

## *Picturing The Beast Animals Identity And Representation*

The latest volume of Yale French Studies addresses French-inspired theoretical and philosophical concerns centered on animals and animality. Contributors from France, the United Kingdom, and North America discuss animal-related topics in the French philosophical and literary tradition, offering a wide range of perspectives on animals, ethics, and the future of animal studies. Essays question the reducibility of animal lives to rights discourse on the one hand and scientific empiricisms on the other, and examine whether and how the advent of the posthuman will affect the standing and the future of the nonhuman animal.

It is widely known that such Western institutions as the museum, the university, and the penitentiary shaped Japan's emergence as a modern nation-state. Less commonly recognized is the role played by the distinctly hybrid institution—at once museum, laboratory, and prison—of the zoological garden. In this eye-opening study of Japan's first modern zoo, Tokyo's Ueno Imperial Zoological Gardens, opened in 1882, Ian Jared Miller offers a refreshingly unconventional narrative of Japan's rapid modernization and changing relationship with the natural world. As the first zoological garden in the world not built under the sway of a Western imperial regime, the Ueno Zoo served not only as a staple attraction in the nation's capital—an institutional marker of national accomplishment—but also as a site for the propagation of a new "natural" order that was scientifically verifiable and evolutionarily foreordained. As the Japanese empire grew, Ueno became one of the primary sites of imperialist spectacle, a microcosm of the empire that could be traveled in the course of a single day. The meaning of the zoo would change over the course of Imperial Japan's unraveling and subsequent Allied occupation. Today it remains one of Japan's most frequently visited places. But instead of empire in its classic political sense, it now bespeaks the ambivalent dominion of the human species over the natural environment, harkening back to its imperial roots even as it asks us to question our exploitation of the planet's resources. *Beasts and Beauties* examines the relationship between domesticity and power by focusing on the contemporaneous development of the invention of the 'pet' and the delineation of the home as a uniquely private enclosure, where the pater familias ruled over his own secluded world of domesticated wife, children, servants, and animals.

*Gorgeous Beasts* takes a fresh look at the place of animals in history and art. Refusing the traditional subordination of animals to humans, the essays gathered here examine a rich variety of ways animals contribute to culture: as living things, as scientific specimens, as food, weapons, tropes, and occasions for thought and creativity. History and culture set the terms for this inquiry. As history changes, so do the ways animals participate in culture. *Gorgeous Beasts* offers a series of discontinuous but probing studies of the forms their participation takes. This collection presents the work of a wide range of scholars, critics, and thinkers from diverse

**disciplines: philosophy, literature, history, geography, economics, art history, cultural studies, and the visual arts. By approaching animals from such different perspectives, these essays broaden the scope of animal studies to include specialists and nonspecialists alike, inviting readers from all backgrounds to consider the place of animals in history and art. Combining provocative critical insights with arresting visual imagery, *Gorgeous Beasts* advances a challenging new appreciation of animals as co-inhabitants and co-creators of culture. Aside from the editors, the contributors are Dean Bavington, Ron Broglio, Mark Dion, Erica Fudge, Cecilia Novero, Harriet Ritvo, Nigel Rothfels, Sajay Samuel, and Pierre Serna.**

**Knowing Animals**

**Beyond the Human in Russian Culture and History**

**Animal Spaces, Beastly Places**

**Animal Rites**

**Liturgies of Animal Care**

**Zoosis and Performance**

**The Routledge History of Western Empires**

Drawing on a range of perspectives –philosophy, literary criticism, art history and cultural studies–the essays collected here explore unconventional ways of knowing animals, offering new insights into apparently familiar relationships between humans and other living beings.

This volume explores the potential of the concept of the creaturely for thinking and writing beyond the idea of a clear-cut human-animal divide, presenting innovative perspectives and narratives for an age which increasingly confronts us with the profound ecological, ethical and political challenges of a multispecies world. The text explores written work such as Samuel Beckett's *Worstward Ho* and Michel Foucault's *The Order of Things*, video media such as the film "Creature Comforts" and the video game *Into the Dead*, and photography. With chapters written by an international group of philosophers, literary and cultural studies scholars, historians and others, the volume brings together established experts and forward-thinking early career scholars to provide an interdisciplinary engagement with ways of thinking and writing the creaturely to establish a postanthropocentric sense of human-animal relationality.

*Re-Imagining Nature: Environmental Humanities and Ecosemiotics* explores new horizons in environmental studies, which consider communication and meaning as core definitions of ecological life, essential to deep sustainability. It considers landscape as narrative, and applies theoretical frameworks in eco-phenomenology and ecosemiotics to literary, historical, and philosophical study of the relationship between text and landscape. It considers in particular examples and lessons to be drawn from case studies of medieval and Native American cultures, to illustrate in an applied way the promise of environmental humanities today. In doing so, it highlights an environmental future for the humanities, on the cutting edge of

cultural endeavor today.

Animal rights activists today regularly use visual imagery in their efforts to shape the public's understanding of what it means to be "kind," "cruel," and "inhumane" toward animals. Art for Animals explores the early history of this form of advocacy through the images and the people who harnessed their power. Following in the footsteps of earlier-formed organizations like the RSPCA and ASPCA, animal advocacy groups such as the Victoria Street Society for the Protection of Animals from Vivisection made significant use of visual art in literature and campaign materials. But, enabled by new and improved technologies and techniques, they took the imagery much further than their predecessors did, turning toward vivid, pointed, and at times graphic depictions of human-animal interactions. Keri Cronin explains why the activist community embraced this approach, details how the use of such tools played a critical role in educational and reform movements in the United States, Canada, and England, and traces their impact in public and private spaces. Far from being peripheral illustrations of points articulated in written texts or argued in impassioned speeches, these photographs, prints, paintings, exhibitions, "magic lantern" slides, and films were key components of animal advocacy at the time, both educating the general public and creating a sense of shared identity among the reformers. Uniquely focused on imagery from the early days of the animal rights movement and filled with striking visuals, Art for Animals sheds new light on the history and development of modern animal advocacy.

Gorgeous Beasts

Critical Animal and Media Studies

Contemporary Studies in Human-Animal Relations

Animal Bodies in Historical Perspective

Animals and the Human Imagination

Postmodern Animal

Transnational and Intersectional Perspectives

*Considering Animals draws on the expertise of scholars trained in the biological sciences, humanities, and social sciences to investigate the complex and contradictory relationships humans have with nonhuman animals. Taking their cue from the specific 'animal moments' that punctuate these interactions, the essays engage with contemporary issues and debates central to human-animal studies: the representation of animals, the practical and ethical issues inseparable from human interactions with other species, and, perhaps most challengingly, the compelling evidence that animals are themselves considering beings. Case studies focus on issues such as animal emotion and human 'sentimentality'; the representation of animals in contemporary art and in recent films such as March of the Penguins, Happy Feet, and Grizzly Man; animals' experiences*

in catastrophic events such as Hurricane Katrina and the SARS outbreak; and the danger of overvaluing the role humans play in the earth's ecosystems. From Marc Bekoff's moving preface through to the last essay, *Considering Animals* foregrounds the frequent, sometimes uncanny, exchanges with other species that disturb our self-contained existences and bring into focus our troubled relationships with them. Written in an accessible and jargon-free style, this collection demonstrates that, in the face of species extinction and environmental destruction, the roles and fates of animals are too important to be left to any one academic discipline. Twenty-first century popular culture has given birth to a peculiar cultural figure: the hipster. Stereotypically associated with nerd glasses, beards and buns, boho clothing, and ironic T-shirts, hipsters represent a (post-)postmodern (post-)subculture whose style, aesthetics, and practices have increasingly become mainstream. *Hipster Culture* is the first comprehensive collection of original studies that address the hipster and hipster culture from a range of cultural studies perspectives. Analyzing the cultural, economic, aesthetic, and political meanings and implications of a wide range of phenomena prominently associated with hipster culture, the contributors bring their expertise and own research perspectives to bear, thus shaping the volume's transnational and intersectional approach. Chapters address global and local manifestations of hipster culture, processes of urban gentrification and cultural appropriation, alternative foodways and eclectic fashion styles, the significance of nostalgia, retro technologies and social media, and the aesthetics and cultural politics of literature, film, art, and music marked by self-reflexivity, irony, and a simultaneous longing for an earnest authenticity. *Hipster Culture* explores the diversification of hipster culture, sheds light on popular constructions of the hipster as cultural Other, and critically investigates hipster culture's entanglements with and challenges to dominant cultural discourses of gender, ethnicity, race, sexuality, age, religion, and nationality.

An elucidating collection of ten original essays, *Making Animal Meaning* reconceptualizes methods for researching

animal histories and rethinks the contingency of the human-animal relationship. The vibrant and diverse field of animal studies is detailed in these interdisciplinary discussions, which include voices from a broad range of scholars and have an extensive chronological and geographical reach. These exciting discourses capture the most compelling theoretical underpinnings of animal significance while exploring meaning-making through the study of specific spaces, species, and human-animal relations. A deeply thoughtful collection – vital to understanding central questions of agency, kinship, and animal consumption – these essays tackle the history and philosophy of constructing animal meaning.

This book explores poetry and pedagogy in practice across the lifespan. Poetry is directly linked to improved literacy, creativity, personal development, emotional intelligence, complex analytical thinking and social interaction: all skills that are crucial in contemporary educational systems. However, a narrow focus on STEM subjects at the expense of the humanities has led educators to deprioritize poetry and to overlook its interdisciplinary, multi-modal potential. The editors and contributors argue that poetry is not a luxury, but a way to stimulate linguistic experiences that are formally rich and cognitively challenging. To learn through poetry is not just to access information differently, but also to forge new and different connections that can serve as reflective tools for lifelong learning. This interdisciplinary book will be of value to teachers and students of poetry, as well as scholars interested in literacy across the disciplines.

*Picturing the Beast*

*Animal Geographies*

*Second Edition*

*Other Animals*

*Something Rich and Strange*

*The Stage Lives of Animals*

*Re-Imagining Nature*

*In What Are the Animals to Us?* scholars from a wide variety of academic disciplines explore the diverse meanings of animals in science, religion, folklore, literature, and art.

*Dogs are perhaps our most popular pets, and certainly one of the best-loved of all animals. They are not only humanity's best*

friend, they are also its oldest: burial sites dating back 12,000 years indicate that dogs moved alongside prehistoric peoples before, during and after both species settled the world. The story of the canine has been fundamentally entwined with that of humanity since the earliest times, and this ancient and fascinating story is told in Susan McHugh's *Dog*. This book unravels the debate about whether dogs are descended from wolves, and moves on to deal with canines in mythology, religion and health, dog cults in ancient and medieval civilizations as disparate as Alaska, Greece, Peru and Persia, and traces correspondences between the histories of dogs in the Far East, Europe, Africa and the Americas. *Dog* also examines the relatively recent phenomenon of dog breeding and the invention of species, as well as the canine's role in science fact and fiction; from Laika, the first astronaut, and Pavlov's famous conditioned dogs, through to science fiction novels and cult films such as *A Boy and his Dog*. Susan McHugh shows how dogs today contribute to human lives in a huge number of ways, not only as pets and guide dogs but also as sources of food in Asia, entertainment workers, and scientific and religious objects. *Dog* reveals how we have shaped these animals over the millennia, and in turn, how dogs have shaped us.

*Social Work and Animals* represents a pioneering contribution to the literature of social work ethics and moral philosophy. It advances cogent and detailed arguments for the inclusion of animals within social work's moral framework, arguments that have profound theoretical and practical implications for the discipline and its practitioners.

*Representing Animals* demonstrates the deep connections between the way we think about animals and the way we have thought about ourselves and our cultures in different times and places. Its publication marks a formative moment in the emerging field of animal studies."--pub. desc.

*Animals and Social Work: A Moral Introduction*

*Being Host to Ghosts*

*Representations of Animals in Victorian Literature and Culture*

*Making Animal Meaning*

*Internatural Communication*

*Animals and Tourism*

*Empire and Exhibition at the Tokyo Imperial Zoo*

Animals were everywhere in the early modern period and they impacted, at least in some way, the lives of every kind of early modern person, from the humblest peasant to the greatest prince. Artists made careers based on depicting them. English gentry impoverished themselves spending money on them. Humanists exercised their scholarship writing about them. Pastors saved

souls delivering sermons on them. Nobles forged alliances competing with them. Foreigners and indigenes negotiated with one another through trading them. The nexus between animal-human relationships and early modern identity is illuminated in this volume by the latest research of international scholars working on the history of art, literature, and of sixteenth- and seventeenth-century Germany, France, England, Spain, and South Africa. Collectively, these essays investigate how animals - horses, dogs, pigs, hogs, fish, cattle, sheep, birds, rhinoceroses, even sea-monsters and other creatures - served people in Europe, England, the Americas, and Africa to defend, contest or transcend the boundaries of early modern identities. Developments in the methodologies employed by scholars to interrogate the past have opened up an intellectual and discursive space for - and a concomitant recognition of - the study of animals as a topic that significantly elucidates past and present histories. Relevant to a considerable array of disciplines, the study of animals also provides a means to surmount traditional disciplinary boundaries through processes of dynamic interchange and cross-fertilization.

Beaches are places of contact, play, confrontation and friction: first comers always arrive on a beach. After Europeans moved into the Antipodes, the coast was the first frontier to be defined. Flinders' circumnavigation in 1802 had mapped 'Australia', revealing the land as 'girt by sea', as the national anthem continues to remind us. All kinds of ideas about the coast, beaches, sea changes, holiday places and islands swirl and eddy in this unique collection of writing.

*Animal Spaces, Beastly Places* examines how animals interact and relate with people in different ways. Using a comprehensive range of examples, which include feral cats and wild wolves, to domestic animals and intensively farmed cattle, the contributors explore the complex relations in which humans and non-human animals are mixed together. Our emotions involving animals range from those of love and compassion to untold cruelty, force, violence and power. As humans we have placed different animals into different categories, according to some notion of species, usefulness, domesticity or wildness. As a result of these varying and often contested orderings, animals are assigned to particular places and spaces. *Animal Spaces, Beastly Places* shows us that there are many exceptions and variations on the spatiality of human-animal spatial orderings, within and across cultures, and over time. It develops new ways of thinking about human animal interactions and encourages us to find better ways for humans and animals to live together.

The Victorian period witnessed the beginning of a debate on the

status of animals that continues today. This volume explicitly acknowledges the way twenty-first-century deliberations about animal rights and the fact of past and prospective animal extinction haunt the discussion of the Victorians' obsession with animals. Combining close attention to historical detail with a sophisticated analytical framework, the contributors examine the various forms of human dominion over animals, including imaginative possession of animals in the realms of fiction, performance, and the visual arts, as well as physical control as manifest in hunting, killing, vivisection and zookeeping. The diverse range of topics, analyzed from a contemporary perspective, makes the volume a significant contribution to Victorian studies. The conclusion by Harriet Ritvo, the pre-eminent authority in the field of Victorian/animal studies, provides valuable insight into the burgeoning field of animal studies and points toward future studies of animals in the Victorian period.

Postanimality in French Thought

Artist/Animal

Disciplines, Classrooms, Contexts

Place, Politics, and Identity in the Nature-culture Borderlands

Beyond the Human-Animal Divide

What are the Animals to Us?

An Evolutionary History

This book is the first to critically examine the many ways in which tourism and animals intersect and aims to make a meaningful contribution to the growing body of knowledge concerning the relationships between animals, tourists and the tourism industry.

The Routledge History of Western Empires is an all new volume focusing on the history of Western Empires in a comparative and thematic perspective.

Comprising of thirty-three original chapters arranged in eight thematic sections, the book explores European overseas expansion from the Age of Discovery to the Age of Decolonisation. Studies by both well-known historians and new scholars offer fresh, accessible perspectives on a multitude of themes ranging from colonialism in the Arctic to the scramble for the coral sea, from attitudes to the environment in the East Indies to plans for colonial settlement in Australasia. Chapters examine colonial attitudes towards poisonous animals and the history of colonial medicine, evangelisation in Africa and Oceania, colonial recreation in the tropics and the tragedy of the slave trade. The Routledge History of Western Empires ranges over five centuries and crosses continents and oceans highlighting transnational and cross-cultural links in the imperial world and underscoring connections between colonial history and world history. Through lively and engaging case studies, contributors not only weigh in on historiographical debates on themes such as human rights, religion and empire,

and the 'taproots' of imperialism, but also illustrate the various approaches to the writing of colonial history. A vital contribution to the field.

Despite its inherent interdisciplinarity, the Communication discipline has remained an almost entirely anthropocentric enterprise. This book represents early and prominent forays into the subject of human-animal communication from a Communication Studies perspective, an effort that brings a discipline too long defined by that fallacy of division, human or nonhuman, into conversation with animal studies, biosemiotics, and environmental communication, as well as other recent intellectual and activist movements for reconceptualizing relationships and interactions in the biosphere. This book is a much-needed point of entry for future scholarship on animal-human communication, as well as the whole range of communication possibilities among the more-than-human world. It offers a groundbreaking transformation of higher education by charting new directions for communication research, policy formation, and personal and professional practices involving animals.

The lives of animals in Russia are intrinsically linked to cultural, political and psychological transformations of the imperial, Soviet, and post-Soviet eras. *Other Animals* examines the interaction of animals and humans in Russian literature, art, and life from the eighteenth century until the present. The chapters explore the unique nature of the Russian experience in a range of human-animal relationships through tales of cruelty, interspecies communion and compassion, and efforts to either overcome or establish the human-animal divide. Four themes run through the volume: the prevalence of animals in utopian visions; the ways in which Russians have incorporated and sometimes challenged Western sensibilities and practices, such as the humane treatment of animals and the inclusion of animals in urban domestic life; the quest to identify and at times exploit the physiological basis of human and animal behavior and the ideological implications of these practices; and the breakdown of traditional human-animal hierarchies and categories during times of revolutionary upheaval, social transformation, or disintegration. From failed Soviet attempts to transplant the seminomadic Sami and their reindeer herds onto collective farms, to performance artist Oleg Kulik's scandalous portrayal of Pavlov's dogs as a parody of the Soviet "new man," to novelist Tatyana Tolstaya's post-cataclysmic future world of hybrid animal species and their disaffection from the past, *Other Animals* presents a completely new perspective on Russian and Soviet history. It also offers a fascinating look into the Russian psyche as seen through human interactions with animals.

Animots

The Nature of the Beasts

Animals and Early Modern Identity

Visual Culture and Animal Advocacy, 1870–1914

Approaches from Science, Religion, Folklore, Literature, and Art

A Reader

## Victorian Animal Dreams

*This interdisciplinary and cross-cultural collection reflects the growth of animal studies as an independent field and the rise of 'animality' as a critical lens through which to analyze society and culture, on par with race and gender.*

*The soldier-horse relationship was nurtured by The British Army because it made the soldier and his horse into an effective fighting unit. Soldiers and their Horses explores a complex relationship forged between horses and humans in extreme conditions. As both a social history of Britain in the early twentieth century and a history of the British Army, Soldiers and their Horses reconciles the hard pragmatism of war with the imaginative and emotional. By carefully overlapping the civilian and the military, by juxtaposing "sense" and "sentimentality," and by considering institutional policy alongside individual experience, the soldier and his horse are re-instated as co-participants in The Great War. Soldiers and their Horses provides a valuable contribution to current thinking about the role of horses in history.*

*A highly topical survey of human's treatment of animals. Each year billions of animals are poisoned, dissected, displaced, killed for consumption, or held in captivity to be discarded as soon as their utility to humans has waned. The animal world has never been under greater peril. A broad-ranging collection of essays, Animal Geographies contributes to a much-needed, fundamental rethinking about our relation to animals. Animal Geographies explores the diverse ways in which animals shape the formation of human identity, looking, for example, at the racialization and gendering of animal images. From questions of identity and subjectivity, it moves to consideration of the places where people and animals confront the realities of coexistence on an everyday basis. It then examines the ways in which animals figure in the ongoing globalization of production and mass consumption, and finally, takes up legal and ethical approaches to human-animal relations. Animal Geographies compels a profound rethinking of the history of our relations with animals and offers a series of proposals for reconstituting this relationship on a progressive basis.*

*This text offers examples of people across diverse disciplines and perspectives—from biomedical research to black theology to art—learning and performing emotions, expanding their desires, discovering new ways to behave, and altering their sense of self, purpose, and community because of passionate, but not romanticized, attachments to animals.*

## Dog

### *Animal Life and the Moving Image*

*Sense, Sentimentality and the Soldier-Horse Relationship in The Great War  
Soldiers and Their Horses*

### *Environmental Humanities and Ecosemiotics*

*Animals, Gender and Domestication in the Italian Renaissance*

## *Considering Animals*

**Elizabeth A. Kaye specializes in communications as part of her coaching and consulting practice. She has edited Requirements for Certification since the 2000-01 edition.**

**In *Beyond Animal Rights*, Josephine Donovan and Carol J. Adams introduced feminist "ethic of care" theory into philosophical discussions of the treatment of animals. In this new volume, seven essays from *Beyond Animal Rights* are joined by nine new articles-most of which were written in response to that book-and a new introduction that situates feminist animal care theory within feminist theory and the larger debate over animal rights. Contributors critique theorists' reliance on natural rights doctrine and utilitarianism, which, they suggest, have a masculine bias. They argue for ethical attentiveness and sympathy in our relationships with animals and propose a link between the continuing subjugation of women and the human domination of nature. Beginning with the earliest articulation of the idea in the mid-1980s and continuing to the theory's most recent revisions, this volume presents the most complete portrait of the evolution of the feminist-care tradition., reviewing a previous edition or volume Looks at how Western culture pictures the beast, examining how such images affect how real animals are perceived and treated.**

**The *Stage Lives of Animals* examines what it might mean to make theatre beyond the human. In this stunning collection of essays, Una Chaudhuri engages with the alternative modes of thinking, feeling, and making art offered by animals and animality, bringing insights from theatre practice and theory to animal studies as well as exploring what animal studies can bring to the study of theatre and performance. As our planet lives through what scientists call "the sixth extinction," and we become ever more aware of our relationships to other species, Chaudhuri takes a highly original look at the "animal imagination" of well-known plays, performances and creative projects, including works by: Caryl Churchill Rachel Rosenthal Marina Zurkow Edward Albee Tennessee Williams Eugene Ionesco Covering over a decade of explorations, a wide range of writers, and many urgent topics, this volume demonstrates that an interspecies imagination deeply structures modern western drama.**

**Sea Changes, Beaches and the Littoral in the Antipodes  
Communication for Nonhuman Animal Advocacy**

**Perspectives on Human-animal Communication**  
**Encyclopedia of Animal Rights and Animal Welfare, 2nd Edition**  
**[2 volumes]**  
**Understanding Diverse Relationships**  
**Representing Animals**  
**Poetry and Pedagogy across the Lifespan**

Animals have always been compelling subjects for artists, but the rise of animal advocacy and posthumanist thought has prompted a reconsideration of the relationship between artist and animal. In this book, Steve Baker examines the work of contemporary artists who directly confront questions of animal life, treating animals not for their aesthetic qualities or as symbols of the human condition but rather as beings who actively share the world with humanity. The concerns of the artists presented in this book--Sue Coe, Eduardo Kac, Lucy Kimbell, Catherine Chalmers, Olly and Suzi, Angela Singer, Catherine Bell, and others--range widely, from the ecological to the philosophical and from those engaging with the modification of animal bodies to those seeking to further the cause of animal rights. Drawing on extensive interviews he conducted with the artists under consideration, Baker explores the vital contribution that contemporary art can make to a broader conception of animal life, emphasizing the importance of creativity and trust in both the making and understanding of these artworks. Throughout, Baker is attentive to issues of practice, form, and medium. He asks, for example, whether the animal itself could be said to be the medium in which these artists are working, and he highlights the tensions between creative practice and certain kinds of ethical demands or expectations. Featuring full-color, vivid examples of their work, *Artist Animal* situates contemporary artists within the wider project of thinking beyond the human, asserting art's power to open up new ways of thinking about animals. *The Oxford Handbook of Children's Film* offers a uniquely comprehensive study of children's cinema from an interdisciplinary, nuanced, global perspective.

A landmark publishing achievement on the subject, the new edition of this acclaimed encyclopedia is expanded to two volumes, covering the full range of issues related to animal protection. • Includes hundreds of alphabetically organized entries covering the full range of topics related to animal rights and welfare, including dog fighting, endangered species in zoos, animals as disease carriers, factory farming, veganism, and more • Encompasses the work of 150 contributors—experts from around the world that make up a virtual "who's who" in the broad areas of animal protection • Outlines a chronology of legislation and other important events that have had a significant impact on animal rights issues • Lists references for each entry, plus a comprehensive bibliography at the end of the encyclopedia

This book aims to put the speciesism debate and the treatment of non-human animals on the agenda of critical media studies and to put media studies on the agenda of animal ethics researchers. Contributors examine the convergence of media and animal ethics from theoretical, philosophical, discursive, social constructionist, and political economic perspectives. The book is divided into three sections: foundations, representation, and responsibility, outlining the different disciplinary approaches' application to media studies and covering how non-human animals, and the relationship between humans and non-humans, are represented by the mass media, concluding with suggestions for how the media, as a major producer of cultural norms and values related to non-human animals and how we treat them, might improve such representations.

*The Oxford Handbook of Children's Film*

*Art for Animals*

*Feeling Animal Death*

*Medieval Identity Machines*

*The Feminist Care Tradition in Animal Ethics*

*Creaturely Lives in Literature and Culture*

*Beasts and Beauties*

***Christians believe that the logos is the source of all life, yet***

**Christian worship remains unashamedly human-centric. The world of creation, and animals in particular, is almost invisible in our worship. The churches do not have the liturgical means of celebrating the life of animals, giving thanks for their companionship, praying for the relief of their suffering, or marking their death. This unique book provides a variety of liturgies that are animal-friendly and animal-inclusive. They include services in celebration of animal companionship, services for animal welfare, healing liturgies, new eucharistic prayers "for the whole creation," and animal burial services. Underlying all these new forms is a serious theological purpose: to help us to draw deeper into the mystery of God's work in creation and to affirm other sentient beings as co-creatures with us.**

**From the proto-cinematic sequencing of animal motion in the nineteenth century to the ubiquity of animal videos online, the histories of animal life and the moving image are enigmatically interlocked. *Animal Life and the Moving Image* is the first collection of essays to offer a sustained focus on the relations between screen cultures and non-human animals. The volume brings together some of the most important and influential writers working on the non-human animal's significance for cultures and theories of the moving image. It offers innovative analyses of the representation of animals across a wide range of documentary, fiction, mainstream and avant-garde practices, from early cinema to contemporary user-generated media. Individual chapters consider *King Kong*, *The Birds*, *The Misfits*, *The Cove*, *Grizzly Man* and *Microcosmos*, the work of Sergei Eisenstein, Robert Bresson, Malcolm Le Grice, Peter Greenaway, Carolee Schneemann and Isabella Rossellini, and YouTube stars Christian the lion and Maru the cat.**

**The relationship between humans and domestic animals has changed in dramatic ways over the ages, and those transitions have had profound consequences for all parties involved. As societies evolve, the selective pressures that shape domestic populations also change. Some animals retain close relationships with humans, but many do not. Those who establish residency in the wild, free from direct human control, are technically neither domestic nor wild: they are feral. If we really want to understand humanity's complex relationship with domestic animals, then we cannot simply ignore the ones who went feral. This is especially true in the American South, where social and cultural norms have facilitated and sustained large populations of feral animals for hundreds of years. *Feral Animals in the American South* retells southern history from this new perspective of feral animals.**

***Feral Animals in the American South  
Animals, Identity, and Representation  
A Companion to Animal Studies  
Hipster Culture***