

Notes

Introduction

1. Bram Stoker, *Dracula* (Oxford University Press, 1996), pp. 37–8. All subsequent references to *Dracula* are taken from this edition, unless otherwise noted.
2. *Ibid.*
3. Ruth Bienstock Anolik, 'The Missing Mother: The Meanings of Maternal Absence in the Gothic Mode', *Modern Language Studies*, 33:1/2 (2003), pp. 24–43, p. 25.
4. Philippe Ariès, *The Hour of Our Death*, trans. Helen Weaver (London: Allen Lane, 1981), p. 369.
5. *Ibid.*, p. 393.
6. Quoted in Luigi Cozzi, Federico Patrizi and Antonio Tentori, "'Deep Red': A Masterpiece of Tension", in *Dario Argento and the Making of 'Deep Red' (Profundo Rosso)*, trans. Roberto Curti, www.amazon.co.uk/Dario-Argento-MAKING-PROFUNDO-ebook/dp/BOOCHB61A8/ref=sr_1-1?s=books&ie=UTF8&qid=1374604936&sr=1-1&keywords=dario+argento+making, accessed 20 July 2013.
7. Cynthia Griffin Wolff, 'The Radcliffean Gothic Model: A Form for Feminine Sexuality', *Modern Language Studies*, 9:3 (1979), pp. 98–113.
8. *Ibid.*, p. 102.
9. *Ibid.*
10. Lord Byron, *Don Juan*, in *The Major Works*, ed. Jerome McGann (Oxford University Press, 1986), pp. 373–879, p. 873. All subsequent references to *Don Juan* are taken from this edition.
11. *Ibid.*, p. 553.
12. *Ibid.*
13. Lord Byron, *Don Juan: Byron's Notes*, bob.foguru.org/content/byron/donjuan/bnotes.htm, accessed 14 February 2011. I wish to express my gratitude to Dr Peter Cochran for his authentication of this note.
14. Ephraim Katz, *The Macmillan International Film Encyclopedia* (London: Pan/Macmillan, 1994), p. 889. Soon after, in popular films such as Edgar G. Ulmer's *The Black Cat* (1934), and Karl Freund's *Mad Love* (1935), this link between the toccata, organ music and demonic presences evoking a rapacious erotic threat was consolidated.
15. Each of these books references cinema almost obsessively, and each were, in turn, adapted into films. Building on waves of American pulp fiction depicting vampires emerging in America, King's novel served to bring this trend into the intermedial mainstream, continuing in recent years with Anne Rice's *Vampire Chronicles* and Stephanie Meyer's *Twilight* series.
16. Stephen King, *Salem's Lot* (New York: Doubleday Dell Publishing, 1975), p. 163.
17. A glass harmonica appears on the soundtrack of *The Uninvited* (2009). Dennis James plays glass instruments on Marco Beltrami's *The Minus Man* (1999),

- a thriller about a serial-killer, and *The Faculty* (1998), a science fiction horror film.
18. King, *Salem's Lot*, p. 128.
 19. *Ibid.*
 20. *Ibid.*
 21. Mervyn Heard, *Phantasmagoria: The Secret Life of the Magic Lantern* (Hastings: The Projection Box, 2006), pp. 43–4.
 22. Richard Pockrich is usually credited with the invention of the glass harmonica (or armonica) known as the 'Angelic organ' in 1741.
 23. Sheridan Le Fanu, *Carmilla*, in *In a Glass Darkly* (Ware: Wordsworth, 1995), pp. 207–72, p. 211.
 24. *Oxford English Dictionary*, vol. VII, N–Poy (Oxford University Press, 1978), p. 765.
 25. Dennis Denisoff, *Sexual Visuality from Literature to Film, 1850–1950* (Basingstoke: Palgrave Macmillan, 2004), p. 185.
 26. Bret Easton Ellis, *American Psycho* (New York: Vintage Books, 1991), p. 245.
 27. *Ibid.*, p. 265.
 28. Christopher Fowler, *Hell Train* (Oxford: Solaris, 2012), p. 185.
 29. Keith B. Williams, 'Victorian Cinematicity and H. G. Wells's Early Scientific Romances', *Comparative Critical Studies*, 6:3 (2009), pp. 347–60.
 30. Quoted in Joe Thompson, 'Pen and Pictures No. 9 – the Cinema Novel', *The Bioscope*, <http://thebioscope.net/2011/03/05/pen-and-pictures-no-9-%E2%80%93-the-cinema-novel/>, accessed 10 March 2013.
 31. Anthony Paraskeva, 'Theater, Cinema and Language of Gesture in "Circe"', in *Bloomsday 100: Essays on Ulysses*, ed. Morris Beja and Anne Fogarty (Gainesville: University of Florida, 2012), p. 120. My thanks to Oliver Burney for reminding me of this work.
 32. Quoted in Damon Smith, 'The Hands of Bresson', <http://eyeonfilm.wordpress.com/about/>, accessed 10 March 2013.
 33. *Ibid.*
 34. Kamilla Elliott, *Rethinking the Novel/Film Debate* (Cambridge University Press, 2003), p. 113.
 35. *Ibid.*, p. 122.
 36. 'Lanternicity' is a term I first coined in my book *Gothic Machine* (2011). It refers to the totality of associations which accrued and accrue around magic lantern shows: the technologies of the projectors, slides, screens and projected images, the processes involved with mounting a show, the projection venues, the spiel of the showmen and audience reception and how much or little the item under discussion embodies these qualities. Any citation of the term then refers to the 'lantern-ness' of the signified subject.
 37. Joss Marsh, 'Dickensian "Dissolving Views": The Magic Lantern, Visual Story-Telling, and the Victorian Technological Imagination', *Comparative Critical Studies*, 6:3 (2009), pp. 333–46, p. 335.
 38. Mail Reporter, 'Revealed: The Time Capsule DVD Left on Mars for Future Martians ... that Includes "Mars Attacks" and "War of the Worlds"', Mail Online, [www.dailymail.co.uk/sciencetech/article-1022306/Revealed-The-time-capsule-DVD-left-Mars-future-Martians ... includes-Mars-Attacks-War-Worlds.html](http://www.dailymail.co.uk/sciencetech/article-1022306/Revealed-The-time-capsule-DVD-left-Mars-future-Martians-...-includes-Mars-Attacks-War-Worlds.html), accessed 10 May 2012.
 39. Richard D. Altick, *The Shows of London* (Cambridge, MA, and London: Harvard University Press, 1978), p. 116.

40. Kentwood D. Wells, 'Magic Lanterns: Christmas Toys for Boys', *The Magic Lantern Gazette*, 22:1 (2010), pp. 3–29, p. 4.
41. See François Guérard, *Les Cris de Paris* (1700–10), cited in Laurent Mannoni, *The Great Art of Light and Shadow: Archaeology of the Cinema* (University of Exeter Press, 2000), p. 79.
42. Daniel Defoe, *The Political History of the Devil*, in *The Novels and Miscellaneous Works of Daniel De Foe*, vol. X (Oxford: Thomas Tegg, 1840), p. 352.
43. Tristan Mostert, 'The Collection of Musschenbroek Slides in the Stedelijk Museum de Lakenhal, Leiden, The Netherlands', *The Magic Lantern Society Newsletter*, No. 108 (June 2012), pp. 9–11, p. 11.
44. Tristan Mostert's correspondence with the author, 30 January 2013.
45. *Ibid.*
46. *Ibid.*
47. Laurent Mannoni and Donata Pesenti Campagnoni, *Lanterne magique et film peint* (Paris: La Cinématèque française, 2009), p. 99.
48. *Ibid.*
49. *The Catholic Catechism* on 'The First Epistle General of John', 2.16, www.vatican.va/archive/ccc_css/archive/catechism/p3s2c2a9.htm, accessed 11 March 2011.
50. Robert M. Isherwood, *Farce and Fantasy: Popular Entertainment in Eighteenth-Century Paris* (Oxford University Press, 1986), p. 37.
51. Quoted in *ibid.*, p. 260.
52. Thomas Wyn (ed.), *Delisle de Sales, Théâtre d'amour, et Baculard D'Arnaud, L'Art de foutre, Ou Paris foutant* (London: The Modern Humanities Research Association, 2011), p. 191. My translation.
53. Savoyards were familiar figures in eighteenth- and nineteenth-century French literature. They often hailed from south-east France, northern Italy and western Switzerland and frequently took menial jobs related to street entertainments or peddling.
54. Denisoff, *Sexual Visuality*, p. 14.
55. Lynda Nead, *The Haunted Gallery: Painting, Photography, Film c. 1900* (New Haven and London: Yale University Press, 2007), p. 50.
56. *The Monk* files, *Tabula Rasa* No. 4, www.tabula-rasa.info/DarkAges/MonkFiles.html, accessed 1 November 2012.
57. Sally B. Palmer, 'Projecting the Gaze', *Victorian Review*, 32:1 (2006), pp. 18–40, p. 26.
58. Michel Faber, *The Crimson Petal and the White* (Edinburgh: Canongate), p. 633.
59. Howard Moss, *The Magic Lantern of Marcel Proust: A Critical Study of Remembrance of Things Past* (Philadelphia: Paul Dry Books, 2012), p. 72.
60. See Klammer Schmidt's poem, 'Der Guckkäster', in Georg Füsslin, Werner Nekes, Wolfgang Seitz, Karl-Heinz W. Steckelings and Birgit Verwiege, *Der Guckkasten, Einblick – Durchblick – Ausblick* (Stuttgart: Füsslin Verlag, 1995), pp. 41–5.
61. Deac Rossell, *Laterna Magica – Magic Lantern* (Stuttgart: Füsslin Verlag, 2008), p. 118.
62. See Francesco Solimena's painting *Diana and Endymion* (1705–10), The Walker Art Gallery, Liverpool.
63. See Isherwood, *Farce and Fantasy*, p. 69.

64. Eric Hadley Denton, 'The Technological Eye: Theater Lighting and Gucckasten in Michaelis and Goethe', in *The Enlightened Eye: Goethe and Visual Culture*, ed. Evelyn K. Moore and P. A. Simpson (Amsterdam and New York: Rodopi, 2007), pp. 239–64, p. 246.
65. Ibid.
66. Johann Wolfgang von Goethe, *The Sorrows of Young Werther* (London: Wilder Publications, 2009), p. 25.
67. Ibid.
68. Denton, 'The Technological Eye', p. 246.
69. Laura Mulvey, 'Afterthoughts on "Visual Pleasure and Narrative Cinema" Inspired by "Duel in the Sun"', *Framework – a Film Journal*, London, 15/16/17, 1981, <http://afc-theliterature.blogspot.co.uk/2007/07/afterthoughts-on-visual-pleasure-and.html>, accessed 3 September 2012.
70. Madame la Comtesse de Genlis, *Adelaide and Theodore, Or Letters on Education* (London: T. Cadell, 1783), p. 52.
71. Mulvey, 'Afterthoughts'.
72. Mannoni and Campagnoni, *Lanterne magique et film peint*, p. 101.
73. Erasmus Darwin, *Poetical Works of Erasmus Darwin, Containing the Botanic Garden, in Two Parts, and The Temple of Nature*, vol. III (London: J. Johnson, 1806), p. 103.
74. Ibid.
75. Heard, *Phantasmagoria*, p. 98.
76. Wanda Strauven, 'Early Cinema's Touch(able) Screens: From Uncle Josh to Ali Barbouyou', *NECSUS: European Journal of Media Studies*, 2 (2012), www.necsus-ejms-ejms.org/early-cinemas-touchable-screens-from-uncle-josh-to-ali-barbouyou/, accessed 23 June 2013.
77. Matthew Sweet, 'Sex, Drugs and Music Hall', BBC – History – British History in Depth: Sex, Drugs and Music Hall, www.bbc.co.uk/history/british/victorian/pleasure_01.shtml, accessed 3 November 2012.
78. Charlotte Brontë, *Villette* (Oxford University Press, 2000), p. 468.
79. Le Fanu, *Carmilla*, p. 211.
80. Nina Auerbach, *Our Vampires, Ourselves* (University of Chicago Press, 1995), p. 44.
81. Stoker, *Dracula*, p. 13.
82. Marsh, 'Dickensian "Dissolving Views"'.
 83. My adapted form of lines from Philip Larkin's 'Annus Mirabilis', in *High Windows* (London: Faber, 1974), p. 34.
84. Elliott, *Rethinking the Novel*, p. 113.

1 Sex and the Ghost Show: The Early Ghost Lanternists

1. Heard, *Phantasmagoria*, p. 38.
2. Ibid.
3. Ibid., p. 75.
4. Ibid., pp. 59–60.
5. Ibid., p. 76.
6. Laurent Mannoni, Donata Pesenti Campagnoni and David Robinson, *Light and Movement: Incunabula of the Motion Picture 1420–1896* (Friuli: Le Giornate del Cinema Muto, 1995), p. 100.

7. George E. Haggerty, 'Mothers and Other Lovers: Gothic Fiction and the Erotics of Loss', *Eighteenth-Century Fiction*, 16:2, Article 2 (2004), pp. 157–72, p. 161.
8. Elizabeth Andrews, 'Devouring the Gothic: Food and the Gothic Body', <https://dspace.stir.ac.uk/bitstream/1893/375/1/Devouring%20the%20Gothic%20Food%20and%20the%20Gothic%20Body.pdf>, accessed 23 February 2013.
9. Carolyn Dever, *Death and the Mother from Dickens to Freud: Victorian Fiction and the Anxiety of Origins* (Cambridge University Press, 1998).
10. Johann Karl August Musäus, *Volksmärchen der Deutschen (German Folk Tales)*, www.gutenberg.org/files/32046/32045-h/32046-h32046-h.htm, accessed 18 March 2013. We know that Schiller was familiar with this work because Musäus's *Der Deutsche Grandison (The German Grandison)* (1781–82) satirises both Samuel Richardson's writing and that of the *Sturm und Drang* writers.
11. Heard, *Phantasmagoria*, p. 74.
12. Friedrich von Schiller, *The Ghost-Seer*, trans. Andrew Brown (London: Hesperus, 2003), p. 86.
13. *Ibid.*, p. 5.
14. *Ibid.*, p. 6.
15. John Lauritsen, 'Byron's Boyfriends', <http://paganpressbooks.com/jpl/COCHRAN.HTM>, accessed 5 May 2012.
16. Schiller, *The Ghost-Seer*, pp. 6, 17.
17. *Ibid.*, p. 6.
18. *Ibid.*, p. 13.
19. *Ibid.*, p. 14.
20. *Ibid.*, p. 19.
21. Friedrich von Schiller, *Sämtliche Werke* (Stuttgart and Tübingen: J. G. Cotta'schen Verlag, 1840), p. 722.
22. Jeffery Cass, 'Queering *The Necromancer*', in Peter Teuthold, *The Necromancer* (Chicago: Valancourt Books, 2007), pp. xiii–xxx *passim*.
23. Andrew Brown, Introduction, in Schiller, *The Ghost-Seer*, p. xiv.
24. Schiller, *The Ghost-Seer*, p. 37.
25. *Ibid.*, p. 38.
26. *Ibid.*, p. 42.
27. *Ibid.*, p. 45.
28. *Ibid.*
29. In his *Life of Friedrich Schiller* (1825), Thomas Carlyle remarks on Schiller's debt to Smollett for his portrayal of soldiers in *Wallenstein's Camp* (1798).
30. 'Eine Zauberalaterne bringt Gestalten hervor, die in Schrecken und Verwunderung setzen können, denen Man aber nicht ohne Gefahr folget', Johann Gottfried von Herder, *Sämtliche Werke zur Schönen Literatur und Kunst* (Tübingen: Cottas'chen Buchhandlung, 1806), p. 263.
31. Schiller, *The Ghost-Seer*, p. 86.
32. *Ibid.*, p. 87.
33. *Ibid.*, p. 88.
34. *Ibid.*, p. 89.
35. George E. Haggerty, 'The Horrors of Catholicism: Religion and Sexuality in Gothic Fiction', *The Monk Files, Tabula Rasa 4*, www.tabula-rasa.info/DarkAges/MonkFiles.html, accessed 1 November 2008.

36. Schiller, *The Ghost-Seer*, p. 110.
37. Adrian Blamires, 'Homeroptic Pleasure and Violence in the Drama of Thomas Middleton', *Early Modern Literary Studies*, 16:2 (2012), pp. 5–8.
38. Anne M. Wittmann, 'Gothic Trivialliteratur: From Popular Gothicism to Romanticism', in *European Romanticism: Literary Cross-Currents, Modes and Models*, ed. Gerhart Hoffmeister (Detroit: Wayne State University Press, 1990), p. 71.
39. The full quotation from Sade is: 'Peut-être devrions-nous analyser ici ces romans nouveaux, dont le sortilège et la fantasmagorie composent à peu près tout le mérite, en plaçant à leur tête *le Moine*, supérieur, sous tous les rapports, aux bizarres élans de la brillante imagination de *Radgliffe*' (sic), *The Monk Files, Tabula Rasa 4*, www.tabula-rasa.info/DarkAges/MonkFiles.html, accessed 1 November 2008.
40. Quoted in Robert Miles, 'The 1790s: The Effulgence of Gothic', in *The Cambridge Companion to Gothic Fiction*, ed. Jerrold E. Hogle (Cambridge University Press, 2002), pp. 41–62, p. 54.
41. One need only remember Jean Eyries's translation of Friedrich Schulze's anthology *Das Gespensterbuch* (*The Book of Ghosts*), published in Paris as *Fantasmagoriana, ou Recueil d'histoires d'apparitions de spectres, revenans, fantomes, etc* (1812), to recognise this association. 'The Death's Head', one of the volume's stories, relates how a real ghost intrudes upon an impromptu phantasmagoria, and, when we remember the influence of this collection on Mary Shelley's *Frankenstein* (1818), which refers to a 'magic scene' from lantern shows, we can begin to appreciate the levels of reflexivity involved.
42. Quoted in Jan M. Stahl, 'Motivation and Perversion in Matthew Lewis' *The Monk*', www.zittaw.com/starticle2stahl.pdf, accessed 23 June 2012.
43. Markman Ellis, *The History of Gothic Fiction* (Edinburgh University Press, 2000), p. 85.
44. *Ibid.*, pp. 88–91.
45. David Punter, *The Literature of Terror*, vol. 1: *The Gothic Tradition*, 2nd edn (London and New York: Longman, 1996), p. 65.
46. Camille Paglia, *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (New York: Vintage Books, 1990), p. 266.
47. Robert Miles, 'Ann Radcliffe and Matthew Lewis', in *A Companion to the Gothic*, ed. David Punter (Oxford: Blackwell, 2000), pp. 93–109, p. 93.
48. Wendy Jones, 'Stories of Desire in *The Monk*', *English Literary History*, 57 (1990), pp. 129–50, p. 134. Anne Williams, *Art of Darkness: A Poetics of Gothic* (University of Chicago Press, 1995).
49. Matthew Lewis, *The Monk* (Oxford University Press, 1973), p. 65.
50. Punter, *Gothic Tradition*, p. 80.
51. Lewis, *The Monk*, p. 26.
52. *Ibid.*
53. *Ibid.*, p. 28.
54. *Ibid.*
55. William Beckford, *Vathek: An Arabian Tale* (New York: James Miller, 1868), p. 135.
56. Lewis, *The Monk*, p. 28.
57. *Ibid.*, p. 46.

58. Agnes's name of course reminds us of St Agnes, the patron saint of rape victims who, because she was a virgin and there was an edict against the killing of virgins, was entered into a brothel before she was beheaded.
59. Matthew Lewis, *The Monk*, <http://ebooks.adelaide.edu.au/l/lewis/matthew/monk/advertisement.html>, accessed 23 June 2012.
60. Heard, *Phantasmagoria*, p. 82.
61. Lewis, *The Monk*, p. 41.
62. Stahl, 'Motivation and Perversion'.
63. Anon., Review of Stéphanie Félicité, Comtesse de Genlis, *Alphonsine* (1806), 'Contemporary Reviews', *The Critical Review*, Appendix to 3rd ser. 7 (Jan.–Apr. 1806), pp. 520–5, 'British Fiction 1800–1829', www.british-fiction.cf.ac.uk/reviews/alph06-31.html, accessed 2 July 2013.
64. Lewis, *The Monk*, p. 90.
65. *Ibid.*, p. 154.
66. Heard, *Phantasmagoria*, p. 26.
67. Lewis, *The Monk*, p. 138.
68. *Ibid.*
69. Paul Burns, 'The History of the Discovery of Cinematography', www.precinemahistory.net/1400.htm, accessed 23 May 2013.
70. Lewis, *The Monk*, p. 160.
71. *Ibid.*, p. 242.
72. Terry Castle, *The Female Thermometer: Eighteenth-Century Culture and the Invention of the Uncanny* (Oxford University Press, 1995), p. 161.
73. Alan Halsey, 'The Art of Retrieval: Alan Halsey on David J. Jones's *Gothic Machines*', *Stride*, www.stridemagazine.co.uk, accessed 24 May 2013.
74. See Lewis, *The Monk*, pp. 275–6.
75. *Ibid.* I have formerly written in more detail on these allusions in this scene. See *Gothic Machine: Textualities, Pre-Cinematic Media and Film in Popular Visual Culture, 1670–1910* (Cardiff: University of Wales Press, 2011), p. 44.
76. Lewis, *The Monk*, p. 276.
77. *Ibid.*
78. *Ibid.* The magical mirror substituted for the lantern is described as 'constellated' yet doesn't resemble that modern form of 'sunburst' mirror called a 'constellation mirror', with rays radiating centripetally, since Matilda's mirror has a border with characters. 'Constellated' can mean manufactured under the influence of a particular constellation and that is also probably the sense with which Lewis refers to the talisman of 'constellated Myrtle'. A witches' mirror (*miroir de sorcières*) can refer to a treasured convex mirror of the kind found in Petrus Christus's painting *St Eligius in His Workshop*, but it is far more likely that Lewis meant a ritual mirror of polished metal created specially for the purpose.
79. Lewis, *The Monk*, p. 271.
80. *Ibid.*
81. *Ibid.*, p. 275.
82. *Ibid.*, p. 277.
83. Miles, 'Ann Radcliffe and Matthew Lewis', p. 93.
84. Sarah Burns, 'Girodet-Trioson's *Ossian*: The Role of Theatrical Illusionism in a Pictorial Evocation of Otherworldly Beings', *Gazette des Beaux Arts*, 95 (January 1980), pp. 13–24, p. 16.

85. See Helen Weston, 'The Politics of Visibility in Revolutionary France: Projecting on the Streets', in *A History of Visual Culture: Western Civilization from the 18th to the 21st Century*, ed. Jane Kromm and Susan Benforado Bakewell (Oxford and New York: Berg), pp. 18–29, p. 25.
86. Lewis, *The Monk*, p. 173.
87. *Ibid.*
88. *Ibid.*, p. 175.
89. Joseph Andriano, *Our Ladies of Darkness: Feminine Daemonology in Male Gothic Fiction* (Philadelphia: Pennsylvania State University Press, 1993), p. 77.
90. The theme of the Bleeding Nun also caught the imagination of other artists. Auguste Anicet-Bourgeois and J. Maillan's *La Nonne sanglante* (1835) proved popular. This play also influenced Cammarano's libretto *Maria de Rudenz* (1838) and Gounod's five-act opera *La Nonne sanglante* (1854) with a libretto by Eugène Scribe and Germain Delavigne.
91. Lewis, *The Monk*, pp. 378–9.
92. *Ibid.*
93. *Ibid.*
94. *Ibid.*, p. 380.
95. *Ibid.*, p. 391.
96. Elsewhere, some of the classically themed slides, such as 'L'Education d'Achilles' ('The Education of Achilles'), even seem to hint at somewhat paedophile themes – the boy's eyes raised feelingly to those of his tutor, two of their arrows drawn parallel and another shaft slanted upwards in Chiron, the centaur's, grip. Both latter slides discussed are from Thomas Weynants's collection in Antwerp.
97. It is obvious from some magic lantern slides that this tradition merged in places with classical themes like the rape of the Sabine women or drunken Centaurs trying to abduct Lapith women, although most depictions only feature one or two monsters, distinguishing this theme from bride kidnap. These are amongst the most numerous of extant phantasmagoria slides, with fine examples figuring in the collections of Martin Gilbert, the Helsinki University Museum, Hauchs Physiske Cabinet, Denmark, Thomas Weynants, the Musée des arts et métiers, Paris, and many other individuals and institutions.
98. Heard, *Phantasmagoria*, p. 82.
99. Quoted in Victor Sage, 'Scott, Hoffmann and the Persistence of the Gothic', in *Popular Revenants: The German Gothic and its International Reception*, ed. Andrew Cusack and Barry Murnane (New York: Camden House, 2012), pp. 76–86, p. 77.
100. Charles Nodier, 'Paris 25 nivose [An IX/15] 1801', in *Correspondance de Jeunesse, Tome 1, 1793–1809*, Edition établie, présentée et annotée par Jacques-Rémi Dahan (Paris: Droz, 1995), p. 142.
101. E.-G. Robertson, *Mémoires récréatifs, scientifiques et anecdotiques d'un physicien-aéronaute* (Langres: Café Livres, 1985), p. 160.
102. Nodier, 'Paris 25 nivose', in *Correspondance*, p. 142.
103. Heard, *Phantasmagoria*, p. 106.
104. Robertson, *Mémoires*, p. 163.
105. One of Robertson's engravings of the spectacle reveals a skull with bat's wings flying over the terrified audience.

106. Robertson, *Mémoires*, p. 163.
107. Nodier, 'Paris 25 nivose', in *Correspondance*, p. 142.
108. Heard, *Phantasmagoria*, p. 177.
109. *Ibid.*, p. 92.
110. Mary Ann Doane, *The Desire to Desire: The Woman's Film of the 1940s* (Bloomington: Indiana University Press, 1987), p. 125.
111. Heard, *Phantasmagoria*, p. 104.
112. *Ibid.*, p. 94.
113. *Ibid.*, p. 109.
114. *Ibid.*
115. *Ibid.*
116. *Ibid.*
117. *Ibid.*, p. 110.
118. Quoted in *ibid.*, p. 143.
119. *Ibid.*, p. 107.
120. Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture* (Oxford University Press, 1986), pp. 83–118.
121. Castle, *The Female Thermometer*, p. 175.
122. Anna Letitia Aikin and John Aikin, 'On the Pleasure Derived from Objects of Terror; with Sir Bertrand, A Fragment' (1773), in *Gothic Documents: A Sourcebook 1700–1820*, ed. E. J. Clery and Robert Miles (Manchester University Press, 2000), pp. 127–31, p. 129.
123. Tom Gunning, 'Illusions Past and Future: The Phantasmagoria and its Specters', *Media Art History*, www.mediaarthistory.org/refresh/Programmatic%20key%20texts/pdfs/Gunning.pdf, accessed 20 June 2012.
124. Quoted in Angela Ndalani, *Neo-Baroque Aesthetics and Contemporary Entertainment* (Cambridge and London: MIT Press, 2004), p. 218.
125. *Ibid.*
126. A search on Google for 'Monster carries off girl' currently registers 71,800,000 hits with citations of the film *The Cabinet of Dr Caligari* constituting the most popular response.
127. Heard, *Phantasmagoria*, p. 264.
128. Ann Radcliffe, *The Mysteries of Udolpho: A Romance*, vol. 1 (London: G. G. and J. Robinson, 1794), p. 218.
129. Lewis, *The Monk*, p. 244.
130. Louise Henson, 'Investigations and Fictions: Charles Dickens and Ghosts', in *The Victorian Supernatural*, ed. N. Brown, C. Burdett and B. Thurschwell (Cambridge University Press, 2004), pp. 44–66, p. 44.

2 Byron: Incest, Voyeurism and the Phantasmagoria

1. Benita Eisler, *Byron* (London: Penguin Books, 2000), pp. 39–40.
2. Marquis de Sade, *Justine ou Les Malheurs de la vertu* (Holland: J. V. Girouard, 1791).
3. Mannoni, *Great Art of Light*, p. 59.
4. Judith Buchanan, 'Shakespeare and the Magic Lantern', in *Close Encounters with Shakespeare's Text*, ed. Peter Holland (Cambridge University Press, 2009), pp. 191–210, p. 191.

5. Walter D. Welford and Henry Sturmey, *The 'Indispensable Handbook' to the Optical Lantern: A Complete Cyclopaedia on the Subject of Optical Lanterns, Slides, and Accessory Apparatus* (London: Iliffe & Son, 1888), p. 283.
6. Fiona MacCarthy, *Byron: Life and Legend* (London; John Murray, 2002).
7. John Lauritsen, Review of Fiona MacCarthy, *Byron: Life and Legend*, *The Gay & Lesbian Review*, March–April 2003, <http://paganpressbooks.com/jpl/BYRON.HTM>, accessed 14 January 2013.
8. *Ibid.*
9. Eisler, *Byron*, p. 512.
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3 Brontë's *Villette*: Desire and Lanternicity in the Domestic Gothic

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4 Le Fanu's *Carmilla*: Lesbian Desire in the Lanternist Novella

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26. Le Fanu, *Carmilla*, p. 211.
27. *Ibid.*
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29. *Ibid.*
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31. *Ibid.*, p. 214. Other writers such as George Eliot and Thomas Hardy openly used dioramic associations in *Middlemarch* (1874) and *The Return of the Native* (1878), respectively.
32. Le Fanu, *Carmilla*, p. 214.
33. *Ibid.*
34. *Ibid.*, p. 215.
35. Auerbach, *Our Vampires, Ourselves*, pp. 43–4.
36. Le Fanu, *Carmilla*, p. 240.
37. Dijkstra, *Idols of Perversity*, p. 341.
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40. David Robinson, *The Lantern Image: Iconography of the Magic Lantern 1420–1880* (Nutley: The Magic Lantern Society, 1993), p. 251.
41. Walter Scott, *The Heart of Midlothian* (Edinburgh: T. C. & E. C. Jack, 1901), p. 6.
42. Le Fanu, *Carmilla*, p. 216.
43. *Ibid.*, p. 217.
44. *Ibid.*, p. 218.
45. *Ibid.*, p. 226.
46. *Ibid.*, p. 245. In a short novella of 27,993 words there are 136 usages of ‘see’, ‘seen’ or ‘saw’, ranging in meaning from literally to perceiving with the eyes, envisaging, meeting, conceiving or understanding.
47. *Ibid.*, p. 219.
48. *Ibid.*
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53. *Ibid.*, p. 224.
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55. *Ibid.*
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81. Ibid., p. 27.
82. Le Fanu, *Carmilla*, p. 237.
83. Dijkstra, *Idols of Perversity*, p. 341 and Auerbach, *Our Vampires, Ourselves*, p. 45. *Carmilla* is also linked to butterflies: 'Girls are caterpillars while they live in the world, to be finally butterflies when the summer comes' (Le Fanu, *Carmilla*, p. 231), and there is a tale of the vampire as a butterfly in *Magia Posthuma*.
84. Le Fanu, *Carmilla*, pp. 240–1.
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86. Le Fanu, *Carmilla*, p. 241.
87. Ibid., p. 235.
88. Ibid., p. 252.
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97. S. T. Coleridge, *Poetical Works* (Oxford University Press, 1969), p. 222.
98. Ibid., p. 217.

99. *Ibid.*, p. 223.
100. Le Fanu, *Carmilla*, p. 233.
101. Coleridge, *Poetical Works*, p. 216.
102. Le Fanu, *Carmilla*, p. 233.
103. *Ibid.* and Coleridge, *Poetical Works*, p. 218.
104. Coleridge, *Poetical Works*, p. 220 and Le Fanu, *Carmilla*, p. 233.
105. Le Fanu, *Carmilla*, p. 265.
106. *Ibid.*, p. 266.
107. *Ibid.*, p. 267.
108. *Ibid.*
109. *Ibid.*, p. 268.
110. *Ibid.*
111. *Ibid.*
112. *Ibid.*, pp. 268–9.
113. *Ibid.*, p. 270.
114. *Ibid.*
115. *Ibid.*, p. 271.
116. *Ibid.*
117. *Ibid.*
118. *Ibid.*
119. *Ibid.*
120. Auerbach, *Our Vampires, Ourselves*, p. 42.
121. Le Fanu, *Carmilla*, p. 272.
122. *Ibid.*, p. 236.
123. Auerbach, *Our Vampires, Ourselves*, p. 47.

5 **Lanternist Codes and Sexuality in *Dracula* and *The Lady of the Shroud***

1. Stoker, *Dracula*, p. 10.
2. *Ibid.*, p. 90. Though dioramas were very old-fashioned by the date of *Dracula's* publication, Dyson's dioramas were still running in Birmingham in 1893. Mike Simkin, 'Birmingham and the Magic Lantern', in *Realms of Light: Uses and Perceptions of the Magic Lantern from the 17th to the 21st Century*, ed. Richard Crangle, Mervyn Heard and Ine van Dooren (London: The Magic Lantern Society, 2005), pp. 77–85, pp. 82–3.
3. Stoker, *Dracula*, p. 10.
4. *Ibid.*
5. *Ibid.*, p. 13.
6. David Zigmond, 'David Zigmond Home Page', 'The Shadow of Venus: Atavism and Sexuality', www.marco-learning-systems.com/pages/david-zigmond/v3-shadow-of-venus.htm, accessed 12 February 2013.
7. Stoker, *Dracula*, p. 37.
8. Zigmond, 'Shadow of Venus'.
9. Terry Scarborough, '"Science or Séance?": Late-Victorian Science and *Dracula's* Epistolary Structure', *The Victorian Web: Literature, History & Culture in the Age of Victoria*, www.victorianweb.org/authors/stoker/scarborough1.html, accessed 12 February 2013.

10. Quoted in *ibid.*
11. *Ibid.*
12. Heard, *Phantasmagoria*, pp. 233–4.
13. *Ibid.*
14. See Christopher Frayling, *Vampyres: Lord Byron to Count Dracula* (London and Boston: Faber and Faber, 1991), p. 314.
15. Stoker, *Dracula*, p. 15.
16. For further evidence relating to Stoker, Irving and magic lantern projection see Colm Tóibín's introduction to Bram Stoker, *Dracula* (London: Constable, 2012), pp. xvi–xvii.
17. Stoker, *Dracula*, p. 35.
18. *Ibid.*
19. *Ibid.*, p. 36.
20. *Ibid.*, p. 37.
21. *Ibid.*, p. 3.
22. Leslie Klinger in Bram Stoker, *The New Annotated Dracula*, ed. with Foreword and notes by Leslie S. Klinger and Introduction by Neil Gaiman (New York: W. W. Norton, 2008), p. 23.
23. Robertson, *Mémoires*, p. 128. Translation of this passage by Fabienne Broom.
24. Heather Hadlock, 'Sonorous Bodies: Women and the Glass Harmonica', *Journal of the American Musicological Society*, 53:3 (2000), pp. 507–42, p. 508.
25. *Ibid.*, p. 519.
26. E. T. A. Hoffmann, *E. T. A. Hoffmann's Musical Writings: Kreisleriana, the Poet and the Composer*, in *Music Criticism*, ed. David Charlton (Cambridge University Press, 1989), pp. 86–7.
27. Théophile Gautier, 'La Pipe D'Opium', *Internet Archive*, <http://archive.org/details/LaPipeDopium>, accessed 11 June 2012.
28. Stoker, *Dracula*, p. 37.
29. Mackenzie Bartlett, "'The Pleasure of Fiends": Degenerate Laughter in Stoker's *Dracula*', *Forum: University of Edinburgh Postgraduate Journal of Culture and the Arts*, www.forumjournal.org/site/issue/special/evolutions/mackenzie-bartlett, accessed 20 May 2012.
30. Stoker, *Dracula*, p. 37.
31. Victor Sage, 'Dracula and the Codes of Victorian Pornography', in *Dracula: l'oeuvre de Bram Stoker et le filme de Francis F. Coppola* (Paris: Ellipses, 2005), pp. 55–70, p. 61.
32. Robert Mighall, 'Sex, History and the Vampire', in *Bram Stoker: History, Psychoanalysis and the Gothic*, ed. William Hughes and Andrew Smith (Basingstoke: Macmillan, 1998), p. 68.
33. Stoker, *Dracula*, p. 39.
34. *Ibid.*
35. Rosemary Ellen Guiley, *The Encyclopedia of Witches, Witchcraft and Wicca* (New York: Facts On File, 2008), p. 95.
36. Martin Tropp, *Images of Fear: How Horror Stories Helped Shape Modern Culture (1818–1918)* (Jefferson, NC and London: McFarland, 1990), p. 142.
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38. Geraldine Jewsbury, *The Half Sisters* (Oxford University Press, 1994), pp. 216–17.

39. Stoker, *Dracula*, pp. 38–9.
40. *Ibid.*, p. 36.
41. *Ibid.*, p. 44.
42. *Ibid.*, pp. 23–4.
43. *Ibid.*, p. 279.
44. *Ibid.*
45. *Ibid.*
46. *Ibid.*
47. *Ibid.*, p. 239.
48. Stoker's draft for the second part of the novel featured Harker attending a production of *The Flying Dutchman*, and in *Personal Reminiscences*, Stoker tells us that he attended the Wagner cycle at Bayreuth. He was fascinated by the lighting effects and discussed them with Hans Richter, who had used magic lanterns to enhance the performances. For Stoker, opera and Wagner, see Frayling, *Vampyres*, p. 314. Wagner's musical project at the Bayreuther Festspielhaus was christened a 'phantasmagoria' by Adorno.
49. Stoker, *Dracula*, pp. 196–7.
50. *Ibid.*, p. 208.
51. *Ibid.*
52. *Ibid.*, p. 212.
53. Thomas, *Romanticism and Visuality*, p. 157.
54. Stoker, *Dracula*, p. 210.
55. *Ibid.*, p. 211.
56. *Ibid.*
57. *Ibid.*, pp. 211–12.
58. *Ibid.*, p. 281.
59. *Ibid.*, pp. 281–2.
60. Klinger, in Stoker, *The New Annotated Dracula*, p. 389.
61. Mannoni, *Great Art of Light*, p. 99.
62. Stoker, *Dracula*, p. 282.
63. Klinger, in Stoker, *The New Annotated Dracula*, p. 390.
64. *Ibid.*
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66. Stoker, *Dracula*, p. 281.
67. *Ibid.*, p. 172.
68. Eliza Parsons, *The Castle of Wolfenbach* (Kansas City: Valancourt Books, 2006), p. 107.
69. Christopher Craft, "'Kiss Me with Those Red Lips": Gender and Inversion in Bram Stoker's *Dracula*', in Elaine Showalter, *Speaking of Gender* (New York and London: Routledge, 1989), pp. 216–42.
70. Dijkstra, *Idols of Perversity*, p. 347.
71. A. C. Swinburne, 'Faustine', in *Swinburne's Collected Poetical Works*, vol. 1 (London: William Heinemann, 1924), p. 107.
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75. It has received scant attention that the foundation of Stoker's novel, *The Lady of the Shroud* (1909), is drawn from Poe's poem 'Annabel Lee'.

76. Bram Stoker, *The Lady of the Shroud* (Kansas City: Valancourt Books, 2012), p. 54.
77. *Ibid.*, p. 62.
78. Lisa Hopkins, 'Crowning the King, Mourning his Mother: *The Jewel of the Seven Stars* and *The Lady of the Shroud*', in *Bram Stoker: History, Psychoanalysis and the Gothic*, ed. William Hughes and Andrew Smith (Basingstoke: Macmillan, 1998), pp. 134–50, p. 142.
79. Stoker, *The Lady*, p. 82.
80. *Ibid.*
81. *Ibid.*, p. 84.
82. *Ibid.*, p. 101.
83. *Ibid.*, p. 107.
84. *Ibid.*, p. 110.
85. *Ibid.*, pp. 110–11.
86. *Ibid.*, p. 111.
87. *Ibid.*
88. *bid.*
89. *Ibid.*, p. 48.
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96. See *Oxford English Dictionary*, vol. IV, fourth impression (Oxford University Press, 1978), p. 198.
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99. *Ibid.*
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104. Stoker, *The Lady*, p. 154.
105. *Ibid.*, p. 155.
106. *Ibid.*, pp. 157–8.
107. *Ibid.*, p. 168.
108. *Ibid.*, p. 182.
109. *Ibid.*, pp. 184, 187.
110. *Ibid.*, p. 182.
111. *Ibid.*
112. Sage, 'Exchanging Fantasies', p. 116.
113. Stoker, *The Lady*, p. 6.

Conclusion

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2. Tim Dirks, 'History of Sex in Cinema: The Greatest and Most Influential Sexual Films and Scenes' (Illustrated), Pre-1920s, www.filmsite.org/sexinfilms1.html, accessed 5 November 2012.
3. H. G. Wells, *The King Who Was a King. The Book of a Film, 1929*, 'A Project Canada Gutenberg Ebook', <http://Gutenberg.ca/ebooks/wellshg-kingwhowasaking/wellshg-kingwhowasaking-00-h.html>, accessed 11 March 2013.
4. Richard Abel, *The Ciné Goes to Town: French Cinema 1896–1914* (Berkeley, Los Angeles and London: University of California Press, 1994), p. 103.
5. The term 'phantasmagoria' continues to be used as a title for psychological horror media with erotic ambience in the guise of films, performances and even an interactive computer game: Lorelei Shannon's *Phantasmagoria: A Puzzle of Flesh* (1996).
6. Stephen Crane, *The Best Short Stories of Stephen Crane* (Stilwell: Digireads.com, 2008), pp. 81–92, p. 86.
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8. Antti Alanen, 'Antti Alanen – Film Diary: Laura Minici Zotti: La grande arte della luce e dell'ombra (rappresentazione con lanterna magica – spettacolo d'addio)', <http://anttialanenfilmdiary.blogspot.co.uk/2010/10/laura-minici-zotti-la-grande-arte-della.html>, accessed 3 June 2013.
9. 'Aesthetic Erotica, Erotic Scenes and Unabashed Explicit Pornography'. See Davids, 'Nudes and More', pp. 42–5.
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