

# Introduction



Where men burn books, they will burn people in the end.<sup>1</sup>  
Heinrich Heine, *Almansor* (1821)

This investigation of dangerous bodies sets out to expose real-life horrors lying beneath the fictional terror and horror in Gothic literature and film. The ways in which the Church, the medical profession and the state have targeted dangerous minds and bodies will be investigated in a variety of historical settings that include the monastic community, slave plantation, operating theatre, Jewish ghetto and battlefield trench. The resulting body horror has been portrayed in Gothic fiction, which, as Dale Townshend observes, ‘persists in representing a range of bloody rituals, gruesome tortures, ghastly punishments, and spectacular immolations.’<sup>2</sup> In this book, literary representations of the persecuted and the persecutor will be historicised through the Gothic body in the corporeal and corporate senses to encompass both monster and victim alongside the ogre of institutional oppression.

Our experience of the world is through the transitory experience of embodiment, which has been expressed in the more durable form of the written word. Text and flesh entwine within the semantic derivation of ‘corpus’, ‘corporeality’ and ‘corpse’. The proximity of the body to writing also occurs in religious belief, which for Christians manifests through the corporeality of the Logos and for observant Jews in the phylacteries worn on the forehead during specified prayer time, containing scrolls of parchment inscribed with verses from the Torah. Jews are instructed to

bind the word of God onto their bodies, a correlation between body and book that has had sinister connotations. When Jewish sacred texts were destroyed in Nazi book burnings, as Heine's words so tragically remind us, Jewish bodies lingered not far behind.<sup>3</sup> Over the centuries, dangerous books have been imbricated on dangerous bodies. There are few more graphic demonstrations than those of Christian heretics burnt at the stake with texts strapped to their bodies. When victims and their writings are set alight, homicide is then compounded by bibliocide, so that 'In death, author and book became one.'<sup>4</sup>

As a body of writing, the Gothic has its own inherent dangers. Not only does it unlock taboos and collapse boundaries, but it can also generate and perpetuate negative stereotypes by stigmatising the inassimilable Other as dangerous body. The dread of difference is articulated through such bodies, particularly when seen as carriers of dangerous desires, inculcators for destabilising ideas or containers of counter-hegemonic ideologies, normally related to race, class, religion, gender or sexuality. Slavoj Žižek, in arguing that the Other is illusory and deriving its power (or lack of it) from the subject, claims that this very illusion actually 'structures our (social) reality itself.'<sup>5</sup> Which bodies are construed as dangerous and who should be deemed Other is subject to varying perspectives. David Punter's observation that 'Gothic is always that which is other than itself' does not preclude seeing otherness as an anxiety, not of difference, but of similarity.<sup>6</sup> Deconstructing categories between self and Other, as radical as that of victim and persecutor, is a profoundly subversive Gothic act whether brought about by author, film-maker, critical reader or viewer. Even when drawing on real-life horror, the non-realistic mode of the Gothic allows us to deflect or distance uncomfortable realities into a fictionalised imaginary 'safe' space and often at the cost of historical accuracy.

The opening chapter interrogates the Inquisition, the persistent monstrosity of which within Gothic fiction is invariably anachronistic. Indeed, the Inquisition has functioned less as an expression of the Gothic novel's supposedly anti-Catholic stance than as an imaginative construct set on foreign soil, which draws attention to issues nearer home. While the Gothic has provided writers with a vehicle for displacement, catharsis and reform, it can just as easily be harnessed by the forces of repression. Chapter 4, for instance, raises the disturbing question of whether the Nazis plundered Gothic Expressionist films for propaganda purposes to advance the horrors of the Holocaust. Martin Tropp argues that the modern tale of terror from Jane Austen onwards has run parallel with modern

life to 'show us how literature and life create each other', for 'Horror stories, when they work, construct a fictional edifice of fear and deconstruct it simultaneously, dissipating terror in the act of creating it.'<sup>7</sup> He maintains that readers moulded by their expectations of popular fiction read real-life horror in a similar way, so that 'when the fears given form through fiction came up against the real horrors of day to day experience', as in, for example, the horrors of the First World War (discussed in Chapter 5), 'imaginative fiction helped shape the response.'<sup>8</sup> As Pierre Bourdieu argues: 'Reality, like freedom and identity, is retrospective' and 'all realities come from reflections on representations' that rest upon 'a consensus of subjectivities.'<sup>9</sup>

The making of the Gothic world, as for any repressive institution or state, depends upon the consensual formation of a monstrous alterity, whether it be vampire, ghost, demonic stigmatic or man-made monster. The existence of otherness in the world is most apparent through its corporeality. Monstrosity is invariably a perception relating to bodily confusion and the blurring of boundaries out of which liminality manifests as an object of fear. The monster refuses to be contained within the familiar taxonomies through which we organise the world. The shock effects of Gothic fiction can be the ricochet effects from a collision with epistemic comfort zones. Even though Gothic praxis achieves much of its sense of menace and drama from exposing anxieties arising from collapsing categories, it operates, nevertheless, within a universe of binary opposition. Without the polarisation of good and evil, darkness and light, self and Other, it is questionable whether the Gothic could continue to maintain itself for long. Furthermore, the Gothic can induce potential harm when received uncritically for, as Ruth Bienstock Anolik has indicated: 'The danger of the unresisted Gothic, then, is that it provides a cultural frame of reference to naturalize the demonization process [...] to encode what is unknowable, fearful and evil as the Other.'<sup>10</sup> Crucially, she adds, the recognition of Gothic as a non-realist genre can be an effective deterrent against allowing its demonised representations from escaping into history. But how hermetic is the Gothic container? Is there not a degree of leakage through which negative stereotypes and damaging images become superimposed onto a reality not seeking any kind of critical distancing? Indeed, Judith Halberstam argues in *Skin Shows: Gothic Horror and the Technology of Monsters* (1995) that it is the very idea of the monster that sustains social, economic and sexual

hierarchies. The Gothic monster has been a rallying point for cultural, nationalist or religious hegemonies, seldom aware of how they too participate in the creation of monstrosity. Invariably the process of monsterising is born out of an abuse of power on a spectrum ranging from dictatorship to those who collude, albeit passively, with a repressive dominant ideology. As Michel Foucault indicates, Gothic narratives 'are always about the abuse of power and exactions; they are fables about unjust sovereigns, pitiless and bloodthirsty seigneurs, arrogant priests, and so on'.<sup>11</sup> He points out that where power resides, there will be resistance to it, though 'never in a position of exteriority in relation to power [...]. These points of resistance are present everywhere in the power network'.<sup>12</sup> The popularly perceived vertically hierarchical axis, along which power resides, often stacked top down, turns out to be an altogether more lateral beast. When traditional distinctions of up and down, inside and out are blurred, it is not always possible to distinguish self from monstrous Other. The identification between Victor Frankenstein and his monstrous creation is an obvious example.

Dangerous bodies come in many packages, from repressive corporate bodies, to the abject, sacrificial, blasphemous, suffering, wounded or rebellious body, capable of resistance, passivity, subjugation and subversion. The body has been subjected throughout history to barbarity, torture and destruction. Gothic novelists demonstrate again and again their capacity for breathing life into a body only to destroy it and sometimes quite savagely. All bodies, whether fictional or otherwise, are bearers of a politicised message. As the fleshed-out ghost of history, the body comes heavily laden. Theorised as ideally male by Sigmund Freud and Jacques Lacan, it is regarded by Foucault as a product of discourse and social construct which, as Elizabeth Grosz also argues, extends to the biological and supposedly natural.<sup>13</sup> Andrew Smith in *Victorian Demons: Medicine, Masculinity and the Gothic at the Fin-de-Siècle* (2004) questions ingrained assumptions about gender and the body, pointing out that during the *fin de siècle* it was not just aberrant femininity that was associated with pathologies, but heteronormative masculinities. Furthermore, he notes that the professionals dealing with deviant bodies were finding that the abnormal and the normal were becoming conflated. In the case of Jack the Ripper's Whitechapel murder victims, it was how 'a medical gaze seemingly encountered itself in the guise of a murderous autopsy'.<sup>14</sup> For Frederick Treves, the physician of the Elephant Man, John Merrick, there

was the fear that medicine and its practitioners had become implicated in the production of pathology rather than serving as guardians of health.

The collection of dangerous bodies in this book will be traced to the effects of the English Reformation, Spanish Inquisition, the French Revolution, Caribbean slavery, Victorian medical malpractice, European anti-Semitism and warfare from the Crimean up to the Vietnam War. These forces of institutional terror have served as incubators for historical monstrosities, which will be mapped onto a number of literary and film texts. Chapters are organised around Horace Walpole's *The Castle of Otranto* (1764), Matthew Lewis' *The Monk* (1796), Mary Shelley's *Frankenstein* (1818), Bram Stoker's *Dracula* (1897) and F. W. Murnau's *Nosferatu* (1922). These texts, along with many others, will be explored in terms of how they mirror real human suffering brought about by the systematic violation of rights to freedom and humanity. In addition, some uncomfortable questions will be raised about the authors. For example, it will be discussed whether Mary Shelley used *Frankenstein* to explore the controversies around slavery, and how she may not have disapproved of the way it was used to oppose the immediate abolition of slavery. The possibility will be raised that Bram Stoker was aware of his brother performing clitoridectomy as a cure for both masturbation and lunacy and that this procedure was sublimated, along with other castrating operations, in *Dracula*. Was *Nosferatu* viewed in Weimar Germany as an anti-Semitic film and did it influence Nazi propaganda film-making thus paving the way for the Holocaust? Such iconoclastic approaches are part of a process for dislodging deeper disruptions quietly coiled beneath the very taboos that Gothic scholars so readily dismantle. It is surely the stuff of unease to consider how well-loved writers might be reinforcing negative stereotypes relating to the body, in regard to race and gender, that run counter to the liberal and humanitarian sympathies of modern audiences. Such a heretical approach could lead to seeing Murnau tolerating anti-Semitic perspectives or Mary Shelley holding some questionable attitudes towards race which were not uncommon at that time. By not countenancing such unpalatable thoughts, is there not a danger of imposing critical limits on our reception of Gothic texts and their authors? For the enlightened reader or viewer interrogating the threshold of representation and reality, an interpretation of 'ambivalence' might provide the necessary balm against venturing too far in the direction of a negative or politically incorrect reading of a classic text or film. Such considerations, particularly in the context of the relationship

between body and book, invite us to consider Punter's conundrum: 'Is the Gothic [...] pestifugous, or is it a pestiduct? Does it spread contamination, or might it provide a channel for the expulsion of contaminating materials?'<sup>15</sup>

*Dangerous Bodies* will demonstrate how the Gothic corpus is haunted by a tangible sense of corporeality, often at its most visceral. Chapters set out to vocalise specific body parts such as skin, genitals, the nose and eyes, as well as blood, though hardly graphically enough for surgeon and writer Richard Selzer, who, in ruminating on the relationship between the body and writing, writes:

Perhaps if one were to cut out a heart, a lobe of the liver, a single convolution of the brain, and paste it to a page, it would speak with more eloquence than all the words of Balzac. Such a piece would need no literary style, no mass of erudition or history, but in its very shape and feel would tell all the frailty and strength, the despair and nobility of man. What? Publish a heart? A little piece of bone? Preposterous. Still I fear that is what it may require to reveal the truth that lies hidden in the body.<sup>16</sup>

For the conveyance of bodily truths, the Gothic writer has resorted to more pragmatic means. In the hypertext, *Patchwork Girl* (1995), an adaptation of Mary Shelley's novel and James Whale's film, *Bride of Frankenstein* (1935), Shelley Jackson uses digital technology for enabling her heroine to enter her own body, and wander around her internal organs, as if in a garden of forbidden exotic fruits. Clive Barker literalises writing and reading the body for his *Books of Blood* (1984–5). In the first story, ghosts carve stories onto living flesh like 'grimoires that had been made of dead human skin'.<sup>17</sup> As Xavier Aldana Reyes explains, 'The gothic is experienced in the flesh, in its surfaces and crevices, and thus reveals its inherent and universal inscriptability'.<sup>18</sup> Barker's story is metaphorical of the tales told by the dead through Gothic writing. In *Harry Potter and the Chamber of Secrets* (1998) J. K. Rowling's hero discovers an undead book of surrogate flesh. While attempting to kill antagonist Voldemort, Harry Potter stabs his diary, which turns out to be the Dark Lord's displaced body, causing it to scream and the pages to bleed ink. In the light of Voldemort's candidacy for the anti-Christ, this neatly parodies the biblical Word made flesh, as well as trumping the body horror of that rather niche craft, bookbinding with human skin.<sup>19</sup> Writing the body is another means of aligning text and flesh, most commonly associated, at least in terms of literary theory, with the school

of *l'écriture féminine*. Shelley Jackson has been more literal-minded in uniting the two by writing a living book called *Skin*, tattooed on the bodies of volunteers. For this ongoing project, subtitled *A Mortal Work of Art*, started in 2003, she uses for her paper – human skin. When the participants known as her ‘words’ die, so too shall the book. Since it remains unfinished, there is the possibility that the last word has not yet been born and that some words will outlive their author.<sup>20</sup> This is yet another variation on the word made flesh hearkening back to Christianity, which is where this book begins.

Chapter 1 revisits the orthodox position that Gothic literature is traditionally anti-Catholic. Horace Walpole, the author of *The Castle of Otranto*, which is widely considered to be the first Gothic novel, was a Member of Parliament, belonging to the Church of England, whose attitudes towards Catholicism were somewhat ambiguous. This is significant for a neglected reading of his novel, relating to the Henrician Reformation, which brought about the secession of England from Rome. The Catholic Church, once it came to be regarded as the Romanish enemy, was perceived as an institutionally dangerous body, associated with the intense and relentless persecution of its enemies, often involving torture and execution. The novel of Inquisition will be put to the question of whether its ostensible opposition to Catholicism masked different agendas nearer home.<sup>21</sup> The bleeding body, as a site of the sacred and profane, opens up a conduit for reassessing the religious attitudes of various Protestant Gothic novelists. In Matthew Lewis’ *The Monk*, the character of the Bleeding Nun will be discussed as a parody of the mystical stigmatic within the Catholic tradition. Her bloodline of demonic stigmatics will be traced from Lewis and his imitators up to Bram Stoker’s *Dracula*. Chapter 2 investigates the corrupting and corrosive effects of slavery. An association already exists between slavery and the rise of Gothic fiction through the West Indian connections of the major Gothic writers, Horace Walpole, William Beckford and Matthew Lewis.<sup>22</sup> Mary Shelley’s new creation myth in *Frankenstein* draws not only on Prometheus and Adam but also, it will be argued, on the topical issue of the enslaved and the reluctance of many abolitionists to support the cause of immediate emancipation. Within this reading of *Frankenstein* as an allegory of slavery, the monster is considered as a demonised version of miscegenation and the fate of his female companion related to fears generated by rebel female slaves. Her resurrection in Whale’s *Bride of Frankenstein* demonstrates how surgery can be used for sexual purposes in the creation of a female creature.

Chapter 3 looks at how surgical treatment was used to 'correct' women who had strayed from their traditional gender role. This forms a sub-text to Bram Stoker's *Dracula*, a novel reflecting the social and political instability of gender during the *fin de siècle*. Several members of Stoker's family were doctors and surgeons, from whom he acquired clinical and surgical details for the writing of *Dracula*. Cases from the history of sexual surgery parallel readings from the novel, in which the destruction of the female vampire will be viewed as a deconstructed narrative of surgical horror and medical tyranny visited upon the female hysteric, along with other women deemed sexually perverse. As Andrew Smith expresses it, for the female hysteric, doctors were 'Gothic figures, inflicting pain and distress either through neglect or through a misplaced sense of surgical bravado.'<sup>23</sup> In Chapter 4, the vampire theme continues with a discussion of *Dracula*, Jewishness and blood. It will be argued that the early film version of Stoker's novel, *Nosferatu*, encrypts the ostensibly dangerous vampire body as a metaphor for the crypto-Jew. This approach reflects the interpretation of E. Elias Merhige's *Shadow of the Vampire* (2000) on the making of *Nosferatu*, which vampirises the earlier film. Besides looking back to the anti-Semitic imagery of *Nosferatu*, the film projects forward to the Jewish genocide perpetrated by fascist Germany, signified in a scene by a solitary swastika. This is an illustration of Jacques Derrida's hauntology, which paradoxically predicts the spectre, a thing of the past, returning in the future. Both films point to how Nazi anti-Jewish films had the opportunity to vampirically feed off the Gothic cinema of Weimar Germany.<sup>24</sup>

The most threatening collective of dangerous bodies is undoubtedly that generated by war, the supreme Gothic horror. The final chapter will conduct a wide-ranging exploration of the imagery, discourse and symbolism of vampirism in the context of warfare. Even though war is the ultimate blood-sucker, it has rarely been analysed as such. The metaphor is capacious enough to go beyond war in the abstract to accommodate most of the players and action involved. The vampire functions as a floating signifier moving across battlefields, as well as along the home front. This analysis seeks to demonstrate that the rhetoric and imagery of vampirism has a natural kinship with wars, ranging from the Crimean up to the Vietnam War. In 1879, Marie Nizet's *Captain Vampire* used the trope of the vampire to send out an anti-war message. I will argue that her fiction influenced the writing of *Dracula*, which will be read as another war novel, and revisit Jimmie E. Cain's argument that Stoker's narrative is a

rewrite of the British defeat in the Crimea. The novel has also been linked to the Berlin Treaty and the Russo-Turkish war, in which Stoker's brother took part. A more recent example of the correlation between vampirism and war is Kim Newman's postmodernist intertextual pastiche, *The Bloody Red Baron* (1996), in which the First World War is reconfigured as a fantastical conflict within which vampires and humans are in combat. Between them, they convey the suffering and horror of war. As Martin Tropp points out, 'by the end of the First World War, history itself had become a tale of terror'.<sup>25</sup>

This story of corporeal repression and resistance builds on the work of scholars like Robert Mighall who treat the Gothic as a politicised art form rooted in history.<sup>26</sup> The subtitle of his book, *A Geography of Victorian Gothic Fiction*, brought out in 1999, is *Mapping History's Nightmares*. Derrida insists that we must listen to the ghosts of injustice, not only from the past but also from the future, 'be they victims of wars, political or other kinds of violence, nationalist, racist, colonialist, sexist, or other kinds of exterminations, victims of the oppressions of capitalist imperialism or any of the forms of totalitarianism'.<sup>27</sup> Due to its troubled relationship to social, political and religious forces, the body has been seen as a threatening bloody bag of unruly ideas. Even more than that, as Gina Wisker puts it: 'the state of rationality and the sense of the human ability to create order is threatened by the messiness of the body'.<sup>28</sup> While body horror represented through literature and film inevitably distances us from this physicality, it can still have the power to put us in touch with our own corporeality. The horror text functions as a rite of defilement that sometimes appears to collude with the forces of oppression and yet, at the same time, can be cathartic and transformative by collapsing the boundary between self and monstrous Other. Monstrosity derives in part from the Latin verb '*monstrare*' ('to show'). Its spectacular derivation points to how the monstrous functions as a looking-glass, permitting us to see our own inner monster and revealing the extent to which monsters are us. The act of reading can also make us complicit with voyeurism as we gaze helplessly at the Gothic excesses binding victim and perpetrator together. Yet this very feeling of helplessness can bring us to a realisation of victimhood. According to Angela Wright: 'In a sense, as readers, we also become victims as well as complicit literary voyeurs'.<sup>29</sup> She supports this point by quoting from Charles Maturin's *Melmoth the Wanderer* (1820): 'The drama of terror has the irresistible power of converting its audience into its victims'.<sup>30</sup> As a playwright of the Gothic, this was something that Maturin was in a position

to appreciate. On the other hand, the spectator or reader can experience pleasure from the suffering body as theatre. In his *Romantic Tales* (1808), Matthew Lewis expresses outrage against torture when exposing its ineffectual nature as a method of reaching the truth.<sup>31</sup> Nevertheless, its graphic depiction in the Gothic is described by Dale Townshend as 'an experience akin to what Lacan and Žižek have termed *jouissance*, a pleasurable pain or pain in pleasure, the delightful *frisson* of unbearable suffering.'<sup>32</sup> As Steven Bruhm indicates, in many ways the history of pain can also be a history of looking.<sup>33</sup> For him, the Gothic body, with its 'violent, vulnerable immediacy', is one put on 'excessive display'.<sup>34</sup> He argues that Romantic sentimentalism can foster the illusion that pain can be transported beyond the pages of a book and be shared by 'the sentimental spectator' or reader in a spirit of empathy with a fictional pained body.<sup>35</sup> In his conclusion to *Gothic Bodies: The Politics of Pain in Romantic Fiction* (1994), Bruhm states: 'Pain forcefully returns us to that occluded body' and restores it to a forgotten mastery so that even subjectivity can be blotted out by its own physicality.<sup>36</sup> The publication of his book in 1994 proved to be a key co-ordinate in the mapping of the Gothic body for the late eighteenth and early nineteenth century. Another landmark text is Kelly Hurley's *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle* (1996), which addresses the crisis of human identity around the advent of the twentieth century. This is fictionalised in the Gothic as the disintegration of the human subject, manifesting through the spectacle of the body metamorphosing into an undifferentiated state, marked by fragmentation and permeability. What arises from this ruination is the abhuman, the human unbecoming, which heralds a 'monstrous becoming'.<sup>37</sup> A critical text reading the physical surfaces of the body is Judith Halberstam's study of nineteenth- and twentieth-century Gothic bodies, *Skin Shows*, where she writes: 'Skin houses the body and it is figured in Gothic as the ultimate boundary, the material that divides the inside from the outside.'<sup>38</sup> The title evokes Jonathan Demme's film, *The Silence of the Lambs* (1991), in which a male serial killer becomes obsessed with sewing women's clothes for himself out of the skins of his victims. This resembles how the Gothic body is put together as a patchwork self, stitched together from discursive scraps and fabricated from race, class, gender and sexuality.<sup>39</sup> The deviant body is a monstrous proliferation 'as potentially meaning anything – it may be the outcast, the outlaw, the parasite, the pervert, the embodiment of uncontrollable sexual and violent urges, the foreigner, the misfit', so

that, according to Halberstam, ‘monstrosity has become a conspiracy of bodies rather than a singular form.’<sup>40</sup>

The production and consumption of monsters is what the Gothic does best, especially in recent years. Xavier Aldana Reyes, in *Body Gothic: Corporeal Transgression in Contemporary Literature and Horror Film* (2014), considers the Gothic’s investment in the somatic as well as in the construction of corporeality. He defines Body Gothic as relating to the centrality of the body within Gothic fiction, incorporating a number of subgenres including: splatterpunk, the slaughterhouse novel, torture porn and surgical horror. Setting out to give priority to the body within the Gothic text, Reyes places it at the centre of the Gothic experience. He argues that the value and complexity of corporeal writing within the horror or Gothic tradition has often been underrated. At a time when notions of the body are under threat from decorporealisation in this digital and post-human age, Reyes has produced a counter-narrative stressing the importance of the corporeal and visceral, which acts as a bulwark against the possibility of Gothic becoming subsumed by the phantasmagorical or spectral. *Dangerous Bodies* builds on these scholarly works with readings from literary and film texts, demonstrating the violent collision between the corporeal and the corporate from the eighteenth to the twentieth century. This will reveal how the demonisation of the Other, as reflected in Gothic literature, may be traced to institutional persecution and acts of war. In historicising the Gothic body, this analysis points to the real-life narratives of fear, danger and persecution, which underpin the fictional terror and horror of the Gothic.

## NOTES

- 1 Quoted in Haig Bosmajian, *Burning Books* (Jefferson, NC: McFarland, 2006), p. 3.
- 2 Dale Townshend, *The Orders of the Gothic: Foucault, Lacan, and the Subject of Gothic Writing 1764–1820* (New York: AMS Press, 2007), p. 265.
- 3 The epigraph appears in German at the Opernplatz in Berlin where Heine’s books were burnt by the Nazis in 1933. It is taken from a play about the burning of the Quran by the Spanish Inquisition.
- 4 Bosmajian, *Burning Books*, p. 23.
- 5 Quoted in L. Andrew Cooper, *Gothic Realities: The Impact of Horror Fiction on Modern Culture* (Jefferson, NC: McFarland, 2010), p. 20.
- 6 David Punter, *Gothic Pathologies: The Text, the Body and the Law* (Basingstoke: Macmillan, 1998), pp. 1 and 219.

- 7 Martin Tropp, *Images of Fear: How Horror Stories Helped Shape Modern Culture, 1818–1918* (Jefferson, NC: McFarland, 1990), pp. 9 and 5.
- 8 Tropp, *Images of Fear*, pp. 5–6.
- 9 Quoted in Cooper, *Gothic Realities*, p. 19.
- 10 Ruth Bienstock Anolik, 'The infamous Svengali: George du Maurier's Satanic Jew', in Ruth Bienstock Anolik and Douglas L. Howard (eds), *The Gothic Other: Racial and Social Constructions in the Literary Imagination* (Jefferson, NC: McFarland, 2004), p. 186.
- 11 Michel Foucault, *Society Must Be Defended: Lectures at the Collège de France 1975–76*, ed. Mauro Bertani and Alessandro Fontana, trans. David Macey (London: Penguin [1997], 2004), p. 212.
- 12 Michel Foucault, *The History of Sexuality, Vol. 1: An Introduction*, trans. Robert Hurley (Harmondsworth: Penguin [1976], 1990), p. 95.
- 13 See Elizabeth Grosz, *Volatile Bodies: Towards a Corporeal Feminism* (Bloomington, IN: Indiana University Press, 1994).
- 14 Andrew Smith, *Victorian Demons: Medicine, Masculinity and the Gothic at the Fin-de-Siècle* (Manchester: Manchester University Press, 2004), p. 178.
- 15 David Punter, 'Introduction', in David Punter (ed.), *A Companion to the Gothic* (Oxford: Blackwell, 2000), p. xii.
- 16 Richard Selzer, *Confessions of a Knife: Meditations on the Art of Surgery* (London: Triad/Granada, 1982), p. 9.
- 17 Quoted by Xavier Aldana Reyes, *Body Gothic: Corporeal Transgression in Contemporary Literature and Horror Film* (Cardiff: University of Wales Press, 2014), p. 50.
- 18 Reyes, *Body Gothic*, p. 50.
- 19 See Steven Connor, *The Book of Skin* (London: Reaktion, 2004), pp. 42–7.
- 20 See Marie Mulvey-Roberts, 'The After-lives of the Bride of Frankenstein: Mary Shelley and Shelley Jackson', in Maria Purves (ed.), *Women and Gothic* (Newcastle-upon-Tyne: Cambridge Scholars Publishing, 2014), pp. 87–8.
- 21 This Gothic subgenre refers to novels dealing with the Inquisition.
- 22 See Candace Ward, "'Duppy Know Who Fi Frighten": Laying Ghosts in Jamaican Fiction', in Monika Elbert and Bridget M. Marshall (eds), *Transnational Gothic: Literary and Social Exchanges in the Long Nineteenth Century* (Farnham: Ashgate, 2013), p. 218.
- 23 Smith, *Victorian Demons*, p. 8.
- 24 Steen Christiansen is bringing out a book on hauntology in which he will be discussing Merhige's *Shadow of the Vampire*.
- 25 Tropp, *Images of Fear*, p. 6.
- 26 See Robert Mighall, *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares* (Oxford: Oxford University Press, 1999).

- 27 Jacques Derrida, *Specters of Marx: The State of the Debt, the Work of Mourning and the New International*, ed. Bernd Magnus and Stephen Cullenberg, trans. Peggy Kamuf (New York: Routledge, 1994), p. xviii.
- 28 Gina Wisker, *Horror: An Introduction* (New York: Continuum, 2005), p. 178.
- 29 Angela Wright, *Gothic Fiction: A Reader's Guide to Essential Criticism* (Basingstoke: Palgrave Macmillan, 2007), p. 110.
- 30 Wright, *Gothic Fiction*, p. 110.
- 31 See Steven Bruhm, *Gothic Bodies: The Politics of Pain in Romantic Fiction* (Philadelphia, PA: University of Pennsylvania Press, 1994), p. 95.
- 32 Townshend, *The Orders of the Gothic*, p. 267.
- 33 See Bruhm, *Gothic Bodies*, p. xx.
- 34 Bruhm, *Gothic Bodies*, p. xvii.
- 35 Bruhm, *Gothic Bodies*, p. 115.
- 36 Bruhm, *Gothic Bodies*, p. 150.
- 37 Kelly Hurley, *The Gothic Body: Sexuality, Materialism, and Degeneration at the Fin de Siècle* (Cambridge: Cambridge University Press, 1996), p. 4.
- 38 Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham, NC: Duke University Press, 1995), p. 7.
- 39 See Halberstam, *Skin Shows*, p. 3, and Catherine Spooner, *Fashioning Gothic Bodies* (Manchester: Manchester University Press, 2004), p. 11.
- 40 Halberstam, *Skin Shows*, p. 27.