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12. Theodor W. Adorno and Max Horkheimer, *Dialectic of Enlightenment*, trans. by John Cumming, (New York 1979), p. 84.

13. *Ibid.*

14. Sade, *Œuvres III*, ed. Michel Delon and Jean Deprun, (Paris 1998), p. 1104 [Author's translation].

15. *Ibid.*, p. 1047f. [Author's translation].

16. *Ibid.*, pp. 563–569.

17. *Ibid.*, p. 650 [Author's translation].

18. *Danse Macabre*, p. 22.

19. Mary Shelley, *Frankenstein or The Modern Prometheus*. The 1818 Text, ed. Marilyn Butler, (Oxford/New York: Oxford University Press, 1993).

20. I have elsewhere explored the emotional dynamics of the Frankenstein family; cf. Anthony Stephens, 'Frankenstein und Pygmalion', in: *Pygmalion. Die Geschichte des Mythos in der abendländischen Kultur*, ed. Mathias Mayer and Gerhard Neumann (Freiburg im Breisgau: Rombach, 1997), pp. 531–553.

21. *Frankenstein*, p. 72.

22. Cf. *The Symbolism of Evil*, p. 156: 'This schema of infection [...] signifies that seduction *from the outside* is ultimately an affection of the self by the self, an auto-infection, by which the act of binding oneself is transformed into the act of being bound. It is evident that the symbol of enslavement is a necessary step for this taking up of the symbol of defilement into the experience of the servile will; it is by thinking of the yielding of myself to slavery and the reign over myself of the power of evil as identical that I discover the profound significance of a tarnishing of freedom.'

23. Cf. Friedrich Nietzsche, *Werke in drei Bänden*, ed. Karl Schlechta (Munich: Hanser, 1966), vol. 2, *Jenseits von Gut und Böse*, § 229: 'ber wir Einsiedler und Murmeltiere, wir haben uns längst in aller Heimlichkeit eines Einsiedler-Gewissens überredet [...] daß auch unter solcher schmeichlerischen Farbe und Übermalung der schreckliche Grundtext *homo natura* wieder herauserkant werden muß.'

24. *Danse Macabre*, p. 63 and 96f.

25. See above note 22.

26. Stephen King, *On Writing* (London 2000), p. 109.