Only the Animals

A note on sources
Given that the stories in Only the Animals pay homage to many authors who have written about animals, I am indebted both directly and indirectly to multiple works of literature. Many of the animal narrators intentionally use words, phrases and sentences taken verbatim from the work of other authors. Where appropriate, permission to reprint material has been requested and included in the print version of the book. Below is a complete list of sources.

The Bones
Robert Irwin, Camel, London: Reaktion Books, 2010
Tom McKnight, The Camel in Australia, Melbourne: Melbourne University Press, 1969
Manning Clark, In Search of Henry Lawson, Melbourne: Macmillan, 1978
Harry Mayfield, History and Henry Lawson, Sydney: Kangaroo Press, 1984
The text of the note left by the farmer who dies of thirst is taken directly from Sarah Murgatroyd, The Dig Tree: The Story of Burke and Wills, Melbourne: Text Publishing, 2002

Pigeons, A Pony, The Tomcat and I
Many of the historical details about Colette’s life, including Jean Cocteau’s comment (adapted slightly) and the story about her dying word being ‘Look!’ are from Robert Phelps, Belles Saisons: A Colette Scrapbook, New York: Farrar, Straus & Giroux, 1978
Allan Massie, Colette, Harmondsworth: Penguin, 1986
Colette, Gigi; and, The Cat, Oxford: Clio Press, 1986
Colette (translated from the French and with an introduction by Margaret Crosland), The Other Woman: Collected Stories, London: Peter Owen, 1971
Colette, Cats, Dogs & I: Stories from La Paix Chez Les Bêtes, New York: H. Holt & Company, 1924
Some details in this story, including the letter (adapted) written by the children asking that their pony not be requisitioned, are from Jilly Cooper, Animals in War, Leicester: Clipper LP, 2006

Red Peter’s Little Lady
Some of the words used in this story are taken from entries Franz Kafka made in his journals as edited by Max Brod in The Diaries of Franz Kafka: 1914-1923, New York: Schocken Books, 1949, and from other pieces of his journals and works of fiction.
Hazel's comments about Dr Mitzkin are adapted from Isaac Bashevis Singer, 'A Friend of Kafka' in A Friend of Kafka, and other stories, London: Cape, 1970

**Hundstage**

Many of the historical details in this story, including the words of Hermann Göring in the radio address, are from Boria Sax, Animals in the Third Reich: Pets, Scapegoats, and the Holocaust, Providence, Rhode Island: Yogh & Thorn Press, 2013
The text of the parable attributed to Zhuangzi is from Martin Buber, Chinese Tales, Amherst, NY: Humanity Books, 1991
The lines of poetry the pig soul quotes to the dog are from the epigram Alexander Pope reportedly had engraved on the collar of a dog he presented to His Royal Highness, Frederick, Prince of Wales in 1734.
Some of the lines of conversation Himmler has with his masseur are taken from Felix Kersten, The Kersten Memoirs, 1940-1945, New York: Time Life Education, 1992
The line the pig uses to the dog about kindness and domination is from Yi-Fu Tuan, Dominance and Affection: The making of pets, New Haven, CT: Yale University Press, 1984

**Somewhere Along The Line The Pearl Would Be Handed To Me**

The words of the story's title, as well as many of the words in the story, are taken directly from journal entries and fiction by Jack Kerouac, including On the Road (London: Penguin, 1991); Desolation Angels (London: Penguin, 2012) and The Sea is my Brother: The Lost Novel (London: Penguin, 2010), which is mostly about his experiences in the Merchant Marines during World War II.

**Plautus: A Memoir Of My Years On Earth And Last Days In Space**

Tom Stoppard, Jumpers, London: Faber, 1972
Tom Stoppard, Arcadia, London: Faber, 1993
The anecdote about an audience member challenging an eminent scientist by suggesting the earth is held up by tortoises is adapted from an anecdote in Stephen Hawking, *A Brief History of Time*, London: Bantam Press, 1998
The rumour that the Nazis are carving Swastikas into the shells of live tortoises is adapted from Veza Canetti (translated from the German by Ian Mitchell), *The Tortoises*, New York: New Directions, 2001
The parrot's last words before dying in the rubble are taken from a story told in Jilly Cooper, *Animals in War*, Leicester: Clipper LP, 2006
Tolstoy’s last words are taken from Pavel Basinsky, ‘Leo Tolstoy: the last 10 days,’ *Rossiyskaya Gazeta* (Russia Beyond the Headlines supplement in *The Telegraph*), 8 December, 2010, http://www.telegraph.co.uk/sponsored/rbth/culture/8189355/Leo-Tolstoy-the-last-10-days.html

*I, The Elephant, Wrote This*

*Telling Fairytales*
Many of the details of the siege of Sarajevo, including the radio address broadcast by Sarajevo’s Centre for Security, the joke the witch tells about smart/dumb Bosnians, and the overheard conversation (adapted slightly) between a man and his family on pirated radio frequencies are from Zlatko Dizdarevic, *Sarajevo: A War Journal*, New York: Fromm International, 1993

*A Letter To Sylvia Plath*
Jilly Cooper, *Animals in War*, Leicester: Clipper LP, 2006
The words used by the soul of Elizabeth Costello in her dialogue with the dolphin soul are almost all taken verbatim from lines in J.M. Coetzee’s novel *Elizabeth Costello* (London: Secker & Warburg, 2003).

**Psittacophile**
I am grateful to Emily Martin for sharing so many precious stories of her experience as owner of and companion to Ruben the parrot.