Werewolves, Wolves and the Gothic

Edited by
Robert McKay and John Miller

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WEREWOLVES, WOLVES AND THE GOTHIC

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Robert McKay and John Miller

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Introduction

ROBERT McKAY AND JOHN MILLER

> After a while there was the low howl again out in the shrubbery, and shortly after there was a crash at the window, and a lot of broken glass was hurled on the floor. The window blind blew back with the wind that rushed in, and in the aperture of the broken panes there was the head of a great, gaunt grey wolf.[1]

Wolves lope through the Gothic imagination. Signs of a pure animality opposed to the human, they become, in the figure of the werewolf, liminal creatures that move between the human and the animal: humans in animal form and animals in human form. They are metonyms of forbidding landscapes, an unsettling howl in the distance that marks the limit of the human world, or, as in the epigraph above from Bram Stoker's *Dracula* (1897), the sign of a beastly intrusion into urban civility. Their imposing fangs and gaping mouths threaten an uncontrollable consumption. In their embodiment of the ravenous, the monstrous, the perverse and the excessive, werewolves function as a site for working out or contesting complex anxieties of difference: of gender, class, race, space, nation or sexuality; but the imaginative and ideological uses of wolves also reflect back on the lives of material animals, long demonised and persecuted in their declining habitats across the world. Wolves and werewolves, then, raise unsettling questions about the intersection of the real and the imaginary and the natural and the supernatural,

foregrounding the instability of categories of human identity and the worldliness and political weight of the Gothic.

The nexus of cultural and ideological concerns attached to wolves, were and otherwise, has a long history and a wide geographical scope. Sabine Baring-Gould's *The Book of Were-wolves* (1865), a notable monument of lycanthropic lore, begins, floridly, by emphasising both the temporal and spatial dimensions of the topic: 'the werewolf may have become extinct in our age, yet he has left his stamp on classic antiquity, he has trodden deep in Northern snows, has ridden rough-shod over the mediævals, and has howled amongst Oriental sepulchres'.[2] For Kirby Flower Smith, writing in the *Papers of the Modern Language Association* in 1894, werewolf stories are among 'the many survivals which have come down to us from the childhood of humanity' and part of a fascination with metamorphosis common to 'all nations and times'.[3] Another classic study, by the English clergyman and scholar of the occult Montague Summers, reiterates the point, insisting that belief in the werewolf is 'as old as time and as wide as the world', a ubiquity which, he supposes, is testament to some 'vital truth' behind 'the fantasies and poetry, epic saga, roundel and romance'.[4] In part because of the affordance the werewolf offers for tarrying over the boundary between fact and fiction, then, the universality and historical depth of this Gothic figure has constituted a significant part of its allure; the wolf, too, stereotypically an animal of originary wilderness, partakes, in the industrial West at least, of this atmosphere of the long-distant and the far away.

But whilst wolves and werewolves evoke a sense of the primal, they might also be taken as paradigmatic of the crises of modernity. Werewolves range, without limit, across twenty-first-century film, TV and popular fiction; they are a keystone species of the reincarnation of horror within a globalised culture industry, with all the intricate dynamics of capital and subcultural dissidence that it contains. Back in the 'real' world, wolves function as poster animals for global environmental movements; particularly, they have come to exemplify the nostalgic appeal of rewilding. Bring back the wolves, George Monbiot explains, and we will recover 'the necessary monsters of the mind, inhabitants of the more passionate world against which we have locked our doors'.[5] There have been some successes in wolf conservation, no doubt, but climate change and the continuing

acceleration in the rise of human populations cast a long shadow over the future of *Canis lupus*. Moreover, as Monbiot's line of argument demonstrates, ethical and ecological questions around wolves remain overwritten with a literary imaginary that has a good deal to do with the Gothic. In these terms, wolves evoke especially strongly the dilemmas of twentieth-century philosophy's linguistic turn: lives in the world that may appear lost in textual worlds.

This volume is concerned with the involvement of wolves and werewolves with Gothic literature and film from the late nineteenth century to the present. The emergence of ecocriticism since the 1990s and animal studies from a decade or so later has provided a critical environment in which attention to the nonhuman can begin to flourish. Gothic studies has perhaps been a little slow to take up this possibility, but ground is now being made up under the aegis of the ecoGothic. Andrew Smith and William Hughes, in the first collection to bring ecocriticism fully into contact with the Gothic, acknowledge the belatedness of their volume. Their route towards an 'ecologically aware Gothic' lies in the 'critical synergies that exist between accounts of Romanticism and the Gothic'.[6] Certainly, early or first wave ecocriticism was shaped largely by an engagement with the Romantics, especially via the work of James McKusick and Jonathan Bate. EcoGothic scholarship contributes to a larger process, under way for some time in ecocriticism, of moving beyond Romantic views of nature. According to Smith and Hughes, the challenge of the Gothic – and it is a useful one in militating against oversimplified views of ecological purity and transcendence present initially in ecocriticism – is that it imagines 'nature' through a 'language of estrangement rather than belonging'.[7] The Gothic version of the world is queer, ambivalent, dirty, mutated and far less easily reduced to idealisations of unspoiled environments in which 'nature' often has a conservative social function as a 'moral or psychic norm', in Timothy Clark's phrasing,[8] imbued with colonial and patriarchal connotations.

Clearly, the figure of the Gothic monster encapsulates a darker mode of writing about the nonhuman and in so doing articulates the value of the ecoGothic to animal studies, an interdisciplinary field distinct from (though in some aspects overlapping with) eco-criticism. David Del Principe's introduction to a special edition of

Gothic Studies on 'EcoGothic in the Long Nineteenth Century' makes this connection explicit, identifying the ecoGothic approach as a 'nonanthropocentric position' that reconsiders the 'role that the environment, species and nonhumans play in the construction of monstrosity and fear'.[9] Consequently, 'the EcoGothic examines the construction of the Gothic body – unhuman, nonhuman, transhuman, posthuman, or hybrid – through a more inclusive lens, asking how it can be more meaningfully understood as a site of articulation for environmental and species identity'.[10] Del Principe's ecoGothic agenda highlights its potential utility to a radical politics and a radical cultural analysis involved, like its cognate ecofeminism, in exposing 'interlocking androcentric and anthropocentric hierarchies, misogyny and speciesism' to 'question the mutual oppression of women, animals and nature'.[11] In harmony with the spirit of Del Principe's recipe for the ecoGothic, this volume is committed to thinking seriously about the animals refigured in monstrosity – the wolf in werewolf's clothing – and to understanding the crucial function of discourses of species in other recurrent anxieties of the modern and contemporary era to which we know the Gothic attends.

At the heart of this study is the ever-vexed arena of identity politics – familiar territory, of course, for Gothic studies. For Charlotte F. Otten, lycanthropy appears as a 'depersonalisation process'[12] evoked by the characteristic Gothic moment of the lycanthropic transformation. Bones pop, teeth sharpen, fur sprouts, posture shifts, the mind and instincts are reconfigured. There exists an extensive literature, or lore, about how this comes to happen, about who is vulnerable to these monstrous transformations and how, if at all, the werewolf might be vanquished. But the most immediate anxiety evoked by the lycanthrope concerns a larger question of the stability of the human that haunts the cultural politics of werewolf subjectivity. Under the influence of the lycanthrope, can we rely on what we think of as our knowledge of the human? If the werewolf is the embodiment of our ideas about the 'beast within', as Chantal Bourgault du Coudray asserts in the most significant critical monograph on the subject to date, then the solidity and integrity of the human subject is surely more porous than pure. Any sense that lycanthropy might be necessarily postanthropocentric as well as

posthuman – which is to say that it erodes or redraws our conception of the human in the context of a wider dismantling of human privilege – can only be nervous, however. Much of werewolf lore reinscribes familiar suppositions about 'the animal', a generic category in which violent carnal appetites hold sway over quieter behaviours. Above all, the werewolf has conventionally been the figure of the desiring and the unregulated body and as such feeds into essentialist views of categories of difference. Du Coudray summarises how, building on ideas of the 'divided self', lycanthropy has been 'consistently conceptualised around the . . . poles of civilized–primitive, rational–instinctual, public–private and masculine –feminine'.[13] Such oppositions evidently involve a preordained conception of the 'animal' as the antithesis of the human that for that all the species-bending drama of lycanthropy can, in some representations, bolster anthropocentric viewpoints.

Werewolves are caught, therefore, in a wider antagonism between conservative and radical politics. When Baring-Gould writes that there is 'an innate craving for blood implanted in certain natures',[14] he hints towards processes of marginalisation and demonisation in which animality functions as the mechanism for the disenfranchisement of sections of human societies, a process that historically runs along lines of race, gender and sexuality. The werewolf is the figure of the human who is too much body, subject to the irrational pull of the moon, and outside the benefactions of religious and social privilege; these are the humans who are not fully human, subhuman, or in Kelly Hurley's influential term abhuman.[15] This means that the werewolf is not only the perpetrator of violence, but is also subject to violence in return as a being that has been taken to demand eradication rather than responsible consideration – something else that in the history of European modernity unites the werewolf with the wolf. And so, at the back of these dense and problematic politics, remains the wolf itself: a creature known to natural history for its complex social arrangements (including strong family allegiances) and developed communications, characterised by a wide range of vocal behaviours (there is much more to wolves than howling) and a subtle language of tail positions, facial expression and scent-marking.[16] The wolf is both determined by the Gothic and a point at which the Gothic imagination is subject to a certain exposure.

Chapters

The first section of *Werewolves, Wolves and the Gothic*, Social Anxieties, traces the multifarious ways in which the werewolf imaginary figures a series of concerns that we can regard as peculiar to human society; crucial here are the social politics of gender, sexuality, ethnicity and race. Displaying the breadth and persistence of this coincidence of cultural concerns and a fascination with lycanthropy, the readings here span a range of cultural forms, from postcard to anthology of occult lore, and from novel to television and film.

Beginning the book by mapping the anxieties about men's status that are characteristic of werewolf literature, Hannah Priest's chapter focuses on two significant films, *The Wolf Man* (1941) and *An American Werewolf in London* (1981), to explain how masculinity in crisis, and specifically the troubled and broken male body, comes to be a presiding theme in twentieth-century werewolf texts. Priest first establishes the close intertextual links between the two films and highlights their canonical place in the twentieth-century filmic tradition of werewolf imagery. Going on to show how the films develop a thematic shift that was established in the late nineteenth century, Priest focuses on the *paternal* mechanism of werewolf transmission: the 'siring' of other werewolves by a contagious bite. She explains that this motif reworks an older textual convention that portrays the werewolf as the result of a curse placed on a man by a wicked woman. This reworking is a key element of what Priest, following Jay Cate, refers to as the 'Wolf-Man paradigm' of the solitary male figure. Instead of stemming from female perfidy, lycanthropy is portrayed during the twentieth century as evidence of male weakness or failure; and the role of femininity in the stories is concomitantly more marginalised as it shifts from persecution to redemptive love. Importantly, however, for Priest the question of siring/transmission means that the werewolf cannot be an *entirely* solitary male in the text: the werewolf will always live in a troubled world of troubled men, an anxious homosociality that is characteristic of the male Gothic.

Balancing Priest's focus on troubled masculinity, Jazmina Cininas's chapter focuses largely on printed visual representations to explore the cultural forces at the end of the nineteenth and beginning of

the twentieth centuries that provide the context for the emergence of what she terms the 'suffragette werewolf'. The unique characteristics of this peculiar lycanthrope are the product of contemporary social upheaval around women's place in the public sphere. This feminised werewolf absorbed misogynist anxieties surrounding the New Woman – independent, free-thinking and unfettered by maternal obligations: a destroyer of families and a cold-blooded threat to manhood and the status quo. Such ideas were prominent in numerous popular representations, in ephemera like postcards and in the occult fantasies of Elliott O'Donnell's 1912 anthology *Werwolves*. Cininas focuses particularly on White Fell, the title character in Clemence Housman's 1896 novella, *The Were-Wolf*, which is particularly notable for its illustrations by the author's brother, Laurence Housman. The illustrations in *The Were-Wolf*, Cininas finds, demonstrate Laurence Housman's attempts to negotiate his own Suffragette sympathies with the text's, while also reworking the misogynist figurations of female werewolves that were more conventional in the period. Fuelled by paranoia surrounding the Suffragette movement, such material channelled widespread distaste for aristocratic excess specifically towards women, incorporating clichés surrounding the infamous Hungarian 'Countess of Blood', Erzsébet Báthory, and Leopold von Sacher-Masoch's *Venus in Furs* (1870). Cininas explains that although Victorian and Edwardian literature emerged from the shadow of Darwinian biology, evolution was used to reinforce chauvinist attitudes about women's developing role in the public sphere. As a result, in place of the conventional representation of the werewolf as a kind of uncontrolled and excessive masculinity, we witness a socially conservative proliferation of degenerate, rapacious female werewolves whose primary victims are the families they are expected to protect.

Michelle Boyer's passionately argued chapter explores the ways in which contemporary screen culture features a thematic continuity across representations of wolf and werewolf that speaks of the ongoing effects of the colonisation of the indigenous peoples of North America. American Indian authors, for instance Louis Owens, have used the wolf – often heard without being seen – to allude to postcolonial vanishings. Wolves were forced from their habitat, viewed as beasts that indiscriminately consumed livestock, and were

hunted to near extinction. Thus, the wolf carries heavy nostalgic and symbolic freight as a representation of human encounters in a pre-contact era. Numerous mainstream films, as exemplified by the Academy-award-winning *Dances with Wolves* (1990) and *Last of the Dogmen* (1995), portray the wolf and American Indians as similarly marginalised after colonial contact. Together in such texts, American Indians and wolves occupy a liminal space in which they are expected to vanish entirely – indeed it is only the briefest of howls that suggests hope for the future. The use of such figures as representatives of the colonised indigenous peoples of North America continues in later filmic and televisual texts, with a significant shift to incorporate the werewolf. As with actual wolves, the werewolf's ancestry is in these texts repeatedly linked to American Indian lore. Boyer in turn argues that, in order to take a cultural place and avoid neocolonial vanishing, popular culture expects that Native Americans should become the human embodiment of wolves. The werewolves in the television series *The Vampire Diaries* (2009–present) *True Blood* (2008–14) and *The Originals* (2013–present) all represent an affiliation between the Gothic, postcolonial wolves and American Indians. However, because the werewolf easily falls into the thematic category of 'savagery' or 'beastliness', when interweaving werewolves with American Indian peoples, contemporary screen culture reinforces troubling stereotypes. In these representations, viewers are asked to tolerate imagery of rapacious violence against women and the hyper-sexualisation of the female body, the 'princess' motif, and contemporary gang mentality. And yet, for Boyer, although American Indian peoples may be exotic to parts of mainstream society unfamiliar with the concept that American Indian individuals exist and thrive throughout the United States, this does not make them supernatural beings. Identity is key to both cultures and individuals, and so by continuing to represent American Indian peoples negatively as social 'others' that appear like beings from our nightmares, contemporary popular culture does a disservice to viewers and Native American populations alike. Appropriating American Indian identity and weaving it into werewolf hybridity is unconscionable, detrimental to the American Indian psyche, and inaccurately suggests that American Indians have vanished to become nothing more than supernatural beasts used for entertainment value.

Resituating elements of Boyer's analysis in the context of the contemporary paranormal romance genre, Roman Bartosch and Celestine Caruso offer another pugnacious critique of the social politics of the werewolf. In this case they focus on what they pointedly call the cultural racism of Stephanie Meyer's *Twilight* books (2005–8) and their filmic adaptations. Bartosch and Caruso draw attention to an important difference between the werewolf and the vampire as figures of Gothic monstrosity: whereas the 'undead' vampire is clearly also 'unalive', the werewolf displays what they call a 'surplus vitality'. This quality of werewolf monstrosity stemming from *too much* life prompts a distinction between the 'supernatural' vampire and what they term the '*uber*natural' werewolf. The difference has significant sociopolitical implications. For whereas recent work in Gothic studies finds in the vampire a potential to undermine normalising or hegemonic ideas of the human, Bartosch and Caruso think that the werewolf is a much more regressive figure. The Gothic monstrosity of the werewolf's excessive life evinces a persistent cultural 'biophobia': an anthropocentric humanist logic in which life, embodiment, genetic inheritance or immersion in the material world – in short, aspects of an abject 'animality' – are stereotyped as necessarily dangerous and to be transcended. In Bartosch and Caruso's reading, when the *Twilight* series adapts the conventional werewolf lore by which lycanthropy is transmitted through infectious bite to offer a biological explanation in terms of its genetic inheritance amongst a Native American population, Meyer troublingly directs this biophobia towards a marginalised people so that it articulates cultural racism. The romance plotting of the series affirms this logic when it adapts a Gothicised romantic scenario (one that we might recognise from Emily Brontë's *Wuthering Heights*) by making Bella choose the classical and supernatural vampire Edward over the grotesque and *uber*natural werewolf Jacob. This heterosexual romance, and the figure of the werewolf in it, can thus be read as inscriptions of normalising, middle-class WASP desires for social order and cultural purity. On a more hopeful note, Bartosch and Caruso insist that cultural texts always misfire in terms of the readerly identifications and affects they hope to produce through such overdetermined logics. The texts' racist portrayal of werewolves, and their evident commitment to 'team Edward', necessarily produce

the alternative 'team Jacob': the politics of the *uber*natural cannot but lead to what we might call the inevitable appeal of the underwolf.

If there is one thing assured by the presiding influence of the *Little Red Riding Hood* tale in the cultural heritage of the werewolf, it is the gender dynamic by which the lycanthrope is male and his victim is female (and young). And yet, when the lupine aspect of this mytheme is taken seriously, the gender dynamic seems somewhat curious. Because of its nature as a figure of monstrous animality, the werewolf twice over contravenes anthropocentrism – the notion that humanity is both a uniquely fine form of life and its best and proper instantiation, the form by which all other life should be judged. And anthropocentric thought, in part because of the privilege it grants to *rationality* over both the body and emotion, is ideologically and sociologically close to its analogue within the human realm – a hierarchy in which the empowered adult male looks down on both female and the child. More straightforwardly, two key elements of werewolf lore – the lunar cycle and the aspect of sudden transformation – also align the werewolf with representations of femininity and of the adolescent. In this context, then, the werewolf figure retains a surprising potential to figure 'othered' female or adolescent experience, and to displace if not dismantle adult male privilege. Batia Stolar's chapter on the Canadian *Ginger Snaps* trilogy of female-werewolf films responds critically to recent readings in the vein of psychoanalytic feminism. These have applauded the monstrosity of the female werewolf figure in the films as a disruptive force that attacks such privilege by visualising with the uncanny power of the embodied (female) forms of life it abjects or represses. For Stolar, however, such readings dangerously essentialise the otherness of femininity and adolescence, accepting while reversing the terms by which they are socially abject. Her response to the films looks instead to the philosopher-psychoanalyst duo Gilles Deleuze and Félix Guattari to read the werewolves as examples of 'becoming woman'. Here, a process of sisterly adolescence, figured in lycanthropic ways, reveals mutually constitutive power relationships, unresolved tensions between conformity and resistance, and a search for freedom by one that implies the dominion of the other.

The second section of the book, Species Troubles, develops the interest in social critique that animates the interpretations of

werewolves in the first section, but in a new direction; here, the chapters more directly and explicitly consider werewolf narratives whose social horizons reach *beyond* the human to trouble the very distinction between humans and all other animals, all the while that this distinction continues to reflect intra-human society's various anxieties. Necessarily, it is in this section of the book that the living, panting presence of the wolf is much more strongly felt, complicating the metaphorical and symbolic uses to which its being is put in werewolf narratives. Repeatedly, critical questions about humanism, anthropocentrism and the politics of human–animal relations come to the fore here. It might be mistakenly presumed that such concerns would remain local to the later twentieth century, reflecting the rise of animal rights and environment politics then as new forms of social anxiety, contiguous with those older forms traced in the first part of this book. On the contrary, the chapters here track this set of more-than-human interests across lupine and lycanthropic textual forms – from literary to popular to pulp fiction, graphic writing and television, produced for adult and young-adult audiences from the late nineteenth century to the present. As in section one, the chapters here reveal, as Guy Endore (one of the writers studied here) puts it, that the cultural history of wolf and werewolf offers 'a perpetual unfolding, a multi-petaled blossom of strange botany'.[17]

Kaja Franck analyses the role of lupine and lycanthropic representations in Bram Stoker's *Dracula*, the quintessential fictional representation of the werewolf's vampiric counterpart in Gothic monstrosity. However, her reading highlights several related sources for Stoker's work to draw out the text's own werewolf genealogy: from the hirsute, toothy, and bushy-eyebrowed characterisations of the Count, drawn from Sabine Baring-Gould's influential *The Book of Werewolves*, to its Gothic representations of wolves and Transylvania as metropolitan humanity's rural and animal others – representations which are lifted from the mid-nineteenth-century travel writings of Emily Gerrard, A. F. Crosse and Charles Boner. Attending carefully to Dracula's bodily connection to the wolves of eastern Europe reveals the text to be a complex response to *fin-de-siècle* ecophobia: a fear of animality and of natural forces more generally. Importantly, however, by linking this fear to more oft-recognised social anxieties in the period, Franck's reading moves beyond a

simple interpretation of the textual wolf as an anthropomorphic symbol of human unease. She argues that Stoker's characterisation of Count Dracula as liminal being, lupine and lycanthrope connects the novel's violent fear of animality to its imperial or xenophobic logic. *Dracula*'s Gothic paranoia imagines threats to modern urban Britishness, male privilege and other forms of hegemony as necessarily invading from an unknown, unknowable, atemporal and external space, transgressing the proper boundaries of self and nation. And yet, resolving her reading of *Dracula* on the haunting material truth of wolves' extirpation, Franck argues that Dracula's arrival in Britain must also be read as a Gothic reversal of species fortunes for a nation that had, on its route to modernity, systematically hunted its indigenous wolves to eradication. In turn, the novel's plot, in which the werewolf-vampire is hunted to its violent death, acts as a simultaneous purging of Gothic nature – animality's uncanny force – and a re-establishment of imperial social order.

John Miller's chapter develops Franck's interest in Count Dracula as both supernaturally characterised figure for and actual instance of an uncanny persistence of living wolves in the English landscape. It does so by moving us forward into the first decades of the twentieth century and to the writing of Saki (Hector Hugh Munro); here, the material animal and the figurative animal appear in close, complex and disquieting alignment. Understandably, attending to this alignment requires a reading practice that treats comparatively of *both* wolves and werewolves in Saki's writing, something Miller does through close readings of three signal works: the novel *When William Came* (1913), and the short stories 'The She-Wolf' (1910) and 'Gabriel-Ernest' (1914). The chapter first situates Saki's writing both in the material context of Munro's ownership of and encounters with animals, and in the intellectual context of his engagement with the ambiguously animal-centric philosophy of Friedrich Nietzsche. While Saki's lupine and lycanthropic narratives do a good deal of anthropomorphising symbolic and psychological work, his stories are also, for Miller, *about* the very process of rendering animals in humanist terms – a process that they complicate significantly. The argument proceeds from Saki's critical portrayal in *When William Came* of the way that involving animals in performance – in this case a troupe of trained wolves – depressingly negates the wolves'

animal natures: this is a form of representation that speaks quietly of an incipient pro-animal attitude if more loudly of Munro's distaste for an emasculated and decadent urban Britain of the 1910s, which lacks the imperial strength emblematised by wild encounters with the animal. Moving on to 'The She-Wolf' introduces the theme of the supernatural to the satirised urbane setting, as a dinner-party goes awry when a hostess, dabbling with the occult, is turned into a wolf by one of her guests. Again, Saki is fascinated by the wolf's mythic, Gothic aspect as emblem of intense animality, a trope his fiction uses precisely to parody the absence of such intensity in the effete world of London society. In Miller's reading, though, if Saki craves for access to a wild lupine realm, he also exposes that desire as simultaneously over-written and unwritable. The counter-anthropomorphic agenda in Saki's wolf-writing is most significantly revealed by his werewolf tale, 'Gabriel-Ernest'. Here, the werewolf figures the text's portrayal of upper-class attitudes in the early twentieth century to the worrisome trespass of homosexuality into its socially elite, heteronormative midst. As such, the story reaffirms the werewolf as the most densely symbolic and politicised of creatures. However, Miller also shows that 'Gabriel-Ernest' does more than simply tag homosexuality onto the figure of the untameable animal. Rather, it illustrates the way in which animal lives, just as much as same-sex love, share a troubling exteriority to conventional Edwardian modes of representation.

This idea of the werewolf as a figure of social and economic disruption that bears significantly down on the hierarchy of human over animal is also a focus in Robert McKay's chapter. Guy Endore's *The Werewolf of Paris* plays a significant role in the mid-twentieth-century development of the werewolf genre. In a revealing early moment in the novel, Bertrand, Endore's werewolf, is taken hunting by a local game warden and told to shoot a squirrel; after doing so he feels passionate shame for causing its death and so remorsefully kisses it, but he is soon overtaken by desire for the taste of its blood. Endore presents the moment of becoming a werewolf as a disturbing confluence in the human of empathic morality, sentiment and violent desire. If this seems to trouble Sigmund Freud's contemporaneous logic of civilisation – an innate propensity for violence that is sublimated in the ethical foundation of civilisation – then this is

because of the facilitating rather than constraining presence of social authority: the game warden who encourages an otherwise innocent ten-year-old into the act that releases his ambiguous moral and physical appetites. The human-as-werewolf is caught between an empathic love for the animal world and a consuming carnivorism which is not straightforwardly 'natural' but is instead a deeply conflicted and socially reproduced desire. But the figure of social authority has the capacity to affect and so to produce the horrid outcome of this struggle. In McKay's reading, Endore's novel is more than anything an exploration of the difficulty of disentangling moral probity from both basic human greed and the apparently unstoppable encouragement to awful behaviour by forces in power. Here, the novel lays bare how the Gothic characterisation of werewolves fetishises the natural hunger of real wolves into a figure of excessive greed, helpfully obscuring the more mundanely human nature of capitalist excess. Endore was a radical of the hard political left; *The Werewolf of Paris*, written after the author's immersion in all of Marx's writings, is perhaps the most directly politically motivated work in the history of the genre. The purpose of McKay's essay, however, is specifically to extend the politics of Endore's werewolf in terms of political relations *between* the species. Endore was one of a small number among the New York radicals of the early mid-century to extend his social thinking from keystone leftist ideas about human society (communism; labourism; unionism; anarchism; pacifism) to consider the politics of species – in his case anti-vivisectionism and vegan food ethics. These connections may seem a surprising context for a genre that figures the human at its most rapacious; they will appear less so if we consider that Endore's imagination of Bertand's unstoppable urge for animal flesh coincided with the beginning of the author's lifelong refusal to eat it.

Moving later in the century, Margot Young discovers a richly imagined and critical response to the ecophobic attitude to nature, in its 'wild' or unmanaged otherness, in Angela Carter's well-known wolf stories of the 1970s: 'The Werewolf', 'The Company of Wolves', 'Wolf-Alice' and 'Peter and the Wolf'. The significant feature of these tales of animality and hybridity, for Young, is what we might indeed call their ecophilia: the way they challenge the centrality and necessity of supposedly 'human' values that are in fact, for Carter,

the uneasy products of a particular form of social–civil development – agriculturalism. This process is presented instead in the stories as the simultaneous domestication of nonhuman and human life. In the critical move executed by Young's reading, the readerly excitement sought or aroused by the notionally Gothic aspect of these texts and their (were)wolves – their fairy-tale unreality, being set in dark places and atemporal zones, their human–animal hybridity, their fascination with feeding and sexual excess – is rerouted. It is not that these literary effects deliver a Gothic thrill of fictive contact with such inhuman elements, as is assumed by conventional psychoanalytic readings of Carter's wolves and werewolves as emblems of the human unconscious. This would be to rehearse a conventional interpretive gesture that reads any animal representations as principally anthropomorphic, and hence presumes (and reinstates) a hard human–animal distinction, a move that, for Young, would all too quickly repeat the lupophobic extirpation of wolves by human agriculturalists. By contrast, she draws on work in anthropology and lupine behavioural ecology to insist on moments of human ethological similarity to, as well as possible sympathy with, the wolf. As such, she finds that Carter's lupine stories call attention to the sad and affectively limiting absence of wild life and the animal sensorium from contemporary post-agricultural humanity.

If Carter's wolves and werewolves offer a fantasy of human participation in the lupine world, Maggie Stiefvater's *Shiver* series of young adult romance novels, in Bill Hughes's reading, offers a rather different kind of utopia. In some ways sharing Bartosch and Caruso's critique of the sociobiological implications embedded in many werewolf texts, Hughes argues that celebratory readings of lycanthropic narratives – which often evince a human longing for non-antagonistic relationships with animals and a share in the heightened forms of perception that they have – risk endorsing reactionary positions by essentialising the sexual hierarchies implied by these naturalising analogies. He distinguishes Stiefvater's works in this regard, reading them in terms drawn from twentieth-century phenomenology and psychoanalytic sociology, and in relation to other works in the genre such as *Twilight*, Kelly Armstrong's *Bitten* (2003), Keri Arthur's *Full Moon Rising* (2006), Anne Rice's *Wolf Gift* (2010) and Rachel Vincent's Shifters series (2007–10). Stiefvater,