

PART II

Living Apart Together:
Animals in
Modern Travel Writing

‘Do You Really Think a Donkey Has No Heart?’

Betsy Perk and her Cadette

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Abstract

In 1874, The Dutch feminist writer Betsy Perk published *Mijn ezeltje en ik* (*My little donkey and I*). The work was both travel literature and an autobiography. Whilst she rides her female donkey, Cadette, she talks to her and her companion replies, participating in the conversations. During their conversations the writer, who hides her identity by naming herself B.P., discovers many parallels between the donkey and herself: sensitivity, stubbornness, good memory, and a love of music. The writer reflects on the relationship between woman and animal, and on the different roles played by men and women. In this chapter an important comparison is made with R.L. Stevenson's novel *Travels with a Donkey*.

Keywords: Feminism, travel literature, autobiography, hearing and speaking donkey, male-female, R.L. Stevenson

The Dutch writer Betsy Perk (1833-1906) spent the closing months of 1873 living in Valkenburg, a small town in the hilly south of the Netherlands, a short distance from Maastricht and Aachen. Valkenburg, known as Fauquemont in French, was both a rural and a cosmopolitan town – the international train from Brussels to Cologne stopped in Valkenburg. When Perk alighted there in late autumn, she did so with the idea of finding some peace. By train it took no more than fifteen minutes to reach either Germany or Belgium. In the town itself Dutch, French, German, and the local dialect were used, effortlessly and interchangeably: ‘We live here 1/3 German, 1/3 Belgian, 1/3 Dutch’, wrote Perk.¹ Thus, the small town of Valkenburg was logistically and linguistically linked to a larger world. Whilst journeying throughout the area, the author was accompanied, and sometimes borne, by a donkey named Cadette.

A year later, in 1874, *Mijn ezeltje en ik: Een boek voor vriend en vijand* (*My little donkey and I: A book for friend and foe*), in which Betsy Perk described her days in Valkenburg and wanderings in the area, was published in Dordrecht. The year before, the same publisher, J.P. Revers, had published a book by Wilhelmina (Mina) Kruseman entitled *De moderne Judith* (*The modern Judith*). Earlier in 1873,



Photograph of Betsy Perk. Collection Literatuurmuseum, The Hague.

Kruseman and Perk had travelled across the Netherlands, giving lectures and readings, and Revers had invited both feminists to entrust their thoughts and ideas to paper. The publisher had offered Kruseman 315 guilders to write the book, whilst Perk had to make do with 150 guilders.² This difference also reflected the difference in public appreciation of their earlier tour: Kruseman had stolen the show, whilst Perk was ridiculed.³ It is thus possible that besides writing her book for Revers, Perk settled in Valkenburg to rest and recover.

In *Mijn ezeltje en ik*, described by the author as ‘a sort of diary’,⁴ the relationship between humans and animals plays an important role. However, as is clear from the wording of the title itself, this relationship is far from equal. The writer appears twice, via the possessive ‘my’ and the personal ‘I’, whilst the donkey appears but once, and in a diminutive form. Although the ‘I’ in the title puts the donkey first, the ‘my’ clearly indicates which of the two determines the perspective. Notwithstanding the above, at the beginning of the book, on the final page of the first chapter, Perk twice states that both donkey and author are going to be the heroes of the book, which seems indicative of a more balanced view. Throughout, the writer speaks of herself in the first person, yet also regularly calls herself ‘B.P.’. Thus, by using the third person and the abbreviated B.P., she distances herself from herself. Cadette is not only described and addressed, but remarkably also addresses the writer directly. Indeed, Cadette often speaks at some length, for example, recalling a conversation with a neighbouring ox during the night. This creates a second perspective, and with it a more equal relationship between human and animal arises. The subject, when referred to as B.P., becomes the object, just as the object, Cadette, is allowed to speak and thus occasionally becomes the subject.

This chapter examines the book, the relationship between Perk and Cadette, and how they communicate. What does the relationship between human and animal look like here? To what extent does the second perspective – that of a

talking donkey – ensure a more equal relationship? What do humans and animals learn from each other? To this end, I make use of insights and experiences from the interdisciplinary field of animal-human studies.⁵ In a first exploration of the relationships between humans and animals in travel literature, Elizabeth Leane distinguishes three roles for 'nonhuman [animal] travellers': as a 'quest object'; as an 'instrument of travel'; and as a 'companion'.⁶ The central question that arises here is which of the three roles Cadette fulfils in *Mijn ezeltje en ik*, whilst a further (perhaps equally interesting) question is what (if any) further roles the donkey might fulfil. Several comparisons will be made with another account of a journey with a donkey – the famous *Travels with a Donkey in the Cévennes* (1879) by Robert Louis Stevenson.⁷ Stevenson published his travelogue four years after Perk and his work has been the subject of much research in the field of animal-human studies.

Mijn ezeltje en ik consists of 24 chapters and a 'slotwoordje' (closing words). However, the chapters are not dated, as one might expect in a diary. Interestingly, the closing words are dated, although the cited date of 27 December 1873 seems more likely to be the day the book was finished than the day described in those pages. Throughout the 24 chapters the reader is frequently addressed, sometimes directly and sometimes indirectly. Perk, for whom writing was her only form of income, relied on reader approval. Indeed, she never lost sight of her readers as she described her weeks with Cadette. Occasionally, she invited her readers to write back to her: 'You know my address'.⁸ The dialogue that the writer enters into with her readers echoes the conversations she has with her little donkey. However, by referring to her address, the writer underlines that she also exists outside the realm of *Mijn ezeltje en ik* – she is a living reality.

In *Mijn ezeltje en ik*, the range within which Perk and her donkey travel seems very limited, sometimes so much so that the travel story takes on the character of a 'journey around my room'.⁹ It is from the room rented by Perk on the Market in Valkenburg that she writes, gazes at the world outside, and thinks about her short trips. However, the writer does not stay inside. Rather, she ventures out with her donkey, spending time in the immediate vicinity. Some trips fail because Cadette simply refuses to cooperate. On other occasions, for example during a trip across the Zwindel,¹⁰ the trip succeeds on the outward journey, only to fail on the return leg because the donkey is tired and no longer wants to carry her burden. Their adventures always end by returning to the room in Valkenburg.

However, in two respects the range of their travels is much greater: Perk's stay in Valkenburg is only an intermediate stage – her correspondence, her books, and her wardrobe are still at home in Delft, as she keeps telling us – and the days in the 'grensstedeke' (little border town) provoke reflections on what has happened in recent times. In this way, it is a journey into her own past. The self-reflective nature of Perk's travelogue is in line with a characteristic Susan Bassnett distinguished in

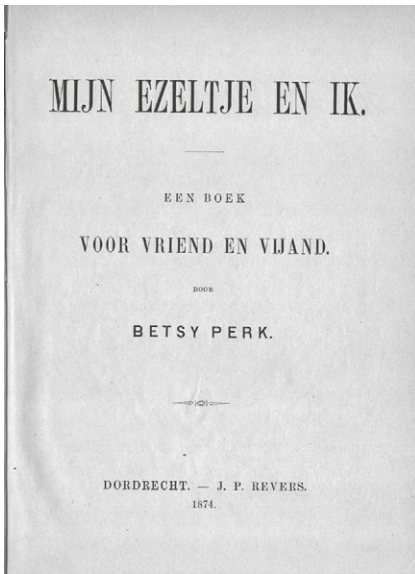
British travelogues of that period.” According to Bassnett, a simple categorisation was impossible, because many travel stories were also autobiographical in nature. This fusion of travelogue, diary, and autobiography is typical of *Mijn ezeltje en ik*.

The donkey as companion

The trips in the Valkenburg area stirred up many reminiscences that Perk had yet to come to terms with properly. Against this backdrop, Cadette functions as the writer’s natural companion. In the first chapter of *Mijn ezeltje en ik*, Perk introduces Cadette: ‘Cadette is so small, frail, and tough – just like me. What sets her apart from me, however, is this. She is a rarity among her kind, and of course I am not, because Cadette is not gray – but white – more precisely: stark white.’¹² Although Cadette was sold to Perk as a six-year-old, on closer inspection, the animal turned out to be ‘twenty-five years old’. However, the conclusion that Cadette must have been ‘an old nag, with stiff legs’ is passionately contradicted by her new owner: ‘Far from it!’¹³ The former owner, ‘boss’ Hollander, had asked 80 francs for the donkey, that was, by the way, called Cadette before the sale.

When Cadette demonstrates her restive character and throws the writer off her back, the cruel advice of bystanders (who also assume Cadette is male) is: ‘He must have a beating.’ However, Perk thinks ill of such advice: ‘She – Cadette – have a beating? My donkey?’ Perk asks.¹⁴ Cadette here subtly changes from masculine to feminine, with the change of ‘he’ into ‘she’. Whilst the name ‘Cadette’ gave little reason to think the animal was a Jack (male donkey), the correction, as explicit as it is casual, of a wrong assumption is nevertheless important here.¹⁵ In his *Travels with a Donkey*, Stevenson made much more fuss about the special nature of the relationship between himself as a man and his donkey Modestine. He calls his Modestine his ‘lady-friend’ and, when he beats her, he rather hypocritically notes that it actually conflicts with his conscience to be cruel to women.

In a section on animals as ‘instrument[s] of travel’, Leane pays much attention to *Travels with a Donkey*.¹⁶ In this book, the donkey, Modestine, carries the traveller’s luggage. It is physically impossible for Stevenson to carry it himself on his hike through the Cévennes. Although Modestine might appear to be accompanying Stevenson as a simple pack mule, the title of the book reveals another role – a journey with a donkey, which apparently is more than a mere means of transport. Later in the book, Stevenson himself refers to ‘fast companions’ when he refers to Modestine and himself. Referring to her three categories, in her discussion of the travelogue, Leane makes it clear (perhaps unintentionally) that Modestine can hardly be regarded here as an ‘instrument of travel’, but rather fits into the third category: that of the animal as a travel companion. A similar categorisation can



Title page of *Mijn ezeltje en ik: Een boek voor vriend en vijand* (1874). Private collection.

thus be applied to Cadette. Whilst at times, she may be a means of transport, she functions mainly as a travel companion.

In *Mijn ezeltje en ik*, Cadette first appears as a remedy for loneliness. In a somewhat ironic tone, a biblical note is struck: 'It is not good for the man to be alone': 'Whoever has neither man nor woman, neither child nor crow, take a dog or a cat, a canary or a parrot, and yes, if necessary – a monkey.'¹⁷

As 'B.P.', the longing for a travelling companion is directed towards a donkey. Like a child – in this comparison B.P. belittles herself thus – she cherishes 'the prospect of getting a donkey, and roaming about with it, uphill, downhill... look, reader! I was overjoyed with happiness.'¹⁸ The donkey provides B.P. with companionship, but should also be a means of transport. More often than not, B.P. walks alongside Cadette rather than riding her.

Later in the book, another of Cadette's roles becomes visible. At one point, the writer ponders another remedy for loneliness – marriage. According to the Valkenburgers, a lady 'who can keep a donkey' could also let a man 'join [her for] dinner', however, this is a risk Perk is unwilling to take. Perk explains that it is easy for a man to leave his wife, but almost impossible for a woman to get out of a bad marriage: 'A second me like myself can be got rid of and no harm's done, but a man – imagine, if such a person turns out to be less easy than a donkey like Cadette?''¹⁹ Is Cadette, therefore, for Perk at least, a superior version of a husband?

The donkey as conversation partner

Maarten Reesink sees the development of animal-human studies as the emancipation of the last marginalised group in our society. Following the emancipation of humans on ethnic, religious, sexual, mental, and physical disability grounds, it is now the turn of the animals. This final group face the problem of 'their voice literally not being heard, simply because they don't have a human voice'.²⁰ Whilst in the

first chapter of *Mijn ezeltje en ik* we see Perk purchase Cadette, in the second, she gives her a voice. Shortly after her first tumble (and her subsequent refusal to give the animal a beating), a second attempt at mounting her is more successful. She then invites Cadette into a conversation: 'Tell me, Cadette – is it true what people say of you? Are you a rascal?' Cadette answers in surprise, even aggrieved: 'Me... a rascal?!'²¹ That her question is met with an answer hardly surprises B.P. at first (she was apparently 'fully prepared for an answer'), but shortly afterwards she raises an eyebrow: She said she felt 'as Balaam must have felt, when his donkey "discoursed" with him'.²² In the Biblical Book of Numbers, Balaam strikes his donkey three times, upon which the creature calls her cruel rider to order. The difference between hard-hearted Balaam and gentle B.P. is obvious here. Where Cadette speaks, she appears to be a subject. Sometimes her words seem to be prompted by B.P. and what the donkey says, could have come from the mouth of B.P. herself: 'I only lose my temper when they get on my nerves.'²³

However, more often, Cadette's words have a greater independence, giving her a character of her own, for example, when she responds irritably to a question from B.P. 'Do you really think a donkey has no heart ... that a donkey... knows no sorrow or joy... that a donkey... but why am I talking to a stranger... who may laugh at such sensitivities?'²⁴ In what follows it becomes undoubtedly clear that Cadette has a heart and is a sensitive creature. She looks back with sorrow at her 'divorce' from Hollander, who had sold her 'without a single parting word'. In addition, during the night Cadette had spoken to an ox in a nearby stable. That ox, endowed with a human voice, had told her that he was going to be slaughtered, 'in honour of Saint Barbara, the patron saint of the Valkenburg Church'.²⁵ However, the ox did not grumble about his fate, because he knew from birth that his life would be like this, stating that he knew that it was 'the only reason he was well fed and cared for'. Furthermore, the ox said he was lucky to have an 'Israelite butcher', 'such a very sensitive and good man', who would let the animals 'eat and drink until the end, so that they might enjoy their sweet life'.²⁶

Perk gives the animals – the combination of ox and donkey is in many respects remarkable – a human voice. The nameless ox and Cadette oppose easy judgments and prevailing prejudices. The ox stands up for 'the Israelites', who have shown themselves more humane and more caring towards animals than 'many a Christian man', as Cadette denounces the callousness of men. Boss Hollander could have bought an ox with the money he got for Cadette, and in doing so his memory of the donkey would have quickly faded: "'That's the way people are!" and the animal sighed deeply.'²⁷

The words of Cadette and the suggestion mentioned earlier to speak to 'a stranger' create a contrast: The donkey is the sensitive one, whereas the man is 'a stranger' incapable of empathy. The ox stands up for the Jewish butcher and in



Betsy Perk reads from her work in Valkenburg. Collection Literatuurmuseum, The Hague.

doing so opposes the anti-Semitism of Christians. These opposing notions are an invitation to both B.P. and the reader to sympathise with the animals and the reviled Jews. The talking animals offer an opportunity to switch roles: Humans, have the heart of animals! It goes without saying that Cadette's words are always the words of the writer, even where they betray a greater independence and criticise B.P. The recollection of Hollander and the nocturnal conversation with the ox are a product of Perk's pen. The writer reveals herself through Cadette as a good mistress and a sensitive person, but to accuse her here of complacency does not do her justice. She has certainly made strenuous efforts to make the animal experience tangible by creating the talking donkey.

As previously been mentioned, B.P. also has a conversation partner in the form of the reader. In her conversations with the reader, she does not present her book as an everlasting masterpiece, but, with appropriate modesty, as a 'relaxing read' that she hopes is 'somewhat' to our satisfaction.²⁸ Although this modesty is in line with the broader rhetoric used by writers to address their readers, the unwilling or hostile reader may very well misunderstand the rules of rhetorical modesty and take the writer's self-denial literally. In letting Cadette communicate her adventures to B.P., the aggrieved B.P. tells us about her painful struggle to do good. In the ensuing conversations Cadette herself becomes less and less present as a conversation partner, especially where the complaints of B.P. take up a lot of time and space. Here, the role of the reader remains as important as before. It is as if Cadette's role is no longer needed. Perk had at one point promised a second part of the story, but she never came to write it. On the last page of the published story, she says goodbye: 'And thus, reader: vale!' At other times she shows more subtlety towards the reader, for example on the same page, where she ends her dialogue with the reader: 'But what do I want to say to you in the end? This.'²⁹

Mirror, image and lamp

From the very start of *Mijn ezeltje en ik*, the die is cast: Cadette and B.P. are united by their mutual likeness: small, delicate, tough, far from being written off, and female. There is unmistakably a somewhat false modesty behind the coquettish manner in which B.P. recognises herself in Cadette. Self-disparagement and irony set the tone in the travelogues of British female travellers of the nineteenth and early twentieth century, much more so than in those of male travellers.³⁰ For example, on the final page of the first chapter, she states: 'I don't feel there is any need to introduce myself', continuing: 'Whoever doesn't know who I am, let him ask his neighbour.' Both of these instances refer to the reputation she had gained in recent times. Although spiteful remarks circulated about her, she managed to turn them into compliments. In the title of the first chapter, the writer refers to herself as 'Old Young Miss', a sneering nickname the writer E.J. Potgieter had given her shortly before or after one of her lectures in Amsterdam in 1873, and which she now used as a kind of 'honorary title'.³¹ This was but one of the recent personal insults that she mentions, apparently without anger. She also included the medical advice of a befriended general practitioner who, in the first chapter, states: 'B.P., you are a weak vessel.'³² Although the writer seemed to be at peace with the public image that existed of her, that is an illusion. Indeed, she tried to the best of her ability to correct the false image.

During her journey 'back in time', Perk did not spare herself, although she used her humble attitude to hide a certain amount of moral superiority. Indeed a slight self-reproach escalated more than once into a full-blown reproach of others:

I am therefore not ashamed to confess that I often, oh! so often have made a mistake, even when I was convinced I was doing the right thing. So, I have to ask forgiveness, even of my adversaries, because I have not always allowed myself to be guided by a kind-heartedness that overcomes everything, even though I have more to forgive because of offenses committed against me, as a generator of so many ideas.³³

In this way she travels 'back' in an autobiographical manner and as events from the past cross her mind, she also must defend herself against the gossip that gets through to even a quiet town like Valkenburg. She had thought she could ward off such gossip by remaining silent, however, that silence was seen as an admission of guilt.

Cadette is used by the writer to hold up a mirror to people. Later she presents the donkey as a shining example. Compared to humans – 'the two-legged creatures' – the 'four-legged' Cadette, according to B.P., must definitely be seen as the wiser one. The sensible words of the donkey induce B.P. to foretell that she will learn more from the donkey than the donkey from her. Indeed, in subsequent

chapters B.P. notices that Cadette possesses 'human memory' and also 'human musicality'.³⁴ The use of the adjective 'human' shows, once more, that humankind remains the norm in many, perhaps all, respects. A love of music – something that Cadette shares with B.P. – becomes apparent when the donkey comes to a standstill on hearing music played on a piano and starts to walk again as B.P. begins to sing: 'And behold, my voice wrought upon Cadette the same effect as David's playing the harp upon Saul.'³⁵

Earlier we encountered the biblical character of Balaam, whereas now we see references to David and Saul. In several such casual comparisons, the writer connects the fortunes of her donkey with the Bible. However, greater emphasis is placed on the donkey's memory and musicality, which leads Perk to the conclusion that the animal 'must have a soul or a spirit', as demonstrated by the earlier verbal exchanges with Cadette.³⁶

The writer learns even more from her donkey. Cadette's characterisation of the Jewish butcher, an example for many Christians, demonstrates both tolerance and aversion to anti-Semitism. In a later chapter, aggressive 'Bible distribution' by Protestants is discussed, 'in a region as Catholic as Limburg'. The writer makes no secret of her distaste for the 'unedifying attempt' to convert people. The Catholics of Valkenburg do not hurt anyone: 'The people here are Roman Catholic and good and honest; they do not cheat or deceive one another.'³⁷ Christian intolerance must be shameful in the eyes of 'pagans' and 'my good Israelites'.³⁸

Man-woman, human-animal

The dreaded decency tells her how to treat Cadette. People tell her that she should ride on the donkey's back: 'You can't go through the city holding a donkey by the reins!' Whilst Perk would like to decide that matter for herself, the troublesome local youngsters will not allow her to. Her dissatisfaction with this inspires her to a remarkable desire: 'If only I had come here in a boy's suit, or bought it at the same time as Cadette, the youth would leave me in peace, and I could hold Cadette by the reins.'³⁹

Apparently, as a woman she has to conform. For many British female travellers in the nineteenth and early twentieth century, aversion to the prevailing, oppressive norms was a reason to travel. Such women wanted to escape the strict rules of so-called 'decent society' and went out into the world.⁴⁰ Aversion to the 'seemly' was an important motive for Perk. What was permissible for boys and men was not so for girls and women.

The desire for a 'boy's suit' returns a few chapters later. In another passage she compares Cadette – her 'second self' – to a boy 'putting on boots for the first

time' and walking around with them triumphantly.⁴¹ Thus we can see Perk not only questioning the difference between animal and man, but also that between woman and man. To men it is clear that it is impossible to 'rule' donkeys with cubes of sugar, in the same way as difficult boys cannot be won over by kind words. Yet her indignation at these pleas for coercion and beatings induces her to blame the men for not chivalrously assisting her in the struggle with the boys. Perk thus questions a 'corrupted manhood, which claims to protect women as the weaker sex, and thus keeps them dependent on them'. The invitation to wear a boy's suit is, however, declined: She was 'not manly enough' to handle the whip.⁴²

Stevenson does use violence in his *Travels with a Donkey* to get Modestine to do what he wants, and he does this to a large extent 'to avoid the knowing smiles of the locals' and on the basis of an assumed characteristic of donkeys that they can withstand heavy-handedness very well.⁴³ Both Stevenson and Perk observe that a civilised and urban gentleness in the behaviour of man towards animals is a reason for ridicule. Here rural and urban norms apparently clash. A striking difference is that Stevenson gives in and conforms to local standards, whilst B.P. stands firm, only giving in when there is no other option. Yet when Cadette does not want to go forward or backward, Perk relents and wields the whip 'firm like a soldier': 'Bang! Bang! Bang!' This earns her a rebuke: 'You shouldn't punish that stupid animal so much.' The result is that Perks becomes afraid that she, 'the liberal writer', will become known as a 'tormentor of animals'.⁴⁴ Is handling the whip required of men and reproached in women? One thing is certain, Perk would never call her Cadette a 'stupid animal'. Rather, it is the Valkenburg environment that belittles the donkey, whilst she goes as far as giving the donkey a voice, albeit one the timbre of which strongly reminds us of the writer's voice.

According to Elizabeth Leane, Stevenson's donkey is deprived of 'subjectivity' and the title of his book reduces the animal to a particular category, despite the fact that the donkey is given a name in the text – a move seemingly at odds with that idea. Something similar applies to *Mijn ezeltje en ik*. In the title, the donkey is indeed the representative of a species, but the donkey is given a name on the very first pages, even if it is the name that she previously bore. That 'subjectivity' not easily attained, should hardly be surprising. After all, Stevenson's and Perk's perspectives are that of a human, rather than animal, traveller. So, does a donkey have no voice? What makes the story of Betsy Perk special, is that she gives her donkey the floor: Cadette speaks for herself and tells us of adventures in which the human traveller played no part.

Conclusion

The old donkey Cadette starts her career in *Mijn ezeltje en ik* first and foremost as a travelling companion and only later (barely) as a means of transport. On the basis of firmly attributed similarities, B.P. thinks of her donkey as an alter ego and as a first-class conversation partner. B.P. takes Cadette as an example and allows herself to be led by her. These are new roles, which are lacking from Elizabeth Leane's categorisation. What makes the contact between B.P. and Cadette special, is that the donkey answers back and does more than just confirm what B.P. already thought. Together they criticise human ignorance and the bizarre attachment to decency or 'seemliness'. An important theme in the chapters featuring Cadette is education. A gentle approach is preferred, but it is striking that what is condoned in the case of men, is frowned upon where women are concerned. The relationship between men and women is, as it were, called into question by passages of this nature and by the reflection on changes in role.

Cadette enables Perk to become B.P. and to reflect in distant Valkenburg upon her past life, upon the injustice that was done to her, and upon the development of feminism in the Netherlands. Valkenburg is referred to as a '*stedeke*' (little town), Cadette as '*ezeltje*' (little donkey), but because B.P. repeatedly emphasises her small stature, diminutives here seem to create a bond rather than indicating condescension. Moreover, the subject objectifies itself as B.P. – i.e., as someone else. Although Cadette is described as a reflection of and by Betsy Perk, the author exerts herself to seek justice and respect for her donkey. She has indeed given the animal a voice, a heart, and a soul, and has thus created the beginning of a subjectivity. In this way, the relationship between humans and animals is made 'flexible' in her book. There is of course no question of real equality, but in the description of her dealings with Cadette, the boundaries between human and animal are seen to gently shift. Those who, like Betsy Perk, undertake travel in both space and time, cannot but bring themselves and their own standards along, whilst also encountering other worlds and new circumstances that question those very standards. In Valkenburg, Betsy Perk thinks about the difference between man and woman, and about the special role an animal can play. In this way, both travelling and contemplation create an opportunity for change.

Notes

- ¹ Perk, *Mijn ezeltje en ik*, 29: 'Wij leven hier 1/3 Duitsch, 1/3 Belgisch, 1/3 Hollandsch.' Via Googlebooks two copies are available: the copy in the University Library of Gent, which has on its titlepage the signature of Betsy Perk, and the copy from the Dutch Royal Library in The Hague, which comes from the personal library of the poet Willem Kloos. From the copy in Gent an important introductory page is missing. A word of gratitude to Myriam Everard and Léon Stapper for their comments on this chapter.
- ² Huisman, *Publieke levens*, 254. On the basis of Municipal Archive Dordrecht Arch. J.P. Revers (25), inv. nr. 2.
- ³ Bel, 'Amazone in domineesland'; Perk, *Strijd binnenshuis*; Reeser, 'De gang van een intrigerende uitspraak'.
- ⁴ Perk, *Mijn ezeltje en ik*, v: 'een soort van dagboek'.
- ⁵ Reesink, *Dier en mens*.
- ⁶ Leane, 'Animals', 306.
- ⁷ Stevenson, *Travels with a Donkey in the Cévennes*; Lawton, 'Brutality and Sentimentality in the Cévennes', 119-138.
- ⁸ Perk, *Mijn ezeltje en ik*, 41: 'Gij kent mijn adres.'
- ⁹ De Maistre, *Voyage autour de ma chambre*.
- ¹⁰ A corruption of the word 'dwingel' – a deep trench in the hill towards the 'rear' of Valkenburg castle. The 'dwingel' is a wide corridor (now Van Meijlandstraat), a 'crossover' (for pedestrians only) between Daalhemmerweg and Berkelpoort/Neerhem. My gratitude here to Lou Spronck.
- ¹¹ Bassnett, 'Travel Writing and Gender', 225.
- ¹² Perk, *Mijn ezeltje en ik*, 1-2: 'Cadette is alzo klein, teer en taai – net als ik. – Wat haar echter van mij onderscheidt is dit. Zij is een specialiteit in haar soort en ik natuurlijk niet, want Cadette is niet grijs – maar wit – zegge: spierwit.'
- ¹³ Perk, *Mijn ezeltje en ik*, 1: 'vijf en twintig jaaren'; 'Een ouwe bonk dus, met stramme pooten'; 'Ver van dien!'
- ¹⁴ Perk, *Mijn ezeltje en ik*, 8: 'Hij moet slaag hebben'; 'Zij – Cadette – slaag hebben? Mijn ezeltje?'
- ¹⁵ Perk, *Mijn ezeltje en ik*, 101. The footnote on the same page is even more explicit: 'Cadette is a she-donkey.'
- ¹⁶ Leane, 'Animals', 310-313.
- ¹⁷ Perk, *Mijn ezeltje en ik*, 3: 't Is den mensch niet goed dat hij alleen is'; 'Wie man noch vrouw heeft, kind noch kraai, neemt een hond of een kat, een kanarie of een papegaai, ja, des noods zelfs – een aap.'
- ¹⁸ Perk, *Mijn ezeltje en ik*, 6: 't Vooruitzicht om een ezel te zullen krijgen, en daarmee vrij rond te dolen, berg op, berg af... kijk, lezer! Ik was boven de wolken van geluk.'
- ¹⁹ Perk, *Mijn ezeltje en ik*, 104: 'een dame, die er een ezel op kan nahouden, heeft allicht zooveel dat ook 'n man zou kunnen mee-eten'; 'Zoo'n tweede ik-je als 't mijne, kan men nog zonder schae overdoen, maar 'n man – verbeel je, als zoo iemand minder meevalt als 'n ezeltje Cadette?'
- ²⁰ Reesink, *Dier en mens*, 30.
- ²¹ Perk, *Mijn ezeltje en ik*, 9: 'Zeg eens, Cadette – is 't waar wat de menschen van je zeggen? Ben je een rakkert?'; 'Ik...een rakkert?'
- ²² Perk, *Mijn ezeltje en ik*, 9: 'ofschoon geheel voorbereid op een antwoord, gevoelde ik mij toch, toen ik het van Cadette kreeg, al dito dito als Bileam zich moet gevoeld hebben, toen zijn ezel met hem "in discours" trad'.

- ²³ Perk, *Mijn ezeltje en ik*, 9: 'Ik ben alleen kwaad als ze mij kitteloorig maken.'
- ²⁴ Perk, *Mijn ezeltje en ik*, 10: 'Denk je dat een ezel geen hart heeft bij geval... dat een ezel... geen verdriet of vreugde kent... dat een ezel... doch wat praat ik tegen een vreemde, die misschien om zulke teergevoeligheden lacht.'
- ²⁵ Perk, *Mijn ezeltje en ik*, 10: 'scheiding'; 'toen hij mij achterliet zonder een enkel afscheidswoord'; 'ter eere van de Heilige Barbara, de patrones der Valkenburgsche Kerk'.
- ²⁶ Perk, *Mijn ezeltje en ik*, 10-11: 'Van zijn geboorte af heeft hij geweten dat zóo zijn einde zou zijn en dat hij daarom alléén goed gevoederd en verzorgd werd'; 'Israëlitische slachter'; 'zoo'n heel gevoelig en braaf mensch'.
- ²⁷ Perk, *Mijn ezeltje en ik*, 10-11: 'menig christenmensch'; "'Zoo zijn de menschen!" en 't beest zuchtte diep.'
- ²⁸ Perk, *Mijn ezeltje en ik*, 212: 'eenigszins tot verpozingslektuur verstrekt'.
- ²⁹ Perk, *Mijn ezeltje en ik*, 212: 'En hiermede lezer, vale!'; 'Maar wat ik u dan ten slotte wil zeggen? Dit.'
- ³⁰ Bassnett, 'Travel Writing and Gender', 225.
- ³¹ Perk, *Mijn ezeltje en ik*, 18; see also 72, 102, 136.
- ³² Perk, *Mijn ezeltje en ik*, 3: 'B.P. je bent een zwak vaatje.'
- ³³ Perk, *Mijn ezeltje en ik*, 141: 'Ik schaam mij daarom ook niet te bekennen, dat ik dikwijls, o! zoo dikwijls heb misgetast, zelfs dàn als ik het goede zocht en meende te doen. Dat ik vergeving heb te vragen, zelfs aan mijn tegenstanders, omdat ik mij niet altijd heb doen leiden door een zachtmoedigheid, die het al verwint, ofschoon ik meer nog te vergeven heb voor de vergrijpen aan mij gepleegd als schenker der ideeën.'
- ³⁴ Perk, *Mijn ezeltje en ik*, 19-20: 'tweevoet-mensch'; 'viervoeters'; 'menschelijk herinneringsvermogen'; 'menschelijk muziekaal'.
- ³⁵ Perk, *Mijn ezeltje en ik*, 19: 'En zie, mijn stem deed dezelfde uitwerking op Cadette, als indertijd Davids harpspel op Saul.'
- ³⁶ Perk, *Mijn ezeltje en ik*, 20: 'dat ook zij een ziel moest hebben of een geest'.
- ³⁷ Perk, *Mijn ezeltje en ik*, 33. Perk's idea of tolerance is even more emphatic on pages 89 and following.
- ³⁸ Perk, *Mijn ezeltje en ik*, 33: 'bijbelverspreiding'; 'in een streek, zoo Catholiek als Limburg'; 'onstichtelijke poging'; 'De menschen hier zijn Roomsche en braaf en eerlijk; zij bedotten noch bedriegen elkaar'; 'heidenen'; 'mijn brave Israëlieten'.
- ³⁹ Perk, *Mijn ezeltje en ik*, 14-15: 'je kunt toch niet met een ezel aan den toom door de stad gaan!'
- ⁴⁰ Bassnett, 'Travel Writing and Gender', 226, 234.
- ⁴¹ Perk, *Mijn ezeltje en ik*, 101: 'als 'n jongen, die voor 't eerst in de laarzen steekt'.
- ⁴² Perk, *Mijn ezeltje en ik*, 80-81: 'verbastering van 't mannendom, dat toch de vrouw als zwakkere heet te beschermen en daarom van zich afhankelijk houdt'; 'niet mannelijk genoeg [...] om toe te slaan'.
- ⁴³ Leane, 'Animals', 312.
- ⁴⁴ Perk, *Mijn ezeltje en ik*, 116: 'Nu voelde ik toch dat mijn geduld te kort schoot en ik militairment handelen moest. En klets! klets! klets! ging mijn zweepje over de lange ooren'; 'Foei madam, – je moest dat stomme dier niet zoo "straffeeën"'; 'nu krijgt de vrijdenkerige boekenschrijfster nog den naam van "dierenplaag" op den koop toe'.

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