This book examines the contested representations of those murdered during the Spanish Civil War of the 1930s in two small rural communities as they undergo the experience of exhumation, identification, and reburial from nearby mass graves. Based on interviews with relatives of the dead, community members and forensic archaeologists, it pays close attention to the role of excavated objects and images in breaking the pact of silence that surrounded the memory of these painful events for decades afterward. It also assesses the significance of archaeological and forensic practices in changing relationships between the living and dead. The exposure of graves has opened up a discursive space in Spanish society for multiple representations to be made of the war dead and of Spain’s traumatic past.

To better understand and contextualize the twilight of the Gothic genre during the 1920s and 1830s, The History of Gothic Publishing, 1800–1835: Exhuming the Trade examines the disreputable aspects of the Gothic trade from its horrid bluebooks to the desperate hack writers who created the short tales of terror. From the Gothic publishers to the circulating libraries, this study explores the conflict between the canon and the twilight, and between the disreputable and the moral.
In spite of the importance of the idea of the 'tale' within Romantic-era literature, short fiction of the period has received little attention from critics. Contextualizing British short fiction within the broader framework of early nineteenth-century print culture, Tim Killick argues that authors and publishers sought to present short fiction in book-length volumes as a way of competing with the novel as a legitimate and prestigious genre. Beginning with an overview of the development of short fiction through the late eighteenth century and analysis of the publishing conditions for the genre, including its appearance in magazines and annuals, Killick shows how Washington Irving’s hugely popular collections set the stage for British writers. Subsequent chapters consider the stories and sketches of writers as diverse as Mary Russell Mitford and James Hogg, as well as didactic short fiction by authors such as Hannah More, Maria Edgeworth, and Amelia Opie. His book makes a convincing case for the evolution of short fiction into a self-conscious, intentionally modern form, with its own techniques and imperatives, separate from those of the novel.

This book reflects on the new histories emerging from the exhumation of mass graves that contain the corpses of the Republicans killed in extrajudicial executions during and after the conflict, nearly eighty years after the end of the Spanish Civil War (1936-1939). In the search for, location and unearthing of these unmarked burials, the corpse, the document and the oral testimony have become key traces through which to demand the recognition of past Francoist crimes, which were never atoned, from a lukewarm Spanish state and judiciary. These have become objects of evidence against the politics of silence entertained by national institutions since the transition to democracy. Working alongside archaeologists, historians, memory activists and families, this book explores how new versions of the history of the killings are constructed at the cross-roads between science, history and family experience. It does so considering the workings of truth-seeking in the absence of criminal justice and the effects of the process on Spanish collective memory and identity.

This volume carves out a new area of study, the ‘industrial Gothic’, placing the genre in dialogue with the literature of the Industrial Revolution. The book explores a significant subset of transatlantic nineteenth-century literature that employs the tropes, themes and rhetoric of the Gothic to portray the real-life horrors of factory life, framing the Industrial Revolution as a site of Gothic excess and horror. Using archival materials from the nineteenth century, localised incidences of Gothic industrialisation (in specific cities like Lowell and Manchester) are considered alongside transnational connections and comparisons. The author argues that stories about the real horrors of factory life frequently employed the mode of the Gothic, while nineteenth century writing in the genre (stories,
novels, poems and stage adaptations) began to use new settings – factories, mills, and industrial cities – as backdrops for the horrors that once populated Gothic castles.

'Just incredible' Naomi Klein 'Gripping and shocking with the pace of a thriller' The Times A New York Times bestseller, The Outlaw Ocean is a riveting, adrenalin-fuelled tour of a vast, lawless and rampantly criminal world that few have ever seen: the high seas. The oceans are some of the last untamed frontiers on our planet. Too big to police, and under no clear international authority, these treacherous waters play host to the extremes of human behaviour and activity. From traffickers, smugglers and pirates to vigilante conservationists, stowaways and seafound abortion-providers, Ian Urbina introduces us to the inhabitants of this hidden world and their risk-fraught lives. Through their extraordinary stories, he uncovers a globe-spanning network of crime and exploitation that emanates from the fishing, oil and shipping industries – but to which all of us are connected. LONGLISTED FOR THE BAILLIE GIFFORD PRIZE 2019

'Truly important A complex portrait of an unseen and disturbing world' New York Times

This book argues that a serious, scholarly study on exhumation is long overdue. Examining more well-known cases, such as that of Richard III, the Romanovs, and Tutankhamen, alongside the more obscure, Michael Nash explores the motivations beyond exhumation, from retribution to repatriation. Along the way, he explores the influence of Gothic fiction in the eighteenth century, the notoriety of the Ressurection Men in the nineteenth century, and the archeological heyday of the twentieth century.

The mass graves from our long human history of genocide, massacres, and violent conflict form an underground map of atrocity that stretches across the planet's surface. In the past few decades, due to rapidly developing technologies and a powerful global human rights movement, the scientific study of those graves has become a standard facet of post-conflict international assistance. Digging for the Disappeared provides readers with a window into this growing but little-understood form of human rights work, including the dangers and sometimes unexpected complications that arise as evidence is gathered and the dead are named. Adam Rosenblatt examines the ethical, political, and historical foundations of the rapidly
growing field of forensic investigation, from the graves of the "disappeared" in Latin America to genocides in Rwanda and the former Yugoslavia to post-Saddam Hussein Iraq. In the process, he illustrates how forensic teams strive to balance the needs of war crimes tribunals, transitional governments, and the families of the missing in post-conflict nations. Digging for the Disappeared draws on interviews with key players in the field to present a new way to analyze and value the work forensic experts do at mass graves, shifting the discussion from an exclusive focus on the rights of the living to a rigorous analysis of the care of the dead. Rosenblatt tackles these heady, hard topics in order to extend human rights scholarship into the realm of the dead and the limited but powerful forms of repair available for victims of atrocity.

In this ground-breaking study Saggini explores the relationship between the late eighteenth-century novel and the theatre, arguing that the implicit theatricality of the Gothic novel made it an obvious source from which dramatists could take ideas. Similarly, elements of the theatre provided inspiration to novelists.

The Gothic is a contested and complicated phenomenon, extending over many centuries and across all the arts. In The Edinburgh Companion to the Gothic and the Arts, the range of essays run from medieval architecture and design to contemporary gaming and internet fiction; from classical painting to the modern novel; from ballet and dance to contemporary Goth music. The contributors include many of the best-known critics of the Gothic (e.g., Hogle, Punter, Spooner, Bruhm) as well as newer names such as Kirk and Round. The editor has put all these contributors in touch with each other in the preparation of their essays in order to ensure the maximum benefit to the reader by producing a well-integrated book which will prove much more than a collection of disparate essays, but rather a distinctive contribution to a field.

Glossary of price-codes used by antiquarian booksellers to mark prices on books, usually consisting of 10 letters or symbols devised by dealers to replace the numbers 0 to 9.

It's hard enough to be The Living Corpse - the flies, the hunger for human brains, and the unending task of holding off the hordes of darkness from creeping into the world of the living. But when a Nosferatu suddenly moves into his graveyard, all hell breaks loose! And what will happen when The Living Corpse's friend, Lilith, get's caught in the middle? It's a battle of the undead and only one will be left standing! (here's a hint the name of the book ain't Nosferatu!) The Living Corpse rises from the grave in an all-new, 6-issue mini-series, collected in this trade paperback, complete with a cover gallery and
bonus material.

A study of the role of cowrie-shell money in West African trade, particularly the slave trade.

This book is the first full-length theoretical and historical study of the relation between early Gothic fiction and an emerging modern rule of law. The work identifies not only a political and cultural, but also an ontological relation between what critics have conceptualized as 'Gothic' and the nature and function of modern juridical power.

How fictional representations of dead bodies develop over the twentieth century is the central concern of Lisa K. Perdigao's study of American writers. Arguing that the crisis of bodily representation can be traced in the move from modernist entombment to postmodernist exhumation, Perdigao considers how works by writers from F. Scott Fitzgerald, William Faulkner, Willa Cather, and Richard Wright to Jody Shields, Toni Morrison, Octavia Butler, and Jeffrey Eugenides reflect changing attitudes about dying, death, and mourning. For example, while modernist writers direct their plots toward a transformation of the dead body by way of metaphor, postmodernist writers exhume the transformed body, reasserting its materiality. Rather than viewing these tropes in oppositional terms, Perdigao examines the implications for narrative of the authors' apparently contradictory attempts to recover meaning at the site of loss. She argues that entombment and exhumation are complementary drives that speak to the tension between the desire to bury the dead and the need to remember, indicating shifts in critical discussions about the body and about the function of aesthetics in relation to materialized violence and loss.

Unable to shake the memory of his past, while wrestling with the effects of his wife's illness, a Brooklyn man searches for the truth. Whether or not his world collapses depends solely on those he trusts the most.

This standard reference book has been fully revised to take account of the many changes in law and practice that have occurred in recent years, including the regulations that relate to the cremation of body parts, the consequences of the Dr Shipman case and various matters associated with coroners and death certification generally. Many other topical issues are addressed, such as the disposal of foetal remains and the Office of Fair Trading Report Funerals. Part 1 deals with funeral arrangements including general requirements after death, registration of deaths and still-births, the disposal of bodies and the responsibility for funeral arrangements and expenses. Part 2 deals with burials, in churchyards and cemeteries, and the procedure and registration of a burial. Parts 3 and 4 cover cremation and exhumation.
fully. This edition also features an improved index. This title remains invaluable to those connected with the disposal of the dead.

William Shakespeare is viewed today as the quintessential English writer who has continued to influence art, poetry, philosophy and even science for over four centuries. His graphic imagery of Venice, Padua and Verona carefully braided with poignant tragic wreckages of real life circumstances, shrewdly infused with the ancient Kabbalah and transcendent Platonism was nothing short of genius. That is, if he ever put pen to paper! These chronicles reveal documentary evidence to confirm who really penned the Shakespearean canon. For centuries these works have been accoladed as the very basis of English literature, yet the author might not have been English at all! Amidst the mischief, mayhem and murder, these chronicles answer all the questions, including one of the greatest discoveries of all time – who owned the finest collection of Venetian, Italian and Byzantinian jewellery in the world - The Cheapside Hoard.

This book offers a reinterpretation of Austen's later novels by exploring their interactions with the fiction of the 1810s. Building on recent bibliographic research into the novel, this study situates Austen in the literary marketplace and offers new insights into the nature of her 'innovation', which arises from her sensitivity to the genre.

The Gothic World offers an overview of this popular field whilst also extending critical debate in exciting new directions such as film, politics, fashion, architecture, fine art and cyberculture. Structured around the principles of time, space and practice, and including a detailed general introduction, the five sections look at: Gothic Histories Gothic Spaces Gothic Readers and Writers Gothic Spectacle Contemporary Impulses. The Gothic World seeks to account for the Gothic as a multi-faceted, multi-dimensional force, as a style, an aesthetic experience and a mode of cultural expression that traverses genres, forms, media, disciplines and national boundaries and creates, indeed, its own ‘World’.

The world's greatest paranormal, Ghost, uncovers her killer. The protector of Arcadia, X, gets killed. It's the story you've been dying for and it's all right here, in one volume! Beginning with Ghost #20, this deluxe trade paperback takes you up through the revelatory Ghost #25, and if that isn't reason enough to grab it, check out the gorgeous John Bolton cover!

Many years after the fall of Franco’s regime, Spanish human rights activists have turned to new methods to keep the memory of state terror alive. By excavating mass graves, exhuming remains, and employing forensic
analysis and DNA testing, they seek to provide direct evidence of repression and break through the silence about the dictatorship’s atrocities that persisted well into Spain’s transition to democracy. Nicole Iturriaga offers an ethnographic examination of how Spanish human rights activists use forensic methods to challenge dominant histories, reshape collective memory, and create new forms of transitional justice. She argues that by grounding their claims in science, activists can present themselves as credible and impartial, helping them intervene in fraught public disputes about the remembrance of the past. The perceived legitimacy and authenticity of scientific techniques allows their users to contest the state’s historical claims and offer new narratives of violence in pursuit of long-delayed justice. Iturriaga draws on interviews with technicians and forensics experts and provides a detailed case study of Spain’s best-known forensic human rights organization, the Association for the Recovery of Historical Memory. She also considers how the tools and tactics used in Spain can be adopted by human rights and civil society groups pursuing transitional justice in other parts of the world. An ethnographically rich account, Exhuming Violent Histories sheds new light on how science and technology intersect with human rights and collective memory.

Progress can be unstoppable at times, and not even death can prevent the desire for knowledge. A dark trade has long existed to provide fuel for the fires of research, a trade which is viewed by many as the most despicable occupation of all. The resurrection men of Yorkshire came from all walks of life, and employed a myriad of macabre methods to raise their defenseless prey from beneath the consecrated ground. This was a trade which offered great reward, but was definitely not for the faint of heart. Throughout this journey into the dark past of Yorkshire, we meet an infamous celebrity who made an unexpected reappearance, a traveling minstrel who was to become the talk of many towns, a child whose death was just the beginning of a tragic tale, and a holy man who helped a community but earned his own illicit rewards in return. Also to be raised from the dead are a number of explosive events, all of which lit a fire beneath the local communities and led the people of Yorkshire to the streets in violent protest. A medical school reduced to ashes, a gang of professionals moonlighting in the darkest occupation, and a scandal which would engulf a city many years after the threat of the body snatchers had been all but ended. Spanning over almost three centuries, this grim compendium of tales casts a shadow over the beauty of Yorkshire, a dark veil which reaches out in all directions, threatening the peace of the dearly departed across the length and breadth of the nations largest county.
This collection of 27 review and research papers provides an overview of the geodynamic concepts of channel flow and ductile extrusion in continental collision zones. The focal point for this volume is the proposal that the middle or lower crust acts as a ductile, partially molten channel flowing out from beneath areas of over-thickened crust, such as the Tibetan plateau, towards the topographic surface at plateau margins. This controversial proposal explains many features related to the geodynamic evolution of the plateau and, for example, extrusion and exhumation of the crystalline core of the Himalayan mountain chain to the south. In this volume thermal-mechanical models for channel flow, extrusion and exhumation are presented, and geological and geophysical evidence both for and against the applicability of such models to the Himalayan-Tibetan Plateau system, as well as older continental collision zones such as the Hellenides, the Appalachians and the Canadian Cordillera, are discussed.

After the 9/11 attack on the World Trade Center, Chief Medical Examiner Charles Hirsch proclaimed that his staff would do more than confirm the victims’ identity. They would attempt to return to families every human body part larger than a thumbnail. As Jay D. Aronson shows, delivering on that promise proved to be a monumentally difficult task.

This edited collection examines Gothic works written by women authors in the late eighteenth and early nineteenth centuries, with a specific focus on the novels and chapbooks produced by less widely commercially and critically popular writers. Bringing these authors to the forefront of contemporary critical examinations of the Gothic, chapters in this collection examine how these works impacted the development of ‘women’s writing’ and Gothic writing during this time. Offering readers an original look at the literary landscape of the period and the roles of the creative women who defined it, the collection argues that such works reflected a female-centred literary subculture defined by creative exchange and innovation, one that still shapes perceptions of the Gothic mode today. This collection, then, presents an alternative understanding of the legacy of women Gothic authors, anchoring this understanding in complex historical and social contexts and providing a new world of Gothic literature for readers to explore.

Highlights the importance of best practice in dealing with human remains, and discusses the key ethical and legal issues.

Examining the compelling and often poignant connection between women and the material culture of death, this collection focuses on the objects women make, the images they keep, the practices they use or are
responsible for, and the places they inhabit and construct through ritual and custom. Women’s material practices, ranging from wearing mourning jewelry to dressing the dead, stitching memorial samplers to constructing skull boxes, collecting funeral programs to collecting and studying diseased hearts, making and collecting taxidermies, and making sculptures honoring the death, are explored in this collection as well as women’s affective responses and sentimental labor that mark their expected and unexpected participation in the social practices surrounding death and the dead. The largely invisible work involved in commemorating and constructing narratives and memorials about the dead—from family members and friends to national figures—calls attention to the role women as memory keepers for families, local communities, and the nation. Women have tended to work collaboratively, making, collecting, and sharing objects that conveyed sentiments about the deceased, whether human or animal, as well as the identity of mourners.

Death is about loss, and many of the mourning practices that women have traditionally and are currently engaged in are about dealing with private grief and public loss as well as working to mitigate the more general anxiety that death engenders about the impermanence of life.

This study breaks new ground surveying the origins of the Gothic chapbook, its publishers and authors, in order to establish conclusively the impact these pamphlets had on the development of the Gothic genre. Considered the illegitimate offspring of the Gothic novel, the lowly chapbook flooded the market in the late eighteenth century, creating a separate and distinct secondary market for tales of terror. The trade was driven by a handful of individuals who were booksellers and dealers, circulating library proprietors, stationers, and small publishers—what they produced were more than four hundred chapbooks, bluebooks and shilling shockers containing Gothic tales from magazines, redactions of popular novels, extractions of entire inset tales, and original tales of terror. This book responds to the urgent and pressing need to contextualise the Gothic chapbook in ascertaining a more concise and comprehensive view of the entire Gothic genre.

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