Brought together by a broad theme such as the backstairs in gentry households. Wolfthal argues convincingly that such paintings buck the trend in the open-minded and lively scholarly discussion on show here.

The题目 of ‘exotic’ or unique wild animals is an emerging 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 Hararghe Region, Ethiopia” (September 2013), considers how the beliefs held by local people 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 animals have pre-eminence in a particular 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 frame of rational 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 limits and prospects.

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 housed in the zoo on the same day but 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 behavioural welfare of the jaguar to be lower when it was engaged in stereotyped behaviours.” These results are overwhelming 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 Anthropozoo 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 covered in this issue. In this way, Anthropozoo has become a leading force in opening to our view the contingencies and mutualities that constitute the co-construction of human and animal lives.

Among the several combined disciplines, the study of animal art history is 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 servants and their art history; The writing of art history; and the role of art in popular culture”.

The question of human–animal intersubjectivity has also been brought to bear on topics such as the British Museum and its holdings of Italian women writers in early modern Britain. What are the joys of Eden, shows a writer trying to consolidate 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 unforeseen and unacknowledged 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 George Ed. 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 gender authority at a time of great political flux.

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 confectons of brocade, bejewelled borders and slashed leather doubles, and to the cinematographer who creates atmospherics of the drama set in Rome despite it being entirely shot on a set in Hungary.