

SHE-WOLF

A CULTURAL HISTORY OF
FEMALE WEREWOLVES

EDITED BY HANNAH PRIEST

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Fur girls and wolf women: fur, hair and subversive female lycanthropy

Jazmina Cininas

Introduction

In the opening lines of Justine Larbalestier's novel *Liar*, the protagonist, Micah Wilkins, introduces herself as having been 'born with a light covering of fur. After three days it had fallen off, but the damage was done.'¹ Right from the beginning, Larbalestier sets the reader up to view hirsutism as shorthand for compromised humanity, and especially femininity. The tomboyish Micah – who describes herself as 'not black, not white; not a girl, not a boy; not human, not a wolf. Not dangerous, but not exactly safe. Not crazy, but not exactly sane ... a non-person who belonged nowhere'² – gradually reveals herself to be a pathological liar suffering homicidal delusions of lycanthropy. Throughout the novel, sprouting hair consistently operates as the primary signifier of Micah's deviancy from cultural norms, as well as offering the first physical manifestation of her psychotic episodes.

Larbalestier's hirsute (anti)heroine reflects Western society's long, complicated relationship with fur, a relationship which becomes further complicated when the fur is not worn, but rather 'grown' by the human body, especially the female body. Notwithstanding three waves of feminism, John Bulwer's 1654 declaration that 'woman is by nature smooth and delicate; and if she have many hairs she is a monster'³ still holds true almost four centuries later. The glut of depilatory products on the market (never mind the proliferation of Brazilian waxing salons) advertises that female body hair – in any form – remains disturbing to social sensibilities and conventions. Anxieties reach their zenith when female hair growth exceeds not only the social parameters set for her gender, but also those for her *species*.

From sixteenth-century hirsute celebrities, the Gonsalus sisters, through popular Victorian 'missing links', to contemporary wolf girls and female lycanthropes, the hairy woman is regularly portrayed as a violator of social and biological boundaries. This chapter provides an overview of the relationship between the hairy woman and the female werewolf figure and the ongoing complexities of the social attitudes towards fur/body hair and the feminine.

Hairy Marys and well-heeled furry femmes

The hirsute femme has not universally been depicted in a negative light. Pre-dating Bulwer's seventeenth-century condemnation of female body hair, the wild or hairy woman might signify a rejection of worldly conceits and was a familiar – and sympathetically treated – motif for the visual artists of early modern Europe. Hairy saints such as Mary Magdalene, for example, were viewed as symbolising a New Eve, a return to Eden before the Fall. Sculptor Tilman Riemenschneider's *Maria Magdalena* from the end of the fifteenth century (1490–92) employs the serene countenance, sloping shoulders, elegant limbs and long flowing hair that conform to Renaissance ideals of beauty, despite her hairy pelt. Unlike the female werewolf's fur that has most frequently pointed to transgressive – and aggressive – sexuality, the Magdalene's body suit of tight curls protects her modesty after she is stripped naked and banished to the wilderness by rendering her less sexually attractive to men, even if the artist leaves her breasts bare. Bess Bradfield argues that the hirsute Magdalene's 'voluntary embrace of a life like an animal in the wild' becomes the very attribute 'which elevates her out of her true bestiality ... into the company of heavenly angels'.⁴ Magdalene's hairy nakedness, or *nuditas naturalis*, redeems her 'from her earlier nudity (or *nuditas criminalis*) which [served as] a sign of vice in the sinner'.⁵

The shaggy coat also signifies the Magdalene's penitential renunciation of worldly vanities by linking her to existing iconographies of wild folk who lived supposedly innocent lives free from the vices of civilisation. The same model might have posed for the Nuremberg Chronicle's woodblock illustration of a member of the Gorgades tribe,⁶ a race of wild, hairy women described by Pliny the Elder in his *Natural History* of first century CE, and said to have lived near the blissful islands of the Hesperides.⁷ Travelogues by the fifth century BCE Carthaginian navigator, Hanno, surfaced in Basel, Switzerland, in the sixteenth century for example, with stories of North African islands populated by hairy women finding their way into Greek, French and Italian translations.⁸

Such images suggested that a benevolent romanticism surrounded hirsute female races and enabled 'wolf girls' Antonietta, Maddalena and Francesca Gonsalus, renowned for their unusual hairiness, to find favour as 'marvels' in the French royal court of sixteenth-century Europe.⁹ While it is easy to transpose contemporary political correctness onto the employment of hirsute individuals for 'diversion', the Gonsalus sisters' position in the courts needs to be understood in the context of the sixteenth century, during which time a resident hirsute family could be rationalised as demonstrating erudition, even if the practice were no less exploitative than the freak shows of subsequent centuries.

Life-size portraits of the Gonsalus family in courtly attire were commissioned in 1582 for Archduke Ferdinand II's *wunderkammer* at Ambras Castle in Innsbruck (where they are still on display), giving their

name to Ambras syndrome: a form of congenital hypertrichosis. Precursors to the museum, *wunderkammern* were encyclopaedic cabinets of curiosities showcasing the acquisition and expansion of knowledge, as well as the conquest of new territory. Housing the spoils of early European exploration and colonisation, *wunderkammern* featured eclectic displays of biological and geological specimens alongside examples of the monstrous or the novel as well as religious and cultural artefacts, their relative categories, boundaries and hierarchies still to be defined. Certainly, an element of colonial exploitation and self-aggrandisement is present in the *wunderkammern* of the time, but inclusion in such a collection was not determined by freakishness or deviation from the norm (at least not the way it is presently understood), but rather by the capacity to evoke wonder and curiosity, as a conduit to new knowledge.

Ambras syndrome has come to be known informally as 'werewolf syndrome', nevertheless it is clear that the artists of the day viewed the Gonsalus sisters' hairiness as belonging within the sympathetic iconography of the hairy female saints, rather than the demonised iconography of the lycanthropic witch, despite the werewolf trials that were taking place throughout Europe at the time.¹⁰ The regal dress in the portraits suggest that the Gonsalus sisters came to enjoy a measure of privilege and regard; Duke Ranuccio Farnese, for example, is believed by Merry Wiesner-Hanks – author of the sisters' biography, *The Marvelous Hairy Girls* – to have bought a house in Parma for Maddalena's dowry when she married in 1593.¹¹ Influential scholars such as Ulysee Aldrovandi were also drawn to the hirsute family, producing several texts and woodcut illustrations of the sisters in a demonstration of highbrow erudition. Where twenty-first-century popular sensibilities relegate the display of hirsute individuals to the 'lowest common denominator' realm of the freak show and tabloid exploitation, the sixteenth-century Gonsalus family was seen as properly belonging among the privileged and educated audience of Europe's courts.

The sisters' exact situation remains uncertain, however, particularly given that it is unlikely the Gonsalus family ever owned or commissioned their own portraits. Despite her courtly finery, the letter that Antonietta displays in Lavinia Fontana's 1590s portrait of her reads more as a history of 'provenance' rather than personal biography, tracing her 'tenure' from King Henry to the Duke of Parma to Lady Isabella Pallavicina,¹² for whom she 'seems to have been kept as some sort of pet'.¹³ Nor do the Gonsalus family portraits that hang in Ambras Castle necessarily confer courtly privilege. Christiane Hertel argues that while the 'formal, courtly, full-length portrait'¹⁴ of Maddalena conforms to 'a format usually reserved for members of the nobility',¹⁵ this is incongruous with the cave setting and sitter's hirsute condition. According to Hertel, Maddalena's composure in the portrait implies that the cave is a natural and 'proper attribute' for the characterisation of a hirsute individual; as a consequence Maddalena appears 'polarized, belonging at once to court culture and to primitive nature, to the space of utmost public importance and to the most hidden place in nature'.¹⁶

The family also appear in two zoological compendiums produced around 1600, one by Dutch artist Joris Hoefnagel (folios 1 and 2 of his *Animalia Rationalia et Insecta (Ignis)*)¹⁷ and the second probably by Hapsburg court painter Dirck (de Quade) van Revestyn (c. 1570–1650).¹⁸ In both instances, members of the Gonsalus family are dressed in their courtly finery and afforded the ‘privileged’ position at the very beginning of their respective volumes, albeit as members of the animal kingdom. The inscriptions accompanying Hoefnagel’s folios present the Gonsalus family’s hirsutism as both a blessing and a curse, describing the condition as ‘at once a natural marvel and as a divine trial, thus as a visible sign of the invisible God’s providence’.¹⁹ It might be argued that human/animal hierarchies are a human conceit, and as such permeable boundaries between humanity and the other primates, and the inclusion of humans in an encyclopaedia of the animal kingdom demonstrates refreshingly non-speciesist thinking. The fact that the Gonsalus family are the only *homo sapiens* represented in these compendiums, however, suggests that the authors nevertheless considered mankind as properly separate from their fellow animals, with hirsute individuals raising fundamental anxieties as to what it was to be human, and at what point one stopped being so.

Women who lie with the wolves

Demonstrating this ambivalence towards hirsute individuals, the hairy female body has also been viewed as a manifestation of animalistic lust since at least the Renaissance. In the sixteenth century, physiognomists believed that wantonness corresponded with thickness of hair,²⁰ and the perception that hirsuteness indicates primitive, ‘unbridled, perverse, and pathological sexuality’ has proven especially stubborn.²¹ Merran Toerien and Sue Wilkinson, in their exploration of body hair and constructions of the feminine, list various examples of hairiness in women being associated with lasciviousness, prostitution and sexual deviancy from throughout the ages.²²

The hirsute individual’s perceived undermining of the integrity to human boundaries was underscored by beliefs that extreme hairiness may be the result of cross-species coupling between humans – or more specifically women – and animals, a belief that persisted until relatively recently. For example, the midwifery handbook, *Aristotle’s Masterpiece*, which was first published in 1684 continued to be popular into the nineteenth century. The author, believed to be William Salmon, states that ‘[s]ome monsters are begotten by a woman’s unnatural lying with beasts’²³ and cites the example of a child born in 1603 with canine features from the navel down, the apparent offspring of a woman ‘generating with a dog’.²⁴

Mary E. Fissell provides an analysis of the frontispiece featuring a hirsute woman with a black child, variations of which adorned multiple editions of *Aristotle’s Masterpiece*. She writes:

A woman’s animal nature and insatiable appetite could lead her to engage in sexual relations with animals. Worse, the treachery of the maternal imagination is such that a woman might only imagine such relations in order to produce such a [hirsute] being. Animality is thus invoked by the story or image of the hairy woman in at least three ways: women are like animals, women might have sex with animals, and women might imagine sex with animals.²⁵

While Wiesner-Hanks might be overstating the case in her summation: ‘When people looked at the Gonzales [*sic*] sisters ... they saw beasts or monsters as well as young women, but this was also true when they looked at most women’,²⁶ her assessment that the hirsute sisters’ lives ‘highlight this complex relationship between beastliness, monstrosity, and sex’ cannot be dismissed out of hand.²⁷

Anxiety over *homo sapiens* purity was once again re-ignited, if not amplified, in the nineteenth century in the wake of Darwin’s *The Descent of Man* and the concurrent and widespread interest in taxonomy. Rosemarie Garland-Thomson explains:

As the narrative of the natural world shifted from one of divine determination to secular explanations, early science viewed exceptional bodies as indices to the order of things ...²⁸

Freak shows were also at the height of their popularity at this time, marketing themselves as pseudo-intellectual forums in which those who conformed to statistically verifiable norms could observe, discuss and feel superior to, quantifiably ‘deviant’ bodies, in effect operating as ‘a stage upon which all sorts of cultural anxieties [could be] played out and managed’.²⁹ Social hierarchies were sanctioned by arguments of a natural order, ‘one which [could] be discerned through careful observation of “facts”’.³⁰ Hirsute celebrities such as Julia Pastrana (1834–60), who toured throughout Europe and North America in the mid-nineteenth century, simultaneously reinforced and disrupted such hierarchies; her advertising monikers ‘non descript’ (meaning ‘unclassifiable’) and ‘Bear Woman’ fuelling uncertainty as to whether Pastrana was properly – or fully – human.

Even without the excess hair and accusations of bestiality, the ‘science of women’,³¹ that flourished amidst the Victorian preoccupation with classification has been accused of objectifying women as a ‘separate species from man’,³² with hirsute women serving as the most visible ‘proofs’. Indeed, nineteenth-century commentator George C.D. O’Dell describes Pastrana as a ‘semi-human’ blend of woman and orang-utan, referring to her throughout his chronicle as ‘it’; the strictly grammatically correct (if no longer strictly enforced) pronoun for animals.³³ O’Dell highlights the incongruity of Pastrana’s ‘docile’ nature, intelligent eyes and command of the Spanish language with her ‘terrifically hideous ... jaws, jagged fangs and ears’.³⁴ Mercilessly promoted as ‘The Ugliest Woman on Earth’,³⁵ the bearded and hairy Pastrana presented ‘a walking metaphor for disorder: standing at the

crossroads of male and female, animal and human, savage and civilised ... refus[ing] to keep *this* separate from *that*'.³⁶

The currency and popularity of debates surrounding hirsute women as manifesting boundary violation and species deviance was such that after Pastrana's premature death in 1860, her manager-husband, Theodore Lent, had her embalmed and continued to exhibit her profitably for a further twenty years. In fact, Pastrana's career continued for over a century, concluding only in 1972 when her body was toured throughout the United States with the *Million Dollar Midways* amusement park, prior to being retired to the Oslo Forensic Institute.³⁷

Two decades after Pastrana's death, Krao Farini³⁸ (1876–1926), whose body was 'also overgrown with a ... coating of soft, black hair'³⁹ enjoyed similar press coverage to, and provoked similar anxieties as, Pastrana, throughout her career as a 'missing link'. During her London exhibition in 1883, American showman Guillermo Antonio Farini promoted Krao as a 'perfect specimen of the step between man and monkey',⁴⁰ as living proof of Darwin's theory of evolution. A decade later the Zoological Gardens in Frankfurt continued to promote Krao as 'The Missing Link' in advertising for their 1894 exhibition of the hirsute celebrity. Handbills depicting a naked, overtly hairy Krao in a jungle setting underscored her simian characteristics as well as her 'essential primitiveness'.⁴¹ Populist scientific accounts in the 1880s argued whether Krao should be properly classified as human or monkey, 'as part of a separate race or [as] a member of a transitional species, or merely [as] a true "freak of nature"'.⁴²

Nadja Durbach argues that the colour of Krao's skin had as much to do with her 'missing link' advertising spin as did its furriness. She suggests that Krao's exoticism was exploited to bolster Imperialist British conceits of inherent superiority, and sanction the colonisation of 'primitive' others, while Garland-Thomson makes parallel observations about Pastrana.⁴³ It should be remembered that women's suffrage and the abolition of slavery were hotly contested issues in late nineteenth-century Britain and America, and that much science at the time was directed towards 'policing the category of the human by questioning the full humanity of women and people of colour in order to justify exclusionary practices'.⁴⁴ Cindy La Com argues:

Such displays [of 'missing links'] referenced Darwinian theories of evolution to shore up racist and imperialist biases by assuring white viewers that England and America had not just the right but the duty to colonize the 'backward' lands which were the home of these human savages. As [Garland-]Thomson puts it, 'if science justifies dominant power relations, it also legitimates the dominant body, which is both the marker of cultural power and the ticket of admission into that power.'⁴⁵

Edward Long's infamous study of Jamaican society a century earlier illustrates the porosity of the lines separating racism, misogyny and speciesism. The anthropologist argued that black races were incapable of developing beyond a certain 'measure', going on to discriminate them 'from the rest of men not

in *kind* but in *species*' (original emphasis).⁴⁶ Long furthermore identified the orang-utan and some black races as having 'the most intimate connexion [*sic*] and consanguinity', proposing that frequent 'amorous intercourse [took place] between them'.⁴⁷ He even goes so far as to state: 'I do not think that an orang-utan husband would be any dishonour to an Hottentot female.'⁴⁸ (Note that Long fails to make a similar declaration for the inverse, i.e. that an orang-utan wife would not dishonour an Hottentot man.) There is little doubt that Krao's 'half-woman, half-monkey' advertising spin, in conjunction with her 'exotic' status, resurrected earlier suspicions and superstitions that hirsutism was born of zoophilia; Krao's 1899 appearance at London's Westminster Aquarium caused one indignant member of the public to demand that the act be withdrawn on the grounds of indecency, condemning the show's 'revolting' invitation to 'behold the result of copulation between a woman and one of the most filthy beasts'.⁴⁹

Retrograde freaks and the werewolf gene

While the hairy woman's subversive sexual behaviour might be viewed as an assault upon conventional Western gender divisions by confusing 'in several ways a number of the orthodox categories of being upon which the social structure was hung',⁵⁰ greater anxieties surround her apparent transgression of species borders. Late nineteenth-century popular 'scientific' evaluations of Krao as a throwback to an earlier step on the evolutionary ladder were contingent upon her coming from a hirsute family. A.H. Keane, who was granted an audience with the seven-year-old Krao, wrote at the time that the 'exceptional scientific importance' of this otherwise 'distinctly human child' was due to her family history (which, as it turns out, was fabricated). This not only reportedly contained other hirsute members, but also supposedly hailed from central Laos, birthplace of a second celebrity hirsute family – the Sacred Hairy Family of Burma – making Krao 'living proof of the presence of a hairy race in Further India'.⁵¹ If Krao were no more than a freak, an anomaly, she would no longer qualify as a missing link as the latter was contingent upon her being a member of a transitional species;⁵² a hairy heritage gave credence to the arguments that Krao was 'a regular production in the regular order of Nature'.⁵³ Similarly, the fraudulent promotion of Pastrana as a member of the (non-existent) 'Root-Digger Indian' tribe, notable for their brutish appearance and manners, also cast her as a missing link prototype.⁵⁴

Hairy individuals continue to feature in evolutionary debates. Some biologists propose that congenital generalised hypertrichosis (CGH) 'is a manifestation of a genetic atavism' – the residue of an earlier evolutionary stage that, like supernumerary nipples or caudal appendages, is no longer expressed in the general population, but which nevertheless remain dormant in our genetic makeup.⁵⁵ Such theories cause especial anxiety amongst creationists, who insist on humanity's genetic independence from – and

moral superiority to – all other species. For example, Thomas H. Awtry, taking pains to point out his PhD credentials and his long-standing study and teaching of creationism, rejects that CGH is a genetic atavism, summing up: 'Evolution, like werewolves, is a myth.'⁵⁶

Those born to excessive body hair, especially those for whom hirsutism is a genetic inheritance, generate ongoing fears about the corruption, pollution and regression of the human gene pool. However, unlike previous centuries, hirsute individuals are being distanced from their simian heritage as 'missing links' and increasingly attributed lupine lineages through conflation with the werewolf, particularly on screen. In Thom Fitzgerald's 2001 film, *Wolf Girl* (aka *Blood Moon*), the star of a Canadian travelling freak show is a young woman covered from head to toe with a thick pelt of hair – the signature symptom of congenital hypertrichosis or werewolf syndrome. The Romanian-born Tara is promoted on carnival banners as 'The Terrifying Wolf Woman' while her surname, Talbot, makes her the cinematic descendant of the iconic Hollywood werewolf Larry Talbot, aka *The Wolf Man*, both her name and her provenance reinforcing the allusions to a lycanthropic inheritance.

In the beginning of *Wolf Girl* the fully hirsute Tara conforms to Victorian representations of hairy women who, despite transgressing countless social and biological boundaries, were nevertheless promoted as paragons of femininity and civility. While Pastrana and Krao may have been promoted as 'missing links', promotional material and newspaper reports took pains to emphasise their ladylike manners and accomplishments. Pastrana was reportedly a polished dancer, singer and linguist, 'possessed [of] a womanly figure and disposition [and taking] much care with her toilet and dress'.⁵⁷ One of her biographers, Saltarino, emphasised Pastrana's intelligence, gentleness and warm-heartedness in the face of her painful awareness that her grotesque appearance would always deny her 'the warmth and affection she craved for'.⁵⁸ Francis T. Buckland described her as 'charitable' and possessed of 'great taste in music and dancing'.⁵⁹ And as Krao entered her teens, her publicity material saw jungle settings replaced by feminine dresses, and a shift in emphasis on her being a 'cultured, intelligent lady who spoke five languages'.⁶⁰ Krao was further celebrated for her sweet disposition and popularity amongst her fellow performers – traits that reappear in the Tara Talbot characterisation – as well as her 'truly feminine delight' in the fashions of the day.⁶¹

The incongruously feminine dresses, accomplishments and manners may well have been a strategy to heighten, rather than compensate for, the 'brutishness' of the hirsute women's appearance; however, the inverse might also be true: superficial beastliness can serve to exaggerate inherent innocence and virtue, a notion that persists into the twenty-first century. The 'Werewolves' episode of US television show *CSI: Crime Scene Investigation* (6:11, 2006) sees a man murder his sister's hirsute fiancé, Hayden Bradford, unable to bear the thought of his own familial DNA being degenerated by the 'human werewolf gene'; a secret witness to the crime is Hayden's even hairier

sister, Allison. Allison lives in a secret room in her brother's house and orders everything she needs to survive from the internet, her self-imposed exile from society serving to keep her girlhood innocence intact – to the point of still playing with dolls despite being well into her teens – in stark contrast to the brutal prejudices of society that saw her brother murdered.

Although he does not name them, *CSI* lead Gil Grissom clearly makes reference to the Mexican Aceves family, five generations of whom have been born with Ambras/werewolf syndrome or CGH, which some have proposed as a medical foundation for belief in lycanthropy.⁶² The family's credentials as the world's hairiest people have attracted Fox Television's *Guinness World Records* and *Ripley's Believe It Or Not* among other sensationalist documentary makers, and have earned Luisa Lilia de Lira (Lilia) Aceves and her family careers in the circus as 'The Wolf Girl' and 'wolf children'.⁶³

Given that hirsute females trigger 'our inchoate and deep-seated anxieties about violations to the integrity of our bodies',⁶⁴ it is perhaps unsurprising that real-life hairy girl Lilia Aceves and her family have sought refuge in the circus at various stages of their lives to escape discrimination by their fellow Mexicans. Grissom's reference to the Aceves family in *CSI* is intended to highlight the limited opportunities available to hirsute individuals for a public life free from discrimination or exploitation, and it is clear that Allison's self-exile is largely driven by her desire to avoid such a fate herself. The references to werewolves reinforce societal attitudes that continue to locate hirsute individuals amongst monsters and the monstrous in the Western popular imagination.

Like the Aceves family members, the fictional Tara is cruelly tormented and discriminated against by local teenagers and would have been killed at birth by superstitious villagers had her mother not abandoned her to the travelling sideshow in desperation. Maternal abandonment itself forms a recurring theme in hirsute wolf-girl narratives: Allison Bradford's mother fakes her own death so that she may escape the humiliation of bearing a hirsute daughter in the *CSI* episode, while Micah's parents abandon her to the family farm or the asylum when her lycanthropy manifests itself in Larbaletier's *Liar*. Admittedly the latter's lycanthropic turns correspond with homicidal episodes: first Micah kills her younger brother, Jordan, then her secret boyfriend, Zachary, but this is only revealed to the reader in the latter part of the novel.⁶⁵ Even so, it is almost as though the fundamental maternal instincts of these women are over-ridden by a deeper biological allegiance to their species, driving them to abandon their daughters rather than violate societal norms and expectations.

Away from the spotlight, *Wolf Girl*'s Tara is compassionate and considerate towards the fellow members of the freak show, in stark contrast to the wild wolf woman persona she is compelled to adopt for her performances. In a telling early scene, Tara applies lipstick and pins back her hair while admiring herself coquettishly in the mirror. The viewer is led to believe that she is preparing for her show, only to discover that this is the version of herself

that Tara *wishes* could be put on public display – Tara the lovely young woman, rather than Tara the wolf-girl abomination. The lipstick and pretty hair clips are removed and substituted with false fangs and claws – her actual stage make-up – as Tara resigns herself to her culturally prescribed roles of ‘savage’ and sexual non-entity, and relinquishes her fantasy of acceptance and desirability. In effect, Tara is depicted as having fewer options available in terms of her public presentation and reception than her precursors in the nineteenth and sixteenth centuries, who were, at least, permitted to promote their feminine, cultural and social virtues.

Tara Talbot dutifully acts out the howling brute in a cage, pandering to stereotypes of the furred primitive for the sake of her troupe, despite her private longings. The ringmaster introduces Tara as ‘one of nature’s cruellest mistakes: a savage combination of woman and animal’, implying a trans-species violation made possible by the porosity of human/animal boundaries, as indeed does the film’s title. We see in the audience the exaggerated forms of staring that Garland-Thomson describes as being engendered by freak shows and sustained by ‘the very entanglements and contradictions of the identities it works at creating’, simultaneously enforcing and challenging ‘the lines between self and the other, the human and nonhuman, the ordinary and the extraordinary’.⁶⁶ When the ringmaster goes on to ask the audience to ‘take pity’ on Tara, and to empathetically identify with the hirsute teen by imagining ‘what it must be like to be so deformed ... so revolting and disgusting to others’, he underlines the permeability, and vulnerability, of the audience’s own biology.

So desperate is Tara for acceptance beyond the cloistered environment of the freak show that she is willing to risk the unknown side-effects of an experimental depilatory serum in order to rid herself of her offending follicles. Ironically, the serum that increasingly delivers Tara from her bestial pelt also causes an inverse deterioration in the self-control and the ‘humanity’ that were such marked features of her persona while she was hirsute. Her increasingly antisocial behaviour and impulses descend ultimately into violent cannibalism of a former female tormentor – with lesbian overtones thrown in for good measure. Tara finally achieves her idealised external human form at the cost of her internal humanity.

A real wolf appears in the woods at this time, and – significantly – is depicted as being less dangerous than the depilated Tara, driving home the young woman’s fall from grace. While taking the reverse route, Tara’s ‘fur’ nevertheless operates in much the same way as Mary Magdalene’s penitential pelt, symbolising the hirsute teen at her most humane, most innocent and, ironically, most obedient to social ideals for feminine behaviour, if not appearance. The ‘beastly’ hirsutism that identifies Tara as less than human to the freak-show audience, nevertheless encapsulates Tara at her most human: an inverse werewolf, in effect.

Larbestier’s characterisation of Micah in *Liar* conflates the tropes of the werewolf and the hirsute individual to not only exploit deep-seated anxieties

of species and racial integrity, but also as a vehicle for exploring an extended range of contested boundary transgressions, including gender, sexuality, morality and the grey zone between delusion and deception. Micah, the ‘half-breed’ child of a French mother and black father – himself of mixed, though uncertain, race – blames her paternal lineage for her ‘tainted hairy genes’.⁶⁷ The exact nature of the taint shifts throughout the course of the novel in a series of reveals, each, in turn, exposed as a lie and replaced by a new ‘truth’.

Initially, Micah’s ‘family illness’ is confined to the realm of aberrant human biology: an excess of body hair that appears periodically throughout her life, including, most significantly, with the onset of puberty. Although the hair grows back within a day or two of waxing, electrolysis or laser removal, Micah is able to keep her hirsutism at bay through strict daily medication. This is introduced to the reader as a contraceptive pill for the management of severe acne and crippling period pain, only to have this explanation repeatedly superseded by a series of ‘true’ purposes for the pill. Almost halfway through the novel, Micah confesses:

I’m a werewolf.

There, I’ve said it.

The heart of all my lies.

Of the family’s lies.

You guessed it already, didn’t you? What with the fur I was born in, the wolf in my throat, my weird family. That explains everything ... Micah the werewolf.⁶⁸

Micah’s grandmother and great aunt offer a range of theories for the origin of the family’s werewolf gene, including a separate branch of humanity evolved from wolves, or cross-species sexual relations between a woman and a wolf. Recalling the CGH (Congenital Generalised Hypertrichosis) acronym, Micah herself proposes Horizontal Gene Transfer (HGT) between human and wolf DNA,⁶⁹ although she attributes her own hereditary condition to generations of inbreeding amongst her father’s survivalist relatives. As such, Micah’s hirsutism includes transgression of sexual taboos amongst its many signifiers, serving as visible punishment for the Wilkins family’s incest.

Clues scattered throughout the novel, however, point to the Wilkins gene as actually being responsible for hereditary mental illness. Micah’s self-confessed pathological lying is, in fact, a decoy for her psychotic delusions, enabling her to remove herself from her most horrifying self-truths. Micah narrates:

You think my being a werewolf is the biggest lie of all ... You think I killed him too. Trapped in my delusional state, believing I am a werewolf, I killed Zach. Believing I’m a werewolf is the only way I can live with what I did.⁷⁰

Micah’s hairiness/lycanthropy may serve as the index of her polluted identity – whereby her compromised humanity signals equal corruptions of species, race, sanity and morality – but by placing her outside the parameters of polite society, Micah is also freed from the obligations of conforming to society’s rules. Furthermore, it becomes clear that the seventeen-year-old

prefers the alternative reality offered by her lupine identity to the truth of her compromised sanity and homicidal tendencies. Above all else, however, she prefers the hirsute wolf to the truth of her gender.

The first lie to which the athletic, tomboyish Micah confesses is pretending to be a boy and throughout the novel there are clues that this is the lie she most wishes were true. Micah states this explicitly when she muses: 'I would be a better boy than I'd ever been a girl'⁷¹ and even more bluntly: 'I wish I was a man.'⁷² After the death of Zachary – her secret boyfriend – Micah has recurring fantasies (initially presented as 'truths') of becoming physically intimate with Zachary's public girlfriend, Sarah: fantasies which might also be read as a desire to identify as male. Nevertheless, for all of the boundary transgressions that Micah's hirsutism signifies, and however much a hirsute woman may represent 'a symbolic threat to the gendered social order,' Larbalestier does not present Micah's over-active follicles as transgressing her sex.⁷³ Instead, they are the marker of her sex.

While admitting the possibility of male werewolves, Micah nevertheless sees their lycanthropy as resulting from female influence, explaining: 'A boy wolf can stay human forever – all he has to do is never go near a girl wolf.'⁷⁴ By the end of the novel, it is revealed that the pill which Micah takes to suppress her period pain, then her hirsutism, then her lycanthropy and finally her psychotic episodes, is a contraceptive pill after all, surreptitiously taken daily by Micah to ensure that she never menstruates, that she never conforms to this exclusively feminine signifier of womanhood. All of Micah's lies and transgressions stem from her desire to be a boy, to be the son she believes her parents preferred to her, to be the brother she killed the year her gender was confirmed beyond doubt when she began menstruating. It is Micah's aberrant, unwanted womanhood that manifests in the fur and the wolf, and that she attempts to keep at bay with synthetic hormones.

The latest virtues of lupine ladies

The hirsute woman throughout history has been viewed as closer to the animal world than her non-hirsute counterpart, whether her family were the only human representatives in a zoological compendium in the sixteenth century; whether she was promoted as the missing link between human and simian ancestors in the Victorian era, or whether she is imagined as a wolf-girl/werewolf hybrid in twenty-first-century narratives. Lupine body hair visibly manifests the 'mobile, elastic fictions or borders' between humans and animals;⁷⁵ however, this perceived proximity to the animal is not necessarily indicative of compromised humanity or a sub-human status. In some instances the hirsute femme may offer an opportunity to redress earlier histories plagued by 'highly problematic ideological tropes' such as racist or speciesist hierarchies.⁷⁶

In a radio lecture first broadcast on BBC Radio 4 in 1994, Marina Warner explores the symbolic value of wild animals and the porosity of human/animal boundaries in texts beginning with the medieval romance, *Valentine and Orson*, Orson being a bearlike, wild, hairy man. Warner eventually arrives at the 1990s video game, *Altered Beast*, the goal of which is to progress through multiple animal guises until one reaches the ultimate incarnation, the Golden Werewolf. Warner identifies a 'pronounced change of sympathy' in texts exploring human–animal allegiances since the eighteenth century, suggesting:

The threat of entropy in nature, brought about by human achievements ... has never been so seriously nor perhaps ... so acutely felt. Nature, newly understood to be somehow uncontaminated, innocent, nurturing and spontaneous, beckons as a remedy to the distortions and excesses of progress.⁷⁷

Warner also explores various retellings of *Beauty and the Beast*, drawing especial attention to Angela Carter's 'The Tiger's Bride', first published in her anthology, *The Bloody Chamber*, in 1979. In particular, Warner highlights Carter's inversion of the traditional ending; the author has Beauty, not the Beast, undergo metamorphosis. Warner quotes the passage:

And each stroke of his tongue ripped off skin after successive skin, all the skins of a life in the world, and left behind a nascent patina of shining hairs. My ear-rings turned back to water and trickled down my shoulders; I shrugged the drops off my beautiful fur.⁷⁸

The removal of Beauty's human skin and the dissolution of her earrings free her from the conceits of human society and return her to a state of innocence, embodied by her newly revealed hirsutism. Warner observes: 'In modern myth, it's not that the boundary has been eroded between human and animal – rather, the value given to each side in the contrast has changed', and concludes: 'The new myth of the wild calls into question the privilege of being human at all.'⁷⁹

Just as the 'bestial' appearance of the hairy Magdalenes and blissful Gorgades signified the renunciation of the vanities of civilisation, contemporary artists are revisiting the figure of the hirsute woman, as a vehicle not for exploring corruption within the afflicted individual, but rather of the society in which she finds herself. Rebecca Stern attributes the resurrection of Julia Pastrana in works by poet Wendy Rose and artists Holley Bakich and Kathleen Anderson Culebro (among others) to a backlash against the 'freakish rituals [such as] Brazilian waxing, fad dieting, Botox injections [and] liposuction' that Western women are increasingly compelled to undergo in order to conform to standards of beauty, with Pastrana re-emerging as a 'figure of resistance and empowerment'.⁸⁰

Similarly, Los Angeles painter and sculptor, Erik Mark Sandberg, creates deliberately gauche portraits of hairy children that speak of the ostentation and exploitation inherent in contemporary consumer culture,

and for which his home town is particularly famous. Sandberg captures the hairy 'underbelly of glamour'⁸¹ in a culture of materialism, idolatry and entertainment coupled with the paranoia surrounding promiscuity, addiction and genetic modification. Inverting the notion of hirsutism as a rejection of worldly vanities, Sandberg's portraits and busts visibly manifest the wholesale absorption of rampant consumer culture by those most susceptible to the relentless bombardment of mass marketing – the young. The rampant hair follicles signify corruption not only of individuals, but also the society in which the young teens find themselves.

In an age of social networking, YouTube and reality television, the promise of instant celebrity comes with the fine print of equally instant – and merciless – scrutiny and criticism, as well as the pressure to conform to superficial ideals of appearance. Sandberg's hairy girls carry the poignancy and self-consciousness of lives lived in the public domain by those most vulnerable to exploitation. Yet the shameless grotesqueness of Sandberg's subjects allows them to transcend conventional notions of attractiveness to create a self-possessed, defiant beauty. Emerging from a culture that preaches tolerance of difference yet sets impossible ideals of youth and beauty, and routinely witnesses anorexics starve themselves in the midst of an obesity epidemic while addictions to steroids, Botox and cosmetic surgery give rise to grotesque parodies of former selves, Sandberg's contemporary Pastranas offer a perversely appealing, and liberating, alternative.

In a similar vein, the hirsutism of CSPs Allison Bradford and *Wolf Girl's* Tara Talbot may mark them as outside the parameters of the norm, but is not necessarily emblematic of their own monstrosity. Rather, the young women's hirsutism marks their selfless virtue and innocence, serving to highlight the vanities and prejudices of contemporary Western society. It is not until Tara conforms to social expectations for female appearance that she, too, becomes a monster, capable of murder and cannibalism. The true monsters in these narratives are intolerance, exploitation and vanity.

Donna Haraway's contention that we have entered a 'mythic time', in which 'we are all chimeras', and her argument for 'pleasure in the confusion of boundaries and for responsibility in their construction',⁸² allows for the possibility of imagining the hirsute woman/wolf-girl/female werewolf as a hybrid that exceeds the categories of male or female, woman or wolf, human or animal. Haraway's notion of the chimera permeates even the conflicted character of Micah, who explains in the final pages of her narrative:

I used to think I was nothing ... I thought that half of everything added up to nothing ... I don't think that now: half of everything is something, not nothing. Lots of somethings.⁸³

However problematic and fraught her hirsute or lupine selves may be, they allow Micah to escape the socially and biologically pre-determined confines of her gender and the horrific consequences of her mental illness. While I am not proposing that Haraway's 'pleasure in the confusion of boundaries'

extends to condoning homicide, these alternative realities nevertheless offer Micah the freedom of an alternative moral compass, at times intoxicatingly liberating, that enable her to live with what she has done and who she is. Her self-alignment with the animal is not the key source of her polluted humanity, but rather her only hope of redemption, as well as a chance to believe herself to be *more* than she is as human.

Conclusion

In the early 2000s, an advertisement for the depilatory cream 'Hair No More' appeared in women's magazines throughout Australia and Europe, featuring a female werewolf on the left – the 'before' position – and a svelte, depilated model on the right – the 'after' position. The advertising slogan promised 'From werewolf to goddess overnight'. The ad is reflective of recent narratives in which the hirsute femme shift is less likely to be aligned with a simian 'missing link', and more likely to be imagined as lupine. It would also appear to confirm that the many-haired woman is still, quite literally, imagined as a monster, despite the centuries that have passed since John Bulwer made his pronouncement in 1654. However, the fluid boundaries that are exemplified by figurations of hirsute individuals are matched by the shifting perceptions of the hairy woman herself.

The hirsute heroine has been a complex and contradictory figure throughout history, her perceived intimacy with the animal world casting her as either less or more than her non-hirsute counterparts, sometimes both simultaneously. While this new breed of multi-dimensional she-wolf continues to signify aberration and corruption of species, gender and moral boundaries, she is equally likely to draw attention to the vanities and prejudices of the society in which she lives, in a call for adaptability and tolerance, multiple viewpoints and multiple possibilities. Lupine body hair may continue to be perceived as a curse, although it need not necessarily condemn the hirsute heroine to sub-human status, and in some instances even signifies her moral or biological advantage. The hairy woman's visible animal biology continues to offer a narrative device for explorations of the monstrous, even if her manifold, contradictory manifestations ultimately challenge us to re-consider where true monstrosity lies.

Notes

- 1 Justine Larbalestier, *Liar* (Crows Nest, MA: Allen & Unwin, 2009), 3.
- 2 *Ibid.*, 320.
- 3 John Bulwer, 'Anthropometamorphosis' (1654), quoted in Merry Wiesner-Hanks, *The Marvelous Hairy Girls: The Gonzales Sisters and Their Worlds* (New Haven, CT: Yale University Press, 2009), 46.

- 4 Bess Bradfield, 'The Hair of the Desert Magdalen: Its Use and Meaning in Donatello's *Mary Magdalen* and Tuscan Art of the Late Fifteenth Century' (1–15) 11, MA essay published online at *York Medieval Yearbook: MA Essays from the Centre for Medieval Studies I* (2002), www.york.ac.uk/teaching/history/pj/pg/Magdalen.pdf. Accessed on 7 June 2009.
- 5 *Ibid.*, 11.
- 6 Bayerische Staatsbibliothek has created a digitised copy of the *Nuremberg Chronicles*, or *Liber Chronicarum*. For the illustration of the Gorgades see http://daten.digital-e-sammlungen.de/bsb00034024/image_95. Accessed on 6 March 2013.
- 7 Pliny the Elder, *Natural History* 6. 200 (trans. Jonathan Couch) (London: George Barclay, 1847–48), 163–4, found at University of California Digital Library, <http://archive.org/details/plinysnaturalhis00plinrich>. Accessed on 3 May 2013.
- 8 According to Wiesner-Hanks, these hairy women were really apes; while the latter began appearing in art and stories in the twelfth century, chimpanzees, monkeys, gorillas and baboons could still be mistaken as the exotic human races told of in ancient texts, the confusion reinforced by equally fantastic tales of discovery and wonder brought back from the New World and the Far East. See Wiesner-Hanks, *Marvelous Hairy Girls*, 57. Wiesner-Hanks speaks elsewhere about confusion of humans with other primate species. See especially 29 and 55–9.
- 9 Alternative spellings include Gonzales and Gonsalvus. The hirsute family travelled throughout Europe; their first names are likewise subject to national variations.
- 10 Two of the best-known werewolf trials of the late sixteenth century include those of Gilles Garnier, who was executed in the Parlement of Dôle, France, in 1574, and Stubbe Peeter, who was executed in the German town of Bedbur in 1589. Demonstrating that women were also subject to suspicions of demonic lycanthropic, a sensational broadsheet produced by woodblock artist Georg Kress (active 1591–1632) in Augsburg Germany in 1591 reports an astonishing incidence of mass female transformation into wolves. Currently known by the title *Of 300 Witches and Their Pact with the Devil to Turn Themselves into She-Wolves at Jülich, 6 May 1591*, the broadsheet depicts the destruction of men, boys and cattle by a horde of ravaging she-wolves and comes complete with graphic rhyming descriptions of brains being sucked and hearts being eaten. The broadsheet is reproduced in Walter L. Strauss, *The German Single-Leaf Woodcut 1550–1600, Volume II* (New York: Abaris Books, 1976), 548.
- 11 Wiesner-Hanks, *Marvelous Hairy Girls*, 127.
- 12 Wiesner-Hanks offers the following translation of the letter: 'Don Pietro, a wild man discovered in the Canary Islands, was conveyed to his most serene highness Henry the king of France, and from there came to his excellency the Duke of Parma. From whom [came] I, Antoniette, and now I can be found nearby at the court of the Lady Isabella Pallavicina, the honourable marchese of Soragna.' *Ibid.*, 4–5.
- 13 *Ibid.*, 29.
- 14 Christiane Hertel, 'Hairy Issues: Portraits of Petrus Gonsalus and his family in Archduke Ferdinand II's *Kunsthhammer* and their contexts', *Journal of the History of Collections*, 13:1 (2001), 1–22 (5).
- 15 *Ibid.*

- 16 *Ibid.*, 4–5. Hertel also offers an alternative explanation: that caves are particularly significant to Canary Island culture and as such might operate as a reference to the Gonsalus's ethnicity. See *Ibid.*, 12.
- 17 One of the four-volume set on animals that Hoefnagel painted c. 1575–82 currently in the National Gallery of Art, Washington.
- 18 There is some confusion as to the miniature's authorship: Wiesner-Hanks lists both van Ravesteyn and Joris's son, Jacob Hoefnagel, as possible contenders. See Wiesner-Hanks, *Marvelous Hairy Girls*, 112.
- 19 Hertel, 'Hairy Issues', 8.
- 20 For example, physiognomist Giovanni Battista della Porta. See Merran Toerien and Sue Wilkinson, 'Gender and Body Hair: Constructing the Feminine Woman', *Women's Studies International Forum*, 26:4 (2003), 333–44 (337).
- 21 Nadja Durbach, 'The Missing Link and the Hairy Belle: Krao and the Victorian Discourses of Evolution, Imperialism, and Primitive Sexuality', in Marlene Tromp (ed.), *Victorian Freaks: The Social Contexts of Freakery in Britain* (Columbus, OH: Ohio State University Press, 2008), 134–54 (147–8).
- 22 See Toerien and Wilkinson, 'Gender and Body Hair', 337.
- 23 Aristotle, pseudonym of William Salmon, 'The Midwife's Guide: Illustrated,' *Aristotle's Master-Piece*, Part 1, Chapter 5 (New York: Published for the Trade, 1846), 30.
- 24 *Ibid.*
- 25 Mary E. Fissell, 'Hairy Women and Naked Truths: Gender and Politics of Knowledge in *Aristotle's Masterpiece*', *William and Mary Quarterly*, 3rd Series, LX:1 (2003), 43–74 (54).
- 26 Wiesner-Hanks, *Marvelous Hairy Girls*, 10.
- 27 *Ibid.*
- 28 Rosemarie Garland-Thomson, 'Narratives of Deviance and Delight: Staring at Julia Pastrana, the "Extraordinary Lady"', in Timothy B. Powell (ed.), *Beyond the Binary: Reconstructing Cultural Identity* (New Brunswick, NJ: Rutgers University Press, 1999), 81–104 (86).
- 29 Cindy La Com, 'Ideological Aporia: When Victorian England's Hairy Woman Met God and Darwin', *Nineteenth-Century Gender Studies*, 4:2 (2008), www.ncgsjournal.com/issue42/lacom.htm. Accessed 7 June 2009.
- 30 *Ibid.*
- 31 Anne E. Walker, *The Menstrual Cycle* (London: Routledge, 1997), 7.
- 32 Walker makes this criticism of *Das Weib*, the most influential (and chiefly anthropological) work of the time on the 'science of women'. *Ibid.*, 7.
- 33 George C.D. O'Dell, *Annals of the New York Stage*, vol. 6 (1850–57), quoted in Garland-Thomson, 'Narratives of Deviance and Delight', 83.
- 34 *Ibid.*
- 35 Rebecca Stern, 'Our Bear Women, Ourselves', in Marlene Tromp (ed.), *Victorian Freaks: The Social Contexts of Freakery in Britain* (Columbus, OH: Ohio State University Press, 2008), 200–33 (218).
- 36 *Ibid.*, 206, original emphasis.
- 37 Garland-Thomson, 'Narratives of Deviance and Delight', 85. After having been stored at the Anatomy department of Oslo University, Pastrana's embalmed remains were returned to Mexico for burial in February 2013.

- 38 Showman and freak show manager Guillermo Antonio Farini (birth name William Leonard Hunt) gave his stage name to the young Krao when he launched her career as a 'missing link'.
- 39 A.H. Keane, 'Krao, the "Human Monkey"', *Nature*, 27:689 (1883), 245.
- 40 Pamphlet promoting Farini's 1883 exhibition of Krao at the Royal Aquarium, Westminster, cited in Durbach, 'Missing Link and the Hairy Belle', 137.
- 41 *Ibid.*, 144.
- 42 *Ibid.*, 136.
- 43 See *Ibid.*, 150. Durbach directly credits Garland-Thomson's 'Narratives of Deviance and Delight'.
- 44 Garland-Thomson, 'Narratives of Deviance and Delight', 91.
- 45 La Com, 'Ideological Aporia'.
- 46 Edward Long, 'The History of Jamaica. Reflections on its Situation, Settlements, Inhabitants, Climate, Products, Commerce, Laws and Government' (1774), quoted in Sara Salih, 'Filling Up the Space Between Mankind and Ape: Racism, Speciesism and the Androphilic Ape', *Ariel*, 38:1 (2007), 95–111 (108).
- 47 *Ibid.*, 107.
- 48 *Ibid.*
- 49 Durbach, 'Missing Link and the Hairy Belle', 150.
- 50 Garland-Thomson, 'Narratives of Deviance and Delight', 90.
- 51 Keane, 'Krao, the "Human Monkey"'. Both claims were later proven to be fabrications.
- 52 Durbach, 'Missing Link and the Hairy Belle', 139.
- 53 'The Missing Link', *The Evening Herald*, Tuesday 13 March 1883, 2, National Library of New Zealand, *Papers Past*, <http://paperspast.natlib.govt.nz/cgi-bin/paperspast?a=d&d=PBH18830313.2.21>. Accessed 3 May 2013.
- 54 Garland-Thomson, 'Narratives of Deviance and Delight', 92.
- 55 S. Henahan, 'Atavistic "Werewolf" Gene Localized', *Access Excellence: National Health Museum*, June 1995, www.accessexcellence.org/WN/SUA05/wolfman.html. Accessed on 3 May 2013.
- 56 Thomas Awtry, 'The "Werewolf" Gene: A Reawakening Gene of Human Evolution, or a Harmful Mutation?', *Creation*, 18:51 (1995), found at www.answersingenesis.org/creation/v18/i1/werewolf.asp. Accessed on 8 May 2009.
- 57 A.E.W. Miles, 'Julia Pastrana: The Bearded Lady', *Proceedings of the Royal Society of Medicine*, 67 (1973), 160–4 (10).
- 58 Signor Saltarino (pseudonym) wrote *Fahrend Volk*, a book on circus and freak-show people in 1895, which has been the primary source of much information on Pastrana. See Miles, 'Julia Pastrana'.
- 59 Francis Trevelyn Buckland, *Curiosities of Natural History* (1860), quoted in Garland-Thomson, 'Narratives of Deviance and Delight', 98.
- 60 Robert Bogdan, 'The Social Construction of Freaks', in Rosemarie Garland-Thompson (ed.), *Freakery: Cultural Spectacles of the Extraordinary Body* (New York: New York University Press, 1996), 23–37 (33).
- 61 Durbach, 'Missing Link and the Hairy Belle', 149.
- 62 See, for example: L. Illis, 'On Porphyria and the Ætiology of Werewolves', *Proceedings of the Royal Society of Medicine* (Meeting 2 October 1963), 57 (January 1964): 23–6, www.ncbi.nlm.nih.gov/pmc/articles/PMC1897308/pdf/procrsmed00212-0043.pdf. Accessed on 3 May 2013.

- 63 A video of this broadcast is available online. See 'Guinness World Records – Werewolf Syndrome', YouTube, www.youtube.com/watch?v=uf5Rs9EM6oM. Accessed on 5 March 2013.
- 64 David A. Gerber, 'The "Careers" of People Exhibited in Freak Shows: The Problem of Volition and Valorisation', in *Disability & Society*, 7:1 (1992): 53–69, quoted in La Com, 'Ideological Aporia'.
- 65 The cause of Zachary's death remains ambiguous in the novel. Micah may simply believe herself responsible when in fact Zachary was killed by wild dogs.
- 66 Garland-Thomson, 'Narratives of Deviance and Delight', 82, 83.
- 67 Larbalestier, *Liar*, 80.
- 68 *Ibid.*, 155.
- 69 Also known as Lateral Gene Transfer. Outside genetic engineering, it is generally restricted to single cell organisms that are able to incorporate DNA from other organisms without having inherited it.
- 70 Larbalestier, *Liar*, 155.
- 71 *Ibid.*, 8.
- 72 *Ibid.*, 59.
- 73 Toerien and Wilkinson, 'Gender and Body Hair', 341.
- 74 Larbalestier, *Liar*, 164.
- 75 Salih, 'Filling Up the Space Between Mankind and Ape', 109.
- 76 *Ibid.*, 109.
- 77 Marina Warner, 'Beautiful Beasts: The Call of the Wild', the fourth lecture of the Managing Monsters' series, *Reith Lectures*, broadcast 16 February 1994 on BBC Radio 4, http://downloads.bbc.co.uk/rmhttp/radio4/transcripts/1994_reith4.pdf. Accessed 10 May 2013. Also published in Marina Warner, *Six Myths of Our Time: Little Angels, Little Monsters, Beautiful Beasts and More* (New York: Vintage Books, 1995), 80.
- 78 Angela Carter, 'The Tiger's Bride', *The Bloody Chamber* (Croydon: Vintage, 2006), 56–75 (75).
- 79 Warner, 'Beautiful Beasts', 71, 75.
- 80 *Ibid.*, 224.
- 81 Artist statement sent in email correspondence with the author, August 2010.
- 82 Donna J. Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1991), 150.
- 83 Larbalestier, *Liar*, 320.