

Notes

2 Guilty victims

- 1 Thus an advertisement in the *People*, 11 June 1995. Given that the victims were risking their lives for pennies, there seems little likelihood of their having much access to a silver coin worth 25p.
- 2 See Walkowitz's account of the book's reception in America in *City of Dreadful Delight*, p. 314n.
- 3 The most recent high-profile version of the Knight theory can be found in the film *From Hell*, based on the graphic novel by Alan Moore and Eddie Campbell. While the text develops the characters of the women the film allows Keanu Reeves's Abberline the heroic role rather than stressing the wit of Marie Kelly in saving herself and the prince's child.
- 4 A complex examination of this possibility is undertaken in Valerie Martin's *Mary Reilly*, whose heroine is the maid featuring briefly in *Jekyll and Hyde*. Mary, with a dead mother and a violent father, constructs her own domestic space in a garden she makes for Dr Jekyll's house. This gives her the energy to disrupt the servant hierarchy and befriend her master directly. She debates with him the nature of 'goodness' and implies that his efforts to become a force for 'good' via his experiments are doomed to failure because 'good' must necessarily spring from the social equality they have achieved between them. She implies that the duty of the politician is precisely to foster the kind of material conditions symbolised by the garden's plenitude and democracy.

3 Speaking victims

- 1 Throughout, Daniels reverses Barker's use of the names 'Carol' and 'Jean'.

7 Cruel mother

- 1 For example, the case of Yasmin Gibson who flew to the Costa del Sol leaving her eleven-year-old daughter at home. The *Mirror* headline read YOU BITCH, while the *Sun* claimed full credit for flying her home.
- 2 It is interesting here to examine Morrison's description of undressing his infant daughter in the light of Germaine Greer's discussion of it. She has labelled the passage (*The Whole Woman*, Anchor 2000, p. 279) a 'violating text' – albeit artful and beautifully written – which offers the child to the gaze. The section of *As If* in which this occurs is an analysis of paternal/parental feelings in their complexity, which can include both sexual desire and its loving suppression, and their volatility, which can include murderous rage. It suggests, perhaps, a simultaneous willingness to examine the problematization of the masculine and an instance of the process in action.

8 Writing the dead

- 1 See for example Jean Baudrillard's *The Gulf War Did Not Take Place* (1995).
- 2 Or maybe not. On 20 November 2002, Gunther von Hagens conducted an autopsy in front of a ticket-buying public and the Channel Four cameras. His subject, however, was an elderly male, and this may well have been a strategy to undercut any potential sexual *frisson*.
- 3 For example, a reconstruction from a skull discovered in the Siberian mountains involved the decision to give this figure of undoubted rank and power the face of an Altai woman rather than that of a Caucasian Russian, a choice which had clear political significance for the community in which she was found.
- 4 I use the name 'Ann' to denote Imbrie as she appears in the text, 'Imbrie' when discussing those authorial choices she does not herself discuss within it.

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