When the term ‘dinosaur’ was coined in 1842, it referred to fragmentary British fossils. In subsequent decades, American discoveries – including *Brontosaurus* and *Triceratops* – proved that these so-called ‘terrible lizards’ were in fact hardly lizards at all. By the 1910s ‘dinosaur’ was a household word. *Reimagining Dinosaurs in Late Victorian and Edwardian Literature* approaches the hitherto unexplored fiction and popular journalism that made this scientific term a meaningful one to huge transatlantic readerships. Unlike previous scholars, who have focused on displays in American museums, Richard Fallon argues that literature was critical in turning these extinct creatures into cultural icons. Popular authors skilfully related dinosaurs to wider concerns about empire, progress, and faith; some of the most prominent, like Arthur Conan Doyle and Henry Neville Hutchinson, also disparaged elite scientists, undermining distinctions between scientific and imaginative writing. The rise of the dinosaurs thus accompanied fascinating transatlantic controversies about scientific authority.

**Richard Fallon** is a Leverhulme Trust Early Career Fellow at the University of Birmingham.
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REIMAGINING DINOSAURS IN LATE VICTORIAN AND EDWARDIAN LITERATURE

How the 'Terrible Lizard' Became a Transatlantic Cultural Icon

RICHARD FALLON
University of Birmingham
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1.1 Henry Neville Hutchinson’s carte de visite. The photograph was taken in 1884, when he was twenty-eight years old. Reproduced by permission of the Geological Society of London.


1.3 Hutchinson’s four-foot *Diplodocus* model, currently in storage at the Department of Palaeontology at the Natural History Museum, London. Photograph by the author and reproduced by permission of the Trustees of the Natural History Museum, London.

2.1 The Gryphon and the Mock Turtle dance the ‘Lobster Quadrille’ as illustrated by John Tenniel in *Alice’s Adventures in Wonderland* (London: Macmillan, 1865), 150. Internet Archive (Special Collections and College Archives/Musselman Library, Gettysburg College).


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3.2 Joseph Smit’s restoration of Brontosaurus from Extinct Monsters (1892). Here reproduced in E. D. Cope’s American Naturalist, the dinosaur’s name is altered to Camarasaurus. ‘Extinct Monsters’, American Naturalist, 28 (1894), 259–62 (261). Biodiversity Heritage Library (Missouri Botanical Garden, Peter H. Raven Library).


4.3b The Central Lake. Patrick Lewis Forbes’s depiction in the British book publication, facing 278.


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I would also like to thank Kian Bakhtiari, Rachel and Scott Balchin, Nicola Blacklaws, Tom Beauchamp, Jasmine Conroy, Vicki Clarke, Esther De Dauw, Chris Everett, Mandy Groves, Katie Palmer Heathman, Nicole Hickox, Simon Long, James Sewell, Issy Staniaszek, Alice Turner, and Candace Yull — to name but a few of the great friends to whom I am indebted. Special thanks go out to my parents Lynda and Greg, my brother Laurence, and, most of all, to Jennifer Miller. This book is dedicated to her.
Note on Scientific Terminology

The italicisation and capitalisation of the name of an extinct genus is the norm in modern scientific writing, as is the italicisation (but not capitalisation) of the accompanying species subdivision. Take the dinosaur *Iguanodon bernis-sartensis* as an example, the former word being the genus and the latter the species. In contrast, much scholarship on palaeontology in the nineteenth century follows looser nineteenth-century usage, whereby, in technical works and ones for general audiences, genera like *Iguanodon* might appear as ‘Iguanodon’ or ‘iguanodon’ (not including the inverted commas). If it appears at all, the species name may well not be italicised either. Previous scholars making the editorial decision to imitate these tendencies have done so to avoid imposing an anachronistically modern tone into early and mid-nineteenth-century science. During the decades covered by this book, however, italicised and capitalised scientific names were becoming more common in specialist works and sometimes beyond them. Usage still fluctuated, but I will hold to what was, in the 1890s, the increasingly standard italicised and capitalised form. Nonetheless, my quoted usage varies a little. ‘Dinosaur’ itself commonly received a capital ‘D’ from contemporaries, sometimes being spelt ‘deinosaur’, ‘deinosaurian’, or even ‘dinosaurus’. It would also be misleading to apply modern taxonomic nomenclature to the mess of synonymy produced, for example, by the competitive dinosaur-naming of Gilded-Age palaeontologists like E. D. Cope and O. C. Marsh. I will employ the generic and species names used by historical authors in each individual circumstance, not the names used by twenty-first-century palaeontologists. Luckily for twenty-first-century readers, if unluckily for Cope, *Agathaumas* was almost as unpopular 130 years ago as it is today; readers in both centuries were and are more likely to be familiar with Marsh’s alternative: *Triceratops*. It is worth adding here that nineteenth- and early twentieth-century writers often included ‘palaeontology’ within the category of ‘geology’. Books like Edwin S. Grew’s *The Romance of Modern Geology*, for instance, were romantic about more than just rocks.
Hopping and waddling, crawling on all fours,
Live and increase these so-called Dinosaurs.
Queer pear-shaped brutes they are, with big hind limbs
Of bony strength; and in which Nature seems
To have laboured most; and making these immense
Have done her work at other parts’ expense.
For fore-limbs short, chest narrow, pigmy skull
Contribute little to the “terrible.”
Still these grotesques have got their part to play:
And wide will range they ere they pass away:
And they from Theromophas’ yielding hands
Will seize the sceptre, and command the lands.

Henry Robert Knipe, excerpt from *Nebula to Man* (1905)