Primary Sources Arranged by date

**Aesop’s Fables**
Nicholas Howe includes fables among “other troubling works that cross adult distinctions between the comforting and the frightening, between the human and the animal”--works like Swift's *Gulliver's Travels* and Self's *Great Apes* (645-646). "The fable as a form explores those regions where human and animal overlap" (648). Indeed, Aesop is said to have been an animal. Probably a baboon, granted speech by Isis and art by the Muses because of an act of kindness he had displayed (Howe 649). A number of the fables, like “The Apes and the Two Travellers,” feature Apes (Chapter 200, Russell Ash *Aesop’s Fables*; 210). Unfortunately the point of this particular fable seems to be that the Ape would prefer to be taken as a pseudo-human than as “‘a most excellent ape’” ([http://www.literaturepage.com/read/aesopsfables-210.html](http://www.literaturepage.com/read/aesopsfables-210.html)).

**12th century, English--Worshop Bestiary, fol. 19v** (Morgan Library, New York)
"…among the jungle animals in the bestiaries is the ape or monkey. The Worshop Bestiary depicts a mother ape who is attacked by an archer as she carries her babies, one blue and the other green. The bestiaries explain that if a monkey gives birth to twins, she strongly prefers one over the other. If she is pursued, she holds the one she loves in her arms while the one she detests clings to her back. But when she becomes too tired to run on only her back legs, she must abandon the one she loves and is left carrying the one she hates.

“...The bestiaries note that the monkey has no tail (*cauda*)--an observation that is explained symbolically rather than scientifically: the devil resembles the monkey in that he has no scripture (*caudex*, i.e., *codex*), and thus the ape/monkey symbolizes base forces, the devil in disguise. The much maligned animal appears in medieval art as a symbol of sin, malice, cunning, and lust” (Benton 89-90).

**12th century (See 1994, Salisbury) c. 1425-50 (French, Burgandy) Monkey Breaker.**

“An allied view of monkeys--thirty-five of them, to be exact--is seen on the celebrated breaker at the Cloisters. On the outside of the breaker, they [Barbary apes] rob a peddler as he sleeps, taking his clothes and other possessions, and play in the trees. On the inside they act as hunters and even use hunting hounds as they chase a stag. The medieval artist has portrayed with exaggeration the monkeys’ ability to ‘ape’ man’s behavior” (Benton 90).

**1591 Edmond Spenser. *Prosopopoia: or, Mother Hubbard’s Tale.***

**1596 (China) Wu Ch’eng-en, Xiyou ji or Record of a Journey to the West,** partially translated as Monkey by Arthur Waley (1942, republished 1989); trans Anthony C. Yu.

Its 100 chapters fall into three sections, the first dealing with the birth of Monkey from a stone egg and his acquisition of the magic powers that he later puts to use to aid the monk Tripitaka on his journey to India to bring the sacred scrolls of Buddhism to China. It provides a biting satire of Chinese society and bureaucracy as well as evidence of human need for the animal powers represented by Monkey, Pigsy, and Sandy, a fish spirit, without whom Tripitaka’s striving would come to naught.

Monk

It has influenced generations in East and West as folk tale and literary work (novel and drama). “The songoku (the monkey in the novel) is a popular television series in contemporary Japan” (Ohnuki-Tierney 18n) and “For many years the Foreign Language Press in Beijing exported to Chinese-American children a thirty-four-volume series of comic books based quite faithfully on Journey, and in 1989 one reader who knew the series well, Maxine Hong Kingston, published ... a novel whose hero, Wittman Ah Sing, imagines himself to be ‘the present-day U.S.A. incarnation of the King of the Monkeys’” (Hyde 352).

1610 Richard Niccols. The Beggar’s Ape (published 1617). This sequel to Spenser’s Mother’s Hubbard’s Tale retains Spenser’s Fox and Ape as villains and rails against the sale of titles as a way to raise revenue (Patterson 82).

1611 William Shakespeare. The Tempest.

Peterson and Goodall offer convincing evidence that Shakespeare based the character of Caliban on contemporary travelers' reports—the first to reach England arrived in 1607—of encounters with the African Great Apes. Although recent critics have seen the character instead as an indigenous human victim of colonial power, there is now evidence that the effects of human encroachment on the Great Apes has much in common with the effects of colonial takeover on human primates. Peterson writes that

It is true that Caliban shares his tempestuous island with monkeys and that he worries that Prospero will magically transform him into an ape with a forehead "villainous low." But these primates belong to an Aristotelian zoology, closed before the opening of Africa..., lacking any reference to the humanoid great apes of that continent: the chimpanzees, bonobos (sometimes called pygmy chimpanzees), and gorillas. (15) Consequently, Peterson asks Shakespeare's reader to consider that, instead of an animal-like human, Caliban be seen as a "humanized nonhuman, the despised ambassador from animal to man, the missing link seen and denied" (15).

He feels such an interpretation would make the play particularly relevant to late 20th and early 21st century readers and viewers because
Like the European characters in The Tempest, we are [still] perfectly convinced that our little drama is the only one that matters, that our little island has space for only a single species, that our little universe contains the sole important reality and ethical significance. Caliban knows better. (86)

He writes

Before Europeans came to the island, Caliban was mute--capable merely of "gabbling" like an animal or, to recall the words of Prospero's daughter, Miranda, "a thing most brutish." Out of pity Miranda taught him language, and Caliban became one of the most eloquent characters in the drama. [He is also the only character who speaks both verse and prose. The Europeans are limited by class: aristocratic characters speak only in verse, while lower class characters express themselves entirely in prose.].... Language endows Caliban with great dramatic power. And it emphasizes for us the paradox of his treatment by the Europeans. He talks entirely like a person, like an intelligent and refined fellow European; but the Europeans continue to regard him as a slave or animal, an irritatingly contentious piece of property that can be bought and sold and owned and used, a strange and deformed brute who by his very nature is [like Wu Chang's Monkey(1659)] "deservedly confined into this rock." (Peterson 223)

Peterson's conclusion is that this attitude exactly parallels "The fundamental paradox of our treatment of the great apes in general and of chimpanzees in particular" (223). The final words in his Visions of Caliban are: "Prospero and Caliban are, we recognize at last, partners and twins, both slaves, both masters. Slavery violates equally the owner and the owned. By enslaving Caliban [the chimpanzee] we enslave ourselves. Only when we free Caliban will we free ourselves" (310).


“The Tower of Myriad Mirrors is cast entirely as a dream of its protagonist Monkey. It does not specify that Monkey has been bewitched into a dream world until the plot is explained to him in the last chapter. Prior to that, the sense of dream is maintained by invoking the surreal logic familiar to dreamers” (Schultz 6). The story, composed of 16 chapters is meant to be inserted between chapters 61 and 62 of Wu Chen’eng’s 1596 novel The Journey to the West. Schultz sees it as key to understanding the mental and spiritual growth that must underlie Monkey’s enlightenment as a Buddha.


Lippincott and Bluhm see Chardin “follow[ing] a centuries-old prejudice that interpreted
the monkey’s imitations of human actions as silly” and believe that “[s]uch satirical images could be seen as an obvious criticism of human behavior,” but he may also have been using the equally old symbol of ape as artist (37; illustration 36).

1741 Alexander Pope, Jonathan Swift, John Gay, Thomas Parnell, and John Arbuthnot. Memoirs of Martinus Scriblerus. Begun in 1713 as one of the first collections of the Scriblerus Club, Will Self’s chimpanzee narrator points to this “satire, [as] one of the earliest...to use the human [read ape] as a ‘motionless philosopher’. Drawing heavily on Tyson’s [1699] work of comparative anatomy [The Anatomy of a PYGMIE Compared with That of a Monkey, an Ape, and a Man], which “marked the formal entry of the arthropoid...into Western consciousness” (Self 263), the Essay was the precursor of the grand line of eighteenth-century satires, pitting evolved humans [read apes] against primitive apes [read humans]. A line that culminated in Swift’s Yahoos [in Gulliver’s Travels]” (273).

After 1776 Anonymous. Genealogical Tree of Monkeys, according to Buffon’s Nomenclature des singes (Histoire naturelle, vol. XIV, 1766). Oil on Canvas. 41 ¾ x 17 ¾. Musée-Site-Buffon, Montbard.

“Buffon and most of his contemporaries still rejected any family relationship between humans and apes” (Lippincott and Bluhm 54; illustration 55).

1776 Jonathan Swift. Gulliver’s Travels. When a young female Yahoo selects him as a sexual partner, “[t]he proximity of the relation between humans and other primates, as represented by their shared anatomical features and diets, is shoved down Gulliver’s throat. Here and throughout the Travels, Swift sardonically anticipates the intensity that informs encounters between humans and other anthropomorphic beings—Frankenstein’s Creature, Moreau’s Beast Folk, and after them a host of science fiction beasts, monsters and aliens, not to mention apes and monkeys—when the assumptions of modernity turn back on its heroes” (Armstrong 57).


Portrait of a live orangutan donated to the cabinet of curiosities of Prince William V of Orange where scientists examined him to determine “whether the animal was related to humans. The orangutan is depicted in an erect posture, making it appear more humanlike than any animal. But the odd pose may also have to do with the fact that the painting was executed after the ape’s death. Once in Holland, the orangutan did not long survive the harsh conditions of his first winter, dying...only six months after his arrival. His skeleton was given to the Dutch doctor Petrus Camper, who became one of the founders of comparative anatomy.” (Lippincott and Bluhm 54; illustration 54).

A hanging scroll by Mori Sosen (1747-1821) captures a family of macaques in a persimmon tree with unsettling veri-similitude.

1805-1822(?) The Comical Adventures of a Baboon

Blount lists this anonymous tale among the many animal autobiographies that appeared
between these dates, all revealing “how cruel, or moral, or amiable the humans are” and comments that “nearly all read like tracts written for spoiled children” (49).


“[T]he character of Sir Oran Haut-ton [is] an orang-utan who is also a non-speaking but gentle, polite, flute-playing and brave baronet, who is to be elected as Member of Parliament” based on Lord Monboddo’s Origin and Progress of Language (1807), “famous, or notorious, for claiming that orangutans (which were thought to live exclusively on fruit) were actually primitive men.” This “led him to conclude that ‘by nature, and in his original state, [Man] is a frugivorous animal…that he only becomes an animal of prey [a meat eater] by acquired habit.’ One of the proofs, for Monboddo, that orang-utans are the same as human beings is—ironically—their excellent table manners” which he learned about from the naturalist Buffon. That early in [Peacock’s] novel…Sir Oran comports himself perfectly during a dinner party” confirms that Monboddo was his source (Kenyon-Jones 126, 127).

Self’s chimpanzee narrator in Great Apes (1997) comments that “Many writers have seen in the human [read ape] a paradigm for the gentler as well as the darker side of chimpanzee nature. From Melincourt to My Human Wife [Collier, His Monkey Wife, 1931], from King Kong to the Planet of the Humans films, writers have flirted with the numinous dividing line between man and chimp” (x-xi). Quite late in his efforts to “cure” a chimpanzee painter who believes himself to be human, Self’s narrator comments, “In Peacock’s novel [your cousin Sir Oran Haut-ton] is tutored by a Mr. Forester, who believes that all great apes, including humans, are part of the chimpanzee family” (281).


“Dantan…was a Romantic sculptor famous for his portraits of contemporary celebrities. With Victor Hugo, Alexander Dumas, Franz Liszt, and hector Berlioz having been among the artist’s sitters. Jack is in good company. Dantan also made humorous sculptures, but this is not one of them. The ape is observed with great care. The convention of portrait busts tempts us to interpret his features and reflect on his character and state of mind. No matter what we think of him, Jack’s portrait is one oof a dignified individual. There had never been an animal portrait like this before” (Lippincott and Bluhm 95; illustration 94).


Although Barye used the same model as Dantan (see 1836), “his approach is very different. Following the example of an English humorous print of 1832 (by Thomas Landseer, featured in Barrow’s Humorous Portraits of Animals), Barye lets the orangutan mount a gnu. The sculptor has studied the animal’s anatomy meticulously. The only ‘mistake’ is that the ape is too large in relation to the antelope…. Barye often combines
different animals in his work, but usually in the form of a predator attacking a victim. This strange combination is unique among his œuvre.

“Different as they are, both of these bronzes reflect the period’s growing interest in primates. They stand on the threshold between the singeries of the eighteenth century and the very different perceptions of the late nineteenth century, when Darwin had narrowed the gap between humans and apes” (Lippincott and Bluhm 95; illustration 95).

Reflects the allegorical use of animals to comment on human behavior common in the 18th (Grandville’s work, for instance) and early 19th centuries (illustration Lippincott and Bluhm 11).

Djalioh is a hybrid human-ape (“l’homme-singe”) used, according to Gerard Klein, to demonstrate the rapport between different species, cultures, and civilizations, a rapport supported in Flaubert’s day by Darwinism, anthropology, and eugenics (Klein sees the sci-fi great Lovecraft influenced by the theme: “‘les rapports entre races et civilisations differentes, le darwinisme, l’anthropologie, l’eugenisme. Ainsi fait-il par exemple s propos du theme de l’homme-singe: le lecteur, meme cultive, y decouvrira avec surprise l’anayse d’une oeuvre de jeunesse de Gustave Flaubert, Quidquid volueris” (Klein).

1841 Edgar Allen Poe. “The Murders in the Rue Morgue.” First published in the April 1841 issue of the Philadelphia publication Graham's Magazine, the story has been widely anthologized since (Ball 1).

"Detective fiction, a distinct literary form originated by Poe," is "a dramatization of a reasoning process concerned with assembling and interpreting data to arrive at the truth that underlies the events of a crime" (Stein 32). "Poe's C. Auguste Dupin…appeared in only three short stories, beginning with 'The Murders in the Rue Morgue' (1841), followed by 'The Mystery of Marie Roget' (1842), and concluding with 'The Purloined Letter' (1844)…collected in Poe's Tales (1845)" (Penzler 105). Dupin, along with Sherlock Holmes, "set the tone for their [detective] successors…. Both uncovered and, in true psychoanalytic manner, exposed and left harmless the bizarre, the grotesque, the brutal, the ferocious" (Harper). Although the homicidal orangutan of this story is not the only literary nonhuman to be demonized as bizarre, grotesque, brutal, and ferocious in these early detective puzzles, the murderer of Madame L'Espanaye and her daughter Camille in the locked room of their residence in the Rue Morgue provides the genesis of much demonizing of the great apes in the literature and film produced by those influenced by Poe and Doyle.

“Poe’s view of the ape as a mindless imitator of human behavior has a long history in Western culture. An ape or a monkey traditionally served as a symbol of imitation in sixteenth- and seventeenth-century emblem books, for example. The concept lends its meaning to the English verb ‘to ape’ as well as to a long series of ambivalent
images of monkey artists ‘aping nature’[see 1740 Chardin and 1776 Anon.]. Like Poe’s orangutan, artists were credited with mindless mechanical skills instead of conscious achievements” (Lippincott and Bluhm 134).

1856 Leon Gozlan. Les emotions de Ploydore Marasquin; ou, Trois mois parmi les singes. Ill. Gustave Dore. In Journal Pour Tois 1 (52); 2 (54); 2 (55).

Before 1860. Alexandre-Gabriel Decamps. French. Monkey Looking at a Mirror. Oil on canvas. 12 ½ x 16 inches. Museum of Fine Arts, Montreal. “After Darwin, monkeys and apes came to symbolize the most basic attributes of the human. Stupidity and incomprehension [their symbolic significance before Darwin] are still among them. However, as we have come to know our fellow primates better, we also recognize in them, the origins of some of our prouder achievements, such as symbolic thinking, language, and tool use. We are now debating whether apes can make art, interpret signs, or recognize themselves in the mirror…. “Looking in the mirror is a classic test of self-recognition or self-consciousness” (Desmond Morris, “Foreword,” Lippincott and Bluhm 28-29; illustration 29).


1863 Charles Victor Cherbuliez. Le Counte Kostia. Salon, the Count’s favorite, is an ape. Several ebook/translations versions are currently available as are used editions


1886 Ernest Dodillon. Hemo. Paris: Alphonse Lemerre. “The story of a naturalist who mates with a gorilla, and then is obsessed with determining whether the offspring has gained human traits” (Dodds 2003).

1887 Emmanuel Fremiet. French. Gorilla Carying Off a Woman. Bronze. 17 1/2
“Fremiet’s sculpture depicts another [besides Poe’s orangutan] criminal ape, this time a gorilla. Information about gorillas reached Europe in the 1850s, and they were soon competing with orangutans for the title of ‘scariest living arthropoid’ in the human imagination. Fremier made his first sculpture of a gorilla dragging off the body of a woman in 1859. In this later version, the gorilla has captured a live female, and the mystery is not ‘whodunit’ but ‘why?’ The sculptor provides some ambiguous clues. The wounded gorilla carries a rock, so it may be fleeing a conflict. The woman is young, naked, and struggles ineffectively…. A snake slithers out of a crack in the rock of the bas. It might suggest a jungle environment, or a fall from innocence.

“Contemporary critics interpreted the scene as a rape. This reading—the King Kong version—gained strength from ideas about race and gender that we find abhorrent today, but which were widely accepted as ‘scientific’ in the late nineteenth century and beyond….Thus the notion of a gorilla consumed with passion for an African woman (just one step away on the hideous evolutionary ladder) seemed feasible.

“Fremier himself countered the rape story by stating that his gorilla is a female. If so, her motive is hunger, and murder and cannibalism would be her crimes. Ironically either interpretation would represent an advance inhuman understandings of primate psychology, by acknowledging that such animals were capable of feeling and independent action, and (think of the gorilla’s rock) were intelligent enough to use tools or weapons deliberately” (Lippincott and Bluhm 134; illustration 135).


According to Georges Thomas Dodds, this is plagiarized from Gozlan, an English edition of which, entitled Monkey Island, was published by Frederick Warne in 1888.

1892 Harry Prentice. Captured By Apes: Or, How Philip Garland became King of Apeland. New York: A. L. Burt. Reprinting of 1888 ed. with title changed. a sequel to Prentice’s “successful Captured By Zulus…. The hero ...is a young dealer in animals who, after the creatures in his cargo stage a mutiny, finds himself stranded on an island ruled by apes. These primates are ruled by a despotic monarchy. They have a court of law, a simple language and, in rudimentary form, most of the institutions of human society, but, with a few exceptions, they are treacherous and brutal. The protagonist eventually escapes by putting on the skin of a royal ape that has been killed, thus fooling the other apes into obedience” (Sax “Parliament” 87).

A hardstone study of a chimpanzee by Carl Faberge, naturalistically carved of striated brown agate, with Diamond eyes set in gold collets. St. Petersburg, c. 1900.

Height: 2 4/5" (7 cm).

1901 Mary E. Wilkins. “The Monkey.” Understudies. New York: Harper. “Freeman seems t suggest that in this mirroring [monkey and boy], it is the monkey, not the human, who is aped….further unsettle[ing] the distinctions between original and imitation (28)” (Griffin 515).
“This story portrays quasi-human or at least highly evolved apes in Sumatra. To-Ho (the Goldslayer) is one of these….was never published in book form” (Dodds 2003).

1905  Marcel Roland. “Gulluliou; ou, Le Presqu’homme.” Serialized in La Pensee, “a rare journal of free-thinker/atheist thought” (Dodds).

1907  Marcel Roland. Le Presqu’homme. Paris: Bibliotheque generale d’édition; Paris: A. Mericant, 1911. “Along the lines of Thomas Love Peacock’s Melincourt, but rejected love and jealousy lead to tragedy” here (Dodds); available translated by Georges Dodds, Ed. in The Missing Link and Other Tales of Ape Men Hollywood Comics, 2010.


1911  Gustave Leroux. Balaoo. Serialized in Le Matin; excerpt in English in Cavalier (November 23, 1912) and there is a hard to find English edition of the novel. A “highly evolved monkey brought to France goes on a rampage in [a] small village. A c. 1915 silent film version exists” (Dodds).


"The Sagoths constitute Pellucidar's race of gorilla-men. Though the Sagoth's body is in proportion to that of a human being, he is covered with a coat of shaggy brown hair. The head is basically humanoid but with a gorilla-like face. The strength of the Sagoth is like that of the greatest of the anthropods" (Glut 52).


Actually Tarzan first appeared in a short story in 1912 in a magazine called All Story; once the novel appeared, 24 Tarzan novels followed. David Arthur Jones, in a comprehensive essay on the ape in Burroughs’ Tarzan series, asserts that “the ape is the central character in the Tarzan Series….It is a basic relationship with apes, or with ape-like creatures, that must be considered absolutely fundamental to a complete
understanding of Tarzan and, perhaps in some ways, an understanding of the entire Burroughsian world” (1).

Certainly no earlier literary treatment allowed the gorilla to be seen as such a complex and sympathetic character, and the popularity of the series undoubtedly influenced the popular view of them. Particularly important is the range of personality types found among Burroughs' gorilla characters. Kala, who, having lost her own infant, eagerly adopts, nurses, protects and teaches the orphaned white ape, John Clayton, Lord of Greystoke, is undoubtedly meant to invoke comparisons with the wolf mother of Romulus and Remus. However, she evokes reader empathy as her more famous predecessor does not (although allusions to Kipling's Jungle Books and presenting Tarzan as Kala's "best beloved" suggests Kipling's more sympathetically presented wolf parents were consciously on Burroughs' mind). In contrast are old Kerchack who killed Kala's original infant and her mate Terzok who hates the adopted white ape and remains his arch enemy through much of the novel, coming closest to revenge when he carries away Tarzan's mate-to-be, Jane Porter, to "a fate a thousand times worse than death." These primates are, in other words, as fully developed as characters as are Burroughs' human creations, interacting in Tarzan's life as fully, if not more fully, than do most humans he encounters in the novel. Some, like Kala and Terzok even have whole chapters devoted to presenting their points of view and perspectives, not only on Tarzan's life, but on their own ape dramas. This actually calls into question theories like Berglund’s which claims that “the immediate vision of the book figures these ideological correlates—empiricism, idealism, mimeticism, monoculturalization—that sustain a tradition of…Commonwealth history” (55).

To be fair, Burroughs does differentiate these apes from ordinary gorillas: they are "of a species closely allied to the gorilla, yet with more intelligence, which with the strength of their cousins, made [them] … the most fearsome of those awe-inspiring progenitors of man." Actually, the gorillas who attacked and killed Tarzan's human parents are "the deadly enemies of his [adoptive] tribe." Kala herself, but nine or ten when she adopts Tarzan, " was large and powerful--a splendid, clean-limbed animal with a round, high forehead, which denoted more intelligence than most of her kind possessed. So, also, she had a greater capacity for mother love and mother sorrow." (One almost suspects Burroughs had at least imaginatively happened upon the prototype of the close relative of the chimpanzee, the bonobo!)

The reader learns that Tarzan means "white skin" in the language of these super-apes, a language they use to communicate daily but also use to tell stories which pass both new information and rituals from generation to generation. This is often overlooked by critics commenting on Tarzan teaching himself to read and write from the books in his parents’ hut. Berglund assumes that Tarzan “intuits writing is a product of humans” yet “refrain[s] from using it with” the native humans because he is, at heart racist and “senses an inherent connection between the written word, the self-created English book and whiteness” (60). Actually, he probably is aware the natives, whose oral culture is familiar to him, simply do not read, making it as useless to share the books with them as with the apes he respects.

When Kala is killed by a poisoned arrow, Burroughs shows Tarzan grieving as any man would for a beloved mother, but he also reveals that Tarzan's aesthetic sense has been affected both by nature (attraction to Jane) and nurture: "What though Kala was a
fierce and hideous ape! To Tarzan she had been kind; she had been beautiful." Without question, Burroughs' fiction remains essentially focused on the human, ascribing most of Tarzan's finer senses and impulses to his being human (and aristocratic!). But readers nourished on his empathetically presented apes and his frequent editorializing on the false boundaries erected between humans and other animals, would be especially open to the work of Goodall, Fossey and Galdikas that has fueled the current drive for equality under the law for all the greater primates (see Peterson and Wise).

1915 Edgar Rice Burroughs. *Jungle Tales of Tarzan.* New York: Ballantine, 1963. “Although Burroughs wrote many other stories about the fantastic and unearthly, his main claim to fame is the Tarzan series. First appearing in Tarzan of the Apes (1914), this 20th-century folk hero is depicted as the son of an English nobleman, abandoned in Africa in his infancy. He is brought up by apes, learns to speak their language (and that of other animals as well), and goes through a series of breathtaking adventures. Eventually Tarzan marries, has a son, and finally a grandson. Millions of copies of the Tarzan books have been sold, and they have been translated into fifty-six languages. Many films have been made of his adventures, and he has long been a comic-strip favorite” (Benet’s 3rd ed. 960).

1915 Edgar Rice Burroughs. *The Son of Tarzan.* New York: Ballantine, 1963. This fifth novel in the Tarzan series is of particular interest because in it Akut, a gorilla from Tarzan's adoptive band, serves as the mentor of young Jack Clayton, Tarzan's and Jane's only child, after the boy rescues the captive ape from life as a circus performer in London. The two embark for Africa where Jack intends to return Akut to his people. When circumstances lead Jack to return with Akut, the boy is quick to answer the call of the wild. In fact, this novel is really Burroughs' *Call of the Wild,* just as the original Tarzan is his *White Fang.*

Showing himself the true son of Tarzan, he becomes Korak which, in the language of the apes (a tongue for which the boy has a natural aptitude), means Killer. Here, as is not so evidently the case in earlier novels, the ape is a speaking character: "The language of the great apes is a combination of monosyllabic gutturals, amplified by gestures and signs. It may not be translated into human speech." Burroughs uses the adventure of the two to force his readers to recognize the remarkable similarities between the two primate species as well as the crucial differences. The maturing Korak is more and more attracted to the girl he rescues, fortuitously revealed to be the kidnapped daughter of a French nobleman and a suitable mate for a Lord of England. But Akut's sexual interest is also aroused by one of his own kind. He finds the human Meriam too "smooth and hairless," "snakelike," and "unattractive," while the "true feminine beauty" of his own species lies in the "great, generous mouth; lovely, yellow fangs, and…softest side whiskers." No interspecies sex despite clear similarities!

but as "a branded, marked, wounded animal presenting himself as speaking testimony to a gathering of scholars." It is toward that end that Coetzee's readers are asked to understand the "arduous descent from the silence of the beasts to the gabble of reason" that the experimental ape took upon himself. Kafka, whom Coetzee sees as playing a similar scapegoat role in the Europe of his time, was not unaware of the parallels between the ape and his fellow Jews, but Coetzee's text speaks of the nonhuman—not of members of human minorities—as the real scapegoat in human history.

Other critics have suggested that “'A Report to the Academy' … seems to be a communication seeking to establish a contrast between two life forms in an objective fashion. After all, it is crafted as the presentation of a learned paper before a scientific society, a paper in which the deliverer is engaged in describing his former life-style as an ape. The chronological distance between the life reported upon and the actual life of the reporter may be short—just five years—but it is in fact a chasm, for, as its author points out, 'an infinitely long time [in which] to gallop at full speed' had indeed transpired. And this is a gap equivalent to the ape’s humanization. The instrumentality required to bring this qualitative change was precisely the ape’s refusal to be ‘stubbornly set on clinging to my origins, to the remembrances of my youth.’ But is this not the same as having broken the lived continuity of the ape’s life? Is this not precisely the reason for autobiography having in this case been transmogrified into a scientific report? In other words, the ape has become a man by having stepped outside his former life and thereby gained the capacity—since the sufficient distance of objectivity had thus been brought into being—to speak of an ape’s life in a detached, scientific manner. The ape’s purpose, namely, 'imparting knowledge,’ was accordingly accomplished to perfection.

"Yet there are indications—the possible product of Kafka’s ironic self-distancing from the ape’s own self-distance—which suggest that the humanization of the ape is not and cannot possibly be achieved completely since, in a way, the ape-man mirrors his present companion, ‘a half-trained little chimpanzee’ that he cannot bear to see, for ‘she has the insane look of the bewildered half-broken animal in her eye.’ (My italics.) In his present condition, he seems to connect with his companion as his manager relates to him, for the manager ‘sits in the anteroom; when I ring, he comes and listens to what I have to say. Nearly every evening I give a performance, and I have a success which could hardly be increased.”’ (Garcia-Gomez 125-126)

Down the street he pointed out a war poster on a billboard. It was a picture of a gorilla making off with a white woman. It said in big black letters: "Save your sweetheart from the Huns! (description of WW I setting in Zane Grey's 30,000 on the Hoof [1940]. NY: Harper Paperbacks, 1990: 223.)

1918 Tarzan of the Apes
“The screen legacy of Edgar Rice Burroughs’ jungle hero began with this faithful silent version, with Elmo Lincoln as the son of Lord and Lady Greystoke who, after his parents are killed in Africa, is raised by apes and learns to live by the laws of the jungle. Co-stars Enid Markey.” ” In response to a reader’s query about the number of Tarzan films that have been made, Walter Scott’s “Personality Parade” (Parade 10 January 1999:2) notes: “The Internet Movie Database (http://www.imdb.com) lists 81 theatrical releases featuring Tarzan, including foreign-language versions. The original…, a silent film,
starred Elmo Lincoln. The most recent big-screen version...was *Tarzan and the Lost City*, a 1998 dud starring Casper Van Dien. At least two Tarzan films are scheduled for this year [1999]. The most famous Tarzan, of course, was the late Johnny Weissmuller, who swung through the jungle in 12 films."

**1920 H. P. Lovecraft.** “Facts Concerning the Late Arthur Jermyn and His Family.” a short story in the horror fiction genre written by H. P. Lovecraft 1920. The themes of the story are tainted ancestry [the marriage and children of Sir Wade Jermyn and the White Ape princess], knowledge that it would be best to remain unaware of, and a reality which human understanding finds intolerable. List of Fictional Primates in Literature, Wikipedia.

**1922 A Blind Bargain**
“...the film was inspired by the then-current interest in the Voronoff theories of prolonging life and youth by the transplanting of animal glands (mostly from monkeys) into human beings. These experiments, well-covered by the press of both continents, had inspired a best-selling novel Black Oxen (later released in movie form early in 1924), as well as the dusting off of an old Marie Corelli novel, *Young Diana*, which served as a Marion Davies vehicle in 1922.... *A Blind Bargain* was more outrageously fantastic than either of these:

Robert, a young man down-and-out (Raymond McKee) agrees to submit to an experiment to be performed on him by the eminent scientist Dr. Lamb (Lon Chaney) in return for which Lamb agrees to treat Robert’s sick mother. The young man soon realizes that the experiment may cost him his life after he discovers that the hunchbacked assistant (Lon Chaney) of the doctor is really an ape-man, the result of a previous experiment. The ape-man reveals to Robert the doctor’s secret operating room and the hideous creatures kept in cages in varied stages of human completion. Dr. Lamb overpowers Robert and straps him to the operating table, after which the ape-man releases a gorilla-like monster who crushes the life out of the mad scientist.

“Based on the novel The Octave of Claudius by Barry Plain, the film is basically a free adaptation of Wells’ The Island of Dr. Moreau with its semi-human horrors, sympathetic man-beast, and grisly climax. It was to become the archetype of the mad scientist movies and it further enhanced the reputation of Lon Chaney...” (Clarens 46).

**1923 Carl Akeley The Chrysalis (bronze sculpture).** “Two years before his final, fatal trip [to Africa], Akeley [father of the modern diorama and talented creator of the Great Hall of African Mammals at the NYC Museum of natural History] had created a bronze sculpture depicting a handsome ‘modern’ man (resembling the youthful Akeley himself) emerging from a cracked-open gorilla skin. He called the statue *The Chrysalis*, implying that humans had emerged from apes. When the piece was rejected for exhibition by the national Academy of Design, the Reverand Charles Francis Potter of New York City’s West Side Unitarian Church expressed admiration for the sculpture and asked Akeley whether he could display it in the church” (Milner 44). See Haraway, Primate Visions, 31, 41, 53-54).

**1927 The Gorilla** Based on a play by Ralph Spence.
1927 *The Wizard.*
Based on a play, “Balaoo,” by Gaston Laroux, the film “combined a mysterious manor with a mad scientist and his gorilla-man” (Clarens 57). Frank adds: “A mad surgeon grafts the head of a man onto an ape’s body and employs the creature as a tool to exact revenge on his enemies. The story is daft, although it turned up again in 1942 as Dr. Renault’s Secret, but it is well act-ed, particularly by Gustav von Seyffertitz as the surgeon, and the cinematography raises a few frissons” (143).

"an evolutionary allegory" (Stableford 271)


A variation on the animal autobiography, the animal diary, undoubtedly because it takes the added step of assuming a nonhuman can write, is a rarer genre. Nonetheless, earlier examples exist (perhaps even in Polish although I am unaware of any). The first I am aware of is Thomas Smith's *The Life of a Fox written by Himself* (1843), not specified as a diary, but very like Ossendowski’s in its chronological recording of a nonhuman life; Jean Oliver Davidson’s *Blacky's Diary* (1899), a sequel to her *The Story of Blacky* and the first of many cat and dog diaries; Edith Dunham's *The Diary of a Mouse* (1907); and Stanley Reeves’ *Rhubarb: The Diary of a Gentleman's Hunter* (1908). Ossendowski's novel seems to be the first nonhuman primate diary or autobiography before the great apes became frequent subjects in language experiments. Since, a number of authors have seen the advantage of making the ape's point of view the narrative perspective, but as far as I know, the only other diary is found in Gary Kern's *The Snow Leopard* (1996).

What is most significant here is that Ossendowski anticipates and refines Ishmael's theme of captivity. In Part I Ket elaborates on the leaver life of the young chimp in the wild, making the killing of her mother and the capture of Ket herself more affecting than is Quinn's version of Ishmael's capture. Ket (whose name in captivity becomes Katey) is cared for by loving and knowledgeable humans, pretty obviously the author and his wife, but through them encounters an old chimpanzee chained to a perch in his owners' garden who tells Ket, "'Men are good to me…. The only thing they do not understand is that I cannot live without liberty, and I do not want to.'" In Part II, after she has been lost and trained to perform, Ket learns about the legendary Moritz, also a performing ape, who grew gloomy as he matured, "sticking for hours in a corner and rocking." Though they sensed he "was longing for something" and that it might be "his motherland," his keepers don't really understand his despair. Foreshadowing Ket's own future, Moritz escapes while performing in a seaside town and is last seen swimming "away and away" (One wonders if the scene, and the parallel scene in the novel's afterword, influenced the conclusion to Richard Adams' *The Plague Dogs* except like Quinn Ossenkowski offers no other possible fate for Ket. As Ishmael's student never understands, a human master would be just a kinder version of captivity).
Although the novel contains some inaccuracies about chimpanzee behavior, it is clearly based on close observation both in the wild and in captivity. Ket's intelligence and emotions and sentience are clear in her responses and actions as well as in her words.


“Written in the sardonic and fantastic vein that characterized his later work” (Benet’s Reader’s Encyclopaedia, 3rd ed. 201), this tale leads to serious thought about the intelligence and rights of the chimpanzee who seems superior in every way to the women she successfully schemes to replace in the male protagonist’s life.

Katherine A. Powers, in "Summer Reading" (*Boston Sunday Globe* 4 June 2000: H6) recommends Collier's novel:

Every other summer or so I reread "His Monkey Wife"…and urge others to do so too. The stumbling block has been that the book has been out of print for years…. So I am happy to report that Collier's work has just returned to print thanks to Paul Dry Books ($14.95).

The novel is one of the great idiosyncratic comedies in English—a designation, incidentally, that is a literary category in my mind…. Suffice it to say that what distinguishes the books in this category is not only that each is so idiosyncratic as to be sui generis, but also that the fulcrum of their comedy is cultural piety and the Western literary tradition….

"His Monkey Wife" is written in high-flown, often urgent prose. It is a love story and concerns Mr. Fatigay, a schoolmaster, and his "petit, dark and vivacious" disciple, Emily: the toast of the British Museum Reading Room and a chimpanzee. As in most love stories there are moments of passionate jealousy, longing, and fierce romantic intrigue, all conveyed with such a fine and delicate sensibility that one should, perhaps, be ashamed of oneself for laughing. But then, as P. G. Wodehouse observed, comedy is "the kindly contemplation of the incongruous."

1931 *The Gorilla*

1931 S. Fowler Wright. *Dream: or, The Simean Mind*.

"a depressed socialite, Marguerite Leonster, who seeks release from her condition in dreams conjured up…by a 'magician'--a scientist who send her consciousness back through time to experience other lives….has already visited Babylon and Atlantis, and now desires something even more remote and primitive. She finds herself incarnated as a tree-dwelling furry primate," Rita, who considers the "cave-people" a lower species" (Stableford 190).

1931 *Rango*. Rango and Tua are orangutans.

1932 *Kongo*. Kong, the chimpanzee.

1932 *The Monster Walks*. Yogi, the chimpanzee.

1932 *Murders in the Rue Morgue*
“The film retained almost nothing of Poe...and instead borrowed its basic plot from The Cabinet of Dr. Caligari. Lugosi was cast as Dr. Mickle, a sideshow mountebank who comes to Paris...with an intelligent ape named Erik on a chain. The sideshow masks his true activity--the attempt to mix the blood of a woman with the blood of an ape, and thus prove an evolutionary link. (The film is in many ways a crazy artifact of the Scopes trial era.) Erik enters the bedroom of Camille L’Espanaye like a simian version of Conrad Veidt’s Cesare, and carries her across the expressionistically distorted rooftops of Paris before killing his master and meeting his doom” (Skal 165). Clarens, too, sees the film as "closer to Caligari that to Edgar Allen Poe in its bizarre, Expressionistic set and camera work. The story had a very Hoffmannesque Dr. Mirakle (Bela Lugosi) going about his way in the Paris of Daumier and Murger, trying to prove a theory of evolution that would have staggered Darwin and that involved the kidnapping of women for unholy experiments conducted with a gorilla that Mirakle exhibits in the Boulevard du Crime. At the time of its release, the film was criticized for its unrestrained ferocity....[In] the most gruesome scene (the only one retained from the original tale)...the hero (Leon Ames) discovers the body of the heroine's mother (Betty Ross Clarke), dead and stuffed feet first up a chimney” (72-73).

“How long will it take before others here in Germany may only be seen behind bars?” (front page, Der Stauner, 10 March 1932 [from: Boria Sax, Animals in the Third Reich (2000), 55]).

**1932 Tarzan, the Ape Man**

“Venturing into the dark depth of the African wilds, a scientific expedition searching for the Elephants’ Graveyard instead encounters the untamed Lord of the Apes who literally sweeps Jane off her feet and into his treetop lair. Johnny Weissmuller, Maureen O'Sullivan co-star.

**1933 King Kong**

“The original beauty and the beast film classic tells the story of Kong, a giant ape captured in Africa and brought to New York as a sideshow attraction. Kong falls for Wray, escapes from his captors and rampages through the city, ending up on top of the newly built Empire State Building. Moody Steiner score adds color, and Willis O’Brien’s stop-motion animation still holds up well. Remade numerous times with various theme derivations. Available in a colorized version (what a monstrosity). The laserdisc, produced from a superior negative, features extensive liner notes and running commentary by the film historian Ronald Haver” (VideoHound’s 161).

Clarens credits Merian C. Cooper, one of America’s foremost documentary film makers: “While Cooper and Schoedsack were on location in Africa shooting some animal footage for Paramount’s version of the Four Feathers (1929), Cooper became interested in the habits of the gorilla. He conceived an idea about an outsized ape of superior intelligence running amok in the city streets of the civilized world. He embellished this concept with a few more specific scenes: the gorilla would fight one of the giant lizards of Komodo (then of widespread topicality because two of the reptiles had been brought alive to New York’s Bronx Zoo where, with dispatch, they died); for a climax the gorilla would make one last stand on top the recently finished Empire State Building...” (91-92).
There can be no doubt that its Beauty-and-the-Beast leitmotiv formed itself in the core of the original conception. The film opens with an ‘old Arabian proverb’: ‘And the Beast looked into the face of Beauty and lo! his hand was stayed from killing and from that day forward he was as one dead.’ It closes with the mournful Dedham, standing to the side of the fallen giant, informing a callous cop that ‘Twas Beauty killed the Beast’--and this theme is reiterated and enhanced throughout the film by the secular liturgy of the myth: the golden-haired virgin offered to the barbarous demigod (variously a dragon, unicorn, minotaur or, here, an arthropoid) who is unable to spill this ritual victim’s blood, the sacrificial maiden then becoming the prize in a combat between beast and hero” (Clarens 93-94).

“King Kong (1933) encapsulates these underlying misconceptions [of the 19th c belief that the “missing link” among Other people in Other places]: this classic film, still one of the most popular ever made, begins as an ethnographic expedition, to find the ‘Eighth Wonder of the World.’ Kong is once described as an ape in the film, but he is far more deeply anthropomorphized, as a king who is worshipped as a god by the dancing and drumming savages outside his sanctuary. The moment that he desires Fay Wray,…King Kong defined for generations of viewers, his tragic, transgressive, beast-like male desire. King Kong is a dark, looming, cannibal giant who snatches tiny victims; like the bogeymen of myths, he changes scale phantasmagorically in the course of the film, all the better to penetrate the innermost corners of the mind. Like ogres and giants in fairy tales, he symbolizes a prior time of greater barbarism that threatens to wreck the civilization of the heroes, exercises an irresistible fascination, but cannot in the end prevail against it. In the course of the film, he changes, however, into a symbol of tragic male bondage and is felled by his own overweening desires. The final icon of the film—King Kong on the pinnacle of the Empire State Building snatching at aeroplanes like a cat swatting at flies—crystallizes the lure and fascination of the imagined unruly and primitive rampant, the very thrill of the bogey inside us.” (Warner 336)

“The misestimation of our genetic neighbors in the cinema has never abated since King Kong set the high-water mark for countless scary gorilla movies. Degrading stage acts with live chimps and orangutans dressed in human clothes began in vaudeville and continue today. From the indignities of the organ grinder to Bedtime for Bonzo, primates have never had a chance to be them-selves in our eyes.” (Pyle 310). Especially suggestive are Kinnard's observations that “O'Brien's...strangely beautiful landscape on the lost [Skull] island” are "based on the eerie black and white drawings of Gustav Dore" (16); that much of the film "is intentionally styled larger than life in order to impart a mythic, timeless structure" (27); and that, in fact, "Everything about KING KONG--the writing, the direction, the acting, and special effects--is larger than life, aiming for a fairy tale, story book quality" (33). See also Mitman, 55-58.

1933 Son of Kong
“the purported offspring, a great white gorilla, is little more than an emasculated version of the great Kong--funny and endearing as a big teddy bear” (Clarens 95). Kinnard disagrees, calling the film "very entertaining…, and despite some opinions to the contrary, a worthy sequel to KING KONG” (36). In it Kong's friendly young offspring protects the main characters from Skull Island's prehistoric monsters, leads them to the fabled treasure that drew their expedition back, and, at the end, sacrifices himself to save
them from the earthquake-induced flood that destroys the island (Kinnard 37-38). Animation was directed by Willis O'Brien and "handled by his KING KONG assistant, E. B. 'Buzz' Gibson" (Kinnard 40).

1934 *Tarzan and His Mate*
“Jungle lord Johnny Weissmuller returns in a hair-raising adventure, the second installment in the MGM series. The Ape Man and his British gal, Jane, see their exotic lifestyle threatened by the arrival of Jane’s ex-beau and his ivory-hunting pal. This restored version features Maureen O’Sullivan’s long-unseen topless swimming scene. With Neil Hamilton, Paul Cavanagh.”
“This was the second MGM Tarzan picture of six starring Olympic swimmer Johnny Weissmuller, and since it was the last one made before the Production Code came into full effect, it goes much further in playing up the erotic life of Tarzan and Jane (a practically naked Maureen O'Sullivan)….  Jane's skinny-dipping still shocks" (Daly 76).

“An excellent essay on the use of apes in literature, in this case French literature, taken from a scientific perspective. You can access and download an electronic copy here: [http://www.geocities.com/ruritanian_muglug/Messac.pdf](http://www.geocities.com/ruritanian_muglug/Messac.pdf) This text is theoretically under copyright in Europe and the US, but not in Canada (the author died in a Nazi concentration camp c. 1945)” (Dodds).

1936 *Darkest Africa.* “Legendary animal trainer Beaty is the hero of this 15 episode cliffhanger serial as he vies with beasts—both animal and human [including Bonga, the gorilla]” (VideoHound Golden 227).

1936 *Tarzan Escapes*
“Action packed Ape Man outing with Tarzan encountering stampedes and ferocious wild animals while tracking down his beloved Jane, who has been captured by hunters. Johnny Weissmuller, Maureen O’Sullivan, John Buckler and Cheetah the Chimp star.”

1938 *Her Jungle Love*
A woman (Dorothy Lamour) raised in the wild loves chimps but her interest in the apes becomes secondary once Ray Milland is stranded on the island and teaches her how to kiss.

1938 *V. S. Pritchett. "The Ape."* In *You Make Your Own Life.*
"...a blend of allegory and fantasy with a cast including a talking pterodactyl and bands of apes interested in metaphysics, philosophy, and evolution. The fable ends with a revolution: one of the apes, who fought 'like a god...with a science and ferocity such as we had never seen before,' is finally subdued. The oldest ape examines the 'panting creature' and finds the sight overwhelming: his backside is 'bare and hairless--he had no tail....'It is a man!' we cried. And our stomachs turned" (Short Story Criticism. Vol. 14:271).
1939 At the Circus
Although a minor event in an otherwise typical Marx Brothers’ film, the escape of a Gorilla lends suspense to efforts to save the circus from bankruptcy.

1939 Aldous Huxley. After Many a Summer Dies the Swan. “Jo Stoyte, an oil magnate intent on avoiding both old age and death, seeks out Jeremy Pordage, who, working on some 18th century ms discovered a rejuvenating system [monkey serum] remarkably like the one Stoyte is experimenting with. The two go to England and find the enterprising earl [who wrote the ms], now over 200 years old—and a filthy ape” (Benet’s Reader’s Encyclopedia 4th ed. 13). In “the shattering final scene, the immortal people [also] turn out to be apes.” Meant simply to comment with evolutionary wisdom on why human primates cannot be immortal (as well as on what Huxley saw as his time’s obsession with youth and immortality), today the ending suggests that the infamous “monkey serum” used to suppress the aging process has the same danger we imagine is possessed by transgenic transplants and gene manipulation (Janes 147).

1939 The Gorilla
Disappointing comedy-whodunit with the Ritz Brothers as fumbling detectives prowling around old-dark house in search of a murderer….Filmed before in 1930. (Maltin 507)

1939 Tarzan Finds a Son!
“Well, the Hollywood censors wouldn’t let Johnny Weismuller and Maureen O’Sullivan have a child out of wedlock, so the jungle-dwelling pair rescue an orphaned five-year-old from a plane crash and protect him from greedy relatives after his inheritance. Fourth entry in MGM’s Tarzan series also stars Ian Hunter and Johnny Sheffield as ‘Boy.’”

1940 The Ape

1940 Son of Ingagi
“A lonely ape-man (Zack Williams) supposedly created by the experiment of a female mad scientist, breaks loose and kidnaps a newlywed bride. Early all-black horror film from the story “House of Horror” by star Spencer Williams, late in TV’s Amos ‘n’ Andy…. The title is a take-off from the successful early mondo movie Ingagi, which had phony scenes of apes abducting topless starlets. Although race movies were made in every genre, strangely, this is one of the very few black-cast horror movies” (Video Hound’s 248-249).

Other entries add to our understanding of mondo documentaries of the 1930s in which the hunting and dissecting of wild animals, including the gorilla, were as frequent as the unfamiliar and therefore astounding customs of indigenous peoples (lip-splitting, bug eating). There was apparently as endless an appetite for apes capturing buxom women as today’s nature films display for predators chomping on prey. Ingagi, as well as Forbidden Adventure and Bowangi Bowanda, led “the way for Kroer Babb’s release of Karamoja” (Video Hound’s 296).

1941 H. A. Rey and Margaret Rey. Curious George. New York: Houghton Mifflin. “Identified in the text as a monkey, his illustration does not correspond exactly to any
non-fictional monkey species, and has more of the characteristics of an apee, especially a chimpanzee or a gorilla. For example, he lacks a tail (though some species of monkeys such as the Barbary macaque, have little or no tail).” List of Fictional Primates in Literature, Wikipedia.

1941 Tarzan’s Secret Treasure
“The treasure is a fortune in gold located deep in the bush, and to find it some rapscallions resort to holding Jane and Boy hostage in order to coerce Tarzan into helping them. Want to bet Johnny Weissmuller will deliver some ‘jungle justice’ before too long? With Maureen O’Sullivan, Barry Fitzgerald and Johnny Sheffield.”

1942 Dr. Renault’s Secret
“about one more mad scientist who succeeds in giving human appearance to an ape” (Clarens 102). “J. Carrol Nash’s performance as the Ape Man adds considerable impact and even a measure of pathos to this otherwise standard mad-scientist story” (Frank 48). Remake of 1927’s The Wizard.

1942 Tarzan’s New York Adventure
“When Boy is kidnapped by circus owners and taken to America, Tarzan and Jane follow, and the Jungle Lord’s first encounter with skyscrapers, traffic jams and suits make a humorous, exciting film. The final MGM entry in the series stars Johnny Weissmuller, Maureen O’Sullivan (her last appearance as Jane), Johnny Sheffield, Charles Bickford; look for the first screen Tarzan Elmo Lincoln in a cameo.”

1943 The Ape Man
“A scientist turns himself into a simian, complete with facial hair, a doubled-up appearance and furry hands through injections of spinal fluid and murders to get more fluid to effect a reversal of the effect. The curse of Monogram [the film company] strikes the unfortunate Lugosi in an entirely uninteresting ‘Z’ picture. ‘Monogram’s writer didn’t have to wipe the dust from Lugosi’s Ape Man; he had to rake the mould off’. Daily News”’ (Frank 14)

1943 Captive Wild Woman
“Young woman fashioned by plastic surgery from a female gorilla who periodically reverts (usually when sexually aroused) to her simian ways and looks” (Clarens 102). Frank, who wrongly dates the film 1942, finds it “Rather more enjoyable than the story line might suggest and short enough not to outstay its welcome. The movie inspired two sequels, Jungle Woman (1944) and Jungle Captive (19[4]5)...(Incidentally, the animal training sequences are [Clyde Beaty] footage from The Big Cage (1933)” (28).

1944 Cobra Woman--though certainly not the focus of this fascinating film (a female were-cobra is!), a chimp rescues a human from a life threatening encounter.

1944 Gildersleeve’s Ghost--another escaped gorilla sequence.

1944 The Hairy Ape. Another gorilla named Goliath.
1944 Jungle Woman
“A doctor attempts to turn an ape into a woman. Lurid but enjoyable shocker, a reworking of 1943’s Captive Wild Woman.
‘Apparently Universal couldn’t leave bad alone when it turned out a little nuisance called “Captive Wild Woman” about a year ago.... What’s Universal doing to us--trying to make monkeys of us all? New York Times’” (Frank 84).

1944 Nabonga

1944 Return of the Ape Man
“Two scientists attempt to bring a frozen prehistoric ape to life; one of them murders his partner and transfers his brain to the ape which then turns nastily homicidal. The sequel to The Ape Man which is uncalled for: dreary and uninteresting and too long at 60 minutes” (Frank 118).

1945 Jungle Captive
“A biochemist attempts to bring the ape woman back to life. Universal visits the same well for the third time...and comes up dry.
‘Vicky Lane plays the brainless woman with monosyllabic finesse and, in her role of primitive savage, she grunts and growls as though she though the whole business to be as stupid as it actually is. New York Times’” (Frank 84).

1945 White Pongo
“A policeman goes undercover with a group of British biologists to capture a mythic white gorilla believed to be the missing link. A camp jungle classic with silly, cheap special effects, but too much talk. Surprisingly, this is not the only albino ape extravaganza—the even sillier (and cheaper) White Gorilla came out two years later, perhaps only to make use of Ray Corrigan’s dyed-white monkey suit again. Double feature anyone? [Richard] Frazer was also in...Gorilla Man. [Maris] Wrixon enlivens...The Ape. We may just have discovered the makings of a Karloff-Fraser-Wrixen-Corrigan marathon here!” (Video Hound’s 293)


1947 White Gorilla--unrest among wild gorillas

“Works of science fiction written around the premise of genetic accident exhibit striking similarities, even when the fictional sources of the accident may contrast sharply. Genetic alteration caused by man himself is perhaps the most common subject in biological fiction. Aldous Huxley’s Ape and Essence (1948) early raises very disturbing questions about the possibility; and, as more people began to recognize the potential destructiveness of atomic war and radioactive fallout, the ‘alteration by warfare’ motif
became increasingly popular in science fiction. Huxley’s novel, like his *After Many a Summer Dies the Swan* (1939) and Wells’s *The Time Machine* (1895), builds on the idea of man’s degeneration as a species. *Ape and Essence*, however, is an even more forceful, more sardonic condemnation of human weakness and stupidity than the two earlier works. Within a ‘screenplay’ framework, Huxley unfolds his portrait of the human species, whose genetic structure has been mutated by radioactive fallout, rapidly degenerating into bestial, fear-ridden behavior and slavishly devoted to the ‘worship of Belial.’ In a series of often bitterly satiric scenarios, Huxley delivers a powerful warning of how men, disregarding even their own self-interest, have set themselves in a direction which will lead to their own destruction. Either men, reproducing without limit and plundering their own planet, will eventually starve to death or, more likely, they will turn their own technology loose and ravage the world in a great holocaust. The pessimism and distrust of technology and science voiced in this novel finds similar, though usually less skillfully crafted expression in many fictional [and filmic] speculations about accidental genetic alteration” (Parker 36). Cf. also Stableford 314-315.

**1949 Mighty Joe Young**
Clarens comments that although the film “won...an academy award for...special effects,” the film “is most charitably described as *King Kong* for children. Like Kong, Joe Young is a gorilla, albeit only ten feet tall. But unlike King, Joe is the household pet of an orphan girl (Terry Moore) raised in an African ranch, and as docile and housebroken as a Great Dane. Both the girl and her ape are discovered by a showman (Robert Armstrong, of course) and his cowboy safari and brought to a temple-sized Hollywood nightclub where Mighty Joe holds his mistress and a grand piano aloft on a platform while she plays ‘Beautiful Dreamer.’ The incongruous look of Texan cowpokes scouring the African veldt points to the source of *Mighty Joe Young*’s most spectacular trick effects” (95).

Like King Kong, Mighty Joe Young was produced by Cooper, directed by Schoedsack and features the "stop-motion animation by O'Brien [who "received a well-deserved Oscar for the film"]] and Ray Harryhausen" (Kinnard 33).

**1949 Zamba.** A gorilla.

**1950 Forbidden Jungle.** With Tamba, the chimpanzee.

**1951 My Friend Irma Goes West.** With Pierre, the chimpanzee.

**1951 Bedtime for Bonzo**
Peterson points out that this Universal International film, like so many cinematic comedies that feature performing apes, is less concerned with realism than with entertainment. As a result "the apes are humanized to such an exaggerated and surprising degree that they become central characters in what would otherwise be purely human drama." Here, Ronald Reagan plays Peter Boyd, a "psychology professor," who is engaged to the Dean's daughter. When his paternity is revealed, Dean Tillinghurst breaks the engagement, leading "to a nature versus nurture debate between the dean and the
psychology professor.” Bonzo becomes the professor’s project to prove his nurture hypothesis.

In the end, as we might have guessed, instead of Professor Boyd teaching Bonzo to be more human, Bonzo teaches Boyd to be more human— to descend slightly from his professorial remoteness and to recognize that he really loves the beautiful woman he hired to help him play ‘father’ to Bonzo, rather than the spoiled and manipulative …Valerie Tillinghurst. [Peterson's main point here is that] the exaggerated anthropomorphism…leads us into deeper and deeper levels of illusion [that provoke the viewer to ask: If Bonzo is] someone profoundly humanlike and ultimately fragile…why is he being treated so much like an animal?” (140-143).


1952 *Bonzo Goes to College*

1952 *Monkey Business*
A chimp rejuvenation serum affects a scientist (Cary Grant), his wife (Ginger Rogers), secretary (Marilyn Monroe) and boss (Charles Coburn). Explains a lot, I think. Chimpanzee character named Esther.

1953 *Bridgit Brophy, Hackenfeller's Ape*. London: Rupert Hart-Davis. “The story centres on a member of the rare (fictional) primate species of the title, who is being studied along with his mate in a zoo enclosure…until the military decides to send the ape into orbit in a rocket as part of the space race between the Soviet bloc and the Western allies….Attempting to save ‘his’ ape from such a fate, [Professor] Darrellyde appeals to the head of the League for the Prevention of Unkind Practices to Animals who assures him that ‘Percy is being sacrificed in a good cause’ (Brophy 1953: 65), because the rocket experiments will lead to space stations allowing allies to spy on ‘the Ruske’ from space….Brophy’s satire thus suggests a structural link between the biological ordering of nonhuman animals—into lists of laboratory subjects sacrificed, taxonomic categories, reproductive statistics, habitat fields, research stations and zoological parks—and the administration of human space by the military-industrial complex” (Armstrong 187).

1953 *Phantom of the Rue Morgue*
“In nineteenth-century Paris a gorilla is trained to murder girls at the sound of a bell. Poe would never recognize it, but in its own way, aided by crisp 3-D cinematography, the movie is good fun” (Frank 113).
“…stars Karl Malden as Dr. Marais, who hypnotizes an ape and sends him out to kill all the women of Paris who have spurned his romantic advances (the doctor’s, not the ape’s). With Steve Forrest, Patricia Medina;…a young Merv Griffin as a student.”

1954 *Gorilla at Large*
Offbeat murder mystery at amusement park, with an exceptionally able cast (Cameron Mitchell, Ann Bancroft, Lee J. Cobb, Raymond Burr, Peter Whitney, Lee Marvin,
“The last book in the Chronicles of Narnia, this is the final confrontation between the forces of evil and good. Once more Aslan and the children triumph, but at a price that may have the listener/reader asking questions. The ape, Shift, gets a lion skin that he drapes over the donkey, Puzzle, and passes him off as Aslan. The killing of the Talking Trees and selling of the Talking Beasts into slavery with the Calormines begins. King Tirian and Jewel, the unicorn, arrive, the King quickly giving himself up to Shift so that he can find out about Aslan. Two children, Jill and Eustace, come to his aid as the sides of good and evil are drawn once more” (Apseloff 433). What is significant is that the ape Shift is a negative character who is largely responsible for the fall of Narnia. He and the Cat are, as Blount points out, “the only delinquent Talking Beasts”:

Shift, who is lazy, artful, ambitious, and greedy, starts by exploiting the gentle donkey Puzzle and goes on to exploit all the other Talking Beasts by working on their simple, loyal credulity. In a way, he is a Beast descending into Humanity, for this is what humans do. Shift even ends by dressing like a human. The Ape’s aim is to sell Narnia to Calorman. Only the Cat sees through the Ape’s trickery and connives at it, and is punished in the inevitable way by losing the faculty of speech, becoming witless and wild. (302-303)

“What would you do...if you took your newly-wed wife on a honeymoon and found your pet gorilla making unseemly advances toward her on your wedding night? That’s what Lance Fuller did—shot the beast! But worse was to come. On honeymoon safari in the jungle, another gorilla kidnapped her to join his male pals in a cave of sin. What’s more, she liked it and threw rocks and things at hubby to keep him away” (Gifford). Written by Edward D. Wood and produced by Allied Artists, Frank reports that the film is about “A big game hunter [who] discovers that his wife is the reincarnation of a gorilla--when they go on an African safari honeymoon [and] she regresses to simian form and rejoins her own people. A really ridiculous monster movie but great (if unintentional) fun. A dreadful warning against marriage if there ever was one. [He quotes:] “...will need lurid advertising to pay off....an odd and unconvincing mixture of hypnotic regression and big game hunting in Africa’. Variety” (24).

1957 *Teenage Zombies*. GBM Productions.

1958 *Tarzan and the Trappers*
“Enforcing the jungle’s code of justice, Tarzan (Gordon Scott) tries to impede the actions of greedy trappers capturing animals for zoos and save a noble chieftain (‘Scatman’ Crothers) along the way. Also stars Eve Brent.”

1960 *Konga*
“A crazy biologist uses serum from carnivorous plants to turn his pet chimpanzee into a
giant homicidal ape. Genuinely silly monster movie apes King Kong to the extent of leaving Michael Gough [Dr. Charles Decker] clutched in the giant simian’s paw at the climax—just like Fay Wray! Strictly, I Was a Teenage Gorilla. ‘Crude, spine-chiller which sometimes verges on the farcical. Naive script and acting; but effectively eerie camera trick-work’. Daily Cinema” (Frank 87).

1960 Roger Price. J. G., The Upright Ape. New York: Lyle Stuart. “By chance, when I was buying Quinn’s book (Ishmael) at Powell’s Books in Portland, I first spotted Roger Price’s J. G., The Upright Ape. This 1960 novel also employs the device of the gorilla as the protagonist. J. G. is a member of a fictional high-elevation subspecies called the silver gorillas. His search for his abducted mate, Lotus, in America becomes a vehicle for sharp, witty satire of contemporary culture. ‘For the first time in his life, J. G. was unhappy. It required great concentration on his part, because it isn’t easy to be unhappy when you have such a tiny brain.’

“Neither author can challenge Schaller’s and Fossey’s gorilla scholarship, but their fictions point to a conclusion that the researchers might recognize: gorillas—gentle, cooperative, environmentally benign—are in some ways better than humans.” (Pyle 311-312)

1960. Toby Tyler. Chimpanzee character named Mr. Stubbs.

1961 Lucy M. Boston. A Stranger at Green Knowe. San Diego, New York, London: Odyssey/Harcourt Young Classics, 2002. In a story that must have influenced both Hoeg (1996) and Yann Martel (The Story of Pi, 2001), Ping, one of the three displaced children who find haven at Green Knowe, helps the lonely and unhappy 13 year old gorilla Hanno escape from the monkey house at London’s Zoo (the setting for Hoeg’s novel as well) and also find refuge at Green Knowe. Although Ping envisions Green Knowe “as a refuge for the natural forces [he believes are] embodied in the gorilla,” it soon becomes obvious that the modern world contains no such refuge. Ping continues to believe, as the reader suspects, that Hanno chooses to die rather than return to a solitary life in a cage as the Zoo’s only gorilla (Leander 5).

1961-62 The Hathaways--a TV series about a couple who own and exhibit performing chimps.

1963 Black Zoo. Allied Artists. “Michael Gough, an English actor never noted for his underplaying, was imported by Herman Cohen, he of the Teenage Horror cycle (Teenage Frankenstein, Teenage Werewolf, etc) to add caliber to this strange story of a private zoo-owner who felt such an affinity to his captives that he invited them to sit in his living room while he played them lullabies on his mighty organ. Small wonder the beasts went wild again and turned to murder” (Gifford).

the story of three astronauts and a chimpanzee named Hector who reach an earth-like planet in a far off galaxy is found drifting in a bottle in space. The identity of the two travelers who find the tale is kept secret until the final pages of the novel. They are not human as the reader assumes, but chimpanzees, part of the society of higher primates (chimps, gorillas, and orangutans) that rose on Earth after the fall of humans—exactly as the astronauts in the story had found to be the case on the planet they "discover" and are stranded upon.

It is a shock to the two surviving astronauts to find humans, fine physical specimens with no cultural, linguistic, or intellectual attainments, used as experimental animals by the higher, rational apes who have speech. One of the astronauts devolves under the force of the shock. The other, the narrator of the tale, succeeds in convincing his ape masters that he is not like the humans of their planet by revealing his skill with language and technology while a subject in their human language experiments. Although this brings him equal treatment initially, he is soon perceived, as was Gulliver by his Houyhnhmn masters, as a danger. With the help of two sympathetic chimpanzee scientists, he escapes with his primitive human wife and their son, managing to get back to the spaceship and return to Earth. In the intervening centuries, Earth has become a mirror image of the planet he has escaped, ruled by chimp intellectuals, orangutan administrators, and a gorilla military.

These make the same arguments in reverse that are current in our own culture now ("Ape is of course the only rational creature, the only one possessing a mind [and a "spiritual essence"] as well as a body;" "The scientists were divided into two groups: those who refused to acknowledge that an animal had a soul of any sort, and those who saw only a difference of degree between the mentality of beasts and that of apes").

1963 King Kong vs. Godzilla

"In his last years [Willis] O'Brien toyed with the idea of reissuing KING KONG in a film pitting the giant ape against an animated version of the Frankenstein monster. Attempting to secure permission for the use of the Kong character from RKO, the project was taken out of his hands and licensed to the Japanese Toho Studios, which used O'Brien's concept as the basis for the juvenile film King Kong Vs. Godzilla" (Kinnard 34). Fortunately O'Brien died in 1962, a year before the resulting film was released in the United States.

"The planet issues a collective shudder as the two mightiest monsters slug it out. In the Arctic Ocean, Godzilla frees himself from the iceberg prison he found himself in at the end of Godzilla Raids Again, destroys a nuclear sub for a snack, and heads for Japan to raise hell. Meanwhile, on tropical Farou Island, rare medicinal berries cause an ape to grow far beyond Kong size. The president of Japanese drug company (Ichiro Arishima) has the beast captured, with plans to star him on the TV show he sponsors, but the monster escapes en route and swims ashore to raise hell. Kong is subdued by the berry juice and transported to meet Godzilla, in the hope that the two menaces will finish each other off in a grand duel on Mt. Fuji. A co-production between Toho and various American parties, this was the first Godzilla (or King film for that matter) to be shot in color and scope. The f/x are not as good as in sequels to follow, but acceptable—though the Kong costume is horrible. A persistent false rumor—that a different ending was seen in Japan with Kong defeated—makes no sense, as Godzilla is the villain in both versions.
However, Universal drastically changed the original for U.S. release, adding senseless scenes while omitting vital footage, even going so far as to replace the score with stock library music. AKA: King Kong Tai Godzilla” (Video Hound’s 161-162).

1963 King of Kong Island

1964 Hilary Knight. Where’s Wallace? New York: Simon & Schuster, 2000. Wallace, a cute little ape, escapes from the zoo and is chased all over town by his keeper, Mr. Frumbee. Knight’s clever double page illustrations challenge the young reader to find Wallace in their busy scenes. Years later, the popular “Find Waldo” books borrowed this same joke.

1964 The Beast that Killed Women.
“Colonists at a sunny Florida nudist camp have their beach party interrupted by an escaped gorilla that sneaks into the camp every night to kill women and push guys into the pool. Director [Barry] Mahon (Rocket Attack, USA), in his first color effort, stretches these panicky moments into an hour of fleshy fun and games, with long stretches of dialogue between heavily accented topless women. Mostly told in flashback to provide convenient narration. One of the worst ape costumes in movie history” (Video Hound’s 32).

1965 A Monkey’s Uncle.
In which a college student performs a sleep-learning experiment on Stanly, a chimpanzee.

1966 Lt. Robin Crusoe, USN
Downed pilot and astro-chimp in a labored Disney comedy unworthy of VanDyke, who plays a modern-day…Crusoe, a navy pilot who drifts onto a deserted island, [and] becomes involved with a pretty native girl (Malton).

1966 Monkeys Go Home
Rat Pfink a Boo-Boo. “Features a special guest appearance by Kogar the gorilla” (VideoHound’s 219).

1967 Derek Walcott. Dream on Monkey Mountain and Other Plays. New York: Farrar, Strauss & Giroux. Walcott has admitted to drawing in Makak a “portrait of the black man as an ape, the black man as a savage, the conventional, very hard-to-break, heraldic, inherited view which we were taught in the Caribbean about the African” (“Remarks,” 24-25). His comment “Came in response to Walcott’s description of the character called Malak in Dream on Monkey Mountain [based on a man named Malak (Monkey) Roger he knew in Saint Lucia]…he may have worked for somebody called Roger, so…people were calling him: “…Roger’s monkey.” …He would get very drunk. He was an ugly, short, ferocious man…. But the central thing, of course, is the figure of the Ape. The African is the ape. The African is the baboon. Tarzan and the Apes. It is not only Tarzan and the apes; it’s Tarzan and all of the apes, meaning not only Cheeta, but Cheeta’s buddies. Meaning those wild guys coming through the jungle screaming…. That’s the African we were shown in the Caribbean” (“Afterword,” 272-273). Quoted in
1967  *King Kong No Gyakashu (King Kong Escapes)* Japanese
“King Kong is found on his island in the South Java Sea and ends up battling a robot replica, Mechni-Kong, on the top of Tokyo Tower. The story barely carries things along but the Toho monsters are an engaging bunch with Kong getting to fight with a dinosaur and a sea monster before dispatching his mechanical rival...” (Frank 86).

1968  *King Kong Escapes*
A Japanese KING KONG-esque monster is electrified, and "sadly moth-eaten" (Kinnard 89).

1968  *Planet of the Apes*
Leonard Maltin described the film as “Intriguing, near-classic sci-fi. [Charlton] Heston leads a group of surviving astronauts in shocking future world where apes are masters, humans, slaves. Only liabilities: somewhat familiar plot, self-conscious humor.... Michael Wilson and Rod Serling scripted from Pierre Boulle’s novel, spawning four sequels and two TV series. Won a special Oscar for make-up...” (1011).

1969  *The Mighty Gorga.*

1970  *Beneath the Planet of the Apes*


They didn't have much trouble
teaching the ape to write poems:
first they strapped him into a chair
then tied his pencil around his hand
(the paper had already been nailed down).
Then Dr. Bluespire leaned over his shoulder
And whispered into his ear:
"You look like a god sitting there.
Why don't you try writing something?"

1970  *Trog*
"Horror film starring Joan Crawford, which concerned a surviving prehistoric ape man discovered by a scientist" and containing "memorable dinosaur scenes" (Kinnard 78).

1971  *The Barefoot Executive*
Maltin calls this comedy about Raffles, a chimp able to pick what will be the top tv shows, who becomes a network vp, "routine Disney slapstick."

"The Linnets, a family much like the Banks [in the five Mary Poppins' novels]; Miss Brown-Potter, a woman very much like Mary Poppins; and a cast of incongruous and endearing characters and creatures--especially Monkey, the all-compassionate, over-loving hero of the book--seem to lose but finally find themselves and each other in a community of love" (Cott 200). "The Indian monkey god Hanuman…is the inspiration for Friend Monkey" (Cott 216). "Friend Monkey is all about freeing things from cages," so its essential theme, like Ishmael's, is captivity (Cott 229).


1972 *Conquest of the Planet of the Apes*

1972 *Me and the Chimp--TV series*

1972 *Dr. Orloff's Invisible Horror*

1972 Edward Paolozzi. *Vogue Gorilla with Miss Harper* (Screenprint, lithograph and mixed media on paper)

1973 *Battle for the Planet of the Apes* 
a fifth (and last) apes installment attempts to bring entire series full-cycle. Good footage from earlier films helps.... A TV series followed” (Malton 84).


1974 **Primate.** Director: Frederick Wiseman (Documentary).

1976 *A*P*E*

“D*O*G! A*P*E* is thirty-six feet tall and ten tons of animal fury who destroys anything that comes between him and the actress he loves. The plot doesn’t go anywhere—in fact it refuses to leave! A U.S.-Korean co-production, this is a cheap rip-off of the Kong re-make which also throws in a rubber shark at the beginning. The title may have been the distributor’s attempt to sell this turkey as a M*A*S*H-flavored send-up. As a part of the unsuccessful ‘70s 3-D revival, occasionally something flies at the camera. The appealing [Joanna] DeVarona plays a movie star who comes to Korea to make some crummy movie, followed by [Rod] Arrants as her reporter boyfriend. The
producers thank the U.S. Army for their cooperation, yet all the officers are portrayed as buffoons. The second worst looking ape costume in movie history, behind *The Mighty Gorga*, and the guy inside has no idea how an ape behaves. Effects are not just cheap, but also poorly planned and executed. As DeVarona whimpers at the end: “Why? Why?! From the director [Paul Leder] of *I Dismember Mama* (1972)” (*Video Hound’s 17*).

1976 John Donovan. **The Family.** New York: Harper & Row. Sheila Egloff comments that Donovan’s novel is descended from Aesop’s didactic beast tales and sees it in “the mainstream of escape stories.” She writes that “it follows the experiences of a group of apes fleeing the laboratory experiments in transplants for the betterment of the human race. As didactic as [Adams’] *The Plague Dogs* [which also takes aim at senseless experimentation of nonhuman animals], it also touts the superiority of apes over humans. Sasha, the commentator, says of humans: They are taught at the youngest age to see progress in change. It is why they get their education, and subsequently set their minds to improving the world. I dearly love their innocence, it is so sweet and shortsighted. And their great intelligence, it makes them the most stupid of all animals. This is another sad truth that all apes know. ....the group of apes does become a ‘family.’ In the end they are defeated by hunters and the weather; and the two remaining apes have to return to the experimental station. Donovan’s message is clear and simple” (*Thursday’s Child*, 114-115; *Worlds Within* 260). As Judy Allen-Newberry puts it: “Family speaks clearly in behalf of all animals....Sasha [the narrator] best explains Donovan’s intentions: ’As I am not by ape-nature reflective, I hope the facts that I recount will speak for themselves’” (43). They do.


1976 **King Kong.**
“An expedition looking for oil deposits on an uncharted island finds a giant ape which they trap and bring back to New York. The creature escapes and wreaks havoc until it is killed on top of the World Trade Center. Glossy, overbudgeted remake of the classic *King Kong* which abandons all the mystery and fantasy of the 1933 original in favor of a facetious and camped up version that never thrills. The special effects are dismal in comparison with its predecessor and, instead of Willis O’Brien’s superb animation, most of Kong’s appearances here are reduced to Rick Baker running around in an obvious monkey suit” (Frank 86).

Kinnard refers to the film, not as "a remake at all, but a spoofy send-up, …so corrupt and so diffused by its negative, low-brow ‘camp’ approach that it completely dissipated the mythic…potential of the original material" (32).

A fourteen-year-old Ozark farmboy learns an invaluable lesson, not only about monkeys and chimpanzees, but about human values and self-involvement. The novel brings the
science and ethics of Jane Goodall to a situation Ishmael might have arranged for a young student deeply influenced by patriarchal values but also possessing the goodness and love necessary to seeing the world anew. Adults will find the novel interesting and moving as well—at least I did. Became the basis of the 1996 film of the same name.

1978 Any Which Way But Loose
A Warner Brothers film "starring Clint Eastwood and an orangutan identified in the credits as Mantis,…another ape comedy classic." Eastwood plays tough guy Philo Beddoe, under whose "chiseled Ice Age exterior churns a New Age male sensitivity" for which Beddoe finds no outlet until he meets "Clyde, the orangutan." Clyde becomes "the barfighter's confidant and foil--at once pet, pal, and sidekick. Late one night Beddoe and Clyde sit together under the stars; the barfighter…unburdens himself to the ape: 'I suppose you think I'm crazy, traipsin' across the country after a girl I hardly know. Hell, I'm not like Orville [his best human buddy]…. I'm not afraid of any man, but when it comes to…a woman, my stomach just turns to Royal gelatin.' Beddoe even takes Clyde to bars for a drink…, and in a moment of enormous inspiration decides that Clyde needs a positive sexual experience ('to get laid'), just like any other normal guy, so they break into a zoo and find a female orang for Clyde. Discreetly, we are shown Clyde entering a cage occupied by the female of his choice and then the door slowly closing. Clyde has found his own stuff of dreams" (Peterson 142).

As with the 1951 Bedtime for Bonzo, the film's "exaggerated anthropomorphism" succeeds in leading the audience to ask questions about the ethics of our treatment of "so human an animal." Ironically, Peterson discovered that the ape who played Clyde, Popi, was a featured performer in Bobby Berosini's Las Vegas Chimp Act, the subject of a well-know PETA exposé (Peterson 158ff).

1978-81 BJ and the Bear--a TV series in which the Bear is a chimp


1980 Every Which Way You Can
"The orangutan who played Clyde was apparently clubbed to death at the end of that movie [ the sequel Any Which Way But Loose] " at the training facility called Gentle Jungle, "a Hollywood purveyor of live exotic animals for entertainment," as punishment for misbehavior on the set (Peterson 145-146).


Although humans, genetically enhanced dolphin, and other galactic species are featured in this first Uplift novel, one genetically altered Chimpanzee, Dr. Jeffrey appears early in the novel.  He is "the first of his species to become a full member of a space research team": "two centuries of genetic engineering had wrought changes in the skull and pelvic arch, changes modeled on the human form…. He looked like a very fuzzy, short, brown man with long arms and huge buckteeth" (77). His thumb had been altered but he is still
able to communicate only with the help of a computer keyboard. Still he is skilled enough to pilot a Sunship, a solar probe, and has a well-developed sense of self. There is real grief among his various colleagues when "Scientist-Chimpanzee Jeffrey's Sunship [is] destroyed in the chromosphere of [Earth's] Sun!" (110).

As it turn out, the tragedy is the work of the Pila Bubbacub, a member of one of the old Galactic races, "a representative" of the prestigious Galactic Uplift Institution, to whom "Jeffrey represented a abomination…., a species that had been uplifted a mere hundred years before and yet dared to talk back" even to Bubbacub! (224). He Hated what chimpanzees represent…. Along with dolphins, they meant instant status for the crude, vulgar human race. The Pila had to fight for half a million years to get where they are…. (224-225)


Unlike the real Congo, Crichton’s Congo is bursting with gorillas. First, there is Amy, a fast maturing female mountain gorilla who is really the novel’s leading lady. Amy has, under the guidance of primatologist Peter Elliot and the staff of Project Amy, acquired a signing vocabulary of 620 words. Her dream-inspired finger-paintings, mysteriously reminiscent of a 1642 Portuguese print of the Lost City of Zinj, lead to Elliot and Amy joining forces with a field expedition from the Huston-based Earth Resources Technology Services on the trail of rare blue diamonds valuable as superconductors. The expedition encounters both the mountain gorillas with whom Elliot hopes Amy might serve as ambassador and what appears to be a new species of gray gorilla, warrior apes, developed and bred by the people of the Lost City to guard their diamond mines. Apparently after a rebellion against their masters, these gray gorillas continue to protect the Lost City from all who venture too close. Like Amy, these apes sign but use their gestures only to supplement a spoken language that Elliot guesses may be the result of their former masters’ primitive experiments in interspecies breeding. Just as Amy represents the good gorilla of contemporary literature, the gray apes represent the fearsome and brutal ape of legend and folk tale--with a typical Crichton twist or two. First, except when their boundaries are threatened, the gray apes are typical peace-loving and family-oriented gorillas. And, second, what will be the effect on the culture of the mountain gorilla when Amy’s offspring, fathered by wild gorillas and taught by their mother to sign, interbreed with other wild gorillas and signing becomes part of their culture? Or, indeed, what will happen “‘when circumstances may force some human beings to communicate with [nonhuman] primate society on its own terms. Only then human beings will become aware of their complacent egotism with regard to other animals’” (253).

1980 The Hairy Ape--based on Eugene O'Neill's play of the same name, the film isn't literally about an ape but about a man with ape-like physical characteristics. Still it suggests the bias humans have against apes.

1980 The Ivory Ape--attempt to prevent the capture of an albino gorilla.


Big gorilla in the L. A. Zoo
Snatched the glasses right off my face
Took the keys to my BMW
Left me here to take his place

I wish the ape a lot of success
I’m sorry my apartment’s a mess
Most of all, I’m sorry if I made you blue
I’m betting the gorilla will, too.

They say Jesus will find you wherever you go
But when He’ll come lookin’ for you, they don’t know
In the meantime, keep your profile low
Gorilla, you’re a desperado

He built a house on an acre of land
He called it “Villa Gorilla”
Now I hear he’s gettin’ divorced
Layin’ low at L’Ermitage, of course

The the ape grew very depressed
Went through Transactional Analysis
He plays racquetball and runs in the rain
Still he’s shackled to a platinum chain

Big gorilla at the L. A. Zoo
Snatched the glasses right off my face
Took the keys to my BMW
Left me here to take his place

1980 *The Wild and the Free*—two researchers study chimps

1981 *Going Ape!*

1981 “*BOMB D*” Jeremy Joe Kronsberg…. Inept comedy, with [Tony] Danza set to inherit $5 million if he cares for a trio of orangutans. Directional debut for screenwriter
Kronsberg, who also penned Clint Eastwood’s EVERY WHICH WAY BUT LOOSE—with an orangutan prominently featured” (Maltin 497)

Stableford rightly calls the basis of the BBC mini-series *Gor* (1988) a "speculative novel." “Dr. Norman Forester, a Moreau-like scientist, has impregnated a gorilla with his own sperm. Forester treats the resulting offspring, Gor, with the utmost callousness, repeatedly relocating him when he has come to love the people hired to care for him. In Duffy’s novel the medical ethics of interspecies hybridization are less important than the picture of a society in which the privileged classes have diverted sharply from the poor, or ‘nons’. Some affluent scientists even believe that, as in H. G. Well’s *The Time Machine*, upper and lower classes are becoming genetically distinct. In the end, the evil Forester is disgraced, and Gor’s two loving foster families join him as ‘ugs’ (Urban Guerillas), a vital society that fills the gap between the nons and the elite” (Bousfield 3).


1981 **The Monkey Mission**. Gregor, the chimpanzee.

1981 **Tarzan, the Ape Man**
“Bo Derek as the swinging-est Jane yet in this sexy version of the legend. Dry, wet or undressed, Bo will steal your heart and bulge your eyes. No wonder hubby screams, ‘ah uhh-uhh ah-uh!’ Miles O’Keeffe, Richard Harris co-star.”

"This story, set in California, is told in the third person by a twelve-year-old boy named Kriss….
"Kriss is hopeless in the woods, so his parents are sending him to camp in his grandmother's backyard near Big Sur. Planning to ride as far as Soledad and then hike the rest of the way on his own, Kriss leaves early and alone for the bus station. He does not have enough money to ride the bus, so he hitches rides and makes it to Route 1, running along the coastline, where he is picked up by a driver in a white van.
"The van contains chimps from the UCLA Language Lab that can talk in sign language. A radio warns that an earthquake is predicted, but Ed, the van driver, says it will only be a little tremor. An enormous earthquake hits, cars are overturned, and the road becomes a mass of tumbled blocks.
"Kriss and the chimps escape from the van and begin walking. Before long one of the chimps is killed when the bank it is standing on gives way. Kriss and the other chimps break into a cabin to get a little food. They are joined by an old man and meet another chimp from an abandoned pet shop. The old man is ill and Kriss lights a fire to help keep him warm. This attracts a helicopter that rescues Kriss and the old man. The chimps are left behind." (Exploring the World of Animals [Teacher Ideas Press, 1997] 94).


1982 Bernard Malamud. *God’s Grace*. New York: Farrar, Straus & Giroux. A paleontologist, Calvin Cohn, emerges from undersea research to find himself—due to what he sees as a “minuscule error” of God, the only human survivor of a thermo-nuclear war. He shares his ship, the Rebekah Q, only with a chimpanzee trained to speak through a device in his throat by a German scientist who named him Gottlob. Cohn renames him Buz. When the ship drifts an island, Buz becomes a cynical Friday to Cohn’s Robinson Crusoe. Unlike the original pair, Cohn and Buz find the island inhabited by apes who somehow have survived the nuclear blast. They start learning speech from Buz and Cohn and, of course, are given names as they begin to play roles in this interspecies survival allegory. Especially significant are the albino ape, a large white, nameless chimp who seems evocative (as is the name of the boat) of Melville’s white whale; the mysterious and funny George, a gorilla who fails to speak but learns to listen and is drawn to the recorded prayer chants of Cohn’s rabbi father; and Mary Madelyn, the only surviving female, a young chimp who falls in love with Cohn and becomes his mate. Thus three of the great apes join forces to survive and build a civilization that embraces all of them (“Novels by Bernard Malamud”).

1983 David Brin. *Startide Rising: An Uplift Novel*. New York: Bantam. Although, as in *Sundiver* (1980), only one chimpanzee character appears, Charles Dart, a paleontologist, holds his own among Brin's neodolphins, humans, and other less familiar galactic citizens. He is a more central and complex character than Dr. Jeffrey, although their shared characteristics mark each as markedly chimpanzee despite their genetic enhancing. Dart, unlike Jeffrey, can speak (“At his best, Charles Dart sounded like a man speaking with gravel in his throat. Sometimes, when he had something complicated to say, he unconsciously moved his hands in the sign language of his youth”--73). Not a particularly sympathetic character as are most of Brin's chims and neo-chimpanzees, he is obsessed with his work and his self-importance.

While the crew of the Streaker struggles to avoid detection by other galactics in the seas of Kithrup, Dart wants only to explore the subduction zone he has discovered on the planet. In order to reach the depths of the subduction, he plans to split it open with a small A-Bomb, thus endangering the indigenous life on the planet as well as his own crewmates. His determination to have his work recognized as being "on a par with any human!" comes from a sense of ultimate rejection as a scholar. Once he had reached what he had thought of as success--memberships in "all the right professional societies," enthusiastic responses to the papers he presented on earthquake activity in Chile, California, and Italy; and good job offers, it came to him that much of what he'd assumed
was acceptance was "tokenism." And that, plus plain old fashioned speciesism, explained why no graduate students sought to study with him when his human colleagues were overwhelmed with eager candidates (397). This may be Brin's way of suggesting some of the problems to be faced should chimpanzees, orangutans, and gorillas be acknowledged as the equals of humans in our own time.

1983 Stephen Gallagher. Chimera. New York: St, Martin’s Press. “As in Gor’s Saga, a sadistic scientist with a God-complex, seeks to create a sub-human race through combining ape and human genetic material, suitable for tests of drugs and medical procedures. Dr. Jenner’s experiments are backed by a sinister government agency, Rather like ‘The Shop” in Stephen King’s Firestarter. Chad is the first successful ape-human hybrid, produced at the Jenner Clinic, a Laboratory masquerading as a fertility clinic. (Embryos of the hybrids Are implanted in the wombs of women clients.) Chad is treated with such brutality that he escapes and massacres everyone at the clinic. An impassioned argument for animal rights, Chimera explores the ethics of cloning, fertility experiments, genetic engineering, and animal experimentation” (Blousfiled 4).

1983 Terry Pratchett. The Colour of Magic. 1983 The Colour of Magic (also known as The Color of Magic) is a 1983 comic fantasy novel by Terry Pratchett, and is the first book of the Discworld series. The Librarian appeared first in the novel and “was transformed into an orang-utan in The Light Fantastic….On discovering that being a orang-utan had certain advantages for a librarian…he refused to be transformed back into a human and has remained an orang-utan ever since.” LIST OF Fictional Primates in Literature, Wikipedia.

Stephen Gallagher. Chimera. New York: St, Martin’s Press. “As in Gor’s Saga, a sadistic scientist with a God-complex, seeks to create a sub-human race through combining ape and human genetic material, suitable for tests of drugs and medical procedures. Dr. Jenner’s experiments are backed by a sinister government agency, Rather like ‘The Shop” in Stephen King’s Firestarter. Chad is the first successful ape-human hybrid, produced at the Jenner Clinic, a Laboratory masquerading as a fertility clinic. (Embryos of the hybrids Are implanted in the wombs of women clients.) Chad is treated with such brutality that he escapes and massacres everyone at the clinic. An impassioned argument for animal rights, Chimera explores the ethics of cloning, fertility experiments, genetic engineering, and animal experimentation” (Blousfiled 4).

1983 Mr. Smith TV series featuring a talking orangutan. (Balaban)

1984 Angela Carter. Nights at the Circus. Features Lamark’s Educated Apes, a dozen chimpanzees, dressed and seated at desks, while another, dressed as the professor, teaches the class. Unaware that they are being observed, the apes are in fact in charge of their own behavior and are engaged in discussing a diagram the professor has placed on the blackboard. When the clown Walser, the human observer, is himself observed by the apes, the professor quickly erases the diagram and the group indulge in the antics humans expect of monkeys. The professor quickly puts dunce caps on all, including Walser. As
he does so, “[t]heir eyes met.

“Walser never forgot this first, intimate exchange with one of these beings whose life ran parallel to his, this inhabitant of the magic circle of difference, unreachable…but not unknowable; this exchange with the speaking eyes of the dumb. It was like the clearing of a haze. Then the Professor, as if acknowledging their meeting across the gulf of strangeness, pressed his tough forefinger down on Walser’s painted smile, bidding him be silent” (quoted in Adcock and Simms 220).

1984 *Greystoke: The Legend of Tarzan, Lord of the Apes.*

“The 1984 film ... alters Burroughs’ narrative extensively and yet recaptures some of its original potential to consider radical change. The most remarkable part of the movie is its opening--long sequences without language that show Tarzan being raised by apes and entering into intimate, loving relations with them. This Tarzan, on screen for long periods of time, acts completely within ape norms. He believes apes worthy of respect, love, fear, and consideration (as we all believe ‘our kind’ worthy). And his early patterns reassert themselves even after he has learned English speech and customs and assumed his role as heir to the Greystoke fortune.

“The movie’s turning point (borrowed, perhaps, from a similar scene in *The Son of Tarzan*) comes when Tarzan finds his stepfather among the apes brutalized in scientific experiments and helps him to escape. When the ape is killed by policemen, Tarzan’s commitment to English culture vanishes; knowing this, Jane releases him back to Africa, and we last see him reentering the forest to rejoin the apes among whom he was reared. This Tarzan has learned the only serious lesson Burroughs was ever willing to draw from his Tarzan series: the lesson that man alone among living creatures kills wantonly and that comparisons between men and beasts often insult the latter.

“The film’s animal sequences stress what has always been an essential component of the Tarzan stories--ultimate harmony between humans and animals, human and nature, without troubling relations of hierarchy and Otherness. In these sequences (as at moments in the Tarzan series) Tarzan talks to the animals and has friends among them. Like the animals, he lives by clear-cut rules. Wanton killing is unknown, except when male apes go berserk, as they occasionally do. Males and females known their places and the duties appropriate to their gender; species keep their distance. But the sequences need to amplify on what is actually found in the texts of the Tarzan novels....oneness with animals and with nature is only brief and intermittent in the Tarzan stories and does not drive their plots as his relations with Europeans, Africans, women, and various Others do. In the novels, Tarzan does return to the apes or go off into nature alone several times, but always to realize that he can’t go home again.... The film is useful in pointing out alternative possibilities in the Tarzan story, possibilities that the novels themselves were unable or unwilling to fully explore. The harmony the film’s animal sequences invoke is a vision of seamless unities very much a part of postmodernism’s melange of views and desires concerning the primitive--a seamless unity we sometimes project onto primitive life but have difficulty either finding, or documenting, or preserving within our own culture. If the film is true to its utopian impulses, this film (unlike earlier Tarzan films) will have no sequel, for Tarzan will have passed through and beyond the social systems humans have made.” (Torgovnick 71-72)
Peterson calls Greystoke a "reasonably realistic film about apes" which emphasizes psychological continuity and raises the image of interspecies communication." Partly filmed in Camaroon, the adult gorilla characters "were actually humans in multimillion dollar sculpted outfits that included mechanized and sometimes remote-controlled parts (eyes, for example)." The baby gorillas were chimpanzees with added fur! (140)


The friendship between a deaf boy (Justin Gerlis) and an orangutan is established through sign language. Good supporting cast: James Farantino, Tess Harper, Louise Fletcher.

1985 Carol Hill. *The Eleven Million Mile High Dancer*. New York: Holt, Rinehart & Winston. Although the novel's main characters are a human, Amanda Jaworski, "a sexy subparticle physicist and 'America's leading lady astronaut'" and her beloved cat, Schrodinger (who is, indeed, alive and dead at exactly the same time!)--and who is, according to Washington Post reviewer Grace Lichtenstein, "perhaps the best-realized animal in recent popular fiction," the brainy chimp 342 is also a fully and realistically realized character who plays a crucial role in the novel's theme and plot. He recalls the chimps used in NASA space experiments as he and Amanda--"sponsored by the entire military establishment of the United States and utilizing all of technology"--chase to the moon after Schroedinger. They are finally successful, not because of military might and technology, but because they are protected by "a young boy and a magic ring..and…by the cat" himself (Lichtenstein 6).


1986 Timothy Findley (Canadian). *Not Wanted on the Voyage*. New York: Delacourt. Findley’s novel tells the story of Noah’s Ark from the point of view of those creatures Noah did not include among the “clean” animals. Narrated by his wife’s blind cat, who is one of the unwanted, events lead inexorably to the reader’s discovery that, far from saving the world, the voyage destroyed what was valuable in the world--enchantment, the unicorn, fairies, and man’s sense of unity with the rest of creation. The apes here are the children of Noah and his wife and sons and daughters-in-law who are throwbacks to the evolutionary past they have come to deny. Rather than being “bestial,” these children are peaceful and loving. And are born under a death sentence, for Noah has decreed that each one shall be destroyed at birth, an order Mrs. Noah has ignored now and then, putting her into the camp of the unwanted along with the cat her husband, the master scientist and rationalist, blinded in an experiment.

1986 *King Kong Lives*

1986 *Link* (British)
"Good chimp/bad chimp. Primatologist [Terence Stamp] experiments on chimps [like Voodoo and Imp as well as on the orangutan, Link]…, and activities get out of hand. A
horror film that misses being horrifying, suspenseful, or entertaining” (Maltin).

1986 Max, Mon Amour. Director Nagisa Oshima. “A very refined British diplomat in Paris discovers his bored wife (Charlotte Rampling) has become involved with Max, who happens to be a chimpanzee. Instead of being upset, the husband decides Max should live with them. Very strange ménage a trios manages to avoid the obvious vulgarities. In French with English subtitles” (VideoHound’s Golden 559).

1987 David Brin. The Uplift War. Bantam. Genetically enhanced Chimps and Gorillas appear as major characters in this novel dedicated to Jane Goodall, Sarah Hrdy, and Dian Fossey. The chims here are fully the equals of their human patrons and have themselves been instrumental in uplifting gorillas on the planet Garth. Unlike the chims, the gorillas (like Quinn's Ishmael) choose not to remain a client species, preferring to take charge of their own evolution and remain much as they have been in their native habitats on planet Earth. This forces the human protagonist to acknowledge that gorillas "were not just big chims but a completely different race, another path taken. A separate route to sentience" (329). Even the chims question (as do the neodolphins in other Uplift novels) whether Uplift "had really been such a good idea..., making engineers, poets and part-time ecologists, starfighters, galactic sociologists out of chimps who might prefer to stay in the forest...free to scratch an itch whenever he damned well pleased" (37). Although this is an important theme throughout Brin's work, there is another that is even more central. At the end of the novel, chim Gailet Jones offers an insight that is repeated in the author's Postscript (637): Our own petty lives, our species, even our clan, feel terribly important..., but what are they next to this [the flourishing of, in this case, the previously fallow planet Garth]? This nursery of creation? This was worth fighting for." (634-5)

1987 R. A. Lafferty. Serpent’s Egg. Morrigan Press; Wildside Press, 2003. In 2035 the world is populated by computers, smart apes, humans, and talking animals of all species. From this mix, 3, then 12 genius children, only a few human, emerge. Does one of them contain the serpent’s egg that will save or destroy the world?


1987 Terry Prachett. The Light Fantastic. London: Collin Smythe. Dr. Horace Worblehat, a member of a small elite group of senior Librarians of Disk World’s Unseen University. He (thereafter called the Librarian) is transformed by a magic spell into a large male orangutan and, “discovering that being an orangutan has certain advantages to a librarian, he refused to be transformed back into a human, and has remained an orangutan ever since” (http://en.wikipedia.org/wiki/The_Librarian_(Diskworld). “[H]e has shown considerable interest in the arts, both as a patron and performer” and “often participates directly, indirectly, or tangentially in the many strange adventure that occur in Terry Prachtett’s novels” (Gwyn 2). He is able to travel through L-space and is an ongoing player. He plays major roles in Sourcery, Guards! Guards!, Moving Pictures.

1987 Project X. Director: Jonathan Kaplan.
An Air Force pilot is assigned to a special project involving chimpanzees. He must decide where his duty lies when he realizes the chimps are slated to die. Peterson describes the film "as an animal-rights fantasy based on a true story" in which the Air Force "subjected at least 3,000 rhesus monkeys…to blasts of radiation up to 200 times the standard lethal dose…and then observed how well and how long they could perform various tasks while they were dying of radiation sickness." The point was to determine how humans might function under similar circumstances. The film, "produced by Walter Parkes and Lawrence Lasker,…substituted chimpanzees for monkeys, recognizing that apes would much more fully communicate their own personalities and potential for suffering. 'This is a film about people coming to grips with the fact that nonhumans have emotions and intelligence, and that therefore we have a responsibility towards them,' said Parkes.
"The central chimpanzee character is a charming young individual, named Virgil in the movie. He has been taught sign language by a beautiful woman scientist (played by Helen Hunt) before winding up in an Air Force laboratory cage that is opened and closed by a…pilot on probation for being too much of a hot dog (Matthew Broderick). That a caged chimpanzee can communicate with sign language leads the hot dog pilot to wonder where the animal came from, which leads boy to meet girl and a mutual love interest to develop, which leads the Broderick character to begin 'coming to grips with the fact that nonhumans have emotions and intelligence, and that therefore we have a responsibility towards them' (Peterson 147).
At the end of the film, Virgil and the other chimps [Bluebeard, Ethel, Ginger, Goliath, Goofy, New Recruit, Razzberry, Spike, Winston] fly off in a plane as the flight simulation used in the radiation experiments have taught them to do! They crash in the Everglades, but after the rescue attempts cease, the Hunt and Broderick characters spot the chimps close enough by for her to be able to sign to Virgil "You are free" and for him to respond by leading the others, among them young females, off deeper into the wilderness.

Ironically, despite the pro-chimp messages of the film, Peterson's research provides evidence that the chimpanzees used in the film were mishandled and even beaten by their trainers and that "criminal complaints" were filed "on eighteen felony counts of cruelty to animals against six animal trainers involved in" the Twentieth-Century Fox film (Peterson 148-149).

1987 Time of the Apes
Japanese-made horror film about a woman and two children thrust into an underground world ruled by intelligent gorillas.

In **Griever**—“the journey [based on the journey in We Ch’eng-en’s 16th century version of *Journey to the West*] of a Native American to Asia—the kinship of continents, and the kinship of the human and nonhuman, comes full circle....Peter Singer could not have found a better advocate for animal liberation. **Griever** is in fact centrally about that: ‘I’m a frog,’ Grievner tells his grade-school teacher when she is about to dissect one in the interests of science. He ‘packed the frogs on top of his lunch in a brown paper sack and liberated them one by one on the shaded cool side of the school building. There, in the gentle fiddlehead fern, he became the king of the common green frogs’” (Dimock 193).


After a car crash leaves her in an irreversible coma, 13 year old Eva Adamson wakes up to discover her brain has been transplanted into the body of a chimpanzee. Her father, achimp researcher, saw the operation as the only hope to save his daughter’s life. Having grown up with her father’s “subjects,” Eva in time becomes their champion, determined to save them from exploitation and experimentation and drawn by her new biology to leave the human world and enter the world of the chimpanzee. "Eva" (Laureleaf, $5.50 paperback) is my own favorite of Dickinson's works. In this provocative tale, the brain of a young accident victim is implanted in the head of a chimpanzee. But Eva is not only an intelligent girl with an exterior now hideous by human standards; she has taken on the primate’s sensibility along with its form, and the book becomes a meditation on identity. "What you are is a pattern," Eva realizes, "an arrangement, different from any other pattern that ever was or ever will be." Eva's mother is nearly destroyed when Eva, human brain still active, joins the chimps, but Eva, despite her abiding love for her mother, accepts the primate life and bears daughters of her own. The book presents mother-daughter relationships not chiefly as emotional bonds but as the species' way to educate, to refine--a bold and satisfying bit of feminism. (A. S. Byatt, on first encountering this writer's work, mistakenly guessed that Peter Dickinson was the nom de plume of a woman.) Eva grows old within her tribe. She accepts the implacability of death as instructively as a Tolstoy hero. All this happens, too, under a brilliant surface: the biography of a notable being. (Pearlman N4)


Dr. Forester, a geneticist, succeeds in fertilizing a gorilla egg with a human sperm--his. The gorilla, Mary, after aborting several fetuses, gives birth to a hybrid son whom she attempts to kill. Forester saves the boy, his son, naming him Gordon (Gor) and covering the child’s need for a foster home and then adoption into his own human family with a story about the death of the parents in a car accident. He believes the child will not survive for long, but in fact he not only survives but sheds the hairy coat with which he was born, becoming indistinguishable from a human child save for the absence of a viable voice-box. When this latter problem is solved surgically, Gor is adopted by the Foresters and brought up with their daughter Amber, as blond as Gor is dark. Inevitably the two fall in love; Gor refuses either a life in the military (like his mother, he is not war-like) or the priesthood. Ultimately, not Forester but Mary the gorilla decides Gor’s fate, although by that time Amber is pregnant with Gor’s child, a boy indistinguishable from a
human child save for the absence of a viable voice box. Familiar themes of genetic manipulation by, if not a mad, then a supremely arrogant scientist.

1988 *Gorillas in the Mist*
Starring Sigourney Weaver as Dian Fossey, the film stresses "the physical kinship between ape and human." Peterson suggests the value of stressing, even of exaggerating "psychological and intellectual kinship... Some of the gorillas... are wild gorillas filmed in Rwanda, in other sequences the gorillas are played by five human actors dressed in ape suits; and when Weaver cuddles a tiny 'gorilla' snatched from poachers, she is really cuddling a baby chimpanzee, provided by a Hollywood animal supplier and plastered with enough makeup and false fur to play the role" (Peterson 140).


1989 John Gribbin. *Father to the Man.* New York: Associates Book. “Though he won a Nobel Prize for his genetic research into cures for lethal diseases, Richard Lee has become a recluse. He lives in a walled compound with a strange child, Adam, whom he keeps from all contact with the outside world. Dick, we learn, was fired from a prestigious position at a Cambridge University research institute because of a coalition of religious fundamentalists and animal rights activists. Violent protests erupted when Dick published a paper concluding that a species of chimpanzee is genetically 90% identical to a human being and postulating a common ancestor for both. Adam is the result of Dick’s having altered simian chromosomes responsible for the difference between the two species so as to make a chimp’s offspring... more human. In the near future world of the novel, the existence of humanity is threatened by climatic changes, war, and disease. The dominant species of the future, the novel suggests, will no be humans, but descendents of the chimpanzee. Gribbin is a science popularizer as well as a science fiction writer. Unlike many of the more fantastic uplifted animal fictions, *Father to the Man* is informed by a knowledge of genetics” (Bousfield).


1989 Maxine Hong Kingston. *Tripmaster Monkey: His Fake Book.* New York: Alfred A. Knoph. Although no ape actually appears in her novel, Kingston claims “I was playing with the idea of the mythic monkey, the saint/trouble maker who brought the Buddhist scriptures from India. He stops in China, but I have him continuing until he comes to America in the ‘60s. You could see it breaking up the order of the Establishment, making chaos and freedom, trying to do things through trickery” (Denison 10). Wittman Ah Sing (the obvious allusion to the great American trickster, Walt Whitman, is intentional and telling), the human protagonist of *Tripmaster Monkey,* is the reincarnation of the mythic adolescent Monkey. Breaking boundaries is his natural activity. One of his Monkey fantasies may perhaps be the source of Simon Dykes’ apocalyptic vision in Will Self’s 1997 *Great Apes:* “The curtain opens...the great killer ape in chains sees the audience.... The chains snap.... Swooping Fay Wray up in his mighty arm, he and she swing across the ceiling of the San Francisco Opera House....
The ape is loose upon America.’ ...the proud Chinese King Monkey becomes the hunted
King Kong, American movie outlaw beast” (Hyde 352). “If Wittman has his way, a new
American novel and drama will soon appear” (Hyde 354).

Kingston describes this novel of broken boundaries whose protagonist would
combine the spirits of Monkey and Tripitaka and would come “‘singing a new
theogony’” (Hyde 310). What she calls the Global novel is to encourage nonviolent
means to arrive at a nonviolent end and is not conceived solely in terms of human action
or drama although it will require humans that have learned “the culture and history of the
land” as have the Native Americans, humans who are “root[ed] in the earth.” Animal
helpers like coyotes (the archetypal Native American trickster) and pheasants will appear
“miraculously...and will help deconstruct the cities,” and Monkey, retaining his ancient
symbolic powers, will become the intermediary in destroying the boundaries that separate
humans from one another and from the other animals (Kingston 38, 39).

"A chimpanzee can he learn a language and communication? Yes, say Edmund Dale and
his wife, who are experimenting with Chloe, a small chimpanzee adopted at birth. And
Chloe going to humanize as it s’ expresses, even revealing a rich and nuanced emotional
life.
Until one day, realizing the hostility of humans and their "difference", it will sink into an
unhappiness that will make it dangerous.
From scientifically established facts, the author of Malevil and a rational animal revives
anticipation and gives us to think - or dreaming - what separates the human from the
animal.
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Until one day, realizing the hostility of humans and their "difference", it will sink into an unhappiness that will make it dangerous.


**1989 Mary Tannan. After Roy.** New York: Knopf.
Maggie, scientist, teacher, chimp-trainer, determines to recondition the chimpanzee Hilda, the star of a language-learning experiment, raised like a human child. The plan is for Maggie to spend six months with Hilda in the wilds of D’Jarkoume in West Africa, teaching Hilda to fend for herself and to rejoin a wild band of chimps when she comes into estrus. The novel opens after they have spent eight years attempting to get Hilda, who does not want to return to the wild, to accept the necessity of doing so.

**1990s TV series Quantum Leap.** During the 1970s a head injury study sponsored by the NIH led to "a 1990s script for the American television series Quantum Leap--in which a human inhabiting a chimpanzee discovers his head ready to be smashed by a piston for research purposes--some research-industry spokespeople leapt into action, eager to deny any image that so powerfully compared the suffering of humans to the suffering of chimps. Frankie Trull, executive director of the National Association for Biomedical Research, also complained to the producer. As Trull wrote elsewhere, having a person enter a chimpanzee's body in a piece of fiction on television might 'reinforce the idea that at least some animals are morally equal to humans'" (Peterson 230-231).

Though the complicated plot weaves together a number of stories and themes, a major story line concerns biologist Hope Clearwater's experience as an observer of chimpanzee culture at Grosso Arvore, a heavily Jane Goodall inspired preserve with a very un-Goodall Eugene Malibar in charge. Malibar, who has studied “wild chimps for decades,” believes he “knows more about them than anyone else on earth. He is the author of The Peaceful Primate and Primate’s Progress and the recipient of million-dollar grants…. [and] has just finished…a magnum opus…on the seemingly gentle beast with which man shares 98 percent of his DNA” (D’Alpuget). Far more disturbing than the discoveries Hope makes about cannibalism and warfare among the chimpanzees are Malabar's efforts to dissuade her from believing her own eyes, efforts that escalate as her work threatens to obviate his own. Questions about the drive to bring new knowledge to light, to have one's name and accomplishments remembered are intensified by the inclusion of Hope's mathematician husband, like Malabar a driven and arrogant genius maniacally dedicated to his work. Matters of ethics aside, Boyd brings his chimps to life through Hope's eyes so that they both mirror (a human civil war is “flickering in the background”) and are more than mirrors of their human kin--something Goodall would approve of, I think (D’Alpuget). An interesting article that considers the novel: Allison Sinclair, "Stealing the Fire: Women Scientists in Fiction" (http://ume.med.ucalgary.ca/~asinclai/sciftf.html) 9 pp plus bibliography.

Apes do not serve as characters here in the sense they do in Brin's Uplift novels. However, the colony of baboons in one of the Arks—and particularly the young mother Nell and her infant Shig—serve to teach one of the central characters what is the central lesson of the novel: Nelson “remembered his epiphany on that fateful day in the baboon enclosure…when he first realized that a life without others to care for wasn't worth living” (572). Another lesson central to the novel and to this bibliography comes in a story recalled by one of the forest pygmies:

To the Ete people, the advancing jungle was just another invader to adjust to. Legend told of many others, even long before the Tall People came and went away again.

... Now a new invader was seen clambering through the trees. Chimpanzees, spreading from what had been their last redoubts, were also increasing, returning to reclaim their last ancient range.

"Are they good to eat, grandfather?"… Kau thought back, remembering meat he'd tasted in his youth. It hadn't been all that bad.

But then he recalled also, when the Ete used to squat at the back of the Lesse village clearing while movies were shown against a tattered screen. One had been a disturbing tale, all about apes that had talked and yet were misunderstood and abused in one of the Tall People's crazy cities. He remembered being sad—thinking of them as brothers.

"No," Kau told his grandson, improvising as he went along. "They have almost-people spirits. We'll eat them only if we're starving. Never before."

One day, not long after, he awoke to find a mound of fruit piled high beside his hut. Kau contemplated no connection between the two events. He did not have to. (352-352)

1990 *Monkey Boy*. Director: Lawrence Gordon Clark. “Decent sci-fi horror from Britain, about a cunning human-ape hybrid that escapes from a genetics lab after massacring the staff. Not excessively gruesome or vulgar, and some sympathy id aroused for the killer mutant. Based on the novel *Chimera*” (VideoHound’s Golden 584).

1990 *The Murders in the Rue Morgue*  “The classic tale of murder and mystery by Poe is given a chilling adaptation in this stylish thriller. George C. Scott stars as detective Auguste Dupin, who must track down the killer terrorizing the citizens of Paris. Rebecca DeMornay, Val Kilmer co-star.”


1990 *Alan Russell*. *No Sign of Murder*. New York: Walker and Company. Private investigator Stuart Winter, searching for a missing deaf woman, investigates the gorilla trainer, Dr. Harrison, who directed the missing woman’s teaching the gorilla Joseph to sign. Since her disappearance Joseph has been morose and shows emotion when the woman’s name is mentioned. The gorillas Joseph and Bathsheba are treated as complex characters and the problem of their education and upkeep and the ethics of using them in a language experiment are all woven into the mystery of Anita Walters’ disappearance.
1991 **Blood of the Apes.** Adventure Comics: 4 issue comic miniseries.

1991 **Delicatessan.** Chimpanzee character named Mr. Livingston.

1991 **The Entertainers**--biography of a comedian and his chimp partner.

1992 **Carolyn and Mark Buehner. The Escape of Marvin the Ape.** New York: Puffin.


Responding to an ad in a newspaper, the narrator finds himself the student of a wise old gorilla, Ishmael, who offers him the perspective needed to reevaluate his culture story. The resulting dialogue has become something of a cult classic among those dedicated to battling the myopia of anthropocentrism which has, as the nameless narrator knows, placed the planet and its inhabitants in peril. The theme of Ishmael's teachings is, he says, captivity. Of the novel, Robert Michael Pyle comments: “When media magnate Ted Turner announced a large prize for a novel that would point to a positive way out of our environmental dilemmas. The winner, in 1992, was *Ishmael* by Daniel Quinn. The title figure is a gorilla who has acquired deep knowledge and the ability to communicate with human beings telepathically. Ishmael becomes a teacher…. The gist of his lesson is contained in this quotation:

The people of your culture cling with fanatical tenacity to the specialness of man. They want desperately to perceive a vast gulf between man and the rest of creation. This myth of human superiority justifies their doing whatever they please with the world…. But in the end this mythology is not deeply satisfying. The takers [Ishmael’s name for Western humans] are a profoundly lonely people. The world for them is enemy territory, and they live in it everywhere like an army of occupation, alienated and isolated by their extraordinary specialness. (311-312; see also 1960 Roger Price, J. G., *The Upright Ape*)

Scholtmeijer asks:

Why do we need a gorilla to offer us a new philosophy of living? Marion Copeland asks this question at the start of her online posting "Apes of the Imagination." The bibliography Copeland provides offers many uses of apes both sacred and secular. At the end of her survey the question remains open....[But prompts an answer from this critic, who concludes that] It is reasonable to conclude that the novel's spiritual aspect is essentially associated with the fact that, in it, a human person is being schooled by a gorilla. The gorilla assists in the fiction that the novel transcends culture for its message. Unlike a human mentor, a gorilla--notionally--has no personal investment in upholding one [human] cultural system above another--except for that system which will save gorillas.

…for all that Quinn makes no effort [earlier she writes "makes little attempt"] to imagine the mind of a gorilla or speak from a natural gorilla's sensibility, there is merit in his choice of a gorilla as opposed to other imaginable beings. The program of living he espouses seems refreshingly earth-bound. Even if it does not take a special perspective to assert that the world was "made" equally for "jellyfish or salmon or iguanas or for gorillas" (57) as for human beings, ex cathedra pronouncements to that effect have a hectoring quality about them. Ishmael's stance is less wise than sensible, and perhaps
that common touch could not be achieved, given the subject matter, with a human or superhuman teacher.

However, one is left with a disturbing feeling that the gorilla is gratuitous. Or rather, that the novelty of the philosophy arises only from the fact that it is delivered by a gorilla, and not a very gorilla-like gorilla at that. The spiritual utility of Quinn's gorilla becomes apparent, however, with the koans that frame the story. In response to the opening koan, "With Man Gone, Will There be Hope for Gorilla?" (9), one is inclined to answer with a decided "yes. Even more hope." In response to its reversal at the novel's conclusion, "With Gorilla Gone, Will There be Hope for Man?" (263), one is inclined to answer with a decided "no. Humankind cannot survive without other animals." But the puzzle is less easily answered than this, and more realistic, precisely because Quinn has used a gorilla as his philosopher. Substitute any other creature for "man" and "gorilla" in the koans and the question is still urgent. The koans drive home the message that all species on earth, including the human species, are interlinked, are valuable to one another. The loss of the lemur would diminish the world for sea lions no less than it would for humankind. Furthermore, although an animal rights perspective tends to make a person misanthropic, Quinn effectively presents the case that the loss of the human species, as a species, entails an equal diminishment of the world. The fact that a gorilla has addressed a human being in Ishmael carries the message over the abstract qualities of the similarly positioned Gaia hypothesis and into a fairly effective conjoining of the realistic with the spiritual. Ishmael does not oblige animals to speak before they attain a meaningful relationship with us. ("Animals and Spirituality" 387-389)


A lavishly illustrated children's book that Merritt Clifton, in a review in *Animal People* (Dec 1994: 19), believes oversimplifies the politics involved in captivity, animals' rights, and using zoos to conserve endangered species. The chimps, both born in London Zoo, had their chance to return to the wild in 1975 through the efforts of Stella Brewer at the Gambian Chimpanzee Rehabilitation Project. The success of the effort led to "reintroductions of chimps to Liberia…. Biomedical researchers set up breeding colonies of chimps, many of them former laboratory residents, on isolated islands, with the idea that experiments could be conducted more-or-less where the chimps were, cutting both costs and the impact of research use on the species. Friends of Animals meanwhile founded an orphanage, hoping to return to the wild some animals taken from smugglers and abusive situations in the U.S. But both the island colonies and the FOA orphanage were overrun early in the Liberian civil war; many chimps were apparently eaten by soldiers" (Clifton 19).

1994 **Columbo** TV episode in which a chimp provides proof that the suspect was not at the scene of the crime.


Ads for Jennie call her "one of the most endearing animal heroines of our time."
"Endearing," like "charming," is a demeaning term, and no one uses the word "heroine" without intending to raise questions about political correctness -- unless apparently, the female is nonhuman as Jennie, a chimpanzee, is. Without intending to demean, such ads reveal prevalent attitudes toward nonhuman animals that are, in fact, part of what Preston investigates in the novel. For all Jennie's human qualities, she is never presented as anything other than nonhuman. Her difference from human primates become more and more pronounced as she matures, ceases to be cute, and becomes a sexually mature chimpanzee. The fascination of the novel is in the tension developed in and among the novel's characters, including Jennie, by her similarity to and difference from her human family and tutors. The novel, told through excerpts from the writings of and interviews with those humans most involved first with Jennie's being raised as a child and sibling in a human family and then with her becoming the subject of an ASL (American Sign Language) experiment, uses these tensions to raise large moral and ethical questions about primates in particular and all nonhumans by extension.

Readers familiar with the voluminous literature about language experiments with the great apes; about the use of chimpanzees, gorillas, and orangutans in laboratory experiments and in the entertainment industry; and about the poaching and capture of these primates in the wild will recognize the depth and breadth of the research that preceded the writing of this novel and informs its characterization of Jennie and her human contacts. From the opening where her mother, fatally poisoned by the arrow of a bushman employed to obtain museum specimens for the researcher who becomes Jennie's "father," Jennie presents the reader with confusions about gender ("endearing" and "charming" are also terms human women have had to overcome), species and, in general, about Western humans' understandings of nature and the wild -- these are, of course, confusions that have allowed the culture's use and, as is the case here, tragically well-intentioned abuse of the nonhuman (and often of the human as well). Finally, Jennie like the well-known Elsa and Digit, like the female chimpanzee characters in John Collier's My Monkey Wife, Mary Tannan's After Roy, and Peter Dickinson's Eva, is "sacrificed" in what seems, despite her ASL, to be silence. Her screams when she is separated from her family and relocated on an island where experimental chimps are released into the "wild," communicate little, or little that can be admitted to, to the humans whose words record her story for the reader.

Only her human brother, Sandy, and perhaps her human father, Hugo, hear Jennie's final message. Hugo fails to survive a simple operation soon thereafter. Sandy turns his back on what another recent primate protagonist, Daniel Quinn's Ishmael (1990), calls the Story of Taker Culture, a story that must be deconstructed if paradigms that allow Ishmael and Jennie to survive are to emerge. Finally, as seems implicit in Preston's choice of narrative device, the boundaries that separate humans from their animal kin need to be broken down and that can be done only by examining our own human stories and languages for their biases and then by listening to the voices around us, voices that, like Jennie's and Ishmael's, have their own stories to tell. (Copeland 1995; cf review by Cathy Young Czapla in Animal People Dec. 1994:19). See 2001 The Jennie Project.

“The animals that seemed closest to humans were monkeys and apes. The Bestiary said that monkeys were named ‘simia’ because ‘people notice a great similitude to human reason in them.’ As this descriptive reference indicates, people’s interest in apes was largely due to their perceived similarity to humans. Therefore, the popularity of and speculation about apes increased after the 12th century when people began to reflect upon the possibility of similarity between animals and humans. In his comprehensive study of apes in the Middle Ages, H. Janson has observed that there are no surviving representations of apes in early Christian art and no portrayals of apes parodying human behavior before the 12th century. After the 12th century, however, apes were increasingly shown as ‘images of man, but a deformed image representing man in a state of degeneracy.’

“The growing popularity of thinking about apes (and therefore about humans) may also be seen in post-12th century literature. Apes had not been particularly featured in the classical fables, nor in the rediscovery of the fables in the early 12th century.... As new fables were created for the exempla of medieval preachers, however, apes were popular protagonists. Two of the most frequently used of the top six newly developed exempla in the medieval collections concerned apes. For example, the most popular was that of a foolish ape who threw away a nut because of a bitter rind.

“Even in the earlier human exemplar literature, however, apes were treated somewhat differently from the other animals. While other animals were portrayed with human qualities and behavior, apes were shown as themselves, pale imitations of humans. Therefore in the exemplas literature they were disdained as more bestial and thus inferior to other animals that were portrayed as human. For example, in the Reynard epic, when the human-like Reynard meets an ape, he refers to the simian as ‘a foul beast.’

“...Instead of being raised above other beasts because of their perceived similarity to humans, apes and other simians were portrayed as ridiculous. Lacking dignity of their own, they were shown imperfectly imitating their betters, humans. The most popular ape tale of the foolish mother who drops her favorite twin is a lesson of imperfect human motherly love.

“Fable stories of how to catch an ape are even more direct examples of imperfect imitation. An often repeated classical tale said that a hunter who wanted to catch an ape could put on a pair of boots weighted with lead in the presence of a watchful ape. The shrewd hunter would then pretend to leave, abandoning his boots. The curious ape would imitate the hunter’s actions and try on the boots. Unable to run in the weighted boots, the ape would be easily caught. This classical tale is entertaining and lacks malicious tone, but other similar tales with a stronger warning against imitative behavior were even more popular in the Middle Ages. Alexander Neckham in the 12th century tells about catching an ape by pretending to rub bird-lime in the eyes, which blinds the imitative ape. A prospective hunter had even less work to do in a tale seemingly invented by Alexander. A cobbler, annoyed by an ape, drew the blunt side of a knife across his neck. The foolish imitative ape cut his own throat.

“As you see, these tales are not stories of foolish human behavior, but they are tales of foolish ape behavior. And apes were foolish because they were perceived to resemble humans. There seem to be two general morals to be drawn...: 1) Do not try to be something you are not.... 2) Creatures that do not fit clearly into categories are at best foolish, at worst dangerous. Both these morals and the increasing popularity of apes
point to the growing concern with ambiguity between humans and animals. “This increasing ambiguity may be seen most clearly in scientific writings of the 12th and 13th centuries. The two most important and original writers on the subject of apes and people were Hildegard of Bingen, the 12th century abbess, and Albert the Great, the 13th century scholastic…. “The two writers represent a striking turning point in the vision of the relationship between humans and animals. As Janson writes, ‘Their main significance…lies in the fact that they established a theoretical bridge, however frail, between man and the rest of the animal world, with the ape serving as a kind of pillar in midstream.’” (142-144)

**1995 Born to Be Wild**

"Rebellious teenager Rick (Will Horneff) befriends Katie, the three-year-old gorilla his behavioral scientist mom…is studying. When Katie's owner decides she would make a better sideshow attraction than science project, Rick busts her out and they head for the Canadian border. Animal slapstick and bodily function jokes ensue as the chase continues. "Free Willy"-inspired plot and primate hijinks should keep the young kids interested, but anyone over the age of nine probably won't be too impressed" (VIDEOHOUND 2000: will attitudes never change?). See also 2001 *The Jennie Project*. 

The exiled humans on planet Jijo brought "chimp pets" (14) with them when they came. Although their "Dark fur framed a face so nearly human that many…gave chimpanzees the courtesy due to full members of the Commons" (28), they are instead treated as precious children, precocious and useful, but not equal. They are not, however, as the pirates who invade Jijo looking for preconscious species assume, really "Sepay labor… An old Earth term referring to aborigines toiling for mighty visitors, paid in beads" (238). The main chimp character is Prity, a talented but voiceless mathematician, who serves as the friend and assistant of Sara, one of the major human characters. In part, her status allows her to spy for Sara, drawing figures with a stick to tell Sarah what she has learned. When one of her warnings is overlooked, leading to an explosion in which she and many others are badly wounded, Sara reconsiders how important her beloved friend is to her.

**1995 Anthony Browne. Willy the Wizard.** Cambridge, Mass: Candlewick Press, 1995. One of a series of encouraging tales for readers age 5-8 featuring a beguiling young chimp (the illustrations are by the author) who longs to be a soccer player but lacks the self-confidence to rely on his own talents (and is too poor to buy the cleats necessary to play well). An encounter with a mysterious old-fashioned soccer player who looks very much like Willy provides him with both cleats and, ultimately, self-confidence. Other Willy stories include Willy the Champ, Willy the Wimp, Willy and Hugh, Willy the Dreamer, and Willy’s Pictures. Browne also wrote Gorilla for the same age reader.


Allison Farleigh, long committed to protecting orangutans from unscrupulous humans, takes her two grown daughters to Borneo to participate in the annual orangutan census. (Hall traveled to Borneo “to see orangutans in their natural jungle setting” before writing the novel: [www.jameswhall.com/gonewild1.htm](http://www.jameswhall.com/gonewild1.htm) 2001). Prepared to find the great apes even closer to extinction than she had found them the previous year, Allison is however not prepared for the crimes poachers commit against her by killing her oldest daughter, turning the younger daughter against her, and stalking her from Malaysia to Miami. An expose of the international illegal animal trade as well as of rehabilitation efforts to relocate captive orangs in the wild, *Gone Wild* also has memorable orangutan characters. One, a four-year-old living with his rehabilitated captive mother in Borneo's jungle, is captured in a preserve by the poachers who shoot both Allison's daughter and the orangutan's mother. Like so many nonhuman animal protagonists, he has an identifying mark--a swatch of silver hair, and is a survivor. Through his eyes the reader experiences the wretched conditions endured by illegally procured animals. Many of his companions do not survive the separation and shipping that would bring them into captivity. The novel's other orangutan character, Broom, was the first orphaned orangutan Allison rescued. Now an eight-year-old and too large and solitary to remain in her care, Broom is an unhappy resident of Miami's Parrot Jungle. Both orangutans figure prominently in the resolution of the novel and in the authenticating of its Ishmael-like themes.

1995 Philip Pullman *The Golden Compass* [vol 1 of *His Dark Materials*]. Mrs Coulter’s daemon, given the name Ozymandias in the radio adaptation though unnamed in the books, is a golden monkey with long fur. List of Fictional Primayes in Literature, Wikipedia.


Prity, who Brin’s readers first meet in *Brightness Reef* (1996), is joined here by other animal characters, horses and neodolphins. She helps one of the main protagonists, Emerson, who has been deprived of his ability to speak, by example, to use other means to communicate, in the process revealing her own "flair for both math and sardonic hand speech" (59). She is seen communicating both with her 'agile hands" and with "a pencil clutched in one furry hand, drawing arcs across sheets of ruled graph paper" (394). Here readers learn that when humans came to Jijo, bringing chimps with them, they "downplayed pans intelligence. In case the colony were ever found, chimps might [therefore] miss a punishment. Perhaps they could even blend into the forest [as the gorillas choose to do in *The Uplift War* (1990)] and survive in Jijo's wilderness, unnoticed by the judges of the great Institutes" (425).

1996 Dunston Checks In (Dunston is an orangutan)
1996 *Ed*—chimp mascot of a baseball team becomes its star player,

1996 **Aileen Kilgore Henderson.** *The Monkey Thief.* Minneapolis: Milkweed Editions.
Although there are no great apes in Costa Rica where this young adult novel is set—nor any indigenous to the Americas, the themes of the novel are relevant to the concerns of this bibliography. Deforestation is robbing the rainforest monkeys of their habitat. Already the spider monkey is endangered and has completely disappeared from the area where the novel takes place. The survival of the remaining howlers, capuchins, and squirrel monkeys depend on the success of efforts to preserve and reestablish the habitat. Steve Hansen's uncle has brought his 12-year-old nephew to Costa Rica to help him in this effort. Steve becomes enthralled with monkeys, so enthralled he plots to trap and tame one despite his uncle's disapproval of capturing wild animals for pets. After seeking his uncle's help to outwit a clever antiquities thief who had bribed Steven to transport a stolen pre-Columbian golden monkey with the promise of Edwardo, a spider monkey who had once been owned but now terrorized the nearby village of Los Cocos, Steve comes to the realization that monkeys belong in the wild. Although Edwardo, deprived of others of his kind, is unable to aclimate to the wild life, Steve finds a way to help the monkey to live free during the day, returning to his "cage" at night. Content, Steve returns home that fall knowing both that he will return the following summer to help his uncle and see Edwardo and that after his education is finished he will study monkey behavior in the wild. The novel is part of a series devoted to giving young readers an ecologically sound ethical awareness.


Serendipity is sometimes a reviewer’s best friend! I began reading *The Woman and the Ape* immediately after finishing David Abram’s *The Spirit of the Sensuous: Perception and Language in a More-than-Human World* (Pantheon, 1996) so it was Abram and not other reviewers or jacket blurbs or fond memories of *Smilla’s Sense of Snow* that prepared me for Hoeg’s newest novel. This novel is like Smilla only in that its central character is female and Danish, both of which make her an Outsider in the world of her British husband, Adam Burden, a behavioral scientist who treats his wife, Madelene, as a valued and frivolous pet. The ape of the title is not any known species of ape, educated and socialized like Koko or the latest pygmy chimp phenom. He belongs to a species not encountered before by Western science, possesses a brain as large or larger than modern man, walks upright, is capable of eye contact, and, although he does not speak at the outset, learns to speak both English and Danish under Madelene’s tutelage once the two have escaped from Adam’s control.

He is the prize capture of a crew of traders in exotic animals, one Adam Burden hopes to turn into compelling proof of his own scientific acumen. With the ape’s discovery as his crowning achievement, there could be little argument against his being appointed Director of the New London Regent’s Park Zoological Garden which, like so
many modern zoos, will be a center for the protection and breeding of endangered species as well as an educational and entertainment magnet for the public.

Adam’s sister, Andrea, who heads Britain’s Animal Welfare Foundation, tells Madelene that “biologists calculate that this city [London] contains more than thirty million nonhuman creatures, representing 10,000 separate species. They put the animal biomass at 350,000 pounds per square mile.... there are more animals in London than in any British oak wood.... London is one of the largest habitats for nonhuman creatures on this earth.” Interesting in its own right because metropolises world wide are, in fact, inhabited by thousands of species, the fact becomes basic to the novel’s theme which Madelene utters when she first conceives of a plan to free the ape, Erasmus. She saw that “the principle of the city....had totally enmeshed the globe. There was no longer any outside for the ape at her elbow. Any zoo, any game reserve, any safari park whatever was now contained within the bounds of civilization.” She tells Erasmus that “If there’s any freedom to be found it’ll have to be on the inside.” Unfortunately, however, it also becomes clear that London -- the city -- is not a natural habitat but a machine. It, not the natural world, is the “factory for the manufacture of suffering" which Andrea Burden claims God, like most behavioral scientists "a bit slow on the uptake," had created.

After some truly funny scenes as Madeline and Erasmus escape, St. Francis Forest, "the London Zoo's private wildlife reserve, the largest zoological breeding and research center in Europe," becomes their sanctuary and the setting for the interspecies love and sex that has so titillated some reviewers. Far from being "Ray Bradbury for Vikings," The Woman and the Ape is an environmental fable with a jolting message. Our large brains are turning the planet’s natural environments into machines unsuited for the survival of living creatures. The novel suggests that our only hope for a future would be the evolution of a species--the children of Erasmus and Madelene-- that retains the powerful roots in the natural world that Abram refers to as the spirit of the sensuous and would therefore be able to reverse the process by which London has transformed the globe. Perhaps one should, however, find fault with Hoeg’s romantic and anthropocentric decision to make that savior species one so like ours that at the end our genes will mix with its, as Madelene’s genes do with Erasmus’ as they leave England to sail to the undiscovered land of the ape’s origin, a land which can only exist if, in fact, there still is an outside, a place that has remained nature and not machine. (Copeland 26)


Although the focus of this challenging novel is the rare and elusive snow leopard, a mutant chimp named !Kook is one of its narrators. Kern, himself a translator, editor, historian and critic of Russian literature, tells the reader in a Postscript that he found the manuscript of the novel in a trash-heap, all of it but !Kook’s autobiography handwritten on computer paper. He is, Kern claims, only its editor. His intrusions in !Kook’s tale of his exodus from Africa with a Jane Goodall type, his acquisition of sign language in Britain under the tutelage of a Brenda Wasco, and his escape into the wilds of the Western USA are slight. Kern juxtaposes !Kook’s story to the stories of the novel’s other human and nonhuman characters and adds “a few references to Russian literature” which might well have been part of !Kook’s (or Ishmael’s) curriculum (Koshchenko’s Adventures of a Monkey; Bulgakov’s Heart of a Dog; and Kafka’s Report to the
Academy in which an ape not unlike !Kook offers his judgment of humankind). !Kook’s own reading, once he acquires language, support the thematic emphasis of The Last Snow Leopard (and Ishmael), condemning the destruction Western culture has visited upon itself, other species, and planet Earth.


A gorilla follows the zookeeper as he bids his charges goodnight, releasing each one as they go. They all follow the keeper to his house and bedroom where Gorilla snuggles in with the zookeeper’s wife who leads the whole parade back to the zoo (This has obviously happened before and she knows exactly how to cope with the tired, affectionate animals). The gorilla returns home with her, settles down in the bed between the couple who bid him and young readers goodnight!

1997 K. A. Applegate. The Predator (Animorphs Series) 
The premise of Applegate’s series is that five teenage friends, on their way to the mall through a forbidden construction site, are possessed by the Andalite’s gift, the power to morph, to transform themselves into any animal they touch. This is a Contact era version of Merlin’s magic which allows the boy Wart (the young King Arthur) to morph/shapeshift in T. H. White’s The Sword in the Stone and other similarly fueled fantasies, all of which have more predictably positive results than the manmade morphs of various mad scientists in 20th century science fiction films and novels. In the fifth volume of the series, The Predator, the animal form assumed to fight the evil alien force, the Yeerks, is the gorilla. Although admittedly popular young adult novels, this series brings human relationships to other animals to the forefront. Warm-blooded mammals, especially the gorilla, are comfortable morphs. The cat is less comfortable, and cold-blooded creatures like lizards and alligators even less so. The most frightening morph proves to be the social insect which faces the human with a world wholly alien to the human mind.

Like Fitzhugh's Organ Grinder (1998), Cook's thriller uses the demand for organ transplants as a device for exploring themes of greed and captivity. An international corporation, GynSys, is involved but Cook implicates the medical establishment as well as research scientists and corporate CEO's. Here the experimental apes are bonobos but they are, like Fitzhugh's baboons, transgeneic and have evolved as a result to a level even closer to humans, very close their creator guesses to Lucy. Not surprisingly, they are less matriarchal and peaceful than bonobos. The plot brings together a team of NY City pathologists and the GynSys researchers whose work is located at a primate center in Equitorial Guinea. After raising all the relevant ethical issues, the new bonobos' creators, molecular biologist, Kevin Marshall, and reproductive technologist, Melanie Beckek, risk their own lives to see that the apes are freed in the vast rain forests surrounding the center to seek their own future. The message here is clear as is the warning about the unknown dangers of transgenic research.

After many years of language training
In the Yerkes Primate Lab (our animals
have indoor/outdoor access and may
withdraw from lessons at will) Sherman
the chimp, after correctly categorizing

socket wrench
stick
banana
bread
key
money
orange

as either food or tool
used the incorrect lexigram
to classify a sponge.

The chimp has one hundred keys
to choose from. First, he was
asked to sort food and tools
into two bins. Later,
instead of bins, to press
the lexigram for food or tool.

He could string lexigrams to say

please
machine
give
piece
of banana

Sherman's apparent mistake
was subsequently read
as the interpreter's
misunderstanding of the animal's
intent. An active eater,
Sherman is prone to
Sucking liquids from a sponge,
often chewing and swallowing the tool as if it were food.

1997 Mallory Lewis  Zoey and Me a children's book series written by Mallory Lewis, daughter of puppeteer Shari Lewis. It follows the experiences and escapades of 11-year-old Molly Miles and her new "baby sister" Zoey, an orangutan from the Los Angeles Zoo. List of Fictional Primates, Wikipedia.


Quinn’s title for this sequel to Ishmael (1992) lends the clue essential to understanding the theme of My Ishmael. The relationship of the novel’s 12-year-old narrator, Julie Gershak, to her gorilla mentor is a jealous one. She takes an instant dislike to his other current student, Alan Lomax, the narrator of the original novel because she is reluctant to share Ishmael with him, and, in fact, she doesn’t, refusing to allow her sessions to coincide with those of this “dark, intense,” conservatively dressed man who seems to her about her mother’s age and has “‘intellectual—keep your distance’ written all over him.” Ironically, the really possessive student turns out not to be Julie but Lomax as the reader learns (and possibly remembers) when Ishmael is forced, by the death of his benefactor and former student, Rachel Sokolow, to leave the office building where both Lomax and Julie have served their apprenticeship. The daughter of the man who originally discovered Ishmael’s genius and bought him, Rachel had been a student of the gorilla from the time of her birth and his messenger until the time of her death.

Ishmael knows his students well-enough to be aware that, although Julie may be jealous of his time, it is Lomax who, appraised of the gorilla’s departure, will display a possessiveness that, given free rein, would return Ishmael to captivity in order to keep him. Ishmael makes it clear in the original novel that the underlying theme of his teaching is captivity, that his effort is to lead his students to free themselves and then others from living as captives to their culture story’s capitalist patriarchal paradigm. So it is particularly ironic that Alan Lomax fails to see that his plan to “save” Ishmael by buying him and keeping him a prisoner of his need, albeit while caring for him, demonstrates his continued adherence to his culture story. Therefore, Ishmael knows Lomax is helpless not to stand in the way of his return to the place of his birth and captivity in Africa to rejoin the Leaver culture of the endangered wild Mountain Gorillas.

He also knows that Julie, although also loath to lose her teacher, would never attempt to subvert his plans. He literally trusts her with his life. She instinctively understands that he is well aware that he may not survive in the wild, may not be accepted by a gorilla band, may fall prey to poachers, but she respects him (and herself) enough to allow him to make his own choices and to help him in whatever way she can. As it turns out, Julie becomes key to the success of Ishmael’s plan, in the process demonstrating that she will be both a good teacher and an able bearer of Ishmael’s message to the world (which Alan Lomax becomes, too, after he believes Ishmael had died and can let him go). For both, writing the story of their apprenticeship becomes the first step in their own curriculum, their first contact with those who are to become their students and carry their version of Ishmael’s message to the world.

Alan Lomax was too absorbed by what Alan wanted to be able to give any
thought to what Ishmael wanted. Worse than possessive, his unwillingness to allow Ishmael to move on and to move on himself threatens his usefulness as Ishmael’s message-bearer. The reader comes to understand that Ishmael’s plan to thwart Lomax is as much to free the man to take on the burden of his message as to assure Ishmael’s own survival or freedom. It remains for Lomax to learn from Julie’s story why others cannot be bought or owned or kept in captivity even if it is a protective captivity. It will undoubtedly be a painful lesson just as the lesson learned in Quinn’s second novel, The Story of B (1996) is a painful one. And Julie’s education will continue as she reads first Alan’s and then B’s versions of Ishmael’s story and writes her own at 16, publishing it when she is 18 and the political situation in the countries that border on Ishmael’s territory make it safe to share. Patience and timing are crucial skills for any teacher to learn.

There is more in My Ishmael about the gorilla’s theory of education than would have interested Lomax, who has completed his culture’s curriculum, since Julie is still in public school and very much involved in the existing system. Perhaps for the same reason, there is also a clear statement of the value system Ishmael believes his students can learn from observing Leaver cultures like those of indigenous humans and nonhumans like the gorilla: Julie becomes more open to the wisdom of our “neighbors in the community of life” than most students would be because she has done less forgetting of her original ties to nature and the planet than Ishmael’s adult male students have been led to do. She even comes to understand what seems to be the hardest thing for Western patriarchal cultures to accept: that there is no one right way for people to live and that no one has the right to impose unwanted values and beliefs on another individual or culture. Unlike Ishmael, which ends in Lomax’s despair over the gorilla’s death and his own loss, My Ishmael has a positive ending. This is obviously intended to provide proof of the wisdom of supposing that a little child may well lead us into a sustainable future that will allow both Ishmael and his kind and our kind to survive and be happy.


In The New York Times Book Review’s “Notable Books of the Year 1997” (7 Dec 1997), Great Apes is described as “The seventh book of a death-defying British satirist [. It] proposes a world of civilized chimpanzees, in which a celebrated artist registers his alienation by suffering delusions of humanity” (62). Self’s narrator, a chimpanzee psychologist obviously inspired by Oliver Sacks, is called upon to treat a well-known chimpanzee artist who thinks he is human in this clever and affecting satire, a kind of updated Planet of the Apes.

In the “Author’s Note,” W. S., who identifies himself as a chimpanzee novelist, explains that his decision to create a human protagonist was directed by the great tradition of satire. His goal? To promote a deeper understanding and appreciation of humans, thereby improving the conditions under which domesticated humans, especially in research facilities, are kept. He is anxious to have his readers give “the whole question of animal rights their fullest attention” and “to consider enlarging the franchise of chimpunity to admit subordinate species, such as humans.” Self’s novel uses its chimpanzee protagonists, including the artist Simon Dykes (whose delusion that he is human powers the plot), for exactly such purposes in terms of enlarging the anthropocentric franchise to admit the other Great Apes. In the process it is hard for the
reader to ignore just how close to and yet how distinct from chimpanzee culture human culture is. His conceit, once acknowledged, is simple: chimps rather than humans have evolved to produce a technologically and intellectually complex culture by the 21st century. Self underscores this reversal by a “further reversal of domesticated species [16 hand dogs live in the chimpanzee’s stables while lap horses share their homes]..., adding a further half-twist of weirdness to the [human/chimp] reversal....”

The depth of Dykes' delusion (and Self’s satire) demands the reader’s attention -- perhaps even a second or third reading, since most readers initially deny their own primate, indeed their own animal identity. Reading a work like philosopher Barbara Noske’s Beyond Boundaries: Humans and Animals carries Self’s thesis from fiction to reality with startling effect. Regaining the relationship makes reading Great Apes an easier if not necessarily more comfortable experience. Questions are inevitable. Is Self (or W. S.) right that our innate need to be touched/groomed, as gorillas and chimps groom, has been sacrificed to our denial of our primate identity, leading to the need for drugs and kinky sex as an excuse to touch? Premature babies, denied touch, fail to thrive. What else, essentially human, perishes without a cloth mother in the behaviorist-psychologist’s lab of a civilization the novel exposes?

The satire slices to even deeper nerves. Chimp or human, 21st century civilization seems inevitably to be a realization of “Lang’s vision [in Metropolis] of an inhuman, urban [world], ruled by the Moloch of machinery” in which individuals are the clogs. It is that vision--the twisting and distressing of that body by the metropolis, by its trains and planes, its offices and apartments, its fashions and fascisms, piazzas and pizza parlours--that has become the subject of Dykes’ paintings and perhaps, as well, the cause of his denial of his body and identity. In this Self echoes the warnings of Peter Hoeg’s 1996 apocalyptic novel Woman and Ape although, unlike Hoeg, Self makes use of his extensive knowledge of apes in film and literature. Self’s readers will be led to reconsider the implications of works as varied as King Kong and Thomas Love Peacock’s Melincourt. Dr. Busner’s therapy to reawaken Simon Dykes’ chimpunity includes gathering together all “the works of theoretical anthropology, field studies, fictional works....films, television documentaries, still photographs” that examine the human--all reversals of works depicting the chimpanzee or other great ape from Edward Topsell’s 1699 anatomy to Jane Goodall to all four of the Planet of the Apes videos and relevant websites, all obviously sources Self himself utilized in researching his subject to establish the verisimilitude essential to his satire and theme.

Along the way Busner, the chimp Oliver Sacks, provides the psychological theory appropriate both to understanding his patient and to reading Self’s novel: “an inter-subjective ... approach, somehow to...see the world with his eyes,” to enter the protagonist’s story as the protagonist, “actively deconstructing the ideological categories that surround our notions of disease [and species].” Concern is expressed for the suffering of veal calves and others slaughtered for food, for the imminent extinction of both the whales and wild humans (i.e. great apes). As in Hoeg, there is need for another Ark “to sail a menagerie away from the inundation of the city. Ground it again on a greenfield shore, where evolution could begin anew.”

1997 George of the Jungle.
People Magazine called this film “A wonderfully wacky comedy...impossible to resist!”
George, king of the African jungle, has a menagerie of animals as his best friends, which include Ape, the genius gorilla, and Shep, an elephant.

1997 Buddy
Entertainment Weekly’s Mike D’Angelo (16 Jan 1998) warns that “This fictionalized account of socialite Trudy Lintz ([Rene] Russo), who maintained a menagerie on her Brooklyn estate, may look like an adorable kiddie romp, but it has more in common with King Kong than with Going Ape. The title character, a baby gorilla adopted by Lintz in the 1930s, grows to be an uncontrollable force of nature (a teenager, in short); the resulting violence is probably too intense for small children. Older viewers will be distracted by the blatant Buddy fakery--he might as well have a sign reading ‘Property of the Jim Henson Creature Shop’ hung around his neck. (Having him interact with real chimps was a bad move.) Russo emotes her heart out, but this strange little movie remains a nice try at best” (74).

Perhaps the best thing about the movie is where it deviates from history, allowing Lintz to come to her senses about allowing her apes to be apes instead of pseudo-humans and providing them with a protected but relatively natural and ape-appropriate habitat.

A tie-in to the movie, the book captures the art deco feel of the 1930ies and effectively recounts the story of Gertrude Lintz’s collection of animals, whom she treated as people. The cover illustration features Buddy the 400-pound gorilla in a cashmere coat with Gertrude on his arm! The Afterword, rather than giving sources and clarifying, prevents the reader from sifting fact from fiction. Readers might be interested in Buddy’s real story, which is told in Emily Hahn’s Eve and the Apes, pp. 49-83. It is particularly disturbing to learn that he actually ended his life in Ringling Brothers and Barnum & Bailey’s circus, advertised as

THE LARGEST GORILLA EVER
EXHIBITED--
THE WORLD'S MOST TERRIFYING
LIVING
CREATURE!
GARGANTUA THE GREAT! (Hahn 60)

1998 Babe: Pig in the City
At a hotel in "the city" that caters to animals, Babe and Mrs. Hoggett meet the Clown (Mickey Rooney) and his three performing chimpanzee partners [Bob, Easy,and Zootie], along with various dogs and cats. The chimps are funny and crucial to the film's outcome--and suggest all the mixed blessings of entertainment as an environment for such beings.

In addition to Pity (Brightness Reef [1995] and Infinity's Shore [1996]), Brin introduces a major neochimpanzee character here. Harry Harms, a scout for the Institute of
Navigation, is a particularly skilled explorer of E-Space where "dreaming was part of the job." Harry's dreams "were filled with spinning dizzying allaphors, which billowed and muttered in the queer half-logic of E Space" (4). Able to talk, he can describe both his dreams and encounters in this "vast metaphorical realm" (6) where memes "roamed free" and became "palpable ideas" (34). Nonetheless, Harry nursed no illusions about status. Harry knew this job was just the sort of dangerous, tedious duty the great Institutes assigned to lowly client of an unimportant clan. (51)

The most troubling problem he faces involves off-duty time since he feels he has no home in the universe, having been born of a pair of chimps assigned to Horst, a planet he hates and been schooled on Earth where he felt himself discriminated against. Kazzbeck Base, his latest assignment, has become familiar, but he is the only one of his kind there--so it also is not home: "the warm physical contact of mutual grooming was the one thing he missed most about his own kind" (233). After a space accident turns him white and adds a tail to his anatomy, Harry meets humans from Jijo who, though they consider him a very strange chimp, tell him others of his kind live there. There is to be no Ptry/Harry alliance (at least not in this trilogy), since ironically Prity and Sara are, just as he reaches Jijo, headed for Earth on the Streaker. Still, it is clear that Brin feels they all need to rediscover "home, hearth, and low, melodic rituals inherited from a misty past, before [any of them or us] ever trod the road of Uplift or cared about distant stars" (546).

Included among the best mysteries of 1998 in Salon Magazine's Mystery Roundup. The reviewer summarizes:
Bill Fitzhugh’s protagonist, Paul Symon, meets his nemesis--Jerry Landis, the corrupt head of a corporation that is destroying the natural resources of all the land it owns--early in life. Symon finds it difficult to act and instead writes Landis letters voicing his rage. Landis is dying of a rare disease that ages him very quickly, and he buys into the latest corporate trend: genetic experimentation on primates--in this case, large baboons--for organ transplantation and trade. Landis wants to purchase a longer life for himself through technology. Fitzhugh's hilarious second book presents all the modern-day horrors humans wreak on the planet (and on each other) at a breakneck speed. The amount of action gives his writing an ironic tone, and you can see events flying at the characters like car wrecks waiting to happen. Fitzhugh has based these scenarios on real developments in organ transplant research, with which he heads each chapter. The observant reader will also find the lyrics of the protagonist's namesake--musician Paul Simon--scattered throughout the text (http://www.salonmagazine.com/books/feature/1998/12/14featureb2.html)

“Chimpanzee families have much in common with human ones—rivalrous siblings, loutish teen-agers and overwhelmed mothers, for example. Jane Goodall’s book ‘With Love’ offers 10 vignettes from her decades of observation of chimps in Tanzania’s Gombe National Park. The material is rich, giving us both glimpses of Goodall’s seminal fieldwork and stories about common family troubles, which are perhaps more easily told to children through animal behavior than in human terms.
In her research, Goodall has seen a good many soap operas unfold, and she presents them in the unvarnished form that children find so gripping. There is the tale of Flo, an older mother, and her son Flint, a spoiled, overly dependent brat. Goodall observes Flint’s demands on Flo and is infuriated, but thinks that Flint gives her reason to carry on. The youngster wins little sympathy from readers until Flo dies, arousing compassion even for the selfish Flint: ‘Sometimes he pulled at her dead hand, as though begging her to wake and groom him. Then, disconsolate, he climbed up and sat, huddled and miserable, looking down at his lifeless mother.’

Then there’s Sprout, another ancient female, called upon to defend an aggressive 25-year-old son, Satan, who starts a fight he can’t finish.

In addition to tales of dysfunctional families, Goodall draws upon the kinds of caring moments among siblings that leave parents startled and touched when they occur among human children. Seven-year-old Prof wipes his younger brother’s nose with a bunch of leaves, and Pom, an 8 year-old, heroically saves her baby brother from a deadly predator.

There’s also Auntie Gigi. At 38, without offspring of her own, she provides an invaluable service to the group by adopting a number of orphans in the wake of an epidemic.

Jane Goodall’s extraordinary respect and affection for the chimps she has lived among since 1960 are conveyed resoundingly in these stories. Goodall chose Alan Marks for his fine naturalistic illustrations, which, in her estimation capture the spirit of the chimpanzees.” (Finnerty)


1998 Annamarie Ingose. Lulu: A Romance. Allen & Unwin. Scientists Kate and Mitch adopt a young chimp, Lulu, to help in their research into the development of language not realizing how she would impact their lives and relationship.

1998 Georgette Livingston. The Chattering Chimp Caper: A Jennifer Gray Veterinarian Mystery. Catalogue comment: Monkeyshines, moonshine and romance make this 12th Jennifer Gray mystery a delight: It concerns two sisters who are raising a chimp as a child. The Cromwell sisters are very concerned when their darling Peaches becomes moody and withdrawn. Vet Jennifer tells them it’s probably conflict at home caused by the ladies’ boyfriends. Then Peaches is kidnapped! Help Jennifer!


“Atsuko Morozumi’s MY FRIEND GORILLA…is an elegant and charming picture book about friendship and tolerance. Morozumi’s spare text and her luscious pictures will move just about any preschooler from giggles to sadness to a measure of
understanding about how good friends are always a part of us. Adults may get tear-eyed. When a gorilla comes to live with a zookeeper’s family, the zookeeper’s son is at first scared of the huge creature who sleeps on his bottom bunk. But gorilla is nice, and soon the boy has a new friend. Together boy and gorilla go to the park, read books and dream in the trees. The gorilla even goes to the boy’s birthday party, where he is the largest guest. Then the cold weather comes, and it is time for the gorilla to go back to Africa. The boy cries when he says goodbye. He stays sad until a letter comes one day with a picture of the gorilla in the African jungle. The gorilla has a baby on his back! He looks happy, and so the boy is happy too. ‘I still remember him,’ the boy says on the last page, gazing out his window, looking past the gorilla’s photograph on the sill. Thumbtacked to the wall is a picture the boy has drawn of himself and his friend, holding hands. Everyone will adore the illustrations; the best is of the gorilla sitting at the boy’s birthday table alongside nonchalant little girls in party dresses. Friends, of course, don’t have to look at all like us” (Bumiller).

Equally addressed in Morozumi’s text and pictures is a respect for the gorilla as gorilla missing in earlier children’s books (and in most adult books). He is not in captivity either at the zoo or the zookeeper’s house and, like Ishmael, can be a friend to man only as long as his identity as a gorilla is respected and retained. Only on those terms can friendship between the two species exist. Such texts bring the most important aspects of Ishmael’s message to children early enough to offer some deterrent to the culture story that would teach them to value the gorilla only as a possession without inherent rights.

1998. **The Mighty Kong**

“This animated version of the classic King Kong features the voices of Dudley Moore and Jodi Benson (The Little Mermaid), and an unforgettable score by Academy Award-winning songwriters Richard and Robert Sherman (Mary Poppins, Aristocats). Ages 5-up.” (Children’s Book-of-the-Month Mixed Media August 1998: 5).

1998 **The Mighty Joe Young**

The Boston Globe’s movie section refers the film as a "solidly-crafted…remake of the 1949 film about a sensitive gorilla who suggests King Kong’s kid brother and is highly unhappy in so-called civilization [captivity]. Charlize Theron is the primatologist who turns it into a beauty-and-the-beast story, and Bill Paxton is another plus in the role of the guy who wants to rescue them both." Newsday columnist James P. Pinkerton included the film in the ten best political films of 1998 "judged by their effectiveness…at moving public opinion, however subtly, rather than by their artistry." Of the film, he writes "'Mighty Joe Young' is a filmgoer-friendly version of Al Gore's sermon on the environment. The stars are an overgrown but adorable ape and his even more adorable friend, Charlize Theron. The beast and his beauty pause for little eco-homilies on poaching and endangered species, but never at the expense of the 'Born Free'-ish storyline." Ishmael would approve!


Although Szymborska (1923- ) could not have read Ishmael before writing this poem, which was first published in English in The Quarterly Review of Literature Poetry Series IV, vol. XXXIII, one wonders if Quinn had seen the poem before writing his novel.

Here's my dream of a final exam:

Two apes, in chains, sitting at a window.
Outside the sky is flying
And the sea bathes.

I am taking the test on human history.
I stammer and blunder.

One ape, staring at me, listens with irony,
The other seems to doze--
But when I am silent after a question,
She prompts me
With a soft clinking of the chain.

1999 "'Chimp Channel' Debuts on TBS"

Hollywood -- It could have been a moment from the Golden Age of Hollywood.

Two actors were being led to their marks on a sound stage while crew members were wondering if they'd had a lot to drink.

"Sometimes when they have Pampers on, even through Pampers, if they have to go, they have to go," costume designer Terri Valazza said with a sigh.

The actors weren't Errol Flynn or John Barrymore but Kenuzi and Jonah, two water-imbibing stars of "The Chimp Channel," TBS' first original sitcom and the first all-simian series since ABC's Saturday morning "Lancelot Link Secret Chimp" departed in 1972.

Unabashedly lowbrow, the show, which debuts tonight, concerns characters who work at a TV studio. Among them are schmoozing general manager Harry, vainly handsome leading man Brock, diva Mariana and eager intern Timmy. Nippets of parodies have titles such as "NYPD Zoo" and "Touched by an Anvil." (The Daily Northampton [MA] Gazette 10 June 1999: D8).

According to a commentary in The TV Guide (23 October 1999: 4), Jane Goodall is "appalled by The Chimp Channel" exactly because the training method used "in any sort of entertainment is typically harsh." After reading Peterson, I would have to agree, but I find the program appalling simply because, in the interests of entertainment and satire, the chimps are made to appear as ridiculous parodies of humans instead of as themselves.

Instinct

"[Anthony] Hopkins has been in the African jungle studying gorillas a little too long, and has turned into apeman, killing poachers threatening his primate friends. Returned to the U. S. and incarcerated in a mental institution, he's taken a vow of silence. [Cuba] Gooding is the ambitious shrink who's sent to get the scientist to open up" (VIDEOHOUND 2000). David Denby writes:

"Somewhere in the universe, there has to be something better than man," Charlton Heston said before he met the furry superior creatures in "Planet of the Apes." Anthony Hopkins comes to the same conclusion in "Instinct." Hopkins plays an anthropologist...who lives with the mountain gorillas of Rawanda, accepted by them as a fellow-creature. Though he appears to be content, some of us might wonder what two years of hunching, grooming, and scratching in the forest...might do to a man's soul. In time, Hopkins does go ape and murders a couple of people, but only in defense of his new animal family. Some years later he recalls these events while he's incarcerated in a Florida prison ward for the criminally insane.... [hot-shot young psychiatrist] Cuba Gooding, Jr., has to get him to speak [only to find that Dr. Powell]....thinks that civilization is a disaster and that man was better off when he hunted merely to avoid starvation rather than to conquer or to make himself wealthy. "Dominion," he explains sagely, summing up in a single word the faults of advanced life. We are takers, therefore we are evil. It is the straight Rousseau line, announced without irony or historical awareness, and some of us have heard it before, and rejected it before, though New Age guilt-trippers may find it enlightening. "Instinct" which was written by Gerald DiPego (from a novel by Daniel Quinn) and directed by Jon Turteltaub, preaches against violence and then seeks to entertain us with scenes of Hopkins bashing people.... "Instinct" is a whorish movie lusting after purity. Most of it takes place in the prison and consists of endless soulful confrontation between Hopkins and Gooding. After a while one longs for a glimpse of this superior nature we've been hearing so much about, but the mountain scenes are disappointingly brief, and the gorillas (played by men in suits) are far too tame (91-9).

I actually found the film a far better translation of Quinn's novel, by which, the credits tell us, it was "suggested" than I had expected. The themes remain in tact and Hopkins, though he over-acts as Ishmael would not, comes as close as a human probably can to serving as a stand-in for Quinn's gorilla mentor.

Being John Malcovich.

Interesting chimpanzee character named Elijah.

Maxine Kumin. Quit Monks or Die! Ashland, OR: Storyline Press.

To be totally accurate, this novel is more concerned with monkeys than with apes, but the issues remain salient to the concerns of this bibliography. Reviewer Laura Jamison wrote that Kumin's fifth novel is "an unusual animal rights mystery" which begins with the theft of two squirrel monkeys, a mother and her baby, from an experimental lab "where they were intended for use in maternal separation experiments, ostensibly to shed light on
human responses to the same trauma." The Animal Bandits, a fictional organization presented as a 20th century millennial version of the late 19th century Band of Mercy, figures as a suspect in the theft, but is not, in fact the thief or the murderer of the experimenter who is found dead in the "pit of despair" he devised to test the effects of sensual deprivation (already achieved in the sterile housing the monkeys experience in the lab). The connection seems clear but isn't, and unlike the Times reviewer, I did not feel the novel was an excuse for a lecture on animal rights. To be that, it would have to have allowed its primate characters, like Kafka's Red Peter and his many vocal descendants, to become characters in their own right and speak to the reader for themselves. Unfortunately, that does not happen here.


1999 Tarzan. Disney Studios.
"...what the Disney artists pulled off with a background-enhancing technology called Deep Canvas looks just as exciting at home as it did in theaters....
"Take the staggering sequence in which Tarzan rescues Jane from a pack of jabbering baboons. Here's a long, sustained chase where the characters don't just move across the screen, past layers of flat backgrounds. They go around, into, and through backgrounds that are themselves animated--yet still look as if they were painted with feathery brushstrokes, not drawn as hard-outlined shapes and then filled in with colors. ...Japanese animated fare has simulated these types of camera moves before, but never in ways that looked this thoroughly three-dimensional, or that blended so seamlessly with regular, static painted backgrounds.
"....There's a quiet moment where the odd-couple lovers (voiced beguilingly by Minnie Driver and Tony Goldwyn) visit Tarzan's simian relatives. The camera actually appears to tilt upward in space past the duo, then moves up into the branches to reveal dozens of apes gathered to greet them" (Daly 75). These effects lend an authenticity to the apes and their environment often lacking in live versions. As Daly comments, no previous version has surpassed the "emotion of the last scene of Disney's version. It's a sustained, exhilarating dolly shot, during which Tarzan and Jane bough-surf through the trees past their own unique extended family: Jane's human dad, Tarzan's ape mom, all their animal friends--until they finally arrive at a treetop clearing that's theirs alone" (76).


For a moment, Molly toddled out the front-door alone.

"A pack of about 60 gorillas took a village near Equatorial Guinea by storm to rescue a young gorilla captured alive by a local hunter. Shortly after midnight, the gorillas entered Olamze in single file, ignoring the gunshots fired by villagers to scare them away."
Scooped up halfway down the street in the arms of a neighbor and returned to me like a golden apple before I knew she was lost, Molly poured purely into me and burned me, the "distilled humanness" I tried to describe to a stubbornly childless friend, "human vodka."

"The gorillas angrily beat on the doors and windows of the dwellings. Faced with the determination of the gorillas to recover the captive youngster, and learning who was responsible for the pack’s anger, the village chief ordered local hunter Ntsama Ondo to release his prey."

How human, one might say, but the humans did the thieving. I had let my gorilla child vanish into the world, and holding Molly in my breezeway, feeling my chest open and hell fall out of me in great scarlet waves, I’d never felt so human in my life.

Godspeed the gorillas, the merciless beauty of their weapons. "Immediately, the assailant gorillas returned to the forest with shouting of joy and triumph, savoring their victory."

Walton Ford. “Fallen Man” (watercolor) [The New Yorker 22 May 2000: 16]


2000 Hollow Man. Director Paul Verhoeven.

2000 “Monkey Wire.” Performance Piece by Saliq Francis Savage, presented at the Northampton, Massachusetts Center for the Arts, July 2000. A collaborative dance inspired by Harry Harlow’s research revealing that infant monkeys raised with a warm mother grew to be happy, normal adults, while those raised with a wire mother “which provided food and milk but no contact comfort, were emotionally deprived and distressed.” Combining dance, a complex wire scaffolding, video, live music, and a seven-member dance troupe, “Monkey Wire” “is a flying circus-like fusion of theatre, dance, music, and performance” that encourages audiences to view it standing and on the move as the steel scaffolding rotates, “expanding and contracting like an amoeba” (Barber D1 and 7).

2000 MVP: Most Valuable Primate. Warner. “On the evolutionary scale of simian-themed kiddie movies, this surprisingly slick tale of hockey-playing ape Jack ranks below Rene Russo’s Buddy but above Matt LeBlanc’s Ed. Can the chimp help Zeger’s junior-league squad win the championship? Can Jack use sign language to break the ice with a shy deaf girl (Jamie Renee Smith)? The real question is, what is SCTV vet [Dave] Thomas (as the team’s Bob Ueckeresque announcer) doing in this mammalian version of

2000 Paul Shipton. The Mighty Skink. New York: Harper Collins. Although Skink as well as Kaz and his buddy Chim (and the bully Blok) are rhesus macaques, native to Southeast Asia and the Indian subcontinent, rather than true apes, I choose to include this young adult novel because it is narrated by Kaz himself and raises themes and issues essential to all the works included here with clarity and a point of view seldom voiced. Skink comes as the new-comer to the long-established macaque colony in what turns out to be a safari park type zoo. He brings with him many bad experiences quite different from those of the other members of the colony and particularly appeals to Kaz’s curiosity about what lies beyond the enclosure. When they escape, Kaz adds Skink’s experiences of the bad things humans do to monkeys (experiments including space flights and radiation testing, both of which the author comments on in his “Author’s Note,” zoos, circuses and other entertainments, as well as captivity, Ishmael’s theme). When their adventure is over, Skink determines not to be caught and returned to the Enclosure but Kaz, who has seen that there is no way his kind can live on their own in the place he now finds himself, opts to return to the Enclosure where he determines to become the leader of the Colony which he plans to reform so that macaques tend to treat one another less the way Skink has shown him humans too often treat other animals.

2001 Ian Edginton, Paco Medino, and Adrian Siban. Planet of the Apes: The Human War TPB. Dark Horse Graphic Novels. Several decades after human astronaut Leo Davidson’s adventure on the ape world, ape society has been torn apart from within by a horrible civil war that’s erupted between ape rivals advocating human integration and the fearful but powerful ape regime. Is the ape Seneca and his scattered but loyal followers of humans and apes strong enough to defeat the charismatic Shiva and her imposing ape army? The conflict has reached a bloody stalemate. But Shiva has a deadly secret that will end the war…and wipe out mankind. After all, the only good human, is a dead human!

2001 M. Michael Gear and Kathleen O’Neal Gear. Dark Inheritance. New York: Time Warner. Very much in the Crichton tradition, Dark Inheritance has a bonobo protagonist, Umber, one of a small number of genetically augmented (uplifted) apes placed with human families around the world by the pharmaceutical giant SAC. Actually bred to be returned to the wild and engender an ape population able to survive the threats posed to present wild populations, the apes develop in unexpected ways. When SAC demands Umber’s return, her father and sister, primatologist Jim Dutton and his 13 year old daughter Brett arrange to accompany her to the refuge for once-captive apes where SAC plans to use the apes. Uncovering SAC’s secrets becomes a struggle to survive for Umber and her human family as well as for Brett’s mother, an investigative journalist for Triple N news who had decided to give her husband full custody and continue her career when Brett was born. Not only is what ensues great adventure, it also raises important issues about the status—legal and ethical—of the other-than-human apes, making a thought-provoking contribution to the work of Jane Goodall and Steven Wise.
The authors, both anthropologists, write: “We wanted to deal with some of the moral dilemmas of using higher primates for medical research. Chimpanzees are remarkably sensitive and intelligent creatures. They are almost us. We do not believe they are disposable as ‘property.’ Captive apes aren’t the only ones at risk. There may be less than twenty thousand bonobos left in the wild. Chimpanzees…are being hunted to extinction for the illegal pet trade and for ‘bush meat.’ Hopefully readers of DARK INHERITANCE will come away with a better understanding not only of apes, but of ourselves as human beings” (Gear and Gear).

2001 The Jennie Project. Made for t v drama based on Douglas Preston’s 1994 novel Jennie, the film focuses on the relationship that develops between an 11-year-old boy (Alex D. Linz) and the African chimpanzee who is brought into his home as part of an ape language project.


2001 The Lone Gunmen, 8 April: 9 p. m. (FOX). The X-Files’ spin-off trio, grown to a quartet, receive a mysterious email of voice simulation from someone claiming that he and his companions are slaves in a government Behavioral Facility in Massachusetts and need their help to gain their freedom. The call for help comes from Peanuts, the smartest of a group of experimental apes. Obviously his ability to compose and send the email prove his literacy and sentience! The experimenter cannot get the apes to exhibit this level of competency although he senses it is there. The catalyst for Peanuts is his love for one of the female chimps whose group is kept separate from the males. It is the fourth gunman whose innate empathy becomes the key to liberating the chimps. The drama provides a convincing portrait of the chimps, particularly of Peanuts, making the episode a real argument for legal rights for at least the higher nonhuman primates.

2001 The Lost Empire (Based on the Chinese legend of the Monkey King: Wu Cheng’en’s Journey to the West [1596]). 11-12 March (NBC Hallmark Entertainment Series). The impact of Wu Cheng’en’s novel (or the tale of the Monkey King it brought to the West when it was translated) is startling. In Jeffrey Deaver’s The Stone Monkey (2002) an amulet of a soapstone original located in Quintcan, south of Fuzlon, “of a monkey sitting on his haunches,” is a central symbol. The character wearing it “explained, ‘Wily and shrewd…. [h]e is a famous character in Chinese mythology, The Monkey King,’” (110). Later in the novel a Chinese detective advises Lincoln Rhyme, Deaver’s quadriplegic hero, that, rather than risk surgery, he should put his life in balance, likening him to the Monkey King: “You are like Monkey, I’m saying. Monkey do miracle things, magic, smart, tough—had temper, too, I’m saying. Like you. But he ignore nature—look for ways to cheat gods and stay alive forever. He steal peaches of immortality, got names erased from Register of Living and Dead. That when he got in trouble. Got burned and beat up and buried under mountain. Finally Monkey give up wanting to live forever. Found some friends and they all make pilgrimage to holy land in the West. He was happy. In harmony, I’m
saying.” (251)


2001 The Planet of the Apes. Tim Burton. One of the most anticipated flops to appear in a long time, Burton’s remake, the result of a decade of planning by Twentieth-Century FOX, was supposed to “mine sci-fi gold.” Despite able writers and the advice of “Richard D. Zanuck, (who nursed the original Apes onto theaters when he was head of Fox in the ‘60ies),” its producer, the remake fell far short of the original (Svetkey 35). Perhaps Zanuck, careful to call the film a “revisiting,” should have guessed that messing with a cult classic was foolhearty to begin with? The media storm that preceded it’s opening (see Endelmann), including a web site (www. planetOapes.tripod.com) far exceeded the responses of critics’ and movie audiences alike. New Yorker critic, David Denby, begins his review describing Tim Roth’s enthusiastic portrayal of the chimp warrior Thade, concluding that “he’s by far the most interesting thing in ‘Planet of the Apes.’ In fact, he’s just about the only interesting thing…. The relationships among the humans, and between the humans and the apes, are so negligently conceived that almost nothing comes through” (87). Most damning, Denby concludes: “Burton and his screen-writers never capture the grand sense of myth that made the earlier film exciting.” Despite the film’s “extraordinary production skills,” like the ape-school actors attended and Burton’s own study of ape behavior, “they forgot to teach themselves how to create a narrative structure that anyone could give a damn about” (89).

2002 Ian Edington, Paco Medino, and Adrian Sibar. Planet of the Apes, Vol. I: Old Gods TBP. Dark Horse Graphic Novel. Anything that could went wrong after the Human War. Now the human rebel Esau and the ape leader Seneca are on trial for crimes against the ape state and face a hangman’s noose. Rescued seconds from death by the once great gorilla warrior Attar, they soon discover his ulterior motive—to find his long-lost chimp friend, Ari. Hunted by ape Commander Kharim, Esau, Seneca, and Attar head into the uncharted wilds where they discover a besieged outpost of apes and humans, masters and slaves, fighting side by side against a primal, ancient evil that reveals the dark side of origin of both ape and man.

2002 Justin Cartwright. White Lightning. London: Septre. “Given [the narrator] Kronk’s humanism, the sacrifice of the animal [the baboon Piet] is the only possible outcome to a narrative of human and nonhuman animals. Kronk’s unspeakable transgression against both human and nonhuman animals is also a colonial one in a post-colonial world he has not been able to read and it has brought about the deaths of Zwelakhe, whose care he had taken on as an expiation for the neglect of his son and of Piet, whose friendship he had so anthropocentrically cultivated as a memorial to both his father and his son. Relationships between humans and nonhuman animals, Cartwright
seems to be saying, are defined by blindness and prejudice, not only philosophically but psychologically, with no respite from the realities of post-1994 South Africa. James Kronk has been taught about the white man’s place in post-apartheid society at the expense of the caged baboon, whom he tried, always from his ‘peculiar self-understanding’ (Woodward 2004: 139) so ineffectively to befriend” (Woodward 89-90).

2002 Ian Edington, Paco Medino, and Adrian Sibar. **Planet of the Apes, Vol. II: Bloodlines TBP.** Dark Horse Graphic Novel. The quest for answers continues as Esau, Seneca, Attar, and the human woman, Crow, flee from the ape soldiers. When they make a stand in a snowy forest, all seems lost until a mysterious warrior in black armor comes to the rescue. Their futures uncertain, they face momentous decisions—to return to Derkeen and try to halt the bloodshed, to continue to hunt for Ari, to use the near-mythical Chimera to sever or unite humans and apes?

2002 Gabe Hudson. “Notes from a Bunker Along Highway 8.” **Dear Mr. President.** New York: Knopf. The best and most complex story is the wonderfully weird "Notes From a Bunker Along Highway #8," which deals with a soldier who saves a fallen comrade and suddenly deserts his unit, only to become trapped in a bunker with a discarded group of chimps. Hudson, a former marine reserves rifleman, displays a brilliantly macabre sense of humor, a fine ear for military and bureaucratic clichés and abundant compassion for his quirky, bruised characters (Publisher’s Weekly, August 2002): [http://www.publishersweekly.com/978-0-375-41395-7](http://www.publishersweekly.com/978-0-375-41395-7)

2002 Ralph Lee. “The Stone Monkey.” “Drawn from a 16th century Chinese folk novel [Wu Cheng’en yet again!], Lee’s production uses an array of puppets, masks and live music to portray the adventures of a virtuous monk and his three disciples: an unruly monk[ey], a pig-faced creature, and a green-haired swamp monster who wears a string of skulls around his neck.” A production by Lee’s Mettawee River Company was included in the annual KO Festival, Amherst, Massachusetts, June 20 2002, at 8:30 p.m. on the lawn of the Amherst College Observatory (Wells).

2003 Michiel Heynns. **The Reluctant Passenger.** Cape Town: Jonathan Bull. “Heyns deploys humour to make powerful points for baboon advocacy….That baboons are accorded no status, moral or otherwise, in the South African Constitution is the subtext for much of the satire. The novel, in its representation of relationships between humans and baboons, has both serious and comic purposes….Heyns thus raises a problem in animal advocacy: how to make apparently unappealing animals acceptable to the public while underscoring perceptions, which are not necessarily contradictory, that apes straddle the boundaries between humans and nonhumans” (Woodward here and there 76-79).

2003 Elliott Light. **Chain Thinking: A Shep Harrington SmallTown Mystery.** Baltimore, MD: Bancroft Press. As Steven Wise commented on the novel’s backcover, “Those who think that stories about legal rights for animals have to be boring, tedious, complicated, or abstract are in for a treat…!” Lawyer Shep Harrington battles to save Kikora, a chimpanzee, from experimentation, finding in the process that knowing this
precocious youngster breaks his “chain thinking” about the division between the human and other primates. Rick Bogel, Primate Freedom Project, likens the book’s effect on the reader’s conscience to that of *Uncle Tom’s Cabin*.

**2003 Lawrence Yep.** *The Tiger’s Apprentice.* New York: Harper’s Collins. The first of a series of young adult novels by a Chinese-American Newberry Medal winner intended to integrate Chinese legend and lore, prime among them the perennially popular tales of The Monkey King from Wu Chen’en’s *Journey to the West* (1596), with original fantasy. Monkey himself is one of a number of marvelous beings who aid young Tom once he discovers he is destined to be the latest in the long line of magic-wielding beings called Guardians. His task is to keep safe the talisman that either brings peace or destruction to the world. He inherits his position from a tiger named Mr. Hu to whom Tom is apprenticed as the novel opens. In addition to a lively portrait of the lively Monkey, Yep opens a world hidden to most where, as the flap description puts it, “animals [are able to] take human form [at will], where friendship is the final weapon in the battle between good and evil, and where a young boy must save the world he knows…and the one he is just discovering.”

**2004 Russell Banks.** *The Darling.* New York: HarperCollins. “With his characteristic largeness of scope, Banks speaks not only to the dreadful spectacle of human violence and brutality, but also to the vexed relationship between humans and the other animals inhabiting the planet. His treatment of this issue inspires some of the novel’s strongest prose. This is Hannah’s introduction to the lab[oratory that experiments on chimpanzees]: ‘A vegetative stench gushed from the interior and washed over me….The howls and screeches of the chimpanzees and their compulsive, arrhythmic banging against their cages had merged and become a congealed and hardened quantity of sound.’ Later, Hannah muses on the chimpanzees’ goodness and the goodness of her experience with them, her ‘blue eyes peering into their brown eyes and seeing there some essential part of myself, some irreducible aspect of mt being, which in turn gave them back the same reflected version of themselves.

“Banks takes the risk of evoking the kind of woman whose love for animals is more passionate than her love for humans—including her children. But he succeeds in making Hannah sympathetic, if not always likable” (Gordon).

**2004 Elliot.** *Evangeline Mudd and the Golden-Haired Ape of the Ikkinato Jungle.* Candlewick. When Evangeline’s primatologist parents study the apes, Evangeline has to rescue them and save the jungle from evil money-making schemes.


**2004 Grant Morrison.** *The Filth.* New York: Vertigo graphic novel. Domitri-9, a Russian ape in the Space Program, returns to Earth super-intelligent, with a natural talent
for killing and an advanced hatred for humans and American Space Chimps (see List of Fictional Apes, Wikipedia).

Andre De Shields stars in “Prymate,”…at the Longacre
(The New Yorker 3 May, 2004: 12)

2004 Brenda Peterson. Animal Heart: A Novel. San Francisco: Sierra Club Books. Perhaps the most crucial human character, next to Isabel herself is Marshall, whose own “great-great-grandmother was…[a] Green sea turtle” who is still recalled in “one old Hawaiian song.” In a telling moment, right after asking Isabel if she believes in her own family legend, he responds to her denial with “you still believe it, you just can’t tell anybody” (65). Like Isabel, Marshall is a singer of the old songs of his people. Unlike her, he has inherited from his Scottish astronomer father a weak heart. It is when that heart fails him and the donor heart which is his only hope of survival is bruised in transit and also fails, that the radical procedure that gives the novel its title is introduced.

A large baboon heart replaces the failed transplant and, against all odds, brings Matthew back to life. When he finds out what has happened, he pronounces the situation—“I’m…part baboon”—“creepy” (87, 89). Isabel, visiting him after the operation, long before the possibility of Zenotransplantation being another form of shapeshifting occurs to her, responds intuitively to the presence of the baboon sacrificed” to save Matthew’s life: she feels “that familiar dread she usually sensed…when an animal was in danger” (91). Later, as he finds himself privy to the baboon’s past, even to the name—Sol—his band had given him when it accepted him, Matthew sees that the strange dreams and visions he is experiencing are the memories of the baboon whose heart is now so crucial a part of his body. Marian Windhorse Grey, less than surprised by what has suffered, comments: “If Marshall would listen to the part of him that still belongs to his mother’s people, he’d at least have an elder—a kaluna, or medicine person—to show him how to cross over into the animals’ world. Shamans were the first healers. Their medicine is older than Western science” (180).

Irene Feinstein, a fellow transplant patient, much younger and more open than Marshall, has no problem accepting that she is now “part pig” and Marshall, “part baboon” (99). It is Irene who takes Marshall to the local zoo’s primate center to meet his baboon relatives, creatures he learns in an overheard comment are “capable of abstract thought” and were held sacred by the Egyptians who believed that Toth, the baboon god, knew all. It was he who weighed the soul of the dead (117). Irene’s animal activism as well as the empathy for the baboons Marshall develops, weave yet another thematic concern—animal experimentation and the use of animal parts for transplant--into the web of Peterson’s amazing novel.

Interestingly, Peterson had originally intended to allow Sol, the baboon whose heart now beats in Marshall’s chest, to narrate, through Marshall, the portion of the novel that recalls his past. Her editor, however, advised her to stay with the human narrator, because the novel was too important to risk “push[ing] people over the edge with [so radical] a point of view” (Howard interview: http://www.bookpassage.com/author_interviews/petersonBrenda.html). (Copeland H-NILAS Review).
2004 Planet of the Apes (Widescreen 35th Anniversary Edition). Fox Home Entertainment DVD.

2004 Dawn Prince-Hughes. Songs of the Gorilla Nation: My Journey Through Autism. New York: Harmony Books. Nonfiction. “Songs of the Gorilla Nation is as much a rhapsody to gorillas as it is an anatomy of autism. It was through getting to know the gorillas at Woodland Park Zoo in Seattle as an adult that Prince-Hughes began to feel for the first time, connected, safe, understood. A gorilla could gaze at her, or touch her, or grunt at her, and she would feel serenely joyful. She describes the moment a massive silverback male named Congo, accidentally brushed his fingers against hers, and then kept them there for ‘what seemed like a long time,’ in religious-ecstatic terms” (Angier).


2005 King Kong. Director, Peter Jackson. Universal Pictures and WingNut Films. “A great deal of Jackson’s success lies in his decision to embrace, like Cooper and Schoedsack did in 1933, the most cutting edge visual effects to bring Kong to life. Willis O’Brien’s stop-motion animation remains a monumental creative achievement, no matter how many teenagers snicker at what they describe as the jerkiness of Kong’s movements. Jackson has used the 21st century equivalent of O’Brien’s process, known as motion capture, in which an actor wears a suit that allows digital-effects artists to animate Kong’s skin, hair, and face over actual movement. Fortunately for viewers of the new Kong, Jackson selected Andy Serkis, the man who portrayed Gollum in The Lord of the Rings, to give the gorilla a soul. It’s a marvelous performance, and certainly worthy of the acting nomination that Serkis almost certainly won’t receive. When Kong sits, forlornly watching the Skull Island sunset after saving Ann Darrow (Niomi Watts) from not one, but three, tyrannosaurs, we feel his abject loneliness so poignantly that no dialogue is required” (Vas 22).

2005 Madagascar. Animated feature with Mason, the chimpanzee.


2006 Bobby the Bold. New York: Penguin Dial Books. Bobby, a bonobo, us not accepted by the other zoo chimps but after escaping, spending an afternoon in the city and getting a Mohawk, they change their minds.

2006 Michael Crichton. Next. HarperCollins. “Drawing from some of the most controversial topics in medicine and genetics…, he interweaves a set of horrific, loosely related tales of high-stakes intrigue centered on the biotechnology industry and its ethics.
Stem cells, transgenic creatures, debates on the future of certain physical traits, the end of drug addiction (but at what cost?), billion-dollar lawsuits over discarded cancerous tissue….Each of the scenarios, from a chimp masquerading as a boy to a parrot injected with human genes…” (Bookmarks Magazine March/April 2006: 53-54).

2006 Curious George, the Movie. Universal Pictures and Imagine Entertainment. An adventure based on the tales that have enchanted readers for more than 60 years: “George, the inquisitive little guy with an insatiable taste for adventure, set off in a brand new tale for the big screen. Directed by Matt O’Callaghan. Screenplay by Ken Kaufman and David Reynolds (story by Ken Kaufman). Voices provided by Will Farrel, Dick Van Dyke, Drew Barrymore, David Cross, Eugene Levy and Joan Plowright.

2006 Marie Darrieussecq. Connaies des singes [Apes’ Knowledge]. Zoo
You walk in this zoo with your eyes instead of your legs. The cages are the short stories and in each one is a strange beast, human or not, that you study through the bars, and which sometimes, studies you.

There is, for example, in Connaissance des singes a monkey involved with the lives of three generations of women, a monkey who is a bit sick, who speaks French and who lives in the house of the grandmother in a most bizarre fashion. The monkey becomes healthy, stops speaking, and leaves the house. The grandmother, the mother and the daughter also have a relationship that is a bit sick. Can they follow the example of the monkey?

This zoo is really populated by some strange creatures. There are, for example, in On ne se brode pas tous les jours les jambes, women who, instead of having their period, have their “slough”. That’s right: each 28 days their skin sheds…and if one sheds one’s skin after having embroidered one’s legs in order to be beautiful at one’s sister’s wedding - well, that’s problematic. But men find it irresistible!

And the strange psychology of Juergen, gendre ideal, in which a woman, tormented by her lack of progress in her art of photography, looks more and more profoundly, literally, in herself to find a means to see others, her subjects, with more clarity. At the same time she believes, perhaps with reason, that Juergen, her husband, and in a way her father, who has neither profession or art, can see everything that is hidden to her.

Yes, fiction always surpasses reality, but what a new reality results! These stories are wonderfully unique. (Fickett).

2006 Virginia Despentes. “King Kong Theorie”


Haruki Murakam. “A Sinagawa Monkey.”

2006 Ginny Rorby. Hurt Go Happy. “Inspired by the true story of Lucy Temerlin, a chimpanzee raised as a human child, and the culmination of ten years of research, Hurt Go Happy is the heartbreaking but ultimately uplifting story of one girl’s determination
to save the life of a fellow creature—one who shares ninety-eight percent of our DNA and the ability to communicate her pain.

“‘Hurt Go Happy’ is American Sign Language for ‘the pain is ended.’ Thirteen-year-old Joey Willis is used to being left out of conversations. Though she’s been deaf since the age of six, her mother forbids her to use sign language, insisting instead that she work hard to read lips.

“While mushroom hunting one day she meets Dr Charles Mansell, who has recently returned from Africa with Sukari, a baby chimpanzee. Charlie’s parents were deaf and he and Sukari communicate using sign language. Joey secretly begins to learn to sign. Visits with Charlie and Sukari will be the happiest of Joey’s life, but ultimately, as her choices broaden, Charlie and Sukari’s begin to narrow until Sukari’s very survival is in doubt.” (http://ginnyrorby.com/Ginny_Rorby_/Hurt_Go_Happy.html)

2006 Jeanne Willis. Gorilla! Gorilla! Atheneum. A rhythmic text and glorious illustrations suited for ages 2-4—and well beyond, about stereotypes and mistaken identities. A lost mouse child is rescued by a gorilla intent on finding its mother is assumed to be a “monster.” To add to the effect, the British edition, titled Killer Gorilla was released to coincide with the release of Jackson’s 2005 King Kong.


2007 Jasper Fforde. Thursday Next. New York: Viking Adult. Melanie Bradshaw, a gorilla, is the wife of Trafford Bradshaw, to whom she has been married for fifty years. List of Fictional Primates in Literature, Wikipedia.

2007 David Jones. Baboon. Firefly Books, Ltd. 14 year old Gerry Copeland is returning to Africa with his biologist parents when their plane crashes and he wakes up to find he has become a baboon and must survive among the wild baboons who surround him—a unique technique to help readers experience life as a baboon.

2007 Laura Hurwitz and Amanda Lumry. Adventures of Riley—Operation Orangutan. National Book Network. While visiting in Borneo, 9 year-ol Ricley learns how illegal logging is endangering the forest and the orangutans who live there and helped rescue two baby orangutans.

2007 Cornelius Medeveis Mr. Thundermug. New York: HarperCollins. “Although a book in which an intelligent baboon is set down amid humankind inevitably brings Kafka to mind, the protagonist of Medeveis’s slight, whimsical first novella is luckily more Stuart Little than Gregor Samsa. Armed with the inexplicable gift of the English tongue, the baboon, Mr. Thundermug, appears in a human city under mysterious circumstances, baboon wife and children in tow. The city dwellers exist in some hazy DMZ between “The Cat in the Hat” and Calvino, and greet him with a curious equanimity that shortly branches out into irritation. Medeveis is English, but he takes numerous opportunities to display borscht-bely humor: residents of an insane asylum are less concerned that Thundermug is a talking baboon than they are with his ‘combative manner and caustic
wit,’ and a postmistress, unimpressed with Thundermug’s ability to speak the language, tells a gobsmacked person he ‘doesn’t speak it very well.’ Although Mr. Thundermug has a number of clashes with a decidedly inhuman bureaucracy—at a hospital, a school and a housing department—these encounters don’t mean Medvei is making a serious attempt to scrutinize society, as Kafka did. Instead the author shirks traditional narrative in order to highlight his lyrical prose—and the delicate lithographs he made to illustrate his own book” (Lizzie Skurnick, “Fiction Chronicle,” The New York Times Book Review 8 April 2007:18).

2008 Elizabeth Hess. *Nim Chimpsky: The Chimp Who Would be Human.* New York: Bantam Dell. Nonfiction biography. “In the early 1970s a researcher at Columbia University designed an experiment to refute Noam Chomsky’s claim that language is inherent only in humans. Nim Chimpsky, the baby chimpanzee chosen for this project, was raised in a human family. Not only was he taught American Sign Language, science journalist Hess write, ‘he wore human clothes, ate human food, and used a toilet (now and then), and it is likely that he thought of himself as human.’ For a time he was a genuine celebrity, but when funding for the study ended after four years, Nim was put in a cage and shipped from facility to facility; at one low point, he spent time in a medical lab. His charm, however, and his sizable vocabulary inspired people to help him. He eventually found refuge on Black Beauty Ranch in Texas, where he died, at an early age for a chimpanzee, in 2000. The author uses Nim’s troubled life to raise profound questions about the dividing line between humans and other animals and about what we owe to the creatures we use in research” (Press 112).


2008 Debbie Lee Wesselmann. *Captivity.* Winston-Salem,NC: John F. Blair. “Captivity begins as several chimpanzees escape from the South Carolina Primate Project, a sanctuary for liberated laboratory apes located near a rural community. This is of special concern because several of the apes are diseased and one has been driven mad by his experiences in the labs. The story behind the escape forms the backbone of the novel’s complicated plot, all of which relate to the novel’s major themes. Abuse and captivity. The director of the sanctuary, primatologist Dana Armstrong, is herself the survivor of her psychologist father’s language experiment. Both she and her infant brother and the chimpanzee infant, Annie, were raised together and encouraged to communicate in ASL as well as spoken language. In Dana’s mind the other two are equally her siblings and Annie’s abrupt disappearance when she became what the Armstongs saw as a danger to their human children remains an echoing emotional wound. The history of the three Armstrong “children,” preserved in detail on films, has become a part of every primate studies program.

“Dana’s early experience as a subject of scientific study has made her empathy with her current charges especially compelling. Wesselman has had no comparable experience. She came to her subject after reading “a brief article about female primatologists who taught captive baby chimps how to behave around their own species,” an experience reflected in the novel as Dana and her
assistant attempt, to what extent that is possible, to prepare their new resident apes to enter into one of the two chimpanzee cultures the Project’s grounds has room to house. Wesselmann “spent about a year researching chimpanzee behavior” before attempting to create chimpanzee characters, research that intensified while she was writing the novel. She credits Goodall’s In the Shadow of Man, Roger Fouts’ Next of Kin, and Franz de Waal’s Chimpanzee Politics and Chimpanzee Culture, as well as her work on the animal rights movement and the illegal marketing of exotic species for an earlier novella, Vibrissa which explores the theme of animal rights. I have no proof that her research led her to Preston’s novel Jennie but the thematic parallels between his chimpanzee’s story and Wesselmann’s Annie’s (and of course between both these novels and the titular character of Daniel Quinn’s by now iconic Ishmael) would suggest she had.

“I found it disappointing that, unlike Preston and Quinn, Wesselmann fails to make Captivity as much the story of its nonhuman primate characters as of its human primates. When she discusses point of view in the Readers Guide provided by the novel’s publisher, Wesselmann admits she favors “strong woman [characters] like Dana, but…also occasionally write[s] from the point of view of men, as [she] does…in Captivity.” She does not discuss the possibility of writing from the nonhuman point of view. Even when Dana finds that one of the new chimps seems to know sign language, her determination to break the Project apes of identifying with humans prevents her from asking for and possibly learning the chimp’s story from her own perspective. In contrast to Preston, who takes his readers into the tormented mind of the adult captive Jennie, Wesselmann’s readers know the chimpanzees at the Primate Project only through the eyes and minds of the novel’s human characters. Because they are, for the most part, trained primatologists, one would like to suppose theirs would be objective and unbiased perspectives, but of course the reader is haunted by both the language experiments recalled in Jennie and Captivity and the debilitating laboratory procedures that have left the chimpanzees Wesselmann’s Dana is able to protect maimed in mind and body.

“According to HSUS’s Michael Markarian’s “Animals & Politics” blog as of 18 April 2008 “1,200 chimpanzee are still used in U. S. laboratories” and “the U. S. remains the largest user of chimpanzees in biomedical research, as England, New Zealand, the Netherlands, Australia, and Japan have all banned or limited their use. Some chimps have been languishing in labs for more than 40 years, confined in steel cages for most of their lives and enduring sometimes painful and distressing experimental procedures” despite the Chimpanzee Health Improvement, Maintenance and Protection (CHIMP) Act Congress passed in 2000 and upgraded in 2007. That upgrade was meant to insure that chimps, once in sanctuary, could not be placed back into research.

“But there is, as Wesselmann’s novel recognizes, a paradox inherent in our efforts to save these and other abused beings. Despite our efforts, they will never exist outside of captivity. Similarly, endangered or threatened wild animals protected in wild life parks and reserves also survive in captivity and, should they escape, will be returned or killed as are the chimpanzees at the beginning of Captivity. Quinn’s Ishmael tells his human students that all beings who live by
the laws of Mother Culture are equally captive. Can any of us, under those strictures live as free beings with certain inalienable rights? Or is survival inherently dependant on remaining in captivity? And, if that is so, should any endangered species, including our own, be prevented from determining its own fate (or taking its own chances) as have all the species that lived and disappeared before us and have lived and disappeared unnoticed all around us ever since? (Copeland review)

2009 [James Lever]. Me, Cheeta: My Life in Hollywood. “The finalists for the U.K.’s prestigious Man Booker Prize this year include new novels by Nobel winner J.M. Coetzee, A.S. Byatt, and... Me, Cheeta, a ‘memoir’ by the chimpanzee star of 1930s Tarzan movies (published in the U.S. on March). British writer James Lever is actually the uncredited author of the book, a satire of golden-age Hollywood that boasts cameos by Esther Williams and Errol Flynn. But if Me, Cheeta actually wins, can it still be called the Man Booker Prize?” (Geier 62).

In his review in The Guardian, Nicholas Lezard confirms that “This Chimp’s a Champ” claiming that what he first took for “a tiresome rip-off; ooh, the chimpanzee who starred in the Tarzan movies has—ho ho!—written a book!” turned out to be “the most audacious, funny and even moving novel that I have come across in years....And the prose...well, no wonder people were wondering whether Will Self or Martin Amis were behind the pseudonym (only revealed some time after publication. There are sign, incidentally, that Lever has read, and tried not to overlap with, Self’s splendid Great Apes). The prose is impeccable—supple, intelligent, penetrating, vigorous. A delight to read.”

2010 Laurence Gonzales. Lucy: A Novel. New York: Knopf. In David Brinn’s science fiction “uplifted” apes, as in Medevei’s Mr Thundermug (2009), and Lawrence Gonzales’ Lucy (2010), we find ape hybrids who are fascinating as individuals and challenge the human-animal boundary in profound ways.

Lucy actually speaks fluent bonobo as well as several human languages and looks very like a human teenager. Nonetheless, when her identity is revealed, she becomes an unwelcome presence, feared and shunned and captured, threatened with death and isolating imprisonment. Humans fear the bonobo genes, inherited from her mother, that her primatologist father hoped would allow her to alter the direction of human evolution, reconnecting humans to “the Stream.” Gonzalles’ “Stream,” is his term for the communication that flows among all the animal species with the exception of contemporary “civilized” humans. Only remnants of being a part of the Stream remain, latent in some, and in some few, like the Native Americans among whom Lucy finally finds refuge, as strong as when humans accepted themselves as one animal among many. (Copeland Primates in Literature)


2011 *Project Nim*. Dir. James Marsh. “The most buzzed about documentary of this year’s Sundance Film Festival recounts the twisty, ultimately heartbreaking tale of the chimpanzee named Nim Chimpsky, who was the subject of a famous study in the 1970s to determine whether a nonhuman primate could be taught language. Oscar winner James Marsh (*Man on Wire*) tracked down the people who raised Nim as a human child and taught him sign language, only to find out he was becoming too difficult to handle. ‘I was surprised at the strength of feeling that came out 25 or 30 years after the events in the story,’ Marsh says. ‘The movie is really about human behavior as much as it is about animal behavior.’” ([Entertainment Weekly 22/24 April 2011:59](http://ew.com/2011/04/22/project-nim/)).

2011 *Rise of the Planet of the Apes*. “in the 2011 prequel [to *Planet of the Apes*]….James France plays a scientist whose genetically enhanced subject Caesar…tires of his shabby treatment and transforms into a Chimp Guevara, a revolutionary who prompts the world’s apes to overthrow their human oppressors. The apes haven’t fully evolved into humanoids, so the film depicts them with CGI rather than the franchise’s trademark makeup. ‘Because effects have gotten so good,’ says Franco of acting with motion-capped [Andy] Serkis [who plays Caesar], ‘it’s like working opposite an actual chimp, but with all the best instincts of an actor.’

‘Caesar’s uprising starts off small, as he directs his captive brethren to flee the research facility…. Along the way, Caesar enlists the help of Maurice, an orangutan who knows sign language, and a big bruiser of a chimp named Rocket. ‘They all have very distinctive looks and qualities…. It’s an A-Team of apes.’” ([K. S. Entertainment Weekly 22/24 April 2011: 69.](http://ew.com/2011/04/22/project-nim/)).


2012 James Patterson and Michael Ledwidge. *Zoo*. New York, Boston, London: Little, Brown. The premise of Patterson’s newest novel becomes evident within its first few pages. Increasingly brutal attacks on humans by wild animals all over the world lead Patterson’s main human character, biologist Oz. to conclude that “some kind of concerted transpecies evolutionary backlash against homo sapiens was underway.” As the incidents increase, he tracks the phenomenon on his “‘tongue-in-cheek’ blog Man Against Nature.” Quickly, evidence grows, convincing him that, in fact, “Nature actually was at war with man.” And, even more alarming, “our side wasn’t even noticing” (24).
To Oz, however, it becomes all too apparent that “an apocalyptic shift,” which he names HAC (Human-Animal Conflict), was evolving (51). It seems important enough to describe fully:

Throughout the world, animal behavior was changing…. On every continent, species after species was suddenly displaying hyper-aggressive behavior toward one particular animal.

The enemy was us. You and me. Man, man. (23)

In Africa to observe increasing lion attacks on humans, it strikes Oz that [a] new feeling has overtaken the lions, a new understanding. One that changed their perception of humans from fellow predators—irritating, inconsequential animals to be ignored mostly—into prey. (69)

As incidents increase, Oz comes to see HAC as potentially a 21st century extinction event not unlike the Permian-Triassic and K-T event, although he assumes the revolution comes, in part at least, as a reaction to man’s own war against nature:

Never in human history has there been a time when most people are so distanced from animals. So removed from them, both psychologically and physically. If you are a human being in a place like, say, where I live in New York City, you won’t really have to interact with a nonhuman animal all day long. It makes me think about how the world must have been before the Industrial Revolution. You needed oxen to plow the fields. The fastest way between two points was a horse. Knowing animals, being close to them, used to be a way of life. Less and less so for more and more people now. Homo sapiens is so close to dogs that we even coevolved with them. The genetic difference between a human and a chimp is about the same as the difference between two subspecies of groundhog that evolved on opposite banks of a river—and yet even Attila [Oz’s companion ape] had been affected. Surely the root of HAC was some very, very small and very, very recent change. And that change had to be something that humanity was up to, because we seemed to be the only mammal on the planet incapable of being affected….

It was a zoo, all right, I thought…. Only it was starting to look like the Homo sapiens were the ones who would be relegated to cages from now on. (256)

2012 ZOO: THE GRAPHIC NOVEL by James Patterson & Andy MacDonald.
The latest graphic novel by James Patterson: Art and Adaptation by Andy MacDonald.

2012 Eliot Schrefer’s Endangered (New York: Scholastic Press) is, like many of the best animal-centric novels, intended for young adults. It’s human protagonist is 12 year-old

Sophie whose Congolese mother operates a sanctuary for bonobos. One day Sophie impulsively rescues an orphaned bonobo named Otto from a poacher, a morally complex act…. As she nurses Otto back to health, the
two bond. After her mom leaves to release four rehabilitated bonobos into the wild, revolution breaks out, and United Nations forces try to evacuate Sophie whose father is American. She refuses to go because she can’t bear to leave Otto behind. Sophie hides out in the jungle with Otto and a group of bonobos. The heart of the book is the portrait of Otto and the keen observations of the other bonobos, with their vivid personalities, hierarchies, grievances, and alliances. An unmistakable subtext is the contrast between the pacifist bonobos and the rapaciousness of the human revolutionaries—and of the Western powers that condone their violence for the sake of valuable minerals. (Books, _Natural History_ Nov 2012: 41).


Throughout _A Beautiful Truth_, Canadian novelist Colin McAdam writes about apes with remarkable sensitivity and intuition….

In the growing genre of chimpanzee fiction, McAdam’s Looee holds his own as a memorable character. We know from the outset that he’s a simian—there’s no secret reveal as in Karen Joy Fowler’s _We Are All Completely Beside Ourselves_, no anthropomorphhic excess as in Benjamin Haig’s _The Evolution of Bruno Littlemore_, no voice from the afterlife as in Neil Abraham’s _Unsaid_ (each novel a wonder in its own way). Indeed, early on McAdam foreshadows what any media consumer has already heard. When a chimpanzee is kept as a pet, trouble is in the offing.

…”If _A Beautiful Truth_ lingers long after it is read—and I promise you it will—it’s because even as [its chimpanzee protagonist] Looee becomes a son for Walt and Judy, he becomes for the rest of us a heartbreaking guide to how we treat our closest living relatives” (Barbara King, review _Washington Post_ 17 October 2013).

Colin McAdam’s essay “I Fell for an Ape,” appeared in the on-line journal _Salon_ (July 19, 2013). McAdam confesses that before meeting the chimpanzee Pepper, his creative efforts concerned themselves with “psychology, culture, history, rarely did I look at the human body and what we are as a species.” After Pepper, he read the work of Franz de Waal, Roger Fouts, and other primatologists and had his eyes opened “to the nature of great apes, the category that includes chimpanzees and humans.” That experience led him, as it led Fowler, “to write a novel that looked squarely [or in Flower’s case aslant] at chimpanzee behavior.”

2013 Brenden Mull. _Spirit Animals, Book 1 of Wild Born_. New York: Scholastic. The favored few in this intriguing young adult novel are granted spirit animals, ties to one of the fifteen great beasts who protect Eras. Among these animals, two are helpers instead of the Devourer—the serpent Geranathan and the ape Kevo. This association seems an unfortunate survival of
the strand of ape literature that reflects human disgust with the great apes evolutionary closeness to the human.


2014 *Dawn of the Planet of the Apes*. Matt Reeves, director.

2014 Karen Fowler. *We Are All Completely Beside Ourselves*. New York: G. P. Putnam’s. “Fowler, best known for her novel “The Jane Austen Book Club,” is a trustworthy guide through many complex territories: the historical allure and dicey ethics of experimental psychology, not to mention academic families and the college towns of Bloomington and Davis. (It’s worth noting that Fowler’s father was at one time a psychology professor at Indiana University, studying animal behavior.) The novel’s fresh diction and madcap plot — swapped suitcases, a Madame Defarge ventriloquist’s dummy, lost bikes and drug-laced coed high jinks — bend the tone toward comedy, but it never mislays its solemn *raison d’être*. Monkeyshines aside, this is a story of Everyfamily in which loss engraves relationships, truth is a soulful stalker and coming-of-age means facing down the mirror, recognizing the shape-shifting notion of self” (Kingsolver).

When I first read about Karen Joy Fowler’s newest novel, *We Are All Completely Beside Ourselves* (Putnam 2013), I knew I’d have to read it and was afraid, despite critics’ reassurance, that it was doomed to disappoint. The latest in what has become a lengthy bibliography of novels focused on ape language experimentation that began in the 1940ies, Fowler’s novel is narrated by 22 year old Rosemary Coole. Rosemary is one of two human children raised with their psychologist father’s experimental chimpanzee, Fern, to test the theory that apes raised with humans would be more skilled at acquiring and using language—human language, of course—than apes raised with others of their own species. Rosemary was 1 month old, Fern, 3 months old, when the experiment commenced. Rosemary’s tale evades Fern for as long as is possible, a device which I feared would detract from making the novel as ape-centric as I longed for it to be. On the contrary, the device brings the reader (and Rosemary) into unexpectedly close and haunting contact with the Fern of both the past and the present. Without allowing the chimp to contribute a word to the telling of her tale, the reader is drawn into the Inferno of what Fern’s world has been since she was exiled from the Coole family.

Rosemary’s bond to Fern, as close as that of any twin, affords a particularly vivid grasp of what it is, not to be a chimpanzee in the wild, but to be Fern. Both the bond between the two and the power of Fowler’s creative imagination take the reader outside the anthropocentric culture that conceived of such an experiment as neither behavioral science nor reason can. The literary technique Fowler employs has its ground in the methodology of Jacob von Uexkull, famous for his theory of *Umwelt* which “in the philosopher Evan Thompson’s gloss refers to ‘an animal’s environment in the sense of its lived, phenomenal world, the world as it presents itself to that animal thanks to its sensormotor repertoire” (quoted in David Harmon, “CFP: Modern Fiction Studies Special Issue—Animal Worlds in Modern Fiction” email from Thomas K. Dean 7/24/2013). In his *A Stroll through the Worlds of Animals and Men: A Picture Book of Invisible
Worlds, Uxekull refers to a literary technique like Fowler’s (or his own or that of any truly animal-centric work) “as ‘an aesthetic medium in which new and unforeseen sensitivities might emerge’” (quoted in Broglio 6). Uxekull believed such techniques capable of bringing humans into “‘worlds strange to us but known to other creatures, manifold and varied as the animals themselves (5).’” (Broglio 8).

Both Fowler and McAdam lead readers to acknowledge not simply that “chimpanzees are almost human or that scientists are wrong and animal welfare groups are right; it is that we are all great apes. We are not only animals, but this particular animal.” They also both see that, as McAdam puts it, “we have no language” for comparing ourselves with the other apes. His novel A Beautiful Truth, due out in September 2013, is, as he writes, “one of several novels and works of non-fiction to come out recently with chimpanzees as their subject….I hope [they enable us finally] to alter our language to reflect the truth in our blood and acknowledge the contradictions of what it means to be an ape. We don’t just care for animals, we are animals.” If that can happen, perhaps we will be able to keep the other great apes—and ourselves—from extinction. As McAdam says and Fowler suggests, “We won’t be ever able to talk properly about Pepper [or Fern], or protect her kind, if we can’t learn to talk about ourselves as a species of ape. We are not merely descended from apes. We are apes. Until we realize this fact we cannot have enlightened discussions about what it is to be human.”

2014 Eliot Schrefer. Threatened. New York: Scholastic. Like the earlier Endangered (2012), Threatened takes readers out of the human world (the Outside) into the world of closely related species (the Inside), Bonobos and Chimpanzees. As Schrefer notes in “How to Help,” an addendum to Threatened: “The cure for cruelty is expanding the moral imagination. The great civil rights struggles have always been about taking a group that has historically been seen as “other” and learning to see it as “self.” Whether it’s about stopping cruelty to animals or helping AID orphans a continent away, the best side of humanity lies in expanding our empathies as much as we can. Helping the chimpanzees is but one of those paths” (276).

2014 Jacob Wegekius. The Murderer’s Ape. The Swedish author and illustrator Jakob Wegelius was awarded the Children and Young People’s Literature Prize for The Murderer’s Ape at the ceremony in Reykjavik. “The Murderer’s Ape injects a new lease of life into the classic adventure story. Along with a gorilla named Sally Jones, the reader visits the run-down docks of Lisbon, embarks on dizzying journeys across the seven seas, and calls on the Maharaja of Bhapur’s magnificent court – all in an attempt to clear the name of Sally’s best friend, the sailor Henry Koskela. Through his love of narrative and fine knack for portraying character, the author brings early-20th-century history to life, with a particularly keen and curious eye for the new-fangled technology of the day. Detailed portraits and vignettes, as well as maps that chart Sally’s adventures, make this a book that is as visual as it is literary.” (The Adjudication Committee

2015 Rich Handley and Joseph Berenato. **The Sacred Scrolls: Comics on The Planet of the Apes.** Sequart Research & Literacy Organization. Since the 1970s, the Planet of the Apes franchise has frequently delved into the world of comic books. Some stories have made the Lawgiver proud, while others have brought shame to Ape City. In the comics arena, not all apes are created equal — but for fans, that’s half the fun of reading them. More than 150 POTA comics have been published during the past four decades, from Gold Key, Marvel Comics, Power Records, Brown Watson Books, Editorial Mo.Pa.Sa., Malibu Graphics, Dark Horse, Mr. Comics, and BOOM! Studios. Writers have explored the settings, concepts and characters from the films (and occasionally the TV series), while introducing an array of new characters and scenarios. Back stories have been revealed, plot holes filled in and histories extrapolated upon. The comics have employed multiple genres and styles, taking readers to distant villages, ruined cities and oceanic civilizations — and have even seen the apes battle alien invaders from War of the Worlds and Alien Nation. It’s been quite the madhouse, to be sure. But by and large, the Apes comics have remained true to novelist Pierre Boulle’s simian spirit. Sacred Scrolls: Comics on the Planet of the Apes will examine the entire history of POTA comic books, from Gold Key to BOOM! and everything in between. This anthology will feature insightful, analytical essays about the franchise’s four-color continuation, from popular comic historians, novelists, bloggers and subject-matter experts.
http://www.amazon.com/The-Sacred-Scrolls-Comics-Planet/dp/1940589118


2015 Zoo CBS series. ZOO, based on the #1 bestselling novel by James Patterson, is a global thriller about a wave of violent animal attacks against humans sweeping the planet. Jackson Oz is a young renegade American zoologist who spends his days running safaris in the wilds of Africa with his best friend Abraham, who has a deep understanding of wildlife. Shortly after the attacks begin, Oz begins to see a link between the strange animal attacks and his late father’s controversial theories about impending threats to the human race. In Los Angeles, news reporter Jamie Campbell is intent on being the first to break the story behind the mysterious animal behavior, and seeks the expertise of Mitch Morgan, an off-kilter veterinarian, who prefers the company of animals over people. Nora Arnezeder stars as Chloe Tousignant, a French investigator Oz meets in Africa. As the assaults occurring worldwide become more cunning, coordinated and ferocious, Oz and the others are thrust into the race to unlock the mystery of the pandemic before there’s no place left for people to hide.
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