

# On Henry Holiday's Illustrations for *The Hunting of the Snark*

Goetz Kluge, 2009-01-27a

"I thought you could  
simply look through  
the telescope and  
convince yourselves."

B.Brecht, *Life of Galileo*





## On how Henry Holiday's inspiration works

Source of Henry Holiday's illustrations:

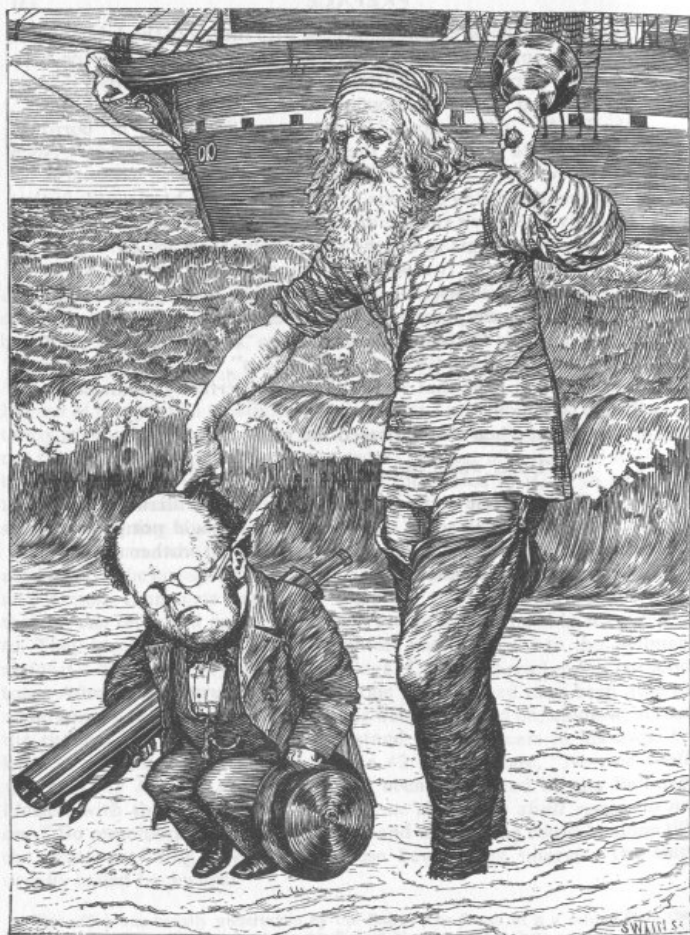
<http://etext.library.adelaide.edu.au/c/carroll/lewis/snark/fit5.html>

Source of the draft for the illustration to "The Beaver's Lesson":

<http://contrariwise.wild-reality.net/illuminatedsnark.pdf> (John Tufail)

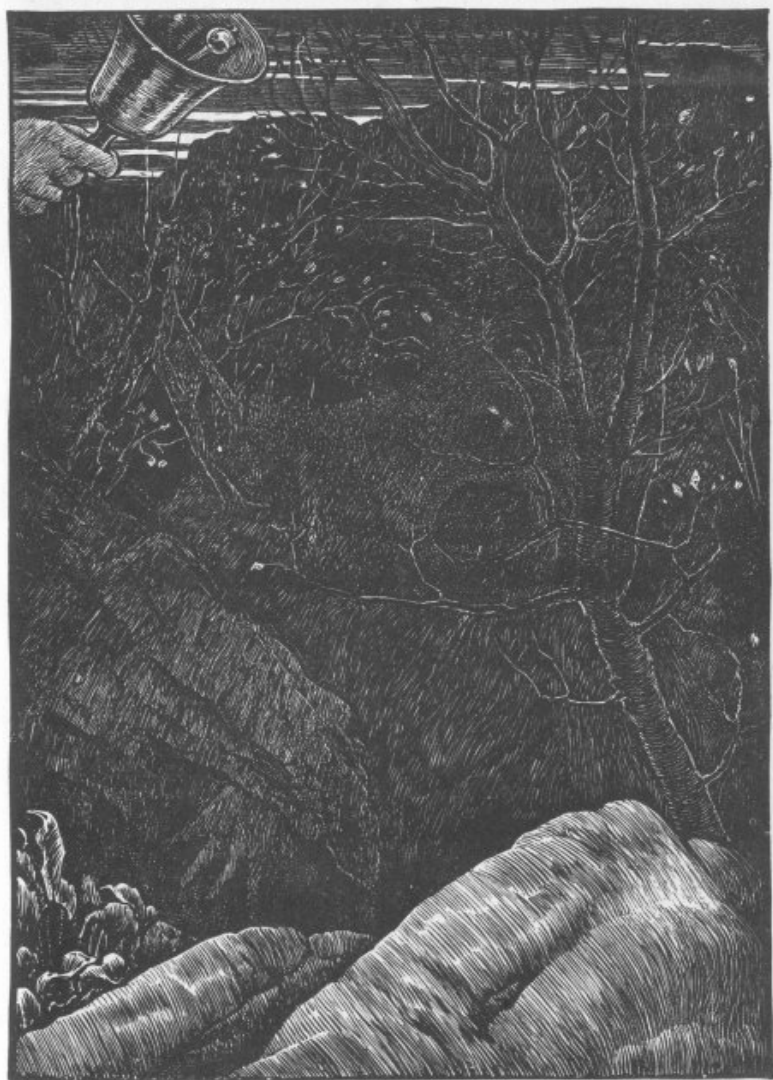


*Allegory of Iconoclasm* (1566-1568),  
scratched and bitten into metal  
by Marcus Gheeraerts the Elder



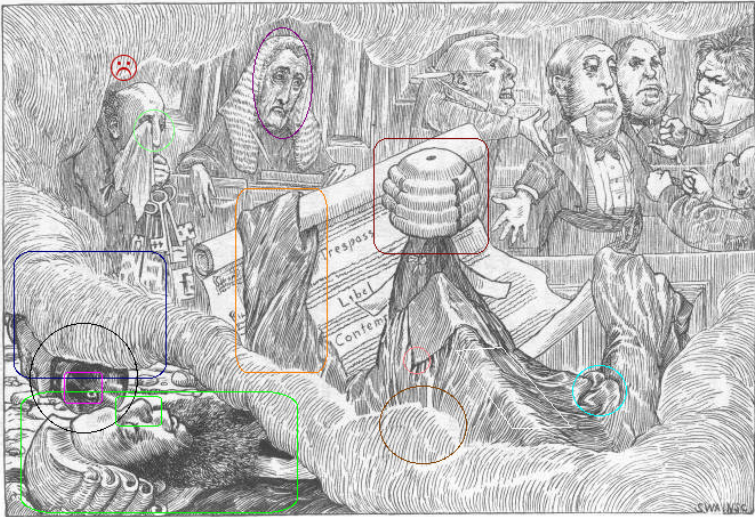
*"Supporting each man on the top of the tide"*





*"Then, silence."*

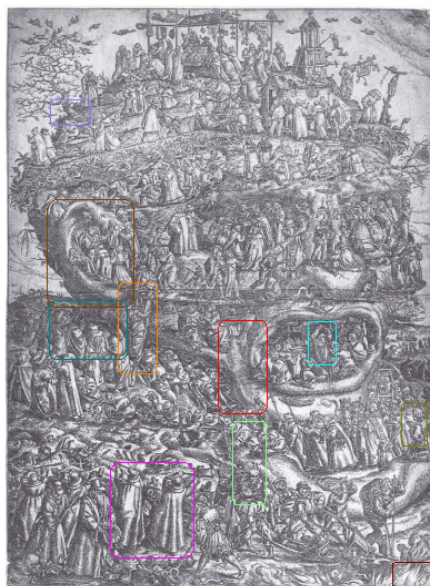
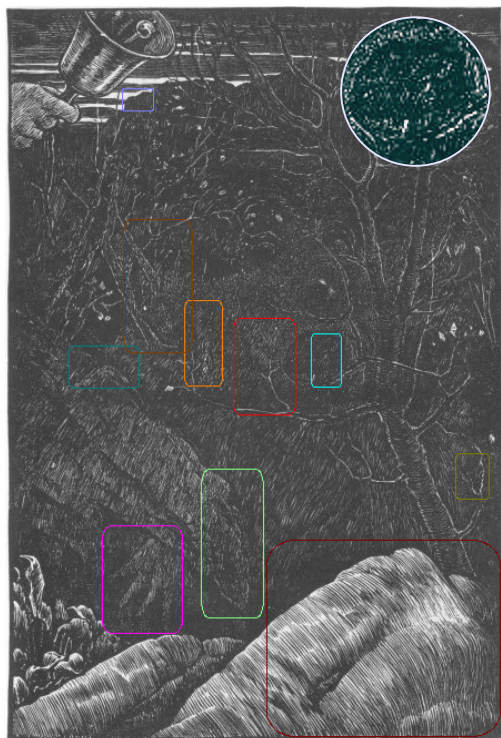
Whoops! I forgot to draw the second yellow Circle!



2009-01-06 Götz Kluge www.snarkdown.de

“Perhaps I may venture, for a moment, to use a more serious tone, and to point out that there are mental troubles, much worse than mere worry, for which an absorbing subject of thought may serve as a remedy. There are skeptical thoughts, which seem for the moment to uproot the firmest faith; there are blasphemous thoughts, which dart unbidden into the most reverent souls; there are unholy thoughts, which torture, with their hateful presence, the fancy that would fain be pure. Against all these some real mental *work* is a most helpful ally.”

(Charles Lutwidge Dogdson: *Pillow Problems and A Tangled Tale*, 1885, p. XV)



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Henry Holiday's illustration (left) for *The Vanishing in the Hunting of the Snark* and *The Allegory of Iconoclasm* (right) by Marcus Gheeraerts the Elder. The small picture shows the Baker.





Sir Henry Lee  
by Marcus Gheeraerts the Younger (1600?)

The Bellman  
by Henry Holiday (1876)

The face of the Bellman probably is not Sir Henry Lee's face. I do not have a drawing of Marcus Gheeraerts the Elder available, so I cannot compare that with Holiday's Bellman. Thoughts & assumptions e.g. on how Holiday (with or without collaboration with Carroll) could have come from Carroll's text to select Gheeraerts:

1. Sea travel to a rocky island: Due to a church which did not digest any kind of utterance too well which could be interpreted as criticism, the etching might have been one of the reasons why Gheeraerts "softly and suddenly" had to escape to England in 1568.
2. "Bellman" + "Boojum": Interlacing of "Belgium" + "Booman" (bogy man, bogeyman)
3. "Forks" + "hope": Etymology of Gheeraerts: spear + strength/heart/toughness

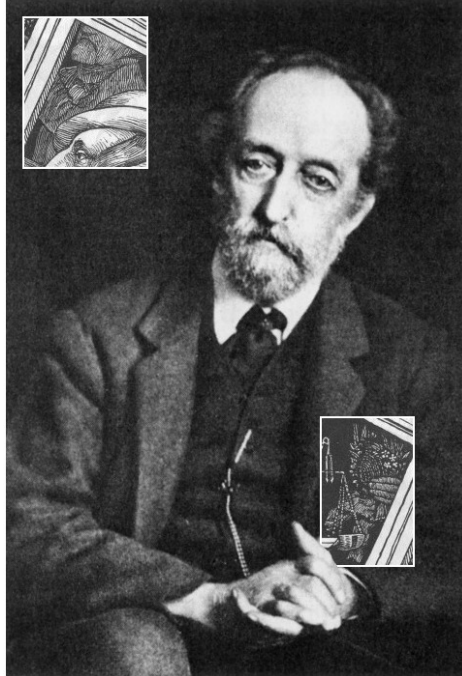




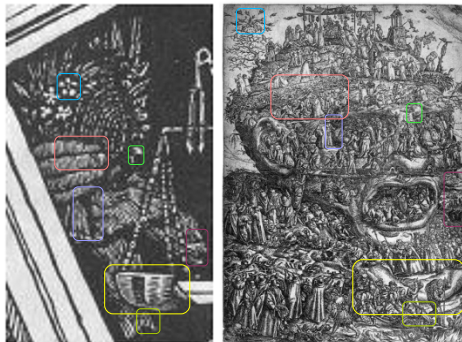


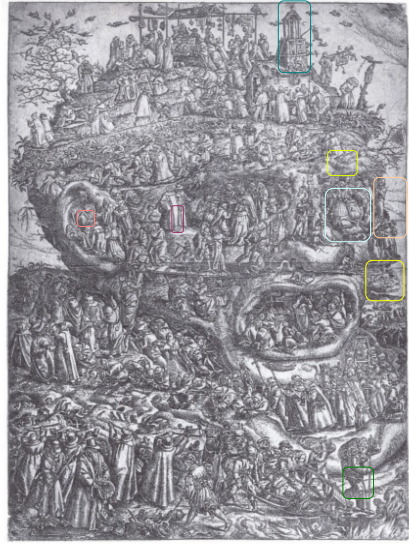
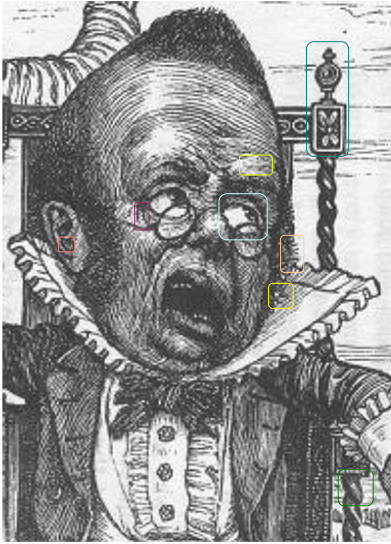
Henry Holiday's Billiard-marker (1876)  
 pasted into a  
 portrait showing  
 Henry George Liddell  
 by Sir Hubert von Herkomer (1891)

(Hair of Billiard-marker copied to Liddell,  
 black shadow under Billiard-maker's chin  
 replaced by Liddell's chin, white hair on  
 right side of Liddell's head removed.)

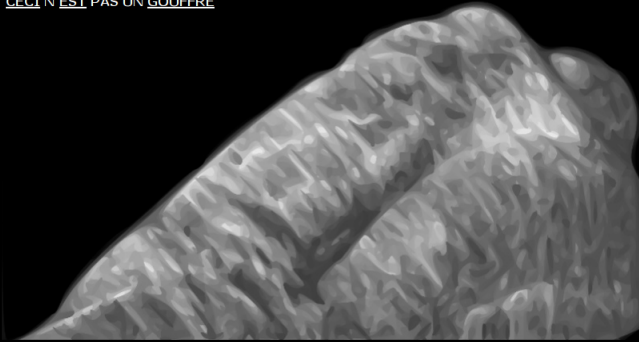


Henry Holiday





CECI N'EST PAS UN GOUFFRE



“It is possible that the author was half-consciously laying a trap, so readily did he take to the inventing of puzzles and things enigmatic; but to those who knew the man, or who have devined him correctly through his writings, the explanation is fairly simple.”

Henry Holiday (1898-01-29) on Lewis Carroll's *The Hunting of the Snark*

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