



TO THE BAG

ILLUSTRATIVE PRECEDENTS

To the *Bag*:

Renee Lettow Lerner's essay in the 2011 Almanac, by suggesting that Thomas Nast was influenced by the British cartoonists of *Punch* to use animal imagery, Renee Lettow Lerner, *Thomas Nast's Crusading Legal Cartoons*, 2011 GREEN BAG ALM. 59, 61-62, and the use of Nast's March 29, 1873 *Harper's Weekly* cartoon "The Game of Fox and Geese; Or, Legal Trials of the Period," as an illustration, *id.* at 69, invites judges and lawyers to engage in a search for that cartoon's precedents. Among the *Punch* cartoonists identified by Professor Lerner is John Tenniel. *Id.* at 61 n.9. The scene in "The Game of Fox and Geese" from 1873 was plainly foreshadowed in the 1865 trial scene Tenniel provided for the frontispiece to his illustrations of *Alice's Adventures in Wonderland*. Lewis Carroll, THE ANNOTATED ALICE: THE DEFINITIVE EDITION 2 (unpaginated) (1865) (Martin Gardner, ed., W.W. Norton 2000). For his part Tenniel was in turn influenced by the 1857 trial scene, "Man Tried at the Court of Lion," which Charles Bennet created as a frontispiece. Charles H. Bennett, FABLES FROM AESOP AND OTHERS TRANSLATED INTO HUMAN NATURE 10 (unpaginated) (1857) (Viking Penguin rep. 1978). See generally Michael Hancher, THE TENNIEL ILLUSTRATIONS TO THE "ALICE" BOOKS 37-38 (Ohio State U. Press 1985). Such an excursion into precedents for evocation of the law by images from the animal kingdom may also call to mind Fred Rodell's criticism of "[t]he Law [as] the killy-loo bird of the sciences. The killy-loo, of

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Tenniel's trial scene from Alice's Adventures in Wonderland.

course, was the bird that insisted on flying backward because it didn't care where it was going but was mightily interested in where it had been." Fred Rodell, *WOE UNTO YOU, LAWYERS!* 23 (1943).

Douglas P. Woodlock
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