

Epilogue

In his stimulating book *Culture and Imperialism*, Edward Said invokes the spirits of the great scholars of the past, Auerbach and Spitzer, and later adds Curtius, in my opinion the greatest of them all, to the list:

Out of this catholic tradition to which European (as opposed to national) scholars appealed in times of severe conflict, came the idea that the comparative study of literature could furnish a transnational, even transhuman perspective on literary performance.¹

Said is right to point out that the training that these scholars had is not to be found in the modern world, but it is still possible to perceive oneself as being in the tradition in which they worked. Indeed, it is possible to perceive oneself as standing at the end of the tradition of scholarship that flows from the Fathers of the undivided Church, through the wandering scholars and into German and British philology in the Enlightenment and the nineteenth century.

This is a tradition that weighs heavy. It is also a gift and a privilege that ought not be lightly put away. In writing of ecological catastrophe I presume a possible end. But an end is an ambiguous thing: it is a finality but it is also a goal. We are not at the end of history in Francis Fukuyama's sense, nor in any other. The end of the western scholarly tradition may have been reached as the classical languages gather dust and the Middle Ages become more remote than pre-history. But, at the same time, another end may be in the process of accomplishment. If concern for the planet, for its inhabitants, both human and non-human, and for its fabric is the result of centuries of human meditation, then to speak of the end of tradition is an act of optimism rather than of pessimism.

It comes down to the stories that have been invoked at various points during this work. Haraway, Plumwood, Adams and Clark all, in different ways, invoke the model of narrative as a way of understanding how power operates and how we might strive against its pressures. Said too, especially in his much superior work, *Orientalism*, is telling us about the power of stories.² One of the themes of recent thought is drawn from Michael Foucault's deconstruction of the idea of the grand narrative. However, in my opinion, the identity between ideology,

discourse and narrative that needs to be held in place in order to offer coherence to Foucault's thought is not necessary if we are to use the possibility of the story as a hermeneutic tool or as a decoder of an imposed teleology.

I am not here reconstructing a grand narrative although I am proposing a model of the world, through stories, that offers a provisional teleology. The idea of a non-specieisist relationship between humans and non-humans is not a model of finality but it is an objective towards which to strive. In that sense it is an end. Surveying the story of the non-human is an activity that makes the past bleak and the future bleaker. It is also an activity that shows how change is possible and how we are not the prisoners of discursive structures nor in the thrall of ideology. We can see clearly, we can do good, we can learn to love. The grand narrative that could emerge from such a world is not monologic but the accumulated conversation of the narrative that we each want for ourselves.

Literary criticism is, ultimately, a peripheral activity but it is the combination of the peripheral that disturbs the centre. There is no reason to think that it is wrong to see value in human creativity and it is a matter of great sadness that such a position has been long dislodged. To think about stories (and literature is all stories) is to think about ourselves. To think about animals is to think about the nature of the human and to reclaim what has been lost to us in the brutality of the societies that we have slipped into. Reclaiming the value of the human is inevitably to reclaim the value of the animal. As we learn to value the creatures that share our world we will learn to value ourselves and, more importantly, each other. Perhaps this is the transhumanity that Said, surprisingly perhaps, found at work in his pantheon of dead white males.

The Feast of St Katherine the Great Martyr, AD 2000

Notes

Chapter 1

1. Joanne Stefanatos, *Animals and Man* (Mineapolis: Light and Life Publishing Co., 1992), p. 10.
2. Alan Bray, *Homosexuality in Renaissance England* (London: Gay Men's Press, 1982), p. 114.
3. On this see, for example, Karl Jacoby, 'Slaves by Nature? Domestic Animals and Human Slaves', *Slavery and Abolition*, 15 (1994), 89–99. See also James Serpell, 'Pet-Keeping and Animal Domestication: A Reappraisal', in Juliet Clutton-Brock (ed.), *The Walking Larder* (London: Hyman Unwin, 1989), pp. 10–21.
4. Gerard Murphy, *Early Irish Lyrics* (Oxford: Clarendon Press, 1956), p. 3. Murphy also gives the Irish text. This lyric is perhaps the best known of the many produced by Irish monks, usually as marginalia in the manuscripts they copied. This one is part of a miscellany in the monastery of St Paul at Unterdrauburg in Austria.
5. In *The Ladder of Divine Ascent*, a standard handbook for monastic life, St John Climacus (c. 579–649) wrote:

The cat keeps hold of the mouse. The thought of the hesychast [a monk in profound contemplative prayer] keeps hold of his spiritual mouse. Do not mock the analogy. Indeed, if you do, it shows you do not understand the meaning of stillness.

St John Climacus, *The Ladder of Divine Ascent*, translated by Colin Luibheid and Norman Russell, introduction by Bishop Kallistos [Timothy Ware] (Mahwah, NJ: Paulist Press, 1982), p. 262.

6. Steve Baker, *Picturing the Beast* (Manchester: Manchester University Press, 1993).
7. Karl Marx, *The Communist Manifesto*, in *Karl Marx: Selected Writings*, edited by David McLellan (Oxford: Oxford University Press, 1977), pp. 221–47, p. 222.
8. The term speciesism was first coined by Richard Ryder. See Richard Ryder, *Victims of Science* (London: Centaur Press, second edition, 1983), Richard Ryder, *Animal Revolution: Changing Attitudes towards Speciesism* (Oxford: Blackwell, 1989) and Richard Ryder (ed.), *Animal Welfare and the Environment* (London: Duckworth, 1992). See also John Simons, 'The Longest Revolution: Cultural Studies after Speciesism', *Environmental Values*, VI (1997), pp. 483–97.
9. See Bernard Rollin, *The Unheeded Cry* (Oxford: Oxford University Press, 1990) and David deGrazia, *Taking Animals Seriously* (Cambridge: Cambridge University Press, 1996). As Darwin noted: 'Having proved men and brutes bodies of one type: almost superfluous to consider minds.' Cited in Jeffrey Moussaieff Masson, *The Emperor's Embrace* (London: Vintage, 2000), p. 21.
10. Most notably by Judith Butler in *Gender Trouble* (London: Routledge, 1990).

11. A rather different but complementary approach to my own is taken in the some of the essays edited by Jennifer Ham and Matthew Senior in *Animal Acts* (London: Routledge, 1997).
12. See, for example, Donna Haraway, *Primate Visions* (London: Routledge, 1989) for a critical account of this issue. Richard Wrangham and Dale Peterson, *Demonic Males* (London: Bloomsbury, 1997) is a primatological study designed very much to counter the pastoral narrative that often seems to surround the great apes.
13. For a brief account of the Aquinan position see Andrew Linzey, *Animal Theology* (London: SCM Press, 1994), pp. 12–19.

Chapter 2

1. Peter Singer, *Animal Liberation* (London: Pimlico, second edition, 1995).
2. *Animal Liberation*, p. xvi.
3. *Animal Liberation*, pp. xxi–xxiii.
4. *Animal Liberation*, p. xxii.
5. Keith Tester, *Animals and Society* (London: Routledge, 1991), p. 5.
6. *Animal Liberation*, p. xvi.
7. *Animal Liberation*, pp. 189–97.
8. *Animal Liberation*, p. xv.
9. *Animal Liberation*, p. 7. The quotation comes from Jeremy Bentham's *An Introduction to the Principles of Morals and Legislation* (London, 1789). See Wilfred Harrison (ed.), *A Fragment on Government and An Introduction to the Principles of Morals and Legislation* (Oxford: Blackwell, 1948), p. 412.
10. BBC, *Nine O'Clock News*, 28/1/99. The chimp's owner was found guilty of treating it cruelly.
11. William Blake, *The Marriage of Heaven and Hell*, edited by Geoffrey Keynes (London: Oxford University Press, 1975), p. xxvii.
12. It might be tentatively suggested here that in the history of the United States the contrast between the ideas of Thomas Jefferson and Andrew Jackson could be analysed as residing in the relative importance given to equality and sameness.
13. Tom Regan, *The Case for Animal Rights* (London: Routledge, 1984).
14. *The Case for Animal Rights*, p. xiii.
15. *The Case for Animal Rights*, p. 33.
16. *The Case for Animal Rights*, p. 279.
17. *The Case for Animal Rights*, p. 280.
18. *The Case for Animal Rights*, p. 295.
19. *Taking Animals Seriously*, p. 5.
20. *The Case for Animal Rights*, p. 400.
21. Carol Adams, *The Sexual Politics of Meat* (New York: Continuum, 1990), Carol Adams, *Neither Man nor Beast* (New York: Continuum, 1994).
22. *The Sexual Politics of Meat*, p. 26.
23. Nick Fiddes, *Meat, A Natural Symbol* (London: Routledge, 1991), Juliet Gellatley, *The Silent Ark* (London: Thorsons, 1996).
24. *The Sexual Politics of Meat*, p. 190.
25. *The Sexual Politics of Meat*, p. 45.
26. *The Sexual Politics of Meat*, p. 168.

27. Coral Lansbury, *The Old Brown Dog* (Madison: University of Wisconsin Press, 1985), Moira Ferguson, 'Breaking in Englishness', *Women: A Cultural Review*, 5 (1994), pp. 34–52.
28. *Neither Man nor Beast*, p. 18.
29. Mary Midgley, *Animals and Why They Matter* (Harmondsworth: Penguin, 1983).
30. Mary Midgely, *Beast and Man* (Ithaca, NY: Cornell University Press, 1979).
31. *Animals and Why They Matter*, p. 19.
32. *Animals and Why They Matter*, p. 21.
33. *Animal and Why They Matter*, p. 23.
34. *Animals and Why They Matter*, p. 27.
35. *Animals and Why They Matter*, p. 31.
36. Jeffrey Moussaief Masson and Susan McCarthy, *When Elephants Weep* (London: Jonathan Cape, 1994), Jeffrey Moussaief Masson, *Dogs Never Lie about Love* (London: Vintage, 1998), Jeffrey Moussaief Masson, *The Emperor's Embrace* (London: Vintage, 2000).
37. Marjorie Garber, *Dog Love* (London: Hamish Hamilton, 1996).
38. James Rachels, *Created from Animals* (Oxford: Oxford University Press, 1991).
39. Stephen Clark, *The Moral Status of Animals* (Oxford: Clarendon Press, 1977), Stephen Clark, *The Nature of the Beast* (Oxford: Oxford University Press, 1982).
40. Stephen Clark, *Animals and their Moral Standing* (London: Routledge, 1997), p. 14.
41. *Animals and Society*, p. 12.
42. *Animals and their Moral Standing*, p. 8.
43. *Animals and their Moral Standing*, p. 144.
44. Andrew Linzey, *Animal Theology* (London: SCM Press, 1994).
45. Tony Sargent, *Animal Rights and Wrongs* (London: Hodder and Stoughton, 1996).
46. Peter Carruthers, *The Animals Issue* (Cambridge: Cambridge University Press, 1992).
47. *The Animals Issue*, p. 194.
48. *The Animals Issue*, p. 194.
49. *The Animals Issue*, p. 195.
50. *The Animals Issue*, p. 195.
51. Roger Scruton, *Animal Rights and Wrongs* (London: Demos, 1996).
52. *Animal Rights and Wrongs*, p. 91.
53. *Animal Rights and Wrongs*, p. 99.
54. Maureen Duffy, *Men and Beasts* (London: Paladin, 1984). This is a polemical handbook that, among other things, promotes the activity of the Animal Liberation Front.

Chapter 3

1. It could be argued that the reason that Britain was so early in the field of animal welfare was a perception that British animals were in need of protection to a greater degree than those in other countries. Hilda Keen, *Animal Rights* (London: Reaktion Books, 1998) presents an excellent and comprehensive history of the development of animal welfare movements in Britain since 1800.

2. See John Simons, 'Vegetarianism and Citizenship: Some Thoughts on Modern Britain', in Tadeusz Slawek (ed.), *Nourishment and (In)Digestion in the Culture of Literacy* (Frankfurt: Peter Lang, 2001).
3. Humphrey Primatt, *The Duty of Mercy and the Sin of Cruelty towards Brute Beasts*, edited by Richard Ryder (Fontwell: Centaur Press, 1992), gives an account of what little is known of Primatt's life on pp. 12–13.
4. *The Duty of Mercy*, p. 21.
5. *The Duty of Mercy*, p. 23.
6. James Rachels, *Created from Animals* (Oxford: Oxford University Press, 1991), p. 129. See also Rupert Sheldrake, *Dogs That Know When Their Owners Are Coming Home* (London: Hutchinson, 1999).
7. *The Duty of Mercy*, p. 22.
8. See Simon Schama, *Citizens* (London: Viking, 1989), p. 498, Katherine MacDonogh, 'Prison Pets in the French Revolution', *History Today* 46 (8) (1996), pp. 36–42. Kathleen Kete, *The Beast in the Boudoir* (Berkeley, University of California Press, 1994) presents a detailed history of French attitudes to animal in the late eighteenth and nineteenth century. Schama (*Citizens*, pp. 322–4) points out how animals, as the symbol of the injustice of aristocratic rule, were also the victims of the Revolution. For another account of the way that animals were attacked as a gesture of political discontent see Robert Darnton, *The Great Cat Massacre* (Harmondsworth, Penguin, 1985).
9. *The Duty of Mercy*, p. 125.
10. *The Duty of Mercy*, p. 127.
11. *The Duty of Mercy*, p. 16.
12. The works by Nicholson, Oswald, Ritson and Shelley may be found, together with many other interesting texts, in Tim Morton (ed.), *Radical Food*, 3 volumes (London: Routledge, 2000).
13. Lewis Gompertz, *Moral Inquiries on the Situation of Man and of Brutes*, edited by Peter Singer (Fontwell: Centaur Press, 1992).
14. *Moral Inquiries*, p. 31.
15. *Moral Inquiries*, p. 31.
16. *Moral Inquiries*, p. 39.
17. *Moral Inquiries*, p. 65.
18. *Moral Inquiries*, p. 72.
19. *Moral Inquiries*, pp. 116–17. In the first edition of *Animal Liberation*, Peter Singer also included a number of vegetarian recipes.
20. *Moral Inquiries*, p. 85.
21. Richard D. Ryder, *Animal Revolution* (Oxford: Basil Blackwell, 1989), pp. 83–8.
22. *Moral Inquiries*, p. 106.
23. Henry Salt, *Animals' Rights Considered in Relation to Social Progress*, preface by Peter Singer (Clarks Summit, Penn.: Society for Animal Rights Inc., 1980).
24. On Carpenter, see John Simons, 'Edward Carpenter, Whitman and the Radical Aesthetic', in *Gender Roles and Sexuality in Victorian Literature*, edited by Christopher Parker (Aldershot: Scolar Press, 1995), pp. 115–27.
25. George Hendrick and Willene Hendrick, *The Savour of Salt* (Fontwell: Centaur Press, 1989), p. 10.
26. I had thought that the section on millinery and the extensive use of bird feathers in hats was now obsolete. However, the controversy is still alive it

seems. On Sunday, 19 November 2000 Her Majesty The Queen wore a hat decorated with pheasant feathers to church. This seems to have been in response to criticism that had been levelled at her for wringing the neck of a wounded bird at a shoot on the Sandringham Estate (*Daily Telegraph*, 20 November 2000). The defence of Her Majesty offered by Buckingham Palace was that wringing the bird's neck was the least cruel way to put it out of its pain. However, it might be observed that it would not have been in that pain had it not been blasted out of the sky as part of a day's entertainment.

27. *Animals' Rights*, p. 133.
28. *Animals' Rights*, p. 134.
29. *Animals' Rights*, p. 28.
30. *Animals' Rights*, p. 29.
31. *Animals' Rights*, p. 7.
32. *Animals' Rights*, p. 131.
33. Quoted in J. Howard Moore, *The Universal Kinship*, edited by Charles Magel (Fontwell: Centaur Press, 1992), p. 334. It is sad to record that the gentle and sweet-natured Moore was so distressed by the First World War that he took his own life.
34. E. S. Turner, *All Heaven in a Rage* (Fontwell: Centaur Press, 1992).
35. Bernard Rollin, *Animal Rights and Human Morality* (Buffalo, NY: Prometheus Books, revised edition, 1992) is a dense and important work that draws extensively on Rollin's experience as a scientist.
36. One particular scandal that helped to create the climate for the reform of the public schools was the 'boar hunt' that took place at Shrewsbury in 1819. Boys from the school pursued and tormented to death a pig belonging to a local farmer. See John Chandos, *Boys Together* (Oxford: Oxford University Press, 1985), pp. 151–2. Christopher Smart's *Hymns for the Amusement of Children* (London, 1772) offers an early example of an educational work designed to inculcate the notion that kindness to animals was a Christian virtue.
37. *All Heaven in a Rage*, p. 326.
38. Keith Thomas, *Mankind and the Natural World* (Harmondsworth: Penguin, 1984).
39. *Mankind and the Natural World*, p. 16.
40. John Mackenzie, *The Empire of Nature* (Manchester: Manchester University Press, 1988), Alfred Crosby, *Ecological Imperialism* (Cambridge: Cambridge University Press, 1986). James Turner, *Reckoning with the Beast* (Baltimore: Johns Hopkins University Press, 1980) should also be included in this list. In the field of art history the same arguments apply to Kenneth Clark, *Animals and Men* (London: Thames and Hudson, 1977).
41. Clive Ponting, *A Green History of the World* (London: Sinclair Stevenson, 1991). The same might be said of Peter Marshall's *Nature's Web* (London: Cassel, 1995).
42. Joyce Salisbury, *The Beast Within* (London: Routledge, 1994).
43. Harriet Ritvo, *The Animal Estate* (Cambridge, Mass.: Harvard University Press, 1987).
44. These arguments are continued in Harriet Ritvo, *The Platypus and the Mermaid* (Cambridge Mass.: Harvard University Press, 1997).
45. *The Old Brown Dog*, p. xi.

46. Peter Mason, *The Brown Dog Affair* (London: Two Sevens Publishing, 1997).
47. Moira Ferguson, 'Breaking in Englishness', *Women: A Cultural Review*, 5 (1994), pp. 34–52.
48. 'Wenn ein Löwe sprechen könnte, wir könnten ihn nicht verstehen.' Ludwig Wittgenstein, *Philosophical Investigations* (Oxford: Blackwell, second edition, 1958), p. 223.

Chapter 4

1. There is no good reason to identify this book as there were many like it about at the time and some are still appearing. It would be unfair to single out one author for criticism.
2. This was not because of my disbelief that a war might happen but rather because it seemed to me that the rhetoric of apocalypse that seems a necessary part of a millennial period was not made any less rhetorical by the existence of a technology that could blow us all to pieces. The Icelanders converted to Christianity *en masse* in 1000. They did not need nuclear weapons in order to believe in the imminent end of the world.
3. Anne Brontë, *Agnes Grey* (London: Dent, 1985), pp. 16–17 and pp. 37–9, Anne Brontë, *The Tenant of Wildfell Hall* (Harmondsworth: Penguin, 1987), p. 37 and elsewhere. Daniel Duffy's 'Fiends instead of Men: Sarah Ellis, Anne Brontë, and the Eclipse of the Early-Victorian Masculine Ideal' is an interesting study which touches on the relationship between cruelty to animals and ideas of the masculine. In Antony Rowland, Emma Liggins and Eriks Uskalis (eds.), *Signs of Maculinity* (Amsterdam: Rodopi, 1998), pp. 89–116.
4. George Eliot, *Daniel Deronda* (London: The Zodiac Press, 1971), pp. 110–11.
5. This quotation from Johnson has been in my mind for at least 27 years but I am ashamed to say that I cannot now locate its exact source. I think it is in *The Rambler* but a diligent search has not thrown it up.
6. Judith Butler, *Bodies that Matter* (London: Routledge, 1993).
7. *Bodies that Matter*, pp. 10–11.
8. This is to be found in *Martin Heidegger Basic Writings*, edited by David Farrell Krell (London: Routledge and Kegan Paul, 1978), pp. 189–242.
9. Quoted in Isaiah Berlin, *The Magus of the North* (London: John Murray, 1993), p. 99.
10. Jean-François Lyotard, *The Postmodern Condition* (Manchester: Manchester University Press, 1984), p. 71.
11. One defence of Lyotard is that his work should not be read like this (i.e. within a particular time frame) but should be understood as constituted by a number of general statements about the world. I find such argument unconvincing as, presumably, in a book commissioned as *A Report on Knowledge* by the government of Quebec, Lyotard must have felt that his work needed at least some engagement with the world as it then stood. One is reminded of Charcot's comment, taken up by Freud: 'theory is fine, but it does not prevent the facts from being what they are.' Quoted in Jeffrey Masson, *The Emperor's Embrace*, p. 211.
12. Quoted in McClellan, *Karl Marx: Selected Writings*, p. 158.
13. Once again there seems no good reason to pillory the individual responsible.

14. George Steiner, 'To Civilise our Gentlemen', in *George Steiner: A Reader* (Harmondsworth: Penguin, 1984), pp. 25–36. He says:

Recently one of my colleagues, an eminent scholar, inquired of me, with genuine bafflement, why someone trying to establish himself in an English literature faculty should refer so often to concentration camps; why they were in any way relevant. (p. 35)
15. Claude Lévi-Strauss, 'Postscript to Chapters III & IV', in *Structural Anthropology* (Harmondsworth: Penguin, 1972), pp. 81–97, especially pp. 90–4.
16. *All Heaven in a Rage*, p. 326.
17. Laurence Coupe (ed.), *The Green Studies Reader* (London: Routledge, 2000). Animals are, likewise, barely mentioned in another valuable anthology of ecocritical writing, Cheryl Glotfelty and Harold Fromm, (eds), *The Ecocriticism Reader* (Athens, GA: The University of Georgia Press, 1996).
18. This term derives from Jonathan Bate's important book *Romantic Ecology* (London: Routledge, 1991).
19. Jonathan Bate, 'Poetry and Biodiversity', in *Writing the Environment*, edited by Richard Kerridge and Neil Sammells (London: Zed Books, 1998), pp. 53–70, p. 65.
20. 'Poetry and Biodiversity', p. 65.
21. Charles Cotton, 'Ode', in *Cotton Selected by Geoffrey Grigson* (Harmondsworth: Penguin, 1975), lines 40–2.
22. Richard Lovelace, 'The Grassehopper', in *The Metaphysical Poets*, edited by Helen Gardner (Harmondsworth: Penguin, revised edition 1972), lines 17–24.
23. See John Simons, 'Marvell's Tulips', *Notes and Queries*, New Series 36 (1989), p. 434.
24. Andrew Marvell, 'The Garden', in *The Metaphysical Poets*, lines 1–8.
25. 'The Garden', 57–8.
26. 'The Garden', 47–8.
27. Andrew Marvell, 'The Nymph Complaining for the Death of her Faun', in *The Metaphysical Poets*.
28. 'The Nymph', lines 1–2.
29. 'The Nymph', 13–17. A deodand is an animal or object that has caused the death of a person and is forfeit to the state.
30. 'The Nymph', 123–4.
31. Val Plumwood, *Feminism and the Mastery of Nature* (London: Routledge, 1993).
32. Ariel Salleh, *Ecofeminism as Politics* (London: Zed Books, 1997).
33. A very useful survey of a range of ecofeminist thought, including that of Plumwood and Salleh, may be found in Carolyn Merchant, *Earthcare* (New York: Routledge, 1995).

Chapter 5

1. A fascinating recent study of communication between animals and humans is Rupert Sheldrake's *Dogs That Know When Their Owners Are Coming Home* (London: Hutchinson, 1999).
2. Robert Burns, 'To a Mouse', in Burns, *Poems and Songs*, edited by James Kinsley (London: Oxford University Press, 1971), lines 7–12.

3. 'To a Mouse', 37–48.
4. Robert Burns, 'Address to the Woodlark', in *Poems and Songs*.
5. 'Address to the Woodlark' 13–16.
6. Both are edited in *Poems and Songs*.
7. Robert Burns, 'On Scaring some Water-fowl in Loch-Turrit'.
8. Robert Burns, 'On seeing a wounded Hare', 1–4.
9. 'On seeing a wounded Hare', 5–12.
10. Burns's encounter with the hare in 1789 reminds me of Cowper's account of the hares he kept as pets:

It is no wonder that my intimate acquaintance with these specimens of the kind has taught me to hold the sportsman's amusement in abhorrence; he little knows what amiable creatures he persecutes, of what gratitude they are capable, how cheerful they are in their spirits, what enjoyment they have of life, and that, impressed as they seem with a peculiar dread of man, it is only because man gives them a peculiar cause for it.

This was published in *The Gentleman's Magazine* (28 May 1784). In December of the same year *The Gentleman's Magazine* also published Cowper's charming epitaph on his hare Tiney.

11. 'On seeing a wounded Hare', 13–16.
12. In *Poems and Songs*.
13. See, for example, *The Seasons, Autumn*, lines 360–457. In James Thomson, *Poetical Works* (London: Oxford University Press, 1971).
14. Geoffrey Chaucer, *Troilus and Criseyde*, I, 218–24. In *The Works of Geoffrey Chaucer* edited by F. N. Robinson (London: Oxford University Press, second edition, 1966).
15. *The Essayes of Michael, Lord of Montaigne*, translated by John Florio, 3 volumes (London: Dent, 1910), 2, p. 142.
16. Montaigne, *Essayes*, 2, p. 145.
17. Montaigne, *Essayes*, 2, pp. 124–5. Note how Montaigne's account of his relationship with his dog is precisely that which is perverted by Grandcourt in *Daniel Deronda*.
18. Sir Philip Sidney, from *Astrophel and Stella*, in Sir Philip Sidney, *Selected Prose and Poetry*, edited by Richard Kimbrough (New York: Holt, Rinehart and Winston Inc., 1969).
19. On this see Jean Seznec, *The Survival of the Pagan Gods* (Princeton, NJ: Princeton University Press, 1972) and Edgar Wind, *Pagan Mysteries in the Renaissance* (Oxford: Oxford University Press, 1980). For a comprehensive account of horses (and other animals) in the Renaissance see Erica Fudge, *Perceiving Animals* (London: Macmillan, 1999). See also the essays in Susan Wiseman, Erica Fudge and Ruth Gilbert (eds.), *At the Borders of the Human* (London: Macmillan, 1999).
20. Francis Bacon, *Essays*, edited by Frederic Harrison (London: The Gresham Publishing Co., n.d.), p. 177.
21. Bacon, *Essays*, p. 178.
22. Pico della Mirandola, 'Oration: on the Dignity of Man' in Stevie Davies, *Renaissance Views of Man* (Manchester: Manchester University Press, 1978), pp. 62–82, pp. 68–9.

23. John Milton, *Paradise Lost*, I, 26. In *The Poems of John Milton*, edited by John Carey and Alastair Fowler (London: Longmans: 1968).
24. It is to be found in Genesis I, 25–31 and II, 1–25.
25. See Tony Sargent, *Animal Rights and Wrongs*, pp. 105–8 and Andrew Linzey, *Animal Gospel* (London: Hodder and Stoughton, 1998), pp. 53–63.
26. *Paradise Lost*, IV, 616–22.
27. *Paradise Lost*, VII, 506–613.
28. *Paradise Lost*, VIII, 437–44.
29. *Paradise Lost*, VIII, 579–87.
30. *Paradise Lost*, IV, 753–7.
31. *Paradise Lost*, IV, 751–2.
32. *Paradise Lost*, IX, 553–9.
33. *Paradise Lost*, IX, 564–5.
34. *Paradise Lost*, IX, 571–4.
35. *Paradise Lost*, IX, 712.
36. *Paradise Lost*, IX, 1043.
37. *Paradise Lost*, XII, 67–71.
38. *Paradise Lost*, XII, 79–90.
39. See Isobel Hapgood, *Service Book of the Holy Orthodox-Catholic Apostolic Church* (Englewood NJ: Antiochian Orthodox Christian Diocese of N. America, seventh edition, 1996), p. 273.
40. *Paradise Lost*, X, 204–5.
41. Jonquil Bevan, *Izaak Walton's The Compleat Angler: The Art of Recreation* (Brighton: Harvester, 1988)
42. Izaak Walton, *The Complete Angler*, edited by Jonquil Bevan (London: Everyman, 1993), p. 62.
43. *The Complete Angler*, p. 181.
44. Herman Melville, *Moby Dick*, edited by Harrison Hayford and Hershel Parker (New York: Norton, 1967), p. 279.
45. *Moby Dick*, p. 232.
46. *Moby Dick*, p. 232.
47. *Moby Dick*, p. 233.
48. *Moby Dick*, p. 233.

Chapter 6

1. *When Elephants Weep, Dogs Never Lie about Love, The Emperor's Embrace*.
2. It is strange that the reluctance to attribute 'human' emotions to animals is found in a culture that brings its children up on stories about animals who consistently behave as if they were human.
3. See Rupert Sheldrake, *A New Science of Life* (London: Blond and Briggs, 1981) and Rupert Sheldrake, *The Presence of the Past* (London: HarperCollins, 1988).
4. *When Elephants Weep*, pp. 19–37. See also John Andrew Fisher, 'Disambiguating Anthropomorphism: An Interdisciplinary Review', in P. P. G. Bateson and Peter H. Klopfer (eds), *Perspectives in Ethology*, 9, *Human Understanding and Animal Awareness* (New York: Plenum Press, 1991), pp. 49–85.

5. There seems good reason for speculation that our own experience may be of this kind too but that our linguistic presentation of it to ourselves and others acts as a filter that prevents us from fully understanding its nature.
6. *The Silent Ark*, p. x.
7. Kenneth Grahame, *The Wind in the Willows*, in *The Penguin Kenneth Grahame* (Harmondsworth: Penguin, 1983), pp. 179–309, p. 245.
8. *The Wind in the Willows*, pp. 245–6.
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12. Virginia Woolf, *Flush* (Harmonsworth: Penguin, 1977), Sigrid Nunez, *Mitz* (New York: HarperFlamingo, 1998).
13. *Lady into Fox*, p. 5.
14. *Lady into Fox*, p. 2.
15. *The Silent Ark*, p. 9.
16. *Lady into Fox*, p. 91.
17. *A Man in the Zoo*, p. 106.
18. *A Man in the Zoo*, p. 103.
19. *A Man in the Zoo*, p. 105.
20. *A Man in the Zoo*, p. 147.
21. *A Man in the Zoo*, p. 153.
22. *A Man in the Zoo*, p. 189. The corresponding passage from *Paradise Lost* reads:

The world was all before them, where to choose
 Their place of rest, and providence their guide:
 Thus hand in hand with wandering steps and slow,
 Through Eden took their solitary way.

(XII, 646–9)

23. Will Self, *Great Apes* (London: Bloomsbury, 1997).
24. For example, The Saatchi Gallery, where part of the novel is set, was the scene of the exhibition of John Isaac's 1995 work *Untitled (Monkey)*. See Steve Baker, 'Sloughing the Human', *Performance Research*, 5 (2000), pp. 70–81, pp. 74–5. For a brief analysis of animals and food in Self's *My Idea of Fun*, see John Simons. 'Beyond Human Communities: Self Identity, Animal Rights and Vegetarianism', *Critical Survey*, 8 (1996), pp. 49–57.
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26. *Great Apes*, p. 404.
27. *Great Apes*, p. 404.
28. Marie Darrieussecq, *Pig Tales* (London: Faber & Faber, 1997), William Kotzwinkle, *The Bear Went Over the Mountain* (London: Black Swan, 1997).
29. *The Bear Went Over the Mountain*, p. 74.
30. Lord Byron, *The Prisoner of Chillon*, 381–91. In John Jump (ed.), *Byron, Poetical Works* (Oxford: Oxford University Press, 1970), pp. 336–340.
31. *The Bear Went Over the Mountain*.
32. Lucius Apuleius, *The Golden Ass*, translated by William Adlington (London: The Abbey Library, n.d.).
33. *The Golden Ass*, pp. vi–vii.
34. Henry Chettle, *Piers Plainness*, in *The Descent of Euphues*, edited by James Winny (Cambridge: Cambridge University Press, 1957), pp. 122–74.
35. *The Golden Ass*, p. 207–8.
36. John Milton, *Samson Agonistes*, 348–52 in *The Poems of John Milton*, edited by John Carey and Alastair Fowler (London: Longmans, 1968).
37. *Samson Agonistes*, 1402–3.
38. *Paradise Lost*, I, 462–3.
39. *Samson Agonistes*, 748.
40. John Milton, *The Doctrine and Discipline of Divorce* in *Selected Prose*, edited by C. A. Patrides (Harmondsworth: Penguin, 1974), pp. 112–80, p. 141.
41. Midas Dekkers, *Dearest Pet* (London: Verso, 1994), See also Alphonso Longis, *Dangerous Emotions* (Berkeley: University of California Press, 2000), pp. 25–39.
42. *The Booke of the Common Prayer*, in *The First and Second Prayer Books of King Edward VI*, with an introduction by Douglas Harrison (London: Dent, 1968), pp. 1–317, p. 252.
43. Peter Hoeg, *The Woman and the Ape* (London: The Harvill Press, 1996), Anne Haverty, *One Day as a Tiger* (London: Chatto and Windus, 1997), John Coetzee, *Disgrace* (London: Martin Secker and Warburg, 1999).
44. *The Woman and the Ape*, p. 84.
45. *The Woman and the Ape*, p. 167.
46. One is reminded here of Keats's use of the word 'tread', redolent of the copulation of birds, in his 'Ode to a Nightingale':

Thou wast not born for death immortal bird,
 No hungry generations tread thee down.
47. *The Woman and the Ape*, p. 171.
48. *The Woman and the Ape*, p. 216.
49. *One Day as a Tiger*, p. 24.
50. *One Day as a Tiger*, p. 24.
51. *One Day as a Tiger*, p. 25.

52. *One Day as a Tiger*, p. 125.
53. William Blake, *Complete Poetry and Prose*, edited by Geoffrey Keynes (London: Nonesuch, 1967), p. 100.
54. *Disgrace*, p. 219.
55. *Disgrace*, p. 205.
56. See John Simons, 'Nietzsche, Darwin and Balaam's Ass', in Tadeusz Rachwal and Tadeusz Slawek (eds), *Organs, Organisms and Organisations* (Frankfurt: Peter Lang, 2000), pp. 9–15. The best recent account of Nietzsche's last days is to be found in Lesley Chamberlain, *Nietzsche in Turin* (London: Quartet Books, 1997).
57. Adam Mickiewicz, *Pan Tadeusz*, translated by Kenneth R. Mackenzie (New York: Hippocrene Books Inc., 1992), p. 180.
58. Radclyffe Hall, *The Well of Loneliness* (London: Virago Press, 1982), pp. 68–9.
59. Thomas Hardy, 'The Darkling Thrush' in *The Collected Poems of Thomas Hardy* (London, Macmillan, fourth edition, 1974), p. 137.
60. *The Well of Loneliness*, p. 223.

Chapter 8

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2. Baldassare Castiglione, *The Book of the Courtier*, translated by Sir Thomas Hoby, with an introduction by J. H. Whitfield (London: Dent, 1974), p. 322.
3. Christopher Marlowe, *Dr Faustus*, I. i. 34–7. In *The Complete Works of Christopher Marlowe*, edited by Fredson Bowers, 2 vols (Cambridge: Cambridge University Press, 1973), I, pp. 121–272.
4. *Dr Faustus*, I. iv. 382–3.
5. Goethe, *Faust*, translated by Bayard Taylor (London: Sphere Books, 1974), p. 168. The German text of the whole speech reads:

Ach, mitten im Gesange sprang
 Ein rotes Mauschen ihr aus dem Munde!

Faust, Part 1, 4179–80
6. Friedrich Nietzsche, *The Birth of Tragedy*, in *Basic Writings of Nietzsche*, edited by Walter Kaufmann (New York: Random House, 1968), p. 52.
7. Reproduced in Dona Gilliam and Mizzy McCaskill, *The Whistler's Pocket Companion* (Mel Bay Publications Inc., 1982), p. 109.
8. In *An Essay concerning Human Understanding* quoted in *Political Theory and Animal Rights*, edited by Paul Clarke and Andrew Linzey (London: Pluto Press, 1990), pp. 21–2.
9. Richard Wagner, *The Ring of the Nibelung*, translated by Andrew Porter (London: Faber, 1977), p. 203.
10. *The Ring of the Nibelung*, p. 203.
11. This is reproduced by Steve Baker in *The Postmodern Animal* (London: Reaktion Books, 2000), p. 50. To be fair on Sherman I am not suggesting here that she is wearing an actual pig's nose. What I am concerned with is the symbolism of her image.
12. Donna Haraway, *Primate Visions* (London: Routledge, 1989), p. 288.

13. *The Sexual Politics of Meat*, p. 190.
14. Goethe, *Faust*, Part 1, 1237.
15. In *Faking It*, edited by Digby Anderson and Peter Mullen (London: Penguin, 1998), pp. 147–59.
16. *Faking It*, p. 153
17. *Faking It*, 158–9.
18. Ruth L. Ozecki, *My Year of Meat* (London: Picador, 1998). A very interesting and highly experimental novel that also deserves attention in the context of this discussion is Deborah Levy's *Diary of a Steak* (London: Book Works, 1997).
19. There are many ways of defining vegetarianism and these are of varying reliability. The figures that follow are mainly derived from two sources: The Vegetarian Society and The Vegetarian Resource Group. Both these organisations are concerned to promote vegetarianism but their figures are usually based on those produced by or for the food industry.
20. Rationing Records 1945 (<<http://www.vegsoc.org/info/staveg.html>>), Summary of RealEat Polls (<<http://www.vegsoc.org/info/realeat/html>>).
21. *IVU Newsletter*, October 1995 (<wysiwyg://13/http://ivu.news/95-96/general.html>). I am indebted to staff at Viva! for providing me with some correspondence on regional patterns of meat eating in Germany and a questionnaire returned by Animal Rights Sweden. This reported a figure of 5 per cent vegetarians for 1999. See also Christel Larsson and Gunnar Johansson, 'Prevalence of Vegetarians in Swedish Secondary Schools,' *Scandinavian Journal of Nutrition*, 41 (1997), pp. 117–20.
22. 'How Many Vegetarians are There?' *Vegetarian Journal*, May/June 2000 (<<http://www.vrg.org/journal/vj2000may/2000maypoll.html>>).
23. Summary of RealEat Polls (<<http://www.vegsoc.org/info/realeat.html>>).
24. Summary of RealEat Polls.
25. Summary of RealEat Polls.
26. Summary of RealEat Polls.
27. Summary of RealEat Polls.
28. NOP Poll for Dalepak (<<http://www.vegsoc.org/info/statveg.html>>) and Gallup Poll for Granose (<<http://www.vegsoc.org/info/staveg.html>>).
29. Taylor Nelson Poll for RSPCA (<<http://www.vegsoc.org/info/staveg.html>>).
30. On this see Alan Warde, *Consumption, Food and Taste* (London: Sage, 1997), pp. 32–3 and 84–8. Colin Spencer, *The Heretic's Feast* (London: Fourth Estate, 1994) offers a compact but comprehensive history of vegetarianism.
31. Quorn is a vegetable-based material widely used as a substitute for meat. The Quorn is a foxhunt.
32. See George McKay, *Senseless Acts of Beauty* (London: Verso, 1996) for a study of some of these phenomena.
33. John Gray, *Enlightenment's Wake* (London: Routledge, 1995), p. 184.
34. *Enlightenment's Wake*, p. 184.
35. David Selborne, *The Principle of Duty* (London: Sinclair-Stevenson, 1994), p. 241.
36. *The Principle of Duty*, p. 240.
37. White speaks of 'myriads' of swallows (p. 41), 'vast flocks' of chaffinches (p. 43), 'vast flocks' of common linnets (p. 44), 'myriads on myriads' of martins (p. 185), and even the ring ouzel, which he describes as 'rare' as congregating

in flocks of 20–30 birds (p. 66). Gilbert White, *The Natural History of Selborne* (London: Dent, 1902). For a charming account of White's relationship with one animal, see Gilbert White, *The Portrait of a Tortoise*, with an introduction and notes by Sylvia Townsend Warner (London: Virago, 1981).

38. Virgil, *The Aeneid* VI 126–130:

facilis descensus in Averno;
noctes atque dies patet atri ianua Ditis;
set revocare gradum superasque evadere ad auras,
hoc opus, hic labor est.

(The way down to Avernus is easy, the gates of the house of Pluto are open both night and day. But to retrace your steps and to find your way back to the light of day: that is the work, that is the difficult thing.)

39. See Numbers 22, verses 21–35.
40. *Homilies*, quoted in Jon Wynne-Tyson, *The Extended Circle* (London: Cardinal, 1990).
41. Lord comes from Old English *hlaford*. This derives from *hlaif weard* (guardian of the loaf).
42. Thomas Traherne, *Centuries* (Leighton Buzzard: The Faith Press, 1975), p. 14.
43. William Cowper, *The Task*, VI, 321–5, in William Cowper, *Poetical Works*, edited by H. S. Milford, fourth edition corrected and augmented by Norma Russell (London: Oxford University Press, 1971).

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