Acknowledgements

Early drafts of this work have been presented at conferences and seminars in the United Kingdom, France, and Italy: Victorian Paraphernalia (Leeds Trinity University, 2015); Becoming Animal with the Victorians, SFEVE 2016 Conference (Université Paris Diderot); Victorian Animal Encounters (University of Portsmouth, 2018), Underwater Worlds: Aquatic Visions in Art, Science and Literature (Oxford Research Centre in the Humanities, University of Oxford, 2015); Lo Spazio e il Tempo, Cantieri di Primavera (University of Pavia, 2018); Victorian Popular Genres and Travel, Translation and Communication (VPFA, Senate House, 2015 and 2016); these provided fruitful opportunities to discuss my research and allowed me to receive feedback and suggestions from organisers and other delegates.

This book has been long in the making, and I owe much to all the colleagues that read parts of my work, even in its early stages, offering helpful and encouraging comments: Meghan Freeman, Laurence Roussillon-Constanty, Sara Thornton, Helen Kingstone, Kate Lister, Will Abberley, and Mariaconcetta Costantini. My gratitude also goes to the series editors, Anna Barton and Andrew Smith, for believing in my project and for their patient assistance. Very special thanks to Lia Guerra for her indefatigable generosity, support, and advice.

This research was carried out in the framework of the project ‘Dipartimenti di Eccellenza 2018–2022’ (Ministry of University and Research).

I am grateful to the publishers for granting me permission to quote from Griffiths, Devin, The Age of Analogy: Science and Literature Between the Darwins, p. 11. © 2016 Devin Griffiths. Reprinted with permission of Johns Hopkins University Press; from Fathoming the Ocean: the Discovery and Exploration of


Sections of this book have appeared, sometimes in a different form, in Lit: Literature Interpretation Theory (2016), Paraphernalia! Victorian Objects (Copyright © 2018, reproduced by permission of Taylor and Francis Group, LLC, a division of Informa plc.), Underwater Worlds: Submerged Visions in Science and Culture (2018, reproduced with the permission of Cambridge Scholars Publishing), and Cahiers victoriens et édouardiens (2018). I thank the editors and publishers for their kind permission to reuse them.