

Victorian Animal Encounters

A conference organised by the Centre for Studies in Literature, University of Portsmouth,
with Liverpool John Moores University and the Victorian Popular Fiction Association

9.00-9.30 *Registration, Tea and Coffee* Portland Building 1.51

9.30-11.00 **Keynote lecture** Portland Building 1.67

Chair: Christopher Pittard

Jane Hamlett, Royal Holloway, University of London

'The Wild Indoors: Encountering Pets in the Victorian Home.'

11.00-11.15 *Break*

11.15-12.45 **Parallel Panel 1**

Panel A: Gothic Creatures Portland Building 1.66

Chair: Joanne Knowles

Janine Hatter and Matthew Crofts, University of Hull

"Rats, rats, rats!" Vermin-similitude in Victorian Popular Fiction.'

Pandora Syperek, Paul Mellon Centre

'Gendered Metamorphoses in the Natural History Museum and Trans-Animality in Richard Marsh's *The Beetle*.'

Ming Panha, University of Sheffield

"A dog reflects the family life": dogs, Oedipality, and prostheses under patriarchal capitalist order in "The Creeping Man" by Sir Arthur Conan Doyle'

Panel B: Animals of Empire Portland Building 1.67

Chair: Nickianne Moody

Jeremy Parrott, University of Buckingham

'Gorillas in the Myth: Mid-Victorian Fictional Treatments of the Great Ape.'

Briony Wickes, King's College London

'Fur Empire: Hunting and Power in the work of Robert Michael Ballantyne.'

Tracey Boyce, University of Chichester

'The Empire Bites Back: The Crocodile as a Symbol of Imperialism in Nineteenth-Century Punch and Judy.'

12.45-1.45 *Lunch* Portland Building 1.51

1.45-3.00 **Parallel Panel 2**

Panel A: Horses and Donkeys Portland Building 1.66

Chair: Silvia Granata

Emma Barnes, University of Salford
'The Horse, Time and Transport in *Black Beauty*.'

Joanne Knowles, Liverpool John Moores University
'Not 'Winners in Life's Race': The Donkey's Place in Victorian Fiction and Periodicals.'

Panel B: Domesticity Portland Building 1.67

Chair: Beatrice Ashton-Lelliott

Nickianne Moody, Liverpool John Moores University
'Porgs, Chickens and Animal Sagacity in the Nineteenth Century Evangelical Press.'

Di Yang, University of Sussex
"'Those creatures are parasitic": Animals and Domestic Discourse in George Eliot's Fiction.'

3.00-3.20 *Break – tea and coffee* Portland Building 1.51

3.20-4.50 **Panel 3: Animal Images** Portland Building 1.67

Chair: Pandora Syperek

Silvia Granata, University of Pavia
"'Minute, frail, gelatinous creatures": Representations of Sea Species in Victorian Book Illustration.'

Alina Ghimpu-Hague, Royal Holloway, University of London
'Insect Women and Attired Fish: Biological and Cultural Hybridity in Mid-Victorian *Punch* Illustrations.'

Treena Warren, University of Sussex
'Staging Nature: John Dilwyn Llewellyn and Early Wildlife Photography.'

4.50-5.00 **Closing remarks** Portland Building 1.67

Panel Abstracts

Panel 1 A: Gothic Creatures (Portland 1.66)

Janine Hatter and Matthew Crofts (University of Hull)

'Rats, rats, rats!': Vermin-similitude in Victorian Popular Fiction

There is a Gothic tradition of rats as signposts to the repressed. Rats in the popular imagination, and especially in the Gothic imagination, are deeply potent animals. They scurry across heroine's feet purely to startle them, and their very presence symbolises ill-repair and disuse in buildings. As the harbingers of the Black Death not only do they represent disease and dying, but their links to such a fundamentally *medieval* disease makes them repositories of the past: just as they scurried across people and spread illness in the dark ages, so do they still. It is this capacity to embody undesirable, even anachronistic, qualities that this paper seeks to draw out of a range of Victorian popular fiction.

Rats feature heavily in Bram Stoker's *Dracula*: 'Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life'. Stoker used rats as symbols of hauntings and the dispossessed in two pieces of his short fiction. In 'The Judge's House' (1891) a student is haunted by a rat that seems to be the malignant spirit of the house's previous occupant, a vindictive Judge who delighted in hanging. In 'The Burial of Rats' (1914) a young man stumbles into 'The Kingdom of Dust', the home of Paris' rag-pickers. These examples demonstrate that the un-killable, constantly present, often unseen urban rat has remained a powerful vehicle for delivering horror.

Biographical Note

Janine Hatter is one of the VPFA's Co-Organisers and her research interests centre on nineteenth-century literature, art and culture, with particular emphasis on popular fiction. She has published on Mary Braddon, Bram Stoker, the theatre and identity, and Victorian women's life writing.

Matthew Crofts is a PhD candidate at the University of Hull, as well as being a board member for the University's Centre of Nineteenth-Century Studies. Matthew's thesis examines the reoccurring elements of tyranny and torture across a range of Gothic novels and historical backgrounds. These include classic Gothic subjects such as the Spanish Inquisition, through to Victorian imperialism, to modern Gothic forms and science fiction hybrids.

Pandora Syperek (Paul Mellon Centre)**Gendered Metamorphoses in the Natural History Museum and Trans-Animality in Richard Marsh's *The Beetle***

While much interest has arisen recently in Richard Marsh's 1897 novel *The Beetle* as an exemplar of late Victorian Gothic literature's manifestation of anxieties over the feminised, queer imperial other, there has been little attention paid to the figure of the insect in relation to these anxieties and in the surrounding culture. My paper examines the significance of insects, their morphologies and life processes in *The Beetle* via an analysis of natural history display and related material culture. Unidentifiable in ethnicity or gender, Marsh's shape-shifting and abject eponymous villain is a far cry from the traditional static, orderly entomology cabinet. Indeed, as London's Natural History Museum increasingly featured displays of metamorphosis and other, more menacing insect processes, the fashion for beetle jewellery marked the encroachment of otherness. Both entomological and sartorial connections led to portrayals of the New Woman as insectile. Metamorphosis constituted a strong metaphor for radical, often threatening social changes taking place within Imperial Britain by the end of the century. In Marsh's text this inter-species nexus is complicated by the unstable gender character of the villain, and by extension of those whom the Beetle touches, physically and psychically. The novel constitutes a 'trans text', in which the pervasive transgenderism and animality are inseparable. The insect is fundamental to the text's noted inversions and its central question of who penetrates whom. However, rather than a cautionary tale against the dissolution of boundaries, I argue that *The Beetle* communicates a desire to destroy the rigid social and taxonomic order, and thus in effect embodies *jouissance*.

Biographical Note

Pandora Syperek (PhD History of Art, UCL, 2015) recently completed a postdoctoral fellowship at the Paul Mellon Centre for Studies in British Art, where she developed her monograph provisionally titled *Jewels of the Natural History Museum: Gender, Display and the Nonhuman, 1851-1901*. She has published on the Blaschka glass models of marine invertebrates, John Gould's hummingbirds and the Victorian supernatural in contemporary art.

Ming Panha (University of Sheffield)

“A dog reflects the family life”: dogs, Oedipality, and prostheses under patriarchal capitalist order in “The Creeping Man” by Sir Arthur Conan Doyle

After using and encountering a number of dogs for a long time in his detective career, Holmes tells Watson in “The Creeping Man” that he would, seriously, write “a small monograph upon the uses of dog in the work of the detective”. Holmes considers dogs mirrors of “the family life” of their owners, thus dogs can be seen as clues to the characteristics of the human beings. In historical relation to this, the trend of dog fancy-breeding and pageant contests arose in the late nineteenth-century Britain, and dogs became a part of Victorian household. Dogs, instead of having its own special characteristics, were seen to reflect human emotions and even human value and become both human beings’ emotional and physical prosthesis.

This paper argues that “The Creeping Man” paradoxically gives agency to dogs to rebel against human beings in order to restore male human ascendancy in the period of degeneration anxiety. Roy the wolfhound, a “devoted, affectionate dog”, attacks the head of the household, Professor Presbury, and challenges its status as prosthesis. Also, Professor’s other prostheses, such as money and his langur serum, rebels against his human, capitalist power by turning him into a half-man half-beast cyborg. However, this rebellion can be seen as punishment against the animalistic as Professor Presbury, who, with his capitalist power, turns animalistic by his own uncurbed desire for his colleague’s daughter. The paper will also explore the idea of love and loyalty as markers of power relations under patriarchal and capitalist order.

Biographical Note

Ming Panha is a scholarship grantee from Thammasat University, Thailand, and PhD candidate in English Literature, at University of Sheffield. His PhD thesis concerns the relation between capitalization and the nonhuman in Sherlock Holmes stories by Sir Arthur Conan Doyle, in the context of Victorian environmentalist and animal right’s movements.

Panel 1 B: Animals of Empire (Portland 1.67)

Jeremy Parrott (University of Buckingham)

'Gorillas in the Myth: Mid-Victorian Fictional Treatments of the Great Ape.'

The first published description of the gorilla based on close observation in the wild was given by Paul du Chaillu in 1860. However, the plate accompanying his text does not depict the animal in its natural habitat but facing a firing squad of hunters, shot through the heart. Within a year, the subject of gorilla-shooting was of profound interest to the English-speaking boys of the world, thanks to the huge success of R.M. Ballantyne's sequel to *Coral Island* – *The Gorilla Hunters* (1861). By the end of the decade virtually every magazine for boys had run at least one story about some intrepid lads bagging a few gorillas on a romp through darkest Africa. Having just discovered its closest extant relative in the animal world, humanity was seemingly intent on exterminating it, and with the blessing of science. This paper will look in detail at the treatment of this subject in the work of Ballantyne and his lesser-known successors, linking it to Darwin's writings on the great apes and the evolution of humanity.

Biographical Note

Jeremy Parrott has trained English teachers and taught English language and literature at universities in Britain, France and Hungary for more than 30 years. In parallel with his academic work he has been engaged in antiquarian bookselling and the compilation of single author bibliographies. He has just completed two books: one for Yale on the contributors to *All the Year Round* based on his discovery of a marked set and, for the Oak Knoll Press, a bibliography of the lifetime editions of Charles Dickens's works.

Briony Wickes (King's College London)

'Fur Empire: Hunting and Power in the work of Robert Michael Ballantyne.'

Since the publication of John MacKenzie's pioneering study, *The Empire of Nature*, hunting has provided a useful lens to examine Victorian interactions with the natural world. Various ritualised and institutionalised in nineteenth-century culture, the hunt served as recreation, status symbol, scientific endeavour, pecuniary enterprise, and means of environmental management. Whilst other scholars have demonstrated the ways in which big game hunting or the scientific hunt for specimens enacted and represented different social hierarchies within the Victorian era, this paper moves away from individual acts of predation to posit hunting as a material and cultural practice that informs broader mechanisms of power. To do so, it examines literary representations of the settler colonial fur trade in Canada in two novels by the popular adventure writer, Robert Michael Ballantyne: *The Young Fur Traders* (1856) and *Ungava* (1857). As a genre, Victorian adventure fiction has long been associated with the "energising myths" of the British Empire. My paper argues that Ballantyne's fur trade novels were not only a part of Victorian expansionist discourse, but that they also connect the slaughter of animals and the commercial hunt for pelts and skins to the appropriation of foreign territory. Whilst the real-world execution of this aim was attained via violent means, its continued legitimisation was dependent on the ways that British control in Canada was conceptualised. In both novels, Ballantyne creates a rich imaginative world, close to but detached from reality, in which hunting is seen to map space and dictate social relations. The dependence of colonial sovereignty on nonhuman life via the fur trade, however, tacitly raises the potential for power to be disturbed and disrupted by unruly groups of animals. Ballantyne's fur empire is thus revealed to be built on unstable foundations, raising the troubling notion that the predator might become prey.

Biographical Note

Briony Wickes a final year PhD student at King's College London, supported by an AHRC London Arts and Humanities Research grant. Before this, she studied at the University of Exeter. Her doctoral project examines the place of animals in nineteenth-century British literature and culture, with a particular focus on literary depictions of sheep farming, the fur trade, the feather industry, and whaling in the Victorian novel. She is currently serving as the Postgraduate Representative for the British Association of Victorian Studies (2016-18).

Tracey Boyce (University of Chichester)

'The Empire Bites Back: The Crocodile as a Symbol of Imperialism in Nineteenth-Century Punch and Judy.'

Punch and Judy displayed and reinforced nineteenth-century cultural ideas about, and fashionable motifs of, the British empire. Focusing on the work of Leighton and SurrIDGE (2007) and Ritvo (1987), this paper argues that the crocodile was a fashionable key symbol of empire for its audiences, and brought imperialism to life on the Punch and Judy stage as being a well-known symbol of orientalism and otherness in Victorian culture. Featuring in popular narratives about India and Africa it stood at the forefront of colonial adventure stories and explorer narratives, offering the reader vivid accounts of its savage nature. For example, In Conan Doyle's *The Sign of Four*, the crocodile's bite signalled the infection of empire, conveying its cultural function as a sign of excessive appetite, hypocrisy and violence. By extension, the crocodile came to represent colonial treachery and the sneak attack; something lurking below the surface of empire, ready to snap its jaws, with the battle between man and crocodile symbolising imperial power. The puppets in Punch and Judy developed and evolved to reflect the cultural and political themes of their time, with the first appearance of the crocodile around 1860; a time when popular forms of entertainment offered up exotic and dangerous animals in literature and on the stage as physical representations of imperial power. With Victorian public consciousness saturated by colonial and adventure narratives with the crocodile battle at the fore, this paper argues that the battle between Mr Punch and the crocodile symbolised the battle between imperial power and the colonised other. The puppet crocodile, negated of its actual danger, could be safely represented on the stage, with the British empire emerging as victor.

Biographical Note

Tracey Boyce is currently a PhD candidate in the Department of History at the University of Chichester. Her PhD is titled: *Staging Empire in the Provinces, 1870-1914*, and examines imperialism in music hall and pantomime outside the metropolitan centre of London. Tracey's research interests include imperialism, regionalism and pantomime history.

Panel 2 A: Horses and Donkeys (Portland 1.66)

Emma Barnes (University of Salford)

'The Horse, Time and Transport in *Black Beauty*.'

Anna Sewell subverts nineteenth-century imperial discourse in *Black Beauty* (1877) by narrating industrial expansion from an alternative perspective – that of a working animal. Through bringing the text into dialogue with postcolonial and ecocritical theory, this paper examines how Sewell's representation of horses and their ill treatment in industrial Britain is a critique of the expanding British empire and the subsequent derogatory effects upon its subjects. It analyses how the process of breaking-in horses and initiating them into structures such as Greenwich Mean Time and the seven-day week operate as metaphors for the enforcement of British values and customs onto colonised groups, creating sympathy for those seen as 'other'. By considering the role of domesticated animals in critiques of empire and their ability to appeal to Victorian sensibilities, I argue that literary animals operate as figures of imperial resistance and allow anti-imperialist and anti-speciesist rhetoric to emerge. Whilst existing scholarship on the text acknowledges the significance of the working horse in relation to the vices of Victorian fashion and to the gender politics of the nineteenth-century (Dorré, 2006; Ferguson, 1994), the concept of the horse as an imperial subject has yet to be addressed. In a similar thread, such scholarship examines Sewell's representation of animals solely within the context of the domestic issues of the private sphere and denies animal representations significant roles in the critique of global issues. By analysing working animals within a postcolonial and ecocritical framework, this paper allows for *Black Beauty* to be considered within the context of an expanding empire to question Victorian narratives of progress. In doing so, it makes the case for Victorian children's literature and animal autobiographies to be more readily entered into and analysed within global contexts.

Biographical Note

Emma Barnes is a PhD student in Victorian Literature at the University of Salford. Research interests include representations of animals and environments in Victorian, colonial and postcolonial literatures, and the global concerns within children's literature.

Joanne Knowles (Liverpool John Moores University)

'Not 'Winners in Life's Race': The Donkey's Place in Victorian Fiction and Periodicals.'

In her work on animals on nineteenth-century society and culture, Harriet Ritvo mentions an 1883 book for children on animals by Arabella Buckley titled, 'The Winners in Life's Race, or the Great Backboned Family'. Donkeys are very definitely not winners in life's race for the animal realm, and unlike horses, have no *Black Beauty* to plead their cause. This paper would take as its starting point the marginal presence of donkeys in many popular texts, including both print fiction and visual representations in periodicals, attempting to account for the recurrent presence of donkeys in the background, and will then move to consider some examples where donkeys are allowed to take centre stage: namely, in relation to children and in particular in their role as providers of seaside entertainment. While donkeys do not shake off their lowly social position, these examples allow for a consideration of the balance between their dominant role as 'beasts of burden' and as providers of joy and pleasure for others.

Biographical Note

Joanne Knowles is a Senior Lecturer in Media, Culture, Communication at Liverpool John Moores University. Her doctoral research at Liverpool University was on Henry James and she has published on James, Dickens's travel writings, and gender and national culture in Mary Elizabeth Braddon's fiction. Current research projects encompass popular women's writing and narrative from the nineteenth century to the present day and work in progress includes research on gardens, piers and animals (not all at once) in Victorian popular fiction and culture.

Panel 2 B: Domesticity (Portland 1.67)

Nickianne Moody (Liverpool John Moores University)

'Porgs, Chickens and Animal Sagacity in the Nineteenth Century Evangelical Press.'

The nineteenth century evangelical press represents animals in a very different way to books or serial narratives in other more secular periodicals. Rather than employing versions of the animal autobiography or natural history writing the evangelical press eschewed animal sentience or agency. Its avoidance of animal sagacity provided a strategy to keep obviously clever animals in their place by constructing generic rather than exceptional animals.

This paper looks at the representation of chickens in illustration and narrative in *The Artisan and Cottager* (1861-1919) and other publications interested in working class self-improvement. *The Artisan and Cottager* positions animals in association with children. However, rather than being associated with lessons of kindness they serve as didactic tools through which readers should learn or approve practices of self-denial, religious faith and sacrifice. The illustrations of different types of chickens are part of the most attractive and appealing artwork published by *The Artisan and Cottager* but the narratives that they accompany are those of dominion and the denial of animal rights and sentience that still have implications for ongoing debates today.

Biographical Note

Nickianne Moody is Principal Lecturer in Media and Cultural Studies at Liverpool John Moores University. She is interested in early science fiction and fantasy writing particularly by women writers, gothic and late twentieth century feminist and cyberpunk utopias and dystopias. Her work tends to address the representation of animals and the environment especially with regard to visual culture. Her current research is based on the Liddell Hart Collection of Costume held at Liverpool John Moores University and co-ordinating public engagement with the Femorabilia Collection. Her publications include work on most popular genres, nineteenth and twentieth-century fiction, popular culture and more specifically cultures of reading.

Di Yang (University of Sussex)

“Those creatures are parasitic”: Animals and Domestic Discourse in George Eliot’s Fiction.’

George Eliot’s fictional works teem with animal figures like dogs, horses, birds and animal-related figures of speech in characterization, dialogues and omniscient narratives. Tina in *Mr. Gilfill’s Love Story* is compared to a singing bird and Monkey by her foster parents, Hetty in *Adame Bede* a white fluffy innocent kitten and poor bird, Maggie from *The Mill on the Floss* an energetic Pony, spaniel terrier and fierce protective lioness, Esther in *Felix Holt the Racial* compared to spirited racehorse, Gwendolen Harleth in *Daniel Deronda* a snake-like nymph and untamed racehorse. Also Tito in *Romola* is associated with a pather and Henleigh Grandcourt is liked to a lizard or an alligator on watch for its prey. The majority of these connections are made between animals and female characters either by the male characters or by the omniscient narrators. The reason why Eliot employed such rhetoric and narrative devices to represent the domesticity and inferior position of female characters in Victorian patriarchal society is the major concern of this paper. This paper sets out to how Eliot employed the animal figures as a trope to represent women’s inferior position in nineteenth-century Britain via establishing the affinity between female characters and animals on the grounds of shared fragility, dependence, and domesticity in society. Specifically, I start with summarizing the recurrent animal figures in Eliot’s fictional works and the patterns of animal-related metaphors. With these figures and metaphorical patterns in mind, the paper continues to demonstrate the disciplinary power and patriarchal regulatory ideology hidden in such discourse. In the following section, I will examine how Eliot comprehended the ‘Women Question’ through these animal-related tropes and conclude with my own thought about Eliot’s concerned stance and solution to inferior position and condescending attitude towards women at her time.

Biographical Note

Di Yang is a second-year doctoral research student in School English, University of Sussex, currently exploring the ways George Eliot participated in shaping Victorian ideology, mainly focusing on her interaction and negotiation with her contemporary social critics Thomas Carlyle, John Ruskin, and Matthew Arnold in terms of religion, art criticism and philosophy.

Panel 3: Animal Images (Portland 1.67)

Silvia Granata (University of Pavia)

“Minute, frail, gelatinous creatures”: Representations of Sea Species in Victorian Book Illustration.’

Until the mid-1850s, opportunities to observe marine animals alive were very rare. Things changed with the invention and commercialization of the saltwater aquarium, which allowed people to watch sea species, for significant amounts of time, in the comfort of their own homes. Yet, tank residents were very different from other, more usual domestic animals and, at first, it was not easy to make sense of their presence within the house. Hence, numerous manuals were published, helping aquarists to set up and manage home tanks, but also suggesting how to fully enjoy the visual pleasures they could offer. In fact, while it was easy to admire a colourful anemone or a translucent medusa, the appeal of a sea-worm, a mussel or a sea-mouse was less unanimously recognized. Aquarium texts thus adopted a wide array of textual and visual strategies in order to teach readers how to appreciate these creatures’ charms. Crucially, most manuals were written by naturalists who were also professional illustrators, and were often embellished by sumptuous images that greatly contributed to the popularity of tank keeping, besides boosting the sales of the books themselves.

The use of illustration was frequent in books on nature-related hobbies; yet, while texts on butterflies, insects, shells, or fossils often displayed accurate and at times gorgeous plates, images of marine animals were especially interesting for Victorians, as it was not yet possible to observe them in their natural environment. These images thus entailed the thrill of a ‘first contact’, allowing viewers to experience the pleasure of discovering a wholly new world. My paper investigates visual representations of sea life in aquarium texts, discussing how it contributed to shape people’s perception of sea species by emphasising their ‘exotic’ beauty, but also by helping readers to frame the surprising encounter with deeply alien life forms.

Biographical Note

Silvia Granata is a lecturer at the University of Pavia, where she teaches 18th and 19th century English literature. Her research interests focus on literary and visual representations of animals during the Victorian era. She is currently working on a book project on 19th century aquaria.

Alina Ghimpu-Hague (Royal Holloway, University of London)

'Insect Women and Attired Fish: Biological and Cultural Hybridity in Mid-Victorian *Punch* Illustrations.'

Animal-based humour is well-represented in Victorian satire in a wide range of contexts but is particularly noticeable in the periodical press: week after week, *Punch*, *Fun* and others featured caricatures that assigned animal features to public personalities and images that used anthropomorphised animals as symbols of the State. Since these images appeared in ephemeral publications designed for mass circulation, their effectiveness depended on rapid wide-scale recognition; as a result, they tended to rely heavily on standardised devices and on familiar approaches with a long oral and written history. In practice, this led to their regular reliance on national or racial stereotypes such as the British Lion and the Russian Bear, on traditional religious imagery such as the dove and the snake, on facile puns such as turkey/Turkey, and on popular perceptions of certain animals as cunning (foxes), deceptive (cuckoos), or vain (peacocks). In these images, the characters' transformation was commonly achieved by exaggerating human physical characteristics until they resembled those of another species, by placing human faces on animal bodies, or by altering the posture, expression and behaviour of biologically-correct animals. More complex creations also exist, however, and the range of satirical devices and targets present in mid-Victorian magazine illustration is much wider than a first look might suggest. This paper aims to help advance our understanding of this issue by exploring the way in which *Punch* satirists used chimeras, zoomorphs, and anthropomorphised creatures in the mid-Victorian period to ridicule a wide range of issues spanning from fashion trends to moral panics. It will also argue that, in doing so, *Punch* used fictional hybrid beings as a means of visualising the irrationality of a number of social behaviours exhibited by individuals and groups, and as a way of challenging what it perceived as a fondness for over-literalness and over-compliance.

Biographical Note

Alina Ghimpu-Hague is a postgraduate researcher and educator based at Royal Holloway, University of London. Her research interests include reading and readers in the nineteenth century, Victorian genre fiction, multimodality, and participatory culture. She is currently writing up her thesis on Victorian Nonsense.

Treena Warren (University of Sussex)

‘Staging Nature: John Dilwyn Llewelyn and Early Wildlife Photography.’

For twenty-first century consumers of popular culture the wildlife photograph and television documentary are familiar means of accessing information about animals. Both are forms that present an idea of nature as separate, or receding from, the human realm of culture. As such, any human intrusion into animal life becomes a contamination that renders the spectacle inauthentic: as Matthew Brower has put it, ‘real animals only [...] exist when humans are absent’.¹ The technology of the camera itself both constructs this concept and offers its solution, enabling seemingly non-interventional access to wild creatures that breaches the human-animal divide, yet in doing so, simultaneously reinforces it.

This paper considers the nature photographs produced by John Dilwyn Llewelyn (1810-1882) in the 1850s as an antecedent of this now prevalent mode of representing animals. Although the long exposure times required by early cameras proscribed the photographing of wild creatures, Llewelyn’s images of taxidermic specimens posed in natural environments display a formative desire for realistic pictures of authentic animals viewed in their native habitats. Yet while they affect spontaneity, Llewelyn’s images are in fact carefully constructed with props and theatrics in a way that, by today’s standards, renders them fake, blurring distinctions between truth and deception, natural and artificial, documentary and art, and presenting strangely ambivalent and uncanny Victorian animal encounters.

Biographical Note

Treena Warren was awarded her Ph.D. in 2018 from the University of Sussex. Her current research explores manifestations of the frightening, horrific and strange at the intersections of nineteenth-century photography, literature, art and science. Her work has been published in *19: Interdisciplinary Studies in the Long Nineteenth Century*.

¹ Matthew Brower, *Developing Animals: Wildlife and Early American Photography*. Minneapolis: University of Minnesota Press, 2010. p. xiv.

General Information

Twitter: The conference hashtag is #VPFAnimals. Relevant accounts for tagging include @VPFA1 and @PortsmouthCSL.

Toilet facilities are available on the ground floor of Portland Building.

Fire alarm: In case of a fire alarm, delegates should leave Portland Building and turn right, crossing Portland Street. The assembly point is the square in front of Richmond Building (the building visible across the road from the conference rooms).

Refreshments: tea and coffee are provided in the morning and afternoon, and lunch at 12.45. A café is also located on the ground floor of Portland, just off the main atrium; another café can be found on the ground floor of Dennis Sciama building (the large white building opposite Richmond).

Transport: Portland is located almost exactly between two train stations, Portsmouth Harbour and Portsmouth & Southsea. All trains leaving Portsmouth Harbour subsequently call at Portsmouth & Southsea. Portsmouth is particularly well connected by train to London Waterloo (usually 90 minutes) and Victoria (two hours), with frequent trains throughout the day until 22:19 (from Portsmouth Harbour).

To reach Portsmouth Harbour, exit Portland Building on the Portland Street side, and turn right. Follow Portland Street to the end of the block and cross directly over to Kent Street; follow this street directly down to the Hard Interchange at the waterfront. Portsmouth Harbour station is located on the waterfront behind the bus station at the Hard.

To reach Portsmouth & Southsea, exit Portland Building on the Portland Street side, and turn left, following Portland Street around as it turns the corner into Burnaby Road. Cross under the blue railway bridge and turn left; follow Park Road to the junction, and continue straight on into the pedestrianised walkway. Follow the walkway until it opens into Guildhall Square; cross Guildhall Square towards the left, passing by the big screen and under the council buildings. Portsmouth & Southsea station is visible from the underpass.

Taxis: Aqua	02392 666666
Citywide	02392 833333