Introduction

Gothic as we know it today is a term that is both hybrid and hybridising, simultaneously morphing to refer to an increasingly wider span of new cultural productions whilst also continuously expanding retrospectively to appropriate more materials from the past. Gothic as a genre has become more amorphous and difficult to contain. As Fred Botting has written: 'The diffusion of Gothic forms and figures [...] makes the definition of a homogenous generic category very difficult' (Botting, 1996: 9).

Though the first burgeoning of Gothic novels is easy to locate chronologically, the Gothic leaches acquisitively backwards and forwards in time whilst also crossing generic borders. For example, David R. Castillo writes of Julián de Medrano's *La Silva Curiosa / The Strange Wood*, published in 1583, nearly two centuries before the first commonly accepted date for the appearance of Gothic writing: 'The story has all ingredients of a full-blown gothic fantasy: Faustian motives, visions of damnation, voices from the dead, restless corpses [...] as is so often the case in classic gothic fiction beginning with Horace Walpole's *The Castle of Otranto* (1764), this is ultimately a story about the crushing weight of the past' (Castillo, 2010: 69). If critics have started to note the proleptic nature of early modern literature in terms of anticipating the Gothic, theoretical descriptions of the 'domestic Gothic' of the 1860s onwards and the late Victorian Gothic of the 1890s have helped give weight to Richard J. Hand's confident instatement of German Expressionism within the area of Gothic influence (Hand, 2013: 271). The primacy of Bram Stoker's vampire novel for F. W. Murnau's *Nosferatu, eine Symphonie des Grauens* (1922) and the subsequent influence of Expressionist films in general on 1930s Hollywood cinema have led to the instatement of Gothic Noir as a cinematic sub-genre.

Writers of new Gothic fiction such as Stephen King and Joyce Carol Oates have also challenged and pushed back the boundaries of Gothic artistic and literary demarcation. Oates, for example, has linked the horrific 'yet somehow natural-seeming monsters of Hieronymus Bosch' with those evoked in the tales of H. P. Lovecraft (Oates, 1996), that champion of Gothic writing of 'a purely Teutonick quality' (Luckhurst, 2013). Mary Ellen Snodgrass has also associated Bosch, a painter of the late fifteenth century, with much later Gothic architecture and art. Though one of course keeps specific and distinct historical contexts in mind, it is notable that critics and writers, in identifying traces of Bosch's influence in Lovecraft's monsters, are increasingly arranging and re-assigning such cultural artefacts due to properties perceived to be held in common. In writing of Gothic art, Hywel Livingstone writes that Dieric Bout's painting 'Hell' (1470) 'would not look out of place in the contemporary oeuvre of artists Jake and Dinos Chapman' (Livingstone, 2014: 39).

Simultaneously, a number of critics have started to identify an increasing variety of media and technologies from within the eighteenth and nineteenth centuries as Gothic. Sophie Thomas has linked the diorama craze to Gothic writing; and Ian Haywood, de Loutherbourg's mechanical show, the Eidophusikon, to Gothic drama. Jeffery Sconce linked the development of electricity with uncanny fictions of disembodiment. David Kunzle has shown that Rodolphe Töpfler's comic strips were steeped in Gothic themes. Indeed, if blue books and penny dreadfuls with their lurid engravings were Gothic, why not those magic-lantern-of-fear shows contemporaneous with such publications, especially when these projections involved stock Gothic images such as the Bleeding Nun from Matthew Lewis's *The Monk* (1796)? The first time Charles Nodier viewed E.-G. Robertson's Phantasmagoria magic lantern show in the Capuchin convent in Paris in 1800, he linked them with the novels of Ann Radcliffe. The Citizen (formerly Marquis) de Sade, Hester Piozzi and Henry Lemoine also wrote about the Gothic nature of such shows. A few decades later, Sheridan Le Fanu and Robert Louis Stevenson readily associated their writing with these entertainments and the writer of *The Strange Case of Dr Jekyll and Mr Hyde* ([1906] 2005, first published in 1886) himself gave Phantasmagoria shows.

Gothic *resurgens*

Gothic has a way of wrongfooting the most sympathetic and perceptive of critics. In rounding off an essay in 1997, Anne Williams wrote: 'And yet, I would speculate that the Gothic tradition may at last be coming to a close [...]

Nowadays it seems that the popular vocabulary most likely to appeal to the serious artist is that of science fiction: not Montoni, one's wicked uncle by marriage' (Williams, 1997: 158). In March of that year the first series of Joss Whedon's *Buffy the Vampire Slayer* began to appear on TV and, a few months later, Joyce Carol Oates's *My Heart Laid Bare* (1998) with its study of the nefarious Licht clan was published. In 1999 the first title in Daniel Handler's Lemony Snicket sequence, which Emily Drouillard called 'the most gothic children's book series', was published, specifically focusing on the evil uncle Count Olaf and initiating 'the domination of the current childrens' and juvenile literature market by gothic tales' (Drouillard, 2016). The main books of this latter series sold in excess of 60 million copies worldwide.

The last 20 years have seen a remarkable resurgence in the popularity of the Gothic and, consequently, an unparalleled emphasis on Gothic visibilities. Films such as Dario Argento's *Dracula 3D* (2012), Gary Shore's *Dracula Untold* (2014), *Crimson Peak, A Gothic Romance* (2015), *I Frankenstein* (2014) and Bernard Rose's *Victor Frankenstein* (2015) as well as the TV series *The Frankenstein Chronicles* (2015), *Báthory* directed by David Eick and Joel Silver and John Logan's *Penny Dreadful* (2014) have been screened. Gothic seasons at the British Film Institute, Alexander McQueen's Gothic-inspired fashion shows, Andrew Graham Dixon's BBC documentary, *The Art of Gothic*, and an exhibition at the British Library entitled 'Terror and Wonder: The Gothic Imagination', have also supported this trend. Since the Gothic Association was founded in 1991, Gothic literary and interdisciplinary studies have flourished. Online and hard versions of journals such as *The Irish Journal of Gothic* and *Studies in Gothic Fiction* and *Aeternum* and websites like Dale Townsend's 'The Gothic Imagination' hosted by Stirling University have led to wide dissemination of relevant scholarship. Gothic and Goth festivals continue to proliferate in Manchester, Liverpool, Leipzig, throughout the USA and at Leiria in Portugal. The Goths of Whitby draw upon Bram Stoker's novel for their main inspiration and their annual visitation for the Goth weekend in October 2014 saw such a surge in numbers that major roads and the swing bridge in the centre of town had to be closed to traffic.

Yet how readily can we associate this recent proliferation of festivals, exhibition catalogues, vampire balls, TV programmes, Gothic jewellery, ephemera such as posters and Frankenstein toys with 'Gothic' used to signify artistic and literary movements of the late eighteenth and nineteenth centuries? Do such artefacts and events in fact degrade, distort or blur Gothic traditions? In 2014, I asked Dr Xavier Aldana Reyes of the Manchester Centre for Gothic Studies whether he interpreted events such as rock performances and dance previously marginalised from studies of Gothic literature as ongoing ironic

critiques of Gothic or as integral to the developing spectrum of Gothic studies. He replied:

> I do think that these types of events are integral [...] to the development and health of Gothic Studies and, in fact, reflect trends in academia towards a form of the Gothic that is approachable, interdisciplinary and transmedial. I do think we are quickly moving away from a critical model where the Gothic needs to legitimise itself. (Aldana Reyes, 2014, personal correspondence)

I asked Dr Catherine Spooner the same question, and her answer revealed a keen sense of how these performances and different media are being used to challenge a sense of a clear-cut authoritative literary canon of Gothic texts and an academic practice devoted to the support of such a theoretical model:

> I do think that irony and spectacle are intrinsic to Gothic and I wonder whether rather than being a critique of Gothic as such, these performances and events enable us to make a critique of the way Gothic Studies has tended to prioritise the novel and construct a canon of Gothic texts. I feel that Gothic Studies is now at a critical juncture where it has become sufficiently legitimated within the academy that it is able to challenge these traditional critical formulae and offer a more fluid, multi-medial understanding of what Gothic is and does. (Spooner, 2014, personal correspondence)

'A more fluid, multi-medial understanding'

This book serves as the first reference work of its type in its field: a critical guide, sourcebook and a study aid, which makes links between a very considerable array of visual works: paintings, films, computer gaming, TV programmes, statues, magic lantern shows, photographs, Daguerreotypes and other artefacts, and the literary Gothic. Its pages bring together for the first time many of the multifarious visual motifs and media associated with Gothic together with areas that have never received serious study or mention in this regard before. The paintings of Salvator Rosa, Gothic Revival architecture and the illustrations of Gothic blue books are considered as are the creations of the latest Gothic painters and graphic artists. For the first time, well-known subjects such as the development of Gothic in films and TV are discussed both in their own right but also in relation to the precursors of these devices: kinetoscopes, peepshows and zoetropes. I also draw attention to an array of dark artefacts such as Goth and Gothic jewellery, dolls, posters and food, which, though part of popular mass marketing, have often been marginalised and largely omitted from the mainstream of Gothic Studies publishing. Despite a number of books currently available that cover Gothic fashion, art and music, a wide range of

the current artistic practices including the revival in antique wet collodion photography, again magic lanterns, 'dressed' books, icons, toys, fonts, tapestries and silhouette-work, for example, have largely been unnoticed and the inclusion of neglected areas such as Gothic collage and tableaux vivants also mark this book out.

It is important not to underestimate the impact of Gothic on contemporary visual art. Christopher Grunenberg's exhibition, *Gothic*, at the Institute of Contemporary Art, Boston in 1997, preceded the widely influential *Sensation* show of the transgressive art of young British artists in London, New York and Berlin. In 2001 Charles Alexander Moffat, a formative figure of the Neo-Gothic movement, issued 'The Neo-Gothic Art Manifesto' ('We are social rebels, misfits, a society within a society') and followed this with a revised version two years later (Moffat, 2001/2003). Martin Myrone's historical exhibition 'Gothic Nightmares', which opened at the Tate in 2006, drew in references to modern TV and comic book characters. 'Gothic Contemporary Art' at the Fieldgate Gallery (2008) and the LMA 'Gothic London' exhibition (2014–15) were followed by the British Library's 'Terror and Wonder: The Gothic Imagination' (2015), which included etchings by Jake and Dinos Chapman, 'Gothic Edinburgh', a fine art exhibition (2015), the 'Gothic North' art exhibition in Manchester (2016) and 'Gothic to Goth: Romantic Era Fashion and its Legacy' (2016) at the Wadsworth Athenaum. Glennis Byron's term 'Globalgothic' certainly seemed a fitting description for such a strong surge in international interest in this field. As this book makes clear, one of the strengths of visual Gothic is that at present it remains a popular art form, from graffiti to performance art, from altered books to cinema, and from skull bracelets to prestigious fashion shows held in international museums. It is possible that, partly because of its popularity and ubiquity, it has been largely unnoticed that recent forms of Gothic visual expression comprise vital links between the 'Sensation' art shows, the work of related conceptual artists of the 1990s such as the manikins of the Chapman Brothers and Mike Kelley on one hand and, on the other hand, the newer craft-based arts movements that have started to gain recognition since 2010.

Some of the celebrated artists whose work is included in this volume have spoken and written of their close affiliation with Gothic at some length. These include fashion designer Alexander McQueen, installation artist Christine Kennedy, fantasy artist Joseph Vargo, painter Charles Alexander Moffat and others like Douglas Gordon, Stan Douglas and Banks Violette who, as Gilda Williams writes: 'knowingly root their work in Gothic sources' (Williams, 2007: 13). These are acts of conscious association that are as purposive as Guillermo del Toro's subtitling of his film *Crimson Peak* as *A Gothic Romance*.

Installation artist Tony Oursler has acknowledged his family's Gothic connections as performing magicians. In the compiling of this volume, younger artists like icon-painter Stuart Kolakovic, artist Zebb Clench, cut-out artist Trish Shaw and dance designer Lisa Starry have spoken to me enthusiastically of their close association with the Gothic.

Taking in, therefore, the work of those artists and artisans who acknowledge their Gothic and Goth connections, those whose oeuvre might only contain elements of this shifting genre, and also the relevant creations of those who would deny such associations with Gothic and its multifarious appropriations, I have brought together a myriad of relevant 'visibilities' under a single roof. I also focus upon associated complex fields of visual thematics within the Gothic, considering these both in relation to an array of visualities and visualisations in foundational Gothic texts but also in relation to a wide range of different media that are currently still developing and are therefore still in flux. My approach is unapologetically pluralistic and transmedial, crossing boundaries both generically and temporally as can be seen, for example, in my links between Mike Mignola's comic strip *The Ghoul* (2005), Thomas Warton's *The Pleasures of Melancholy* (1745), and Robert Blair's *The Grave* (1743). Many artists whose work is covered in this book are already well known but, in keeping with Goth and Goth art as burgeoning fields of intermedial production, others are innovative artists, their work just starting to gain attention. Consequently some of the artist's statements as recorded here are valuable records and unique to this collection.

Visibilities and the Gothic unseen

The multitudinous visual manifestations of the Gothic, the subjects of this book, seem, on one level at least, to be diametrically opposed, even to obviate that which is unseen and obscure, those qualities that are needed, according to Edmund Burke, 'To make anything very terrible' (Burke, 2008: 133). Burke supports his assertion by quoting the 'judicious obscurity' of John Milton's description of Death in the second book of *Paradise Lost* (Burke, 2008, 134). Yet, despite the fact that obscurity, darkness and invisible forces are quintessential to the Gothic, there is ample evidence to argue that terror and fear have always existed in the interplay between disclosure and evasion, obscurity and startling clarity, recognition (including some degree of representation) and that which is optically indecipherable, the seen and the unseen.

Rosemary Jackson writes that fantastical literature of different types 'traces the unsaid and the unseen of culture, that which has been silenced, made invisible. Covered over and made absent' (Jackson, 1981: 4). Yet Gothic also

involves revelatory forces, the surfacing of that which has been concealed and repressed. In Adeline's frightening dream-visions in Ann Radcliffe's *The Romance of the Forest* (1791), she is initially restricted in her viewpoint: 'a turn in the passage, which was very long, prevented her seeing from what it proceeded' (Radcliffe, [1791] 1998: 109). All that is invisible and, hence, the seemingly inexplicable or supernatural are fraught with menace: 'she went up to the coffin, and while she gazed upon it, she heard a voice speak, as if from within, but saw nobody' ([1791] 1998: 109). Yet the sudden close-up, the burst into closely focused visual acuity is all the more effective for Radcliffe's previous use of evasion and disembodied dread: 'his features were sunk in death' and 'While she looked at him, a stream of blood gushed from his side, and descending to the floor, the whole chamber was overflowed' ([1791] 1998: 109–10). Whether through supernatural agency, oneiric suggestion or the surfacing of her own repressed suspicions over her father's fate, or all these combined, Adeline has discovered that which has been previously hidden and, in Freudian terms, *unheimlich*. For Sigmund Freud, that information which is taboo, rationally rejected and hidden from sight is uncanny, provoking fear and disgust, because this subconsciously reminds us of our own *Id*, and repressed impulses. Anxiety over that which is unseen, the loss of sight and hence blindness is, Freud argues in discussing E. T. A. Hoffmann's *The Sandman* (1816), by way of subconscious transference, manifest as a terror of castration.

At other times in Gothic writing, that which is vague and obscure is plainly less frightening than that which is foregrounded as visible monstrosity. For example, in Mary Shelley's tale *Transformation* ([1830] 2004), it is precisely as the unfortunate protagonist Guido is able to view the approaching lineaments of 'a misshapen dwarf, with squinting eyes, distorted features, and body deformed,' that this vision becomes 'a horror to behold', not when the figure is distant and unseen or even, when coming closer, as a vague 'something' floating on 'dark breakers' (Shelley, 2004: 13). Darkness and shadow can of course also create suspense in Gothic film too yet, as Cristina Massaccesi writes in discussing F. W. Murnau's 1922 vampire film: 'The real horror in *Nosferatu* does not lie in what is unseen or what can only be glimpsed at through blurred vision but can be found instead in the possibility of seeing things in such a sharp and unforgiving manner' (Massaccesi, 2015: 55).

Indeed, to further adapt Milton's words: there is a sense in which darkness itself can become a visible entity and Gothic literature often brings the unseen to light. Elizabeth McCarthy writes that Gothic horror 'not only invites mutation, it thrives on it, and in particular, it thrives on making that mutable visible' (McCarthy, 2014: 342). There is also a concomitant sense that, with Gothic horror, we are only ever seeing the tip of a hidden and monstrous

preponderance, a vast concealed reality, contingent upon and subversive of rational life. The making visible of that which is horrific is often just a stage in a much longer struggle, the preface or proleptic ante-chamber if one likes, to other, greater horrors. Gradually awakened to threat of vampirism, the main mortal characters in Bram Stoker's *Dracula* (1897) begin to mistrust the appearance of mundane Victorian existence. This delusory surface conceals an ongoing conflict between good and evil; the 'crew of light' must take account of and combat representatives of a demonic zone of hidden predation and risk. Dracula and his brides or sisters are a sub-group, representatives of multitudes of hellish and devilish forces. Dracula is only one of the graduates of the Scholomance school of devilish magic. This sense of a greater evil impinging on reality is also particularly true in relation to the creations of H. P. Lovecraft.

Gothic expression comprises a mutable dialectic between darkness and light, sudden vision and vanishing shadow, that which is explicitly threatening and that which is always eerily just out of view and evades our definitions. Though the artists discussed in this book often, in their creations, employ imagery of peripheries, borders, liminal edges, portals and vanishing-points beyond which darkness visible predominates, the subject matter of the book in hand starts at the point at which these terrors become visible, however faintly or freakishly, to the human eye.

Gothic: meanings and span

Amorphous and heterogeneous in association, the word Gothic has accrued a great many successive and distinctive meanings and therefore my usage of the term in these pages needs clarification. This book does give brief background consideration where relevant, to the ancient Goths, those nomadic tribes who roamed, and their leaders such as Theoderic (section 1.2) and Alaric (section 8.1). 'Gothic' was subsequently a designation employed originally by Renaissance artists to refer to Medieval architecture. I begin my consideration of Gothic art and architecture starting in France in the early twelfth century and continue my discussion with the work of Carlo Crivelli and Jan Van Eyck, painters of the Late Gothic period in art. As Fred Botting writes, politicians in Britain from the mid-seventeenth century onwards inherited the word and used it 'loosely' and vaguely to embrace the history of 'Celtic and Germanic tribes' (Botting, 1996: 42). William Camden's and other eighteenth-century antiquarians' and artists' subsequent imaginative reconstructions of these Teutonic people's lifestyle and costume are also touched upon in my discussion. William Kent's designs and the architectural Gothic Revival stemming from travels and aesthetic debates of the 1730s are also broached. The devel-

opment of these styles of course coalesced with Horace Walpole's collaborations with John Chute and Richard Bentley at Strawberry Hill and in the house Walpole leased from Elizabeth Chenevix, the toy and trinket seller. Within a built environment that was to be both solemn and airy in its Gothic ambience, Walpole assembled an eclectic collection comprised from over 500 years of paintings, armour, engravings, tapestries, caskets, miniatures, china and ingenious gewgaws.

The first major success of the Gothic literary fields, *The Castle of Otranto* subsequently influenced imitations of and variations on Walpole's themes including John Aikin and Anna Laetitia Aikin's 'On the Pleasure Derived from Objects of Terror; with Sir Bertrand, A Fragment' (1773), which also forwarded a lively debate on the nature of the pleasure derived from reading tales of terror and wonder. Nathan Drake's essays 'On Gothic Superstition' (1790) and 'On Objects of Terror' (1798), Burke's theories and Ann Radcliffe's 'On the Supernatural in Poetry' (1826) contributed to these aesthetic controversies, and the famous 'recipe' for novels of a 'terrific cast' written by an anonymous correspondent in 1798 helped define, if ironically and critically, a kind of mock Gothic literary repertoire (Anon., 1798: 184). The book in hand engages in places with these attempts after definition yet also notes that Walpole's considerable artistic assemblage within a hybrid architectural structure at Strawberry Hill, his Gothic bricolage as it were, would allow no such discrete rational and aesthetic parameters. As Dani Cavallaro writes: 'Strawberry Hill brings together a bewildering variety of motifs and forms into an extravagant assemblage that irreverently flouts the distinction between reality and illusion [...] Eclectic juxtaposition is its priority' (Cavallaro, 2002: 29). Such eclecticism and bricolage are also evident in William Beckford's exorbitant artistic collection at Fonthill Abbey, Walter Scott's array of antiques and armour at Abbotsford and in the Comtesse d'Osmond's 'Gothic Study' in Paris. As Walpole wrote in the second preface to his novel, he was 'desirous', in his artistic project, 'of leaving the powers of fancy at liberty to expatiate through the boundless realms of invention' (cited in Hogle, 1980: 335). If then, one requires context for Oates's, King's and Snodgrass's claiming of Bosch's work for the Gothic, Walpole's creative project as collector, writer and amateur architect instates the importance of fancy and eclectic appropriation in this regard.

My use of the term 'Goth' starts with ancient Germanic tribes but predominantly involves those musicians and other artists who developed their style and aesthetics within the late Punk rock scene from the early 1980s onwards. As in the case of Gothic art, Goth visual expression has been linked to a wide array of influences, Nancy Kilpatrick stating that Goth artists are joined to

Michaelangelo, William Blake and the Pre-Raphaelite brotherhood 'at the soul level' (Kilpatrick, 2005: 225). Yet, as well as conceding here the general free-ranging openness of my discussion, I also consistently check my progress and applicability throughout by offering a span of critical views regarding the Gothic and Goth nature of the materials involved.

My first chapter moves from the earliest Gothic architecture to décor (including kitchen design and food) and visual aspects of theatrical design, masquerade and dance. Chapter 2 focuses on paintings in two historical spans (1434–1790) from Jan Van Eyck to Henry Fuseli (1819–2008) from Goya to H. R. Giger, moving on to consider Clovis Trouille's works influenced by horror films and Vincent Castiglia's paintings in blood. I then cover Gothic engravings, motifs of spectral portraits, posters and signs. My book's title engages with the Biblical injunction against the making of 'graven images', and the creation of effigies in the form of statues, dolls and waxworks is the subject of the third chapter, which refers, as background, to images of the Palaeolithic such as the 'Venus of Hohle Fels'. I also take in ideas of moving or mobile statues and taxidermy, ancient and modern. In Chapter 4 I use early visual devices like Eidophusikon and the long-lived entertainment of peepshows to introduce a discussion of projection technologies like magic lanterns and, subsequently, film and TV. I have mentioned (above) David Kunzle's highlighting of Gothic motifs in Rodolphe Töpfler's comic strips and in Chapter 5, I discuss caricatures, silhouettes, lithographs, moving on to examine adorned and 'moving' books and, latterly, calendars. Chapter 6 deals with Gothic photography from Daguerreotypes onwards, with particular emphasis given to the work of Simon Marsden and Paul Koudounaris. My seventh chapter moves from exploration of the Gothic font, scripts and calligraphy, to marbled papers, focusing on their association with the anti-Enlightenment libertine darkness. We pass on to consider associations with the theme of chaos in paper staining in the 1820s and marbling in later Victorian Neo-Gothic volumes. Retail labelling, tapestries and book covers are then discussed. Chapter 8 provides an overview of major trends in Gothic and Goth costume and jewellery with reference also to descriptions of these adornments in Gothic novels. This chapter closes with a description of an array of masks and weapons, both real and fake, as well as coverage given to playing and Tarot cards. Finally, Chapter 9 opens with a survey of the development of newer Gothic media, such as video gaming, VR (virtual reality) games and survival horror apps. A range of horror sideshows, rides, environments and artistic installations is discussed with particular emphasis on the venerable thrill-ride: ghost-trains. The book opens with considering architecture: the largest free-standing and external visual artefacts and structures embodying the Gothic in its varied forms, and

closes with those artistic expressions closest to the skin: performance and body art.

In keeping with a 'more fluid, multi-medial understanding', my approach to these materials is pluralist, the styles of different sections varying and adapting to the heterogeneity of the materials discussed and allowing for a wide and diverse readership comprising academic and more general readers: fans of film, media students, enthusiasts of Goth culture and collectors of many types of Gothic artefact. In some sections my analysis is mainly chronological, providing some general historical overview and explanation where necessary, as in my discussion of pre-cinematic media. In other sections, I devote more analytical space to individual artistic works as in my description of Louis Boulanger's landmark lithograph *La Ronde de Sabbat* (5.3) and Simon Marsden's and Paul Koudounaris's photography (6.4). In terms of readers interested in décor and jewellery and collectors in general, I also offer a wide and viable survey of products currently available. So, for example, section 1.5, as well as referencing household items in relation to *The Addams Family* TV series, Sarah Bernhardt and Lord Byron, also provides a room-by-room description (in a notional house) of Gothic furniture, artefacts and brands.

Though in general I follow the open discursiveness of Gothic eclecticism mentioned above, my discussion is historicist in emphasis throughout. Amongst the diverse range of critical theories I cite are Jonathan Crary's post-structuralist 'techniques of the observer' and Ernst Jentsch and Sigmund Freud's theory of 'Unheimliche' otherness in studying the visual imagination. I also draw upon Otto Rank's ideas on *döppelgangers*, David Punter's sense of Gothic 'interiority' and Jerrold Hogle's influential essay on 'The Gothic Ghost of the Counterfeit and the Progress of Abjection' as well as the work of notable critics in the field such as Catherine Spooner, Terry Castle and Barbara Maria Stafford where relevant.

Parameters of darkness

Clearly a note of caution is in order here. In his *Hollywood Gothic*, David J. Skal lists the merchandise bearing Bela Lugosi's likeness in the early 1960s:

> children's phonograph records, plastic toy pencil sharpeners, greeting cards and talking greeting cards, plastic model figures, T shirts [...] self-erasing magic slates, cutout paper dolls and books, 'monster mansion' vehicles, wax figurines, candy dispensers, transparencies, kites, calendars and prints, sliding-square puzzle games, children's and ladies jewellery, belts and belt buckles, wall plaques, wallets [...] animated flip books, lapel buttons, photo printing kits. (Skal, 2004: 252–3)

These are promotional items bearing the likeness of only one actor playing just one monstrous figure of the Neo-Gothic horror revival in film and every item can be classed as visual artefact. Though my approach has been pluralist and inclusive and I have sought to give a sense of the wealth of Gothic visual artefacts available, such a guide can never in any sense prove exhaustive.

Might not such a proliferation of creations and media work against the longevity of Gothic? When there are Gothic tours to Transylvania, Goth weddings, Alexander McQueen and Szabo, Gothic Studies university courses, Gothic toys and children's cartoons, dark-themed hen and stag parties and Dracula cocktail-sticks, have we reached saturation point? When Gothic seems ubiquitous, is its generic threatening, wandering, metamorphosing power gone? As Tanya Krzywinska writes: 'It is tempting to see' the Gothic 'as opposed to the quotidian'. But, as she continues: 'Caution is required', because, obviously regarding contemporary mores, Gothic is embedded in our quotidian (Krzywinska, 2013: 267). This realisation might provoke a further question: when does a sub-culture, or rather a wide and diverse span of sub- and counter-cultures, become absorbed and assimilated into that marketing abstraction: the mainstream? When there is no one left to shock, what then? Fred Botting has observed regarding teen-Gothic trends: 'Domesticated, welcomed, assimilated, "normal monstrosity" eclipses the possibility of difference and otherness' (Botting, 2007: 212). Yet it is beyond the remit of the present book to speculate whether Gothic expression has now reached its zenith. It would be wise also to remember Anne Williams's premature valedictory speculation whenever the end of Gothic is envisaged.

Setting parameters for exclusion is, of course, as important as inclusiveness in such a volume. Though I recognise Gothic's strongly transgressive agency, this book does not include the artistic expressions of convicted murderers, even though the paintings and drawings of certain of these individuals includes imagery that might be characterised as darkly and disturbingly Gothic. Additionally, no photographs of scenes of violence or killing are included. In terms of cinema, I do mention *Cannibal Holocaust* (1980) 'tortureporn' and French extremity but stop short of film productions such as Fred Vogel's exploitative *August Underground's Mordum* (2003). There is also a conscious decision to exclude websites, films or photographs devoted to exhibiting actual accidents, bloodshed and the suffering of the unfortunate. No doubt a kind of subconscious release and catharsis as well as the satisfaction of ghoulish curiosity, shame and fear are felt in viewing such productions but, as all those who support the Sophie Lancaster Foundation realise, Goth and Gothic share a common responsibility to humanity. As nihilistic as Gothic expression periodically becomes with the need to subvert, shock and scare inspiring this artistic

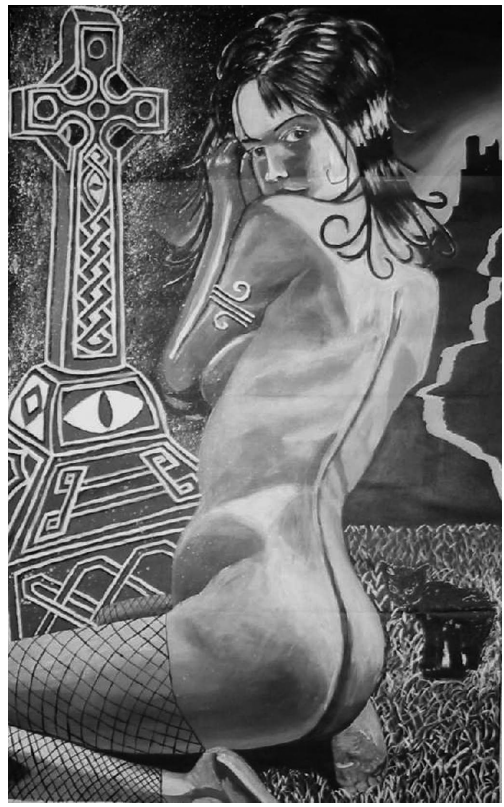
dialectic, there is a precondition of mutual care and respect as well as a scholastic objectivity felt here.

One case in point: there has been growing controversy in recent years over Goths being photographed during festivals in the graveyard of St Mary's church in Whitby where Bram Stoker imagined Dracula's first encounter with Lucy Westernra. Local residents feel that the Goth visitors treat the gravestones and tombs with disrespect, and that they view the memorials simply as background props. In some cases, graves have been climbed over and semi-pornographic pictures taken of female Goths. After wide coverage on TV and social media, organisers of the Whitby Goth Weekend have condemned such behaviour yet Nancy Kilpatrick's *The Goth Bible* (2005) advocates cemetery picnics and taking rubbings of gravestone designs and many Goth and Gothic publications feature staged scenes in such settings. As one Goth photographer evinced to me, the Whitby graveyard allows public access and appears in a key scene in *Dracula* and therefore is part of the iconography of this dark fiction, which in turn brings so many people and so much funding to the seaside town.

In many ways, although this debate could be taken simplistically as a clash between, on one hand, local families whose forbears are commemorated by the headstones and monuments and, on the other, costumed visitors and lifetime Goths insisting on their own freedoms, it also encapsulates another type of conflict between different interpretations of Gothic aesthetic visibility. Photographers such as Simon Marsden and Paul Koudounaris stress their reverence for the dead, their remains and monuments. Yet there are artists who emphasise their performativity and risk and their defiance of norms, those who link the Gothic, as Fred Botting terms it, 'with the overstepping of boundaries that hold our social realities in their conventional shape' (Botting, 1996: 1). Charles Alexander Moffat's 'The Neo-Gothic Art Manifesto' (2001/2003) states:

> GOTH IS ABOUT REBELLING AGAINST SOCIAL NORMS, AND DEFYING OLD FASHIONED SEXUALITY & REPRESSIVE GOVERNMENT AND RELIGION.

There is no hint of compromise here in those strident capitalisations. Those for whom the mordant outlines of gravestones and otherworldliness of tombs provide an opportunity to express their liberty, create a spectacle, strike a pose or imitate the CD covers of their favourite Goth rock band might argue that such words support their case. Moffat's painting *Sexual Blasphemy 1* (2005) shows a rear view of a naked woman dressed only in net stockings and with spiral armlet kneeling before a Celtic monumental cross. It is a deeply sensual, thoughtful and provocative image. The viewer enters into the rich ambiguity of



1 Charles Alexander Moffat: *Sexual Blasphemy 1*, 2005

the painting: is the subject defying the Christian symbol with her bodily exposure or honouring an older pagan mystical tradition, or both at once? It does seem a particularly apt image to contemplate in this context.

The answer to the Whitby farrago is perhaps, as Mike McCarthy, director of the Bram Stoker Film Festival suggested, to provide (in Hollywood style), a second, artificial graveyard devoted to photography and staged posing. Yet the tensions involved in such controversy are live and contentious ones. That, after all, is their point and I have no need or desire to harmonise them here. Gothic splendidly contains paradoxical, contradictory and discordant impulses. The graves with their legend: 'Sacred to the Memory' still remain. In my years researching this book and meeting many of the diverse practitioners mentioned here in the pages devoted to contemporary art, I have been both awed and humbled by the skill and commitment revealed by the artists working in spaces from the smallest of ateliers to the largest of galleries. The rich paradoxes and contradictions continue. As well as the darkness, seeming nihilism and irony

implicit in Gothic expression, there is also a need felt to register care, a strong strain of idealism and urge to commemorate. Charles Moffat wrote to me on the completion of this book: 'As both artist and art historian, I thank you for your efforts to preserve this influential part of art history. Like painters trying to depict what they see, they know [they] can only attempt to depict and preserve. There is no perfection that can be achieved, but one must always attempt to strive for perfection for the sake of posterity' (Moffat, 2016, personal correspondence).