Homeless Dogs
&
Melancholy Apes
Humans and Other Animals
in the
Modern Literary Imagination

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Cornell University Press
Ithaca & London
2010
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IMMODERATE LOVE
The Lady and the Lapdog

This chapter examines the imaginative experience inspired by a particular, striking,
and now pervasive kind of intimacy—the inter-species intimacy engineered by the
rise of modern pet keeping. In early eighteenth-century literature, this novel connection
between humans and nonhuman animals is almost exclusively represented through a
specific, gendered image: that of the lady and the lapdog. Indeed, this image is the
inaugural event for the literary representation of pet keeping in England. The comparison
animal, in its diverse roles and relationships, becomes a significant figure in English lit-
erature by the nineteenth century. But in the prior period the image of the lady and the
lapdog stands virtually alone in expressing the new cultural obsession with the house-
hold pet. Early eighteenth-century literary culture thus sees the initial establishment
of this first trope of inter-species connection and strongly influences its subsequent elabora-
tion in the very different literary modes that follow. This particular depiction of pet
keeping inspires a literary form that expresses the encounter with difference through a
rhetoric of sudden inversion—through ideas of alienation are instantly transformed into
experiences of intimacy. The paradigm of sudden inversion links pet keeping with the
representation of other encounters experienced by Europeans at this crucial moment
in the expansion of their culture across the globe, and with other attempts to engage
unfamiliar beings through the activity of the imagination. And it suggests a special role
for gender in the imaginative involvement with animal-kind, since women are constituent
both of this distinctive, domestic representation of human-animal conjunction and
of other, global inter-species connections.

We can see the formal dynamic at stake here most clearly in a text from the end of our
period of focus, in the young Elizabeth Barrett’s poetic expression of love for her spaniel
Flush in a sonnet entitled “Flush or Faunus,” included in a collection published in 1850.
Looking back to what we have seen in chapter 2 of the eighteenth-century struggles to
situate the newly discovered hominoid ape, in relation to a shifting understanding of the human, we can identify Barrett Browning's reference to Faunus as a signal of that engag-
ing ontological problem. As we observed in Edward Tyson's writings and their reflections, the classical similitudes—the faun, satyr, nymph, and Pan himself—were drawn di-
rectly into the debate about the definition of the human, since they were understood to be the classical record of the appearance of the great ape. And looking forward to the
dog narrative of the twentieth century, which we will explore in chapter 5, we can find a
redaction of Barrett Browning's poetic experiment with the representation of inter-
species connection in Virginia Woolf's Flush: A Biography (1935), a story of change, travel, and reministration from a dog's perspective, connecting his life to his mistress's relation-
ship with Robert Browning. Inter-species intimacies often substitute for human ones in precisely this way in the representation of pet keeping in the eighteenth century as well, as we shall see. Barrett Browning's poem has multiple, intersecting connections with the experience of animal-kind in the eighteenth century and beyond. Its distinctive images and structures provide a specific formal perspective on that experience.

As we shall see, "Flush or Faunus" draws on an extended tradition of connection between dogs and women in its construction of a surprising moment of love between the lady and the lapdog:

You see this dog: it was but yesterday
I missed forgetful of his presence here,
Till thought on thought drew downward tear on tear:
When from the pillow where wet-checked I lay,
A head as hairy as Faunus thrusts its way
Right sudden against my face, two golden-clear
Great eyes astonished mine, a drooping ear
Did slap me on either cheek to dry the spray.
I started first as some Arcadian
Amazed by gently god in twilight grove:
But as the bearded visioncloister ran
My tears off, I knew Flush, and rose above
Surprise and sadness,—thanking the true Pan
Who by low creatures leads to heights of love.1

The opening gesture—"you see this dog"—places Flush at a comfortable and familiar
distance in the composition of the scene of the poem; we might even visualize him in

a domestic setting, lying at the hearth. And it also locates him, as a nonhuman being, at a distance from the speaker and reader as they are joined by their common human
connection with one another. Thus, at the outset, alterity is both naturalized and un-
examined. This opening gesture also works to establish a contrast between the distant
and familiar dog, on the one hand, and the immediately following representation of
that nonhuman being's intimate, surprising engagement with the woman, on the other.
Suddenly, the animal's head appears on the speaker's pillow, as the setting becomes a
bedside and the account becomes retrospective.

At this point in the poem, distance is transformed to proximity and familiarity to
strangeness through a formal reversal that, as we shall see, is characteristic of the figure
of the lady and the lapdog. The distant, familiar dog appears as a strange, "hairy"
or "goaty," "bearded" being at the speaker's pillow, and the speaker at first fails even to
connect him with the dog of the poem's opening lines. Rhetorically, this is an inten-
tively felt and surprising moment, marked by the words "sudden," "against," "thrusts,"
"started," and "amazed," which replaces the ordinary or naturalized distance of the
opening with a striking alterity produced by the intimate contact between human and
animal and leading directly to the experience of "heights of love." The intimacy is
suggested by the tear that Flush wipes away from the speaker's face with his drooping
ear; the alterity by the insistent hairiness of this nonhuman being; and the channel of
connection by the gaze of the nonhuman "golden-clear great eyes" that joins the lapdog
and the lady. The surprise and even the intimacy in this case is also sexual, indicated
by the evocation of the classical god Pan as well as by the bedside setting, and climax-
ing in the concluding discovery of a love that is itself defined by the transformation of
"low" to "heights," a reversal of the normal hierarchy of human- and animal-kind.
As we shall see, this rich structure of inversion, and the constellation of images that
brings it about, is a rehearsal of a long-established fantasy of a connection between
dogs and women. Barrett Browning's poem is paradigmatic of a particular imaginative
experience—an experience that has a link to contemporary culture, a sustained literary
history, a correlation with gender, and a role in the larger contemporary problematic of
the representation of human-animal encounters.

The Cultural Fantasy of the Canine Pet

The image of the lady and the lapdog arises as a widespread literary trope at the same
time as companion animals become widely evident in the bourgeois household. I have
already suggested that the human relationship with nonhuman animals is profoundly
restated in the eighteenth century, and that pet keeping is one of the central cul-
tural signs of and means to that reshaping. As Keith Thomas has shown, the rise of

certain "privileged species" to a relationship of special proximity with human beings in the early modern period reveals deep shifts in human-kind's perception of the natural world and indicates the "narrowing gap" between human and animal that then defines some of the fundamental claims and debates of the modern era. Thomas describes the foundations of pet keeping—including domestic intimacy, the use of proper names, the sense of companionship, the growing idea of animal intelligence, new notions of animal character, the belief in animal souls, the new democratization of domestic space, and the material practices involved in the breeding and maintenance of pets—and demonstrates the progression of this historical phenomenon to the point of "obsession" in the eighteenth century. Through an examination of epitaphs and elegies for animals, Ingrid H. Tagoe shows that "pet keeping first developed as a widespread phenomenon [during the eighteenth century] in a period that also saw the rapid growth of literary works dealing with pets." And J. H. Fields argues that this new engagement with pets within the bourgeois household is one of the means by which "quite humble men and women, innocent of philosophical theory, were led to accept perhaps unconsciously, the modernity of their world." The pet plays a complex cultural role in this period: as commodity, companion, patron, proxy, and even kin. The practice of pet keeping was initially an urban phenomenon and served as a response to modern alienation and commodification by creating a being who could generate a sense of connection and meaning in a world of things. In this era of dramatic increases in consumption, pets were increasingly visible as a sign of prosperity and widely bred and sold for profit. New practices of selective breeding, developed at first for livestock, were exploited to produce more desirable types of ornamental fish, canaries, and pigeons, while exotic pets like parrots and monkeys were coveted possessions (Fields, 241). And the eager pursuit of potential household pets resulted in the inclusion of nondomesticated species, including ferrets, squirrels, rabbits, and mice.

But, then as now, cats and dogs were the animals most readily embraced as companions for human beings, and in this period both were frequently associated with the cultural practices of women. Domestic cats, who were especially appreciated for their character and affection, are frequently mentioned in the eighteenth century. Though the male tradition has several famous instances of cat companionship, including Flora Walpole's Selima, Samuel Johnson's Hodge, and Christopher Smart's Jeffrey, Margaret Doodly shows that Anne Seward's poem on her own cat Selima's death, "An Old Cat's Dying Soliloquy," is representative of a strong interest in animals that marks eighteenth-century women's poetry. According to Doodly, Seward's cat "proves capable of loyalty and affection, her virtues thus making her implicitly worthy of cat heaven—or of human heaven too" in a concluding assertion that demonstrates the connection between the culture of pet keeping and the contemporary debate about animal souls. Doodly's perspective on the ways that women poets of the eighteenth century "defiantly adopt the sensibility of animals" suggests the special connection between women and imaginative animal-kind in this period. The earliest literary depictions of companion animals associated these beings primarily with female pet keepers, and many women writers themselves shared this assumption.

Dogs, of course, were the most visible and ubiquitous companion animal. Many factors contributed to the increasing appreciation of this particular nonhuman being's potential for household intimacy with human-kind in the course of the early modern period. Early on, among the aristocracy, the mastiffs who protected the estate and the hounds who made up the hunting pack were privileged creatures. Small dogs were cultivated as personal companions by aristocratic women in the medieval period, with the fashion for toy spaniels most prominent in the early sixteenth century, and for pugs in the seventeenth. At the end of the seventeenth century, Charles II refined the toy spaniel, introducing the King Charles spaniel in his court in London. This attachment to canine companions spread widely among the English bourgeoisie in the eighteenth century, when pugs and toy spaniels were widely kept in the household and depicted as eating at table, arrayed in jeweled collars, attended by physicians, sleeping in human beds, riding in carriages, and sitting for portraits (Thomas, 17). These practices were accompanied by a rapidly developing new conception of animal character, including an array of strongly positive assumptions about the intelligence, loyalty, affection, gratitude, and courage of the canine being that was rapidly becoming understood as "man's best friend." Indeed, as pet keeping became pervasive, animals were sometimes cited as exemplary models for human behavior, preferable to humans themselves: dogs might be seen as more loyal or more sympathetic than humans, and a canine companion might take the place of a suitor, husband, father, or daughter. Dogs thus became the center

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6 On the beauty and terror of pet keeping, see also Edward J. Banbury, Partners, Companions, and Masters (Silver Springs, Md.: Denlinger's, 1993), chapter 4, "Pet-keeping in the Past."
of an influential cultural fantasy about the potential proximity of human- and animal-kind.

As pet keeping inspired new ways of thinking about and representing animals, concurrent historical events engaged the eighteenth-century imagination in other experiences of alacrity. Pet keeping arose as a major cultural phenomenon during the period that marks the first age of British imperial expansion; the establishment and growth of the slave trade; and a widespread popular enthusiasm for global projects involving the control of territories and, along with this impulse, the accumulation of information about the geography, the botany, and the nonhuman and human inhabitants of the world. As we shall see, the image of the lady and the lapdog can be understood in relation to this larger, global context, as an imaginative experiment that reaches beyond the domestic, inter-species proximity of the fashionable woman and her pet. In this period, the lady and the lapdog are an especially resonant figure, in relation to the larger contemporary concern with the European encounter with the world.

Imaginary Lapdogs and Poetic Form

Significantly, the representation of the canine pet finds its first widely prevalent literary expression through a gendered image. We can find an early version of the lady and the lapdog in the General Prologue of Chaucer’s *Canterbury Tales,* where the Princess doves upon her “snaile hounde,” feeding them with special “roasted flesh” and milk, and weeping at their injuries. Chaucer’s satire here makes reference to the practice of pet keeping in English convents, which Keith Thomas identifies as an early instance of this cultural phenomenon (1995). Lapdogs are also mentioned in seventeenth-century poetry, notably in the misogynist tradition of the 1670s and 1690s. Markman Ellis notes the early role of lapdogs as a “misogynist trope of female venereal concupiscence, repeatedly described as one of the arts amatoria of the modern woman by libertine writers.” This heritage clearly shapes the sexual signification that continues to attend the figure and influences its particular gendered referent: woman-kind.

But the prominence of this image increases significantly and its literary prevalence is substantially expanded in the subsequent period. As we shall see, the figure of the lady and the lapdog—with its particular repertoire of images and attendant formal dynamics—becomes a staple trope of the antifemale verse satire of the first half of the eighteenth century.

In this period, then, at the time of the rapid rise in the keeping of companion animals, the figure of the lady and the lapdog develops its distinctive profile. The literary representation of lapdogs occurs mainly in poetry, though dramatic social comedy includes references to pet keeping by women as well. As Tague has observed, many of the lapdog poems are elegies and epitaphs, in which mockery and satire are the dominant modes. But more significantly, these portrayals of interspecies connection follow and develop a common scenario. They typically involve a set of allied images of female sexuality, the woman’s bed, the breast, the lap, the lapdog, sometimes the gaze, and especially the kiss. And formally this depiction of the lady and the lapdog is configured through structures of dissonance, reversal, and sudden inversion—structures that are indebted to the tradition of neoclassical satire, but that place that heritage in a new, inter-species context.

In a satiric letter “To a Lady on the Death of her Lapdog and Squirrel in One Day” included in a collection published in 1770, a “person of quality” highlights the special privilege of the lady’s lapdog: “[I]t is the charmingest Creature in the World for his Boodfellow.” All through the first half of the eighteenth century, verses on the lady and the lapdog focus on this theme of bedside intimacy. Typical rhyme words—nap and lap; miss, kiss, and kiss; or her and his—give a series of verbal anchors for the ideas of sexual connection. Jonathan Smedley, in his verses “On the Death of a Lap-Dog” (1745), provides a typical example:

To him her softest things she spake;
     Oft on her froward breast he lay;
     And oft he took a gentle Nap,
     Upon her sleep-intoxicing Lap.

A couplet from Edward Stephens’s poem “On the Death of Della’s Lap-Dog” (1747) illustrates another of these verbal pairs: “Pompey, Comparest thee to Miss; Miss...”


10Boswell therefore covers some of this earlier material in “The Lady and the Lapdog.”


was honour'd with a Kiss", as does Henry Carey's complaint to the lady in "The Rival Lap-Dog" (1714):

Corinna, pray tell me,
When thus you repel me,
When humbly I sue for a Kiss,
Why Dost, at pleasure,
May kiss without measure,
And stultify him with the Bliss?  

And these canonical parodies of love lyric can also involve the Petrarchan discourse of the gaze, which accompanies the kiss and extends the physical link between the lady and the lapdog into the incorporeal realm. For example, Isaac Thompson's "The Lap-Dog" (1731) adds an evocation of the animal's eyes:

Securely on her Lap it lies,
Or fiery gaze on her Eyes,
To touch her Breast, may share the Bliss,
And unprovet, may snatch a Kiss.  

The "bliss" mentioned here evokes a sexual connection that some poems explore more directly. "An Epitaph upon my Lady M——'s Lapdog" presents the "bedfellows" idea in warmer language:

Beneath this Stone, ah woful Case!
Poor little Dovy lies,
Who once possessed a warmer Place
Between his Lady's T———.  

Indeed, the lapdog seems to be both an inappropriate or perverse sexual partner for the woman, and also a metonym for female sexuality—a dynamic that places the animal simultaneously within and outside the realm of the human, or—from another perspective—places the woman both within and outside the realm of the animal. John Gay's interesting poem, "The Mad Dog" (1730) takes on this problem directly, seeking to provide an explanation for the relationship between the dog and the sexualized woman.

The libidinous female subject of the poem describes to her confesssor her obsession with "Love's soft Exasy":

She tells him now with modest Voice,
That she had never 'er'd by Choice;
Nor was there known a Virgin chaster,
"Till ruin'd by a sad Disaster.

That she a Favorite Lap-dog had,
Which (as she strok'd and kiss'd) grew mad,
And on her Lap a Wound indenting,
First set her youthful Blood fermenting.  

Gay's comic etiology proposes that the "disease" of female sexuality originates in human-animal affection—the interaction of stroking and kissing that links the lapdog and the lady—and that it is transmitted by the interspecies "Kiss." In other words, female nature is ironically produced by the violent contact between the realm of the human and that of the nonhuman; in this reversal, the woman is defined by the animal, who is also her antithesis.

As we have seen in Carey's "Rival Lap-Dog," these poems—all presented in the voice of a male oberlooker—express the envy that the potential human partner feels for the nonhuman being positioned at the lady's breast or between her thighs. For instance "On a Lap-Dog" (1721) by Thomas Brown addresses the dog with this exclamation: "Alt! Alt! Couldst thou know, how thou dost make my Every nerve rise?" As the dog lies in "that Lap," the speaker suggests an "Exchange" between human and animal, a reversal of "Place" and "Station" which, if granted, will entitle the lapdog to a uniquely human privilege: "[A]n Epitaph upon thy Grave." Here, the speaker wishes himself into the animal's place—and the animal into the human's—in a way that highlights an inversion of the implicit hierarchy that ranks human above animal. Thompson's "The Lap-Dog" goes further and extends the hierarchy inversion into a gender inversion, by describing a magic substitution of the male lover for a female pet:

Give me a Spell, a potent Charm,
To turn myself to Meserv's form!
In sportful Dance, and wanton Play
On Silver's Lap I'll spend the Day. (94)

[Henry Carey, Essay on Several Occasions (London: J. Ker, A. Bullett, and J. Bewer, 1713), 35.]
[Isaac Thompson, A Collection of Poems (Newcastle upon Tyne, 1731), 94.]

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[John Gay. The Mad Dog (London: A. Mocart, 1719), cite page 9.]

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And John Hewitt's "Upon Celis having a little Dog in her Lap" (1727) expresses a clear preference—to be a "four-footed" being rather than a man:

'Tis four-footed Cel, your Smiles can engage,
Whistle a Shape that is human must bear with your Rage,
Since, thus, my Addresses by Celis's reused,  
Pray, who would be Man when a Dog's so well suit'd?  

These last two examples go beyond envy, and beyond ironic reversal, in presenting a comic fantasy of species transposition arising from the idea of canine-human affection.

All of these effects are played out at length in a long poem in Hudibrastics published in 1790 entitled The Real Lapdog and the Laid. The "Little Rival to the Great" is a King Charles spaniel "of ancient Stock," whose "monstrous" act is to supplant his Lord in his lady's bed. We learn that "he was Court-bred" and that "Court-Clothes" he always kept, "With Lords he dined," with Ladies slept." He takes "sauce Frendship" (9) with his lady's belongings and her clothes, but beyond that he is seen to "towse Her, with his Paw," while the lady in turn "was proud to have her dear Dog rule, / As rule with Her, as she He could" (96). The poem ends with a sustained interspecies love scene:

...Breast to Breast, incorporate
Almost,—He lay like Dog in State;
....
Fair-Lady, all in Raptures, to
Be so centered by such a Beau;
She lisp'd, and kiss'd, and cry'd, and sigh'd,
And He return'd all with his Tongue;
Put Lady-Fair quite out of Breath,
And kiss's her, 'tis almost to Death;
Sir Lick Lips was so Yosh too,
He fell a sleep while One tell's Two.  

Here we can find the full repertoire of lapdog imagery: the bed, the breast, and the caress, combined with raptures, kissing, crying, and sighing with the licking tongue. The moral of the tale connotes women's passion for pet keeping:

...[M]ost the great Affairs of State,
Be for't for Dogs, or Cats, so well!


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What Moral can with Batima Coll?  
For one are's fond of Cat and Kitten,  
As other Ladies are Dog-citizens;  
And that's a Vice, no gentle grown. (44)

But its message can finally be compactly summarized in a phrase: "Ne'er close on Dogs" (35).

The Real Lapdog's critique of intimacy between women and their dogs is signed rhetorically through a characteristic inversion; the text generates a series of Hudibrastics incongruities through its representation of the animal's connection with the human. Thus, the end rhymes might ironically juxtapose air and fair—"'Tis may be thought strange of a Court/But not of this fine Dog, (good Sir)!" (31), or call attention to the reversal in status entailed by the dog's proximity to the fine lady—"'Tis true, too, of Quality./With Lady-Fair He'll always be" (9). As with Thompson's magic substitution or Hewitt's fantasy of transposition, The Real Lapdog's ironic end rhymes express surprising or deflating convergences between the dog and the human—conjunctions that are also evident, though in a different rhetorical device, in the canonical antifemale satire of the period, Alexander Pope's Rape of the Lock (1712).

Pope's use of lapdogs shows the relevance of animal-kind to the most complex ironies of Augustan satire. Though his appearance in this text is brief, Belinda's lapdog, Shock, along with the poem's broader references to the practice of women's pet keeping, create effects that are closely related to those of The Real Lapdog. The Rape of the Lock opens with the familiar interspecies bedfellow scene, which, as we have seen, becomes the locus classicus of the figure of the lady and the lapdog in the poetry of this period. The first canto begins as the sun peeps through the curtains at the lapdog and the lady. The lapdog is the earlier tier: "Lapdogs give themselves the roaring Shades," but "Belinda still her downy Pillow press'd." Belinda sleeps for another hundred lines until "Shock, who thought she slept too long, / Leapt up, and wak'd his Mistress with his Tongue." We have already found the tongue to be a vivid signal of interspecies intimacy in the contemporary lapdog poetry, of course. Here, the canine-woman connection is further developed as a parallel to the crisis of the plot when the baron comes Belinda's lock. "Not louder Shrieks to pitying Heart are cast, / When Husbands or when Lap-Dogs breathe their last" (136–137). And Thalassia incites Belinda's fury by describing the dire consequences of the loss of Belinda's hair in these famous words: "Souther Inst Ecchym, Ais, Sea to Chaos fall, / Mea. Monkies, Lap-Dogs, Parrnos, perish all" (412–420).

In these verses, Pope's characteristic zveugma, the signature rhetorical device of this poem, develops around the surprising conjunction of human and animal, generating
couples' incongruities much like those of The Rival Lappers. In the first pair of lines, husbands and lapdogs are joined by "breathes their last"; in the second, men and lapdogs are linked by the predicate "perish all." This repeated juxtaposition serves a general satiric end—to criticize the fashionable female for her proximity to her lapdog in preference to her husband, and, in short, to express The Rival Lappers' moral: "N'we're dots on Dog." But the deeper formal structures of these works are even more significant than their explicit morals for our understanding of the long-term impact of the figure of the lady and the lapdog. Like the Haikuic rhymes of the later poems, the joking of Pope's couplets here forces disparate ideas into proximity. The resulting collision of ordinarily separated beings, kinds, or positions unbalances assumptions about difference and kinship, hierarchy and equality, creating the possibilities for new alliances and frameworks—possibilities that carry forward into future imaginative engagements between woman and animal-kind.

Imagining the lapdog through the mode of antifemale satire—the dominant literary context for the representation of this companion animal in the period—implants the figure of the lady and the lapdog with the inversions of satiric form. In addition, the focus on the female is generated through the dual opportunities of social practice and literary tradition. The contemporary assumption that women have a special affinity with animals and the related tendency to portray the newly prominent culture of pet keeping as a specifically female activity find a ready locus in eighteenth-century satire in part because this neoclassical mode itself draws deeply upon the image of the woman, through the influence of Juvenalian misogyny. Women and especially female sexuality are familiar topics of critique for the Augustans. But the idea of affection for an imaginary animal, emanating from the historical rise of pet keeping, adds a distinctive problematic to the structures of inversion that express this critique. The figure of the lady and the lapdog reconceives the Augustan and Juvenalian attack on female sexuality as an inter-species experiment—an experiment that introduces a new and different realm of potential intimacy to the modern imagination. Now the fantasy is not limited to the exposure of female sexual excess, as in the famous exploits of the "imperial whore" of Dryden's Juvenal, who leaves her husband's bed for the brothel where "expecting thy lies, / With bearing breasts, and with desiring eyes." For these lapdog poems, the familiar ironic reversals call up larger questions generated by the portrayal of inter-species connections—questions about the absolute antithesis of beings, about the definition of the human by the animal, about the substitutability of animal for human, about the challenge to hierarchy and privilege, or even about the potential for these

reversals themselves to lead to "heights of love." Within this particular satiric tradition, then, the representations of animals provide seeds for what is to become a rich formal and thematic contemplation of such questions. These poems create a literary practice that gathers imaginative depth and significance in the course of the eighteenth century and beyond.

Perversions of Kin and Kind.

As the literary representation of pet keeping develops in the second half of the eighteenth century and the first half of the nineteenth, the male human figure enters the picture in a new way. In the romantic period, dogs come to be seen as companions to solitary male characters—wanderers, hunters, shepherds, hikers, and poets especially. And in the literature of this period, relationships between men and dogs explore notions of canine loyalty and devotion in contrast to human versions of such traits, maintaining the social satire from the figure of the lady and the lapdog but inverting the inter-species connection with sentiment. Thus, Eliza Resser's "An Epistle to a Friend, with a Sitting Dog" (1820) very typically compares the purity of a dog's loyalty to the self-interest of a human:

Such pure attachment, without guile or art: 
Such faith, a satire on the human heart, 
Which instructs wars from Friendship's sacred line, 
To tread the paths of treacherous design.24

Thus the literary treatment of the companion animal undergoes a decided shift in value from the early eighteenth to the nineteenth century. As Taggart has described it, as the period goes on, "Pets were used less to point up human follies than to demonstrate human virtues, including the virtue of experiencing a special bond with animals" (295). But, significantly, the structures of sudden inversion that derive from Augustan satire and that provide the figure of the lady and the lapdog with its distinctive impact continue to inform that depiction of animal-kind, even as that figure is integrated into narratives of sensibility.

We can witness this integration in process in the statement of advice about female conduct by a well-known philanthropist of the mid-eighteenth century, James Hanway.

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In his "Remarks upon Lapdogs" (1757), Hanway provides a complex approach that indicates the shift in attitude toward female pet keeping that occurred in the course of the eighteenth century.

I think a woman of sense may entertain some degree of affection for a dog; I do not mean a human brute, but a dog, for instance, which is a faithful animal. The great fault seems to lie in the degree of esteem in which we place such objects, and the manner in which we express our humanity toward them. But to the honour of lap-dogs this is not their case: When under proper discipline, how greatly are they instrumental to the felicity of fine ladies, and how happy are these to find an object to amuse their idle moments, and purr to preserve themselves from the danger which always attends having nothing to do.25

Hanway’s insinuations regarding women’s behavior in relation to their dogs do not follow the rules of the satiric poetry of the period—“Ne’er dote on Dogs!”—but rather advocate pet keeping, painting an attractive picture of inter-species contact by describing the “happiness” generated by inter-species “affection.” Indeed, the lapdog even serves, according to Hanway, as a means to regulate female behavior and to preserve female character by keeping women from a “danger” that attains directly to female sexuality. In Hanway’s version, the figure of the lady and the lapdog points to the opposite direction from that of the satiric poetry—it signals the preservation of female virtue rather than the problematic expression or awakening of female sexuality.

But Hanway’s account takes a turn that demonstrates the continuity between this later, sentimental image of affection between women and their lapdogs and the idea of sudden inversion that we have seen emphasized in the earlier satiric tradition:

But, alas! the best things may be abused, and the kind intentions of providence perverted! Thus we may sometimes see a fine lady, act as if she thought the dog, which happens to be under her precious care, was incomparably of more value, in her eyes, than a human creature, which is under the care of any other person, or perhaps, under no care at all. From hence we may conclude, that an inordinate love of a brute animal, though it may not destroy a charitable disposition, must weaken the force of it. Where “the milk of human kindness,” where the choicest powers of humanity prevail most, there most care ought to be taken to find the proper object of them, lest this disposition, excellent and admirable in itself, should degenerate into a foolish and absurd tenderness, or an undistinguished regard for the tails and wits of God’s creatures. (105)

Hanway is performing a balancing act here, since on one hand he wishes to privilege the relationship between the lady and the lapdog as an “excellent and admirable” disposition; as a manifestation of the “best” and “choicest” of human powers, namely, that of sympathy. On the other hand, pet keeping is said to represent a misdirection of charity, a “perversion” of the “intentions of providence,” a leveling of accepted hierarchies of “noble” and “vile,” and an “immoderate love.” This idea of “immoderate love” evokes that very sexualization which, in Hanway’s earlier appreciation of the lapdog, pet keeping is said to forestall. Indeed, the idea of a sexualized affection appears at this point in Hanway’s discourse through the same rhetoric that we have seen to be typical of satiric poetry: Hanway criticizes the “kissing of a dog” as “absurd and ridiculous” (107) and insists that “a man of taste and sentiment... will be shool’d to see a lady kissing a dog with her caresses; and the more distinguished she is for her personal charms, the more shocking she will appear” (107). The “kissing” and “nurishing,” the “caresses,” the “tenderness,” and the “immoderate love” that the text vividly specifies here are not compatible with Hanway’s initial understanding of lapdogs as an antidote to the “dangers” of female sexuality. Far from it. In those opening paragraphs, the inter-species relationship is a tame and safe connection that promotes a socially accepted, even morally exemplary, norm of female conduct. But at the very point when a woman’s love for her dog comes to be promoted as a signal of the human virtue of charity, it also becomes shocking and immoderate. Ironically, seeing the figure of the lady and the lapdog as an exemplary image of natural sympathy entails the representation of that connection between human and animal-kind as a perversion of the “intentions of providence,” a challenge to relations of hierarchy, and an experience that stands outside the realm of the “proper.” Here, then, the inversions and reversals that we have seen to be central to the developing scenario of the lady and the lapdog become implicated with ideas of the normal.

The impropriety or abnormality of this inter-species intimacy can be expressed in terms of a perversion of kinship connections as well. For instance, in Susan Ferrier’s Marriage (1808), the fashionable female’s preference for her lapdog over her daughter substitutes an inter-species affection for a familial one. Mary, the sentimental protagonist of the novel, is newly introduced to her long lost mother, Lady Juliana, and also to Lady Juliana’s lapdog:

“Your style of dress is very obsolete, my dear;” said [Lady Juliana], as she contrasted the effect of her own figure and her daughter’s in a large mirror; “I shall desire my woman to order some things for you;... Appropro, you will find it dull here by yourself, won’t you? I shall leave you my darling Blanche for a companion.”

kissing a little French lap-dog, as she laid it in Mary's lap: "only you must be very careful of her, and coax her, and be very, very good to her, for I would not have my sweetest Blanche vexed, not for the world!" And, with another long and tender salute to her dog, and a "Good bye, my dear!" to her daughter, she quitted her to display her charms to a brilliant drawing-room, leaving Mary to solace herself in her solitary chamber with the whines of a discontented lap-dog.\(^{26}\)

This scene presents a compact invocation of the figure of the lady and the lapdog, including the familiar image of kissing and the rhetoric of tenderness that signals this inter-species intimacy. But this is a misdirected mother's kiss, bestowed on the dog instead of the child. The mother's heartless obliviousness to her child is contrasted with her affection for the lapdog, and the misdirection of her kiss marks the immediate love that in this passage is represented as outside the bounds of a normal, familial intimacy—a transgression of the relationships of kin as well as kind.

Ironically, by transgressing the boundary of kind, the idea of intimacy with the lapdog helped to extend the compass of national sympathy beyond the European. In a central scene from Sarah Scott's sentimental novel, *The History of Sir George Ellison* (1765), the male protagonist's fashionable wife demonstrates an incongruous inter-species connection, much like that of Lady Juliana with her lapdog. As Mrs. Ellison and her husband walk through their Jamaican plantation, discussing the treatment of their slaves, their discussion is interrupted by the lady's lapdog:

> [Mrs. Ellison] was turning the conversation to another subject, when a favourite lap-dog, seeing her approach the house, in its eagerness to meet her jumped out of the window where it was standing; the height was not great enough to permit the poor cur to give this mark of affection with impunity; they soon perceived that it had broken its leg, and was in a great deal of pain; this drew a shower of tears from Mrs. Ellison's eyes, who, turning to her husband, said, "You will laugh at me for my weakness, but I cannot help it."\(^{27}\)

The lady in this scene is driven by some unnamed compulsion—"I cannot help it"—to an inter-species connection that both she and her husband regard as problematic. The "shower of tears" that she bestows on the lapdog is a natural sentiment, and her husband, like Hanway, applies this as an indication of her virtue, if not as a signal of


> 28 Homeless Dogs and Melancholy Ape

Dickens's Inter-Species Embrace

Charles Dickens's fiction is a core resource for the representation of the canine pet, and Dickens finds a signal use for the figure of the lady and the lapdog in three of his major novels: *Little Dorrit* (1857), *Dombey and Son* (1848), and *David Copperfield* (1850). Dickens's dogs provide a perspective on both the continuity and the transformation of this figure from its eighteenth-century versions. The images and effects that accompany Dickens's dogs emerge directly from the earlier satiric tradition, except, interestingly, for these animals' size. Though they behave like Peppe's Sheik, *Little Dorrit's* and *Dombey and Son's* canine pets are not lapdogs, but giants. The lady-and-the-lapdog figure in *Little Dorrit* appears in a local scene and serves to uncover the lady's affections. This exchange is set at the Maggs's country estate, where Minnie Maggs's two suitors arrive together for a visit to the family. Minnie's romantic attachment to Henry Gowan becomes evident to Gowan's rival, the novel's male protagonist, Arthur Clennam. Gowan appears with his giant Newfoundland dog, and Minnie's connection with him is telegraphed in her evident affection for the animal, rendered through the jealous consciousness of Arthur Clennam: "How she cared for the dog, and how the dog knew her! How expressive that heightened color in her face, that fluttered manner, her downward eyes, her irresolute happiness!... "The dog had put his great paw on her arm and laid his head against her dear bosom. She had laughed and welcomed him, and made far too much of the dog, far, far, too much."\(^{29}\) Here we see in compact form the caress, the female bosom, the strange inter-species embrace, and the "far, far, too much" that indicate the familiar
connection of immoderate love. From Glenam’s point of view, the lady’s intimacy with the dog is a beth testimony to Minnie’s natural sentiment and a signal of impropriety, and both of these effects are pursued within the novel, as Minnie’s true virtues are confirmed, while her marriage to Gowen—the dog’s master—leads her to ruin.

The question of the transgression of the boundaries of kin is directly relevant to Florence Dombey’s relationship with Diogenes, another “great house shaggy dog,” whose size is a means of underlining his comic arena, and whose name alludes to the Cynic philosopher who argued that animals are superior to humans. Florence is given the dog on her brother’s death, and her intimate connection with him is presented as a direct substitute for her cruel alienation from her father. In the scene in which Diogenes is introduced, we see the same contrast between ordinary distant and immoderate intimacy that is characteristic of the representation of the lady and the lapdog elsewhere in this period. At his first appearance, Diogenes is a comical and familiar object of human amusement, a “poor cut” or “that dog” of familiar parable: “Diogenes was as unlike a lady’s dog as dog might be... as ridiculous a dog as one would meet with on a summer’s day; a bumbling, ill-favoured, clumsy, bullet-headed dog, continually acting on a wrong idea that there was an enemy in the neighbourhood, whom it was meritorious to bark at” (215). In fact, Diogenes’ first act is to scare off Florence’s friend, Mr. Toote:

[He] suddenly took it into his head to bay Mr. Toote, and to make short runs at him with his mouth open. Not exactly seeing his way to the end of these demonstrations... Mr. Toote, with chuckles, lapped at the door: by which, after looking in again two or three times without any object at all, and being on each occasion greeted with a fresh run from Diogenes, he finally took himself off and got away (213)

This baying and barking and comical coveting is followed by a very different encounter, a connection between dog and woman that includes all of the non-familiar elements of the toper: a strange, hairy face; an alien gaze; an intimate embrace; a falling tear; a bedside encounter; an immoderate love; and a transgression of the boundaries both of kin and kind, as follows:

Though [Diogenes] was far from good-bred, and certainly was not clever, and had hair all over his eyes, and a comic nose, and an inconsistent tail, and a gruff voice, he was dearer to Florence... than the most valuable and beautiful...

In this dynamic of comic distance and alien intimacy, Diogenes, like so many of his imaginary canine predecessors, takes the place of a missing human and familial contact. Florence and Dickens, see Diogenes as a substitute for Florence’s cruel father. She calls on her dog to “love me for his sake!” Dickens concludes the painful account of Mr. Dombey’s rejection of Florence with another bedside representation of the lady and the lapdog:

Diogenes already loved her for her own [sake], and didn’t care how much he showed it. So he made himself very ridiculous by performing a variety of uncouth bounces in the ante-chamber, and concluded, when poor Florence was at last asleep... by scratching open her bedroom door, rolling up his bed into a pillow, lying down on the boxes, at the full length of his tether, with his head towards her; and looking lazily at her, upside down, out of the top of his eyes, until from winking and winking he fell asleep himself; and dreamed, with gruff barks, of his enemy. (217)

The strange bedside gazing here is the channel that joins Florence and Diogenes, marking their intimacy. Again, this connection between a woman and an animal substitutes for the natural, familial intimacy that should subsist between father and daughter, in the same way that the connection between Lady Juliana and her lapdog takes the place of the love that should naturally join mother and child. The transgression of the boundaries of kin and kind, and the reversals and invasions rehearsed in this passage, lead directly to an alternative realm of affection, proposed in Florence’s words “let us love each other.”

David Copperfield’s Jip is a true lapdog, and his interaction with David’s child-wife, Dora, is built on the familiar prototype and alludes directly to its comic heritage. During David’s courtship of Dora, Jip elicits the envy of the displaced human lover, and Dora’s treatment of the dog reproduces the language of immoderate love, with its caresses, its erotic “punishments,” and its licking tongue. In David’s words:

He was mortally jealous of me, and persisted in barking at me. She took him up in her arms—oh my goodness!—and caressed him, but he insisted upon barking...

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81. "Homeless Dogs and Mammal Men Apes"

82. "Homeless Dogs and Mammal Men Apes"
still. He wouldn't let me touch him, when I tried; and then she beat him. It increased my sufferings greatly to see the pats she gave him for punishment on the bridge of his blunt nose, while he winked his eyes, and licked his hand, and still growled within himself like a little double-bass. At length he was quiet—well he might be with her dimpled chin upon his head—and we walked away to look at a greenhouse.30

When David announces his strained circumstances to Dora and encourages her "perseverance and strength of character," the solution is kissing the lapdog:

"But I haven't got any strength at all," said Dora, shaking her curls. "Have I, Jip? Oh, do kiss Jip, and be agreeable!"

It was impossible to resist kissing Jip, when she held him up to me for that purpose, putting her own bright, rosy mouth into kissing form, as she directed the operation, which she insisted should be performed symmetrically, on the centre of his nose. I did as she bade me—rewarding myself afterwards for my obedience—and she charmed me out of my graver character for I don’t know how long. (609–610)

Jip’s special intimacy with Dora is emphasized at the time of her decline and death, and the representation of their relationship has the same structure as Diogenes’ connection with Florence Dombey—a dynamic of distance and intimacy, in which the lapdog’s proximity to the lady is contrasted with his comic distance from those around her, including her husband, and is seen as a substitute for a natural or normal human connection. Jip, like Diogenes, attacks innocent bystanders, in this case David’s aunt, Dora’s nurse, with an energy that contrasts with his intimacy with his mistress, and that resembles Diogenes’ comical attacks on Mr. Tootle.

Dora had helped him up on the sofa; where he really was defying my aunt to such a furious extent, that he couldn’t keep straight, but bashed himself sideways. The more my aunt looked at him, the more he reproached her; for, she had lately taken to spectators, and for some inscrutable reason she considered the glasses personal.

Dora made him lie down by her, with a good deal of persuasion; and when he was quiet, drew one of his long ears through and through her hand, repeating, thoughtfully, "Even little Jip! Oh, poor fellow!" (789–790)

The sofa is Dora’s invalid bed, where the canine companion, with his long ears, takes an intimate place in relation to the lady, in contrast to the comical distance from human-kind with which he begins the encounter. Jip had also barked at David when he first courted Dora, a behavior that especially endears him to her, as she says: "I couldn’t be such friends with any other dog but Jip; because [another dog] wouldn’t have known me before I was married, and wouldn’t have barked at Dodo when he first came to our house. I couldn’t care for any other dog but Jip. I am afraid, aunt" (790).

Jip’s special relationship with Dora, based on their intimacy “before she was married,” and his attacks on her husband-to-be, can be compared to Belinda’s relationship with Shawk, who makes his mistress with his tongue as a substitute for the human lover she dreams of.

For the innocent Dora, or Florence Dombey, however, the sexual innuendo is difficult to apply. Though these scenes include the same inter-species embrace that we can track back even to The Real Lapdog, the suggestion of an awakening or excessive or perverse female sexuality does not illuminate either of these characters or belong to the imaginative experience generated by their texts. On the other hand, the idea of an alternative realm of affection created through this inter-species embrace certainly emerges as an experiment in the definition of love in Dickens’s novels. Adding these sentimental female characters to our survey of the appearances of the lady and the lapdog helps us see that the significance of such experiments with the idea of inter-species love is not limited to the early eighteenth-century satire on sexual excess. Immoderate love—or heights of love—evokes a broader idea, relevant to all these occasions of inter-species affection, whatever their local role: an idea of a realm outside the bounds of the normal, which emerges from the relationships of inversion and reversal that characterize this imaginative encounter with animal-kind.

Immoderate Love

The lady and the lapdog has a powerful literary resonance. The range of examples that we have surveyed suggests that this figure, even when it appears in very different texts and modes of discourse and across a period of a century and a half, carries a lasting imaginative vitality. The "bedfellow" setting, the female breast, the tenderness, the caress, the embrace, the kiss, the tear, and, in short, the heights of love, express the intimacy of the human-animal connection. The nonhuman gene marks the channel of contact. The hairy or suppurated being, the immoderate or unnatural attraction, and the redirected or substituted affection signal its shocking, surprising, or sudden alterity. Brought together in one imaginative moment, these effects collide. And the result of their collision is the sudden inversion that we have crafted from satanic poetry—those structures of disconsonance, antithesis, magical substitution, hierarchy reversal, or species transposition that define the figure of the lady and the lapdog.
Why such resonance? Most immediately, as we have already seen, the lady and the lapdog provide an occasion to explore ideas of human-animal intimacy generated by the rise of pet keeping. Is the animal a force within us or a being external to the human? Do animals regulate or liberate human behavior? Can humans become or substitute for animals, and vice versa? Does love define or transcend species? But in addition, this inter-species fantasy and the questions it contemplates have a broader purview. The cultural phenomenon of pet keeping and the female connection with animals were closely related to the generalized humanistic movements of the era. What Keith Thomas describes as “the growing concern about the treatment of animals which was one of the most distinctive features of late-eighteenth-century English middle-class culture” (164) found resonances in the new philanthropy. Hanway’s essay illustrates this connection clearly, as he evokes, in connection with the beloved lapdog, the idea of “a human creature, which [may be] … under no care at all.” Furthermore, as Markman Ellis has demonstrated, lapdogs served as a common point of reference in contemporary discussions of sympathy toward African slaves. Ellis argues that “the campaigns against slavery and animal cruelty were intertwined in the public imagination.” “Just as the abolitionists sought to repudiate Africans as thinking and feeling people, the animal-cruelty campaigners sought to refigure the cultural construction of brute creation, showing them to be not things but animals possessed of feeling and thus endowed with certain rights” (“Suffering Things,” 106–107). We have seen this association illustrated in Mr. Elliscourt’s reproof to his wife for her failure to apply the same sympathy to her “fellow creatures” as to her lapdog (15). This broader relevance suggests that the questions raised by the figure of the lady and the lapdog intersect actively with a wider engagement with the connection between women and animals—an engagement that persists and develops over the course of this period. Ladies and lapdogs inform ideas about humanity or charity, as well as the understanding of sympathy or love, as those ideas are construed in relation to notions of kin and kind. In this respect, the lady and the lapdog is a particular instance of a collective imaginative project.

Meanwhile, the issues of sexuality that we have seen to be endemic to this particular human-animal conjunction find a strange echo in contemporary representations of inter-species miscegenation—in the frequent and widely accepted stories of apes engaging in sexual intercourse with women. These stories arise, of course, from the extraordinary shifts in the definition of the human in relation to the hominoid ape—shifts that we saw in chapter 2 to be deeply resonant in the eighteenth-century imagination. The image of apes raping women appears in Edward Long’s History of Jamaica (1744), in a sustained narrative of seventeenth and eighteenth-century natural historians and travelers’ accounts of the hominoid ape in Africa.

So far as apes are hitherto discovered to Europeans, it appears that they breed in a kind of society together, and build huts suitable to their climate; that, when tamed and properly instructed, they have been brought to perform a variety of menial domestic services; that they conceive a Passion for the Negro women, and hence must be supposed to cover their embraces from a natural impulse of desire, such as induces one animal towards another of the same species, or which has a conformity in the organs of generation.

These apes “endeavour to surprise and carry off Negro women into their woody retreats, in order to enjoy them” (160). And, Long supposes, “I do not think that an orang-outang husband would be any dishonour to an Hottentot female” (164). James Burnet, Lord Monboddo, recapitulates the same stories—that “these Orang Outangs… carry away young negro girls, and keep them for their pleasure. And, [one traveler] says, he knew one negro girl that had been with them three years.”

Famously, the bathing scene from the fourth voyage of Jonathan Swift’s Gulliver’s Travels reducts this familiar ape-rape myth. Here, as we have seen in chapter 2, the Yahooe are Swift’s composite version of the hominoid ape, with their “thick hair” and “beards like goats,” and Gulliver the vulnerable rape victim.

Being one day abroad with my protector the soreel nag, and the weather exceeding hot, I ventured him to let me bathe in a river that was near. He consented, and I immediately stripped myself stark naked, and went down softly into the stream. It happened that a young female Yahoo, standing behind a bank, saw the whole proceeding, and inflamed by desire… came running with all speed, and leaped into the water within five yards of the place where I bathed. I was never in my life so terribly frightened…. She embraced me after a most foolish manner; I roused as loud as I could, and the nag came galloping towards me, whereupon she quitted her grasp, with the utmost reluctance, and leaped upon the opposite bank, where
she stood gazing and bowing all the time I was putting on my clothes…. [N]ow I could no longer deny that I was a real yahoo in every limb and feature, since the females had a natural propensity to me as one of their own species.23

In this image of interspecies sexual contact, where the hairy, alien being embraces the human, Swift is clearly experimenting with the established miscegenation fantasy by proposing, in the event, that these alien creatures are, surprisingly, of the same species as the human.

These anecdotes of ape-rape can be used to suggest the degenerate nature of non-European—especially African—peoples, as Long’s account clearly does. Or they can implicitly support the protosexualist idea of continuity from nonhuman to human beings, as is the case with Monboddo’s interpretation of these stories. But in either instance, this fantasy has the same shape and many of the same components as that of the lady and the lapdog—an image structured around the representation of a sudden movement of intimacy across a divide of alterity; a moment of connection between a woman and an alien, hairy nonhuman; being an immediate love; and a violation of the ordinary norms of kin and kind. In Barrett Browning’s words:

A head as hairy as Faunus thrusts its way
Right sudden against my face,

...the bearded vision...

...the true Pan
...leads to heights of love.

Stripped to their imaginative core, this interspecies love sonnet and the eighteenth-century miscegenation anecdote represent the same unexpected historical experience of human-animal contact. And furthermore, in shaming “the true Pan” who presides over this moment in which the normal human-animal hierarchy is so fundamentally challenged, Barrett Browning’s poem reaches back to the turn of the eighteenth century and to Edward Tyson’s influential connection of the orangutan with the sensibilities of classical mythology—with the fauns, the satyrs. Silence, and with Pan himself, a connection evident in the poem’s title, “Flush or Faunus.” We examined this connection at length in chapter 2, where we saw its centrality to the ontological questions generated by the new experience of animal-kind. And we saw it highlighted in chapter 3, in Thomas Love Peacock’s complex characterization of his ape hero in Melmoth, or Sir Orm Haste-en (1819).24

Of course we know that Flush is not Barrett Browning’s figure for Typhon’s homo sylvestris or for Long’s ape that rapes African women, and that Diderot’s invention of the so-called Horsette female caught in the embrace of the “rough and gruff,” “hairy” beast as “he... rose up on his hind legs, with his... fore paws on her shoulders.” But the deep formal resemblance among these texts helps us grasp the richness and the speculativeness of the figure of the lady and the lapdog. In its earlier satiric versions, as we have seen, this figure gathers a fund of images, forms, and effects whose ironies shape a distinctive, destabilizing approach to inter-species connection. These effects carry forward, transferring that array of questions about identities, hierarchies, and stabilities to successive sentimental and affective literary forms, and thus reproducing, through those processes of destabilization, some of the most troubling dimensions of the modern experience of alterity. In this way, this feminized, domestic trope of interspecies household intimacy comes to mirror one of this era’s most powerful global images of the encounter with alterity.

In both the miscegenation anecdote and the representation of women’s pet keeping, the experience of difference takes the same form. Like the Yahoo in Swift’s Cape scene or the Horsette in Long’s history, Flush, Diogenes, and the “Rival Lapdog” are portrayed as most alien, most disturbing, or most perverse at the point of their closest contact with the human. But the representations of this sudden encounter in the realms of race and culture produce no positive innovations. In the case of the lady and the lapdog, however, this collision propels the account of human-animal connection outside the bounds of the normal and creates the opportunity for a new and vital imaginative framework in which ideas about kinship and species difference, hierarchy and privilege, or antithesis and affection are fundamentally revised. “Immoderate love” emerges as the surprising fulfillment of this revision. The product of astonished difference, this new notion of love is based on alterity rather than identity, and on a structure of dissimilarity, reversal, and inversion rather than of sameness or coherence. The literary figure of the lady and the lapdog, in its long reach from social satire to sentiment and from the bedroom setting to the habitats of Africa, makes the historical engagement with animal-kind into an imaginative experience that is “good to think.”25


24 Thomas Love Peacock, Melmoth, or Sir Orm Haste-en (1819).