

AN/AESTHETICS: THE RE-PRESENTATION OF WOMEN AND ANIMALS



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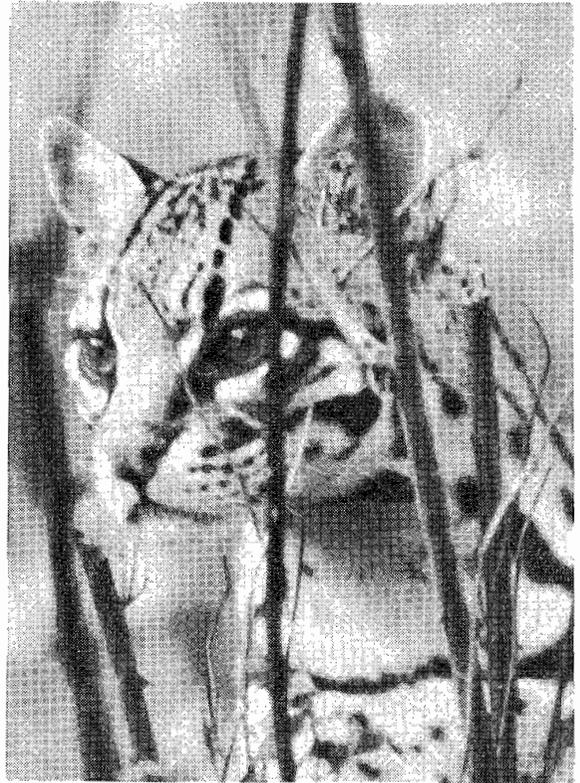
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I see a horse running in an open field. She gallops freely, with wild abandon, her long mane flowing in the wind. A shudder of exhilaration shoots through my body as I stand in her presence, breathless with awe. I start to draw near, invisibly pulled by her grace and her beauty, but she fades away from my view and . . .

I find myself in my eighth grade biology class. I have just been handed a dead frog which the teacher tells me I must dissect. The frog lies before me, limp and lifeless. A shudder of disgust runs through my body. I feel repulsed. I turn away.

We are taught to conceive of aesthetics as something that pertains only to the arts, less frequently to nature, and usually to the beautiful. But I can think of no better way to illustrate the principles of aesthetics than by reference to such responses as the above. The word "aesthetics" derives from the Greek word "aesthetikos," meaning "sensory" or "sensitive." "Aesthesia" itself means "the ability to feel sensation." In fact, this was the original meaning of the philosophical term "aesthetics," coined by Gottlieb Baumgarten in the middle of the eighteenth century.[1] "Aesthetics," in short, concerns our ability to feel.

We have come to associate the aesthetic with that which is beautiful, the unaesthetic (or an/aesthetic) with that which is ugly. There is good cause for this. The beautiful (or aesthetic) imbues us with aesthesia, the ability to feel. Before the beautiful we feel "in-spired" and "en-thused," literally "filled with breath" and "with god." The



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ugly, by contrast, fills us with fear and disgust. The word "ugly" derives from the old Norse "ugga," meaning "to fear." The laws of aesthetics are also the laws of attraction: we are drawn to the beautiful, repulsed by the ugly. Before the ugly we feel "a-ghast," literally "without ghost or spirit." In the extreme, the ugly fills us with nausea, the urge to expel the substance of life. We feel faint, dazed, drained of all energy, sapped of all life.



PHILOSOPHY

According to Harold Osborn, "Natural beauty and works of art contribute to the satisfaction of biological needs." [2] If this is true, it should come as no surprise that we experience both the beautiful and the ugly as physical responses. We move toward the beautiful, longing to immerse ourselves in it. By contrast, we close our eyes before the ugly and run from it when we can. We are repulsed and repelled.

There is an inherent beauty in the natural world. As James Hillman has observed, all living things are urged to display themselves. In his words,

"the animal kingdom [let us say "world"] is first of all an aesthetic ostentation, a fantasy on show, of colors and songs, of gaits and flights...." [3]

Gregory Bateson suggests a similar idea when he observes that "the anatomy of the crab (as of all life) is repetitive and rhythmical. It is like music, repetitive with modulation. Indeed, the direction from head toward tail corresponds to a sequence in time." [4]

If some have argued that there is an artistic element to all of life, still others have maintained the reverse. According to Suzanne Langer, "All art has the character of life because every work must have organic character, and it usually makes sense to speak of the fundamental rhythms." [5] But assuming that both propositions are true, we might then ask, is there is an organic character to dissecting a frog? And what rhythm does this movement to dissect entail? And, finally, is such an act an aesthetic display?

Such acts of violence to the natural world do not, I feel, conform to the rhythm either of life or of art at their best. They are off-beat, out of time and out of tune. In short, they are products of the an/aesthetic mind. We must, therefore, review our statement that "we are drawn to the beautiful, repulsed by the ugly." For the an/aesthetic mind moves in just the reverse directions. The an/aesthetic mind is not only not repelled by the sight of such violence, it is often drawn to it, for the an/aesthetic mind has reversed the process of life. It has censored its senses, anaesthetized its soul.

Suzanne Langer has defined art as "the

objectification of feeling." [6] As such, it gives us an understanding of "the inner life" that cannot be conveyed by words alone. In order to understand the inner life of the an/aesthetic mind, we must track down the images in which it has cast all life. For, it is these images engraved on the an/aesthetic mind that have left their stamp on living beings.

Feminists have referred to the image of the mirror as a predominant theme in women's art. Women, who have throughout history been portrayed as seen through men's eyes, now speak of seeing their own images; women seeing women. As with women, animals have been re-created and portrayed through men's eyes. By examining these portraits, we can mirror our way into the mire of the an/aesthetic mind. We will find in our reflections that the an/aesthetic mind is of the same fabric as the pornographic mind. In the fullest expression, it is also the same as the patriarchal mind. In Western culture, an/aesthetic images run rampant and reckless. We must, therefore, track them down in a systematic hunt. Unlike the patriarchal hunt, however, our prey must be captured alive, shot not with a gun, but with only the mind's eye. As an endangered species, the an/aesthetic mind must be safely preserved and placed on display. Future generations must be able to recall their an/aesthetic heritage, the days when the an/aesthetic mind stalked the wilds. And as they gaze at the still-life image of the an/aesthetic mind, at last captured and displayed for all to see, they will, no doubt, look back with wonder at the days when Man shot with gun and not with the mind's eye.

We will find, in the course of our hunt, that our exposure of the an/aesthetic mind will freeze two images within one frame. For both women and animals have been framed by the same images--"two birds killed with one stone," or so they thought.

In the Beginning, There Was "The Word"

In the beginning of the patriarchal world, there was the word, and the word was "anima." "Anima" is the Latin word for "spirit" or "soul." Its original meaning was "breath of air," hence "breath of life," hence "soul," whether of the living or the dead." [7] "Anima," as any student of Latin will know, is also the feminine form of the

word. Its male counterpart, "animus," means new thinking principle and is opposed to both "corpus," body, and to "anima," soul.[8] And so in the severing of "animus" from "anima," of mind or thought from spirit, body, and breath, Man severed himself from all of life. And so it is in the act of this rupture that we capture the creation of the patriarchal mind.

Much of the history of women and animals--a history of violence, exploitation, and cruelty--can be traced to this split. For, in the patriarchal worldview, the world of nature and matter--a word derived from the same root as "mother"--is seen as female, while the superior realm of ideas and spirit is reserved for men. The mind, according to this view, must rule the body and all matter. These ideas find their earliest expression in both Greek philosophy and Judaism and Christianity. But although our patriarchal forefathers sought to give up only the world of matter and flesh, in giving up "anima" to women and animals, they unwittingly gave up their souls as well.

And Then Man Created God:
The Birth of a Symbol

If we backtrack through the patriarchal mind, we will encounter a picture of another world--a world in which both women and animals were worshipped and revered. Animals, in fact, were the earliest gods. They were also the subject of the earliest known art.

Many feminists are familiar with the patriarchal take-over of the earlier female goddesses who ended their days in the Olympian heaven, serving male gods. What many do not realize is that, even before the gods were goddesses, they were animals, plants, and trees. The scrutinizing eye will often detect the deposed animal lurking in the background of ancient art. Thus, Demeter, no longer herself the pig, is often represented carrying or accompanied by a pig.

But lest one assume that the status of god-head was a glamorous one at all times, we might recall that one of the honors accorded such status was being sacrificed in ritual slaughter. The concept of an edible god may strike us as strange, but the eating of the god-head, in the hope of absorbing its divinity, was the original purpose of ritual sac-

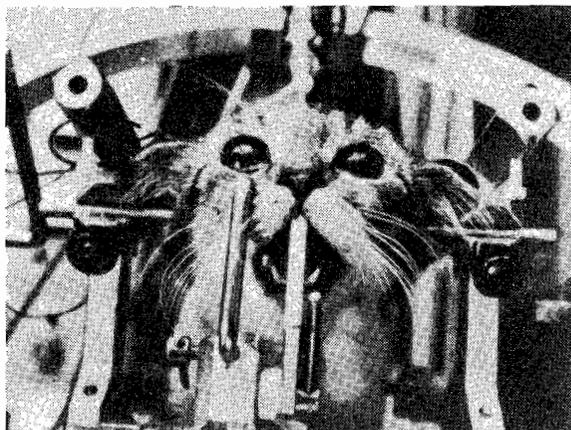
rifice.[9] It later came to be believed that the animal was to be sacrificed not as a god but as an enemy of the god who demanded its life.[10] Thus, Demeter, who in her former life had been a pig, now required, in her mysteries, the sacrifice of her former pig-self.

According to James G. Frazer,

Primitive worship of animals assumes two forms. On the one hand, animals are respected and are neither killed nor eaten. . . . On the other hand, animals are worshipped because they are habitually killed and eaten. In both forms of worship the animal is revered on account of some benefit, positive or negative, which the savage hopes to receive from it.[11]

According to Jerome Stolnitz, the aesthetic attitude may be defined as the

disinterested (with no ulterior purpose) and sympathetic attention to and contemplation of any object of awareness for its own sake alone.[12]



"Before the ugly we feel a-ghast -- literally, without "ghost" or "spirit".

Clearly, the ritual sacrifice of animals does not conform to this picture. In ritual sacrifice, the animal becomes an object or symbol not to be contemplated but to be manipulated and used. Thus, in the act of ritual slaughter, we have captured the beginnings of the an/aesthetic mind.[13]

Some will argue that all of life has a

symbolic character, and, no doubt, this is true. A mouse, for example, symbolizes food to a wolf. But it is the manipulation of the symbolic object for reasons other than survival that, perhaps, distinguishes the human use of symbols from that of the rest of life. It is this distinction that, perhaps, defines the an/aesthetic mind.

The ritual slaughter of animals reflects (or projects) the dual image of animals as both gods and devils. As a god, the ritual animal is slaughtered and eaten in an attempt to absorb its divinity. As a devil, it is killed as an enemy of the gods, who demand that it be slain. Interestingly, as Barbara Walker points out:

The words "devil" and "divinity" grow from the same root, Indo-European "devi" (Goddess) or "deva" (God), which became "daeva" (devil) in Persian.[14]

This double-edged image has dealt its blows not only to animals but also to women. Thus, the burning of witches was but a later form of the sacrifice of the devil-god. Throughout history, the images of animals and women as both evil and divine have both alternated and co-existed. The woman as demon beside the woman as angel, the Virgin Mary beside Eve, the animal as Monster beside the animal as friend, Bambi beside the wicked wolf. These images, indelibly imprinted on our mind's eye, are a part of our an/aesthetic heritage.

According to Webster's New World Dictionary, a symbol is something that "stands for or represents another thing." Clearly, throughout history, women and animals have been represented as something other than they are; something, that is, other than animal: life, soul, and breath. What, however, is it that both women and animals have represented to the an/aesthetic mind? Simone de Beauvoir argues that the dual image of women derives from Man's fear of his own death. In her words,

Thus, what man cherishes and detests first of all in woman--loved one or mother--is the fixed image of his animal destiny: it is the life that is necessary to his existence but that condemns him to the finitude of death. From the day of his birth, man begins to die; this is the truth incarnate in the Mo-

Philippe Diole echoes the same theme in relation to animals. As he states,

It is obvious from prehistoric paintings and sculptures than man, by the end of the paleolithic era, had come to regard animals as symbols and foundations of human beliefs. He attempted, so to speak, to make animals share with him a burden of anguish concerning the after-life, a burden of fascination with the sacred. Prehistoric man's images of an apotheosized animal kingdom were enclosed within the walls of caves in order to protect one of the great secrets of man: the fear of death.[16]

A Snap-Shot of the Hunt
(or Framing the Game)

Having now safely captured the images of animals and women as gods and goddesses, devils and demons, we can now turn our mind's eye to their living legacy.

Hunting is a sport; the animal killed is literally a "game." The object of the game is death. Why killing should be a source of amusement is better understood if we recall that animals symbolize for men the knowledge of their inevitable death. In vanquishing the animal, man becomes a conqueror of death. In keeping with our notion of aesthetics as a bodily response, we will seek throughout our hunt to capture the physical responses of our image creators. The Sports Foundation provides us with some clues in this endeavor. In its words, "The rewards of hunting are physical, emotional and in many cases spiri-



tual."[17] We might add that they are sexual as well. As one hunter admitted, "Wild-life photography relates to hunting as Platonic love relates to the real thing."[18] And in the words of another, "The compulsion to hunt is as basic a part of man's nature as the mating urge."[19] The Medieval church was astute enough to detect this connection and, consequently, deemed hunting "a carnal diver-

sion, unsuitable for clergymen." [20]

Susan Griffin's description of the sadist aptly gives us an in-sight into the sexual trappings of the hunt. In her words,

On the deepest level of this drama we see that the sadist seeks to dominate, humiliate, punish and perhaps even destroy a part of himself. And this part of himself is his feelings, which come from his body, and his knowledge of those feelings. [21]

In subduing the animal, the hunter thus subdues, at the same time, his senses as well. He silences and anaesthetizes his erotic self. [22]

As with hunting, rape is an act of violence in which the victim is seen to represent a denied part of the self--the self that must be subdued. In both acts, the true intent of the rapist/hunter is disguised in an intricate web of rationalizations and projections. We are told that "she wanted it," she "lured him into it" and "enticed him," she "captured his heart," she even "asked for it." A similar picture is painted of animals: they must be "harvested" (read "killed") "for their own good," since "they are over-populated" or "harmful to live-stock and land." In other words, "they asked for it."

Inside the Rodeo;
An Exhibition of Wild-Life Pornography

Although all an/aesthetic re-presentations are also expressions of the pornographic mind, perhaps no activity portrays this better than the rodeo. As with pornography, the rodeo is viewed as an innocent form of amusement. And just as pornography enacts the ritual domination of women, [23] so, too, the rodeo enacts the ritual domination of nature in the form of animals.

The brutalization of animals in the rodeo is meant to commemorate the brutal act of violence by which this country was born. It is the taming of "the wild and wonderful West," re-enacted as ritual drama. Year in and year out, we can pay to see Man assert his mastery over his animal self. All of the elements of pornography, which are also the elements of sadism, are on display: the

whips, the spurs, the tying and the binding, the ritual degradation and humiliation and the pleasure found in them. But lest their fun be somehow spoiled, our cunning cow-boys are careful to ab/use tame animals that, with the use of spurs, whips, and prods, they drive wild. People who would never dream of paying someone to beat their dog or cat pay, unthinkingly, to come and see men torment horses and steers.

And so, having ex-posed (and de-posed) our cow-boy as a sadist in disguise, we can safely dis-mount our exhibition of wild-life pornography.

A Bird's Eye View of the Factory Farm
(Digesting the Facts)

It will come as no surprise that the word "farm" derives from the Middle English word "ferme," meaning "a fixed payment or rent." It is of the same root as the word "firm." Most farms today are, in fact, firms. Farming is big business, one of the biggest in the U.S. So, where do animals fit into this picture? They are the live-stock in which the firm invests, the cattle--i.e., chattel--that is owned. (Both "cattle" and "chattel" derive from the Middle English "catel," meaning "property, goods, stock." The animal that was once sacrificed in the name of a god is now sacrificed in the name of profit. Only the altar of worship has been changed.

In patriarchal society, both women and animals are consumed as flesh. Men buy women's flesh in pornographic magazines, sex shows, and houses of prostitution. The dead bodies of animals are bought from supermarket shelves.

As Carol Adams states,

Men are the predators, the wolves in pursuit of the edible women--a chick, a piece of meat, pussy, honey, bat, vixen, peach, biscuit, rib, poundcake, bobtail, rooster, beaver. [24]

These terms could as easily be used in describing a man viewing a sex-show as a man [25] ready to dig into a steak, his favorite "cut of meat."

Of course, the mouths of our firm/farm

managers are watering, too. Their appetites are whet at the thought of the kill they will make in the market, at the money their livestock will bring in.

The term "animal husbandry" is used with good reason. The "husband" values both his wife and his animals for their ability to reproduce. At its heart, factory farming involves the control of the natural life-cycle of living things. Female farm animals are probably the most exploited females in the world. On firm/farms cows are forced into reproduction through artificial insemination or forced rape. Chickens are tricked into laying more eggs through the manipulation of artificial light. The milk, eggs, and babies of these animals are then stolen for human consumption. When their reproductive capacity begins to wane, female firm/farm animals are sent off to be slaughtered. Women, too, are viewed as useless after they have passed the age of reproduction. And at no point are their bodies their own. Their right to bear or not to bear children is carefully regulated by the combined forces of the state, modern technology, and private industry.

Whenever a form of exploitation is practiced on animals, once can assume that it will be only a matter of time before it is practiced on women and other oppressed groups, too. Therefore, it is not surprising that the farming of women's eggs has become the latest trend. In addition to now being fertilized in laboratories with sperm and then being returned to the mother's womb, eggs are now used for experimentation, frozen, thawed, and otherwise manipulated. Thus, women are no longer seen only in their capacity as bodies but also as incubators and hatchers of eggs, as well. As Julie Murphy states,

Reproductive technology, in the service of patriarchy, assumes that women's bodies are fertile fields to be farmed. Women are regarded as commodities with vital products to harvest.[26]

Animal Experimentation:

An X-Ray Vision of the An/Aesthetic Mind

As with many of the an/aesthetic creations of the patriarchal mind, animal experimentation is an operation that occurs behind

closed doors. Animal experimenters know that their creations are unpleasant sights. Thus, we will need to employ our X-ray vision in order to penetrate the an/aesthetic mind lurking behind its laboratory walls.

The re-presentation of animals in laboratories is not hard to detect. In keeping with the legacy of Descartes, they are viewed as machines. Animals are bred as a reservoir of spare parts--liver, heart, skin--for defective human beings. However, another forefather saw in nature--and, hence, in animals--still another design. According to Francis Bacon, nature resembles a mysterious virgin whose secrets man must penetrate or unveil. This image has also left its imprint on the animals ab/used by science. Every day, millions of animals are penetrated by the tools of science, literally opened just to see how they work.

Unlike the an/aesthetic operators who need tools and weapons to discover their facts, the aesthetic viewer employs her X-ray vision in her dissection of the an/aesthetic mind. And, when we view our X-ray in the light of day, various things are finally revealed. We discover that the haloed shrine of progress that surrounds all science is only a figment of the machinations of the an/aesthetic mind. The an/aesthetic mind stands before us, naked and un-veiled.

We discover the ancient relics of primitive rituals and rites. We question no longer why animals are said to be "sacrificed," rather than "killed," nor why they are referred to as "models." We wonder no longer why animals continue to be used, despite the mounting evidence that the results of such experiments are not valid for human beings. For, behind the "sacrifice" of animals at the altar of science lies a belief far too deep for any facts to reach: it is the prehistoric belief implanted in the minds of men that somehow if animals are killed, human beings will be allowed to live.

What the scientists who kill animals in an effort to extend human life fail to see is that in their eagerness, they have sacrificed not only the life of an innocent, healthy being but all sense of compassion, as well. When the ancient images of half-human, half-animal Monsters become a living reality, we know that the real monster is not death but the an/aesthetic mind itself. For the real knowledge gained by the experiment on Baby

Fae (and both Baby Fae and the baboon were experimental objects in the ritual performance) was not that a human child could live with a baboon heart but that adult human beings could live with no heart at all.

Our visit to the animal laboratory would not be complete without capturing the twin image of women as Sacrificial Lamb at the hands of Science. Along with the other facts uncovered in our discussion of the an/aesthetic mind, we will note that

60% of the mind altering drugs 71% of the anti-depressants, and 80% of the amphetamines are prescribed for women. Women are prescribed more than twice the quantity of drugs as men for the same psychological symptoms.[27]

In the warped but revealing opinion of Dr. Herbert Ratner, the former Director of Public Health in Oak Park, Illinois,

Women are the best guinea pigs Modern Medicine can find. . . . They take the Pill without asking any questions, pay for the privilege of taking it and are the only experimental animals known who feed themselves and keep their own cages clean.[28]

The An/Aesthetic Mind Dis-Played

And so, of necessity, our hunt comes to an end. Although we have not captured all the an/aesthetic images of women and animals, we have captured enough to place them on display. There is an ancient belief that if you photograph someone, you capture his/her soul. This, of course, assumes that there is a soul to be captured. Patriarchal religion and culture have accused women and animals throughout history of having no souls, but the truth of the matter should now be plain to see. It is the patriarchal mind that gave up its soul when it gave up its anima to women and animals, when it said that one's mind is somehow distinct from one's body, soul, and breath.

It should now be clear that the purpose behind our hunt for the an/aesthetic mind is not simply to freeze its actions with our photographic minds. It is at the same time the hunt for our lost anima(l)s, for our

lives, our souls, and our breath. In the entrance to Judy Chicago's Birth Project hangs a sign stating, "Through art we transform our consciousness." We might add, through an/aesthetic "art," i.e., re-presentation, we deform our consciousness. The an/aesthetic mind has deformed and infected not only its own consciousness but also that of all life on this planet. Through its portrayal of all life as re-presenting an object of use for itself, the an/aesthetic mind has an/aesthetized the anima within us all. The aesthetic display of all creation, which operates according to need, has been replaced by the an/aesthetic vision which is ruled by greed.

Whether through fear of his own mortality, his animal nature, or both, the an/aesthetic mind has sought to escape from himself. In so doing, he has projected his fears onto women and animals. He has seen in them wild and untamed nature that must be subdued. This subduing has taken the form of an/aesthesia. In his attempt to censor his senses, he has had to an/aesthetize all of life itself.

By capturing the an/aesthetic mind, we can freeze its actions long enough to re-awaken the magnanimous anima within us all. We can thus begin to re-unite anima with its long lost companion, animus. We even have a living model that we can turn to in this attempt. Most non-human animals instinctively take only what they need from the environment in order to survive. Perhaps, if we were to follow the anima within us all, we could learn to do the same. So many of us have been numbed by the an/aesthetic mind. We hear of millions of animals being tortured in laboratories, animals confined to small stalls on factory farms, yet we often feel unmoved. The sheer magnitude of suffering is often too great to comprehend. If we are to awaken the anima within, we must break through this numbing and re-aesthetize ourselves. We must learn what our real feelings are for the natural world and the unnatural things that are done to it.

But we cannot expect to re-awaken our senses through merely rational means. We cannot rely on animus alone. If we are to re-sensitize ourselves, we must expose ourselves and all of our senses to the an/aesthetic realities of life. Thus, for example, it is not enough to pontificate on the pros and cons of using animals on factory farms.

Ideally, we should visit them ourselves. We should expose ourselves to the sight, sound, and smell of what goes on. Since it is often difficult to enter a factory farm (or other an/aesthetic chamber), we might have to settle for photographs or vivid descriptions of what goes on. If we do so, I suspect that many of us will feel repelled.

According to P. D. Ouspensky,

Morality is a form of aesthetics. . . . That which is not moral is first of all not aesthetic, because it is not coordinated, not harmonious.[29]

Not harmonious, we might add, with the rhythm of life. Thus, when we witness first-hand the ab/use of animals by the an/aesthetic mind, we will have no need for theories of animal rights that base themselves on "reason." We will know from the depths of our "bleeding hearts" that such things are wrong.

The an/aesthetic mind has elevated itself above all the rest of life. It has placed itself on a pedestal and looked down on the rest of life. But it is only a Man-made pedestal. It can be chipped away. Each time that we hunt down and ex-pose an aspect of the an/aesthetic or patriarchal mind, we chip away a small piece from its foundation. And so, with bated breath, we await the final fall.

The word "human" derives from the word "humus," meaning "earth." It is also related to the word "humble." We have come a long way from our origins. If we are to recover our animas, we must develop a little humility toward the rest of the natural world. In order to humble ourselves, however, we will have to come down from our Man-made pedestals and meet the rest of life eye to eye. (Clearly, women, who are closer to Mother Earth and who have themselves been "put down" by men, have less distance to travel.) We must recognize that to the extent that we view all of life from a position of ascendance, we have shared in the warped perceptions of the an/aesthetic mind. In stepping



down from our pedestals and joining with the rest of life on earth, we re-unite animus with anima, devi with deeva, humana with humus. We thus lift our censors and sense life anew. At last, we are at one with our breath and one with all life.

Notes

1. Ruth Saw and Harold Osborne, "Aesthetics as a Branch of Philosophy," in Aesthetics in the Modern World, ed. Harold Osborne (New York: Weybright and Talley, 1968), p. 15.

2. C. A. Mace, "Psychology and Aesthetics," ibid., p. 284.

3. James Hillman, "The Animal Kingdom in the Human Dream," Eranos Yearbook (1982), p. 324.

4. Gregory Bateson, Mind and Nature (New York: E. P. Dutton, 1979), p. 10.

5. Suzanne Langer, Feeling and Form (New York: Charles Scribner's Sons, 1953), p. 214.

6. Suzanne Langer, Mind: An Essay on Human Feelings (Baltimore: The Johns Hopkins University Press, 1967), p. 65.

7. Eric Partridge, Origins (New York: The Macmillan Company, 1958), p. 18.

8. Ibid.

9. Barbara Walker, The Women's Encyclopedia of Myths and Secrets (San Francisco: Harper and Row, 1983).

10. James Frazer, The Golden Bough (New York: Avenel Books, 1981), vol. II, p. 44.

11. Ibid., p. 133.

12. George Dickie, Aesthetics (London: Pegasus, 1971), p. 52.

13. Since ritual sacrifice has been traced to the pre-patriarchal era, we will note that the an/aesthetic mind, as described here, pre-dates the rise of patriarchy. Ritual slaughter, however, was not a common occurrence in such societies, in contrast with its frequent, if disguised, occurrence

under patriarchal rule.

14. Op. cit., p. 225.
15. Simone de Beauvoir, The Second Sex (New York: Vintage Books, 1974), p. 187.
16. Philippe Diole, The Errant Ark (New York: G. P. Putnam's Sons, 1974), p. 170.
17. Cleveland Amory, Mankind? (New York: Harper and Row, 1974), p. 38.
18. Ibid.
19. Ibid.
20. Keith Thomas, A History of the Modern Sensibility (New York: Pantheon Books, 1983), p. 160.
21. See Susan Griffin, Pornography and Silence (New York: Harper Colophon Books, 1981), p. 55.
22. The "anaesthetizing of feeling" to which I refer in this article is but another expression for what Susan Griffin has called the "silencing of eros."
23. Op. cit., p. 79.
24. Carol Adams, "The Oedible Complex: Feminism and Vegetarianism," in The Lesbian Reader, eds. Gina Covina and Laurel Galana (Oakland: Amazon Press, 1975), p. 149.
25. Of course, women eat meat, as well as men. But, as Carol Adams points out, Meat eating is a masculine endeavor. Who, after all, barbecues the steak and carves the meat? "Meat and potatoes" men are supposedly strong and hardy as a result of their carnivorous diet. (Ibid., p. 149.)
26. Rita Arditti, et. al., eds., Test-Tube Women (London: Pandora Press, 1984), p. 68.
27. Robert Mendelsohn, Male Practice (Chicago: Bontemporary Books, 1982), p. 60.
28. Ibid., p. 35.
29. P. D. Ouspensky, Tertium Organum (New York: Vintage Books, 1982), p. 188.

BOOKS RECEIVED

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