

The Illuminated Snark

An enquiry into the relationship between text and illustration in
'The Hunting of the Snark'

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Apologia

This paper represents a preliminary and partial examination the relationship between written and illustrative text in Lewis Carroll's nonsense epic, The Hunting of the Snark'. As such it should be stressed that though it is believed that the central theses regarding the theory of language adopted by Carroll and the philosophical and theological issues raised are sound, the issues raised in this paper should not be seen as either exclusive or limiting. Rather, this paper should be seen as a mere proposal that 'The Hunting of the Snark' may perhaps be worthy of a closer and more comprehensive analysis by mainstream literary criticism than has hitherto been the case.

It is the purpose of this paper to demonstrate the methodology, and to some extent explore the philosophy underpinning the relationship between text and illustration in 'The Hunting of the Snark'

In the process of so doing, the paper will be fundamentally challenging the description of the term 'nonsense' as applied to this poem as its sole defining characteristic. For, although the 'Hunting of the Snark' uses a number of elements that can validly be described as 'nonsense' at a superficial level, it shall be demonstrated that Carroll's underlying purpose in using this technique is not only to provide children (of all ages) with a delightful *divertissement*, but also to define a specific audience to which the poem is addressed at a deeper and more profound level.

Perhaps the best example of this is the stanza (referring to the Baker):

*While for those who preferred a more forcible word.
He had different names from these:
His intimate friends called him "Candle-ends,"
And his enemies "toasted Cheese."*¹

This works well as whimsy and would delight any child - it is Carrollian nonsense at its best. However, when taken together with other specific allusions that Carroll provides (both textual and illustrative) that direct the reader to the late 16th century, it should not surprise the reader to discover that Carroll is, in fact making a clear and unambiguous reference here to the Elizabethan pamphleteer, Thomas Nashe:

"Shall I impart unto you a rare secrecy how these great famous conjurers and cunning men ascend by degrees to foretell secrets as they do? First and foremost they are men which have had some little sprinkling of grammar learning in their youth, or at least I will allow them to be

surgeons or apothecaries 'prentices; these I say, having run through their thrift at the elbows, and riotously among harlots and make-shifts spent the annuity of halfpenny ale that was left them, fall a-beating their brains how to set up an easy gainful trade, and set a new nap on an old occupation.

*Hereupon they presently rake up some dunghill for a few dirty boxes and plasters, and of **toasted cheese and candles' ends** temper up a few ointments or syrups: which having done, far north, or into some such rude simple country, they get them and set up..."²*

It will become clear that the theme of this pamphlet, charlatans and false prophets, is a central theme of Carroll's saga, the Nash reference an essential component of Carroll's construct.

Nevertheless, there remain those who contend that to delve and dissect in this fashion is to destroy the very essence of the poem - a poem directed primarily at children, it is asserted. And those who make this claim, usually with some vehemence, provide a powerful argument - its proponents would say devastating - and that is the very success of the poem. The poem, they argue survives primarily because of, not despite the contested nature of such words as 'Snark' and 'Boojum' - both words that can be seen as essential to the structure of the Snark - if not to its meaning. Morton Cohen puts this case with impassioned eloquence:

*'The poem's real meaning, like the meaning in the Alice books, is anti-meaning. It is more about being than meaning, listening than seeing, feeling than thinking.'*³

Looking at this, one can applaud the fact that Carroll remained rigidly opposed to any illustration of either the Snark or the Boojum - for the reality of the images would, however much 'meaning' they impose on the work, fatally constrains the play of imagination. And it is that freedom for the individual to impose him or herself via the free play of imagination that gives the poem its unique quality.

But despite the fact that neither Snark or Boojum seem to have any sense of meaning internal to themselves (though, so far as the word 'Snark, at least, is concerned, it has been persuasively argued by Kate Lyon⁴, that Carroll had a specific allusion in mind with this particular word) the fact remains that meaning, on at least some level, is imposed on the poem as a whole by both the formal structure of the poem and the tradition within which Carroll choose to place it. It is also given defining characteristics by the activities of its protagonists and the interplay of their relationships. Similarly, Jabberwocky is given meaning by the actions of the 'beamish boy' and his relationship to the Jabberwock. Of course, in the case of Jabberwocky, the Jabberwock itself (an otherwise nonsense category of word) is given whole substance (however absurd) by Tenniel's illustration - perhaps the major linguistic difference between the two poems. Snark is, of course, a much more complex poem than Jabberwocky.

A further major difference between Jabberwocky and Snark is that whereas Jabberwocky is a closed system - it sustains its integrity wholly within itself with no clear external references - the Hunting of The Snark makes numerous references and allusions to the

world outside itself. At least part of its sustenance requires feeding from a reality external to its own. And these references and allusions are fairly numerous, though varying in accessibility. Perhaps the first thing we notice is that each of the characters is identified by a function rather than by name. Thus the leader of the expedition is The Bellman and his crew number, among others, a Baker, a Barrister, a Banker and a Butcher. The unique (seeming) exception is a Beaver.

In Jabberwocky, the protagonist is identified solely as 'beamish boy' with no formal identification of status - we are left to identify this via the tradition in which the poem is set. The protagonist is maintained completely within a universe that has no bridge with the universe of the reader other than those lexical and grammatical lifelines left us by the author.

Nevertheless, the form of the poem is such that we are entitled to speculate. We can, based on our knowledge of the epic tradition in which Jabberwock is rooted, speculate (even infer) that the tree under which the protagonist rests is the Tree of Life - that the Sword represents Truth that the quest is a voyage of self-discovery and that the Jabberwock represents, perhaps, sin. At the end of the Quest one may perhaps recognise biblical resonances in the words, 'Come to my arms my Beamish Boy.'

In a sense, one can see in 'The Hunting of the Snark', a simple repetition of Jabberwocky. More complex maybe - but in essence no different to Jabberwocky. It could be argued (as many contemporary critics did) that The Hunting of the Snark is a failure precisely because of this. Its length and complexity is not sustained by what is in essence a simple and oft repeated metaphor. Its illustrator, Henry Holiday, himself alluded to this when he said, 'I rather regretted the extension (the addition of further 'Fits') as it seemed to me to involve a disproportion between the scale of the work and its substance.'⁵

Of course Holiday, in the same letter, acknowledged that, 'my fears were unfounded.' And certainly the poem's enduring popularity and value suggest that it is, indeed, rather more than an extended Jabberwocky'.

And the Hunting of the Snark is, indeed, different from Jabberwocky - fundamentally so. It is not, in Cohen's words, 'art for arts sake - abstract music in the form of words'. On the contrary it engages with reality on a number of levels. It is as we examine these engagements that we will see that 'The Hunting of the Snark' is, in fact, a profoundly and fundamentally different poem to 'Jabberwocky'. We will also see that there is powerful evidence that in his choice of illustrator, Carroll had determined on creating a poem in which text and illustration combine to create a whole that is far greater than the sum of these two parts.

'Never be afraid to doubt, if only you have the disposition to believe, and doubt in order that you may end in believing the Truth.

He who begins by loving Christianity better than Truth, will proceed by loving his own Sect or Church better than

Christianity, and end in loving himself better than all.
(Samuel Taylor Coleridge 'Aids to Reflections')⁶

Students of Maurice and MacDonald will recognise in these words echoes of the personal philosophies of both these great Victorians - just as Carroll scholars will identify much in Carroll's private and public expressions with Coleridge's injunction that the path to Truth is, in the final analysis a tortuous and deeply personal one. In Carroll's case, the phrase, 'He who begins by loving Christianity better than Truth...' would have particular relevance to his own personal difficulties with the tribulations of the Church of his day and his lifelong struggle to select the True Path in the face of the immense challenges he faced as an increasingly doubting member of this Church.

If we understand that the Snark is this deeply personal vision of Truth and purity, one can understand why it is a creature of infinite form. A creature whose shape and substance depends wholly on the perception of each individual. In her article, 'The Incorruptible Crown,'⁷ Kate Lyon points out that the word Snark is a simple reversal of Krans (a word meaning both crown and garland). If Ms Lyon is correct then this is a device so simple and apt that this single linguistic device alone would have appealed to Carroll's sense of logical nonsense. Yet fortuitously the word Krans has an alternative meaning. The comparatively obscure language of South African Whites, Afrikaans, became, for a brief and painful period, the focus of much attention during the period immediately preceding Carroll commencing work on the Snark. This period of attention related to the furore caused by the 'Colenso Affair', when the then Bishop of Natal sent tremors of earthquake proportion through the Anglican establishment with the publication of his views querying the historical accuracy of the Bible. Carroll draws our attention to this – and the Church's medieval response to Colenso's 'heresies' – excommunication – in what is certainly the central illustration of The Snark.

Therefore, the fact that in Afrikaans the word 'Krans' also translates as 'chasm' could only have appeared as pure serendipity to Carroll. Thus we have the single word covering both Garland (Snark?) and Chasm (Boojum?) as well as an allusive textual mechanism to underline the Colenso reference in Holiday's illustration.

Although Shakespeare may have been the inspiration for the naming of the Snark, the concept of using a garland or crown could well have been suggested to Carroll by the publication of John Ruskin's book 'A Crown of Wild Olives', in 1866. For Ruskin uses the imagery of the valueless (because beyond and outside material value) victor's wreath (with its connotations of the Crown of Thorns) to underline the need for purity of thought and deed in a world of disintegration and corruption.

So within the title itself lies Carroll's first indication that *The Hunting of the Snark* is intended to be rather more than whimsy. That it can be, and should be seen first as allegory and secondly as precisely directed satire.

However, Carroll left other indices to his intent. Arguably the most important of these (and ironically the least recognised and understood) is the uniquely complex relationship between motivated and arbitrary sign in the Snark – the relationship between text and illustration.

This paper will argue that it is this relationship that is the most important factor in understanding the various layers of allegorical and satirical intent within this multi-faceted work.

The control that Carroll exerted over his illustrators is well documented and, in the case of Tenniel (the Alice Books) and most notably Furniss (Sylvie and Bruno) led to a degree of conflict between the author and illustrator. Yet in the case of the Snark, it seems as though Holiday displayed little if any of the exasperation so noteworthy in other collaborations (though Carroll himself once confessed that this particular collaboration was fraught with difficulty). It no doubt helped that Holiday was a close friend and admirer of Carroll, but of far more significance is the fact that Holiday's views on the linguistic potentialities of illustration seem to have been in synchrony with those of Carroll. For Lewis Carroll was rarely content to let illustrations act as merely passive evidentiary devices. Indeed his works challenge at a fundamental level contemporary views on the nature of language and the relationship between arbitrary and motivated signs. The philosophical and theoretical basis of this challenge has been explored in a previous paper on Carroll's subversive use of illustration in *Alice's Adventures in Wonderland*⁸ but in 'The Hunting of the Snark', Carroll, with Henry Holiday as his collaborator, was given full reign to explore the linguistic possibilities of illustration. The result, as will be demonstrated, is that this collaboration has produced a complex dialogue between text and illustration the result of which makes it impossible to understand, or even satisfactorily read the text of the Snark without accepting the illustrations as of equal and crucial linguistic import.

The belief persists that the arbitrary sign as adopted by western linguistic systems is the inevitable and unchallengeable result of an intellectual evolutionary process that underpinned the 'superiority' of Western thought and ideas – certainly from the Renaissance on. This claim, that the Western adoption of the arbitrary sign as a linguistic device is quantitatively different and superior to all other linguistic formations, has formed the basis of mainstream analysis and critiques of language/text collaborations in the last two hundred years.

This refusal to accept illustration as having equal linguistic integrity with the written text has been informed by theoretical models of the text illustration relationship that is comparatively recent in its genesis but is sufficiently pervasive as to dominate critical views on the nature of illustration in Carroll's works. In his otherwise perceptive article on Carroll's corroboration with Tenniel ('If you don't know what a Gryphon is'), Richard Kelly cites Susanne Langer who:

'...draws an interesting distinction between discursive and presentational forms that sheds light on the relationship between text and pictures: "Language in the strictest sense is essentially discursive; it has permanent units of meaning which are combinable with larger units; it has fixed equivalences that make definition and translation possible; its connotations are general so that it requires non-verbal acts, like pointing, looking, or emphatic voice-inflections, to assign specific denotations to its terms." In directing the reader to "look at the picture, "then, Carroll avoids the ambiguity of language that would damage the nonsense game. As Langer points out, pictures are non-discursive and untranslatable, do

*not allow for definitions within their own system, and cannot directly convey generalities. A picture, she says, "in itself represents just one object – real or imaginary, but still a unique object."*⁹

Essentially what Langer is claiming here is that the difference between arbitrary/discursive sign systems and motivated/'non-discursive' sign systems is fundamental – even though both are essentially means of representing, describing and understanding reality. It is a claim that does not allow for any continuum between the two systems (as one could validly propose, for example, in pictograph, cuneiform, hieroglyph, the various forms of written arbitrary sign formations and mathematics). It also denies the possibility that various art forms may be defined by an internal coherence and consistency of structure that can be posited as grammar. Most significantly, however, it fails to account for the various linguistic traditions that adopts a mixture of arbitrary, motivated and symbolic signs as the basis of its written language (perhaps the most clear example of this is the ancient Egyptian language systems).

In what is possibly her most influential publication, Langer asserts that 'true language or discourse' must contain the following elements:

- 1. Vocabulary - symbols with fixed meaning (denotative consensus)*
Syntax - rules for construction of composite symbols (new meaning)
- 2. Dictionary - possible to define symbols in terms of other symbols*
- 3. Translatability - multiple words with same meaning*¹⁰

Of course, Langer's thesis excludes representative art/illustration from this model - even when it is acknowledged that the representation contains conscious and directed symbolism.

This fragmentation of modes of representation/communication, dialogue and understanding seems to be a concomitant of the Western mode of rational thought. As the quantum physicist David Bohm puts it:

*'Our fragmentary way of thinking, looking and acting, evidently has implications in every aspect of human life. That is to say, by a rather interesting sense of irony, fragmentation seems to be the one thing in our way of life which is universal.'*¹¹

But, certainly in our understanding of the nature of language and both the processes and psychology of communication, this need to compartmentalize - fragment - does seem to be a peculiarly post-Baconian phenomena. As the semiologist Kenneth Burke laments, when discussing the concept of the negative as a language-defining presence (itself a construct of a fragmented view of communication media):

*'(man is) ...the symbol-using (making mis-using) animal inventor of the negative (or moralizing the negative) separated from his natural condition by instruments of his own making goaded by the spirit of hierarchy (or moved by the sense of order) and rotten with perfection.'*¹²

Put in such a stark context, some might come to believe that only a form of dialogue that directly challenges (or contradicts?) such a construct (as, so it happens, does 'The Hunting of the Snark') can even begin to re-construct or de-fragment a sense of language, rhetoric and dialogue that will re-connect us to a reality that has long seemed beyond and increasingly apart from mere humankind.

By accepting the model of the text-illustration relationship presented by Langer (and Langer, of course, is merely a single, though influential example) critics relegate all illustrations to a subsidiary and passive relationship to the text – the illustration, necessarily, can only be evidentiary – and denies any linguistic equivalence. This position, it will be argued and demonstrated is quite simply wrong and has led to a fundamentally flawed approach to understanding Carroll's methodological approach in his constructing of 'The Hunting of the Snark'. It will be argued that in selecting Henry Holiday as his collaborator in the Snark, Carroll was selecting an illustrator who, by virtue of his adherence to the philosophical principles or Pre-Raphaelitism, was in a position to provide a series of illustrations that enabled Carroll to extend the linguistic content of the poem beyond the written text. By so doing Carroll ensured that the full range and depth of meaning present in his work could only be accessed by those whose views on language were synchronic with his own.

It is often forgotten that the term pre-Raphaelite, points, among other things, to a particular relationship between text and illustration that is exemplified by the illuminated text. The pre-Raphaelite brotherhood acknowledged this primacy of art-as-symbol by their use of the frame, where the frame of the work both defines the 'universe' within which a particular picture exists and also 'illuminates' the picture-as-text. The point, of course is that during what is generally termed 'the Middle Ages' (in fact a useful term precisely because it blurs chronological definition) there were not the precise delineations between different ways of 'seeing' the world that existed in the Victorian era. The dominance of the arbitrary sign over the motivated may have been a necessary concomitant of the 'rational revolution' – the introduction of such concepts as mind body duality, scientific objectivity, empiricism – indeed the very possibility of the detached observer – but it also led to the emergence of a form of intellectual dishonesty with regard to the linguistic possibilities of visual arts against which pre-Raphaelitism responded. At its most fundamental, the idea of symbol as a valid linguistic form was radically diminished:

*In the Middle Ages the symbolist attitude was much more in evidence than the causal or the genetic attitude.... Symbolic thought permits an infinity of relations between things. Each thing may denote a number of distinct ideas by its different special qualities, and a quality may also have several symbolic meanings.*¹³

It is precisely this that linguists such as Langer have almost willfully dismissed. In turn, this has led to at least 200 years of 'art criticism' that has concentrated almost exclusively on the technical and aesthetic qualities of pictorial representations with only desultory and superficial analysis of the symbolic and linguistic¹⁴. This assertion is, it is suggested, validated by the manner in which successive 'analyses' of the Carroll/illustrator collaborations have been presented. There is a unanimity that the Carroll/Tenniel

collaboration was by far the most successful – yet the only criteria ever proposed for this judgment has been on the purely subjective grounds of aesthetics. Much has been made of Tenniel’s skill in providing ‘visual integrity’ to the Alice stories by his ability to convey images of Carroll’s text by virtue of his technical abilities. In this respect some commentators have suggested that Tenniel’s abilities as a political cartoonists have provided added value (e.g. in the railway carriage illustration in which the similarity of the passenger in the paper hat to Benjamin Disraeli has been often remarked upon). Such correspondences however do little to enhance Carroll’s texts and cannot be seen as more than crude and superficial uses of illustration in linguistic terms when compared to the complex symbolism of Medieval text/illustration presentations. It is suggested that it required collaboration with an illustrator whose philosophical views on the nature of language were close to Carroll’s own – Holiday in fact – before Carroll could confidently demonstrate that the attempt to isolate the written word according to a post-Baconian idea of objective presentations of ‘reality’ (implicit in this, of course, is the idea that all visual representations are, by definition, subjective) was itself a form of nonsense.

In understanding that Carroll uses illustration in a particular way, a way that actively participates in the expository as well as the illuminative aspects of the poem, it is important to understand that Carroll was by no means alone among 19th century writers to explore and exploit the linguistic possibilities of the illustrated text. Most commonly such use would involve the application of commonly agreed symbols (lily, lantern, lamb, cruciforms, oak leaves, laurel etc) to delineate the iconic nature of a particular visual representation. However, illustrations in some cases went beyond what may be termed ‘commonplace’ symbolism and present visual linguistic devices within the body of the illustration that are directed at a specific audience – one that would have the knowledge and critical sophistication to read these signifiers accurately and within the specific context of the text. Thus, in 'Dombey and Son', Dickens, largely to avoid the strictures of Mrs Grundy regarding the description and discussion of sexual mores and taboos, used illustration to inform a certain element of his readership more clearly than the written text was allowed to do of the aberrantly carnal nature of Paul Dombey’s fall from grace. The selection of 'Dombey and Son' as a point of comparison between Dickens and Carroll’s use of the text illustration comparison is by no means random, for no other of Dickens works comes closer to addressing the same central theme that Carroll addresses in the Snark, that of hubris. False pride, above all, is the architect of Paul Dombey’s self-destruction:

‘The earth was made for Dombey and Son to trade in, and the sun and moon were made to give them light. Rivers and seas were formed to float their ships; rainbows gave them promise of fair weather; winds blew for or against their enterprises; stars and planets circled in their orbits, to preserve inviolate a system of which they were the centre. Common abbreviations took new meanings in his eyes, and had sole Reference to them. AD had no concern with Anno Domini, but stood For anno Dombei – and Son.’¹⁵

As in commerce so in other areas of human endeavour in 19th century England. In science it was being claimed that humankind (Man-kind!) had reached the pinnacle of knowledge – that there was nothing new left to discover – and in religion the Titans of the Church (both Anglican and Roman Catholic) were proclaiming a monopoly of knowledge

of God's Will and exclusivity in communion with God. Those who challenged this exclusive 'knowledge' and power were not only ostracised and publicly denounced – they were denied access to God via the ritual of excommunication.

Thus Carroll, perhaps even more so than Dickens, was required to find a linguistic form that would enable him to access his audience in a manner that would evade the self-appointed guardians of Victorian mores. In many instances, the Brown/Dickens



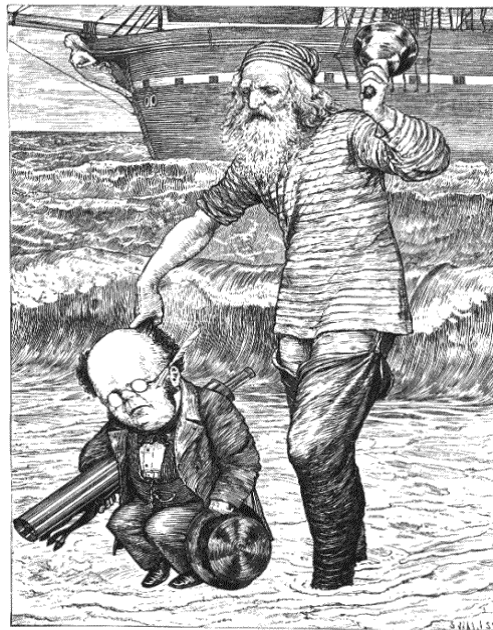
collaboration was fairly straightforward in its use of visual metaphor and symbol. For example this illustration (left) depicting Dombey's meeting with Carker when Dombey instructs Carker to inform his wife of his displeasure at the affection she shows to his daughter, is a clear depiction of the sexual undertones that can only be cautiously alluded to in the text:

As can be seen, the favourite device of Dickens/Brown is the use of iconic portraits (or sculptures) as signifiers. Thus we have immediately above Dombey, hanging in foreboding, damocletian style, 'the picture that resembled Edith'. This of course is a picture that presents the Edith 'likeness' in a way that Dombey with his 'magnificent indifference' would reject as a mere coincidence as likeness so confident is he that Edith's will is his to command and mould to his exclusive purpose.

Similarly, Carker, with his devouring eyes on Edith, ignores the warning implicit in the other painting that Brown depicts, of Diane being observed bathing by Actaeon (this both directs the reader back to the knowledge gained accidentally by Carker of the Dombey/Edith relationship – and a glimpse of Edith's soul – and forward to Carker's own fate). The bird entrapped in a cage, prominently both separating and uniting the two protagonists is a clear indication to the reader of Edith's status in the eyes of both Dombey and Carker. Thus even in this, comparatively simple illustration, it can be seen that for Dickens and Brown illustrations play an active and crucial part in both plot development and explanation.

The Bellman:

With Carroll the stakes are higher. Carroll was vulnerable both by reason of his status within the Anglican Church and his need to retain his Christ Church privileges. The Carroll/Holiday collaboration, therefore, is rather more subtle – though in some cases barely so. Perhaps the major difference is that Carroll rarely used the symbolism of pictures within an illustration to inform and direct the reader. Rather he used concrete symbols taken from both Christian and non-Christian mythology and, in some cases, specific, identifiable images (such as the reference to Colenso in the most complex of the Snark illustrations) juxtaposed in such a way that the knowledgeable reader could view the illustration as an essential extension of the written text. In this context it is perhaps Carroll's use of clearly identifiable and located dress forms that are of most significance yet have been least remarked upon. Carroll's use of modes of dress can be seen from the outset in the book's frontispiece (above). The status of the Bellman in *The Hunting of the Snark* is never directly stated. That he is the leader of this strange expedition is clear, but his role on board the ship is less clear. Certainly he appears to be the captain – as he was responsible for the singularly useful map and no other authority figure is mentioned – but if he is the captain, then his dress throughout is hardly conventional. In fact the Bellman is presented by Carroll as a fisherman – an occupation with clear Christian connotations. In fact the 'uniform' that Carroll portrays the Bellman as wearing is precisely the dress of the fishermen that Carroll encountered on his frequent visits to the south coast.



That the Phrygian cap has additional connotations and symbolic references is an added factor in the choice of dress of course - but one only has to look at the sketch of Gertrude Chataway (left) in a common children's' garb that mimicked the coastal fisherman's dress drawn by Carroll in 1875, a year before the *Snark* was published to see how precisely Carroll has located the Bellman.

Of course the bell itself, together with the staff (not shown in the frontispiece) are other signifiers that link the Bellman to Christianity. The bell wielded by the Bellman is, naturally, not a nautical bell. Most readers would in fact associate it either with a school bell, the night watchman or the town crier. Certainly it is associated with the marking of time, but more importantly it is associated with calling those seeking knowledge and succour to their sanctuary, place of worship and learning.

There is another significance regarding the relationship between the Bellman and his bell. Although it was not unknown for (e.g.) church vergers to be allowed to wield a bell to call the faithful to worship when a parish could not afford to have a bell installed as a permanent feature of the church, this was always seen as unsatisfactory. This was because the person wielding the bell was inevitably invested with a power over the bell. The bell was the servant of the ringer. However, when, as in the case of both the ship's bell and the church bell, the bell is an integral, permanent part of the structure, the opposite is true – the person whose task it is to ring the bell becomes servant *to* The Bell. Perhaps this differentiation that what Carroll was alluding to in 'Fit the Second':

*This was charming, no doubt; but they shortly found out
That the Captain they trusted so well
Had only one notion for crossing the ocean,
And that was to tingle his bell.¹⁶*

Gardner points out in 'The Annotated Snark' that the word 'tingle' was a common 18th century term, but that it had become an anachronism by the time Carroll used it in the Snark. However, and unfortunately, Gardner failed to query Why Carroll would wish to use such an anachronistic word in this context. Kate Lyon, in a yet unpublished piece of research has offered the following:

The word 'tingle', when used in conjunction with such a large bell, seems singularly inappropriate. Not only is 'tingle' an unusual word to use in connection with a bell, being more commonly used to describe a frisson of fear, but one would expect such a large bell to clang, rather than to 'jingle' or 'tinkle.'

The words of Corinthians 13.8, when further investigated, provide us with an interesting possibility:

The Hebrew word for cymbal used in this context of a 'tinkling cymbal' is the word metsilayim, from the verb tsalal, meaning to tingle e (of ears); to quiver (of fear).¹⁷ However, the word metsilloth is used in Zechariah 14.20 also to describe bells.

BELL (metsilloth, pa`amon):

The former of these terms occurs only once (Zechariah 14:20) [In that day there will {be inscribed} on the bells of the horses, "HOLY TO THE LORD." And the cooking pots in the Lord's house will be like the bowls before the altar] where it is thus translated. It is derived from a verb meaning "to tingle" or "dirl" (1Samuel 3:11)

[The Lord said to Samuel, "Behold, I am about to do a thing in Israel at which both ears of everyone who hears it will tingle.]), and there is, therefore, no objection etymologically to rendering the noun by "bells. But the little bell attached to the harness of horses would hardly be a suitable place for a fairly long inscription, and as buckles shaped exact like cymbals were used as ornaments for horses, "cymbals" is probably a better rendering.

If Carroll's use of the word 'tingling' is any indication, it has led us to Corinthians, and the character of the Bellman as a spiritual adviser devoid of love¹⁸.

Given Carroll's known familiarity with the texts quoted, as any reference to his diaries will acknowledge, this seems a compelling explanation for Carroll's use of the word tingling – most especially when it is seen that this and the succeeding stanza are the only times in which the narrator intrudes to suggest the essential fallibility of the Bellman.

If these signifiers are indeed drawing the reader towards identifying the Bellman as being a metaphor for contemporary Christian leadership, then the name 'Bellman' would almost certainly have struck a chord with the sort of informed readership that the Carroll/Holiday collaboration seems to be targeting.

One of the most influential and effective supporters of the 'Broad Church' movement to which Carroll increasingly allied himself from the 1860s on was Arthur Penrhyn Stanley, Dean of Westminster. Like Carroll, Stanley was heavily influenced in his intellectual and theological development by Coleridge. Stanley moved very much in the same circles as

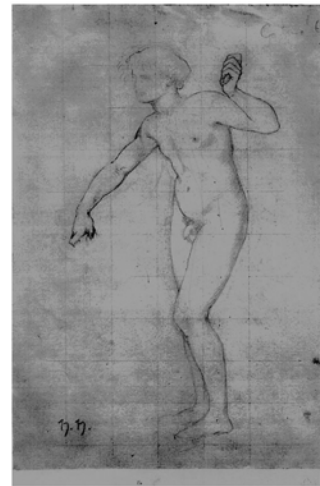


Lewis Carroll and shared largely the same concerns about the direction the established Church was taking during this period. In 1863, during a visit to Rome he was granted a private audience with Pope Pius IX. The theological historian Alec Vidler records the climax of this visit in his book 'The Church in the Age of Revolution'; 'As they parted the Pope said to him (Stanley); 'You know Pusey? When you meet him, give him this message from me - that I compare him to a bell, which always sounds to invite the faithful to Church, and itself always remains outside.'¹⁹ As Vidler comments, 'many Englishmen would have relished this remark,' none more so than Stanley himself - and Carroll.

The association of Pusey with the Bellman thus

becomes compelling. Pusey, above all, was the person associated with the 'Romanising' of the Anglican Church. As well as the many elements of ritualism that Pusey enthusiastically espoused, he also advocated confession and the concept of retreats, both seen as fundamentally Romanising as was the introduction of cultus of the Virgin Mary and Saints. It is this aspect of Pusey that most clearly explains the protean nature of the Bellman's second illustration:

It is important to be quite clear what Holiday has done here. Elsewhere in the book, Holiday has been using fundamental pre-Raphaelite principles in his construction of the Bellman. As this preliminary sketch shows (right), Holiday has relied on technical precision in developing the Bellman's proportions. Once he has established this - Holiday can use variations from this Ideal form to highlight or symbolise aspects of the Bellman according to Carroll's requirements. In the illustration of the Bellman seated, it is quite clear that Holiday, for the only time within the story, has provided Carroll (and the reader) with a caricature of the Bellman, with the head out of proportion to the body (not, in fact, dissimilar to the way Holiday presents the Banker). This variation in style alone is sufficient to alert the reader that there is something special going on here - it obliges the reader to look closer - both at the illustration as a whole and at the Bellman in particular. It is at this point that the reader will notice that the Bellman is sporting a wart on his nose. The placement of the Bellman vis-à-vis the other crew members is also worthy of comment clinging to the rigging as he faces away from the crew over the starboard side of the ship (instead of facing ahead as one would expect of a good captain).



So what is going on here? First, by reducing the Bellman to a caricature figure, Holiday is very cleverly emphasising the fact that, far from being a heroic figure, he is merely a fallible human being, no different in essence to the rest of the members of the expedition (note how the fore grounded Baker overshadows the Bellman). The gripping of the rigging suggests uncertainty - a need to cling onto something of substance and permanence in a shifting uncertain universe (the ocean). Finally, though there are two symbols remaining. The wart, of course, is traditionally identified with 'dark forces' (specifically witchcraft) and it is probably the most widely known (along with broomsticks and hooked noses) signifier of evil. More importantly, perhaps, from Carroll's point of view, is that the wart as a devil's sign is a comparatively recent innovation in the history of demonology and is generally regarded as having emerged during the period following the publication in the 15th century of 'Malleus Maleficarum'²⁰. The significance of this will become clear when the illustrations referring to the Butcher are examined.

Another element of this illustration is noteworthy by its absence rather than its prominence. The part of the ship that the Bellman is occupying is clearly the quarterdeck (across which all good captains invariably pace!). Yet if this IS the quarterdeck – where is the helm, the great wheel that actually steers the ship and the single most prominent

feature of any 19th century sailing vessel? Where, indeed, is Boots, the helmsman – a character who is notably absent from any of the illustrations?

It is interesting that the narrator is reluctant to directly praise the Bellman, when the Bellman is offered praise or glorification, it invariably comes through the mouths of others:

*'The bellman himself they all praised to the skies -
Such a carriage, such ease and such grace!
Such solemnity too! One could see he was wise,
The moment one looked in his face!'²¹*

But Carroll does this with such subtlety - by a series of accretions - that the unwary reader can easily be left with the impression that the Bellman has, generally, authorial approval - most especially if the reader is unable to accept the intrusion into the written text of the illustrations.

However, once this dialectic between text and illustration is accepted, it becomes clear that the authorial voice of the poem, so far as the Bellman is concerned, varies only between irony and satire. Following the second, crucial illustration, we are left with a series of Bellman situations that demonstrate a widening gap between word and action, perception and reality. For example, in each crisis situation that includes a portrayal of the Bellman, the Bellman is shown as, at best, distancing himself from the crisis. This is probably most dramatically illustrated in the episode of the banker:

Here the crew have come to the rescue of the Banker who has been attacked by the Bandersnatch:

*The Bandersnatch fled as the others appeared:
Led on by that fear-stricken yell:
And the Bellman remarked, 'It is just as I feared!'
And solemnly tolled on his bell.'²²*

The Bellman, using that wisdom reserved for hindsight, is solely intent on preserving his position and role as avatar. As the illustration shows, his actual concern for the wellbeing of the Banker is confined to a glance over his shoulder as he strides on his majestic path. It is the Butcher and the Beaver who stay to provide succour and concern.

By the end of the poem, all we see of the Bellman is a desultory hand ineffectually 'tingling his bell' as the Baker meets his fate - a fate dictated by the fact of the Baker's blind trust and belief in the Bellman's leadership.

But the poem of course does not end (or begin) with the written text - there are still two further illustrations, one of which features the Bellman, again seemingly portrayed as caricature. This, of course, is the illustration for the cover of the first edition of the Snark (below).



However, seeing this image of the bellman as a mere precursor of the later caricature would be an error. First, as has been noted, this illustration is well removed from the body of the poem (both text and illustration) and its purpose is clearly to give the potential reader some indication of the general theme of the book.

This is all well and good, but the interesting thing about this illustration is exactly how Carroll/Holiday sets about signaling these themes. Certainly the theme of a quest and a sea voyage is clearly and unremarkably conveyed, with a Bellman seated in the upper rigging of a ship in full sail. But beyond this the illustration becomes most interesting. First, of course, is the fact that the illustration shows the ship sailing beneath the stars. The likelihood here is less that Carroll would want

to draw attention to the fact that it is night-time than he wanted to draw attention to the close relationship between the heavens and the act of navigation. It is the only occasion on which this linkage is made. The irony of this relationship first becomes clear when the Bellman's remarkable map is revealed.

For the present, the key issue is the presentation of the Bellman in this illustration. Any comparison between the figure sitting on the mast and the Bellman presented in the tale itself will show that both in terms of physical appearance and in character there is little comparison. First physical appearance. Although both characters sport beards, the beard of the Bellman on the cover is quite markedly different to the Bellman of the tale. The one is long and blows freely in the breeze, the other is coarse, heavy and tightly curled. Similarly both the foreheads and the noses of the characters differ markedly. The body of the Bellman on the cover is slighter than that portrayed within the text. In contrast to the fearful grip the Bellman in the tale exerts on the rigging, the Bellman on the cover shows a posture that demonstrates both confidence and ease with ships and the sea. His grip on the mast is light, being merely a steadying rather than holding grip, and the nonchalance with which his legs are entwined round the spar shows a person who is completely familiar with his circumstances and wholly confident with his ability - just as one would expect of an experienced navigator.

Another point about this character (a second Bellman?) is the expression on his face. It is an expression of resignation tinged with sadness, as though he is searching more in hope than expectation for something or somebody lost - this may explain why he has climbed to the highest point of the ship.

The 'clouds' - or what at first glance appear to be clouds, are another item of considerable interest. If these are indeed supposed to represent clouds, then they are remarkably poor renditions (and Holiday was by no means either a poor, nor slipshod artist). Rather any close examination of this aspect of the illustration leads the observer to think that this background to the Bellman is actually a map, complete with rivers. This stands in stark

contrast to the map Bellman presents to his admiring crew. Suffice to say at this point that it appears that the Bellman of the cover seems to be a quite different person from the Bellman as described in the body of the poem, leading one to speculate that rather than one Bellman, there may actually be two Bellmen related to this saga. One, the navigator, supremely confident in his ability to successfully guide his ship and his crew. The other an impostor whose main credentials seem to be his ability to impose his authority on a misguided crew - a 'Ship of Fools'²³ in fact. Finally there are the stars. Again the illustrations challenges the reader to ask why? Why would Carroll specifically want stars in this illustration? One answer would be that Carroll specifically wants the reader to look at the symbolism of nightfall as closure – the end, however unsatisfactory, of the quest. But this interpretation does seem at odds with the seeking pose of the Bellman, so this simple symbolism is unlikely. More likely is that Carroll is directing the reader to the stars themselves and the many symbolic qualities that have been invested in the heavens. In this case, it seems evident that the symbiosis between the Bellman as seeker and the stars as guide is the most congruent relationship.

So from the outset, before even the book is opened, we have an indicator that a journey requires both the essential tools of navigation (map and stars) and a person with the experience and skills required to use them.

If the book is turned over, we have on the back cover of the book an image of a wreck or hazard buoy. Here the bell swings unaided - to remind the voyager of the inevitable consequences of folly - or false pride.

This initial analysis of the Carroll/Holiday collaboration has indicated the various manner and techniques by which the illustrations have informed and directed the written text in presenting a picture of the Bellman that not only expands the ironic and satirical elements of the poem, but also suggests to the reader specific targets within the rich patterns of meanings in the poem. It also suggests that at least one level, the poem is directed at a particular and sophisticated audience. By the use of illustration to bear at least some of the weight of the complexity of the poem Carroll has managed to allow the poem to continue to work at two major levels - as a whimsical poem for children (of all ages) and as a profound allegory with strong ironic and satirical elements.

Before moving on, it will be advantageous to return to the earlier comparison between Carroll and Dickens, as the discussion to date has highlighted an important distinction between Carroll's use of illustration in the *Snark*, and Dickens use of illustration. It can be clearly seen that more important than differences in Carroll's use of particular signifiers/symbols indicated earlier, is the qualitative difference between the Dickens/Brown collaboration in *Dombey and Son* and the Carroll/Holiday collaboration in the *Snark*. Although the illustrations in *Dombey and Son* are of importance in understanding Dickens intentions, it is a fact that *Dombey and Son* can be read (though less satisfyingly) as a coherent text standing alone without the additional requirement of reading the illustrations. With the Carroll/Holiday collaboration, however, the illustrations perform such an integral part of the story and meaning of the poem that failure to pay full consideration to the illustrations will fatally undermine ones ability to understand the text in any meaningful way. The fact that successive critics have precisely failed to apply their faculties to the illustrations as an integral part of the 'text' of the *Snark* is perhaps the single most important reason why the *Snark's* value as a literary

object has been so consistently under-valued and why so many scholars have difficulty in placing it within the literary Canon.

Boots:



In his Annotated version of *The Snark*, referring to this illustration, the Carroll critic Martin Gardner suggests that; ‘The illustration for this scene deserves careful study’, and goes on to itemise the various items he considers of import: the Baker wearing his seven coats and three pair of boots and the other members of the crew. He even mentions the wart on the Bellman’s nose and the banker’s scales (without mentioning the intriguing fact that the banker is actually not using these scales but is pushing coin off his ‘desk’ in an extremely un-banker-like manner!). However, Mr Gardner fails to identify the most puzzling aspect of this illustration, and in doing so betrays the fact that an illustration can comment just as powerfully by visually absences as by attention to visual detail. In this case the major absences are those of the Boots, the Beaver and the Butcher. The absence of all three of these crew

members is significant as the complex story of this strange voyage develops. However the actual presence of the Beaver and the Butcher as crew members is belatedly confirmed in the very next illustration (it will be noted, however, that the Bellman is notable by his absence from this illustration) – establishing a relationship that is qualitatively different from that between the Bellman and other crew members. This leaves us with one, singular absence, the Boots.

Boots remains remarkable by virtue of his absence from any of Holiday’s illustrations. This may seem an odd omission given the fact that he holds down the key position of navigator.

In the preface to *The Snark*, Carroll gives us an indication regarding the Boots and his mysterious absence from the Ship:

*(The bowsprit)... ‘generally ended in its being fastened on, anyhow, across the rudder. The helmsman used to stand with tears in his eyes: he knew it was all wrong, but alas! Rule 42 of the Code, ‘No one shall speak to the Man at the Helm.’ Had been completed by the Bellman himself with the words ‘and the Man at the Helm shall speak to no one’.*²⁴

The Man at the Helm, of course, was, as Carroll points out, usually the Boots, but note the use of the platonic capitals here in, ‘the Man at the Helm’. In fact one of the remarkable features of Holiday’s illustrations is that though he does portray different aspects of the ship – including the quarterdeck, where the ship’s wheel (and ships bell) is usually situated, no ‘Helm’, as we have seen, is ever indicated.

The choice of Boots as helmsman, it is suggested, is far from random – it is another example of Carroll’s use of mythic symbolism and takes the reader back to the stars that are so prominent in the cover illustration.

The constellation Bootes is of particular interest to navigators (and helmsmen) as one of the key constellations circling around Polaris, the Pole Star. Also known as the Herdsman, it is the constellation seen as responsible for herding the two bears, Ursa Major and Ursa Minor on their dutiful path around Polaris. In *Fit the Fourth*, the Boots is mentioned for the only time in the poem (other than when named as a crew member):

*The Boots and the Broker were sharpening a spade –
Each working the grindstone in turn;*²⁵

This reference to a spade seems at first to be just another piece of nonsense. However, I am once again indebted to my colleague Kate Lyon for an ingenious explanation of this scene:

*'...the Herdsman (is) seen in the sky driving the Great Bear and the Little Bear - Ursa Major and Ursa Minor - around the Pole Star. The Ancient navigators in the Northern Hemisphere would fix their sights on the Pole Star, it moved only imperceptibly, and was the star that guided them and kept the ship to its true path. The position of the Pole Star is near the North Celestial Pole, and its position was directly at the pole. The latitude of the ship would be equivalent to the altitude of the Pole Star. If one lost sight of the Pole Star, the ship would lose its way. As a circumpolar constellation, its movement around the great grindstone of the world is echoed in Carroll's reference to the sharpening of the spade, 'each working the grindstone in turn.'*²⁶

Taken together, all these indicators suggest the possibility that the Boots, in fact was never actually on the ship (the lines referring to the Boots occurring after the crew had landed, and, perhaps being intended as a symbolic presence in any case). This would make perfect sense given the directionless of the actual journey:

*'He was thoughtful and grave – but the orders he gave
were enough to bewilder a crew.
When he cried, 'Steer to starboard, but keep her head
Larboard!'
What on earth was the helmsman to do?'*²⁷

‘On earth’? Perhaps nothing, for Butes/Bootes’ place is in the heavens of course. However, in the illustration of the *Beaver and Butcher* (*Fit the First*) there is, in the background, a second ship – one in full sail and having a purposeful air about it, especially when compared to the vessel in the foreground which in fact is sailing backwards!. It is worth considering that this second ship is the ship that Butes is guiding – and that the ‘Bellman’ shown on the front cover illustration is, in fact Butes/Bootes, sitting among the stars searching in vain for the hopelessly lost Bellman and his crew.

Butes was one of the Argonauts, the navigator, and this point refers the reader to the quest of the Argonauts, a quest that this journey is attempting to parallel. When it is also understood that, on the epic voyage of the Argonauts, Butes was also the Beemaster a further compelling and satisfying element of the symbolic import of the Boots emerges. This locates Boots' place within the poem as the true navigator for this journey, to be ignored at peril. However, with the Bellman imposing meaningless rules and ritual between the crew and Boots, it becomes clear that only by taking the courageous decision to strike a path independent of the Bellman's authority and strictures can any crew member hope to begin the painful voyage of self discovery that is the only possible True path through life's labyrinth to communion with God. Only the Butcher and the Beaver, of all the crew were able to determine their own path.

Carroll himself took this decision quite early in his life, when his quest for Truth took him first to Coleridge ('Aids to Reflection') and Kingsley ('Hypatia and Alton Locke'). Indeed, the allegorical nature of 'Hypatia' cannot go un-noticed when reading *The Snark*. In 'Hypatia', Kingsley compares the martyrdom of the neo-Platonist philosopher Hypatia at the hands of ignorant, superstitious and fearful Alexandrian Christians in the 5th century to the condition of the Church in 19th century England (the sub-title, 'New foes with an Old Face' signifies the allegorical meaning of the book).

The Banker

The Banker is another crew member whose true identity can only be realised by close reading of the illustrations as an extension of the written text. Introduction to him comes



not from the text, but via Holiday's frontispiece where he is shown being carried ashore by the Bellman. The reader is immediately drawn to the fact that tucked under one arm he is carrying a telescope. At this stage, of course, his identity is unknown and there are no indications, either by dress or other visual clues, that he is a banker. Most attention, it seems obvious to assume, will be drawn to the telescope. To whom does

the telescope belong (surely the Banker is merely carrying it on behalf of the Captain?) and, importantly, what type of telescope is it? It is strange that neither of these quite fundamental questions have been previously explored, rather critics and commentators seem to have merely regarded the telescope as another example of Carroll's quaint, childish (as opposed to child-like) nonsense. Yet the questions are indeed important – and in answering these questions the reader will come to at least a partial understanding of the allegorical position of the Banker. For even a cursory look at the telescope reveals

immediately that this is NOT a ships telescope. The folded stand reveals it as a typical celestial telescope of the day – it is an instrument for observing the heavens. It is not, therefore automatically the property of the Bellman, and, as the poem and its illustrations eventually confirm, it is indisputably the property of the Banker.

This leads to a further question. What sort of Banker is it who would have, as one of his ‘indisputable marks’ a telescope?

Carroll introduces the Banker in the following manner:

*‘...a Banker engaged at enormous expense,
Had the whole of their cash in his care.’²⁸*

This seems quite clear – until it is observed that in the following illustration, the Banker can be seen carelessly pushing this same cash off the table to the floor. Clearly, although the Banker may be a symbol of materialist values, he is also rather careless as to the basic function of a banker – the safekeeping of others’ wealth. Well, this may be just Carroll indicating that, among his other faults, the Bellman is a poor judge of a person’s talents. But there is still the telescope to account for, and to confuse the reader further, in the ‘hunting’ illustration, there is an additional implement added. Like other members of the crew, the Banker is carrying a fork, whilst still firmly clinging on to his telescope. Another question, why of all possible types of fork is the banker carrying a tuning fork? This is hardly an instrument associated with bankers, indeed about as unlikely an instrument as a celestial telescope. Putting the two instruments together, we get telescope = heavens, tuning fork = music. And still later in the poem, when the Banker is recovering from the attack of the Bandersnatch, two more musical allusions are added. There are the bones that the Banker is clutching in his hands and the sheet of music labeled ‘con imbecillita’, or play like an imbecile.

By now, it is clear that the Banker has joined those other crew members, the Baker who only bakes bride cake and the Butcher who only kills Beavers, whose true ‘occupations’ are far from clear despite their names.

The juxtaposition of the telescope and the tuning fork inevitably suggests terms such as ‘music of the heavens’ or ‘celestial harmony’ whereas the image of bones and ‘con imbecillita’, suggest a quite different idea of music altogether, the music that Carroll rails against with such heartfelt passion in his humorous poem, ‘Those Horrid Hurdy Gurdies’:

*“Ever of thee!” yes, “Ever of thee!”
They chatter more and more,
Till I groan aloud, “Oh! Let me be!
I have heard it all before!”*

*“Please remember the organ, sir,”
What? Hasn’t he left me yet?
I promise good man; for its tedious burr
I never can forget.”²⁹*

Neither juxtaposition suggest banking – but it may be worth reflecting on the fact that a composer could quite well be described as a ‘banker of notes’.

Perhaps the most powerful association is with Johannes Kepler. Kepler’s influence on a range of issues that were of strong interest to Carroll is strong. Mathematics (especially geometry) of course as well as astronomy and astrology. But in this context it is Kepler’s influence on music, most especially through Bach that is most strongly suggested. Kepler, a deeply religious man, provided the basis for theories of harmony that many musicians and theologians grasped as evidence for the existence of God. Music, in fact provided a powerful link between the poetic and the scientific, most especially after Bach.

It is Kepler's profound belief that music, harmony, is a gift of God and that this gift underpins the structure of the universe.³⁰ In this sense, therefore, Johannes Kepler stands at one pole of a continuum at which the Aesthetic Movement stands as the antipole. Seen in this light, the predicament of the Banker can be seen as fitting centrally into the major theme of Carroll's poem.

Although little is known about Carroll’s views on music – certainly compared to the wealth of information on the theatre. It can be reasonably and uncontroversially adduced that his views on music would be little different from his views on theatre, or indeed any other form of human activity. Carroll made his views clear in a letter to ARH Wright in 1892:

The main principal, in which I hope all Christians agree, is that we ought to abstain from evil, and therefore all things which are essentially evil. This is one thing; it is quite a different thing to abstain from anything, merely because it is capable of being put to evil uses. Yet there are classes of Christians (whose motives I respect), who advocate, On this ground only, total abstinence from

- (1) the use of wine*
- (2) the reading of novels or other works of fiction*
- (3) the attendance at theatres*
- (4) the attendance at social entertainments*
- (5) the mixing with human society in any form*

All things are capable of evil use, and are frequently so used, and, even at there best contain, as do all human things, some evil. Yet I cannot feel it to be my duty, on that account, to abstain from any one of them.³¹

So like theatre, music also can be corrupted and used for evil purposes (as of course can any art form). With this in mind, it is worth looking at the illustration of the Banker shortly after he has been assaulted by the Bandersnatch.

*He was black in the face, and they scarcely could trace
The least likeness to what he had been:
While so great was his fright that his waistcoat turned white*

*A wonderful thing to be seen!*³²

Of course the Banker has not only turned black, but he is holding between the fingers of each hand a pair of bones. The tuning fork and telescope have disappeared – as has the austere collar of previous illustrations. Instead he is sporting a ruff collar and extravagantly ruffed cuffs. In fact his dress here is less that of a banker than only a slight caricature of the mode of dress displayed by adherents of the aesthetic movement in the second half of the 19th century. This movement, with its ‘art for art’s sake’ clarion and its denial of any moral or spiritual boundaries in art would have been anathema to Carroll – and its tautologous and shallow philosophy fits well with the penultimate stanza in this Fit:

*Down he sank in a chair – ran his hands through his hair
And chanted in mimsiest tones
Words whose utter inanity proved his insanity,
While he rattled a couple of bones.*³³

Finally, Carroll/Holiday leave two other 'clues' regarding the status of the Banker. First there is the chair into which the Banker has most conveniently collapsed. According to research staff at the Victorian and Albert Museum, this chair is an accurate representation of a type of chair that was introduced into England from Germany in the early 17th century - contemporaneous with Kepler in fact. However, more intriguing is the fact that this was also contemporaneous with the period in which the Rosicrucian movement (generally believed to have had its origins in Germany between 1604 and 1616 with the publication of three anonymous manifestos) gained its first English adherents. This adds weight to the suggestion that the rose-shaped buttons on the Banker's waistcoat and the chair are mutually supportive symbols.

The possibility that Carroll had Kepler specifically in mind is strengthened by the knowledge that one of Kepler's closest collaborators, Johannes Faulhaber, was a member of the Rosicrucian Society. The fact that despite his closeness to Faulhaber, Kepler felt obliged to launch an intemperate attack on the Rosicrucian order (in the person of Robert Floode), may well have reminded Carroll of F.D. Maurice's similar 'betrayal' of Bishop Colenso. That Floode was also associated with Giordano Bruno is unlikely to have escaped Carroll's notice!

The Butcher and Beaver

Like gunner Orr in 'Catch 22', the Butcher presents as a minor character who somehow seems transcend the image that has been imposed on him. He is introduced in far from flattering terms:

*The last of the crew needs especial remark,
Though he looked an incredible dunce:
He had just one idea - but, that one being "Snark,"
The good Bellman engaged him at once.*³⁴

But of course he only looked an incredible dunce for as the poem progresses it becomes clear that the Butcher is the only member of the crew with the courage and vision to

break from the Bellman's influence - and in so doing carries the Beaver with him. This is remarkable for two reasons. First is his declaration that, 'he could only kill Beavers' (an assertion that frightened the Bellman far more than it did the Beaver) and secondly because, in the eyes of the Bellman at least, 'There was only one Beaver on Board;/And that was a tame one he had of his own'³⁵.

Of course we have learned that whatever the Bellman may assert is to be taken with a healthy pinch of salt. Nevertheless the development of the relationship between the Butcher and the Beaver is probably the most fascinating sub-plot of the entire poem.



The Butcher and the Bellman stand opposed throughout the poem. The Butcher seems essential to the success of the trip - certainly to the Bellman, because he is the only crew member unambiguously committed to the hunt for the Snark. But there is no indication whatsoever that the Butcher is equally committed to the leadership of the Bellman. Indeed, throughout the poem it is clear, most especially through the illustrations, that the Butcher and the Bellman are antithetical one to the other. We have seen that both the Butcher and the

Beaver are conspicuously absent (along with the mysterious Boots) from the group illustration that introduces the crew. When we are first visually introduced to the pair (below) there are three points of note. First is the very fact that, despite the Butcher's alleged propensity for 'killing' Beavers, the two are together and unaccompanied. Secondly is the notable absence of the Bellman and his intrusive Bell. This is the only illustration (other than the blank map) where the Bellman is absent. And thirdly we can see, sailing over the horizon, a second ship.

It has been suggested that the Bellman demonstrates characteristics that reflect the conservative established Church of Carroll's day, most especially the figure of Pusey. What then could the Butcher and Beaver represent? Clearly the simple explanation for the Beaver is that he/she represents a person or category of persons who is considered fully bound to those characteristics that the Bellman embodies. Hence the fear displayed by the Bellman when the Butcher is represented as a significant threat to this relationship.

It has been shown that when Charles Kingsley wished to attack the failings and excesses of the established Church in the 150s, he chose the figure of a 5th century Platonic martyr, Hypatia. In many respects, the Butcher is performing a similar role for Carroll - for the Butcher is rejecting the leadership of the Bellman - and worse, is seducing the Beaver away from the Bellman's stultifying influence. The Butcher may not be physically killing the Beaver, but he is certainly killing that which the Bellman defines as the essence of the Beaver - its tame-ness.

So is the Butcher merely an abstract idea of opposition? Or did Carroll have something or someone more specific in mind, just as he seems to have had with the Bellman? Certainly if the Bellman can be identified as Pusey - the personification of all that Carroll

saw as wrong with the Church - narrow bigoted, rigid and imposing meaningless ritual and liturgy without understanding or explanation - a Church that believed in eternal damnation and celebrates the concept of original sin (all things that Carroll actively opposed).

Well yes, is the answer. Just as Kingsley held the martyr Hypatia as an example of a person who places the quest for Truth above life itself, so Carroll can point to a similar individual who rejected false dogma in favour of the quest for knowledge and enlightenment. Kingsley located his conflict in the 5th century, it is suggested that Carroll turns to the equally turbulent 16th century and the remarkable figure of Giordano Bruno.

In her remarkable doctoral Thesis 'Sylvie et Bruno: l'oeuvre oubliee de Lewis Carroll', Dr Pascale Renaud-Grosbras has carefully drawn together the many strands that link the philosophy of Lewis Carroll with the central themes of Bruno's oeuvre, most especially Bruno's views on relativism and impermanence:

'In Bruno's view, nothing can return, for the simple reason that nothing is the same. For if there is no permanence and consistency in anything, how can anything return?an infinite, centreless, eternally evolving universe can never return to a configuration identical to any other one previously attained.

Carroll est d'accord avec Giordano Bruno, comme le prouve un extrait d'une lettre a' Edith Rix en 1885:

One subject you touch on - the Resurrection of the Body - is very interesting to me, and I have given it much thought (I mean long ago). My conclusion was to give up the literal meaning of the material body altogether. Identity, in some mysterious way, there evidently is: but there is no resisting the scientific fact that the actual material usable for physical bodies has been used over and over again - so that each atom would have several owners. The mere solitary fact of the existence of cannibalism is to my mind a sufficient reduction ad absurdum of the theory that the particular set of atoms I shall happen to own at death (changed every seven years they say) will be mine in the next life - and all the other insuperable difficulties (such as people born with bodily defects) are swept away at once if we accept St Paul's 'spiritual body' and his simile of the grain of corn. I have read very little of 'Sartor Resartus' and don't know the passage you quote: but I accept the idea of the material body being the 'dress' of the spiritual - a dress needed for material life.³⁶

Carroll, as in many of his letters, is touching on delicate theological ground here, but he certainly seems to be in accord with Bruno's rejection of cyclicality. But it is not just in this area that Carroll and Bruno's universal vision coincide. It is virtually certain that Carroll came to Bruno in the first instance via his readings of Coleridge - most especially 'Aids to Reflection'. Carroll first read 'Aids to Reflection' in 1855,³⁷ but apparently found it difficult reading. However he returned to it in the following January (at which time he also, significantly, began reading the works of Charles Kingsley) with far greater success. Coleridge's interest in Bruno (which was profound) centred especially on

Bruno's formulation of a dialectic between sensual and spiritual desires - a theme that is central to 'Sylvie and Bruno' and his theoretical justification for the integration of mind and matter, a concept that was central to Coleridge's organic philosophy.

But Coleridge would not have been the only path to Bruno that Carroll would have taken. Apart from Bruno's centrality to the Christian neo-Platonism of Coleridge (and, later, F.D. Maurice, Kingsley and, to a lesser extent, George MacDonald) Carroll was also a central figure in the Theosophical movement of the 19th century - a friend of the Besants and admirer of Madame Blavatsky - to the extent that modern Theosophists claim that Carroll was one of the most significant figures in the development of Theosophy. Bruno's ideas, of course, have always been central to the Theosophical movement.

So if Carroll was looking for a martyr, a seeker after Truth to contrast with the bumbling meaninglessness of the Bellman, then Bruno would have been high among his candidates. The evidence suggests that in the Butcher, Carroll has indeed resurrected Bruno.

It has been noted that Carroll, both visually and textually, directs the reader's attention to the late 16th century - and via Thomas Nashe to the parlous state of spiritual governance. The first indication that Carroll has located this period to direct the reader to a specific person lies in the name 'Butcher' - for during Bruno's sojourn in England - one of his most productive periods - Bruno stayed at the residence of the French Ambassador, located in Butcher's Lane, London.

A further textual clue lies in the stanza:

*So engrossed was the Butcher, he heeded them not,
As he wrote with a pen in each hand,
And explained all the while in a popular style
Which the Beaver could well understand.³⁸*

Philosophical and theological texts in the 16th century were written in Latin. Uniquely among his contemporaries, Bruno chose to write in two languages. Most of his work was written and published in Latin, but whilst in England he also chose to write in a 'different hand' - Italian. He did this specifically to make his works available to a wider audience.

One of Bruno's major objectives was to de-mystify philosophy. Although he was heavily influenced by the Hermetic tradition, he was equally attracted to the writings of Nicholas of Cusa and Copernicus. The motivation for much of his travel was his keenness to be involved in discussions with those who shared his views that 'investigation of natural philosophy should be possible even if it led to ideas which were not accepted by the Church', he was an obvious target for the Venetian Inquisition which had him arrested on 22 May 1592. Bruno had always advocated "Libertes philosophica" - the freedom to think and to make philosophy. A trial was set up where he defended his right to hold views on the nature of the universe which, he claimed, were not theological. It appeared that his line of argument was going to win the day, but at this point the Roman Inquisition demanded that he be sent to Rome to be tried by them. The following stanzas from 'The Beaver's Lesson' could certainly be applied to Bruno!

"In one moment I've seen what has hitherto been

*Enveloped in absolute mystery,
And without extra charge I will give you at large
A lesson in Natural History."
In his genial way he proceeded to say
(forgetting all laws of propriety,
And that giving instruction, without introduction,
Would have caused quite a thrill in society),³⁹*

It is at this point that Carroll introduces what is the most complex of the Snark illustrations - the Beaver's lesson (and perhaps the first thing the observant reader will note is that the Butcher is not, literally writing with a pen in each hand!). Holiday and Carroll have crammed so much information in this particular illustration that it is worthy of a significant paper on its own. In order to understand fully what Carroll and Holiday are doing it will be useful to look briefly at the way in which this illustration developed from Holiday's first conceptualization to the final product (see above). This clearly demonstrates how Carroll, the dominant figure in the relationship, articulated precisely his linguistic concept of the Snark illustrations:

The changes here are all significant.



The most obvious change is the musicians playing the fanfare. Here imp-like creatures related in style to the two demons hovering over the Butcher's head are replaced with musical pigs, creatures that hold a significant place in the Carroll canon. Possibly Carroll's most vitriolic piece of writing, 'Fames Penny-trumpet', was reserved for those who debase science and the quest for knowledge for their own personal gain:

*Blow, blow your trumpets till they crack,
Ye little men of little souls!
And bid them huddle at your back-
Gold sucking leeches, shoals on shoals!*

*Fill all the air with hungry wails-
"Reward us ere we think or write!
Without your Gold mere knowledge fails
To sate the swinish appetite!"*

*And where great Plato paced serene,
Or Newton paused with wistful eye,
Rush to the chance with hoofs unclean
And Babel-clamour of the sty.⁴⁰*

The allusion seems clear, and the fact that both poems were written (and published) in the same year can hardly be coincidence. In fact it seems likely either that Carroll's development of this illustration inspired the poem - or that the poem informed the final version of the illustration.

The next most obvious change is in the books laying at Bruno's feet (itself a metaphor) where the reference to Colenso is strengthened and made more specific. Again the reader is reminded of Pusey - for Pusey, ever the suppressor of freedom of thought within the Church, was in the forefront of those attacking Colenso - even refusing to preach at Westminster Abbey because Stanley had dared to endorse Colenso's right to interpret the Bible in the light of modern knowledge.

Holiday's original sketch does feature one book with Colenso's name prominent - but this is offset by the fact that the second book, on which the Colenso book is resting, is ambiguously entitled 'Bridge'. Carroll wishes to be more specific and Holiday's final product shows the title, 'Reductio ad Absurdum' - a clear reference to Colenso's book on the Pentateuch that was the origin of the storm that engulfed him and led to ostracism and charges of heresy.

The kittens also are a late addition. Again, Carroll's hand can be seen in this. A pair of playful kittens would seem an incongruous addition (even in a 'nonsense' poem) to a scene that is otherwise remarkable for its portentous gloom. However, once again the reader is directed to Carroll's own work.

In 1854, the University of Oxford formed an Hebdomadal Council that was to act as the ruling body of the University. This Council was re-elected every six years. The second such election (the first re-election) took place in 1866. It was an occasion not to be missed by Lewis Carroll whose growing distaste for the conservative nature of university policy had already been marked on previous occasions. He wrote, anonymously of course, an extended squib, 'The Elections to the Hebdomadal Council'⁴¹, in which he attacked both the idea of the Council itself and despairs of both Conservative and Liberal factions (the piece is sub-titled "Now is the winter of our discontent" a reference to a Dr Wynter, a recently elected conservative member of the council).

The squib begins with a general outburst of discontent:

*"Heard ye the arrow hurtle in the sky?
Heard ye the dragon-monster's deathful cry?-
Excuse this sudden outburst of the Heroic;
The present state of things would vex a stoic!
And just as Sairey Gamp, for pains within,
Administered a modicum of gin,
So does my mind, when vexed and ill at ease,
Console itself with soothing similes.*

But rapidly moves onto the particulars of assessing the relative worth of the different contesting parties:

*For now that these Con-, cats, I should say, (frizzle
'em!)
Are masters, they exterminate like Islam!
How shall we deal with them? I'll tell you how:-
Let none but kittens be allowed to miaow!*

*The Liberal kittens seize us but in play,
And, while they frolic, we can run away:
But older cats are not so generous,
Their claws are too Conservative for us!*

By referring us to this particular squib, via the kittens, Carroll is reminding the reader, crucially, that the fact that he is supporting Colenso's right to present his honestly heard views does not necessarily mean that Carroll unequivocally supports them! For above all, Carroll is railing against the Liberal move to promote entry to Oxford on intellectual attainment alone:

*Neglect the heart, and cultivate the brain-
Then this shall be the burden of our song,
'All change is good-whatever is, is wrong-'
Then intellect's proud flag shall be unfurled,
And Brain, and Brain alone, shall rule the world!*

There is a strong resonance here with the Keppler/Aesthetic Movement opposition, Carroll's utter distaste of any form of progress that attempts to remove God and "dull virtue" from the equation is at least on a par with those who blindly invoke God's name whilst pursuing acts of persecution, bigotry and petty spite; the self-styled prophets who present to the world a vengeful, vengeful sterile vision of God, bereft of joy and forgiveness. A 'God' moreover that seems intent in excluding from salvation a large portion of the earth's population - all those, indeed, who fail to follow the path defined and owned by the 'prophet'. These are very much key themes of Sylvie & Bruno, and they resonate clearly in 'The Hunting of the Snark' - a work, it should be remembered, originally intended to be subsumed as an integral element of 'Sylvie and Bruno'.



One of the more interesting changes that Holiday made between his preliminary sketch and the final illustration lies in his drawing of the cliffs and rocks that surround the two protagonists. In the preliminary sketch, the cliffs present a ghoulish appearance looming threateningly over the Butcher and Beaver. The final illustration presents a quite different, though equally threatening aspect. Instead of simulacra reminiscent of ghoulish faces the now vertically fissured cliffs have a torso-like appearance.

In fact the whole of Holiday's presentation of this landscape is remarkably like the dramatic terrain of the Valley of the Kings (see left) - most especially the western branch of the valley, location of the first tomb of the 'Heretic King' Akhenaton (Armana/Akhetaten, the Royal City of Akhenaton

was not identified until some years after the publication of 'The Snark'). This is of particular interest as Akhenaton has, in many traditions - most especially the Rosicrucian and Theosophical tradition been associated with Hermes-Thoth and thus identified as the very font of the Hermetic tradition. He is also credited as the 'Father of Monotheism' and has even been identified by some modern writers as Moses and Oedipus. He is closely identified with Bruno in his centrality to the Hermetic tradition. With this in mind, the



sun-emblem on the organ held by one of the demons hovering over Bruno takes on a dual symbolism - for not only does it indicate the heliocentricity against which Bruno rages, but is also reminiscent of the Symbol of Aten, the Solar God (left) with whom Akhenaton replaced the traditional polytheism of his ancestors.

Of course it is not possible to assert that all this is no more than a remarkable example of serendipity, but it

has been seen that this was no mere afterthought of Holiday's, and even the original sketches had strong elements of the simulacra for which the Valley of the Kings is famous. The impression that both Carroll and Holiday knew precisely what they were doing when designing these landscapes is given greater credence when one compares this illustration with the illustration to the final act of the poem, 'The Vanishing'. Here, prominent in the right foreground of the illustration is an extremely clear torso-like simulacrum that reinforces those in the earlier illustration.

Although there is not the space to expand on the symbolic import of these simulacra, it is important to realize how fundamentally they serve to underpin the central themes of the poem, by providing both historical and ideological context to the whole.



The Snark

For example, although the sun symbol in itself does provide another strong indicator to the Bruno theme of the illustration (the theme of martyrdom of course) the fact that it also reflects the tradition that provided the inspiration for Bruno's ideas.

Carroll's neo-Platonism, of course, also provides the basis for his clear development towards a view of religion that goes beyond Maurice's ecumenicalism, a vision that embraces the validity of all religions, a vision that takes him increasingly towards the tenets of Theosophy.

There is one further simulacra that Holiday has added to his original sketch. This can be seen in the lower quadrant of the 'Beaver's Lesson' illustration, below and to the left of the two kittens. It is not difficult to discern the head of a goat, an image that would remind the viewer of Holman Hunt's painting, 'The Scapegoat'. Given the proximity to the Colenso references it would be difficult not to equate this to the Colenso witch hunt.

There have been few changes to the central figures in this illustration. Those that have been made are generally to clarify the subject matter. Thus, the Demon to the viewer's left can be clearly seen holding a portable lectern, The top of the manuscript is seen attached to the roller. A detail such as this is important as it does re-inforce both the period and the subject that is being referred to. It is a further indicator of the Bruno - Colenso 'Inquisitions'. Carroll's implication that the cry, 'Heresy' is the last refuge of the inadequate becomes clear.

Perhaps the lizard/tax inspector is so obvious a symbol that it requires little explanation. Only a year before the publication of the Snark, in 1875, the Prime Minister, Benjamin Disraeli had broken a clear election promise, by refusing to abolish income tax. A work of this nature was just crying out for some sort of comment on this act of venality! However, by representing the tax-man as a lizard Carroll may in this case, as he does so often, be moving slightly beyond a mere cheap snipe at the Prime Minister. The devil, after all, adopts many disguises in his travels. and Christian mythology has imposed one of these guises on the unfortunate lizard.

Tax inspectors also receive a bad press from scripture - most especially in the New Testament:

If your brother sins against you, go and tell him his fault, between you and him alone. If he listens to you, you have gained your brother. But if he does not listen, take one or two others along with you, that every charge may be established by the evidence of two or three witnesses. If he refuses to listen to them, tell it to the church. And if he refuses to listen even to the church, let him be to you as a Gentile and a tax collector.
Matthew 18:15-17

And Carroll himself was little different from most others in seeing income-tax in particular as particularly pernicious - using it to amusing effect in his 1861 poem, 'Sea Dirge':

*There are certain things - as, a spider, a ghost,
The income tax, gout, an umbrella for three
That I hate, but the thing that I hate the most
Is a thing they call the Sea.⁴²*

It is well to understand, however, that the theological objection to income tax is based on two concepts - the idea of free will (without which there could be no possibility of just punishment) and that of personal responsibility based on God's Grace. The act of giving must, if it is to have moral value, be a voluntary act - a pact between the individual and his conscience. Any society that is both unequal in the distribution of wealth and is Christian should be a society in which those blessed with fortune, freely use their greater blessing to alleviate the misfortunes of the less fortunate. Where a society is obliged to create laws to enforce re-distribution of wealth, it is a fundamental sign that that society is losing sight of God. The fact that the Church was keeping silent, therefore over the whole income tax debate would have been, to Carroll, an abrogation of its responsibility.

Balancing the larcenous activities of the lizard is the demon attacking the tail of the Beaver with a brace and bit. This can hardly be anything other than a reference to the form of rote learning that Carroll lampooned so effectively in 'Alice's Adventures in Wonderland'. It is notable, therefore, that the Beaver is so engrossed by the Butcher's explications that he is oblivious to this particular assault.

Carroll's aversion to barrel organ has already been remarked on, so the prominent position of the organ (with its sun-emblem) is unproblematically identifiable as a parody of the power and majesty of the Church organ - the harmony of Truth being replaced by the discordant screech of falsity and hypocrisy. It is a notable feature of this illustration in fact that each element reinforces the others, creating a complex yet coherent whole. A most interesting example of this is the position of the Bellman.

As in all the illustrations, the Bellman is divorced from the activities of his crew members treading his own, seemingly pre-determined path. He seems an isolated and exposed figure in this illustration. There is a bleak element to his figure not present elsewhere. It is, therefore, interesting to note, that if the viewer identifies this Valley as the western valley of the valley of the Kings, then with the viewer situated at the Eastern end looking out of the Valley complex, then the Bellman is being silhouetted by the setting, rather than the rising sun. Chronologically this impression is reinforced by the final illustration of the text, 'The Vanishing'.

The Butcher himself is resplendent in Tudor costume. Quill in hand he has a second gripped in his teeth each with its own ink bottle. As with everything else in the illustration the Standish, prominently placed in the foreground has its own, significant contribution to a product that is, in fact, more a literary than a presentational and evidential artifact.

Most readers, of course, will recognize the Standish as a representation of the most holy of all Greek architectural constructs - the Parthenon, temple to Athena who, among her many roles in Greek culture stood as the Goddess of Wisdom. As holder of the pens that the Butcher is wielding, this object represents the well-spring of the Butcher's ideology

the locus of the melding of the mysteries of the Hermetic tradition with the Platonic dialectic and development of rational philosophical and scientific investigation. All these elements are present in the works of Bruno, no less than in the works of Coleridge, FD Maurice and those other writers from whom Carroll developed his highly personal philosophy and theology.

There are those who may find it difficult to reconcile Carroll's interest in the mystical and seemingly 'irrational' - his deep interest in mythological and psychic phenomena, the Hermetic Tradition - and his equal commitment to logic and rational thought. Yet, the evidence is that Carroll's interest in such disparate areas of human endeavour displays a profound and coherent appreciation of the human dilemma, the endless search to seek understanding and impose order in a world where all phenomena can only be partially and imperfectly understood from a viewpoint that is itself subject to the relativity and contingencies of time and space. In such a world, God is the only certainty and mystery becomes the essential articulation of the limits of human understanding.

To Carroll the greatest Mystery, whilst the same time the greatest source of Truth, was the Bible itself. Attempts to articulate God's word as a mere discursion of historical facts devoid of poetics and metaphor would have been anathema to him. Yet he lived in a period when, from all sides, the Bible was in danger of being reduced to just such a status. Colenso's 'heresy' was merely to point out that those who tried to defend the Bible as a Gradgrind-like repository of 'facts' were, in fact, fundamentally misunderstanding the nature of the dialogue between God and the human race and the nature of Truth.

In this respect, one of the more interesting stanzas in 'The Hunting of the Snark' is that in Fit the Fourth (The Hunting):

*"I said it in Hebrew - I said it in Dutch -
I said it in German and Greek:
But I wholly forgot (and it vexes me much)
That English is what you speak!"^{A3}*

Why, the reader may ask, does Carroll select these particular four languages to demonstrate the Bakers facility with language? Well it has already been shown why Carroll would want to say it in Dutch (or Afrikaans). And within the remaining three languages there is both symmetry and congruence. Indeed, the use of German, Greek and Hebrew in this stanza should be particularly informative if one is aware of Carroll's leanings towards the theologies of the Romantics and contemporaries such as Kingsley, Maurice and MacDonald - particularly when the reader notices that, though Latin is significantly excluded as one of the Baker's linguistic feats, the three languages have a theological and metaphysical synergy immediately recognisable to anyone aware of the primary influences on Carroll's intellectual and spiritual development. Hebrew, the language of the Kabala, German, the language of Fichte, Schelling, Schiller and the Higher Criticism - and Greek, the Language of Plato and Plotinus - the language of Homer and the Odyssey, and the Olympian myths. Dutch and Greek, of course are also the languages that pre-eminently challenged the exclusivity of Biblical and Theological knowledge - and in this respect the one language notable by its absence from this stanza is Latin - the language of the Catholic Church - the language that for centuries was used

to calcify the nature of knowledge - to create absolutes in God's name that served merely to reinforce ignorance and prejudice in the name of stability and subservience, making the Bible the exclusive property of a privileged community of initiates. It was the language that above all stifled debate, curiosity, understanding and declared anathema the dialectical process whereby the search for Truth develops.

But this Babel of languages is also a metaphor for the intellectual and theological confusion of the Church, creating an environment in which the more proponents of one sect or theory or another attempt to claim a particular 'Truth' (or Boojum?) as theirs and theirs alone, the more the 'Babel-clamour' intercedes.

There is thus a nice irony in the fact that Lewis Carroll would chose to present his critique in the guise of a piece of 'nonsense' verse - a work whose underlying intellectual rigour and challenge is (superficially) obscured both by the form of language and the expectations of the reader. That 'The Hunting of the Snark' works quite superbly at precisely this level merely serves to emphasise the precision of Carroll's construct.

Similarly it can be seen that, if the poem itself is taken as nonsense, devoid of 'meaning' then the illustrations themselves - subservient to the text - merely reinforce the reader's expectations of the text. However, once one penetrates beyond the mere superficial (both in terms of written and illustrative text) it can be seen how the illustration operates as a textual extension of the written word. Providing both direction, clarity and additional meaning to the reader.

It is a marked comment of our continuing difficulties in understanding the nature of language that for more than 100 years this function of the illustrations of 'The Hunting of the Snark' has remained largely unexplored.

¹ The Hunting of the Snark, (op. cit.) p. 24.

² Stern J.B. (Ed.), *The Unfortunate Traveller and Other Works* by Thomas Nashe, London, Viking Press, 1985, p. 138.

³ Cohen M. N. (ibid) p. 409.

⁴ See (e.g.) 'The Incorruptible Crown', Lyon K. (Knight Letter, vol. II Issue No 71, Spring 2003, pp 15-18).

⁵ Gardener M. (ed.), (ibid) p.18.

⁶ *Aids to Reflection*, Coleridge S.T., London, George Routledge & Son Ltd, (undated) p 87

⁷ Lyon K. (Ibid)

⁸ Tufail J., 'Language and Truth In *Alice's Adventures in Wonderland*', Knight Letter Vol II Issue I No 71, Fall 2000.

⁹ Kelly R. cited in *Lewis Carroll: A Celebration*, Guillarno E. (Ed.), New York, Clarkson N. Potter, 1982.

¹⁰ Langer S.K., 'Philosophy in a New Key', cited in *Mediated Rhetoric: Presentationa Symbolism and Non-Negation*, Radwin J., (American Communication Journal Volume 5, Issue I, Fall 2001).

¹¹ Bohm D., *Wholeness and the Implicate Order*, London, Routledge & Keegan Paul, 1980, p.96.

¹² Burke K., *A Rhetoric of Motives*, Berkely (Cal.), University of California Press, 1950 p. 227.

¹³ Culler J. *The Pursuit of Signs: Semiotics, Literature, Deconstruction*, Ithica, N.Y., Cornell University Press, 1981, p.69.

¹⁴ Few have more cogently demonstrated to what extent this position has adversely affected 'art criticism' than John Berger in his still-relevant book, 'Ways of Seeing' (London, British Broadcasting Corporation, 1972).

¹⁵ *Dombey and Son*. Charles Dickens. Middlesex: Penguin Books Ltd., 1975, p.50.

¹⁶ 'Hunting of the Snark' (ibid), p. 31.

¹⁸ Lyon K. (quoted from work in progress).

¹⁹ Vidler A., *The Church in the Age of Revolution*, Harmondsworth (M'sex), Penguin Books, 1981, p.157.

²⁰ For those not familiar with this odious work and the circumstances surrounding its publication, it was a direct result of the Bull of Pope Innocent VIII (1484) that released the full wrath of the Inquisition on an unsuspecting world:

'Wherefore We, as is Our duty, being wholly desirous of removing all hindrances and obstacles by which the good work of the Inquisitors may be let and tarried, as also of applying potent remedies to prevent the disease of heresy and other turpitudes diffusing their poison to the destruction of many innocent souls, since Our zeal for the Faith especially incites us, lest that the provinces, townships, dioceses, districts, and territories of Germany, which We had specified, be deprived of the benefits of the Holy Office thereto assigned, by the tenor of these presents in virtue of Our Apostolic authority We decree and enjoin that the aforesaid Inquisitors be empowered to proceed to the just correction, imprisonment, and punishment of any persons, without let or hindrance....'

The *Malleus Maleficarum* (Hammer of Witches) followed as a direct result. It is as well to note that contrary to popular belief, it was not particularly an inevitable product of its times as a majority of clergy and theologians during this period actually denied the existence of witchcraft. Nevertheless, the Papal bull, and the *Malleus Maleficarum* silenced almost all of these voices, stating, 'Whether the Belief that there are such Beings as Witches is so Essential a Part of the Catholic Faith that Obstnacy to maintain the Opposite Opinion manifestly savours of Heresy.' Such dogma, of course, was at the heart of the schisms and heresy charges of Carroll's time.

²¹ *The Hunting of the Snark* (ibid) p. 29

²² *Op. cit.* p 31.

²³ Although there is no evidence that Carroll had read Brant's 15th century masterpiece, the similarity between this comic tale of a ship laden with fools setting sail for a fool's paradise are clear. The highly comic woodcuts added greatly to the book's popularity. The book was translated into English in 1509 by Alexander Barclay using re-cut copies of the original woodcuts.

²⁴ *The Hunting of the Snark* (preface) (ibid), p. 17.

²⁵ *op. cit.*, p. 42

²⁶ I am indebted to Ms Lyon for allowing me to quote from this as yet unpublished Ms examining Carroll's use of myth in his works.

²⁷ *Hunting of the Snark* (ibid) p. 31.

²⁸ *Op. Cit.* p. 32

²⁹ *The Complete Works of Lewis Carroll*, London, Penguin books Ltd, 1988, p. 811.

³⁰ Pythagoras is said to have been able to hear the sound of the planets orbiting the sun - hence the term, 'Music of the Spheres'. He developed a system of assigning musical notes to planets based on their relative distances. Pythagoras, of course, was famously responsible for the development of one of the more powerful 'secret societies' that had as its *raison d'etre* the preservation and development of knowledge. Not dissimilar in fact to the Society of the Rosy Cross (Rosicrucians).

³¹ Cohen M. N. (ed.) *The Selected Letters of Lewis Carroll*, London, PaperMac, 1982, pp 219-220.

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- ³² The Hunting of the Snark (ibid), p.58
³³ Op. cit. p. 60.
³⁴ Op. cit. p. 26.
³⁵ Op. cit. p. 26
³⁶ Renaud-Grobras, Dr P. 'Sylvie et Bruno oeuvre oubliée de Lewis Carroll', University of Rennes, (unpublished) 2002 (p.312).
³⁷ It is not known when Carroll was first introduced to Coleridge, but vol. 1 of the Diaries show him first attempting a systematic reading of 'Aids to Reflection', that he found difficult and then, later, return later and finding it 'much less obscure'. It is clearly a book he spent much time and effort on.
³⁸ The Hunting of the Snark, (ibid), p. 48.
³⁹ Op. Cit. p. 48
⁴⁰ Lewis Carroll, Fables Penny Trumpet, 1876, from The Collected Works of Lewis Carroll, (ibid), pp. 807-8.
⁴¹ Lewis Carroll, Elections to the Hebdomadal Council, 1866, Op. cit. pp. 815-22.
⁴² Lewis Carroll, A Sea Dirge, 1861, Op. cit. p. 766.
⁴³ The Hunting of the Snark (ibid), p. 39.

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