “ophicleides and trombones.” The conflation of these two traditions in German court echoes the traditions of classical and arabian motifs and legends in the English system.

**LXIII.632 - SATAN** - This allusion refers to the French Secretary of Chancery, Grignac, who maligns the character of Tapeworm. This reference continues earlier references that relate all things French, notably Becky and Napoleon, to Satan.

**LXIII.633 - CAESAR** - This allusion refers to the books that the Major reads and tutors to Georgy. The *Commentaries*, by Julius Caesar, was a standard Latin school text in Thackeray’s day. This allusion continues the education of young men with the teachings and traditions of the Roman Empire. Dobbin’s assumption of the role of the authority influencing Georgy reflects his return to not only *Dr. Johnson*, but also to the classical roots that form the basis of his patterns of behavior.

**CHAPTER SIXTY-FOUR**

“A Vagabond Chapter”

**LXIV.637 - ILLUSTRATION** - In the capital illustration, Becky appears in a representation of Napoleon gazing at England from the French coast. The pose was made famous by Benjamin Robert Haydon, who painted multiple versions of
Napoleon Musing at St. Helena. This direct connection of the two, like the earlier representation of Becky as Circe or a sorceress, makes the earlier vague associations become crystal clear. Becky does not appear as herself in any of these chapter heading illustrations upon her reappearance on the stage of Vanity Fair. She is Circe. She is Napoleon. She will be Doll Tearsheet at the head of the next chapter. She has a smile on her lips that belies her usual appearance within the illustrations in the chapters. Even the little girl watching a note burn in the fireplace in chapter 66 could be Becky watching the note from George burn in the flames of Dobbin’s and Amelia’s love, as she clutches to her breast the snake that defines her character. The “W” in the capital could refer to the continuation of the war of the sexes that recommences with Becky’s reappearance. It could also refer to her appellation as “little wanderer” by the narrator.

LXIV.637 - AHRIMANiANS - This allusion refers to a devil worship cult that never mentions the name of the entity they worship. This allusion reflects what the narrator describes as a propensity of the culture he writes for to refuse to look and name the evils around them, or to admit their own participation in the evils and sins that inform their civilization and its representations. They never say anything unless the evil is named; then they react in outrage and alarm that such things are talked about. The allusion refers to the avatar of evil and darkness, Ahriman, in the Persian religion of Zoroastrianism. It was dominant in western Asia from about 550 BC to AD 650, and was essentially a theology fundamentally dualistic in that the course of the universe is understood as a relentless struggle between the principle of light and goodness and the spirit of evil and darkness.

LXIV.637 - SIREn/SYREN - This allusion refers to Rebecca in her true shape and form, unhidden by the “transparency” of an author restrained by the scruples of his readership. The reference could be to the German Lorelei: a maiden who threw herself into the Rhine after being deserted by her lover, and who subsequently was transformed into a vengeful siren luring fishermen to their death. The Sirens of Greek legend were so enraged by the rape of Proserpine, they requested wings from the gods so that they might seek her in the sea as well as on land. They charmed all that passed by them with their melodious voices so that the traveler forgot their employments completely and finally died of lack of food. The oracle informed them that any who passed by them and failed to be moved by their charm would be the cause of their death. Circe informed Ulysses of their doom and when he stopped up his ears with wax and passed them successfully they threw themselves into the sea and perished (Lempriere 776).

LXIV.642 - LARES - This allusion refers to the many household mundanities that British people take with them to foreign lands in order to bring some of their
homeland with them. Lares are gods of inferior power in Rome, and preside over houses and families. Supposedly, the worship of these household gods arose from the ancient Roman custom of burying the dead in their houses, and from their belief that the spirits of the dead continually hovered over the houses for the protection of the inhabitants (Lempriere 731). They were usually deified ancestors and heroes in popular belief. The allusion makes mock of the idea of "pills, prejudices, Harvey-sauces, cayenne-peppers" being the stuff of godhood, but at the same time points to the mundane assuming the mantle of deity given the right circumstances and outlook.

**LXIV.644 - CUPID** - Becky refers to George when she travels back to Brussels and Waterloo in her wanderings. The recapitulation of the theme of George as Cupid, and his love for Becky in the face of his misguided attempt to marry and love Amelia, points up the continuance of his role by his son.

**LXIV.645 - ULYSSES** - This allusion refers to Becky as being like Ulysses in her wanderlust and need for adventure. His travels, adventures and escapades were all dictated by the gods, and his only desire, supposedly, was to return to his home and his family. Becky also looks for a home, a society that will accept her, as doggedly and determinedly as Ulysses. His survival, and his willingness to lie, cheat, steal and deceive in the pursuit of his goals flavors his mythology as surely as his heroism and relentless courage and ingenuity in the face of overwhelming obstacles. He sleeps with many of his captors and saviors, and sires children outside of his marriage. Becky's amours, or the mere suggestion of them, turn her into a whore and monster. Physically, Becky could be a female version of the short, wiry and powerful figure.

Ulysses was a king of the islands of Ithaca and Dulichium, son of Anticlea and Laertes, or, according to some, of Sisyphus. He was one of the suitors of Helen, but despairing of gaining her hand amidst all the suitors, he solicited the hand of Penelope, the daughter of Icarius. When the call came to defend the rape of Helen, he pretended insanity to avoid leaving his wife and child, but was found out when he could not run a plow over his own child. He never forgot the strategem of Palamedes to discover his sanity however. Ulysses will later scheme, set-up and betray Palamedes to his death by bribing Palamedes' servants to help him in his scheme. Ulysses also is responsible for many acts of valor during the Trojan War that really smack of sneaky attacks when men are sleeping or unaware (Lempriere 659-660). He finds himself safely restored to his country after twenty years of wandering; and after having many affairs and illegitimate children, one of whom he kills and one of whom finally kills him. He is finally the only survivor of all the men who set out from Ilium to return home. Ulysses is the Romanization of the Greek character Odysseus. "After Homer's day, Odysseus' reputation unaccountably declined, and he was generally presented (except in Sophocles' Ajax) as a diabolically clever but unscrupulous man, who would stop at nothing to gain his ends" (Benet 709). See also LI.513.
LXIV.645 - BAMPFYLDE MOORE CAREW - This allusion refers to Becky as being restless and filled with wanderlust and the need for adventure as she roams about the Continent. Carew, the "King of the Gypsies," published his *Life and Adventures* in 1788. The allusion points up Becky’s lack of propriety in her travels, and the fact that if she was a man she would be a remarkable scalawag like the Gypsy king, and everyone would read her biographical exaggerations and stories with avid interest. As a woman, her actions and travels and her story are improper, unseemly, and monstrous.

LXIV.647 - POMPILI - This allusion refers to the family of the Princess Polonia, the nobility giving the party where Becky sees Steyne again. The allusion says the Princess is lineally descended from the second king of Rome. Numa Pompilius was a celebrated philosopher born at the village of Cures, on the day that Romulus laid the foundation of Rome. At the death of Romulus the Roman senate decided he should be king, and stayed after him until he finally acquiesced to the popular desire for him to rule. He immediately dismissed the 300 guards of his predecessor. He tamed the ferocity of his subjects, inculcated in their minds a reverence for deity, and quelled their dissensions by dividing them into different classes. He established different orders of priests, taught the Romans not to worship deities by graven images, and used his connections to the goddess Egeria to give weight to his laws and institutions. He established a college to the vestals, and reigned peacefully for 43 years, during which he gave every possible encouragement to the useful arts (Lempriere 519). He was buried with the books he had written, which were destroyed 400 years later when they were inadventantly discovered. By this allusion, Becky comes to Italy, to Rome, and returns to the very roots of the Roman mythologies and civilization, since all nobility must be able to trace their roots back to the original god-like Roman nobility; when nobility was established in western culture by intermarrying with the Gods, just as Numa Pompilius was the father, so Egaria, the nymph, was her maternal ancestor.

LXIV.647 - EGERIA - This allusion refers to the maternal ancestor of the Princess Polonia. Egeria in Roman legend was the nymph who instructed Numa Pompilius in his wise legislation. Hence the name connotes a woman counselor, especially a woman who advises and counsels a statesman (Benet 291). Numa used his rumored relationship to her (Ovid says she was his wife), and the myths surrounding it as his authority for the laws and legislation he introduced into Roman history. He said they were all sanctified and approved by the nymph (Lempriere 708). This direct connection of gods and men fuels the belief systems that underpin the very concept of nobility and divine blood—as well as the heroic tradition. These are the underpinnings of society that Thackeray attacks, questions and reveals.

LXIV.647 - HOUSE OF OLYMPUS - This allusion refers to the family house of the Princess Polonia whose party Becky attends. As her maternal ancestor is the
nymph *Egeria*, her house becomes synonymous with the house of the Greek Gods. This elite aristocracy now invites anyone with enough money to attend their festivals. Olympus is the home of the gods in Greece, where Zeus held his court. The actual mountain is situated within the confines of Macedonia and Thessaly (Benet 716). This allusion takes the nobility and tradition all the way back, past the Romans, to the roots of classical influence depending on divinity, and connection to those of divine blood.

**LXIV.647 - NYM AND PISTOL** - This allusion refers to the types of characters that Becky now enjoys as her companions. The allusion is to the two bragging, pilfering associates of Falstaff in Shakespeare's *Henry V*, *The Merry Wives of Windsor*, and *Henry IV*, Parts 1 and 2. Nym was hanged (Shillingsburg 648). This allusion will extend to include Becky as one of the characters in *Henry V*, by her depiction as Doll Tearsheet in the capital illustration of the next chapter. Just as the character of Nym will be hanged, so Becky “was hanging on the arm of Major Loder” in the line that immediately follows the introduction of Nym and Pistol. She hangs by her association with the scoundrels, if not in reality.

**LXIV.648 - VENUS** - This allusion refers to a statue in the “Duchess’s own pink velvet saloon” where Becky wanders on the arm of Major Loder. This goddess supervises the gathering of the “most distinguished guests” at their gathering; one of them being the Marquis of Steyne. The goddess of love, beauty and war dominates the actions of Becky and Steyne. She recalls the beginnings of the Trojan War. One of her aspects is as the patroness of courtesans, and this attribute now fits her appearance at the dinner and the reunion of Steyne and Becky. As the catalyst who started the Trojan War, she also presides over the encounter between Steyne and Becky; which Thackeray has presented as a war which both have come out of stained: Steyne with his flaming scar, and Becky with her flaming, stained reputation. She is now a whore and courtesan. The pink of the “saloon” and the goddess recalls the pink attire of both Becky and Amelia. See also XXI.214.

**LXIV.649 - MACBETH AND BANQUO** - This allusion refers to Lord Steyne's reaction upon seeing Becky at the “ball-supper.” The allusion serves as irony in that Steyne has not literally murdered Becky, though he will at least threaten to accomplish that very soon. Macbeth ordered Banquo to be murdered in Shakespeare's *Macbeth*, III.iv. Steyne's crime thus does not assume the proportions of tragedy like Macbeth's. But in reality, Steyne has been a large player in poisoning society on the Continent as to Becky’s reputation. Her appearance here as a “ghost,” like Banquo, serves to remind the reader that Becky should be dead, and that she has died in all the real senses; to be resurrected, at least on an allusionary level, in her avatars instead of as a normal character.found out” (647). Several other associations with the tragedy of *Macbeth* come out of this particular usage of the allusion. Becky is depicted as the general Napoleon in the capital illustration, just as Banquo is a general in the play. Also, just as
Banquo receives a prophecy that he shall beget kings though "he be none," so Becky will be the mother of the new Baronet at Queen's Crawley, though they disallow any connection with her other than a stipend for living. The mysteries of prophecy and predestination and foreknowledge drive the plot in Shakespeare's play, and must be considered to have some importance in *Vanity Fair*, as the characters live out the prophecies and character patterns set up by allusions in the first and subsequent chapters. Like Macbeth, Becky's troubles are caused by her aspirations to nobility, power and position, while Banquo could be described as having a "royalty of nature," a dauntless temper of mind," and a "wisdom that doth guide his valor." Earlier, Lady Gaunt was referred to as Lady Macbeth by Lord Steyne.

CHAPTER SIXTY-FIVE
"Full Of Business And Pleasure"

LXV.652 - ILLUSTRATION - The editors of Norton suggest that the capital illustration shows Jos as Falstaff "bewitched by Becky as Doll Tearsheet." Jos's association with the famous wit from Shakespeare's history plays points up ironically his association with that famous liar; with the irony deriving from Jos's complete lack of wit and charm. Becky "bewitching" someone has become her hallmark and now her illustrative persona: whether as a Greek and Roman witch, or as an Elizabethan witch, or as a French sorcerer. Her costume in this illustration recalls the witches of the time, but her identification with the Shakespearian character diminishes the theme of her as a witch. It does, however, ground her and her relationship with Jos in the iconography of Elizabethan England, and the great teacher, Shakespeare. The benign smile on the character's face hardly recalls the usual mocking, scheming smile that marks most of Becky's appearances. The chapter remarks upon her rovings and travels, and carries her to the top of a hotel for her scenes as the "Angel Englanderinn."

LXV.656 - AVERNUS - This allusion refers to the pathway to hell, which as Becky's pathway, is "very easy of descent," but hard to come back up. "Avernus is a lake in Campania in central Italy. Its sulphurous and mephitic vapors gave rise in ancient times to the belief that it was the entrance to the infernal regions. Hence, Avernus is used as a synonym for hell or the infernal regions" (Benet 63). The allusion recalls Vergil, in *The Aeneid* VI. 126-129: "The path to the underworld is easy... but to withdraw one's steps and make a way out to the upper air, that is the task, that is the labor." The allusion suggests bluntly that Becky has walked down the pathway to hell in her actions and life, and to crawl out at all would take the work of a miracle.
CHAPTER SIXTY-SIX
"Amantium Irae"

LXVI.659 - ILLUSTRATION - The capital illustration shows a young girl in a simple shift down low on her shoulders looking down into a burning fireplace. What looks like a letter or sheet of paper lies atop the smoldering coals. The little girl wears an expression of crafty, self-satisfied guile, while she cradles a snake in the crook of her arms. She pets the snake. Over her head, like a gibbet, looms the title letter "F." The little girl seems nothing less than a younger version of Rebecca; possibly watching the letter from Waterloo burn in the fires of love and passion, the flaming affair of Dobbin and Amelia. This illustration could echo, and prefigure, the well-known illustration of "The letter before Waterloo" showing Amelia in a posture of grief while Becky leans smug against the mantle having shown Amelia the letter George sent to Becky the night before he died. The idea of Becky as a scheming child, plotting with her snake before the fireplace while her fate looms over, finds expression in the chapter, as she uses her resourceful lying and dissembling to gain herself a home again, along with her respectability and her privileged position in social circles. This return to childhood anticipates the final abjuration of the author about Vanity and "children" shutting up "the box and the puppets."

LXVI.659 - AMANTIUM IRAE - This allusion refers to the title heading for the chapter governing both Jos's and Becky's return to their amour, as well as the ongoing relationship between Amelia and Dobbin. The Latin phrase, from Terence's comic play, Andria, translates roughly as "The lover's quarrel," and continues in the play as "is the renewal of love." "He (Terence) wrote thoughtful, psychologically refined comedies. He did not aim at strong wit or farcical effect but at sharp delineation of character and elegance of form. His faults stem, accordingly, from his virtues: he is sometimes dry and excessively refined, and often his plots display more skill than wit" (Benet 967).

LXVI.661 - FUMUM AND STREPITUS - This allusion refers to the smoke, din and activity of the great room at the Elephant as Amelia passes through on her way to Becky's garret. The Latin phrase recalls "The smoke [fumum] and riches and din [strepitus] of Rome," from Horace, Odes. The allusion compares Germany to Rome, which the allusive patterns have been at pains to point out time and time again in the chapters set in Pumpernickel. The idea emerges of a "German inn at fair time" within the setting of a "fair" or a "fete" or a yearly celebration, where all the normal rules are suspended and the normal order of things is turned topsy-turvy by tradition and convention.
LXVI.662 - in nubibus - This allusion refers to the concert that Becky will supposedly sing at, which is non-existent. The Latin phrase translates as "in the clouds." This allusion mocks Becky's pretension to recreate her former success in singing "De Rose upon de Balgony" which she successfully performed in ch. LI, as well as mocking her pretensions of any imminent performance or presentation. This Latin allusion also serves to continue the extended metaphor of Becky as an "angel," a figure returned from the dead, and exalted as an ironically symbolic figure.

LXVI.663 - CIRCE'S - This allusion refers to Becky and the web of deceits she spreads over both Jos and George. Dobbin sits at the table in the great room of the Elephant and overhears the students talking of Becky. Their talk takes his memory back to her schemes of yesteryear. It is the first direct textual allusion to Circe.

INTERTEXTS - Some classical sources include: Theogony by Hesiod; Argonautica by Apollonius Rhodius; Telegony I, Metamorphoses by Ovid; Biblioteca by Apollodorus.

Some more contemporary sources include: De mulieribus claris, 1361-75, a Latin verse compendium of myth and legend by Giovanni Boccaccio; Gynaikëion: or, Nine Books of Various History Concerning Women book 8, 1624, a compendium of history and mythology by Thomas Heywood; Circe, 1673, a tragedy by Thomas Corneille with Jean Donneau de Vise; "Mrs. Nisbett as Circe," 1781, a painting by Joshua Reynolds.

CHAPTER SIXTY-SEVEN
"Which Contains Births, Marriages, and Deaths"

LXVII.672 - ILLUSTRATION - A black professorial taskmaster holds a broom, while looking down on a pleading young boy seemingly beseeching the teacher not to punish him for his transgressions. In the background his classmates look on in fear and trepidation at the upcoming punishment; while far in the background others smile. Combined with the image of Rebecca as a child in the preceding chapter, this image that could be a young Dobbin. The idea of children at play, leading towards the final image of children closing up their toybox, comes through the text of grown men and women finalizing their affairs and realizing their fates. They, Becky and Dobbin as the emblems of the two sides of the same coin, are still children playing at their ends and lives. They are governed, controlled, by the images and ideals and traditions they both absorbed as children. They hold to the same dreams, illusions and fantasies that they became subject to, in the thrall of so to speak, in the earliest chapters. They have been finally unable to break free of Vanity Fair, and their historically dictated
role models of love, ambition and morality. The figure that looms over the kneel­ing, youthful Dobbin wears the tasseled mortar-board of the professor, or don of the university, though his face is black and his features Negroid. The teacher’s
eyes bulge and his face is oversized to his body. He could be the emblem of a
devil, the unknown, the darkness that looms inside of the familiar image. In ch.
LVIII on p. 577 the narrator allows that the maids, upon seeing the dark skinned servant of Jos, thought he was “the devil.” He is the evil inside the training sys­
tem of all English boys. He is an image, and embodiment, of the slavery inherent in the school system and the cultural underpinnings of the Victorian civilization.
As the author allowed in chapter V, the problem with children and society lies not in their innate qualities, but in the illusions and systems into which they are initi­
ated and trapped; systems that bear the pathologies of the ages in their tradi­
tional teachings.

**I-XVII.673 - ISHMAELITE** - This allusion refers to Becky, as she enjoys, like an Arab, the pleasures of Jos’s and Amelia’s house and board. This allusion to Ishmael, the outcast son of Abraham and Hagar, who was doomed to be ever a wanderer, reiterates in Biblical lore the images of the wanderers, Ulysses and Carew, from the previous chapter. The image further accentuates the idea of Becky being “doomed” or “fated” to wander, both by destiny and by predilection.

**I-XVII.678 - LARES** - This allusion refers to Amelia’s household gods: her two pictures. The allusion plays less than ironically, as the pictures of the two George’s, one dead but alive with the memory and spirit of the dead, and one alive as an embodiment of the dead one, do indeed have power over her house­
hold. She will lay those memories to rest in this chapter, with Becky’s and Dobbin’s help, but they have realistically been her gods for the last fourteen years.

**I-XVII.683 - δεξάμενον γελασάνα (DAKYROEN GELASASA)** - This allusion refers to the actions Amelia performs upon being assured by Georgy that Dobbin is aboard the packet from England. The narrator tells what she did, “in the words of a favorite poet.” The Greek, from Homer’s *Iliad*, VI 484, translates from the scene of Andromache parting from Hector as “smiling through her tears.” Greek phrases from Homer proliferate around Georgy, though this specifically refers to Amelia.
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