

# GOTHIC NATURE



## GOTHIC NATURE III: HAUNTED SHORES

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**Introduction:**  
**Creeping Along the Endless Beach**

*Jimmy Packham, Emily Alder, Joan Passey*

In the posthumously published *Cape Cod* (1865), Henry David Thoreau reflects on the four trips he made along the Massachusetts cape between 1849 and 1857. Within this account of his excursions, the American transcendentalist and nature writer reveals a remarkably ecoGothic conception of the shoreline. It is a space where ‘a sort of chaos reigns still, which only anomalous creatures can inhabit’ (Thoreau, 1987: p. 81). Thoreau’s vision of Cape Cod is one of shipwreck and of beaches frequently dotted with human corpses and with other kinds of death and decay. It is a site in which the human being confronts the prospect of their own erasure in their perilous contention with the wave-blasted and weed-strewn littoral environment, whose fragile sandbanks threaten at a moment’s notice to bury unwary beachgoers alive. While Thoreau, of course, is not generally considered a Gothic writer, several of his readers have rightly identified an occasional gloomy or Gothic strain to his reflections on the natural world (Bridgman, 1982; Malachuk, 2014; McMillan, 2021). Nowhere is this tendency towards the Gothic more pronounced than in his writing about the coast: the human observer achieves comprehension of the coast via interpretive frameworks we now associate with the ecoGothic.

*Cape Cod* begins with a quite explicit acknowledgement that it is coastal disaster and death that dictates the route taken along the coastline. Intending to travel by the Provincetown steamer, Thoreau finds it has been delayed due to a storm. After spotting ‘a handbill headed, “Death! one hundred and forty-five lives lost at Cohasset”’, however, Thoreau and his companion promptly make the decision ‘to go by way of Cohasset’ instead (p. 5). Observations of a beach littered with wreckage and conversations with local kelp collectors provide the text’s first signs that Thoreau understands the shoreline in distinctly ecoGothic terms. One collector, slightly distant from the site of the shipwreck, tells Thoreau that he ‘had heard that there was a wreck, and knew most of the particulars, but he said that he had not been up there since it happened’; the old man is not especially concerned with the human bodies, for:

‘It was the wrecked weed that concerned him most, rock-weed, kelp, and seaweed, as he named them, which he carted to his barn-yard; and those bodies were to him but other weeds which the tide cast up, but which were of no use to him’ (p. 12).

Two things are happening here. First, Thoreau demonstrates that he is learning to read the littoral environment with accuracy: he gleans from the old man knowledge of the different kinds of algae to be found along the shore. Second, however, the passage shows the transmutation of the human into that algae, a collapsing of the distinction between oozy littoral matter and the tragic spectacle of drowned human bodies washed ashore. As the flora comes more fully to the fore, so the human presence recedes, blurring with its surroundings.

Such a movement—from shipwreck to transformation, and the dissolution of human forms into the weedy stuff of coastal waters—is a familiar one in literary and cultural representations of shoreline spaces. As Steve Mentz (2015) argues, shipwreck narratives imagine the ‘sudden interchange between dry life and wet immersion’ and offer, as a result, ‘ambivalent vision[s] of cultural transformation’. Shoreline encounters with shipwreck such as Thoreau’s present efforts to reconstitute the human from the wreckage, to negotiate what Mentz calls the ‘fractured orientation’ (p. 131) consequent on shipwreck. These narratives also implicitly acknowledge the difficulty of disentangling the human from the more-than-human world by which it has been dramatically whelmed. Indeed, what renders Thoreau’s perspective fundamentally ecoGothic is the peculiar entanglement of horror and apathy that inflects this shoreline encounter. There are too many corpses for Thoreau to properly sympathise with the human tragedy; his sympathies, rather, are with the winds and waves, ‘as if to toss and mangle these poor human bodies was the order of the day’ (p. 13). The kelp, too, we are reminded, is collected as a valuable manure: to collapse the human with these weeds is to have a substantially earthy, rather than transcendental, vision of littoral transformation. ‘Creeping along the endless beach amid the sun-squall and the foam’, Thoreau remarks later in his narrative, ‘it occurs to us that we, too, are the product of sea-slime’ (p. 217). His reflection reminds us of the shared biological origins of human and non-human life and the role of ‘sea-slime’—that is, algae—in enabling life on earth, as well as in reclaiming it. In texts like *Cape Cod*, shoreline spaces show their capacity for prompting unexpected and sometimes uncomfortable reflections on human and non-human relations.

We are delighted to present this special issue of *Gothic Nature*, which undertakes a sustained exploration of the littoral ecoGothic. The issue has its origins in a conference titled ‘Haunted Shores: Coastlands, Coastal Waters and the Littoral Gothic’, run by the editors in March 2021. This was the first event in what has since become the ‘Haunted Shores’ research network, a platform for bringing together researchers, creative practitioners, and all enthused parties, who share an interest in the role of the coast in Gothic, horror, and weird literature, or in the manner by which the Gothic has shaped our understanding of coastal spaces. We founded the network because of our shared sense that the coast is deeply ingrained in the Gothic and ecoGothic traditions but has been largely neglected in the scholarship; this itself is a suggestive indication of the way in which the coast’s supposed topographical marginality informs the cultural imaginary. The existence of ‘Haunted Shores’ also reflects an increasing attention paid to coasts in the humanities and social sciences across the last decade or so, as these disciplines responded to increased cultural, political, and ecological interest in, and anxiety over, littoral zones. This pool of scholarship includes books by John R. Gillis (2012), John Brannigan (2015), Ursula Kluwick and Virginia Richter (2015), Charlotte Runcie (2019), Nicholas Allen (2021); edited collections by Lara Feigel and Alexandra Harris (2009), Nick Groom, Nicholas Allen, and Jos Smith (2017), Matthew Ingleby and Matthew Kerr (2018), and Elizabeth Ellison and Donna Lee Brien (2020); and a rich range of essays and book chapters, including, from within the pages of *Gothic Nature*, the ecoGothic criticism of Antonio Alcalá González and Mark Fryers (both 2021). The first dedicated coastal studies journal, *Coastal Studies & Society*, was also launched in 2021.

We hope that the collaborative work of ‘Haunted Shores’ will elaborate why the Gothic and ecoGothic offer such a valuable critical framework to coastal studies. The ecoGothic in particular is exceedingly well positioned to help unravel those qualities that (justly or otherwise) are so frequently associated with coasts, shores, and beaches. Indeed, we began this special issue of *Gothic Nature* with a brief examination of Thoreau’s presentation of a coastal environment because it exemplifies several aspects of the shore that we believe to be significant if one is to approach it—as all of the essays included here do—with ecoGothic sensibilities. We will next sketch out the potential in ecoGothic readings of shores in more detail, and offer some reflections on why we think it is important to be undertaking this work now, in the early decades of the twenty-first century. In short, we want to draw attention to the liminality of the

shore in the cultural imaginary, its relationship with the oceans to which it grants access, its instabilities, its distinctive tidal temporalities, and the uneasy place of the human within its margins.

*Cape Cod* invests the shoreline with a very distinctive kind of liminality: it is a region positioned between proper land and proper ocean, a contested middle ground. The temptation to read the shore in this way is exemplified by ecocritical work that posits this space as ‘unfixed, fluctuant, and infinitely permeable’, as ‘the place that is no place’ (Solnit, 2010: p. 92). To enter into such a region, however, is not to find one’s self suspended between states of being. Rather, it is to be sunk in a notably fertile and active realm, one that enables, either in fact or in imagination, the kind of lurid transformations alluded to above. As Groom, Allen, and Smith (2017) have noted, ‘a coastline is an extremely rich and singular space’: as an ecotone—‘a boundary zone where two ecosystems meet and overlap’—it is better understood as an ‘interface’ between two different environments than as an edge or a margin (p. 5). Indeed, the ecotone ‘often has a biological density far greater than that of the areas on either side of it: both the intensity of its life and death cycle and the diversity of its species are greater’ (Groom *et al.*, 2017: p. 5).

The shore, from this perspective, is a space that troubles notions of boundaries and limits: pinning down exactly where the shore begins and where it ends is difficult. Moreover, the difficulty of delimiting the shoreline is exacerbated by humanity’s malign impact on the natural world. The most obvious example of this is, of course, sea-level rise caused by human-driven climate change, which poses an existential threat to human and nonhuman coastal and small island communities (see, for example, Chamber and Chambers, 2007; Weissenberg and Chouinard, 2015; Armstrong and Corbett, 2021). New research also indicates other ways in which humanity is refiguring what it means to think about coastal regions. A recent report in the scientific journal *Nature Communications* shows that a consequence of the continued pollution of the ocean with plastics has introduced ‘an immense floating plastic habitat in the open ocean’, leading to ‘the unpredicted establishment of coastal species in high seas ocean gyres’ (Haram *et al.*, 2021: p. 1). One of the implications of this for the authors of the report is that the ocean can no longer be considered ‘a physical and biological barrier for dispersal of most coastal marine species’ (p. 3). Where exactly does a coastal ecology begin and end, here? This blurring of boundaries, for which much of humanity bears the responsibility, invites the

kind of considerations that thinking with the ecoGothic can assist. The ecoGothic is not simply that which offers a critical lens for examining nature as a haunting realm, a site of fear—reflecting what has been termed the ‘ecophobic’ dimension of the ecoGothic. It is also a mode that reminds us that engagement with the natural world is not benign or neutral, but one fraught with ethical questions about how we engage with nature and, moreover, what our responsibilities are as we seek to represent nature in media and discourse (Estok, 2016).

Some useful implications for coastal studies emerge here. First, what happens, what are the ethical implications, the ecoGothic asks, when we represent the shore as a space of liminality or invest it with qualities that render it placeless? Second, how does thinking with, rather than against, the shoreline’s permeability, its strange boundaries, help us better comprehend the problematic relationship between humanity and nature, especially the ecologies of regions that lie beyond the everyday purview of vast swathes of humanity, such as the deep oceans? For Alain Corbin (1994), there is a prominent Western cultural tradition, inherited from antiquity, that figures the beach as the space where ‘the ocean purges itself and throws up its monsters’ (p. 13). Here, the beach reveals the Gothic horrors of a world beyond the human. But by reorienting this perspective, as we see ecoGothic coastal texts doing, we can imagine the beach as a space where humanity ‘purges itself’, throwing out its own monstrosities to circulate and gather in the ocean’s globe-spanning currents, before making their own uncanny returns as they wash up at our feet. In ‘Flotsam, Jetsam, Lagan, Derelict’ (2018), Lucy Wood’s haunting tale of beaches suffocated beneath endless plastics and waste products, the shoreline is covered in ‘bits of Styrofoam that were exactly the same colour as the sand’ (p. 115): the ocean and tides reshape this non-biodegradable matter and, in the process, generate an eerie artificial double of the beach itself, coating and subsuming that natural beach.

By keeping its attention on the nonhuman life of the shoreline, rather than the shore’s evocative topography and environmental cycles, the ecoGothic suggests another challenge to anthropocentrism. The shoreline is, after all, the place where humanity is most likely to encounter strange and wonderful ecotonal marine creatures and oceanic life. Readers of Jeff VanderMeer’s *Annihilation* (2014) will be familiar with the way in which a confrontation with a starfish in a rockpool unsettles the biologist protagonist’s sense of what it means to know, to have knowledge. The longer she tries to make sense of the starfish—the aptly named ‘destroyer of worlds’—the more the assumptions underpinning her knowledge of the world shift out from

under her (VanderMeer, 2015: p. 175). This is a single starfish. In recent years, there have been repeated media reports in the UK of the stranding on beaches of thousands of starfish and other marine creatures, including crabs and lobsters. Even as such strandings are not necessarily unusual, what is striking about the commentary on these strandings is the emphasis that something is amiss with nature or that something has gone wrong—even that the occurrence is ‘apocalyptic’ (*Guardian*, 2021). Such language chimes with more widespread anxieties about the health of the natural world. It is also a productive jumping-off point for considering how we respond when confronted with a sight, even in mass death, of the abundance of life in the coast and coastal waters.

Notwithstanding the ecological fecundity of the shore—indeed, perhaps because of this intensity of biological activity—it remains an unstable environment. Coastal spaces such as beaches are marked by a daily process of erasure and transformation, as the tides sweep in and out twice a day, both throwing organic and inorganic matter upon the shores and dragging it out into the ocean. Erosion operates on the coast on a longer time scale, too, as the ocean’s waves gradually eat away at rocks and soil and, day by day, a country’s coastline is irrevocably changed in subtly different ways. Rachel Carson (2021) speaks evocatively, as ever, of the tidal and atmospheric transformations we might witness on a daily, even hourly, basis at the shore:

‘On all these shores there are echoes of past and future: of the flow of time, obliterating yet containing all that has gone before; of the sea’s eternal rhythms... shaping, changing, dominating’ (p. 280).

This tidal world has its own distinctive temporality, one that finds expression here as a kind of temporal collapsing. To confront coastal time is to find further ways to step beyond familiar or anthropocentric terms of engagement with the natural world. Indeed, for Carson, as it is for many of the writers under discussion in the essays in this issue, ‘[t]he restive waters’ and ‘the cold wet breath of the fog’ of the littoral zone ‘are of a world in which man is an uneasy trespasser’ (p. 279). We hope readers will find much in this edition of *Gothic Nature* that explores the significance of this notion of trespassing—whether unintentionally, out of curiosity, or with intended violence—and the feelings of alienation it prompts. Such work once more makes strange a region that is, after all, to a great degree synonymous in the popular imagination with holidays, tourism, and pleasurable recreation; since the development of



modern ‘seaside culture’ in the eighteenth century, the beach has been curated as a place of socially-sanctioned liberation from social norms, a place where one might let one’s guard down. Into this temporary state-of-affairs, a natural world that signifies in ecoGothic terms might not merely be a cause for terror, but an opportunity for the human to reconfigure their understanding of the world around them.

None of this, of course, is to forget that the coast remains an historically important site of lived human experience and industry, and, consequently, of substantial human-nonhuman interaction. Several of the essays that follow are interested specifically in port-towns and fishing communities and how they interact with, and exist as part of, the ecologies of the coastline. Here, ecoGothic estrangement from a natural world that is weirder and more haunting than commercial industries might imagine (or desire) provides an effective lens for thinking about the overlapping tragedies of ecological despoliation and the neglect and impoverishment of human societies that have variously relied on, benefitted from, or exploited once-abundant resources. EcoGothic stories, enmeshed in a literary mode that has always understood the nonhuman world as possessing forms of agency, have their own ways of expressing the effects of such relationships through supernatural hauntings and weird occurrences. China Mieville’s short story ‘Covehithe’ (2015), for example, brings rotting oil rigs to life. Sunk years ago, they rise and return to the coast, dripping with ‘seawater, chemicals of industrial ruin, and long-hoarded oil’, reminders of past human activity that the sea will no longer conceal (p. 306). ‘Covehithe’ draws attention to coastal communities as sites that are among the first to feel the unintended consequences of extractive industries—the first, that is, after the nonhuman species whose habitats have been disrupted or who themselves have become an extractable resource. As this issue explores, shorelines are also haunted by the violent hunting and extinction of species by colonial powers and by the exploration expeditions and the whaling and sealing industries that partly underpin colonial enterprises.

The intertwined histories of coastal ecologies and human maritime disasters are explored in the essay that opens this special issue: ‘Public Humanities as ecoGothic at the Coast in Ireland and Wales’ by Claire Connolly, Rita Singer, and James Smith, who are all members of the *Ports, Past and Present* project. This rich and engaging article establishes the significance of a public humanities ecoGothic, exploring the ways in which ecological thought and ecological catastrophe are deployed as effective points of reference in the poetic recounting

of human histories of the archipelagic space of the Irish Sea. The authors argue that ‘public ecoGothic involves digital and stakeholder-based public history activities that constitute a form of blue knowledge, sense-making in the face of danger mediated by a sense of ecological anxiety mixed with human feats of bravery, infrastructure, climate vulnerability, tragedy and community identity in equal measure’. Next, Octavia Cade, in ‘The Ghosts of Coastlines: Eco-Poetry and the Oceanic Ecological Gothic’, offers a moving exploration of eco-poetry and stories of the extinction of animal species and ecosystems. Cade explores work by poets such as Gabriel Ojeda-Sagué, Jorie Graham, and Ash Davida Jane, arguing that their work provides a hauntological perspective on vulnerable coastal spaces: this poetry imagines futures haunted by lost species of present and by humanity’s failure to respond with meaningful change to prevent such futures. By examining how ‘the oceanic ecological gothic is increasingly a way of perceiving environment that is set solidly in the future’, Cade also enables us to consider a Gothic mode that is not backwards-looking—haunted by the past—but forward-looking, bringing the future to bear on a present whose coastlines are unsettlingly and tragically haunted by spectres yet to come.

Hauntings and the supernatural also inform C. J. Scruton’s analysis of Conor McPherson’s play *The Weir* (1997) in “‘Howling and Whistling in Off the Sea’: Water, Supernatural Environments, and the Movement of Human and Nonhuman Souls in Conor McPherson’s *The Weir*”. Oceanic waters and coastal locations are important in Scruton’s reading of the play. But this article also offers a valuable reminder of the broader implications of an exploration of ‘haunted shores’ via its exploration of the shores of the River Shannon and the human, ghostly, and fairy figures that interact in this space. Scruton argues that the folkloric fairies of McPherson’s drama both suffer at the hands of human intervention in the natural world while also serving as a reminder of the limits of humanity’s dominion over the more-than-human world.

The shared deterioration of humans—at both individual and communal level—and the nonhuman is emphasised by Virginia Richter in ‘A Grave for Fish: The Haunted Shore in Wyl Menmuir’s *The Many*’. Richter’s compelling reading of Menmuir’s strange novel synthesises the ecoGothic and the psychological Gothic in an exploration of the fragmentation and disorientation that characterises the Cornish fishing community at the heart of this story. Littoral space is defined here, Richter argues, by its mutability and the consequent

epistemological uncertainty it prompts in its human inhabitants; in its depiction of fishing trips that seem only able to catch diseased fish (if any at all), *The Many* (2016) figures the nonhuman lives of the coastal waters as ‘ecospectral reminders’ of two things: a lost connection with the oceanic and the lost community of the port-town. The sense of being trapped within a littoral zone and the violence inflicted by humans on nonhumans also informs Lucy Arnold’s essay, ‘Beaches of Bones: Non-human Hauntings and Legacies of Animal Cruelty in Michelle Paver’s *Dark Matter*’. Arnold’s poignant essay explores Paver’s engagement with Arctic shorelines, particularly the Svalbard archipelago, and situates *Dark Matter* (2010) in relation to historical accounts of European hunting voyages to these shores: the ghostly hauntings of Paver’s novel, Arnold argues, signify as memorials to such violence. Moreover, the story insists on the failure of human efforts to abject the nonhuman Other, as humans seem to transmute into seals, and *vice versa*, entangling the human, and their animal selves, with the objects of their violence.

In ‘The Horrors of Ecofeminism: Exploring the Hidden Depths of Ecophobia in Evie Wyld’s *The Bass Rock*’, Kristy Strange examines the role of the coast—specifically North Berwick in the Firth of Forth—in Wyld’s presentation of masculine violence against women. Strange provides an extremely engaging analysis of the ‘fluid space of the coast’ as a witness to this violence and, furthermore, as a region peculiarly receptive to the queering of normative gender binaries. Wyld’s coast is suggestively associated with the feminine body, and presents a vision of a space in which boundaries—between living and dead, fluid and fixed, human and nonhuman—are powerfully disrupted. In so doing, Strange provides a remarkable reconceptualization of the ‘ecophobia’ so deeply entwined with ecoGothic theory.

Destruction, disorientation, and the spectral dissolution of the human into the nonhuman inform Amy Ainsworth’s study of the Baltic coast in Theodor Storm’s 1888 novella *The White Horse Rider*, ‘Nature as Secret: Alfred Döblin’s Baltic Stones and Theodor Storm’s Gothic Coast’. Ainsworth places Storm’s novella in dialogue with Döblin’s 1924 essay ‘Remarks on Mountains Oceans Giants’, and offers an evocative account of the ontological destabilisation prompted by experiences of the coast and disastrous flooding. Chiming resonantly with a number of other essays in this issue, Ainsworth explores the fraught efforts of characters in *The White Horse Rider* to exert control and establish order in the face of a shifting coastal landscape and a deluge that reconfigures a community’s understanding of their place in relation to a natural world with which they become ‘violently merged’.

Karen Eckersley returns us to poetry, and situates us on the America's eastern seaboard, in 'Fretful Seascapes: Confronting Dark Ecologies in Elizabeth Bishop's Poems of the Shore'. This essay provides a valuable analysis of the emergence of coastal ecoGothic sensibilities in material that is not usually associated with the Gothic mode. Eckersley examines how Bishop's poetry represents 'the rhythmic push and pull of the sea's machinations' in a cycle that 'implicates all beings in a strange and swirling loop' and emphasises how the mortal danger posed by Bishop's coastline helps us 'eschew biophilic presumptions' we might have of this region, and of nature more broadly, in favour of an ecoGothic appreciation. Our next article urges us to rethink a classic of the Gothic canon. In '(Eco)Gothic Doubles: Ocean and Hell in Charles Maturin's *Melmoth the Wanderer*', Madeline Potter explores the theological dimension of the littoral and oceanic geographies of *Melmoth* (1820), connecting the text's theological concerns with its Romantic ecocritical dimension. Potter argues that Maturin's ocean—into which the demonic Melmoth is ultimately dragged—functions as a double for hell, and that the narrative's coastal settings operate as 'a space of intersection between ... the physical and metaphysical', where 'the dramatic staging of damnation is most compelling'. Here, the coast is not merely the site in which a sublime ocean might be seen to encroach on terrestrial space, the space of the human; it is also, evocatively, the site in which the terrors of hell might be found 'physically seeping into the world'.

The articles in this special issue conclude with Jennifer Schell's 'The Trouble with EcoGothic Wilderness: The Extinction Stories of the Great Auk and Stellar's Sea Cow'. This article explores two pieces of American nature writing from the 1960s—Allan Eckert's *The Great Auk* (1963) and Corey Ford's *Where the Sea Breaks Its Back* (1966)—and offers an elegiac conclusion to this special issue, via its probing exploration of the role of the ecoGothic in the telling of extinction stories. Schell explores a specifically American vision of the coastal wilderness and the figuration, by Eckert and Ford, of littoral space in the language of Gothic horror and weird fiction. Even as these texts seek to tell important stories of ecological loss, their strangely Lovecraftian prose and apparent subscription to troubling notions of the timeless ahistoricity of the coast work to 'undermine their environmentalist messages about the importance of protecting biodiversity and preserving endangered species'.

We are delighted that the articles keep company with an array of reviews and creative pieces in this issue. The film, television, and book reviews sections have remained broadly themed to ecohorror and the ecoGothic, examining recent texts which tie in with these ideas, some of which agreeably intersect with texts examined in the articles. Meanwhile, the Creative Corner—now in its second year and an area the journal is proud to be growing—flows entirely with the theme of ‘Haunted Shores’. The film and TV reviews cover intriguing texts through an ecocritical lens such as Lorcan Finnegan’s *Vivarium* (2020) and Richard Stanley’s *The Colour Out of Space* (2020). The book reviews cover such eerie fiction titles as Evie Wyld’s *The Bass Rock* (2020), Daisy Butcher’s edited collection *Crawling Horror: Creeping Tales of the Insect Weird* (2021), and Darcie Little Badger’s *Elatsoe* (2020) and explore critical works such as Elizabeth Parker’s *The Forest and the EcoGothic: The Deep Dark Woods and the Popular Imagination* (2020), Sue Edney’s *Ecogothic Gardens in the Long Nineteenth Century* (2020), and Christy Tidwell and Carter Soles’ edited collection *Fear and Nature: Ecohorror Studies in the Anthropocene* (2021). The Creative Corner brings together a variety of different forms, from short films and short stories to poems and creative essays. Each of our creative contributors were asked to write a short critical accompaniment on how their work engages with the subject of haunted shores and the broader themes of the journal and you can take a wander through these immersive works to interact with lost shellfish, the poetic darkness of the seas, and confront in a unique way the true horror of our creation and consumption of plastics and their unending afterlives in the ocean.

Taken as a whole, we hope this edition of *Gothic Nature* goes some way towards foregrounding the importance of the coast to the Gothic tradition and of the richly rewarding potential ecoGothic critical perspectives offer for the further analysis of this topography. It is our hope, too, that others will follow these essays down to the shore, to peer into the strange wonders of the rockpools, to examine what might lie beneath the shifting sands, and to see how the Gothic’s tides might continue to turn. Finally: we are grateful to the editors of *Gothic Nature*, Elizabeth Parker, Michelle Poland, and Harriet Stilley for supporting this special issue and providing so much by way of invaluable assistance during its production. We owe thanks, too, to all of our contributors for their insightful and provocative analyses of the coastal ecoGothic—and for all their work as we have readied the issue for publication.

## BIOGRAPHIES

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**Joan Passey** is a Lecturer in English at the University of Bristol where she specialises in nineteenth-century seascapes and coasts. She is a BBC AHRC New Generation Thinker and has appeared on BBC Radio 3. She has previously published *Cornish Horrors: Tales from the Land's End* (2021) with the British Library and her monograph, *Cornish Gothic*, is under contract with University of Wales Press.

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