

Billed as “a multidisciplinary journal of the interactions of people and animals”, *Anthrozoös*, established in 1987, is published quarterly in London as the journal of the International Society for Anthrozoology. Here can be found multiple articles that suggest new perspectives on how we relate to other animals, whether in the wild, our homes, or in laboratories and zoos.

One sustained theme involves animal-assisted therapies. Nine articles across the five most recent issues (spanning September 2013 to September 2014) consider some aspect of behavioural, educational or medical therapy involving dogs. For their contribution, however, Eva Stumpf and Erwin Breitenbach were more ambitious in their choice of mammal. “Dolphin-Assisted Therapy with Parental Involvement for Children with Severe Disabilities” (March 2014) offers data from parent questionnaires to show that when German children “with Down’s syndrome or physical or mental retardation” interact in a structured programme with dolphins, for instance ball-playing and using hand signals to induce dolphins’ reactions, positive changes ensued in the children’s communicative abilities, social-emotional behaviour and in their parents’ quality of life. (Responses from staff therapists reported positive gains in the children’s communicative abilities only.) Stumpf and Breitenbach focus on one case in particular, where dolphins were kept in the same pool as non-working dolphins (to prevent stress) and only thirty minutes of the dolphins’ day at most was devoted to the programme. The dolphins were housed in a non-commercial dolphinarium. The authors’ close attention to the ethics of the dolphins’ situation is welcome,

One jaguar

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even though that situation may continue to cause some readers unease. In “Equine-Assisted Intervention for People with Dementia”, in the same issue, Holly Dabelko-Schoeny and her co-authors report positive results for people with Alzheimer’s disease who participate in horse-based therapeutic interactions. Some Alzheimer’s patients sustained a temporary rise in cortisol after their interaction with the animals, which the authors interpret as a potential marker of “good stress” in the context of a learning experience.

People’s experiences of living with non-traditional companion animals – parrots as reported by Patricia K. Anderson and dingoes or Australian wild canines as discussed by Bradley K. Smith (September 2014) – offset nicely the accounts of those with more conventional companions. Who knew that dingoes, compared to domestic dogs, are rated (at least in this study) as being significantly more motivated and self-assured? (Fortunately, Smith includes an ethical disclaimer: “The keeping of ‘exotic’ or unique wild animals is an emerg-

ing trend, but in general . . . it is not recommended”.)

The articles that offer perspectives on cultural responses to animals beyond the United States and Britain are of particular interest. Marcus Baynes-Rock, in “Local Tolerance of Hyena Attacks in East Hararge Region, Ethiopia” (September 2013), shows how the beliefs people hold regarding hyenas’ abilities to kill and consume unseen spirits is one factor that impacts on their treatment when human-hyena conflict occurs. Further, “Where people feel that hyenas present an imminent danger, they feel justified in killing them but otherwise they refrain from doing so out of fear of retaliation by the hyena’s clan-mates”. Baynes-Rock brings to bear landscape, history, religion and interspecies social relations in his analysis, and in a comparative view, considers other farming and pastoralist communities in Africa where hyenas roam near human settlements. In his contribution on “Animals and the Limits of Ethnography” (June 2014), Raymond Madden writes of “the fragile relational process at the heart of interspecies knowledge production”. If, he asks, the heart of ethnography is the trust established between anthropologist and local participants by way of their “intersubjective exchange”, how may an intersubjectivity emerge between humans and nonverbal animals? How may we really come to grasp animals’ thoughts and emotions? Madden clearly accepts that animals do have thoughts

and emotions, and because of this his scepticism that “animals can one-for-one assume the place of humans as ethnographic subjects” takes on real power: his essay is not a closing down of the project of interspecies knowledge production, but rather, a clear hard look at its challenges as well as it promises.

Some articles, however, seem less suited to a scholarly journal. In the December 2013 issue, for example, the behavioural responses of visitors to a single jaguar housed in a zoo in El Salvador are reported. (A pair of jaguars was available but usually only one was exhibited at a time.) “Visitors perceived their enjoyment to be lower”, the authors note as a major conclusion, “when a jaguar was out of sight and rated the behavioral welfare of the jaguar to be lower when it was engaged in stereotypic behaviors”. These results are underwhelming and gleaned from limited data. In the same issue, public acceptance of therapy dogs in reducing veterans’ symptoms of post-traumatic stress disorder is treated in an article that draws on only nineteen accounts published in a range of media (including mainstream newspaper articles, government websites and animal-oriented websites) and eighty-one readers’ comments made in response to those stories.

One particularly pleasing aspect of *Anthrozoös* is the degree to which the animals themselves come to life and are not seen as mere recipients of our cultural activities; the sense that they matter in and of themselves is conveyed compellingly in several of the articles on offer. In this way, *Anthrozoös* has become a leading force in opening to our view the contingencies and mutualities that constitute the co-construction of human and animal lives.

Founded nine years ago, *Early Modern Women* received last year’s Council of Editors of Learned Journals prize for coverage of the period 1500–1800, and has increased its publication to twice a year. On standing down in 2011, the journal’s founding editors spoke of a commitment to “conversation across disciplines, geographies, and generations” which continues to find expression in the open-minded and lively scholarly discussion on show here.

Among the severally combined disciplines, social and art history are often brought together in amply illustrated essays such as Lyndan Warner’s “Remembering the Mother, Presenting the Stepmother: Portraits of the early modern family in Northern Europe” and Diane Wolfthal’s “Household Help: Early modern portraits of female servants”. Warner uses portraits to complement (and complicate) the presentation of remarriage in legal documents, while Wolfthal focuses on portraits of those women who were usually below the focus of many painters and certainly not a class who could afford to own art. Albrecht Dürer made and kept for himself a portrait of a black servant, while some artists were commissioned to produce oil paintings of favoured family servants. Wolfthal argues convincingly that such paintings buck the trend towards servants’ increasing invisibility, seen in the addition, in the seventeenth century, of the backstairs in gentry households.

Each issue of the journal contains a “forum” section, which collects diverse short essays brought together by a broad theme such as memory, transnationalism or patronage, or

More wax

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EARLY MODERN WOMEN

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revisiting a seminal critical text. In the memory issue (2011), contributions grouped in the forum explore the commemoration of Florentine women by candles (the wealthier the subject, the more wax), and the earliest extant woman’s account of life at the Mughal court. In 2012, the forum focused on “Transnationalisms / Transculturalisms”; despite the clunky title, the pieces are crisply written and explore the idea of transnational study raised by Merry Wiesner-Hanks in *Early Modern Women*’s first issue (Wiesner-Hanks returns to the idea in this forum). These short pieces point to the many means of transcultural influence – through intermarriage, trade relations, the mutual influence of different kinship systems and social gender roles – which the essays in the rest of the journal explore at greater length. You will find articles on New Spain, the Atlantic world, the Ottoman empire and early modern Japan as well as Spain, France, Italy and England. Martine van Elk compares the friendship poems of Katherine Philips with

those of two Dutch women writers, Katharina Lescaijle and Cornelia van der Veer. Van Elk argues that all three poets borrow images from absolutist ideology in order to create a fantasy of a female-ruled public sphere. While this is not a new argument about Katherine Philips, the comparison with Lescaijle and Van der Veer edges discussion away from Philips’s debts to her English male predecessors such as John Donne, and questions about her sexuality, to the parallels (if not direct exchanges) with her Continental female peers.

Diana Robin’s essay on the canonization of Italian women writers in early modern Britain shows how several founders of and donors to the British Museum shaped its holdings of Italian women writers and thus their reception in England. For example, Joseph Smith, an early eighteenth-century British consul in Venice, was married to an opera singer (Catherine Tofts), later to a patron of the arts (Elizabeth Murray), and interested in the “woman-centered avant-garde literary movement” in Venice, an interest which shaped his own collection and later that of the British Museum. In this autumn’s issue, Susan D. Amussen and Allyson M. Poska’s “Shifting the Frame: Trans-imperial approaches to gender in the Atlantic world” turns its attention to the impact of Africa and the Americas on Europe, rather than the other (more commonly investigated) way round.

In literary studies, the journal’s focus on

the lesser-navigated geographical areas is complemented by one on newly discovered material, such as the manuscript writings of Dorothy Calthorpe held in the archives at Yale and considered here by Michelle M. Dowd. This article in effect introduces an otherwise overlooked seventeenth-century author (there is only one other published piece on Calthorpe, co-authored by Dowd), and it also presents a convincing argument about her political and formal borrowings from country-house poetry in her short prose narrative on the Garden of Eden. Dowd argues that Calthorpe’s characterization of Adam as a kind of elite estate manager, cultivating luxury goods alongside the more obvious spiritual joys of Eden, shows a writer trying to consolidate gentry authority at a time of great political instability.

Early Modern Women presents a range of voices from the most senior to junior scholars, with each issue’s forum and reviews sections being especially inclusive of the latter. Exhibition reviews are sometimes accompanied by a section of reviews of television series, with shows such as *The Tudors* and *The Borgias* receiving critical discussion that is thoughtful, and given to an appropriate dryness (“Female power does not concern this series’ creators”). Credit is given where it is due: to the costume designer of *The Borgias*, for instance, whose costumes are both gorgeous and historically appropriate confections of brocade, jewelled borders and slashed leather doublets, and to the cinematographer who creates atmospheric visuals of the drama set in Rome despite it being entirely shot on a set in Hungary.