

Association's lobbying for a Protection of Animals (Anaesthetics) Act 1954, which extended the number of species and surgical procedures for which anaesthesia was compulsory. In welcoming the Bill, the parliamentary secretary of the day stated that a request to extend animal protection in this way was what the Government had come to expect from the profession.

Boden returns to the BVA's involvement with another emergent animal welfare issue a decade later. With increasing intensification of animal agriculture in the post-war period, there had been widespread adoption of preventive medicine as well as an increased demand for veterinary surgeons to perform mutilations, such as piglet castration and cow dehorning. The welfare implications of new husbandry systems and practices had sparked public concern following the publication of Ruth Harrison's *Animal Machines* in 1964 and the BVA submitted extensive evidence to the ensuing enquiry of the Brambell Committee. Boden lays out the Association's views in a section 'Welfare implications of intensification', stating that the Association felt that "most of the commonly accepted practices of intensive husbandry could be carried out without cruelty and without detriment to the welfare of the animals concerned, provided that — an important proviso — they were operated with care and concern for the stock". Similar conclusions responding to criticism of large livestock units presaged veterinary arguments rehearsed again nearly 50 years later in the contemporary debate surrounding large-scale dairy farms. The BVA's response to the Brambell enquiry recommended that total darkness and close confinement in veal production were "undesirable and unnecessary", that birds should be effectively stunned before slaughter and stated that close confinement in battery cages was 'deplored'.

Later references and commitments to animal welfare include a 1979 assertion by BVA president, Don Haxby, that animal welfare is an area in which the veterinary profession had to lead, *Veterinary Record* reports that "the interests of animal patients [are] the profession's prime concern" and a quote from the companion animal session of a 2000 veterinary strategy meeting whose veterinary chairman hoped "that vets would not lose sight of animal welfare" as the companion animal veterinary sector continued to develop. Edward Boden set himself the clear aim of detailing the history of the British Veterinary Association and through an apparently meticulous examination of relevant archives appears to have done so with a faithful and methodical adherence to primary sources. Those, from later years, who shared direct experiences of veterinary life with Boden could comment more reliably on the accuracy of his account, but, for myself as a veterinary surgeon — and one who has served on committees of the BVA — *Punching Above Their Weight* achieves its aim, giving a fascinating insight into the Association's origins, and into the origins of several issues which continue to exercise veterinary and animal welfare professionals today. The book describes the BVA's transition from pragmatic beginnings to a science-

based, politically influential body, responding to changes in its external environment and representing its members with tenacity when necessary. Huge societal shifts, such as the decline in the numbers of horses requiring veterinary treatment following the introduction of motor traction, and the profession's ability to provide renewed societal benefits, provide reassurance that the veterinary profession will continue to adapt and contribute to contemporary issues, such as the sustainability of livestock production in a world of climate change and progressing ethical perspectives on society's responsibilities towards animals.

For those specifically interested in the history of veterinary ethics in Britain, Abigail Woods' contribution to the *Proceedings of the ICVAE* (Wathes *et al* 2013) gives a brief but more focused introductory account. Some of the observed value-based differences in approach to animal welfare between the veterinary profession and other animal welfare-focused groups are given attention in David Fraser's *Understanding Animal Welfare* (Fraser 2008). For those with a broad interest in veterinary matters, the recurring prominence afforded to the safeguarding of animal health and welfare throughout Edward Boden's thoroughly researched book is reassuring. *Punching Above Their Weight* can be recommended for giving a valuable historical perspective on the BVA's evolution, leading to the current high profile campaign on welfare at slaughter, while paving the way for forward-looking accounts. As veterinary surgeon and former BVA Ethics and Welfare Group chairman James Yeates notes in one such account: "our historical development can only describe what responsibilities we have had; it cannot prescribe what our responsibilities should be in the future" (Yeates 2013).

References

Fraser D 2008 *Understanding Animal Welfare – The Science in its Cultural Context*. Wiley-Blackwell: Oxford, UK

Wathes C, Corr S, May S, McCulloch S and Whiting M 2013 *Veterinary and Animal Ethics – Proceedings of the First International Conference on Veterinary and Animal Ethics*. September 2011. Wiley-Blackwell: Oxford, UK

Yeates J 2013 *Animal Welfare in Veterinary Practice*. Wiley-Blackwell: Oxford, UK

Sean Wensley,

Helen's Bay, County Down, UK

The Cry of Nature: Art and the Making of Animal Rights

SF Eisenman (2013). Published by Reaktion Books, 33 Great Sutton Street, London EC1V 0DX, UK. 309 pages (ISBN 978 1 78023 195 2). Price £18.00.

In *The Cry of Nature: Art and the Making of Animal Rights*, art historian Stephen Eisenman provides an original and challenging account of the history of animal rights in Western culture, mostly since the mid-1700s, as evidenced by the art and literature of the European and English-speaking countries.

The title is taken from John Oswald's 1791 book, *The Cry of Nature*, which was one of several books on animal ethics written near the end of the 1700s. Oswald was a colourful, pugilistic vegetarian and sometime writer of ribaldry who died fighting the royalists during the French revolution. Eisenman describes Oswald's book as a radical call for "an end to the enslavement of animals by humans, and the initiation of a new age based upon recognition of an individual creature's rights and autonomy" (p 11).

What Oswald meant by "the cry of nature" was, in Eisenman's words, "multiple — it is the wrenching expression of the animal that is killed, the tears of the family and companions who mourn the dead, and the outcry of Nature who deplores the injustice and ingratitude of humans..." (p 145). Eisenman traces this complex idea through the work of William Blake and Jean-Jacques Rousseau to the modern writings of Isaac Bashevis Singer (who described human exploitation of animals as an "eternal Treblinka"), Theodor Adorno, Franz Kafka and others, but he stops short of discussing such contemporary animal-rights philosophers as Tom Regan and Evelyn Pluhar. The book is illustrated with 98 works (for example, seven by George Stubbs, seven by Théodore Géricault, all four of William Hogarth's *Four Stages of Cruelty*) that show how artists have illustrated the "cry of nature" by depicting the emotions, individuality and autonomy of animals, and even their rebellion against human handlers. Indeed, Eisenman feels that animals themselves commonly protest their treatment by humans, and that "animal protest", as well as human compassion, "generated the first campaigns for animal protection" (p 14).

In contrast to the "cry of nature" and the call for animal liberation is a second important theme in the book. This is what the author calls the "ancient pathos formula" which "aestheticizes violence and renders timeless and inevitable the death of animals in the hunt or the slaughterhouse" (p 91). Eisenman sees the pathos formula in works extending from relief carvings from ancient Nineveh to the paintings of Frans Snyders, Claude Monet, Gustave Caillebotte and many others who depicted animals as (for example) meekly subservient to humans or as decorative 'game' in still-lives.

The book is organised in a roughly chronological manner. Chapter 2 ('Animals into meat') deals with animals in antiquity and the Middle Ages, then the art of north European artists during the 1600s and 1700s (Snyders, Rembrandt, Oudry and others), and ending with Hogarth's *Four Stages* (1751). Chapter 3 ('The cry of nature') begins in the mid-1700s with Stubbs, Géricault, Blake, Thomas Bewick and others who depicted individuality, emotion and sometimes rebellion in animals.

Chapter 4 deals largely with the late 1800s and begins with a description of animal slaughter and the emergence of quasi-industrial slaughter plants in Chicago, Paris and London. The chapter is called 'Counter-revolution' because the author sees the growing slaughter of animals during that period as a negation of the earlier call for animal liberation.

He also sees artists of the period — including Monet, Caillebotte, Rosa Bonheur, Gustave Courbet and William Harnett — as sanctifying the exploitation of animals, for example by depicting them as lacking individuality or as submitting without protest to human actions. To some, Eisenman's interpretation of this historical period as a 'counter-revolution' by animal exploiters will jar with the fact that animal protection laws and organisations were greatly strengthened during this time, but Eisenman, with his focus on animal rights, sees it differently. He proposes that attention to animal welfare, which clearly increased during the 1800s, actually aided the exploitation of animals. He claims, for example, that "most movements to improve the treatment of farm animals have actually enabled the rapid acceleration of carnage" (p 108), and hence that animal protection laws and organisations worked against the liberation of animals by persuading consumers "that slaughter was done humanely" (p 198).

When he comes to the 20th century (Chapter 5 and Conclusion), Eisenman concentrates selectively on artists whose work "constituted the afterlife" of the earlier cry of nature (p 212). In this select group he includes Pablo Picasso on the basis of his 1937 painting *Guernica* which depicts suffering by both human and animal victims of Nazi aggression. He also reproduces three explicitly moralising works by animal-rights artist Sue Coe, and two by Francis Bacon which show disturbing human figures between butchered animal carcasses. But in contrast to his treatment of animal art in earlier centuries, he does not explore 20th century animal art in much diversity. For example, the work of Marc Chagal is barely mentioned, and the remarkable animal art of Franz Marc, although covered in an informative footnote (on p 287), does not appear in the text or the index.

Of course, in any book that tries to assess the motives and messages of artists, disagreement is possible. For example, in the work of Rosa Bonheur, such as her 1849 painting *Ploughing in the Nivernais*, the author sees "little concern with the individuality" of the animals (p 181). My dissenting view is that this painting, when viewed closely, subtly but clearly depicts different emotional reactions in the animals, with the lead animal's forward-leaning posture and half-closed eyes indicating acceptance of the day's labour while the second and more prominent animal shows, by tilted head and flaring eye, fear and resentment of the herder's raised stick. And while I agree that EH Landseer's sentimentalised paintings of dogs may "deny animals their uniqueness and autonomy" (p 178), did not some of Landseer's other work depict animals very much as individuals showing such traits as loyalty, autonomy and courage? Readers wanting to profit from Eisenman's insights into animal art will also need to be prepared for some surprising digressions and speculations. One is a lengthy section on Sigmund Freud and three of his famous psychiatric cases which the author re-interprets (plausibly) as resulting traumatic childhood exposure to animal suffering rather than (as Freud had concluded) fear of the father. He also

speculates that George Orwell's book *Animal Farm* can be read as a work "about the possibility of animal liberation" (p 235) rather than purely a work of political satire. He even proposes that the production of fear pheromones by animals that are closely confined or about to be killed "may be considered forms of resistance" (p 13) because the pheromones cause stress responses in other animals and may impede the slaughtering process.

Summarising this book is a challenge because it breaks with some of the expectations that readers may bring. The book does not build systematically on other scholarship on the history of animal ethics; Eisenman does not cite, for example, the classic work of Dix Harwood (1928) on the emergence of animal ethics in the 1700s, nor the comprehensive historical reviews of vegetarianism and concern for animals by Rod Preece (2002, 2005). Nor does the book show much contact with modern philosophical writing about animal rights. And with its specific focus on animal rights, it does not attempt a comprehensive view of how animals have been depicted in art, although the chapters on the 1700s and 1800s cover animal art in substantial depth and diversity. Nonetheless, the book gives a wealth of information and ideas about many major and minor European animal artists; it gives valuable and original insights and hypotheses about how animal art has reflected animal ethics philosophy; and it provides a very original, if potentially controversial, account of the emergence of animal rights in modern Western thought.

References

Harwood D 1928 *Love for Animals and How It Developed in Great Britain*. Republished 2002 (R Preece and D Fraser, eds). Edwin Mellen: Lewiston, NY, USA

Preece R 2002 *Awe for the Tiger, Love for the Lamb: A Chronicle of Sensibility to Animals*. Routledge: New York, USA

Preece R 2005 *Brute Souls, Happy Beasts, and Evolution*. UBC Press: Vancouver, Canada

David Fraser,

Animal Welfare Program, University of British Columbia, Vancouver, Canada

The Politics of Species: Reshaping our Relationships with Other Animals

Edited by R Corbey and A Lanjouw (2013). Published by Cambridge University Press, Shaftesbury Road, Cambridge CB2 8RU, UK. 310 pages Hardback (ISBN 978-1107032606). Price £65.00, US\$99.00.

In the afterword of this compilation, Jon Stryker muses on an interdisciplinary dialogue which took place in New York in 2011. The three-day meeting, first mentioned in the preface, spawned this book which is compiled in chapters by its participants. He describes the meeting as illuminating, affirming, encouraging, troubling and transformative. The experience and stimulation of these discussions are less successfully translated onto the pages of this book. The style and content of the book is likely to be comprehended by a small group of readers familiar with some of the concepts discussed.

Stryker in the afterword says "it is rare that a human finds it important to ponder her relationship to non-humans, as have the contributors to this book". The book expresses the importance of exploring our relationship with other animals; asking why we humans extend ourselves superior status and whether speciesism or racism is less dangerous or immoral. It tends to characterise most humans as ethically bereft, failing to consider our relationship with nature.

The book, partially due to it being a series of edited chapters by different authors, is uneven in style and chapters do not seem to be ordered to build a cohesive argument or discussion. Some chapters propose arguments for ethical and legal equality for other animals (particularly concentrating on the Great Apes, cetaceans, elephants and the African grey parrot) without mentioning the (I would think) obvious flaws in this argument. ie where can a logical line be drawn to exclude other species not worthy of this equality. There is also almost no mention of the obvious biological motivation for speciesism: the Darwinian principal of genetic self-interest.

Differences in style and tone are obvious from the Introduction, written by the two editors. It contains sections of sometimes awkward language summarising the chapters of the book. Chapter 1 by contrast is written in a much more clear and concise style describing clearly the inconsistent considerations given to some 'higher' charismatic species. This argument is taken further, discussing 'new-speciesism' where humans advocate rights for relatively few of most human-like species.

Chapter authors vary in their backgrounds and some use the development of various human rights movements on circuitous routes to justify fairly self-evident human hierarchical thinking. Evidence that racism still exists is used to promote individualisation to undermine indifference towards the well-being of Great Apes. The effectiveness of different rationales about 'industrial agriculture' are discussed; with more esoteric comparisons of the holocaust to industrial farming seeming relatively unconvincing, beside a following chapter expressing a very practical, multidisciplinary scientific edge to explore the industrial agriculture dilemma. Also compelling is the case for moral consideration using dolphins as an example by Lori Marino. Examinations of bereavement behaviour begin, seeming to make unsafe assumptions but evolve into a more science-based case, using sound logic to ultimately lead to a satisfying conclusion.

Part II of the book which contains chapters exploring sentience and agency, contains some very distinct and seeming unconnected chapters. 'Great Ape mindreading' is a good example, beginning with a very emotionally charged account of encountering fostered orangutans in Borneo. The explanation of the 'mindreading' concept includes motivations and benefits, but becomes tortuous in its logic and is at times more than a little opaque. The argument in this chapter for granting 'some species' equal moral and legal standing is much less convincing than the one in the previous chapter on animal grief. The chapter on unnatural behaviour which proposes the development of evolutionary psychopathology, is also more logical and practical in its