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The British painter Eyre Crowe, through words and illustrations, chronicled his six-month American tour with William Makepeace Thackeray. Crowe accompanied Thackeray in the unfamiliar role of his secretary during Thackeray's U.S. lecture circuit in 1852–3, and his illustrated account was published in 1893 – thirty years after the writer's death – under the title, *With Thackeray In America*. Crowe relates that the renowned writer asked him to accompany him for the simple reason that 'Six months tumbling about the world will do you no harm.' A lasting and memorable partnership was formed, and the details of the adventure were preserved in Crowe's humorous running commentary as well as in his art.

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# With Thackeray in America

EYRE CROWE



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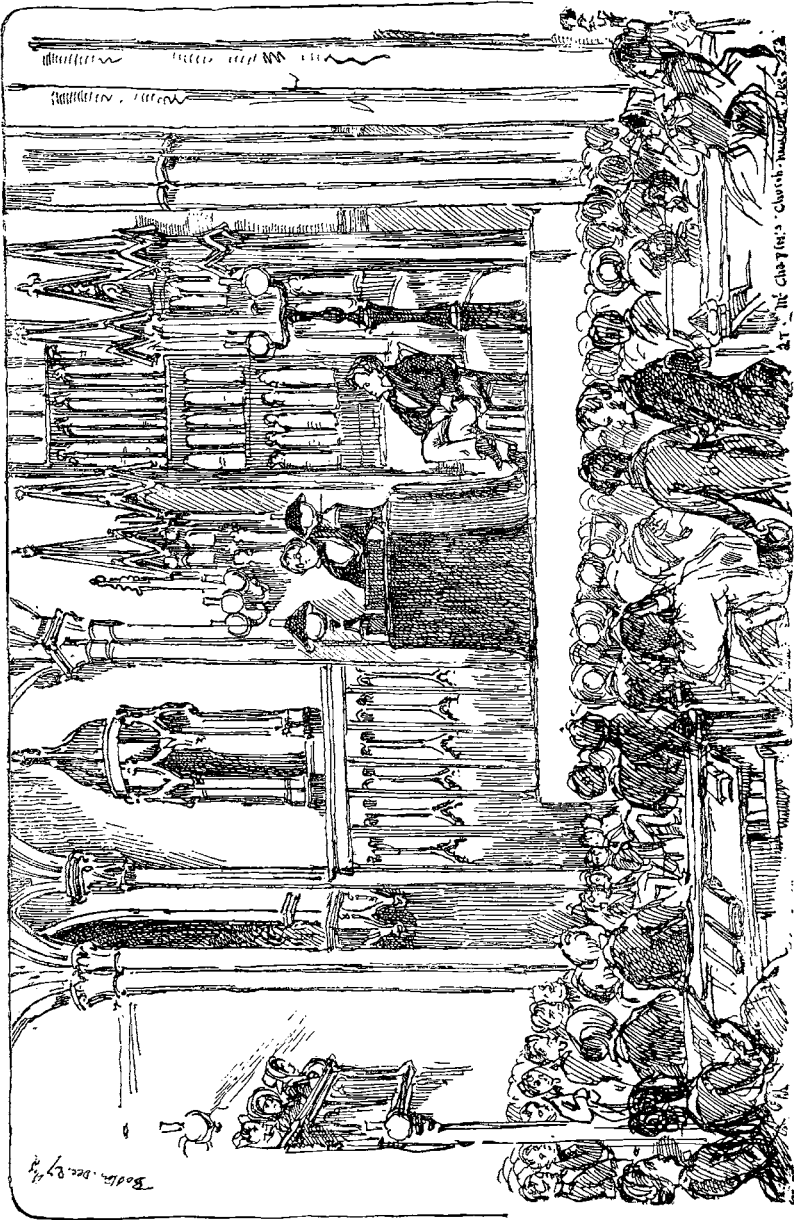
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THACKERAY LECTURING AT NEW YORK

WITH THACKERAY  
IN AMERICA

BY  
EYRE CROWE, A.R.A.

*ILLUSTRATED*

NEW YORK  
CHARLES SCRIBNER'S SONS  
1893

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THIS BOOK  
DUE TO SIX MONTHS' CONSTANT TRAVEL WITH  
HER FATHER  
IS WITH HER KIND PERMISSION DEDICATED TO  
MRS. RICHMOND RITCHIE  
AS A TRIBUTE OF ADMIRATION FOR HER INHERITED  
LITERARY GIFTS AND FOR THE SAKE OF  
A LIFE-LONG FRIENDSHIP  
EYRE CROWE

*London*  
*20th February 1893*



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## P R E F A C E

ALL readers of Thackeray know his delightful imaginary conversation-verses between “The Pen and the Album,” written before his travels in the United States, and the concluding lines:—

“Stranger! I never writ a flattery,  
Nor sign’d the page that register’d a lie.”

“The faithful old Gold Pen,” to which he assigns these two noble qualifications of unswerving truthfulness, and which he then adds had served him already for three long years in making his sketches, was part of his equipment of materials taken to the States. When it was not in his own grasp he allowed me to take it up for my sketching lucubrations, which were for the most part executed with its wondrously flexible and seemingly indestructible nib. He was so far pleased with my efforts that, not content with showing them to our American friends, who also nodded approvingly over their sometimes grotesque yet faithful renderings of every-day scenes as they struck a

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newcomer's fancy, he urged me to make a selection from them, and to forward them to London for publication in an illustrated periodical. Whether they ever reached their destination I forgot to ascertain on my return. This neglect on my part I now lament, as among the drawings was one of the Washington House of Representatives, with a portrayal of the different members sitting at their semi-circularly-placed desks, fronting the Speaker's Chair, over which soared majestically the American eagle. This loss must be my apology for omitting from this collection any representation of the holders of the great political helm of the States. Perhaps the chance owner may hereafter let me know of its whereabouts, and in case of future editions, if any, kindly allow me to repair the gap.

Whilst contrasting the scenes delineated forty years ago with subsequent accounts which have reached us in numberless books of travel, not to mention the useful successive "Appleton Guide" editions, I have been struck with the appositeness of Carlyle's epithet applied to progressive Columbia, as "the never-resting locomotive country." What was then fact may now seem to border on fiction. But, for my own part, I trust that this may be accepted as a record of actual life imbued with the subtle spirit of truth flowing from "the faithful old

## PREFACE

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Gold Pen," and not belying the honest character ascribed to it by the owner.

I may take this opportunity of here thanking my kind friend Mr. Wemyss Reid, who encouraged me to publish these sketches and their accompanying text.

The *Illustrated London News* printed a very few of the illustrations in the old familiar wood-cut manner, now superseded for the most part by other facsimile processes, justifying their re-insertion here. *Household Words* also published my account of the Virginian slave sale, which has now been amplified with incidents there omitted for the sake of brevity.

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