OUKA
The University of Osaka
Institutional Knowledge Archive

Title	The Representation of the "Gentleman" in Barry Lyndon : The Narrative Function of the German Setting
Author(s)	Ichihashi, Takamichi
Citation	待兼山論叢. 文学篇. 2004, 38, p. 17-32
Version Type	VoR
URL	https://hdl.handle.net/11094/47947
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

https://ir.library.osaka-u.ac.jp/

The University of Osaka

The Representation of the "Gentleman" in *Barry Lyndon*: The Narrative Function of the German Setting

Takamichi ICHIHASHI

Although *Barry Lyndon* is a story about an Irish rogue, most of the scenes of the novel are set in Germany. In the entire nineteen chapters, the Germany is the setting from chapter four to thirteen. In the fourth chapter, the hero Redmond Barry lands at Cuxhaven, the German city in Lower Saxony. He "embarked for Germany as a volunteer" (66) in the British army in the previous scene. Then in chapter thirteen, Redmond, who failed to marry a rich German widow called the Countess Ida, decides to "quit Germany" (180) to hunt for another marital partner with a large dowry. Of course, it is England where Redmond succeeds in taking to wife a wealthy widow Countess Lyndon, and the second half of the novel mostly describes their married life in England. The episode of Redmond's involvement with Lady Lyndon in England and Ireland is generally acknowledged as the center of the narrative. But in fact, more than half of the story has its setting in Germany.

The reason why the German scene occupies the greater half of *Barry Lyndon* has not been adequately considered. Despite the facts noted above, critics have paid little attention to the significance of the German background or hardly studied what kind of role the German scene plays throughout the novel. Several reasons for this can be adduced. The principal one is that *Barry Lyndon* was originally written in an autobiographical form by its protagonist. So the critics have paid attention to Redmond, the protagonist and the narrator, with their interests focused on him. And since Redmond is an Irish rogue, the investigations have been conducted into either Thackeray's views of

the Irish or heroes of earlier picaresque novels, which can be thought to have influenced the creation of Redmond. But in order to make a thorough inquiry into what has formed the protagonist, the critics have tended to turn their attention rather outside the texts. This tendency can be traced back to James Fitzjames Stephen's Review in the Saturday Review in 1856. "*Barry Lyndon*", Stephens comments, "is the history of a scoundrel from his own point of view, and combines the habitual freshness of Fielding with a large measure of the grave irony of *Jonathan Wild*"(Stephen 26). Such discussion as Stephen's with reference to the genealogy of picaresque heroes was more adequately conducted by, for example, Frank Wadleigh Chandler and Robert Bernard Alter in 1958 and 1964 respectively. And as for studies with consideration to the biographical background of the author, Robert A. Colby and John Watson can be cited. Both Colby and Watson are based on close examinations of historical and biographical material. Such approaches remain predominant even now. This attitude toward the novel is epitomized by the opening sentence in the "Introduction" to *Barry Lyndon*, which Andrew Sanders begins with:

> The Irish, Thackeray once noted, 'are a nation of liars'. This prejudice which was to inspire and shape *Barry Lyndon* was not, however, based on animosity, antipathy or superiority: Thackeray claimed to feel at home with the Irish character and to know the Irish thoroughly. (Sanders vii)

Although biographical and literary review has contributed to a more profound comprehension of this work, it seems to result in making little account of the text itself. In other words, such basic points of discussion as where the hero Redmond is and what he says in this book have been received little attention. Thus, the critics have scarcely considered why this novel is located for more than half its length in Germany.

In this paper, I reveal the function of the German setting in *Barry Lyndon*, and then propose one possible pattern for this story.

I

The German section can be divided into two parts. The first part, which ranges from chapter four to ten, describes Redmond's experiences as a volunteer during the Seven Years' War and his struggle to escape from the status and the "low life" (62) of a private soldier. And the second part from chapter eleven to thirteen depicts Redmond's efforts to win Countess Ida. In this novel the prior is more important because it forms an antithesis to his statements or conceit during his whole life. At the beginning of the fourth chapter, he says:

> I never had a taste for anything but genteel company, and hate all descriptions of low life. Hence my account of the society in which I at present found myself must of necessity be short, and indeed, the recollection of it is profoundly disagreeable to me. (62)

It is most humiliating for Redmond to have been a common soldier since he never has the slightest doubt that his "family was the noblest of the island" (3). It is in this section that Redmond's claim to be an aristocrat is frequently repeated and becomes stronger because of his unwillingness to accept that he is in fact a private. But it is not only in being a noble descendant that Redmond takes pride. As is shown later, he more frequently asserts himself to be a "gentleman," especially in the first half of the German section.

To study the German scene in context, it is essential to consider how Redmond has grown in Ireland and why he has to go to Germany. For Redmond's upbringing, his mother Mrs. Bell Barry was the central figure. Mrs. Barry, who had been induced by Mr. Harry Barry, Redmond's father, to run away with him to England, married him there illicitly. But after a few years, Mr. Barry died and his wife returned with her son Redmond to live in Ireland again. At Castle Brady in which Redmond spent his childhood, he was called "English Redmond" and "treated like a little lord, and had a maid and a footman to himself" (8) because Mrs. Barry "ordered the servants to and fro, and

taught them, what indeed they much wanted, a little London neatness" (8). Even though she was Irish, she lived in London during her married life, and the stay in London influenced her son's upbringing. Mrs. Barry has wanted to make an English gentleman of her son. When talking about his childhood in Ireland, Redmond brags:

> [...] I had an uncommon natural genius for many things, and soon topped in accomplishments most of the persons around me. I had a quick ear and a fine voice, which my mother cultivated to the best of her power [...]. In the matter of book-learning, I had always an uncommon taste of reading plays and novels, as the best part of a gentleman's education. (14)

These sentences are, as others often, so untrustworthy that it could remind us of Thackeray's prejudice toward the Irish as "a nation of liars." But here it has to be noticed that Redmond has been cultivated to become an English gentleman. Thus, he has gradually discovered pride in his gentlemanlike manner and refinement learned since his boyhood.

The cause of Redmond's going to Germany could be ascribed to his clinging to gentlemanliness. At the age of fifteen Redmond fell love with his cousin Miss Nora Brady of twenty-three years of age. But she was already engaged to the English officer Captain Quin. So Redmond comes to challenge Quin to a duel in order to win Nora. But Redmond's real motive to fight Quin does not lie in his ardent love for Nora, but in that he tries to prove himself to be a man of spirit. Before the fight Redmond said to Captain Fagan, who tried to prevent him, that "Nora might love me or not, as she liked, but that Quin should fight me before he married her" (35). Redmond eventually provokes a fight with Quin and kills (or believes he kills) him in a so-called affair of honor[1]. In the following scene where Redmond gives his impressions of having murdered Quin, he describes a duel as one "where a gentleman risks his own life in manly combat"(49).

Thus, after assuming that he took Quin's life, Redmond leaves his

hometown so as to escape from the police. For the first time he sets out on a trip to Dublin by himself. When Redmond spends a night at Carlow on the way to Dublin, his speech and behavior show what he thinks of himself. Redmond remembers that the landlord of the inn gave him a jug of claret when he went to bed and states:

> No gentleman in those good old days went to bed without a good share of liquor to set him sleeping, and on this my first day's entrance into the world, I made a point to act the fine gentleman completely, and, I assure you, succeeded in my part to admiration. (49)

Redmond's narration supposes that he did or does have his view of a gentleman and he believes every time that he should behave according to it. At the same time, it could suggest that he senses a slight difference in the general idea of gentlemen in his old age when he is writing his autobiography. Throughout his life Redmond is conscious of what a gentleman is or how he should be.

II

Redmond, who enrolled in the British Army as a volunteer at Dublin, then goes to Germany at the time of the Seven Years' War. He distinguishes himself in battle. But after seeing the miserable scenes in the battleground with his eyes, Redmond is appalled by the harsh and sordid realities of combat. Soon after the battle of Minden where Redmond lost his friend Fagan, he returns to the battlefield to look for his body. Redmond comments on what he sees:

> Some of our people had already torn off his [Fagan's] epaulets, and no doubt, had rifled his purse. Such knaves and ruffians do men in war become! It is well for gentlemen to talk of the age of chivalry; but remember the starving brutes whom they lead [...]. It is with these shocking instruments that your great warriors and kings have been doing their murderous work in the world [...]. What a number of items

> of human crime, misery, slavery, to form that sum-total of glory! (71)

Redmond's remarks here are textually different from his former statements because this time they contain much truth. What is the cause of this change in his narration? Of course we realize that he is beside himself with grief for Fagan's death. Behind Redmond's words above, however, Thackeray's voice could also be clearly heard so that David Parker notes that "[s]ome of this [quotation above] is good Thackeray (the end especially), but none of it is Barry Lyndon" (Parker 77). From Redmond's utterance Parker assumed Thackeray's "moralizing about the Seven Years' War"(77). But in the citation it can be read that Thackeray's skepticism is not only about military glory but also about gentlemanly deeds in war, that is, what kind of people they lead in the battle and what in fact they make their men do. Redmond's assertion is supposed to be much nearer to that of Thackeray when the topic which the hero discusses particularly interests the author. One of the few critics who studies the German setting in *Barry Lyndon*, Siegbelt S. Prawer, comments on the same excerpt that Redmond has "keen observation and a good wit, so that he cannot for long sketches, be written off as an 'unreliable narrator.' This applies particularly to many of his adventures in Germany"(Prawer 195). Thus, understanding Parker's notes and the quotation above in this way, it may be considered that both Redmond's and Thackeray's concern in this novel is what a gentleman is. In fact, the general idea of a gentleman in Britain, as some critics point out[2], must be Thackeray's constant conscious because he also was brought up and lived as such. One of the reasons why Redmond's statements in the German scene are insightful and make us feel more obviously the existence of the author behind them, is because Thackeray's notion of the gentleman is conveyed through Redmond to some extent.

In the battle of Warburg Redmond and his comrade managed to take their senior officer Lieutenant Fakenham, who had badly been injured in the combat, to a house near the battlefield. But no sooner

did Mr. Fakenham give them five guineas in reward for their help than Redmond and his partner started fighting for the money. Later, Redmond comes to stay in the same house to recover from his wound, which he received when grappling with the same fellow. Fortunately Redmond's injury is not as serious as Mr. Fakenham's, who could hardly move. After a few days for medical treatment, Redmond, who knew about Mr. Fakenham's condition, hits on a plan to steal his uniform, purse and horse, and desert from the garrison by pretending to be Lieutenant Fakenham. And finally he succeeds in carrying out this scheme. Old Redmond talks about his adventure at that time:

> I had taken possession of a dressing-jacket of the lieutenant's and some other articles of his wardrobe, which fitted me pretty well, and, I flatter myself, was no ungentlemanlike figure. (77)

Redmond's interest seems to have been not in his accomplishment of the project but in appearing to be gentlemanly, which he regards as a basic requirement. And his assertion that the lieutenant's dressing-jacket suits him well implies that he believes himself to be a gentleman by nature. And this belief is expressed more clearly a few pages later on, in which he describes how he left the town:

> I mounted my newly purchased animal, and as I pranced away, and the sentinels presented arms to me at the town-gates, felt once more that I was in my proper sphere, and determined never again to fall from the rank of a gentleman. (79)

Redmond's statements here mean again that he takes it for granted all his life that he is a gentleman. Taking into account his remarks above, it can be said, in a sense, that *Barry Lyndon* is composed of an autobiography by the hero himself who is firmly convinced of and takes vain pride in being a gentleman.

Thus, acquiring a gentlemanly look and bearing, Redmond tries to masquerade such a person. And he confirms to do so through the

novel. The best example of this can be found in the scene in which Redmond takes dinner with two German officers "at the best hotel" (79) in the Lower Rhine. Redmond describes how he entertained them:

> Those gentlemen I treated to the best wines that the house afforded, for I was determined to keep up the character of the English gentleman, and I talked to them about my English estates with a fluency that almost made me believe in the stories which I invented. (79)

This episode clarifies what Redmond considers essential for a gentleman: wealth or property, and talking about both. In this way his disguise is successful during their meal.

But in the end his plausible lie about his status and property in his country comes to be revealed by one of the officers: this was a notorious German recruiter called Galgenstein, who had a quick insight into a person's character. Through their conversation Galgenstein becomes aware of Redmond's falsehood and finally discovers who he really is: "'Sir,' said I[Redmond], 'I'm a British officer!' 'It's a lie!' roared the other[Galgenstein], 'you're a DESERTER! You're an impostor, sir; I have known you for such these three hours' [...]"(83). Seeing through Redmond's disguise completely like this, Galgenstein tries to enroll him in the army as a private soldier. Nevertheless, Redmond, who does not wish to "fall from the rank of a gentleman" again, still adheres to pretending to be a gentleman even though he has already lost his mask as a British officer.

> [Galgenstein] '[...] What name shall I put on my list?'
> 'Write Redmond Barry of Bally Barry,' said I, haughtily; 'a descendant of the Irish kings!'
> 'I was once with the Irish brigade, [...]' said the recruiter, sneering, '[...] and there was scarcely one of them that was not descended from the kings of Ireland.'
> 'Sir,' said I, 'king or not, I am a gentleman, as you can see.'
> 'Oh! you will find plenty more in our corps,' answered the

> captain, still in the sneering mood. 'Give up your papers, Mr Gentleman. and *let us see who you really are.*'
>
> (84, emphasis added)

It is interesting that in these two scenes above Galgenstein not only penetrates Redmond's pretence of being a British officer but also calls his status as a gentleman into question. It is true at least for Redmond that he is a gentleman by nature, and he asserts himself to be such a person throughout his narrative. But in this episode Galgenstein challenges him and does not believe him. He here seems to play the reader's part, who suspect Redmond's statements from the beginning. Galgenstein's skepticism about Redmond can be thought to correspond to that of the reader. Ironically, Redmond's "keen observation and a good wit," which Prawer finds particularly in the German section, rebounds on the hero himself in this part and can be replaced by that of Galgenstein.

Galgenstein was not misled by Redmond's disguise and words and sought to understand his real character. But why did Galgenstein think little of Redmond's account? The main reason is certainly that Galgenstein, as he says himself, has seen a lot of Irish pretenders to being gentlemen and not accepted their claims as true. In addition to this, I suggest other causes by taking into account the setting of this episode. From Redmond's actions in the former scenes and Galgenstein's statements in this part, it is inferred that Redmond's idea of being a gentleman does not exactly correspond with what Galgenstein understands. In other words, German as he is, Galgenstein appears to have little knowledge of what an English gentlemen actually is: it is possible that he might know nothing but the word "gentleman." Or, even if he does, he comprehends it only as a noble person because it is usually translated into German as "der Edelmann."[3] His utterance "Mr Gentleman" when calling Redmond is considered to suggest this. In the meantime, Redmond has described his idea of gentlemanliness in the preceding episodes. According to him, a gentleman should be a person of noble birth, elegantly dressed and possessed of great wealth and

large estates in his country, and has learned polite and manly accomplishments and refinement. Unlike Redmond, the broad definition which the OED provides is not useful and rather ambiguous: "A man of gentle birth, or having the same heraldic status as those of gentle birth; properly, one who is entitled to bear arms, though not ranking among the nobility, but also applied to a person of distinction without precise definition of rank"(OED). In fact, it is difficult for foreigners to appreciate the word "gentleman" properly. The term is believed to derive from an old French word "gentilz hom," which remains in current French as "gentilhomme." But even a French critic, Hippolyte Taine, who must be able to make out well the English word on the analogy of its etymology, could not fully grasp it. Taine writes down what he found while staying in London:

> I have been trying to get a real understanding of that most essential word 'a gentleman'; it is constantly occurring and it expresses a whole complex of particularly English ideas. The vital question concerning a man always takes this form: "Is he a gentleman?" (Taine 44)

The cause for the difference between what Galgenstein understands a gentleman to be and what Redmond conceives it to be, could be ascribed to whether or not each person is acquainted with what this word really means and connotes in the native country. That is to say, Redmond's idea of gentleman could be what it is generally supposed in Britain at that time, and Galgenstein does not profoundly apprehend its general idea though being aware of the word. Therefore, Redmond's insistence on being a gentleman is not as significant for Galgenstein as Redmond expects. Thus, taking not much account of what Redmond says, Galgenstein sets, as a second measure, to penetrate the true character of him by declaring "let us see who you really are."

The setting of Germany in the episode above deprives the word "gentleman" of its cultural and historical significance. Furthermore, it is conjectured that a lot of Irish pretenders to gentlemen, whom Gal-

genstein says he has seen, are described as those who dilute the inherent value of gentlemen. In the first section of the German scene the word "gentleman" is robbed of "a whole complex of particularly English ideas" in Taine's phrase and accepted as if it were a common word or title. This situation concerning the general idea of gentlemen is thought to prefigure that of British society in the next few decades when old Redmond writes his autobiography in prison. In his narrative he often comments that the apparent meaning of the word gentleman has changed in his old age. Of such remarks, the following excerpt is most notable and must be cited:

> There was a difference between a gentleman and a common fellow in those times [...]. My gilt curricle and outriders, blazing in green and gold, were very different objects to the equipages you see nowadays in the ring [...]. Gentlemen are dead and gone. (248)

We can find here again Redmond's "keen observation and good wit" though these statements also include a bit of a boast. His comments, however, are mostly regarded as true and also considered to apply to the condition of gentleman in the real world when the novel was published.

III

In the 1840s, people in the middle class wished to claim to be gentlemen by virtue of increased wealth. Thus, "self-appointed" gentlemen increased substantially of that time. Kenji Muraoka lucidly explains the economical background of this phenomenon:

> In this period [since the 1810s toward the 1840s], Britain had seen continuous economic growth [...]. It is no doubt that annual income in the middle class continued to rise steadily at the rate of two or three percent per year on average [...]. The primary objective in their life was to follow the life-style in a gentry. Their consumption was

> increasing yearly because they have purchased "paraphernalias of gentility" one by one according to their income augmented. (Muraoka 122-3: Trans. Mine)

These circumstances above result in broadening the category of gentleman and making the word elusive. To make matters worse, a lot of would-be gentlemen in the middle class could not appreciate its proper splendor, and did not understand the cultural and historical significance of the word, as old Redmond's utterance, "Gentlemen are dead and gone" suggests. Consequently, this deplorable situation in respect of the general concept of a gentleman made British people question: What on earth is a gentleman? And this query fuelled controversy, which had been provoked several times in Britain before. On this argument Penelope J. Corfield comments:

> Rival concepts of gentility—between birth, land, 'breeding', and personal merit—continued to be disputed throughout the Victorian era [...]. The continuing intensity of the debate indicated that identifying a 'gentleman' was not a straightforward matter. (Corfield 45)

As a gentleman himself, Thackeray could not help being aware of such debate, and he therefore put forward his view of what a gentleman was in the novel. The final phase of the episode where Redmond is eventually taken as a private soldier again by Galgenstein in spite of his claim reflects Thackeray's assertion that whether a man is a gentleman or not should depend on his character. All Galgenstein understands about Redmond on the spot is that he is an Irish deserter, elaborating a lie about his status. And it is sure that none of his character traits which these actions indicate—cowardice, cunning, conceit—deserve the term "gentleman." In short, Galgenstein literally sees through Redmond.

After *Barry Lyndon* was published, the way of recognizing a gentleman in Britain was linked to the virtuous character of the individual. And this tendency seems to have strengthened until the late

1850s. Arlene Young cites the year 1856 as the culmination of this trend:

> The year 1856 marks an important point in the evolution of the idea of the gentleman, for it was in that year that Dinah Mulock Craik's *John Halifax, Gentleman* appeared [...] for he [John Halifax] is the embodiment of those qualities most revered by the bourgeoisie: industry, piety, integrity, and business acumen. (Young 14)

Thus, taking into account the shift of the concept of gentlemen around the time of publication, the episode of Redmond's encounter with Galgenstein and an ensuing argument between them in Germany dramatize and parody the transition of the debate on the idea of a gentleman: gentlemanlike appearances and possessions, to which young Redmond had tenaciously clung, would still be rather effective and faithful representations of English gentlemen in the late eighteenth century. Since the early nineteenth century, however, when Redmond was writing his autobiography, representations have been gradually emulated and made common by the middle classes who had grown economically. Consequently, some British people including Thackeray had begun to think a gentleman is a person of creditable character.

By depriving the concept of gentlemen of "a whole complex of particularly English ideas," the German setting in the episode provides the stage, in which gentlemanliness must be reconsidered from a universal point of view and one's actual personality is revealed in disregard of the conventional standard or the fashion of the time. At the same time, its stage had anticipated British society of the next few decades where identifying a true gentlemen was based on character. Thus, *Barry Lyndon* can be read not only as a picaresque novel of an Irish rogue but also as a critical and suggestive discourse on gentlemanliness, which was controversial in Britain at that time.

IV

To my surprise, *Barry Lyndon* has hardly been cited for its satire

on the English gentleman, though "Yellowplush Correspondence," which had already appeared in the same magazine before the novel, is frequently regarded as such. To understand Thackeray's point of view, Philip Mason, who writes *The English Gentleman*, takes *Vanity Fair* and *The Newcomes* as an object of his study. Studying *Vanity Fair* closely in her article "Thackeray and the Ideology of the Gentleman," Ina Ferris also argues for a change in the concept of gentlemen with full attention to the economic system in those days. *Barry Lyndon* and the role of the German setting offers a different point of view for understanding Thackeray's idea of the English gentleman.

In chapter sixty-two of *Vanity Fair*, the narrator describes the personality of William Dobbin and admires it as that of a true gentleman when the main characters begin to appreciate his worth though his appearance is neither noble nor attractive. Both Mason and Ferris refer to this narrative as a noteworthy passage which reflects Thackeray's notion of gentlemanliness:

> Which of us can point out many such [true gentlemen] in his circle—men whose aims are generous, whose truth is constant, and not only constant in its kind but elevated in its degree; whose want of meanness makes them simple; who can look the world honestly in the face with an equal manly sympathy for the great and the small? (*VF* 601-2)

On their comments concerning this citation I do agree with the two critics. They, however, have not pointed out that this chapter also has its setting in Germany.

Notes

1) It is turned out later that Quin is actually not killed by Redmond in the duel, though Quin is badly injured and lost his senses for a while then.
2) Ellen Moers and Sachiko Suzuki assert that considering Thackeray's life as a gentleman is important in interpreting his work.
3) The word "gentleman" is generally translated as "der Edelmann" in

German though it is often interpreted differently according to its context. Sometimes the concept of "gentleman" can lack the German counterpart. Thackeray learned this fact by reading Schlegel's version of Shakespeare during his stay in Germany.

Works Cited

Colby, Robert A. "*Barry Lyndon* and the Irish Hero." *Nineteenth-Century Fiction.* 21 (1966) : 109-130.

Corfield, J. Penelope. "The Democratic History of the English Gentleman." *History Today.* 42 (1992) : 40-47.

Ferris, Ina. "Thackeray and the Ideology of the Gentleman." *The Columbia History of the British Novel.* Ed. John Richetti. New York: Columbia UP, 1994. 407-28.

Gilmour, Robin. *The Idea of the Gentleman in the Victorian Novel.* London: George Alleen & Unwin, 1981.

Kenji, Muraoka. *Victoria-Jidai no Seiji to Shakai.* (The Politics and Society in Victorian Era) [trans. mine] Kyoto: Minervashobo, 1980.

Mason, Philip. *The English Gentleman: The Rise and Fall of an Ideal.* New York: Morrow, 1982.

Moers, Ellen. *The Dandy: Brummell to Beerbohm.* New York: Viking Press, 1960.

Parker, David. "Thackeray's Barry Lyndon." *Ariel.* 4 (1975) : 68-80.

Prawer, S. S. *Breeches and Metaphysics: Thackeray's German Discourse.* Oxford: European Humanities Research Centre, 1997.

Sachiko, Suzuki. *Thackeray wo Yomu.* (Reading Thackeray) [trans. mine] Tokyo: Shinozaki-Shorin, 1996.

Stephen, James Fitzjames. Rev. of *Barry Lyndon,* by Thackeray. *Saturday Review.* Dec. 1856. Rpt. in *Thackeray: The Critical Heritage.* Ed. Geoffrey Tillotson and Donald Hawes. London: Routledge & K. Paul, 1968.

Taine, Hippolyte. *Notes on England.* Trans. Edward Hyams. London: Caliban Books, 1995. Trans. of *Notes Sur L'Angleterre.* 1856.

Thackeray, William Makepeace. *The Memoirs of Barry Lyndon, Esq.* 1844. Ed. Andrew Sanders. Oxford: Oxford UP, 1999. All the subsequent quotations from the text derive to this edition.

——. *Vanity Fair.* 1847-8. Ed. Geoffrey and Kathleen Tillotson. Boston:

Houghton, 1963. Cited as '*VF*.'

Watson, John. "Thackeray's Composite Characters: Autobiography and 'True History' in *Barry Lyndon*." *Journal of the Australasian Universities Language and Literature Association: A Journal of Literary Criticism, Philology & Linguistics*. 87 (1997) : 25-42.

Young, Arlene. *Culture, Class and Gender in the Victorian Novel*. Basingstoke: Macmillan, 1999.

(Graduate Student)

Keywords : William Makepeace Thackeray, *Barry Lyndon*, Gentleman, German Scene