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Introduction: Illustrations in Works of Literature

'And what is the use of a book,' thought Alice, 'without pictures or conversation?'

(Alice in Wonderland, chapter 1)

We are not told what book Alice's sister was reading which Alice views with such disdain. But the present collection of essays demonstrates that pictures have, indeed, for centuries been deemed to be a welcome accompaniment to the text. The function of the illustrations, the motivation for illustrating, is, however, very varied. Inevitably the artists' interpretations of the text will determine the tone of the illustrations, and the illustrations will in turn influence the readers' reactions to the written text. Thus illustrations are often not simply a reflection of the text, but are an extension of it.

The nine articles in this issue of *Anglistik* range from pictures in manuscripts to those in printed books, over a period of some 600 years, and they address a number of different relationships between author and artist. The written works may be illustrated by:

1. authors who are their own illustrators
2. a contemporary artist who has collaborated with the author
3. an artist who has illustrated the work of an author who is no longer alive
4. pictures that first appeared in other books and are being re-used, probably to save expense

This introduction will briefly survey the nine essays, and attempt to indicate the various inter-relationships of texts and their illustrations.

Ashby Kinch¹ writes on texts that venerate the dead in medieval prayer books. As the commemoration existed in book-form, the volume became "a portable, verbal altar of the blessed dead" (15) on their inclusion in Psalter-Hours in the 13th century, evolving into Books of Hours in the late Middle Ages. These later works often included illustrations of narrative material beyond the literal text. The pictures might even be of stories from secular literature. Devotional meditations on death, accompanied by its visual representation, became increasingly evident in the late Middle Ages, when the idea of Purgatory became part of orthodox Christian dogma. The importance of prayer for the departed became paramount as it could result in their enduring a diminished period of suffering. In some of the illuminations in medallion form, sequential scenes conduct the viewer from the corpse of the departed, through to burial, then to the release of the soul where a priest fights off a demon attempting to snatch it, and finally to its arrival with God. The function of these medallion illustrations combines memorial of the departed with the personal devotion of the viewers, acting as a spur to their own spiritual preparation for death.

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¹ Ashby Kinch has a PhD from the University of Michigan, and is currently Professor of English at the University of Montana. He has recently published a book on late medieval death, art and literature, *Imago Mortis: Mediating Images of Death in Late Medieval Culture* (Leiden: Brill, 2013). He has published articles on late medieval literature and art, on Alain Chartier, and co-edited a collection of essays, *Chartier in Europe* (Cambridge: Boydell & Brewer, 2008).
Kinch looks in detail at the beautiful medallion illustrations of the Morgan MS in which a third of the images are given to the Office of the Dead. The final 27 illustrate the life of Job, with Job surrounded by his devoutly mourning family. The moral is that a pious and wealthy man can go straight to heaven — a sentiment which would appeal to the rich patron of such a luxury manuscript: praying for the departed, and simultaneously furthering one's own grace after death, is facilitated by the contemplation of this beautiful book. As Kinch concludes, "In the democracy of death of late medieval culture, some are more equal than others" (25).

In my own article I discuss the four volumes, published 1929-31, of Chaucer's The Canterbury Tales that were illustrated by Eric Gill (1882-1940) and published by the Golden Cockerel Press. The essay concentrates on the relationship between Gill's woodcuts (of which there were almost 300) and the narratives of Chaucer's tales. Some of Gill's marginalia, and all his full- and half-page frontispiece illustrations, home in on dramatic moments in the stories, and are frequently infused with sensual exuberance. Sometimes the drama is augmented by the interplay of marginal figures on facing pages. Previous illustrators of editions of The Canterbury Tales had shown reticence in depicting sexual incidents, in spite of Chaucer's own explicitness. This reticence may be attributable to veneration of a poet of such iconic stature as Chaucer, coupled with what was considered acceptable with regard to the sensibilities of contemporary readerships.

Gill appears to have been taken by the marginalia of Aubrey Beardsley's illustrations, published in 1909, for Malory's Morte Darthur. One might well expect from Beardsley the occurrence of erotic pictures, but his depiction of sexual scenes in the Morte Darthur is restricted to some 30 pictures of satyrs in various poses, and these have no relationship with Malory's text. In Gill's Golden Cockerel Press edition of Troilus and Cressida, he repeatedly uses two woodcuts he made of satyrs. Only one of these re-appears in his Canterbury Tales, but it is re-used there six times: on five occasions dramatic sexual potential is enhanced by the creature's visual interaction with a seductive naked female on the facing page; but on the sixth occasion this female is replaced by a young man up a tree. This occurs, aptly, in The Merchant's Tale. In that tale the dramatic conclusion is heralded by a young man's climbing into a tree to have sexual intercourse there with a young woman. Thus, although satyrs never figure in Chaucer (apart from a passing mention of them in Troilus & Criseyde and of 'fawnes' in The Knight's Tale) their occurrence and that of other erotic marginalia, in Gill's edition suggests that sexuality is inherent in many of the stories. Such a Freudian reading carries the implication that sex may lurk subliminally even when a tale is apparently more elevated. Gill's liberal attitude towards sexual explicitness results in his endowing these volumes with a spirit of comedy and sensuality that is well in keeping with the tone of Chaucer's narratives. Thus many of the illustrations project onto the page the subconscious sub-texts that Gill evidently considers to be inherent in the tales.  

2 Gill's is a special case because he also designed the typefaces for the work, an area already discussed by Peter Holliday, as I mention in the article.

3 Colin Wilcockson graduated at Merton College, Oxford. He was elected a Fellow of Pembroke College, Cambridge, where he was for many years Director of Studies in English and in Anglo-Saxon, Norse & Celtic. He is now an Emeritus Fellow. His publications are mainly on medieval literature. He is one of the editors of The Riverside Chaucer (Boston, MA: Houghton Mifflin, 1987), and has made a facing-page translation of The Canterbury Tales (London: Penguin, 2009). He also writes on the 20th-century poet and artist David Jones, who was a member of Eric Gill's community of artists-craftsmen at Ditchling and at Capel-y-FFin.
Charles Melville's contribution focuses on illustration in English translations of Persian literature. From the 18th century, the British officials in the East India Company and the Government of India were encouraged to study Persian texts (some of which were prescribed for the Indian Civil Service examinations), and they became established as classics. Numerous translations of these classics were published, but illustrated texts did not appear until modern times. Furthermore, though that best known Persian text, *The Ruba’iyat of Omar Khayyam* and its translation by Fitzgerald contains nothing that is erotic, recent translations contain explicitly sexual illustrations, with, as Melville remarks, 'skimpily clad or naked girls,' infusing the original with the Western supposition that the Orient is sensual. (As I have mentioned above, quite the opposite happened with pre-20th-century illustrations of Chaucerian texts, where squeamishness tended to avoid the sexual explicitness of the original stories).

Melville discusses the popularity, among European illustrators, of animal fables. Though these were comparatively rarely illustrated in Persian manuscripts, those pictures that were painted were of dramatic moments in the stories, whereas the 18th- and 19th-century English illustrators of translations of the texts presented, as frontispieces, the dramatic cast of the story unengaged with the action to come.  

Frederick Burwick traces the history of one of the great compilations of Shakespearean illustrations which originated in John Boydell's Shakespeare Gallery in London in 1789. Its 167 pictures, painted by 34 of the best-known artists of the day, were then produced as prints by expert engravers. This pattern of exhibitions of fine pictures accompanied by their availability as copper engravings was copied by other entrepreneurs, with a success that put Boydell out of business. To pay his debts he held a lottery of the paintings, but died on the day of its draw. Though the paintings were all sold, Boydell's nephew, Josiah, still had possession of the engravings, and the proposed edition of these prints successfully went ahead. The plates went into storage, until acquired by the American art historian Shearjashub Spooner who produced an American edition some 47 years after Boydell's.

Burwick closely examines a number of these pictures. Spooner's advertising blurb included the claim that the principal historical characters are based on genuine contemporary portraits, but Burwick remarks that this claim will not hold for 90 out of the 100 portraits. In fact, some of the artists based their portraits on well-known contemporary actors or actresses who performed in Shakespearean productions. Spooner had the plates restored and produced a second edition which is almost indistinguishable.

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4 Charles Melville is Professor of Persian History at the University of Cambridge and a Fellow of Pembroke College. He has a BA (Hons.) in Arabic and Persian (Cambridge, 1972), an MA in Islamic History (SOAS, 1973) and a PhD on the Historical seismicity of Iran (Cambridge, 1978). His main research interests are in the history and historiography of Iran in the Mongol to Safavid periods (14th-17th centuries), and the illustration of Persian manuscripts. Recent publications include “The Russian Perception of Khayyam: From Text to Image.” *The Great Omar Khayyam: A Global Reception of the Rubáiyát*, Eds. Asghar Seyyed-Gohrab, F. Abdullaeva and N. Chalisova. Leiden: Leiden University Press, 2012; "The Royal Image in Mongol Iran." *Every Inch a King: Comparative Studies on Kings and Kingship in the Ancient and Medieval Worlds*. Eds. Lynette Mitchell and Charles Melville. Leiden: Brill, 2013. He is currently working on the illustration of mediaeval Persian history.

5 Frederick Burwick, Research Professor at UCLA, has devoted the last 20 years to Romantic drama. Honored as Distinguished Scholar by both the British Academy (1992) and the Keats-Shelley Association (1998), he is author and editor of 30 books, 140 articles, and numerous reviews. His book on *Poetic Madness and the Romantic Imagination* (State College: Penn State University Press, 1996) won the Outstanding Book of the Year Award of the International Conference on Romanticism.
from Boydell’s. Thus Boydell’s Shakespeare Gallery (even if not housed in the original fine building) was given new birth in the USA half a century after its original financial collapse. In the history of book illustration and its necessary involvement with commercialism, it is of interest to note that Boydell had made handsome payments to the engravers, and in Spooner’s two biographical books on artists, he gave the engravers status equal to that of artists.

Peter Holland’s essay is concerned with modern illustrations of Shakespearean texts in comic books, graphic novels and manga genres. He takes us on a fascinating journey through their creators’ conception of their given media. ‘Graphic novels’ are artifacts in their own right, not illustrations of the original text on which their ideas are based. Some of the developments of this basic idea have become marketed as educational tools for schoolchildren. Their advertising blurb claims they are a way ’to entice students into the world of our great classical writers.’ Holland analyses a passage of speech that appears in Classical Comics, published in three versions, "Original Text," "Plain Text" (where Shakespeare’s language is modified to remove linguistic difficulties), and "Quick Text" (80). The closer one keeps to the rich language of the original, the larger the speech bubbles need to be in this illustrated version, so that the pictures are squeezed out by the words. What the Quick Texts fail to show the reader is, as Holland puts it, "the complexities and ambivalences of Shakespeare” (81). Nor do the pictures allow us to rethink the possibilities of the text.

Holland goes on to talk about the depiction of ‘otherness’ in comic-book Shakespeare, and draws attention to the example of Shylock. In Hinds’ depictions, Shylock is always sympathetic. By contrast, Fay Yong’s manga version presents Shylock as an evil sorcerer, surrounded by mists and dark clouds. In both, the ambivalence of the character is lost.

For Holland, the most subtle Shakespearean presentations in comic-book art are of Shakespeare himself, notably in Kill Shakespeare, in which various Shakespearean characters, and Shakespeare himself, co-exist. Holland discusses Gaiman’s Sandman, a work where Shakespeare makes a pact to write two plays for Morpheus/Dream, the title-character for the series. The dream, the imagination, transcends mundane reality, as Morpheus says, "Tales and dreams are the shadow-truths that will endure" (87). These manga tales, though not retelling the plays, convincingly explore the process of creative imagination within Shakespeare’s mind.

Abigail Williams’ talks about the importance of illustration to the marketing of books in the 18th century. Customers were increasingly demanding elaborately pro-

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6 Peter Holland is McMeel Family Professor in Shakespeare Studies in the Department of Film, Television, and Theatre, and has been Associate Dean for the Arts at the University of Notre Dame since 2002. Previously he was Director of the Shakespeare Institute and Professor of Shakespeare Studies in the University of Birmingham. He is the co-general editor (with Stanley Wells) of Oxford Shakespeare Topics and (with Adrian Poole) of Great Shakespeareans, an 18-volume series for the Arden Shakespeare imprint. He is editor of Shakespeare Survey, the UK’s leading Shakespeare journal. Among recent publications, he co-edited Medieval Shakespeare with Ruth Morse and Helen Cooper (Cambridge: Cambridge University Press, 2013). His edition of Coriolanus for the Arden Shakespeare 3rd series appeared in 2013.

7 Abigail Williams is Lord White Fellow and Tutor in English at St. Peter’s College, Oxford. She is editor of The Journal to Stella: Letters to Esther Johnson and Rebecca Dingley, 1710-1713, forthcoming for the Cambridge edition of the works of Jonathan Swift, and principal investigator of The Digital Miscellanies Index, an online index of 18th-century poetic miscellanies, funded by the Leverhulme Trust. She is currently working on a monograph for Yale University Press, on the history of reading aloud in the 18th century. Her monograph, Poetry and the Creation of a Whig Literary Culture: 1680-1714, was published by Oxford University Press in 2005.
duced books, particularly books with pictorial illustration. As books in the early 18th
century were normally sold in separate sheet form or in cheap binding (which the
purchaser could subsequently have more substantially bound and could, at that point,
decide whether to go to the expense of including additional engravings), it was the
frontispiece that was the immutable element, which set the general tone of the work,
rather than depictions of specific incidents within the story. Traditionally, many fron-
tispieces showed the author of the work, but as time went on they moved beyond that,
often emphasizing the literary status of the book by presenting classical symbols of
muses, laurels and books of wisdom and virtue. Some frontispieces take a lofty stance,
suggesting that their aim is to educate the young, as when Minerva presents a volume
of poetry to a group of eager children.

Sometimes, however, frontispieces depicting Classical poets occur in volumes of
light-hearted verse, at variance with the dignified associations of such illustrations.
Williams discusses how these images may have been regarded by their initial viewers.
There is a problem of interpretation in such cases, as when a picture of Homer and
Vergil at the fountain of poetic inspiration prefaces a book of bawdy rhymes. One's
instant reaction is that we obviously have here a satirical send-up – or, rather, it would
be obvious were it not that the same plate had previously been used for a book of
translations of the works of Boileau. Thus its re-use may have occurred either with
satirical intent, or simply because it saved the expense of a new engraving.

In the frontispiece to a ballad collection there are pictures of renowned Classical
poets. Williams shows that the apparent mismatch between Classical poets and
anonymous balladeers writing in the English tongue is, in fact, an assertion of their
equality. She suggests that the anonymous female in the picture may represent the
muse of our native, anonymous, poets in this ballad-genre. Such an interpretation is
strengthened because the compiler of this edition is the poet Philips, who, in his
foreword, makes the case for the high regard in which we should hold our anonymous
ballad-makers. Interestingly, on the more down to earth commercial level, Philips
remarked that the inclusion of illustrations might well be instrumental in encouraging
the purchase of the volume, even though it would unfortunately increase the price –
which it dramatically did. It is this factor of expense, Williams emphasizes, that
sometimes prompted the re-use of engravings, and which, in such instances, makes one
hesitant in assuming that there is necessarily a relationship between frontispiece and text.

Unique in this anthology of essays is Quentin Blake's discussion of the task of
illustrating Cyrano de Bergerac's *Voyages to the Sun and Moon*, La Fontaine's *Fables*,
Cervantes' *Don Quixote*, Voltaire's *Candide* and Hugo's *Hunchback of Notre Dame* –
unique because Blake is himself the illustrator. He takes us on what he calls "a visit to
the studio" (103), showing us in what ways artists and publishers first negotiate over
the choice and the form of the illustrations. Next come the illustrator's engagement
with the text, and his or her suppositions about the potential readership (whether, for
example, the books are intended for children or for adults) and whether passages are

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8 I am reminded of Caxton's wood engraving accompanying the description of the Clerk in *The Canterbury Tales*: the man who carries a long-bow, rather than a book, and who rides a well-nurtured horse, is patently not the Clerk on his "lean as a rake" horse we encountered in the *General Prologue*. It would seem that, on realizing no woodcut had been made for the Clerk, a type-setter took a substitute block off the shelf in Caxton's workshop, paying no regard to its ineptitude.
best left to verbal description. In this fascinating tour of the studio, he describes in
detail his reactions to the various stories he illustrates.9

What the artist is attempting is a "reflection of the spirit of the text" (104). In making
decisions about what to illustrate, Blake looks for dramatic 'moments' which par-
ticularly catch the imagination, as when, confronted with the fantastical scenes in
Voyages to the Sun and Moon, he found himself immediately entranced by the change
of scale (Cyrano is tiny), and by the satirical sub-text. In illustrations for Don Quixote
Blake freezes for all time a dramatic incident in his drawing of Sancho's being tossed
in a blanket: "he is still there, in effect, forever" (106). This contrasts with the written
text which, being narrative, continues the incidents after Sancho's restoration to
ground-level. Positioning and repetition of an illustration carry an inner meaning: the
frontispiece of Don Quixote and the final vignette show "Don Quixote and Sancho
riding off for ever into their place in European Literature" (106). Here is a creator in
one medium paying moving tribute to a creator in a sister-art.

John Sutherland's essay on Thackeray's Vanity Fair falls under the category I have
indicated (1), 'Authors who are their own illustrators.' Thackeray had intended that the
novel's publication year would be that of the 30th anniversary of the Battle of Waterloo
– the decisive defeat of Napoleon by Wellington and von Blücher. But, through no
fault of Thackeray's, the serialisation of the book began two years after the anniver-
sary. Sutherland examines in detail the messages Thackeray's cover design sent out.
The subtitle "Pen and Pencil Sketches of English Society" (116) imply that, though the
novel is set 40 years earlier, its target was contemporary society. The figures standing
round the tub-enthroned preacher have paper hats and protruding donkey ears. There
is here a half-hidden riposte to Carlyle's dismissal of authors of literary fiction as long-
eared (i.e. donkeys). The background shows monumental commemorative statues
celebrating victory over Napoleon, and Sutherland fascinatingly discusses Thackeray's
complex attitude to, on the one hand, relief at victory over Napoleon, and, on the
other, disgust at celebration of warfare years after the event.

Sutherland examines more pictures in Vanity Fair, which constantly underline
Thackeray's detestation of snobbery and privilege, and yet other illustrations in the
book hint at British aristocracy's profiteering from the products of slaves in the West
Indies, where (in spite of Wilberforce's anti-slavery Act of 1805) they laboured until
the 1830s.10 Thus the attitudes inherent in the illustrations expand and emphasise the
implications inherent in the written text as Thackeray increasingly accepts the moral
responsibilities of the author. His illustrations become signposts directing our interpre-
tations of the narrative.

9 Quentin Blake read English at Downing College, Cambridge, and he also has a Cambridge University
Honorary D.Litt. From 1965 to 1986 he taught illustration at the Royal College of Art, where he was
for eight years also Head of the Illustration Department. He has illustrated over 300 books, including
collaborations with Roald Dahl, Michael Rosen. John Yeoman and others, and has illustrated editions
of classics such as those discussed in the present article. He has produced work specifically for public
spaces in museums and hospitals. Two books about his own work, Words and Pictures (London: Jona-
than Cape, 2000, new edition 2013) and Beyond the Page (New York: Harry N. Abrams, 2012) are
published by Tate Publishing; He was awarded a Knighthood for services to illustration in 2013; CBE,
RDI, FCSD, FRSL.

10 John Sutherland graduated at Leicester University, and is now Emeritus Lord Northcliffe Professor of
Modern English Literature at University College London. He specializes in Victorian and 20th-century
literature, and in the history of publishing. Among his many publications is the Longman Companion
to Victorian Fiction (Stanford, CA: Stanford University Press, 1989). He has also written a biography
of Stephen Spender, and in 2005 was Chair of the Judges for the Man Booker Prize.
Mark Wormald\textsuperscript{11} quotes Ted Hughes' discussion about the intimate relationship of handwriting and drawing, a relationship unavailable once we opt for a word processor to write creatively. Not only was Hughes himself an artist, but he also worked closely with artists who produced illustrations for his poetry. His view was that the aim of an illustration was "illuminating undermeaning of the poem [Pike]," rather than (as in this case) creating a "real pike" (130). It was notably the artist Baskin whom Hughes felt to be responsive to the 'inner nature' of his poetry, and he persuaded his publisher, Faber & Faber, to commission Baskin to produce the illustrations for \textit{Crow}. The co-operation resulted in dialogue between artist and poet. Hughes' fascination with fishing and with the drawing and photographing of fish led him to make friendships with anglers, notably with Fred Buller whose book \textit{Freshwater Fishing} had a photograph of a pike which, in turn, inspired Baskin's illustration of Hughes' \textit{The Muskellunge}.

Nevertheless, as Wormald explains, Hughes became nervous that at times illustrations (whether drawings or photographs) could become dominant, with the result that the poems were in danger of appearing subordinate to the pictures. Happier collaborations ensued, as with the artist Reg Lloyd, where a poem by Hughes might produce a picture from Lloyd, or a picture from Lloyd might produce a poem from Hughes. In some of Hughes' fishing expeditions he made his own pen and ink illustrations. Wormald has recently met some of Hughes' angling friends, notably the expressionist artist Barrie Cooke. His account of meeting Cooke, and sharing his recollections of Hughes' enthusiasms for fishing and the art and poetry this inspired, brings to this essay much that has never before been recorded and that affords us insights into the creative co-operation between writer and illustrator, and, on occasion, into its less productive tensions.

Quentin Blake tells us that his aim has been to "reflect the spirit of the text" (104). This is the \textit{Leitmotiv} of almost all the pictures discussed in these articles. Many illustrations enrich the written text by engaging with spiritual concerns that lie within the body of the narratives. For example, a picture by Thackeray of a pampered fop in \textit{Vanity Fair} may well nudge us into awareness of the satirical intent of the story, or an erotic marginal illustration by Gill in \textit{The Canterbury Tales} may alert us to the sexual, albeit unstated, subtext of a tale. It is the 'undermeaning,' the 'inner nature,' that Hughes wanted the artist to depict. Frontispieces of 18\textsuperscript{th}-century books may depict comfortable domestic scenes where a father reads aloud to his family, or a smiling Classical muse-figure may be distributing books to grateful children. Sometimes such volumes were simplified versions of Shakespeare's plays, and the accompanying pictures made the characters and stories even more readily comprehensible to a young reader. Furthermore, a father-figure in a cozy room acts as an assurance that the book will not be difficult for a child to understand, and that the subject-matter will not be unsuitable. This doubtless increased sales. In 20\textsuperscript{th}- and 21\textsuperscript{st}-century \textit{Manga Shakespeares} the characters who utter their lines in speech-bubbles, possibly simplifying the original language, again break down the resistance a purchaser might have to a conventional printed text with its 16\textsuperscript{th}- and 17\textsuperscript{th}-century language, and in these works the quality of the art-work may indeed contribute to our appreciation of the drama. In all

\textsuperscript{11} Mark Wormald has been a Fellow in English at Pembroke College, Cambridge, since 1992. He has published on a range on 19\textsuperscript{th} and 20\textsuperscript{th} century poetry and fiction. With Terry Gifford and Neil Roberts he co-edited \textit{Ted Hughes: From Cambridge to Collected} (New York: Palgrave MacMillan, 2013), and is now writing a book about Ted Hughes and fishing.
book illustrations the location of the pictures is critical. For example, frontispieces create the initial, tone-setting, engagement of reader with text, while end-pieces leave in the reader's mind a memorable valediction.

The exceptions to 'reflection of the spirit of the texts' are those illustrations that, to save money, were re-cycled from earlier works, sometimes with no connection with the new location in which they find themselves — though they may fortuitously result in an ironic mismatch. And, as can be seen in illustrations for modern translations of Persian texts, a new element may intrude (in this case an erotic one) whereas it was absent in the originals.

A publisher may have decided to commission pictures in the hope that the targeted readership would be looking for a sumptuous, illustrated volume and would purchase it regardless of the enhanced price. At the same time he may have feared that the expense would limit readership, and so, to back it both ways, the illustrations might be offered as an optional extra to be included or excluded at the request of the purchaser when the sections were to be bound. Conversely, in the case of the Boydell Shakespeare, the engravings illustrating moments in the plays could be separately purchased as volumes that did not include the text.

Illustrations often extend the text, without the reader's realization. There is, in the most successful of the author/artist collaborations, a sympathetic engagement so natural that their imaginations fuse into one. To end, as I began, with an example from Lewis Carroll: we all know what the fearsome Jabberwock in Through the Looking Glass looked like, because we have read the book. We can probably describe it in some detail. But we may be surprised that, though it is Carroll who mentions 'teeth that tear,' 'claws that snatch,' and 'eyes of flame,' it is the illustrator John Tenniel who has further enriched our imaginations with those unforgettable bat-like wings, that long, sinuous tail, and the fact that the Jabberwock is about three times bigger than the courageous young man who opposes it — oh, yes, and that it wears a waistcoat!