

The League of Extraordinary Gentlemen Study Guide

**The League of Extraordinary Gentlemen by Alan
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Plot Summary

Faced with an apparent weapon of mass destruction, British intelligence recruits a quintet of individuals with extraordinary ability to seek out and neutralize the menace. The assembled league of extraordinary gentlemen, ironically led by a young woman, recovers the essential component of the weapon only to discover they have been double-crossed by British intelligence, which plans to use the component in a weapon of their own. The league intervenes once again and saves the day.

The British Military Intelligence, Section 5 (e.g., MI5) is led by the infamous evil-genius Professor James Moriarty. Moriarty's right-hand man, Campion Bond, works as a public go-between to conceal identities and motives. Bond contacts Miss Wilhelmina Murray, recently divorced, and recruits her as the leader of the forming league of extraordinary gentlemen from whence the graphic novel derives its title. Murray, recently divorced and having survived the advances and attacks of Count Dracula, is joined by Captain Nemo and his famous submarine the Nautilus. They travel to Arabia where Murray recruits the famous adventurer and great white hunter Allan Quatermain. Quatermain has spent the last several years incognito as an opium addict, but Murray's youthful beauty and radiant personality instantly capture his devotion. The threesome then travels to Paris where they enlist the aid of Chevalier Auguste Dupin to locate one Dr. Henry Jekyll. Jekyll is living a life of obscurity in a largely unsuccessful attempt to restrain his inner demon, the barbaric Edward Hyde. Adding this multiple-personality, transmutating monster to their team, the league then returns to London, where they visit the sexually-charged grounds of a girls' reform school to investigate several cases of putative Immaculate Conception. At the school, they bring to bay Hawley Griffin, the invisible man, and force him to cease his sexual depredation of the hapless student body. The quintet—the league of extraordinary gentlemen—is thus founded.

The five characters are then informed of the purpose of their recruitment. A recent invention—cavorite—promises the capability of powered flight and hints at the possibility of a massive aerial bombardment, against which there could be no defense. Fortunately, the cavorite is a British invention—but unfortunately the existing material has been purloined by the evil Lord of Limehouse, a Chinese crime lord who plans to bomb the half of London he does not control. The team pursues the Lord of Limehouse and through several desperate exploits manages to recover the cavorite, which is turned over to MI5—and thus unwittingly turned over to the evil Moriarty, who plans to use it to bomb the half of London he does not control (that is, the half of London controlled by the Lord of Limehouse). Realizing they have been unwittingly duped as pawns in a criminal power struggle, the league moves decisively to intervene. They board Moriarty's airship just as it commences firebombing Limehouse, and shut down the entire operation just in time.



Chapter 1

Chapter 1 Summary

Faced with an apparent weapon of mass destruction, British intelligence recruits a quintet of individuals with extraordinary ability to seek out and neutralize the menace. The assembled league of extraordinary gentlemen, ironically led by a young woman, recovers the essential component of the weapon only to discover they have been double-crossed by British intelligence, which plans to use the component in a weapon of their own. The league intervenes once again and saves the day.

Chapter One opens at Dover, England, May 1898. Champion Bond, a heavysset but well-dressed man, is met by Wilhelmina "Mina" Murray, a recently-divorced school teacher with an infamous history involving seduction and attack by one Count Dracula. Murray is young, diminutive, beautiful, and tightly corseted. The couple meets atop the Albion Reach, an incomplete bridge that will eventually span the English Channel; it is due for completion in February 1902. Bond attempts to establish an easy familiarity with Murray, but she deflects his unwonted advance, preferring to keep the meeting strictly professional. It develops that Bond is her recent employer and that her initial meeting reveals that she will involve travel to various locales to recruit additional team members in what will eventually be ironically known as the league of extraordinary gentlemen; Bond refers to it deprecatingly as a menagerie. Bond in turn works for a mysterious man known only as "M"—Murray surmises that "M" must in fact be Mycroft Holmes, the brilliant but lazy brother of the putatively recently deceased Sherlock Holmes. Bond suggests that Murray would do better to keep her surmising private.

Murray then travels to Cairo, Egypt, in company of Captain Nemo aboard his fabulous submarine Nautilus: Nemo is the second member of the league. By June, they have reached Cairo and Murray eventually locates one Allan Quatermain, the famous British explorer and hunter. Now, Quatermain lies nearly insensate in an opium den. Murray attempts to rouse Quatermain but fails and is then accosted by two locales who clearly intend to sexually violate the petite and beautiful Englishwoman. The rail thin woman scarcely has a chance, but fortunately Quatermain rises to the occasion and shoots one of the men through the head, using an old black powder, percussion cap revolver with a two-piece frame—it appears to be a Webley Longspur Revolver (see p. 13, pane 9). The other assailant quickly disarms the addled Quatermain, but this gives Murray enough time to sink a Bowie knife to the hilt in the man's spine. The unlikely couple then flees the resultant hue and cry, boarding Nautilus in the nick of time.

Murray then travels to Paris. Quatermain is much recovered and accompanies Murray to meet one Chevalier Auguste Dupin, a local eccentric genius. They are searching for one Dr. Henry Jekyll, and Dupin instinctively surmises that to find Jekyll they must first locate a local murderer and cannibal who is said to resemble an ape more than a man. As the apish murderer is known to prey upon streetwalkers, Murray disguises herself as a demi-monde and prowls the Parisian red light district under the watchful eye of



Quatermain. But Quatermain tires of leering at Murray's heaving and ample bosom and skulks off to a pharmacy to purchase a bottle of laudanum, from which he drinks off a considerable dose. When he returns to station, Murray is gone. He fetches Dupin, who interviews a local prostitute and learns that Murray left with an English doctor much devoted to traffic in prostitution not more than a few minutes earlier. Then they hear Murray shrieking in horror from a nearby tenement. Rushing to the scene they find Murray on the landing lightly wounded on the face and right breast. Inside the room they see a furious ape-like monster who announces himself as the dreadful Edward Hyde. The resourceful Dupin draws a pepperbox and shoots Hyde in the face, blowing off his ear. Hyde is nonplussed and presses his assault whereupon Quatermain shoves the bottle of laudanum into Hyde's gaping maw, causing the furious monster to pass out. Quatermain is obviously much attached to Murray and eagerly proffers now-unneeded assistance.

Chapter 1 Analysis

Chapter One introduces most of the primary characters in the novel and establishes the first minor plot arc—the assembling of the league of extraordinary gentlemen. Aside from *Campion Bond*, all the primary characters in the graphic novel are meta-fictionally derived from prior fictional works. While some—such as *Bond's* great grandson James Bond—are not explicitly named due to copyright issues, most are derived from works now in the public domain. Hence, Murray is clearly Mina Harker from Bram Stoker's *Dracula*, and so forth. As such, the primary characters come with well-developed backgrounds and much characterization that is carried successfully throughout the current novel. Readers unfamiliar with the source material can gain substantive understanding by cursory familiarization with the appropriate literature.

The time is established as Victorian England, and the characters dress and act appropriate to that period. Thus, Murray is proper, entirely covered, and demure—yet clearly a leader. Her ample bosom sits atop a severe corset and her legs are entirely concealed by a floor-length dress. Bond wears a fine suit and acts as a boorish Englishman toward the obviously disadvantaged Murray. Quatermain (once he's cleaned up anyway) dresses in a sporting suit and appears very much the country gentleman. And yet Victorian England is not entirely historical—technological advances appear commonplace and miraculous objects such as the *Nautilus* exist and function. The *Albion Reach* is a serious attempt to bridge the English Channel. Thus, things are familiar, but not too familiar.

The graphic novel's opening plot element forms around Bond's hiring of Murray to assemble and lead a special team—the so-called league of extraordinary gentlemen from whence the book derives its title. Murray's peer will be specially identified by Bond and include Nemo, Quatermain, Jekyll, and the as-yet unintroduced Hawley Griffin. The five-member team, or quintet, is depicted on Page 2 of the front matter: note it is called a quintet even though only four figures are illustrated, risibly because the invisible man is, well, invisible. The depiction of Murray and Quatermain as a prototypical May-December couple runs throughout the novel and forms some of the central character



tension; she finds him desirable and he finds her irresistible. Yet neither realizes their affection is reciprocated until rather late in the narrative. Note how Quatermain's eyes frequently stray to Murray's figure.



Chapter 2

Chapter 2 Summary

Murray secures Hyde aboard Nautilus and takes her leave of Dupin. Ever the gentleman, he confesses to knowledge of her difficult past but nevertheless bids her farewell as a proper lady—she is much touched. When Hyde calms down and reverts to Jekyll, Nemo sews up his missing ear. As Nautilus travels back to London, Murray writes a status report to Bond and passes the time playing chess with Nemo. Finally, after six dangerous weeks, Murray returns to London. She is there met by Bond who dispatches the group to investigate a girls' reform school where several rumored cases of Immaculate Conception have been reported. Jekyll, however, is to remain in London so researchers can concoct a sedative mixture to control the explosive Hyde outbursts.

Nemo poses as the servant of Murray and Quatermain, who pose as a proper English couple investigating the school for their daughter. The school is located in Edmonton, North London. The building has fantastic construction and appears like a fully nude young woman in a sexually provocative pose. The main entrance is fashioned like a spanking hand and the main doors are positioned in a location reminiscent of labia. The headmistress, Rosa Belinda Coote, has a massive bosom and is cruelly corseted. Her giant erect nipples are obvious in nearly every pane, and she is clearly sexually interested in Murray and her many young students. During the tour, Murray sees one young student stripped from the waist down and receiving corporal punishment by spanking. The school is heavily decorated with nude and sexual artworks, some depicting copulation. The couple is led to their bedroom where the bed is decorated with gilded nude sexual acrobats and the motto *Peine Forte et Dure*. Murray wonders openly about the reformatory powers of such an institution, and then Polly, one of the students, is seized by the Holy Spirit. The investigators rush into the girls' common dormitory room and witness Polly, floating in the air and undulating with pleasurable copulation. While Quatermain and Nemo stare and then wrestle with an invisible force, Murray retrieves a bucket of water and dashes it upon the force to reveal a human figure. While Quatermain and Nemo stare, Murray flattens the wet outline with the bucket, thus capturing the invisible man—the final member of the league. Moments later Coote arrives in her nightclothes, explaining she had been in consultation with Lord and Lady Pokingham, and hugging the none-too-troubled but vocally complaining Polly to her gigantic bosom.

The league returns to London proper and retires to the British Museum where Bond shows them their headquarters in the so-called Secret Annexe. Bond then explains why the league has been assembled. A scientist has created a new substance called cavorite; it has motive power to elevate objects and can be used as the motivating force for a giant airship. The cavorite has unfortunately been stolen by a crime lord known as the Lord of Limehouse, who predictably intends to use it to power a great airship with which to bomb London. The league has been commissioned to find the Lord of Limehouse and recover the cavorite.



Chapter 2 Analysis

Chapter Two occurs mostly within the humorously detailed Miss Rosa Coote's Correctional Academy for Wayward Gentlewomen. The humorously named Miss Coote's school is obviously not reformatory but features sexualized corporal punishment and by obvious inference is little more than a brothel non-consensually staffed by wayward gentlewomen who are underage. It is difficult to imagine a more suitable locale in which to encounter the amoral—and invisible—Hawley Griffin, who is responsible for taking many of the girls and impregnating several of them. Linking Griffin to Immaculate Conception is an excellent touch of irony. The details making the school ridiculous and corrupting are many, but one need look no further than the dominatrix schoolmistress for evidence. Note that Miss Rosa Coote, the Pokinghams, and Coote's sexualized discipline are derived from a short-lived but infamous Victorian-era serialized erotica publication titled "The Pearl," now available as a free online text. The visit to the school includes the bulk of the graphic novel's sexually graphic content.

The characterization of the league is now complete and nearly all the graphic novel's primary characters have been introduced. The initial plot arc completed, the story now moves to the recovery of cavorite from the Lord of Limehouse. Like Nautilus and the Albion Reach, cavorite is a pseudo-scientific technological solution to powered flight. It works by levitating the containing object and hence can make a single large "aerial battleship" fly around. The idea of such flight is immediately horrifying to all the characters as they conclude that the sole purpose for such a process would be aerial bombardment, against which there can be no defense. Of course their fears are prescient as about forty-years hence, Nazi Germany would reduce much of London to rubble by aerial bombardment.

Meanwhile, the MI5 scientists have concocted a blend of sedatives that should allow Jekyll to restrain Hyde. Nemo refers to monsters while, ironically, in front of his personal mural of the bloodthirsty Kali (p. 41, pane 7)—she appears largely as a shadow. The novel here takes a turning point and moves from background development into the action phase. Note that as Murray looks around the Secret Annexe she sees an illustration of a prior incarnation of the league of extraordinary gentlemen—composed of L. Gulliver, esq.; Mr. and Mrs. P. Blakeny; The Revered Dr. Syn; Mistress Hill; and N. Bumpo, esq.—all identifiable as fictional characters from an earlier period, and possessed of some extraordinary ability.



Chapter 3

Chapter 3 Summary

The league plans their next moves. Quatermain knows a local associate connected with the criminal element of the area and is assigned to track the man down and question him. Bond also suggests that Quong Lee, a local tea merchant, might be a valuable man to contact. Thus, the league divides into two field groups and pursues operations. Nemo remains aboard Nautilus to coordinate activities and provide a mobile base of operations. Quatermain and Jekyll team up and canvass Limehouse looking for his associate. As they look around Quatermain ruminates on Murray and is obviously much devoted to thinking of her in romantic ways. As usual, Jekyll is too reserved to say much. The pair finally enters an opium den and Quatermain inquires about his contact. He is then allowed to glimpse his associate behind a curtain—the man is being ritually tortured by a wizened Chinese man with a long ponytail; the torturer turns and looks at Quatermain who sees reptile eyes. Quatermain then staggers back and makes several joking comments about his own failure as an opium user before fleeing the building; Jekyll maintains control and, as they walk away, Quatermain states the torturer must be the Lord of Limehouse, and says that he has eyes like Satan.

Simultaneously, Murray sets out to question Quong Lee. She is accompanied by Griffin who covers himself in greasepaint and overlarge clothing, appearing rather appalling. The duo wanders Limehouse until they locate Quong Lee's tea shop. What follows is a rather concise exchange of information. Griffin bumbles around, trying a threatening approach, which Murray quashes. Quong Lee is willing to be helpful but speaks in parables only. Griffin finds him unintelligible, but Murray quickly deciphers the parable. The team reassembles aboard Nautilus and compares notes. Murray explains the entire plot to the rest of the team; they initially argue with her but come to her exact conclusion through the process of arguing with her.

The Lord of Limehouse has purchased an unfinished tunnel spanning about half of the Thames River. He has concealed the tunnel entrance with a poorhouse, and is building his aerial battleship deep in the tunnel—in the middle of London but out of sight. Later that night Quatermain and Murray pose once again as a married couple, this time down on their luck, and seek refuge in the poorhouse thought to conceal the tunnel. They are admitted but placed in segregated sleeping quarters. When things quiet down they meet and begin to look around. When discovered by a docent, Quatermain grabs Murray and kisses her, intimating they should find a place to have sex and then feigning surprise at being discovered. Their cover is preserved but Murray is furious at Quatermain's liberties. He insists that the kiss was entirely objectionable to himself as well—but necessary. The unlikely couple then explores and finds the tunnel entrance. Entering the tunnel, they pass through a large and miraculous gallery, lying on the floor of the Thames River but with a glass roof—a sort of early underwater walkway.



Chapter 3 Analysis

The reason Quatermain's acquaintance is being ritually tortured is not addressed in the narrative and forms a rare loose end. Quatermain jokes about the man having sold him tar in place of opium and explains Jekyll's apparent illness by stating that Jekyll had used the tar as opium. The opium den criminals think this story is funny enough to let Quatermain and Jekyll go. The depiction of Jekyll struggling to maintain control over Hyde (see p. 67, panes 2 through 5) is very well rendered and humorous. Quong Lee is rather more mundane—simply a contact of law enforcement. He speaks in parables presumably in case someone is listening in. Murray quickly deduces he is referring to a tunnel under the Rotherhithe Bridge—an unfinished and abandoned tunnel. The tunnel is large enough to construct an aerial battleship but easily concealed by a charity poorhouse only recently constructed. She and Quatermain investigate, as one would expect. Quatermain's affected bumbling demeanor is hilarious. Note on page 73, panes 4 and 5 visual hints that Hawley Griffin is accompanying the couple. The sexual tension between the two is heightened as Quatermain grabs an excuse to kiss Murray. He claims the kiss to be the only way to avoid detection, but this seems rather convenient given it is what he obviously wants to do with his "wife." This tension is only heightened by their routine use of marriage as a cover story—note that he holds on to her rather longer than required. At first, Quatermain's retention of an elephant gun seems awkward, but it will play a role later.

Note the full-page artwork on p. 56 and the amount of characterization it provides; the league is assembled aboard Nautilus for discussions. Murray smokes a cigarette and does not eat anything—with that figure, how could she? Griffin drinks tea and smokes a cigarette. Nemo eats octopus and smokes a cigar. Quatermain smokes a pipe and eats cheese—how conventional! And Jekyll sorts out a decoction of pills and liquids, taking seven pills at once washed down with a mixture of four liquids. The poor man is obviously heavily—heavily—sedated.



Chapters 4 and 5

Chapters 4 and 5 Summary

Nemo consults with his lieutenant Ishmael about the situation; the crew is of one mind with Nemo—something fishy is going on. Meanwhile Quatermain and Murray sneak about the tunnel, descending scaffolding. Quatermain looks down until Murray, above him, tells him not to look up into her dress. Having told Quatermain that he can look up her dress, Murray continues to descend while Quatermain stares up her dress—he sees only bloomers, but his eyes nearly bug out of his head. They eventually reach the location of the airship but can't approach it because of the guards. Elsewhere, Griffin and Jekyll cause a disturbance by the simple expediency of conjuring Hyde from Jekyll. Hyde begins a prolonged murderous rampage during which he discovers that as Hyde he can see Griffin's thermal signature—he does not give this fact away, however. As the guards rush away to deal with the disturbance, Quatermain sneaks into the airship and retrieves the stolen cavorite, thus robbing the aerial battleship of its motive force. The four characters then reunion in the glass-ceiling tunnel and realize they have been cornered. Hyde states flatly that he cannot break the thick glass of the tunnel, and so out comes Quatermain's elephant gun. He uses the muzzle-loading, single-shot weapon to shoot the roof, causing in to fail entirely. Simultaneously, Murray momentarily activates the cavorite as Hyde holds everyone in a powerful embrace. As the ceiling shatters and the Thames pours in, the group is elevated upward by the cavorite, boiling to the surface where they are rescued by Nemo and the Nautilus.

Their mission is presumably accomplished, and they soon meet with Bond who pays them, offers them a retainer to work on another secret mission, and takes the cavorite away. It develops that Nemo has caused Griffin to tail Bond, however. Griffin follows Bond to MI5 headquarters where he observes it to be festooned with Freemasonic symbology. He watches as Bond delivers the cavorite to "M"—a man whose name is James. Griffin then listens while James and Bond reminisce about an event that transpired years ago—May 4, 1891—at Reichenbach Falls, Switzerland. There, James had met Sherlock Holmes and engaged in a physical duel; Holmes had thrown James to his supposed death, then faked his own death, and finally climbed away. Yet James had been rescued by Bond and had survived his perilous fall, though was badly injured. James then ponders his role in society, claiming to be a construction of MI5, the leader of MI5, and a crime lord all at the same time. James and Bond then depart; Griffin goes outside, finds the temperature rather cold, murders a policeman in cold blood, and steals his uniform to wear back to Nautilus. Meanwhile, Murray and Jekyll share a private drink and Jekyll tells Murray that Quatermain is entirely smitten with her—she is stunned. Their respite is interrupted by Griffin's arrival.

Griffin relates all that he has seen and heard and Nemo instantly deduces that "M", or James, is in fact James Moriarty; that Moriarty wanted the cavorite to bomb the Lord of Limehouse, and that the league must right the great error they have committed. It takes



a moment for all to understand the enormity of the situation, but they all eventually agree—as Moriarty's giant floating battleship passes overhead.

Chapters 4 and 5 Analysis

These chapters present a major plot twist in the graphic novel—the characters discover they have been working for the wrong side after all. The mission to recover the cavorite from the Lord of Limehouse goes as planned, more or less, and is certainly a worthy pursuit. But then the cavorite is turned over to Bond who hands it over to Moriarty. Thus, instead of being used to bomb the west side of London, the cavorite will be used to bomb the east side of London—hardly the type of differentiation in which our heroes should be involved. Of course, they decide to fix their mistake and are determined to pursue Moriarty and foil his plan.

The chapters contain several meta-fictional references to external literature. Nemo's right-hand man introduces himself with the famous "Call me Ishmael" (p. 79 pane 2), the line opening Herman Melville's *Moby Dick*. The flashback sequence that begins Chapter Five refers to Arthur Conan Doyle's short story "The Adventure of the Final Problem" (1893) that recounts the final encounter between Sherlock Holmes and James Moriarty, presumably fatal to both but here expanded to explain that in fact both men survived the encounter. Note also that the scene bears some resemblance to a scene in H.G. Wells' novel *The First Men in the Moon* (1901) where Bedford tries to find Cavor, incidentally the inventor of cavorite. The scene depicting Griffin's murder of the policeman bears some resemblance to the scene of Griffin's own death presented in H.G. Wells' *The Invisible Man* (1897), where Griffin is struck down by a shovel and then beaten to death. Here, the tables are turned and Griffin uses a shovel to strike down a policeman and then, in perhaps the most disturbingly violent scene in the graphic novel, beats the man to death with a brick. Obviously, Griffin is mentally unstable—in keeping with his novel portrayal as a criminally insane psychopath. His promenade back to *Nautilus*, as an apparition wearing policeman's garb, is as bizarrely funny as it is depressingly amoral.

Chapter Five contains some of the graphic novel's outstanding artwork, including the p. 125 pane 1 scene showing a crowd of downtrodden Londoners looking helplessly skyward as Moriarty's airship passes over. Note in particular the putatively blind man's expression as his eyes look upward. Such a confluence of textual and graphical elements is truly an outstanding touch.



Chapter 6

Chapter 6 Summary

As Moriarty's airship begins firebombing London, a certain Mr. Dodger seeks an artful solution for defense and concludes that he and his boys should hide underground in the sewers. Meanwhile, Moriarty's ship continues bombing and is seen to be staffed by a huge number of men dressed in uniforms rich with Freemasonic symbols. The Lord of Limehouse is not unprepared, however, and launches a cadre of soldiers upon flying war kites. They use undisclosed means—apparently gliding—to reach Moriarty's ship, board it, and begin hand-to-hand combat with swords. Simultaneously, the Lord of Limehouse directs the utilization of a gigantic field artillery piece which opens fire against Moriarty's vessel.

Meanwhile, Nemo rummages through the vast hold of Nautilus and locates a packing crate labeled Victoria; he deploys the contents and the other members of the team see that it consists of a hot air balloon name Victoria. The members of the league board the hot air balloon and sail into the sky toward Moriarty's ship. Nemo arms the members from his personal stores—he gives a service revolver to Murray and Griffin; he proffers one to Jekyll who declines. Nemo then arms himself and Quatermain with what he calls harpoon guns—they are a type of machine gun firing harpoon darts from an enclosed belt feed system. Victoria reaches Moriarty's vessel and the team members lash the balloon to the railing and then board the giant airship. Murray repeatedly slaps Jekyll until he transmogrifies into Hyde; Hyde seizes Murray's hand, and she demands he release her. Surprisingly, Hyde complies. Griffin strips naked to ready for combat. The team then enters the interior of the vessel and is immediately faced with scores of Moriarty's men, all armed with swords and so forth. Hyde leaps into combat and starts dismembering men while Nemo goes absolutely berserk and opens continuous fire from his harpoon gun, killing scores of men within seconds. The scene of mass murder is truly shocking, and Murray faintly condemns it before averting her eyes and telling Quatermain "I... I don't wish to witness this" (p. 141 pane 1). Quatermain leads Murray up some stairs and quickly they gain the central room where the cavorite is employed. Moriarty and several men move to capture Quatermain and Murray—Quatermain opens fire with his harpoon gun and kills all Moriarty's henchmen at a blow; the dexterous Moriarty evades the weapon and returns fire, shooting Quatermain through the shoulder. The stricken Quatermain collapses and Moriarty moves in for the kill, placing his pistol against Quatermain's head and starts delivering the typical bad guy speech. Murray, a woman of action when the chips are down, smashes the globe enclosing the cavorite and thus interrupts Moriarty's monologue and saves Quatermain's life. Moriarty grabs the cavorite as it levitates skyward, and he fades away upward into the night sky clutching to the greenish material. Meanwhile his vast air ship shudders and begins to fall.

The members of the league of extraordinary gentlemen all run for Victoria and board her. Sufficient to bear the team aloft, the balloon is partially damaged and with the



addition of the enormous Hyde in place of the frail Jekyll, the balloon proves insufficient to fully bear the team. It begins to fall and soon plummets earthward while Griffin urges Hyde to let go and Hyde declines. Fortunately the balloon and the team splash down in the Thames near Nautilus and are thus saved. Sometime later, having saved London from massive bombardment, the league members are addressed by Mycroft Holmes, the new—and one must presume legitimate—leader of MI5. Holmes tells them they've done good work, doubles their pay, and places them on indefinite retainer for the benefit of the empire.

Chapter 6 Analysis

References to external literature continue throughout the final chapter. The Dodger who advises artful response is an obvious reference to Jack Dawkins in Charles Dickens' *Oliver Twist* (1838). The balloon Victoria refers to the balloon in Jules Verne's novel *Five Weeks in a Balloon, or, Journeys and Discoveries in Africa by Three Englishmen* (1863). Note, too, the bust of Baron Munchausen located in the Secret Annexe, depicted on p. 149 pane 3.

The field artillery piece used by the Lord of Limehouse is of truly staggering proportion—it appears to have a bore somewhere in the neighborhood of 40" and is about seven calibers. It fires successfully at least once and definitely impacts Moriarty's airship, though without causing fatal damage. Such a massive bore would make this artillery piece not only the world's first anti-aircraft artillery piece but also the world's largest extant weapon for the time (for example, the 1914 Krupp L/12 Kurze Marine-Kanone, or "Big Bertha", was about 16.53 inches in bore). Joined to the fleet of war kites, the field artillery piece makes it evident that the Lord of Limehouse is prepared for Moriarty's attack. How well he could have defended against it without the intervention of the league of extraordinary gentlemen, however, remains questionable.

The development of the attack on Moriarty's vessel is exceptionally crafted, beginning with Murray's stare-down of Hyde (p. 138, panes 1-4). Griffin undressing to prepare for battle is a nice touch, as is the fact that he never does anything of consequence during the encounter except attempt an early escape. The scenes of slaughter as Hyde and Nemo enter combat are detailed and enjoyable in a certain perverse way. Nemo's crazed look and injunction to the men of England to come forward and be slaughtered is exceptional, as is Murray's condemnation of Nemo's automatic weapon as "unsporting" (p. 140, pane 2). Murray's faint-hearted dismissal of the horrible scene (p. 141, pane 1) is an excellent example of Victorian restraint. The entire episode is prescient of the upcoming Great War, during which the men of England would quite literally go forward and be slain by "unsporting" and "inhumane" automatic weapons, and aerial bombardment would require artful solution for defense. Throughout, however, the issue is scarcely in doubt as the league members each fill their respective sphere of influence with aplomb. And of course once again Murray proves the decisive one and not only completes the mission but saves Quatermain's life in the doing of it. Finally, Holmes' offer of a retainer implies that the league shortly will return to actions of wide-ranging consequence (e.g., refer to volume 2 of the series).



Allan and the Sundered Veil

Allan and the Sundered Veil Summary

Allan Quatermain has returned from far Africa to visit Lady Ragnall at her English estate. He is shocked to see the estate in total disrepair and apparently abandoned, but he is met on the grounds by the beautiful African woman Marisa, who guides him into the sprawling estate where he meets Ragnall, who lies in a makeshift bed surrounded by squalor. Quatermain explains that his own recent death was faked so he could escape the media spotlight of being a famous adventurer. Ragnall explains that she, too, has faked her own death so that she can spend all of her time and resources consuming the mystical drug taduki, which brings visions of prior incarnations. To that end, Ragnall employs Marisa who prepares the drug and knows its mysterious ways. Quatermain explains that he has returned in search of taduki, also.

Marisa prepares a dose of taduki for Quatermain, and he takes the drug, inhaling smoke from burning leaves. Marisa screams as she sees Quatermain enter some weird sort of time phase fugue; his spastic movements appear frozen in time and simultaneously projected into the past and future—and then he appears dead. Quatermain suffers a type of seizure or fugue and then enters a strange dream world of bizarre vistas. He soon meets two men who are also strangers to the strange place—they introduce themselves as Randolph Carter and his great-uncle John Carter. Randolph is a retiring young man and John is a civil war soldier, anxious for action. The soon discern they are encircled by a mass of squirming monstrosities and fear they will be devoured. Fortunately they are rescued by a man who introduces himself as the Time Traveler—he flies about on a strong machine composed of many brass tubes and some type of platform; it is some type of time machine.

The Time Traveler takes the men to a white sphinx sitting atop a pedestal. They enter the base of the sphinx and discover a sort of refuge. The Time Traveler explains that they are currently in London, but a London of the far-flung future. The place outside is a time vortex, or the time stream, and is metaphysical in nature. It is filled with amorphous nasty beings and humanoid beings known variously as Morlocks, Mi-Go, or abominable snowmen. Soon, the Morlocks close on the sphinx and the men fight their way out of the structure and gain the time machine. However, as they drive away through time, a Morlock grabs Quatermain and hangs on tightly.

Quatermain and the Morlock struggle and fight; Quatermain wins and kicks the Morlock away, but as it falls it wrenches one of the brass pipes, damaging the machine. The time machine falters and begins to fall through time, sinking until it lands on an ascending time crystal that appears as a translucent dodecahedron. The Time Traveler tries to fix the time machine while the other three men gaze down into the time crystal and see visions of their pasts and futures. Quatermain sees himself insensate in an opium den while a strikingly beautiful woman attempts to awaken him.



The men's visions continue until first Randolph and then John fade away and vanish. The Time Traveler explains that they have entered the strange realm through temporary means and have subsequently awakened and returned to their own times. Quatermain realizes that as the taduki wears off he will return to his own time, too—and then this begins to happen. And yet his body has already been discovered by a shapeless horror known as an ithaqqā or wendigo; this evil spirit possesses Quatermain's body.

Quatermain's possessed body rises inverted on all fours and begins a jerky crawl toward Marisa and Ragnall. It lashes out at Marisa in malignant hatred. Quatermain's spirit enters his body and begins to fight for control with the vile being; Quatermain quickly realizes he is losing and will shortly die. Fortunately, Marisa knows of this aspect of taduki and uses her own blood to draw a cryptic elder sign; she presents the powerful rune to Quatermain, and it causes the evil spirit to shudder and then flee. Quatermain regains control. Ragnall has suffered a fatal heart attack and the scrabbling fight has ignited a fire that rapidly spreads. Quatermain and Marisa leave the burning estate—Marisa goes her own way and Quatermain eventually makes his way to the Middle East where he attempts to dull his senses by constant opium use.

Allan and the Sundered Veil Analysis

The bound volume includes a textual short-story as a sort of appendix, though the contents of the story make it obvious that it occurs prior to the graphical content presented earlier. The story is divided into six parts and bears several illustrations, most in black and white. The story itself makes little logical sense and relates to Quatermain's use of a drug called taduki. During his intoxication, his soul travels to a remote realm and then returns while his body is briefly possessed by a malignant spirit. The other characters described—Ragnall and Marisa—do not recur in the graphic novel. Ragnall is presented as a decrepit drug abuser. Once rich, she is now little more than a withered invalid who uses taduki to explore her past incarnations at the present of her current incarnation. Marisa is described in opposite terms—vivacious, alive, sober, and sexualized. Her ritually-scarred face is beautiful and her body is voluptuous. She functions as a sort of witch doctor and prepares and administers the drug and is prepared to deal with its consequences.

Quatermain's adventures in the time stream are a confabulation of elements and characters derived from H.G. Wells' novella *The Time Machine* (1895) and several stories and novellas written by Howard Philips Lovecraft, most notably *The Dream-Quest of Unknown Kadath* (1927). The Time Traveler is derived from Wells' character, also unnamed. The character Randolph Carter is generally interpreted as a fictionalized representation of Lovecraft himself, within his own works, and he appears in four short stories and two novellas by Lovecraft. John Carter is a representation of Edgar Rice Burrough's character of the same name first appearing in *A Princess of Mars* (1917) and subsequently appearing in other novels. Here, John Carter is humorously said to be Randolph Carter's great uncle—the two men share little in common beyond their last name. None of the characters appear elsewhere in volume one of the graphic novel.

The setting in the dream world, and indeed the development and tone of the entire prose piece, is strongly reminiscent of Lovecraftian fiction. The artwork on p. 161 and elsewhere is also strongly reminiscent of much extant Lovecraftian imagery. All the terms used for the various "monsters" are derived from external fiction. Note that the future vision experienced by Quatermain, where a beautiful young woman attempts to awaken him, is presented graphically on pp. 11-12; the fact that this vision is identified as being in the future allows the prose events to be placed chronologically prior to the graphic events—though there is scarcely any link between the two components of the bound volume.



Characters

Campion Bond

Campion Bond is a high-ranking British Intelligence officer, apparently working for Military Intelligence, Section 5 (e.g., MI5). He is a large man, bordering on grossly fat, and is almost always dressed in formal wear. He frequently smokes and is given to flowery speeches and showy demonstrations of importance. Bond effectively enlists the aid of the members of the league of extraordinary gentlemen, though he leaves the actual contacting and recruiting to Wilhelmina Murray. Various subtle hints in the graphic novel lead one to the conclusion that Bond is the grandfather of a latter famous British intelligence officer. In fact, Bond works directly for James Moriarty and knows it—though how much he really understands is open to interpretation. Years after the events portrayed in the graphic novel, Bond publishes a book in 1908 entitled *Memoirs of an English Intelligencer*. Bond remains a relatively minor character in the book.

Wilhelmina Murray

Wilhelmina Murray is nearly always referred to as "Mina" Murray or Miss Murray in the graphic novel. She is recently divorced from Jonathan Harker for reasons that are not specified—though it appears Mina finds them embarrassing and unfortunate. Mina is resolute, possessed of superior intellect, and modest. She is fairly Victorian in outlook and would prefer the world to be much more stable and uninteresting than it is. Notwithstanding her espoused Victorian values, Murray does not hesitate to act decisively in difficult situations—for example, stabbing an attacker in the back to save Allan Quatermain from being assaulted. Mina has piercing blue eyes and longish brown hair. She typically wears a full-length skirt with blouse and jacket, and is never seen without a tight corset. She also always wears a flowing scarf wrapped tightly around her lissome neck. On one occasion, Auguste Dupin suggests Mina remove the scarf to be more in keeping with her disguise as a "demi-monde" (e.g., prostitute), and Murray angrily dismisses the idea—presumably because of disfiguring scars resulting from several bites from Count Dracula and events obliquely referred to in various parts of the graphic novel. Mina has a very ample bosom and an incredibly thin waist. She is the nominal leader of the league of extraordinary gentlemen—an irony certainly not lost on Mina yet also certainly not commented upon. Fully competent in any situation, Mina leads by charisma and flair and demands the respect due her station—respect which she always deserves and receives. From their first meeting, it is obvious that Mina holds Quatermain in a sort of reverence—he is the great explorer of her youth. As the graphic novel progresses they develop a mutual admiration for each other; an admiration that slowly grows into a humorous sort of puppy love attraction. Murray is the principle protagonist in the graphic novel and, along with Quatermain, is one of the only characters motivated from nearly pure altruistic causes. That is to say, Murray does what is right simply because it is what is right, not for any personal gain. Murray is a very strong female character and her characterization and personality form perhaps the



most-enjoyable aspect of the graphic novel. Murray is a representation of a fictional character originally created by Bram Stoker and appearing in his novel *Dracula* (1897).

Allan Quatermain

Allan Quatermain is an aging adventure of international renown, famous for decades of exploits in the African continent. A deadeye shot and a great hunter, his adventuring skills are formidable. Quatermain, some years prior to the opening of the graphic novel's principle timeline, faked his own death to escape the glare of the public spotlight. He thereafter returned to England and sought out Lady Ragnall, a friend in possession of a large amount of the mystical drug *taduki*, said to allow glimpses into one's prior incarnations. Quatermain took a strong dose of *taduki* and reacted differently—his soul wandered off through time into another dimension while his body was possessed by a hideous demon. Quatermain experienced visions of the past and the future before returning to his body and fighting to evict the possessing spirit. Following this hideous experience, Quatermain drifted to the Mideast and began continuous use of opium to dull his senses and yearning for more *taduki*. He is "rescued" from the opium dens by the young Mina Murray who recruits him into the league of extraordinary gentlemen.

Quatermain has light brown eyes and a full head of white hair. He wears a full beard and mustache, also pure white, and usually dresses in the comfortable clothing of an upper-middle-class Englishman. He often carries a muzzle-loading elephant gun as a type of mental insurance and also demonstrates an easy familiarity with several other types of firearms. Quatermain is easily at home among a wide variety of characters, is quick-thinking, and possessed of lightning reflexes. From their very first meeting, Quatermain is smitten by the much younger Murray and conceals his interest in her by constantly complaining about her overbearing personality. The disguise is ineffective at doing anything except drawing attention to the infatuation. Quatermain is the principle protagonist in the graphic novel and, along with Murray, is one of the only characters motivated from nearly pure altruistic causes. That is to say, Quatermain does what is right simply because it is what is right, not for any personal gain. Because of this, Murray finds him the most-dependable of any of her new associates. Quatermain is a representation of a fictional character originally created by H. Rider Haggard and appearing in several novels, notably *King Solomon's Mines* (1885).

Captain Nemo

Captain Nemo is an eccentric genius of Indian extraction but uncertain history. He is a large, strong man with fairly dark skinned and wears a full beard and mustache. He is usually dressed in a uniform of his own devising that favors nautical themes. He prefers dark colors, frequently dark blues, and wears a turban. Nemo is anti-colonialist and hates British Imperialism and, in a more general sense, all of England. Highly educated, Nemo is a natural genius and inventor and roams the oceans in a submarine of his own design and construction, called the *Nautilus*. *Nautilus* is packed with various wonderful objects, most of them Nemo's design, and impressive treasures. Usually stable and



reliable, Nemo's hatred of England occasionally bubbles to the surface and causes him to enter a fugue of murderous rage. Nemo is said to have faked his own death c. 1867 to avoid pursuit by various organizations. Nemo participates most-often in the graphic novel by remaining with Nautilus and thus offering a mobile base of operations for the adventurers; this is not always the case, however, and he takes to the skies on the assault upon Moriarty's airship. Nemo is perhaps the most-logical of all the members of the league of extraordinary gentlemen and is clearly the most-intelligent and insightful of them all, though Mina Murray runs a close second. Nemo implicitly mistrusts Campion Bond's motivations and therefore sends Hawley Griffin to spy on the man—a mistrust that proves prescient. Nemo's goals appear to be mostly selfish, though he also has a very humane side and appears genuinely to care for the welfare of his friends and the downtrodden masses. Nemo is a representation of a fictional character originally created by Jules Verne and appearing in two novels, the most notable *Twenty Thousand Leagues Under The Sea* (1870).

Chevalier Auguste Dupin

Nearly no biographical data are offered for Chevalier Auguste Dupin; he is an aged gentleman of impeccable manners. Dupin is a smallish man with a large nose and balding head. He wears nondescript clothing and, as one would expect, is fluently bilingual. Clearly possessed of great intelligence, Dupin states he is a dedicated reader of all sorts of materials. He is interested in the unusual and sensationalist crimes in the Parisian community but does not appear to be formally connected with law enforcement there. Dupin blends knowledge with imagination to theorize about criminal motivation, and when the facts do not appear to be logically consistent, Dupin is not overly concerned. Dupin appears early in the graphic novel and helps Murray and Quatermain locate Dr. Henry Jekyll through a series of logical jumps that are alarmingly illogical. He then endears himself to Murray by treating her with the respect due any young woman though admitting to knowledge of her past. Dupin then vanishes from the narrative. Dupin is a representation of a fictional character originally created by Edgar Allan Poe and appearing in several short stories, notably "The Murders of the Rue Morgue" (1841).

Dr. Henry Jekyll and Mr. Edward Hyde

Dr. Henry Jekyll and Mr. Edward Hyde, or more usually Dr. Jekyll and Mr. Hyde, are metaphysically one and the same person, though two disparate aspects of a single personality. Jekyll is a smallish, thin man with unnaturally grey skin and a sunken, forlorn expression. He was once intelligent and inquisitive, but life has left him the merest husk of a man, devoid of nearly all emotion except fear of his split-personality/alter-ego, Hyde. In most of the graphic novel, Jekyll mopes about, looking rather like a walking corpse, and trying to retain a modest composure. A prostitute interviewed by C. Auguste Dupin reveals that Jekyll is a regular customer of the Parisian streetwalker, which is perhaps the only interesting thing Jekyll does through the course of the novel. After Dupin shoots Hyde in the face, Jekyll wears a heavy bandage on his



ear for the remainder of the novel. Hyde, on the other hand, is quite literally a monster of a man. He is enormous, looking something more like a grotesque ape than a man, with huge fangs, claws and a gaping maw. Hyde is violent, bloodthirsty, vengeful, and interesting. Foul of mouth and temper, Hyde is an avowed cannibal and likes to murder his foes by biting them into pieces and ripping them limb-from-limb with his formidable strength. Even though possessed of hatred and base emotions, Hyde does respond to Mina Murray's forceful personality as, for example, on page 138 where he releases her after a moment of deliberation and then later says—quite uncharacteristically—"please" (p. 139, pane 2). Hyde seems to cooperate with the other members of the league of extraordinary gentlemen because such association offers the frequent opportunity for mass mayhem; Jekyll seems to belong because he is told he must belong. Jekyll and Hyde are a representation of a fictional multiple-personality character created by Robert Louis Stevenson and appearing in the novella *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886).

Hawley Griffin

Hawley Griffin is better known as *The Invisible Man*. Griffin is a re-imagined portrayal of the fictional Griffin (with no first name) from H. G. Wells' novel *The Invisible Man* (1897); Moore offers a first name of Hawley as an incidental nod to the murderer Hawley Crippen. Griffin's appearance is obviously unknown, as he is invisible. Edward Hyde apparently possesses some type of thermal vision, however, and sees a type of image of Griffin that indicates him to be of average build and height. This is tangentially confirmed by Griffin's donning of a typical police uniform that appears to fit him well enough. Griffin's defining characteristic is his chuckling laughter that accompanies nearly everything he says. Prior to the graphic novel's primary timeline, Griffin had faked his death by entrapping a witless albino, subsequently killed by mob violence. Griffin then traveled to Miss Rosa Coote's Correctional Academy for Wayward Gentlewomen, a sort of perverse girl's reform school, where he frequently engaged in public sexual intercourse with various underage students in the girl's common dormitory room. These encounters are interpreted as manifestations of the Holy Spirit, and the resulting pregnancies are said to be new and exciting examples of Immaculate Conception. Doubtlessly, the amoral Griffin finds this vastly amusing. He joins the league of extraordinary gentlemen because he is promised a pardon and a possible cure for his participation, though why he would be interested in a cure for his invisibility is not clear. Griffin is a violent murderer, and a completely amoral individual. In one scene he murders a policeman to take his clothing because it is cold. Mina Murray does not trust Griffin, sentiments shared by Quatermain and Nemo, alike. Nevertheless, Griffin is an integral member of the team, and his unique ability of being invisible comes in very useful on several occasions.

James Moriarty

Professor James Moriarty is the evil genius who runs—or claims to run—Military Intelligence, Section 5 (e.g., MI5) during the primary timeline of the graphic novel. He



also claims to be simultaneously the criminal mastermind for the organized mob that rules London's West Side. Moriarty is depicted as a diminutive, rail-thin man with a brooding countenance and an over-large nose—highly reminiscent of Sidney Paget's graphic depiction of the fictional character in the original publication of *The Final Problem*. Moriarty is the principle antagonist of the graphic novel though he shrouds his motives by several excuses such that even the reader is unclear on the truth. Moriarty claims to be running MI5 but his right-hand man, Campion Bond, is a long-time acquaintance whose friendship predates, apparently, Moriarty's claims. Further, nearly all the staff of MI5 wears uniforms emblazoned with symbols of Freemasonry, indicating MI5 has been completely penetrated by that organization or that Moriarty's claims to legitimacy are faked. Either is as likely, as is some other more sinister and complex explanation. During a flashback sequence in the graphic novel, Moriarty meets an unnamed man—clearly intended to be Sherlock Holmes—at Reichenbach Falls, in Switzerland. The two men fight and Moriarty is thrown to his putative death while Holmes, faking his own death, climbs away. Moriarty survives the fall with Bond's timely assistance and immediately dispatches an assassin to kill Holmes. Moriarty subsequently rises through the ranks of MI5—or so he claims—until reaching the top where he styles himself as "M" and causes Bond to assemble the league of extraordinary gentlemen to recover cavorite, a rare substance that will enable him to destroy London's East Side. After Moriarty's supposed death at the end of the graphic novel, he is apparently replaced as the head of MI5 by the brilliant but lazy Mycroft Holmes, brother of the famous detective. Moriarty is a representation of a fictional character originally created by Arthur Conan Doyle and appearing in several works, notably the short story "The Final Problem" (1893).

The Lord of Limehouse

The Lord of Limehouse is a shadowy crime lord who controls London's East Side and stands in opposition to James Moriarty's criminal network. He is not explicitly named in the graphic novel but is referred to as The Lord of Limehouse, the Doctor, or the Devil Doctor. Quatermain says he looks like Satan, and he is depicted on p. 66, panes 1 and 2, as a wizened Chinese man with a long ponytail and reptilian, evil eyes. The Lord of Limehouse is a re-imagined Dr. Fu Manchu, loosely based on a fictional character created by Sax Rohmer in *The Mystery of Dr. Fu Manchu* (1913). The Lord of Limehouse represents the summation of Victorian racist, xenophobic fears concerning the so-called yellow peril, or wave of Chinese immigrants performing low-wage jobs and living in an area called Chinatown, near present-day Limehouse. The Lord of Limehouse has built an air ship and plans to use it to bomb London's West Side; he is foiled by Moriarty, who instead bombs London's East Side. The Lord of Limehouse is prepared for this possibility, however, and launches a counterattack of aerial war-kites as well as revealing the world's first anti-aircraft artillery—a huge cannon. The Lord of Limehouse plays a rather small role in the graphic novel as the nebulous "bad guy" who turns out to be only a second-fiddle to the real bad guy.



Randolph Carter and John Carter

Randolph Carter and his great-uncle John Carter appear in the textual story following the graphic novel itself. Randolph has apparently dreamed his way into the timestream, while John has been seized there by some unknown force; there they meet Allan Quatermain who has used the drug taduki to unwittingly travel into peril. The three men are rescued by a man known only as The Time Traveler, and after a brief adventure with him, they fade away as their souls return to their respective realities. Randolph is portrayed as an insightful but cowardly young man, not given to action but instead introspective, and much given to emotional over-reaction to various events. His great uncle is quite the opposite—a civil-war veteran and a man of quick physical action, John is not prone to over-thinking a situation and holds his great-nephew's lack of physicality as a shameful smear on the family name. Both men are relatively minor protagonists and receive only light characterization. They are both representations of fictional characters created by Howard Philips Lovecraft—Randolph a major character in several novellas and short stories, and John a less-significant character in many of the same works; principally in *The Dream-Quest of Unknown Kadath*, completed in 1927 but not published until 1943.



Objects/Places

Miss Murray's Scarf

Mina Murray wears a flowing red scarf wrapped securely around her neck—no matter what her other clothing may be, the scarf is present. On one occasion, a friend suggests she remove the scarf to stay more in-character with her disguise, but she refuses. She even sleeps in the scarf, as depicted on p. 45, pane 4. The scarf covers up scarring left by bites received from Count Dracula and is an interesting addition to Murray's characterization.

Cavorite

Cavorite is a mysterious substance developed by Professor Selwyn Cavor; it provides the motive elevating power for flight and a handful of the substance is sufficient to lift even a vast metal airship high into the sky. Cavorite's levitating action can be blocked by specially-treated glasses and metals. The recovery of stolen cavorite forms the basic plot of the graphic novel. Cavorite is a representation of a fictional material created by H.G. Wells and first appearing in *The War of the Worlds* (1898).

Laudanum

Laudanum is an alcoholic herbal preparation of opium and is also known as tincture of opium. Allan Quatermain, recovering from an opium addiction, buys laudanum from a Parisian pharmacy while on a stakeout to locate Dr. Henry Jekyll. After quaffing some of the drug, Quatermain uses the rest to subdue Mr. Edward Hyde. He is strongly censured for buying the stuff by Mina Murray, and thereafter he plays by her rules regarding intoxication.

Nautilus

The Nautilus is a fictional submarine designed, built, and operated by Captain Nemo. Nautilus is flawless in operation and possesses numerous scientifically advanced subsystems, including mechanical tentacles, underwater hatches, and weapons systems. The submarine appears as a cross between a modern-looking vessel and a mechanical nautilus. The Nautilus is a representation of a fictional vessel created by Jules Verne and first appearing in *Twenty Thousand Leagues Under the Sea* (1870).

Victoria

Victoria is the name of a hot air balloon aboard Nautilus. The balloon is used by the league of extraordinary gentlemen to ascend into the sky and board James Moriarty's



airship. The Victoria is a representation of a fictional vessel created by Jules Verne and first appearing in *Five Weeks in a Balloon, or, Journeys and Discoveries in Africa by Three Englishmen* (1863). When Nemo first uncovers the balloon it is crated up and labeled "Property of Daily Telegraph; Dr. Samuel Ferguson Expedition" (p. 124, pane 5).

The Chrono-Sphinx

During Allan Quatermain's disturbing taduki visions, he, along with Randolph and John Carter, is rescued by a man known only as the Time Traveler. The Time Traveler takes the three men to a place that appears to be a rectangular pedestal topped by a white sphinx. The Time Traveler uses some type of high-tech key to open a door in the pedestal and the four men seek refuge within. The Time Traveler explains that the chrono-sphinx provides protections from the vagaries of the ebb of the timestream.

Miss Rosa Coote's Correctional Academy for Wayward Gentlewom

Miss Rosa Coote's Correctional Academy for Wayward Gentlewomen is one of the more bizarre locales depicted in the graphic novel. The structure itself is designed to resemble an entirely nude young woman crouching on all fours with an expectant look on her face and her posterior presented in an obscene attitude. The building's sex organs are obscured by the main entrance, a large hand oriented in a spanking position and penetrated by the doors of the main entrance, positioned to be reminiscent of labia. Inside the building, the décor features nude and copulating figures. The school's ostensible purpose is to rehabilitate wayward young women, but it is readily apparent that the headmistress, Rosa Coote, is an aggressive and dominant bisexual and at least some of the female instructors are sexual perverts. Rose Coote is a re-imagined portrayal of a bawdy fictional character first presented in the serialized sexual satires of *The Pearl*, published in London c. 1879.

The British Museum's Secret Annexe

The official headquarters of the league of extraordinary gentlemen is located in the British Museum in a shadowy series of rooms referred to as the Secret Annexe. The team assembles there on only a few occasions, instead preferring to use Nemo's Nautilus as an unofficial base of operations. The Secret Annexe is filled with numerous risible references to contemporaneous popular culture.

Military Intelligence, Section 5

Military Intelligence, Section 5, or MI5, is Britain's counter-intelligence and security agency and works in conjunction with the Secret Intelligence Service, or MI6. The graphic novel presents a fictionalized version of MI5 and portrays it as being extant



several years before it was formally organized. The graphic novel portrays MI5 as being heavily intertwined with Freemasonry. James Moriarty claims to be the official head of the agency, though this might be posturing.

Reichenbach Falls

Reichenbach Falls, Switzerland, is the place said to be the location of the deaths of both James Moriarty and Sherlock Holmes. In the graphic novel, both men used their encounter at the falls to fake their own death, while the depiction of the events leads one to believe that Holmes might have been unaware of Moriarty's survival—the events are as remembered by Moriarty, however. Note that Holmes is not explicitly named in the graphic novel though his identity is unmistakable.

Nemo's Mechanical Harpoon Guns

Nemo has designed and built a weapon that he calls a mechanical harpoon gun; Moriarty refers to it as a "machine pistol" (p. 142, pane 6). Nemo states that it is belt fed and that each enclosed belt holds 100 bolts; each bolt is an 8" long metal dart, or miniature harpoon. The weapon has a cyclic rate of at least 100 rounds per minute. It is constructed rather like a Gatling gun, and has about 10-12 barrels that rotate around a central spindle. It fires on fully automatic and requires only the depression of a trigger to operate. Nemo, a large and strong man, fires the weapon with devastating accuracy using only one hand; Quatermain uses another such weapon to kill five men at one blow. The darts deliver enough force to knock a man off his feet, and they have enough penetration to kill three or more men standing in a single line of fire. While perhaps unexceptional by today's standards, such a weapon at that time would have been nearly unimaginably powerful. Murray refers to them with her characteristic understatement as "inhuman" and "unsporting" (p. 140, pane 2).



Themes

Redemption

Nearly all the characters in the graphic novel are recycled from prior adventures; they have all seen greater, better times, and at the opening of the graphic novel they are living rather mundane existences. Mina Murray is recently divorced and without cause; Allan Quatermain is passing his time as a drug-addled addict; Captain Nemo is spending his time incognito (though it must be admitted this is rather the rule than the exception for the man); Auguste Dupin appears retired and bored; Henry Jekyll is enjoying trade with prostitutes, living down and out in Paris, and trying to avoid Edward Hyde; Hawley Griffin has retired to the admittedly pleasant role as venerated ravager of young women, and even James Moriarty is passing a relatively uneventful period of life. Clearly, these various extraordinary gentlemen are men and one woman of decisive action fallen on hard times of mundane existence without grand purpose or even excitement. Fortunately, adventure finds them. Each character is presented with a fairly thin motivation, but such is sufficient because it is readily apparent that they all suffer from ennui and desire something—anything—different in life. Thus, when Bond offers a job to Murray she readily accepts. The fact that it is mysterious, dangerous, and involves distant travel is only so much the better. Murray's offer of adventure and meaning to Quatermain and Nemo is readily accepted. Jekyll, too, finds this compelling but Hyde's reason for joining is the sponsored mayhem it likely will involve. Griffin gives a personal motivation for a cure and a pardon, though his use of either is suspect. Thus, the league of extraordinary gentlemen is formed on the promise of redemption from a meaningless life of mediocrity and the possibility of once again being significant in the larger scheme of things.

A Second Chance For Love

Mina Murray is a divorced young woman in Victorian England, and not only is she divorced but she is widely known to have been involved in a foreign scandal involving sexual perversity and suspicious crimes. By Victorian standards, she is a shame and a horrible scandal and her chances of entering into a socially-acceptable relationship are, suffice it to say, remote. Allan Quatermain is an aging gentleman of international repute; an adventurer and wanderer known the world over, he has been married and divorced and is so world-weary that he despairs of ever feeling anything new or exciting. Quatermain has resigned himself to a life of opium dreams and unconsciousness. Quatermain is much older than Murray—probably fifty-something to her twenty-something. But when she shakes him away, he sees a stern but most-of-all beautiful face, and he comes to know her as a severe but most-of-all attractive woman with manifestly female charms and a proper Victorian demeanor. Yet her demeanor does not erase her capability and strong leadership qualities. For her part, Murray sees in Quatermain the hero of her youth, the vivid man of action and bold adventure, and an experienced compatriot. Both characters share common values and cultural mores,



though both are experienced enough to realize that life is not always proper in development. Slowly at first, but more rapidly as the novel progresses they come to develop intimate feelings for each other, just as they both mask such feelings by increasingly critical comments directed toward the other. But it takes only the corpse-like Jekyll's comment to Murray that she has rather smitten Quatermain to make her realize her feelings are entirely reciprocated. The result is a delightful undertone and minor theme that runs throughout the graphic novel.

Fixing Your Own Mistakes

Under the direction of Campion Bond, Mina Murray founds the league of extraordinary gentlemen and pursues a mission to recover stolen cavorite. The material is located and retrieved from the dastardly Lord of Limehouse, and then duly turned over to Bond, who quickly returns it to his superior, named "M" and suspected to be the lazy but legitimate Mycroft Holmes, at MI5. Presumably, the mission is now complete and the league is only too pleased to learn that they will be retained for future service. However, all is not as it seems. The ever-suspicious Captain Nemo does not trust Bond and therefore dispatches Hawley Griffin, the invisible man, to tail Bond and discover to whom he delivers the cavorite. Griffin returns and informs the league that Bond indeed has delivered the cavorite to his superior "M" at MI5, but "M" is not Mycroft Holmes but someone named James. Nemo nearly instantly deduces that "M" is in fact James Moriarty, arch-villain and powerful rival of the Lord of Limehouse. While Murray is still trying to catch up with Nemo's lightning cogitation, Nemo further deduces that Moriarty wants the cavorite for exactly the same dastardly purposes as the Lord of Limehouse had wanted it—to power an aerial warship which would bomb London. The only difference between the plans was which half of London is to be destroyed—the East Side or the West Side, each controlled by one of the warring crime lords. Whether Moriarty is the legitimate leader of MI5 is entirely irrelevant at this point, and the league nearly instantaneously determines they must fix their own mistake by pursuing Moriarty and preventing him from bombing London. They are only partially successful, but they at least make an earnest attempt to fix their own mistakes. This surprise twist in the narrative is engaging, and forms one of the more accessible themes of the book.



Style

Point of View

The graphic novel is related from the third-person, omniscient point of view. All characters are observed from an external perspective typical to graphic novels—the reader becomes, in effect, a voyeur in absentia to transpiring events. The novel is presented almost entirely in the present tense, but some scenes—for example, Moriarty's experiences at the Reichenbach Falls, show flash-backs. The interior thoughts of characters are not revealed, though the reader's ability to view characters in private situations fills in many gaps in the narrative. The artwork throughout is exceptionally rich and detailed and provides much of the characterization which ordinarily would be presented as narrative.

The point of view selected for the graphic novel is appropriate—indeed nearly mandatory—and leads to an easy and familiar accessibility to the text. It allows simultaneous events separated by great distances to be read and easily compounded. It allows multiple characters to be introduced, and the graphic element of the novel allows much detail to be presented visually. For example, Henry Jekyll's ghastly gray skin tone says more about the man than nearly any amount of verbiage could supply.

Setting

The graphic novel presents a diffuse geographic setting that ranges from London and its environs to Paris, Dover, Switzerland, and Arabia. The various characters also travel between these locations—though travel is not a dominant theme. The most-focused of these settings is London and its surrounding areas, but even this city is not fully developed as geography. Instead, the book relies heavily upon a certain texture, or backdrop, as the setting—and that backdrop setting is unquestionably Victorian culture. The dominant characters in the graphic novel—Mina Murray and Allan Quatermain—are definitively Victorian in outlook. They dress in upper-middle-class Victorian clothing, speak in Victorian English, espouse a colonial worldview, and exude Victorian cultural mores. For example, while climbing down a ladder Murray requests that Quatermain not take advantage of the situation by looking up her dress; Quatermain of course instantly looks up her dress with goggling eyes but would never think of mentioning it afterwards. Pervasive Victorian values extend even so far as the violent Edward Hyde—he cannot refuse Murray's demands because she is a respectable English lady (bear in mind, he had no difficulty in murdering and partially cannibalizing any number of Parisian whores just prior to meeting Murray). The Victorian setting extends beyond language and value to technology—though the graphic novel presents an alternate reality where advanced technologies exist within the constraints of Victorian sensibilities. Thus, the height of a horrifying weapon is something akin to a giant dirigible that can drop incendiary bombs with apparent impunity.



Language and Meaning

The language of the graphic novel is straightforward and easily accessed. Meaning generally is derived from fairly conventional methods of narrative construction. The graphic novel primarily is presented in English, though some dialogue is presented in Arabic and another conversation is presented in French; the French-language dialogue is summarized in English following the exchange. Some few inscriptions throughout the graphic novel are in various languages, such as a Latin inscription in a bed and so forth. The combination of graphic and textual elements offers a rich texture of meaning and the possibility for a wide interpretation of the work. For example, Mina Murray's scowling expression on p. 49, page 5, gives an entirely different meaning to her rather bland retort of "I rather doubt it." Likewise, Allan Quatermain's expression of "unbelievable" (p. 81, pane 3) has an entirely different meaning from his apparent agreement with Murray—given that on p. 81, pane 1, he is looking up her dress with his eyes bugging out.

It is worth noting that the graphic novel deals with themes not often encountered in traditional "comic books," such as rape, cannibalism, sexual perversion, and homosexual overtones. Most of this material is confined to the visit to Rosa Coote's school where homosexual sadism appears to be practiced as a form of discipline, and Hawley Griffin has his non-consensual way with students in full view of the student body. However, murder and sexualized murder are practiced by Edward Hyde, who also engages in cannibalism with gusto, and Captain Nemo shoots down Englishmen with a mad glint of pleasure in his eyes. If the text were rated as a motion picture, probably it would receive an NC-17 rating, although the movie based on this novel is rated PG-13.

Structure

The 192-page graphic novel was originally published serially as a series of "comic books" and was subsequently gathered together for republication with some additional materials. The serial portions were written by Alan Moore, illustrated by Kevin O'Neill, inked by Benedict Dimagmaliw, and lettered by William Oakley. The binding for *The League of Extraordinary Gentlemen, Volume One*, begins with six pages of full-page art and introductory text. It is followed by six twenty-four-page named and enumerated "chapters," originally published serially. They are: 1 - Empire Dreams; 2 - Ghosts and Miracles; 3 - Mysteries of the East; 4 - Gods of Annihilation; 5 - "Some Deep, Organizing Power..."; and 6 - The Day of Be-With-Us. These segments are followed by four pages of related full-page art and then a twenty-two page story entitled "Allan and the Sundered Veil", detailing exploits of Allan Quatermain. The story is mostly text but is accompanied by illustrations by Kevin O'Neill, most in black-and-white. The story is divided into six named and enumerated parts: I - The Dead Man; II - In the Ruins of Time; III - In the Shadow of the Sphinx; IV - The Abyss of the Lights; V - The Glint in Fortune's Eye; and VI - The Awakening. The book ends with sixteen pages of full-page art, most related to the initial story and the bulk of it included in a section titled Cover Gallery. For the most part, the graphic novel's structure will be familiar to any reader of graphic novels derived from previously serially published shorter materials. The graphic

novel has been rendered as a motion picture of the same title, but it should be noted that the movie bears only superficial resemblance to the novel.



Quotes

Dover. May, 1898

Murray: Mr. Bond. Good day to you, sir.

Bond: Oh please, Miss Murray, do call me Champion... And perhaps in return, I may refer to you as "Wilhelmina"? Simply remarkable, the view here, isn't it?

Murray: Remarkable. And "Miss Murray" will be quite sufficient.

Bond: As you wish. It must have rather hurt your former husband's feelings, mustn't it? Reverting to your maiden name like that? I dare say the poor chap's mortified.

Murray: Thankfully, my former husband's feelings are no longer my concern. Nor are they yours. I take it that the captain will be here soon?

Bond: One would imagine so. But then as the sole turn in our menagerie that you've so far recruited, you know more of him than I. He suffers from an inflammation of the brain, I'm told?

Murray: He has his eccentricities, but at least he is courteous. Do you consider me a part of your "menagerie"?

Bond: Dear lady, what am I to say? Your history has placed you far beyond the social pale. Divorce is one thing, but that other business... Ravished by a foreigner and all that. Quite against your will, of course, but then people do talk so, don't they?

Murray: Yes. I'm afraid they do.

Bond: Still, chin up, eh? As we see, England has a place for you, in the employ of my superior.

Murray: Oh, yes. The gentleman who's known by his initial, like a seaside landlord: Mr. M. We both know very well it's Mycroft Holmes we're speaking of. Why not simply admit it?

Bond: That is surmise upon your part, about matters which need not concern you. Your task it to find this chap in Cairo, or whatever's left of him. Tell him how much his country needs him...

Murray: ...for a menagerie. Of course. Don't worry, Mr. Bond. I won't let you down.

Bond: Please don't. We live in troubled times, where fretful dreams settle upon the empire's brow. If England's to survive them, then your work is vital. Be about it vigorously and without delay, for the shadows of the century grow long... ...and your chariot approaches. (pp. 7-10)

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Dupin: We shall make inquiries. Pardonnez-moi, mademoiselle...

Prostitute: Bonsour papi. Encore toi?

Dupin: Je cherche une femme. Une petite brune. Elle etait avec un client...

Prostitute: Oui, je l'ai vue me voler mon client! Elle est partie par la avec Henri l'angliche ya pas deux minutes!

Dupin: Cet Henri c'est un home costaud, hein? Un vrai gorille?

Prostitute: Henri? C'est un petit Anglais tout mince. Il a une piole juste au coin.

Dupin: Merci, mademoiselle. Vous m'avez ete tres utile.

Quatermain: What did she say?

Dupin: That she saw your friend with a skinny Englishman named Henry, a prostitutes regular. He lives on the corner.

Quatermain: Then Miss Murray must have gone with him thinking him to be her missing doctor...

Dupin: That may be. At least he does not sound much like our murderous ape.

However, let us keep our pistols at the ready. The apartment is somewhere around...

...here... Great God! Be quick, man! Back in 1841, the beast first wrecked the room and all its furniture!

Quatermain: This must be the door over here!

Murray: Eeeeeiiigh! Oh, God... Oh, God, No! No, don't... (pp. 27-29)

Dupin: And "Murray" is merely your maiden name, correct?

Murray: I... I am divorced, and have resumed my maiden name. There were certain events...



Dupin: Last year, in England. Yes. I know. I read a lot. Goodbye, mademoiselle. You're very brave. I hope we meet again. (p. 36)

Murray: Mr. Quong?

Quong: I am Quong Lee, purveyor of fine teas. Well, now, what have we here? A pretty lady, and... ..and a gentleman. You have not come for tea, I think.

Murray: You are indeed correct, sir. You were recommended to us by a Mr. Campion Bond.

Quong: Ah. Then perhaps we had best talk somewhere more private. Through here, if you please.

Murray: I see that Mr. Bond's name is familiar to you. Perhaps you know already why we have been sent here: we seek information on a man they call "The Doctor."

Quong: He... He is known to me.

Griffin: You don't sound very keen to discuss him.

Murray: Griffin, be quiet. Mr. Quong, we need to know this doctor's whereabouts. It is a matter of direct importance.

Quong: Naturally. With the doctor, all things are. The waters lap beneath the heavenly bridge. The dragon sleeps below the waters. My advice to you: do not awaken it.

Griffin: We didn't come here to have our fortunes told...

Murray: Ignore my colleague's rudeness, sir, but can you not be more direct in your advice? What else have you to offer us, save for your parables.

Quong: Tea. Fine tea. (pp. 60-61)

Quatermain: We are above an abyss such as Satan's own, Miss Murray. Pray do not look down.

Murray: And you, sir, should not look up. You have me at a disadvantage and I trust you'll not misuse our situation. Having penetrated Rotherhithe's abandoned tunnel, we must now endeavor to locate the stolen cavorite.

Quatermain: It has to be below, used as an engine for the flying warship that the devil doctor is constructing. Let's hope we can climb down the scaffolding before one of the doctor's labourers spots us.

Murray: Of course. It can't be that much further now. You realize, of course, our Chinese adversary must intend to steer his dragon vessel straight out through the poorhouse he's constructed at the tunnel mouth?

Quatermain: Unbelievable. (pp. 80-81)

Bond: I, um, I have the cavorite, sir. My special unit retrieved it.

Moriarty: Good. And the so-called Lord of Limehouse, how is he?

Bond: The Rotherhithe tunnel flooded during the operations, as did much of Limehouse. He may be dead, sir.

Moriarty: Ha, ha. No. No, not dead... ..but thwarted, certainly. And in a weakened position. Tell me, Bond, does your little group have any idea who they're working for?

Bond: No, sir. I mentioned a Mr. 'M'. Miss Murray... the Harker woman... has assumed that you must be Mycroft Holmes.



Moriarty: Ha ha ha ha! Oh, that's good. That really is terribly good... .. but 'M' can stand for a great number of things, can it not?

Bond: Uh, yes, sir, yes it can. I'll deliver the cavorite to your engineers at once, sir.

Moriarty: Oh, come now, Champion, old chap... It's James. Call me James.

In the next number of our picture publication we see astonishing reversals as apparent victory is swallowed in impending catastrophe. Mothers of sensitive or neurasthenic children may wish to examine the contents before passing it on to their little one, removing those pages which they consider to be unsuitable. (p. 102)

Policeman: Hm? Blimey. Oo's there? Come on, I know I 'eard somebody. 'Oo is it? I've got a pistol, y'know. I'm not muckin' about. Now, where... AAA! Oh, God. Oh, God what...? Aach ghuhh mng

Griffin: Aheheh.

Murray: Captain, this is most irritating. I can't believe that you'd send Griffin off upon this harebrained mission without first consulting me. Was it a calculated insult, or merely simple habitual rudeness?

Nemo: Madam, please do not take that tone with me, aboard my own ship! It is simply that having provided Mr. Bond and his employer with their cavorite, I find that I do not trust them.

Murray: But you trust Griffin to spy on them? The invisible man? (pp. 112-116)

Mitchell: I 'ad 'is tart's purse, Mr. Dodger...

Dodger: Good lad, Mitchell... but other matters need attendin'. Air war, boys! That's somethin' new! Needs artful solution, that does. Strikes me what's needed is some sort o'shelter. Under the ground, for preference. Mitchell? Jemmy up a drain-cover, sharpish, lad.

Mitchell: Yes, Mr. Dodger...

Dodger: Down you go, boys. Single file. Master Watts, you dirty denizen of the underworld, no pushing! Tonight we're better off below. The 'ole lot of us... (p. 129)

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Murray: D-dear gracious God! That inhuman mechanism! I-it's... it's so unsporting.

Nemo: Come forward! Come forward, men of England. Tell the gods that Nemo sent you!

Quatermain: Where is Griffin?



Hyde: Who cares? We don't need Griffin! Just leave these scuttling little bloodbags to me and the darky!

Englishman: Aaaa! Oh, God—

Murray: I... I don't wish to witness this. Where do we find the cavorite?

Quatermain: Up above! It must be! Its magnified light is pouring down through the centre well...

Murray: The stairs. Sir, quickly! We must gain the upper deck.

Quatermain: Yes, yes, of course. God. Look at them. Nemo... Nemo's worse than Hyde.

Murray: I agree. Hyde can be persuaded. Nemo can't. Now hurry! The top deck's just above! I can feel the breeze, the... ..cold... (pp. 140-141)

Quatermain: Hyde! Jump for it!

Nemo: No! What about his weight?

Murray: We can't leave him!

Hyde: Nnrrrgghh...

Nemo: Great gods, we're dropping like a stone! I warned you...

Griffin: Hyde, let go! You're sinking us...

Hyde: Urrrngh! Bigger you, Griffin... Aaaah!

Murray: Dear God. We're going to die! Please hold me, Mr. Quatermain!

Quatermain: M-miss Murray? I...

Hyde: Oorrghh...

Murray: Allan, for God's sake! For God's sake, will you do as I say?! (pp. 145-147)



Topics for Discussion

Mina Murray is said to have a "history" that has placed her "far beyond the social pale," it involved her being "ravished by a foreigner" (p. 9, pane 3) and her subsequent divorce. Campion Bond appears to think that Murray's history should allow him to address her as Wilhelmina; Murray insists that Miss Murray is the proper form. Why do you think Bond feels entitled to improper familiarity with Murray because of prior events? Does such cultural judging still occur in today's world? Discuss.

Rosa Coote's school for wayward girls is constructed like an entirely nude young woman in a sexually submissive posture; the entrance is fashioned like a gigantic spanking hand inscribed with the word *schadenfreude*. What is *schadenfreude*? Why is that label so appropriate for the school that is run by Rosa Coote?

The supposed antagonist in the graphic novel is the so-called Lord of Limehouse, a Chinese crime lord who engages in, among other things, ritual torture. Quatermain claims that the Lord of Limehouse is nearly like Satan in appearance. Discuss the Victorian xenophobic racism that is presented in the graphic novel. Also discuss the irony arising from the fact that the real danger comes from an Englishman that looks and dresses like everybody else.

During Moriarty's firebombing of London, a certain Mr. Dodger muses that such a newfangled weapon would require "artful solution" (p. 129, pane 2) in defense, before vanishing underground with his youngish followers Mitchell and Watts. Captain Nemo's first name is Ishmael (see p. 79, pane 2); elsewhere in the graphic novel one of the crates in Nautilus' hold is seen to be labeled "Pequod." These are obvious if whimsical references to Herman Melville's novel *Moby Dick*. In another scene, Bond talks about a man named Septimus Harding denouncing Coote's school—Harding being a fictional character in Anthony Trollope's novel *The Warden*. What other subtle literary references can you discover in the graphic novel? How does the meta-fictional derivation of the primary characters help or hinder the progression of the plot and characterization in general?

At one point Hawley Griffin murders a policeman by beating him to death with a shovel and a brick. He then steals the man's clothing and walks a short distance to the Nautilus. He justifies his action by noting that it was getting cold. Discuss how the psychopathic murderer Griffin is essentially different from the other characters in the graphic novel—different, even, from the horrendous Mr. Hyde. Discuss the tension created in the narrative by the perhaps retroactively realization that, for much of the time he has spent in Murray's company, Griffin has been entirely nude.

During one tense scene, Murray repeatedly slaps Henry Jekyll to elicit an emotional response—she does and he transmogrifies into Edward Hyde. Hyde grabs Murray's tiny wrist in his gigantic paw and stares her down much in the way a tiger might look at a



fawn. Murray seems entirely nonplussed and demands Hyde release her—which he does. A few minutes later, Murray comments that Captain Nemo is the most irrational member of the team. Does it surprise you that in the comparison between the animalistic Hyde and the genius Nemo, Murray favors the logical response of Hyde? Discuss.

The graphic novel is presented in a form most people would call a "comic book." By conventional wisdom, such material is suitable for younger readers and indeed the book is usually filed in public libraries alongside of "costumed adventurer" material accessible to youngsters. Yet the graphic novel contains graphic depictions of murder, rape, torture, and other crimes in addition to drug use, alcohol use, tobacco use, and various types of profanity. It includes racist and sexist situations. Do you think that writers, artists, publishers, and librarians have some type of responsibility to distinguish adult-oriented graphic novels from simple "comic books"? Why or why not? Discuss.