Introduction

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> Willie always speaks to me when he can, and treats me as his special friend. My ladies promised that I shall never be sold, and so I have nothing to fear; and here my story ends. My troubles are over, and I am at home; and often before I am quite awake, I fancy I am still in the orchard at Birtwick, standing with my old friends under the apple trees.
> Anna Sewell, *Black Beauty* (1877)

> No doubt as long as man and all other animals are viewed as independent creations, an effectual stop is put to our natural desire to investigate as far as possible the causes of Expression. By this doctrine, anything and everything can be equally well explained; and it has proved as pernicious with respect to Expression as to every other branch of natural history. Charles Darwin, *The Expression of the Emotions in Man and Animals* (1872)

A few years before the dying Anna Sewell wrote *Black Beauty*, which she claimed in the novel's subtitle was "translated from the original equine," Charles Darwin published *The Expression of the Emotions in Man and Animals*. The effect of both works was to foster the growing belief in animal subjectivity, and to embolden those who fought for the relief of animal pain.[1] As Lucy Bending states in her discussion of antivivisection rhetoric, "Anna Sewell's talking horses in *Black Beauty* (1877) brought to the fore sensate creatures who lacked the power to communicate their sufferings forcibly enough for their pain to be taken seriously by those who inflicted it."[2]

Cultural support for the late Victorian and Edwardian antivivisection struggle included not only scientific evidence from the era's preeminent naturalist, but also the "evidence" of animal subjectivities portrayed in Victorian fiction and visual art. Even theater productions, like James Barrie's 1904 stage play *Peter Pan, Or the Boy Who Wouldn't Grow Up*, in which the commonsensical dog Nana is a much more responsible parent than the ineffectual Mr Darling, provided comic proof of the animal kingdom's mind and soul. Indeed, as James Turner tells us in *Reckoning with the Beast*,[3] in some moral discourses, animals became "role models" for the education of the heart. Remarkably, these depictions of animal wisdom occurred

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1 See James Turner, *Reckoning with the Beast: Animals, Pain, and Humanity in the Victorian Mind* (Johns Hopkins University Press, 1980; reprint edition, 2001); Coral Lansbury, *The Old Brown Dog: Women, Workers, and Vivisection in Edwardian England* (Madison 1985); and Lucy Bending, *The Representation of Bodily Pain in Late Nineteenth-Century English Culture* (Oxford 2000).

2 Bending, p. 116.

3 Turner, p. 74. See also Ivan Kreilkamp, "'Petted Things': *Wuthering Heights* and the Animal." *Yale Journal of Criticism*. 18 (1), (Spring 2005): 87–110: "As Ritvo's analysis suggests, these RSPCA reports, published annually from 1824, but especially influential from the 1840s on, typify an important genre of Victorian writing. To be a literate middle-class

while many Victorians were grappling with the consciousness of man-as-animal, and with the interpretation of Darwin's *On the Origin of Species* (1859) as heralding a natural order of predation, Tennyson's "nature red in tooth and claw."

The effect of Darwin's ideas was both to make the human more animal and the animal more human, destabilizing boundaries in both directions. Even defining the term "animal" remains a perplexing problem for both academic disciplines and popular discourse. For instance, proposed legislation in England in the summer of 2004 was protested by some gardeners because they claimed that it would give slugs and snails the same level of protection as cats and dogs.[4] Many people who would support legislation that would send humans to jail for cruelty to cats and dogs would not support the same protection for fish or slugs. Apparently the vertebrate/invertebrate split is crucial for some people in terms of the limits of "cruelty," so that while it is acceptable to drown slugs in beer, the same would not be allowed for cats or dogs.[5] Obviously, like Black Beauty, cats and dogs can be anthropomorphized and endowed with human consciousness where slugs cannot so easily be remade in the human image. The term "animal" itself, and the representation of animals, invokes a diverse range of aesthetic and political judgments that are the subject of heated academic and popular debate.

This book is concerned with the varied and compelling representations of animals in Victorian literature and culture. Our collection of essays builds upon the work of a number of scholars in the burgeoning field of "animal studies:" Roy Willis, Donna Haraway, Richard Ryder, Steve Baker, Akira Lippit, Cary Wolfe, Erica Fudge, Nigel Rothfels, Kathleen Kete, and Jennifer Price come immediately to mind.[6] Like the

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Englishperson by mid-century was to develop one's sensibility and sympathy through the vicarious experience of reading narratives of animal suffering" (8).

4 *The Daily Telegraph* in an article "Gardeners critical over slug protection laws" on 11 July 2004 reported that "a new animal welfare law that will offer slugs and snails the same protection as cats and dogs was condemned by gardeners yesterday," <http://www.telegraph.co.uk/news/main.jhtml?xml=/news/2004/07/11/nslug11.xml&sSheet=/news/2004/07/11/ixhome.html>.

5 More recently an American supermarket, Whole Foods, decided to stop selling live lobsters because it was "inhumane" for them to be plunged into boiling water, the preferred method of cooking in the United States. See "Whole Foods Bans the Sale of Live Lobsters," <http://www.cbsnews.com/stories/2006/06/16/ap/business/mainD8I99PRO0.shtml>.

6 See Roy Willis, *Man and Beast* (Basic Books, 1974) and *Signifying Animals* (Allen & Unwin, 1990); Donna Haraway, *Companion Species Manifesto: Dogs, People, and Significant Otherness* (Prickly Paradigm Press, 2003); Steve Baker, *Picturing the Beast: Animals, Identity, and Representation* (Manchester University Press, 1993); Cary Wolfe, *Animal Rites: American Culture, The Discourse of Species, and Posthumanist Theory* (University of Chicago Press, 2003) and his edited collection, *Zoontologies: The Question of the Animal* (University of Minnesota Press, 2003); Richard Ryder, *Animal Revolution: Changing Attitudes Toward Speciesism* (Oxford: Basil Blackwell, 1989); Erica Fudge, *Perceiving Animals: Humans and Beasts in Early Modern English Culture* (Palgrave Macmillan, 1999) and *Animal* (Consortium, 2002); Akira Mizuta Lippit, *Electric Animal: Toward a Rhetoric of Wildlife* (University of Minnesota Press, 2000); Nigel Rothfels, *Savages and Beasts: The Birth of the Modern Zoo* (Johns Hopkins University Press, 2002) and his edited collection, *Representing Animals* (Indiana University Press, 2002); and Jennifer Price, *Flight Maps: Adventures with Nature in*

anthropologist Roy Willis, we are interested in "what animals signify to man," and like historian and art critic Steve Baker, we examine questions of symbolic and rhetorical uses of animal imagery that both code and illuminate the subject of human identity in Western culture.

The study of animals in the Victorian period has largely been circumscribed by national boundaries. For instance, James Turner's analysis in *Reckoning with the Beast* draws mainly upon examples from England and some from America; this collection of essays, however, ranges from England to various outposts of the English empire, in particular India and Africa. Turner's book is concerned primarily with the Victorians' movement toward humane values in relation to animals, while the essays here deal with a myriad contradictions inherent in the Victorian representation of animals. This collection of essays, by contrast, is interested in the power relations encoded in the many different ways of representing animals in Victorian culture.

Our greatest debt is to Harriet Ritvo. Since her germinal work in *The Animal Estate* nearly two decades ago, it has been clear that "animal-related discourse" in the Victorian era was "both enormous and diverse … [it] might be inspired by primary motives as disparate as sentiment (pet-keeping), economics (animal husbandry), and curiosity (natural history)." Ritvo finds that discourses as overtly different as those of cattle-breeding, dog fancying, rabies epizootics, zoo-keeping, and big game hunting are in fact connected by their insistence on the "domination and exploitation" of animals.[7] This collection gratefully acknowledges Ritvo's legacy as it further explores human dominion over the Victorian animal kingdom. It also complicates that legacy, questioning the sufficiency of "domination" as a master rubric by which to think through relations between humans and other animals in the nineteenth century.

With the development of "post-human" perspectives, especially in work influenced by Donna Haraway, Michel Foucault and Jacques Derrida, the distinction between human and animal has been eradicated. However, as Harriet Ritvo warns in the "Afterword" a term like "post-human" carries with it its own assumption and could exemplify "the same kind of wishful thinking that the term 'late capitalism' does" if it simply recycles the same old metaphors and clichés. While Derrida's "The Animal that Therefore I Am" seems radical, in some ways it takes Anna Sewell's attempt to "speak for" an animal to an even further extreme in its subversion of the possibility of a human/animal distinction.[8] Derrida's recent work has been an

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Modern America (Basic Books, 2000). See also Arien Mack and Marc Bekoff eds, *Humans and Other Animals* (Ohio State University Press, 1999); Erica Fudge, Susan Wiseman and Ruth Gilbert eds, *At the Borders of the Human: Beasts, Bodies and Natural Philosophy in the Early Modern Period* (Palgrave MacMillan, 2002); H. Peter Steeves and Tom Regan eds, *Animal Others: On Ethics, Ontology, and Animal Life* (SUNY Press, 1999); Jennifer Ham and Matthew Senior, *Animal Acts: Configuring the Human in Western History* (Routledge, 1997); Susan J. Armstrong and Richard G. Botzler eds, *The Animal Ethics Reader*, (Routledge 2003). Most recently, see Harriet Ritvo, "Animal Planet," *Environmental History* 9 (April 2004).

7 Harriet Ritvo, *The Animal Estate: The English and Other Creatures in the Victorian Age* (Cambridge, MA: Harvard University Press), pp. 4, 6.

8 This is a translation of "L'Animal donc je suis" in L'Animal Autobiographique, ed. Marie-Louise Mallet. It appears as "The Animal That Therefore I am (More to Follow)," trans.

extended meditation on the possibility of an "animal autobiography" that grants consciousness to the "animal" without remaking it in the image of the human by questioning the human/animal divide. While Derrida would object to Sewell turning Black Beauty into a puppet for human words, his "animal autobiography" project is in the same lineage as Sewell's *Black Beauty*.

Derrida plays with a pun on animaux/animots (animals/aniwords) that is possible only in French to make a linguistic argument for the centrality of the "animal" to human discourse. As Derrida says "there is no animal in the general singular, separated from man by a single indivisible limit." Derrida here is working in a tradition that can be traced back to Darwin's *The Expression of the Emotions in Man and Animals* in its effort to reshape the perception of the human/animal continuum. The essays in this collection either directly or indirectly reflect this growing scholarship on the animal in a "post-human" environment and interpret the current academic and popular discourse on the "animal" from this new theoretical perspective.

Derrida claims that classifying the multiplicity of other life forms under the homogenizing category "animal" is a "crime of the first order against animals." In this claim he is aligned with critics of "speciesism" who extend critiques of racism and sexism to include animals. Proponents of "speciesism" argue that not to extend the same rights as humans to animals is immoral. Their argument takes a debate that began with Darwin's publications on the origin of species to its logical conclusion, and translates the theological debate on whether animals have a "soul" into the vocabulary of "rights." The Victorian debate over the status of animals has not been superseded but instead translated into a new contemporary political and social context.

While Derrida's approach is radical, the boundary between the animal and the human has long been unstable, especially since the Victorian period. Where the boundary is drawn between human and animal is itself an expression of political power and dominance, and the "animal" can at once express the deepest fears and greatest aspirations of a society. Dolly the sheep, famous for being the first successfully cloned animal, could be seen either as yet another achievement of science in bringing the reproductive process under human control or, as in a memorable cartoon, a Frankenstein-like monster taking science into forbidden territory. Just as Darwin's theories led to horror stories like *The Island of Dr. Moreau* in which evolution is controlled and speeded up by a scientist (thus subverting "natural" selection through science), so Dolly the sheep conjured up horror stories of cloning gone amuck in Hollywood movies that portray the supposed effects of unleashing cloned beings on the world.

Periodically in the Western press a single animal will come to represent a broad spectrum of attitudes toward the "animal" when seen as "out of place" and thus to have escaped conventional categories. A beached whale in a river, a bear in an urban setting, or deer roaming through suburban gardens will evoke reactions ranging from extraordinary attempts at rescue by concerned citizens to calls for mercy killing. The animal itself, a mute symbol in the discursive field of the media, is simply the canvas

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David Wills, *Critical Inquiry* 28:2 (2002). See also Jacques Derrida "And Say the Animal Responded?" trans. David Wills in *Zoontologies; The Question of the Animal*, pp. 121–46.

on which a culture can sketch the range of its many, and often contradictory, attitudes toward both the "animal" and the concept of "nature" as a zone purportedly separate from the human that needs either to be exploited or protected.

As these essays make clear, human control over animals in the present and in the Victorian period includes imaginative possession in the realm of fictional representation in writing, performance, and visual art as well as the rule of physical force manifested in hunting, killing, vivisection, and even zoo-keeping. All these examples are "dreams" of animals; that is, they represent attempts to imaginatively appropriate the realm of the "animal" for widely divergent aesthetic and political ends. The essays range from interpretations of the Victorian mania for beetle-collecting, dog elegies, and post-Darwinian evolutionary fashions to examinations of the imperial anxieties manifested through images of elephant and whale killing, or through racialized crocodiles in literature throughout the nineteenth century. An emphasis upon the great significance of animals to the Victorians—and upon the continuing fascination with the many shapes this Victorian obsession took—unifies the essays in this collection.

These essays all look backwards to the Victorian discourse on animals, but do so from a sophisticated perspective that is aware both of continuity and change in the status of the "animal" in industrializing and postindustrial societies. A debate on the status of the "animal" also brings into question the status of the "human" as the two cannot be seen in isolation. The discourse on animal rights inevitably invokes political battles over human rights, especially in connection with women and ethnicity. The discourse on animals is a political discourse, and these essays contribute to the ongoing analysis of the politics of representation of the "animal."

The essays in Part I explore the relationship between "science" and "sentiment." While "science" and "sentiment" in the Victorian lexicon were antonyms, these chapters explore the relationship between desire and the scientific endeavor. Whether analyzing the relationship between "passion" and "knowledge" in the collecting of beetles, or the links between "sensation" fiction and Darwinian theory, each chapter brings together strands in the representation of animals that would have been separate in Victorian terms.

In Part II an interest in real and symbolic violence and the vagaries of desire unite the chapters. The chapters deal with desire crossing boundaries during breeding and interbreeding, disturbing the divide between human and animal. "Breeding" in all its manifold associations of sexual activity and heredity is brought into question, especially in relation to horse and "sexual dominance." A range of animals, including whales and birds, are implicated in sex and violence simultaneously.

Part III examines the role of the animal as scapegoat. Human concepts of sins like sloth or avarice are imputed to animals who, of course, know nothing of human law. Can an animal "sin" or be a "criminal"? These chapters examine the ways in which animals are used to exemplify, amplify, or comment upon concepts like sin and crime. "Bestiality" in this chapter carries with it all the negative connotations of the term, suggesting acts that take people out of the realm of the "human," but that also bring animals within the matrix of human desire, sin and transgression.

The focus of the essays upon fictional representations of animals and visual animal images in art as well as upon historical and scientific documents is an original

aspect of our diverse study. Together, these essays propose to do for the Victorian era what Christine Kenyon-Jones has begun for the Romantic era in her *Kindred Brutes: Animals in Romantic-Period Writing*, a text that ranges from Rousseau and Erasmus, Darwin to Byron and Shelley in elucidating what animals signified as "objects of human culture."[9] Thus, in his essay "Killing Elephants: Pathos and Prestige in the Nineteenth Century," Nigel Rothfels demonstrates that Enlightenment ideas that constructed the elephant sentimentally, as an animal with "purported wisdom and deep soul," inflected the Victorian big game hunters' complicated views upon the suffering of the majestic elephant.

Figures of the animal are pervasive in Victorian fiction as social critique, as caricature, as fantasy—and as proxies for human aspiration and pain. The most famous Victorian animal story is probably *Black Beauty* (1877), the crippled Anna Sewell's impassioned plea for humane treatment of horses and the working classes, narrated by Beauty himself. Sewell's great book was closely followed in popularity by Marshall Saunders' American novel *Beautiful Joe* (1893), a courageous dog's first-person narrative that argued for humane treatment of canines; its introduction pointed to "the wonderfully successful book, entitled 'Black Beauty,' [which] came like a living voice out of the animal kingdom."[10] Countless imperial narratives were told by animals, such as "A Dog's Life in Burma,"[11] and the first-person animal narrative issued in a new complexity and ambiguity in relation to the text's imperial politics.[12] As Heather Schell argues in "Tiger Tales," by the end of the century, even the savage tiger was anthropomorphized in hunting narratives, an individual character in his own bildungsroman, telling his own harrowing—and often heroic—story.

Human relations with animals took many forms, running the gamut from the Victorian displacement of human fears and desires onto their pets to the decision to shoot or hang elephants for their "crimes." Teresa Mangum's essay, "Animal Angst: Victorians Memorialize Their Pets," explores Victorian dog elegies as expressions of anxiety about the mourners' own old age, the senescent Queen, and the aging Victorian era itself. Mangum's work draws upon not only Ritvo but Kathleen Kete, who discusses pet-keeping in nineteenth-century Paris in relation to French intellectual discourse in *The Beast in the Boudoir*. Mangum's extensive research on Victorian old age coupled with her readings of Charles Darwin's *The Expression of the Emotions in Man and Animals* (1872) provides an entirely new context in which to consider dog elegies as cultural documents.[13] Nigel Rothfels' "Killing Elephants" expands

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9 Christine Kenyon-Jones, *Kindred Brutes: Animals in Romantic-Period Writing* (Aldershot and Burlington, VT: Ashgate, 2001), p. 1.

10 See Hezekiah Butterworth, Introduction to the Phoenix edition (Philadelphia: The Griffith & Rowland Press, 1893).

11 The British Library catalogue lists a vast number of these narratives.

12 For an excellent analysis of first-person dog narratives see "Dog Years, Human Fears" in *Representing Animals*, ed. Nigel Rothfels (Indiana 2002), pp. 5–47. Mangum discusses canine subjectivities in relation to Victorian fears about aging. She finds that "the old dog, not *the* dog, emerges as the canine voice of authority," p. 44.

13 See especially Teresa Mangum, "Growing Old: Age," in *A Companion to Victorian Literature & Culture*, ed. Herbert F. Tucker (Blackwell 1999) and "Dog Years, Human Fears" in *Representing Animals*.

not only upon Ritvo's discussions of imperial hunting and British menageries, but also upon Rothfels' own recent book, *Savages and Beasts: The Birth of the Modern Zoo*,[14] in which he documents the history and transformation of attitudes toward wild animals and their incarcerations for human titillation and knowledge and for their own protection and survival.

The Victorian obsession with animals implied a new epistemology, as Cannon Schmitt argues in "Victorian Beetlemania." Schmitt finds that beetles are portrayed as "organisms whose alluring alterity gives rise to paroxysms of desire and bouts of miserly acquisitiveness" in its most famous practitioners, Charles Darwin and Alfred Russel Wallace. Schmitt's essay is informed by his voluminous research on the lives and work of Darwin and Wallace,[15] for whom a new way of knowing the natural world was implicit in evolutionary theory itself, in the recognition of possible kinship even in unlike species: exalted man and the lowly beetle. As Schmitt argues, the Victorian obsession with arranging beetles for aesthetic rather than scientific purposes in display cases, or wearing clothing that imitated the patterns of beetle markings or was decorated with the carapaces of dead beetles, can appear to us "alien and apparently frivolous … " but Victorian beetlemania "dramatizes the necessity of retheorizing what it meant to know the natural world in the nineteenth century." Susan David Bernstein's essay looks at post-Darwinian iconographies of women's fashions in *Punch* cartoons and in the genre of serialized sensation novels. She examines why "the gendering of evolutionary narratives sifted into the visual imagery of the 1860s where women are plumed and scaled … while in sensation novels, female characters often possess a 'simian taint'." Bernstein's work locates "animal-fashioned females" in relation both to Darwin's *The Origin of Species* (1859) and his *The Descent of Man* (1871).[16]

As Bernstein's analysis suggests, a number of the essayists in this collection are interested in the gender implications of animal representation. Anca Vlasopolos' "Pacific Harvests: Whales and Albatrosses in Nineteenth-Century Markets" connects the profitable feather trade for women's dress and stage costumes with the destruction of many bird populations, including the Steller's or short-tailed albatross, which chiefly breeds on the Japanese island of Toroshima. Grace Moore's essay on animals and criminals in Victorian crime fiction is grounded in her recent work on gothic and detective novels in her anthology, *Victorian Crime, Madness, and Sensation* and in her writing on Dickens' *Oliver Twist* in *Dickens and Empire*.[17] Moore argues that the

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14 Nigel Rothfels, *Savages And Beasts: The Birth of the Modern Zoo* (Johns Hopkins 2002). See also "Immersed with Animals" in *Representing Animals*, ed. Nigel Rothfels (Indiana 2002), pp. 199–224.

15 See most recently Cannon Schmitt, "Darwin's Savage Mnemonics." *Representations* 88 (Fall 2004).

16 See also Susan David Bernstein, "'Supposed Differences': Lydia Becker and Women Lecturing in Science in Victorian England," in *Sidelined Sciences*, eds D. Clifford, E. Wadge, A. Warwick and M. Willis (London: Anthem Press, 2006), pp. 85–93, 228–30; and "Ape Anxiety: Sensation Fiction, Evolution, and the Genre Question," in *Journal of Victorian Culture* 6.2 (Fall 2001): 250–70.

17 *Victorian Crime, Madness, and Sensation*, ed. Andrew Maunder and Grace Moore (Ashgate, 2004). See also Grace Moore, *Dickens and Empire: Discourses of Class, Race, and*

animals associated with criminals often "take on the sufferings of other voiceless figures within the novels, particularly women" or alternatively, can be "extensions" of the criminal himself, as in the case of diseased, rabid animals. At times, sweet, innocent animals are used to "humanize" or feminize the guilty, seemingly inhuman criminal. Elsie Michie's essay, "Horses and Social/Sexual Dominance" traces a pattern in Victorian novels from *Jane Eyre* through *Wives and Daughters* to *Tess of the D'Urbervilles* in which horses are associated not only with new money but also with sexual dominance. Mary Jean Corbett's essay, "'The Crossing o' Breeds' in *The Mill on the Floss*" situates Eliot's text not only "within the very mixed discourse of human and animal sexual reproduction," but also within "the gender politics of breeding [which] are imbricated with a parallel, sometimes intersecting discourse on race." Both Michie's analysis of major Victorian novels in relation to gender and Corbett's work on animal breeding are informed by their writing on racial issues and the Irish.[18]

Corbett's comments about race introduce a major focus of our essays. Lisa Surridge and Mary Elizabeth Leighton analyze the racial implications of crocodile images in their essay, "The Empire Bites Back: The Racialized Crocodile of the Nineteenth Century." In literature and political cartoons from Christina Rossetti's poem "My Dream" to *Punch*, Surridge and Leighton trace the way the "crocodile functions in literature and visual culture as a cultural sign of appetite, excess, violence, and most predominantly alterity." Their essay concludes with James Barrie's ticking crocodile in *Peter Pan*, a "comedic inversion" that suggests the "over-determined status of the crocodile as a cultural sign at the turn of the century." Both Heather Schell's "Tiger Tales" and Nigel Rothfels' "Killing Elephants" examine the racial dynamics of big game hunting and imperial rule. Schell's discussion of the *shikari* (British Indian hunter), especially in relation to the pursuit of the anthropomorphized tigress, merges issues of race and gender. Deborah Denenholz Morse focuses upon the critique of race prejudice in connection with social class critique through animal representations in texts ranging from *Wuthering Heights* and *Black Beauty* to W.W. Jacobs' "The Monkey's Paw."

Deborah Morse's analysis of Heathcliff-as-wolf/dog as well as underdog or "the monkey's paw" as connected to the "factory hand" introduces the concern with social class that informs many of the essays in our collection. Heather Schell's "Tiger Tales" claims Sewell's *Black Beauty* as speaking for the "working-class animal," while Kipling "gave his British readers in the 1890s the perspective of the educated, professional animal and threw in a degenerate aristoc(r)at for good measure." Teresa Mangum's essay on dog elegies discusses Ouida's tear-jerker *A Dog of Flanders* in relation to social class, commenting upon the loyal dog Petrasche

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Colonialism in the Works of Charles Dickens (Ashgate, 2004).

18 See Mary Jean Corbett, *Allegories of Union in Irish and English Writing, 1790–1870: Politics, History, and the Family from Edgeworth to Arnold* (Cambridge, 2000). See also Elsie B. Michie, *Outside the Pale: Cultural Exclusion, Gender Difference, and the Victorian Woman Writer* (Ithaca and London: Cornell University Press, 1993) and "White Chimpanzees and Oriental Despots: Racial Stereotyping and Edward Rochester" in *Jane Eyre*, ed. Beth Newman (Boston and New York: Bedford Books of St Martin's Press, 1996).

and his young master Nello, outcast and dead in each other's arms. Anca Vlasopolos in "Pacific Harvests" views the issues of social class and animal representations through the figure of the Japanese boy Manjiro, who served as both worker and master, victim and exploiter of the whaling and feather trades. In another vein, Mary Jean Corbett in "'The Crossing o' Breeds'" dwells upon not only the fine gradations of the middle classes but also middle-class assumptions in relation to marriage as George Eliot depicts them in the context of animal reproduction. Elsie Michie details the association of horses and hunting with the power of the newly rich commercial classes that are threatening the hegemony of the landed gentry and aristocracy.

Two essays in our volume that are concerned with social class critique also make new connections between Victorian scientific and literary representations of animals. Alan Rauch's essay, "The Sin of Sloths: The Moral Status of Fossil Megatheria in Victorian Culture," traces the use of the giant ground sloth as a metaphor conceptualized by science and literature. Rauch discusses Charles Kingsley's dream sequence in his "Condition-of-England" novel *Alton Locke: Tailor and Poet*, in which Kingsley's Mylodon "serves as an emblem … for the emerging moral consciousness that would eventually distinguish humans over all other creatures." Ultimately, the sloth is used by scientists like Richard Owen—Victorian England's most successful comparative zoologist—as a cautionary metaphor or parable that tells humans about the "importance of will, self-determination, and responsibility in the 'highest' living organisms."[19] Martin Danahay's essay, "Nature Red in Hoof and Paw: Domestic Animals and Violence in Victorian Art" interprets Darwin's influence upon the representations of pets and other domesticated creatures in the paintings of the Pre-Raphaelites Dante Gabriel Rossetti and William Holman Hunt, and in the work of the preeminent Victorian animal painter, Edwin Landseer. Danahay explores the ways in which representations of domestic animals acting violently subverted the Victorian ideology of the "home" as a sanctuary from the symbolic violence of economic relations in an industrialized society.

Martin Danahay's focus upon violence reverberates throughout our book, from Elsie Michie's interpretation of Alec's descent from horseback to rape Tess and Rothfels' account of the killing of the Exeter Change Menagerie's beloved elephant Chunee to Deborah Morse's analysis of the bird-girl Rima's murder in W.H. Hudson's *Green Mansions*. One of the essays in our collection that most closely tries to fathom the violence directed against animals is Anca Vlasopolos' "Pacific Harvests." Her essay considers the history of nineteenth-century whaling concerns and the feather trade, economies that decimated whales and albatrosses. Vlasopolos importantly links nineteenth-century waste and exploitation with contemporary use and abuse of animals, connecting the Victorians' obsession with animals to our own need to understand and protect the earth's other creatures: the "kin" Darwin identified so many years ago.

The essays in this collection are unified by the goal of recovering elusive Victorian attitudes toward animals. Our interdisciplinary approach in the volume,

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19 See especially Alan Rauch, *Useful Knowledge: The Victorians, Morality, and the March of Intellect* (Duke University Press, 2001) and *One Culture: Essays in Science and Literature*, ed. George Levine and Alan Rauch (University of Wisconsin Press, 1987).

both within and between essays, demonstrates a commitment to understanding the full cultural significance of animal representation in the Victorian era. We hope that our essays will provide a new complexity and sophistication to the study of Victorian animal images through interpretations of the disparate, rich use of animal representations by Victorian writers, scientists, painters, sociologists, politicians, hunters, philosophers—and even policemen.

The effort to illuminate the Victorians' obsession with animals is inevitably haunted by our own twenty-first-century perspective, and our vision is informed by ideas of animal rights and by new critical perspectives from the "posthuman" to "speciesism." Although perspectives on animal welfare and animal subjectivity were changing drastically during the Victorian era, few people espoused the radical idea of animal rights that can now be found in organizations such as People for the Ethical Treatment of Animals (PETA) or within the academic discourse on animal consciousness. Some enlightened artists—most signally, Joseph Wolf at the London Zoo—portrayed animals as subjects of their own lives, regardless of the desires of human beings.[20] The work of many scholars, including the seminal revolutionary philosopher Peter Singer in *Animal Liberation*, Richard Ryder in *Animal Revolution*, Keith Tester and others in *Animals and Society*[21]—and the more recent protest lodged by Donna Haraway in *Companion Species Manifesto*—has codified the urgent need for an inclusive transformation of consciousness. Perhaps that sea change will be influenced by these essays that search for the meanings of animal representation in a period even more fractured than our own by the tensions between exploitation and compassion.

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20 See *Joseph Wolf, Tiermaler/Animal Painter*, ed. Karl Schulze-Hagen and Armin Geus (The Basiliskerirene Press, 2000). This beautiful book, written in both German and English, was the accompanying text to the first exhibition of Wolf's work in 2000–2001, in Darmstadt, in Leiden, and at the Natural History Museum in London. Wolf painted the animals at the London Zoo in their natural habitat, as subjects of lives that were not necessarily linked to humankind.

21 Peter Singer, *Animal Liberation* (Ecco/HarperCollins, 1975); Keith Tester, *Animals and Society: The Humanity of Animal Rights* (London: Routledge, 1991). See also *Animal Others: On Ethics, Ontology, and Animal Life*, ed. H. Peter Steeves and Tom Regan (SUNY Press, 1999).

—— "'Supposed Differences': Lydia Becker and Women Lecturing in Science in Victorian England," in *Sidelined Sciences*, eds D. Clifford, E. Wadge, A. Warwick and M. Willis (London: Anthem Press, 2006), pp. 85–93, 228–30.

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