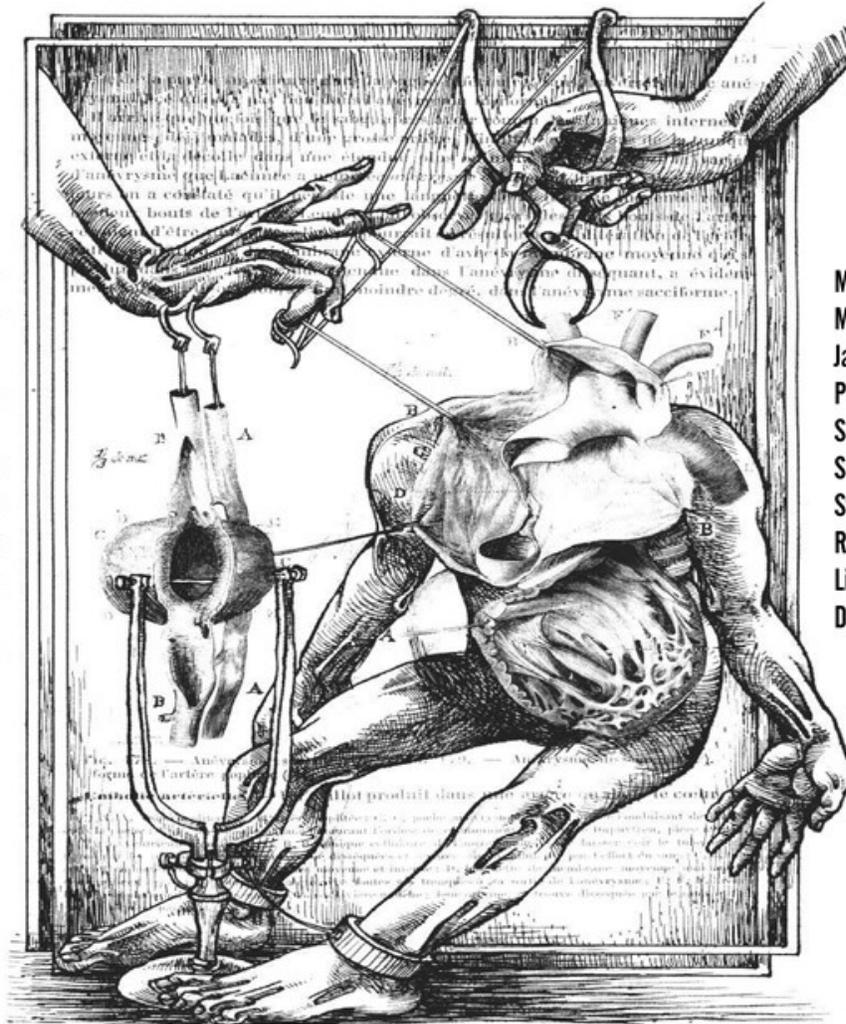


THE GOTHIC, THE ABJECT, AND THE SUPERNATURAL: 200 YEARS OF MARY SHELLEY'S FRANKENSTEIN

- AN INTERNATIONAL SYMPOSIUM -



Kevin Donnelly
John Higney
Evangelia Mitsopoulou
Ethan Towns
Martin McCallum
Michael Saffle
Barbara Leckie
John Tibbets
Shoshannah Bryn Jones Square
André Caron
Ashley Coranto Morford

Marie Mulvey-Roberts
Mark McCutcheon
James Wright
Peter Coffman
Sean Moreland
Sheila Ager
Stefan S. Honisch
River Doucette
Liang Wang
Derek Newman-Stille

CARLETON DOMINION-CHALMERS CENTRE
OCTOBER 31 TO NOVEMBER 2ND, 2019

WWW.CARLETON.CA/SSAC/FRANKENSTEIN



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada



WORDS OF WELCOME

I wish to extend a warm welcome to all of our distinguished international guests who have gathered at Carleton University to reflect on the enduring cultural relevance and resonance of Mary Shelley's gothic literary masterpiece, *Frankenstein*, two hundred years after its first publication. I also wish to congratulate our faculty, including Peter Coffman, James Deaville, Alexis Luko, and James Wright, who have put their minds together to create this important gathering. At Carleton we have a particular fondness for interdisciplinarity, and the wide range of topics that will be under discussion over the next few days is



therefore most welcome here. It is particularly apt that a conference of this nature, and the Ottawa premiere performance of Andrew Ager's operatic setting of Shelley's masterpiece, will take place in our wonderful new arts hub in downtown Ottawa, the Carleton Dominion-Chalmers Centre.

In her thought as in her art, Mary Shelley was clearly a woman ahead of her time. In the preface to the 1831 edition of *Frankenstein*, she not only raised troubling questions about science and social responsibility, but also reflected on the nature of creativity and discovery:

“Invention does not consist in creating out of void ... In all matters of discovery we are continually reminded [that] invention consists in the capacity of seizing on the capabilities of a subject, and in the power of moulding and fashioning ideas suggested to it.”

During your three days in Ottawa, I wish you every success as you focus on seizing the broad implications of your fascinating subject, and fashioning ideas that might lead us to build a better world.

Most sincerely,

Benoit-Antoine Bacon
President and Vice-Chancellor
Carleton University

The Gothic, the Abject, and the Supernatural: 200 Years of Mary Shelley's *Frankenstein*

As the Dean of the Faculty of Arts and Social Sciences at Carleton University, it gives me great pleasure to welcome you to *The Gothic, the Abstract, and the Supernatural: 200 Years of Mary Shelley Symposium* at Carleton Dominion-Chalmers Centre (CDCC) – our faculty's arts, performance and learning centre.

When Carleton acquired CDCC in 2018, it was our ambition to honour the building's rich heritage by providing diverse communities with a downtown setting to discover culture and history, facilitate dynamic interdisciplinary learning, and to serve as a world-class performance venue. Through the exploration of Mary Shelley's haunting masterpiece by our distinguished international guests at this impressive symposium, we can check all of our aspirational CDCC boxes.



Two centuries since its release, *Frankenstein* remains an essential cultural icon. I would like to thank co-chairs Dr. James Wright and Dr. Alexis Luko, co-organizer Dr. James Deaville and all of the participants gathered at this important symposium to celebrate Shelley's evocative and enduring legacy.

Dr. L. Pauline Rankin
Dean
Faculty of Arts and Social Sciences

The Gothic, the Abject, and the Supernatural: 200 Years of Mary Shelley's *Frankenstein*

As the director of Carleton University's School for Studies in Art & Culture, I'm personally and professionally delighted to welcome you to this international and interdisciplinary celebration of the bicentennial of Mary Shelley's novel *Frankenstein; or, The Modern Prometheus*. *Frankenstein* has long been a cultural touchstone; who amongst us hasn't been swept up by Boris Karloff's performance in the 1931 movie? The American Film Institute even ranked Dr Frankenstein's frenzied exclamation "It's alive! It's alive!" as the 49th most memorable line from American cinema. ("Frankly, my dear, I don't give a damn" occupied—unsurprisingly—the Number 1 spot.) But this two-day



conference goes far beyond the 1931 movie by enlisting a gamut of intellectual disciplines to probe and interpret the many contexts, legacies, and implications of Shelley's novel. Those disciplines include everything from literature, to gender studies, biology, history, and disability studies, as well as the fields that define the School for Studies in Art & Culture itself: music, art and architecture, and cinema. Like the physical body of Dr Frankenstein's monster, this conference brings together a range of seemingly disparate sources to create something that will, I hope, linger in your memory for a long time to come.

Brian Foss
Director
School for Studies in Art & Culture
Carleton University

The Gothic, the Abject, and the Supernatural: 200 Years of Mary Shelley's *Frankenstein*

On behalf of the Carleton Dominion-Chalmers Centre (CDCC), I warmly welcome you to the 2019 Frankenstein International Symposium and Opera. CDCC has been very glad to be involved with the planning and preparations for the events, and we are thrilled to see it all come to fruition. For generations, the iconic Frankenstein has stirred profound conversation and creative exploration. The themes it embodies still conjure diverse and inspiring ideas – we trust that it is going to be a meaningful and entertaining gathering this week.

CDCC is a beautiful, historic building in downtown Ottawa, and is Carleton University's newest Arts, Performance and Learning Centre – dedicated to providing a welcoming, professional and safe environment to foster programming that is multigenerational, diverse and inclusive. Do thoroughly enjoy your time at CDCC in our downtown community – and indulge in these unique conference and performance experiences.

Sincerely,

Mara Brown
Director
Carleton Dominion-Chalmers Centre
Carleton University



The Gothic, the Abject, and the Supernatural: 200 Years of Mary Shelley's *Frankenstein*



It is our distinct pleasure to welcome you to our international symposium: *The Gothic, the Abject, and the Supernatural: 200 Years of Mary Shelley's Frankenstein*. Many of you have traveled long distances – from the U.S., from across Canada, and from Greece and the U.K. – to be here. Whether you have come from near or far, we are delighted to welcome you to the Carleton Dominion-Chalmers Centre, and to Carleton University! It is our hope that you will enjoy

your stay in our nation's capital, and that the conference fosters discussion, debate, and new interdisciplinary perspectives.

We are honoured to welcome our two keynote speakers from the United Kingdom: Marie Mulvey-Roberts (Professor of English Literature, UWE) and Kevin Donnelly (Professor of Film and Film Music, University of Southampton).

In conjunction with our conference, we will have the opportunity to attend Andrew Ager's opera, *Frankenstein*, and we will also have the chance to attend a special reception generously hosted by High Commissioner Susan le Jeune d'Allegershecque of the British High Commission in Canada.

We have all come together because we have something in common. Mary Shelley's *Frankenstein* has, at one point or another, captured our imaginations. Indeed, though it has been 200 years, we can still surely say of Shelley's creation that, "It's Alive!"

Bon conférence!

Alexis Luko
Conference Co-Chair
Associate Professor and
Assistant Director, SSAC/Music
Carleton University

James Wright
Conference Co-Chair
Professor
SSAC/Music
Carleton University

CONFERENCE PROGRAM

THURSDAY, OCTOBER 31st
Carleton Dominion-Chalmers Centre (CDCC)

6:30-7:15 pm – PUBLIC PRESENTATION (Woodside Hall)

Peter Coffman (Carleton University, Ottawa, Ontario, Canada)
God, Ghosts and Empire: The Life, Death and Afterlives of Gothic Architecture

7:30 pm – “FRANKENSTEIN” (Main Stage)
Ottawa premiere performance of Andrew Ager’s chilling opera

9:00 pm – VIP Reception with the cast and composer

FRIDAY, NOVEMBER 1st (Woodside Hall)

8:30 am – COFFEE

9:00 am – WORDS OF WELCOME

Dr. Alexis Luko, Assistant Director, SSAC/Music
Dr. James Wright, Professor, SSAC/Music

9:15 am-10:45 am – MUSIC, FILM AND THEATRE

John Higney (Carleton University, Ottawa, Ontario, Canada)
Musical Directions, Sound, and Song in *Presumption, or the Fate of Frankenstein* (1823)

Evangelia Mitsopoulou (Aristotle University of Thessaloniki, Greece)
Kostas Christides, Film composer: *Horror in Music featuring Frankenstein*

Ethan Towns (Carleton University, Ottawa, Ontario, Canada),
Excising the Repulsive: Adapting Horror in Edison's Frankenstein (1910)

LUNCH (11:15-12:45)

12:45 pm – KEYNOTE ADDRESS I

Kevin Donnelly (University of Southampton, Hampshire, U.K.)
Monstrous Encounters: The Aesthetic Psychology of Screen Frankensteins

2:00-4:00 pm – MARY SHELLEY, THE GOTHIC

John Tibbetts (Emeritus Professor, University of Kansas, Lawrence, Kansas, USA)
'The Music at Midnight': The Female Gothic of Mary Shelley and Marjorie Bowen

Shoshannah Bryn Jones Square
(Kwantlen Polytechnic University, Vancouver, B.C., Canada)
Mary Shelley: the Writer, the Philosopher, and the Scientist

James Wright
(Carleton University, Ottawa, Ontario, Canada)
Gothic Goethe, Gothic Britain, and Callcott's Early Erlking

Mark A. McCutcheon (Athabasca University, Athabasca, Alberta, Canada)
Frankenstein and Gothic Sonic Fictions

4:30-6:15 pm – RECEPTION

Hosted by the British High Commission in Canada,
and High Commissioner Susan le Jeune d'Allegershecque,
Queen & Albert bar, British High Commission, 80 Elgin Street, Ottawa

SATURDAY, NOVEMBER 2nd
Carleton Dominion-Chalmers Centre, Main Stage

8:30 am – COFFEE

9:00-10:30 am – ETHICAL AND ENVIRONMENTAL ISSUES

Martin McCallum (McGill University, Montréal, Québec, Canada)
'Memory Brought Madness with It': Revisiting Memory and Moral Action in Shelley's
Frankenstein with Rousseau's Autobiography

Michael Saffle (Professor, Virginia Tech, Blacksburg, Virginia, USA)
Monster or Mankind's Saviour? Emiko and the New People of *The Windup Girl*

Barbara Leckie (Carleton University, Ottawa, Ontario, Canada)
'Frankenclimate': The 'Unfinished Work' of Shelley's Novel

10:45-11:45 am – VICTOR FRANKENSTEIN

André Caron (Université du Québec à Montréal, Quebec, Canada)
The Postpartum Depression of Victor Frankenstein: The Cinematic Torments of a
Modern Myth

Ashley Caranto Morford (University of Toronto, Ontario, Canada)
'I pursued nature to her hiding places': Victor Frankenstein as the Colonial Researcher

The Gothic, the Abstract, and the Supernatural: 200 Years of Mary Shelley

CATERED LUNCH (11:45-1:15)

1:15 pm – KEYNOTE ADDRESS II

Marie Mulvey-Roberts (University of the West of England, Bristol. UK) Conceiving
Monstrosities: Frankenstein, Sexuality and Place

2:15-3:15 pm – THE MONSTROUS

Sean Moreland (University of Ottawa, Ottawa, Ontario, Canada),
'The Plastic and Prolific Creature': Macranthropic Monstrosity, Good's Lucretius and
Shelley's Frankenstein

Liang Wang (Johns Hopkins University, Baltimore, Maryland, USA)
Liminal Space between Vision and Blindness: Exploration of the Monstrous Other in
Barriers to Low Vision Rehabilitation

3:30-5:00 pm – DISABILITY AND NEURODIVERSITY

Stefan Sunandan Honisch (University of British Columbia, Vancouver, B.C., Canada)
'Unlike the Soft Music of Their Tones': Disability, Vocality, Difference

River Doucette (Carleton University, Ottawa, Ontario, Canada)
Frankenstein, Neurodiversity and Synaesthesia

Derek Newman-Stille (Trent University, Peterborough, Ontario, Canada),
Desiring Disability: Frankensteinian Bodily Potential in Cait Gordon's
The Hilltop Gathering

CLOSING BANQUET (6:30-9:00 pm)
Courtyard Restaurant, 21 George Street
(Ottawa's historic Byward Market)

CONFERENCE PRESENTERS

André Caron

Cégep Garneau, Quebec City
ce3kcaron@videotron.ca



**The Postpartum Depression
of Victor Frankenstein: The Cinematic
Torments of a Modern Myth**

More than 150 films were made on and around the novel *Frankenstein* since 1910, but none of them seem to address the main theme of the book as ascertained in this proposal, which states that, like Mary Shelley probably experienced herself in her teens, Victor Frankenstein suffers from postpartum depression after creating the Monster he rejects as his first-born. He dreads this creature he gave birth to and he becomes bed-ridden for several months. Later, after nearly completing the body of a female destined to become the Monster's Betrothed, he destroys the remains, committing an act akin to an abortion. He then falls into neurasthenia once again. His behavior towards his creature, his attitude with his family and friends, especially with Henry Clerval and Elizabeth, as well as his problematic personality traits, make him the true Monster of the novel.

After demonstrating this thesis with examples taken from the novel, this presentation explores some of the films and TV movies made between 1931 and 2016 to see if we can find traces of postpartum depression in the depiction of Victor Frankenstein. While the Universal cycle (eight films from 1931 to 1948) mainly stars the Monster as a mindless creep, the Hammer cycle (seven films from 1957 to 1974) concentrate on the genius doctor and his scientific quest for the perfect brain transplant. Several postmodern attempts in the last 40 years did not succeed in bringing a credible adaptation. But what about the TV adaptations?

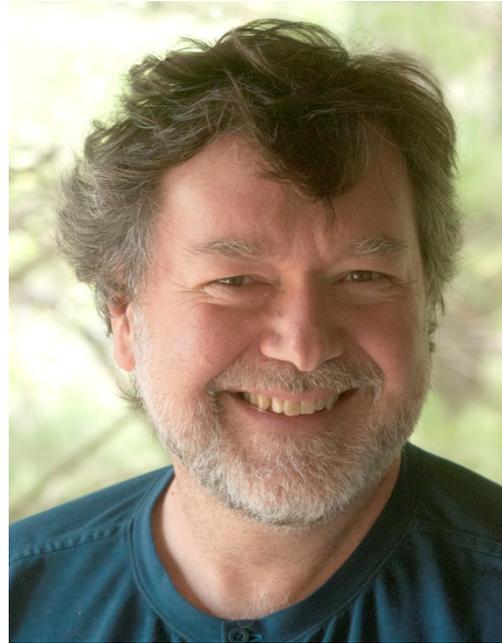
Author of Frankenstein lui a échappé : les tourments cinématographiques d'un mythe moderne, published in 2018 at L'instant même, André Caron teaches Cinema at Cégep Garneau, Québec City, since 1992. He received his Master's degree in Film Studies in 2005 at Concordia University, Montréal. His Master's Thesis, "Xenopsy": The Act of Seeing with "the Other"'s Eyes in Several American Science-fiction Films, deals with the impact of the subjectivity of computers, robots, cyborgs and extraterrestrials on the viewer's consciousness. He specializes in the science-fiction and horror genres in the American cinema. He also writes for the French cinemagazine Séquences as well as the Press Agency Médiafilm since 1986.

Peter Coffman

Carleton University
Peter.Coffman@carleton.ca

God, Ghosts and Empire: The Life, Death and Afterlives of Gothic Architecture

The Gothic style of architecture was born in the Paris region in the twelfth century, flourished throughout Europe until the fifteenth century, died in the sixteenth century, was tentatively resuscitated in the eighteenth century, became the signature style of the world's greatest empire in the nineteenth, and lingered long enough to inspire Modernists in the twentieth. Along the way, a bewildering and even contradictory variety of meanings were assigned to the style. This public lecture will explore some of those meanings, including Gothic as the earthly



prefiguration of the Heavenly Jerusalem, Gothic as the expression of our irrational fears, Gothic as the only rational architecture, Gothic as the emblem of the English nation, and Gothic as the prefiguration of Modernism. The presentation will cross time and space to trace Gothic's trajectory from medieval France, through literature and popular culture to the present day and even to the city of Ottawa.

Peter Coffman is an architectural historian specializing in the architecture of the Middle Ages and its revivals. He is the author of Newfoundland Gothic (2008) as well as numerous articles in scholarly publications in Canada and Europe. Also an accomplished photographer, his work has most recently illustrated Exploring the Capital (by Andrew Waldron, 2017), Camino (which he also authored, 2017) and The House the Spirit Builds (poems by Lorna Crozier, 2019). He is Supervisor of Carleton University's History and Theory of Architecture program, and Past President of the Society for the Study of Architecture in Canada.

Kevin J. Donnelly

University of Southampton, U.K.

K.J.Donnelly@soton.ac.uk



Monstrous Encounters: the Aesthetic Psychology of Screen Frankenstein

Film versions transformed Mary Shelley's original ideas, with 'Frankenstein' coming to mean the monster rather than the scientific aristocrat. As the twentieth century progressed, 'Frankenstein' increasingly got mashed up in films meeting a selection of Gothic monsters (and others) who partially define him. Examples include *Frankenstein Meets the Wolf Man* (1943), *House of Frankenstein* (1944), *House of Dracula* (1945), *Abbott and Costello Meet Frankenstein* (1948), Al Adamson's *Dracula vs. Frankenstein* (1971), Jess Franco's *Dracula, Prisoner of Frankenstein* (1972) and *Alvin and the Chipmunks Meet Frankenstein* (1999).

These are not highly regarded films and yet these meetings were not simply the diminishing returns of a fading cinematic idea but the developmental confluence of certain philosophical and psychological as well as cultural ideas. In this paper I will approach the Frankenstein monster as personifications of varied psychological dispositions, who follow an evolutionary 'recombinant' form, and embodying displaced manifestations of semi-hidden aspects of mass and consumer culture.

K.J.Donnelly is professor of film and film music at the University of Southampton. He is author of The Shining (Wallflower/Columbia University Press, 2018), Magical Musical Tour (Bloomsbury, 2016), Occult Aesthetics: Sound and Image Synchronization (Oxford University Press, 2011), British Film Music and Film Musicals (Palgrave, 2007), The Spectre of Sound (British Film Institute, 2005) and Pop Music in British Cinema (British Film Institute, 2001). He is also co-editor (with Beth Carroll) of Contemporary Musical Film (Edinburgh University Press, 2017), (with Ann-Kristin Wallengren) of Today's Sounds for Yesterday's Films: Making Music for Silent Cinema (Palgrave, 2016), (with Steve Rawle) of Herrmann and Hitchcock: Partners in Suspense (Manchester University Press, 2016), (with William Gibbons and Neil Lerner) of Music in Video Games: Studying Play (Routledge, 2014), (with Phil Hayward) of Tuning In: Music in Science Fiction Television (Routledge, 2011) and editor of Film Music: Critical Approaches (Edinburgh University Press, 2001).

River Doucette

Carleton University

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Frankenstein, Neurodiversity and Synaesthesia

Accounts of synesthesia are relatively rare in the early nineteenth century, with written and scientific explorations of the phenomenon only beginning to appear later in the century. In the context of Mary Shelley's *Frankenstein*, it is especially interesting to note how the creature's first experiences are described in a way that correlates directly with the modern neonatal or "infant-synesthesia" hypothesis, developed in 1989. In twenty-first century fiction, we see a related trend in the engagement of the neurological condition of synesthesia as a ubiquitous and pervasive narrative strategy in the construction of characters with superpowers. The concept of *mirrored identities* is particularly prevalent in comic and television series such as *The Top Ten*, and *The Umbrella Academy*, where dramatized science-fiction narratives revolve around characters with superpowers, which parallel the various lived realities of synesthetes (especially children). In both Mary Shelley's *Frankenstein* and in twenty-first century fiction, aspects of synesthesia that are commonly misunderstood and misdiagnosed (occasionally even leading to institutionalization) receive prominent representation. This in turn provides an historical and creative platform with which readership and audiences can become acquainted with both the perceptual condition of synesthesia and the biological synesthetic associations we all experience in infancy.

Following her graduation from Carleton University with both Bachelor of Music and Bachelor of Arts (Religion) degrees, River Doucette has just completed an M.A. in Music and Culture at Carleton University, where her research focused on the study of synesthesia in musicians. A musician and visual artist who experiences various forms of synesthesia (namely chromesthesia and auditory-tactile synesthesia), she continues to concentrate her studies on synesthesia and its potential to be learned or activated by non-clinically diagnosed synesthetes. Her interests have extended to the exploration of how multisensory experiences of synesthesia and metaphoric notions of synesthesia can be engaged as artistic strategies in performance. She is also interested in the creative cultivation of synesthesia as it relates to well-being in the context of both performance and reception. In her artistic practice as a beat-box flautist she combines multiple genres and extended techniques (including circular breathing) to produce experimental instrumental music inspired by social and environmental themes. As a visual artist, Doucette paints to music in live performances and produces and exhibits socially and politically charged mixed-media canvas pieces often associated with concepts of identity, reclamation of space, connections to land, and fantastical realms.

John Higney

Carleton University

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Musical Directions, Sound, and Song in Presumption, or the Fate of Frankenstein (1823)

The success of Richard Brinsley Peake's 1823 melodrama, *Presumption, or the Fate of Frankenstein*, greatly contributed to the demand for a second edition of Mary Shelley's novel. *Presumption* at once propelled *Frankenstein* into early nineteenth-century popular culture and itself reflects that culture. While the music by a Mr. Watson appears not to have survived, several versions of the playbook did. These texts afford valuable insight into music's role in the earliest stages of *Frankenstein*'s move from the printed word to the three-dimensional sonic and visual world of the stage and later film.

The playbooks record numerous musical directions and references to music and music making. In addition to these, *Presumption* includes song texts by popular poets such as Peter Pindar (John Wolcot), William Cowper, Arley (Miles Peter Andrews), and evangelical clergyman, writer and editor, John William Cunningham among others. The song texts would have resonated with the tastes and values of Georgian middle-class audiences and, along with musical elements, they were essential to characterization and the dramatic arc of the melodrama. This paper investigates the use of songs, musical directions, sound, and music in *Presumption* in the context of period theatrical practices and popular culture and considers their contribution to the making of the modern monster.

John Higney (Ph.D., Western) is an instructor in Music at the School for Studies in Art and Culture at Carleton University. He has presented research in Canada, the United States, and England and has written on performance practice, Henry Purcell reception and dissemination, seventeenth and eighteenth-century English musical aesthetics, early nineteenth-century English musical reportage, music and Canadian cultural policy, and popular music and Canadian politics.

Stefan Sunandan Honisch

University of British Columbia

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‘Unlike the Soft Music of Their Tones’: Disability, Vocality, Difference’

This paper explores vocal representations of the human and the monstrous in Mary Shelley’s *Frankenstein*. The book’s protagonist is blessed with “a voice whose varied intonations are soul-subduing music” in the words of Robert Walton, the epistolary narrator. In stark contrast, *Frankenstein*’s Creature projects a monstrous vocality signifying the Other. And yet, this “daemon” claims a human selfhood denied at every narrative turn, struggling to acquire language, only to be “frightened...into silence” upon realizing the inhuman qualities of his own voice. The initial opposition between the musical and the noisome breaks down, even as the limits of human perception remain “insurmountable barriers” between the Creature and society. Within the narrative’s semiotic universe, it is, ultimately, the consonant voice of one of *Frankenstein*’s university instructors, described as having a vocal projection “the sweetest I had ever heard”—that acts upon *Frankenstein* with a musical force more catastrophic than the Creature’s “loud and fiendish laugh.” I demonstrate how *Frankenstein* animates present-day scholarship about vocality through its multi-faceted and complex rendering of disability, ability, consonance, dissonance, sound, and silence. Connecting the specific concerns of this paper to my postdoctoral research on Helen Keller’s musical life, I discuss how descriptions of Keller’s own speaking voice as “tinny, robotic, and grotesque,” framing its sonic qualities as “her nemesis” (Herrmann, 1999, p. 180), reflect and amplify enduring fears of communicative and vocalized difference.

Stefan Sunandan Honisch is a Banting Postdoctoral Fellow in the Department of Theatre and Film, at the University of British Columbia. His research project explores the relationship between aesthetics and politics in Keller’s musical life. He has published in such journals as Music Theory Online, and Journal of Inclusive Education, and has an article forthcoming in Journal of Interdisciplinary Voice Studies. In addition, Honisch has contributed chapters to The Oxford Handbook of Music and Disability Studies, and Transnational Horror Cinema: Bodies of Excess and the Global Grotesque. Honisch is on the Review Board of the Journal of Teaching Disability Studies and serves on the Editorial Board of Public Disability History

Barbara Leckie

**Department of English & ICSLAC
Carleton University
barbaraleckie@icloud.com**



‘Frankenclimate’: The ‘Unfinished Work’ of Shelley’s Novel

Mary Shelley’s novel *Frankenstein* has long been appreciated for its atmospheric, indeed gothic, representation of landscape. It has also been appreciated for its early engagement with vexing questions attending the relationship between humans and new technologies. Written in the period that we now often associate with the origins of the Anthropocene, this joint focus on gothic landscape and new technology makes *Frankenstein* an excellent text through which to address our own climate crisis. My paper will position *Frankenstein* in the context of its period to ask questions relevant to our own: what role can fiction play at moments of cultural crisis? How do Shelley’s reflections on *Frankenstein*’s obligations to his monster illuminate our current situation in relation to our own “monsters”? How does *Frankenstein*’s prevarication and delay offer insight into our resistance to act in response to climate change? How does Shelley’s imagination of the Arctic relate to our own? And, in what way does Walton engage with *Frankenstein*’s “unfinished work” (Norton edition 151) in a manner that, arguably, continues to resonate today?

Barbara Leckie is Professor in the Department of English and the Institute for the Comparative Study of Literature, Art, and Culture at Carleton University, Ottawa. She is the author of Open Houses: Poverty, the Architectural Idea, and the Novel in Nineteenth-Century Britain and Culture and Adultery: The Novel, The Newspaper, and the Law, 1857-1914. She is the editor of Sanitary Reform in Victorian Britain: End of Century Assessments and New Directions and the co-editor, with Janice Schroeder, of Henry Mayhew’s London Labour and the London Poor. She has published articles in Victorian Literature and Culture, Victorian Studies, Nineteenth-Century Studies, and Nineteenth-Century Contexts among other journals. She is currently working on two book projects: “Unfinished: A Cultural History of Procrastination in the Nineteenth Century” and “Climate Change, Interrupted.” She is also the coordinator of the Carleton Climate Commons.

Martin McCallum

McGill University

martin.mccallum@mail.mcgill.ca



‘Memory Brought Madness with it’: Revisiting Memory and Moral Action in Shelley’s *Frankenstein* with Rousseau’s Autobiography

This paper examines moral action in Shelley’s *Frankenstein* from a perspective that focuses on the role of memory and pleasure in uniting and fracturing the moral self. It does so by treating the opposing forms of remorse of Victor Frankenstein and the Creature as extreme expressions of the empiricist memory-theory by which Rousseau frames his autobiographical accounts of his innocence in *Confessions* and *Reveries*. Like Rousseau’s self-presentations, Victor is a figure of nostalgia. His memories of sensations of youthful happiness become unbearable, because they articulate the painful but indirect effects of his action. The Creature is figure of trauma. He remembers social pleasures against the backdrop of his abandonment and rejection. In both cases, the character’s dependence on the reactions of others frustrates his coherent memory of self. With and against Rousseau, Shelley demands an idea of moral action that is adequate to the temporal and social character of happiness.

*Martin McCallum is a political theorist specializing in modern political thought with research interests in Rousseau, emotion and politics (nostalgia, fanaticism, trauma), and the history of political thought. His current book manuscript, "Artist and Citizen: Rousseau and the Politics of Nostalgia," reconstructs Rousseau’s philosophy of individual nostalgic memory in order to understand the nostalgia for lost community and nature that pervades Rousseau’s political works. A parallel project looks at fanaticism in Rousseau, Shaftesbury, and Voltaire to reconsider contemporary theories of radicalization and political violence. Before pursuing his PhD at McGill University, Martin was Teaching Fellow in the Foundation Year Programme at the University of King’s College. His work has appeared in *Journal of Politics and History of Political Thought*.*

Mark A. McCutcheon

Athabasca University

mccutcheon@athabascau.ca



Frankenstein and Gothic Sonic Fictions

This talk discusses Frankenstein adaptation in Afro-Futurist music (Eshun) and electronic dance music, according to three premises. First, adaptation studies traditionally focus on extensive, narrative adaptations (Hutcheon), but ephemeral, lyrical adaptations (i.e. “Frankenphemes,” or Frankenstein memes [Morton]) also deserve study. Second, Frankenstein adaptations engage with both Gothic and science fiction modes, since Frankenstein helped forge science fiction from the Gothic (Aldiss). Third, Frankenstein adaptations in Afro-Futurist and dance music resonantly rework both Frankenstein’s Gothic theme (Corbett) and its intertextual form, via their formal techniques, their “technoromanticism” (their scenes’ cathexis of high technology and hedonistic excess [Reynolds, “Ecstasy”), and their evocations of the technological sublime (Baldick, Chapman).

The talk illustrates Afro-Futurist adaptation of Frankenstein and the Gothic with reference to Maestro Fresh Wes’ “Let your backbone slide (Power mix).” The talk then turns to dance music with reference to Deadmau5, whose productions adapt Frankenstein and the Gothic, and whose performances problematize “liveness” (Auslander). The study theorizes how Afro-Futurist and dance music adapt Frankenstein in form—e.g. sampling and organ arrangements—thus producing Gothic effects like dread and the uncanny (Reynolds, *Generation 45*). Organ instrumentation in tracks like Maestro’s continue a tradition of organ arrangements soundtracking Frankenstein’s monster in pop culture. And mediated performances, like Deadmau5’s, extend a tradition of adapting Frankenstein tropes to figure the monstrosity of media technology itself.

This talk argues for attending to non-extensive Gothic adaptations in non-narrative forms, towards modeling a more expansive approach to adaptation studies adequate to the vast cultural diffusion of a text like Frankenstein.

*Mark A. McCutcheon is Professor of Literary Studies at Athabasca University. His book *The Medium Is the Monster: Canadian Adaptations of Frankenstein and the Discourse of Technology* won the Media Ecology Association’s 2019 Marshall McLuhan Award for Outstanding Book in the Field of Media Ecology. His research on Frankenstein adaptations has also appeared in scholarly periodicals like *Continuum* (2011) and *Popular Music* (2007), and in books like *Popular Postcolonialisms* (Routledge, 2019). Mark’s debut poetry book, *Shape Your Eyes by Shutting Them*, has just been published by AU Press, and his poems have appeared in literary journals like *Grain*, *EVENT*, and *On Spec*. Mark’s on Twitter and Mixcloud as @sonicfiction.*

Evangelia Mitsopoulou

**Aristotle University of Thessaloniki
Music School of Thessaloniki, Greece
mitsopoulouevangelia@gmail.com**



Kostas Christides, Film composer: Horror in Music featuring Frankenstein

It's been 200 years since the teenage Mary Shelley created and animated the 'phantom of a man' who worked and appeared into her first novel *Frankenstein*. Such character and his story had a very strong impact and powerful echo through the centuries, inspiring the entire Gothic, science fiction and horror genres and motivating artists for remakes. Composers have also focused on dark subject matter as the inspiration for their compositions, and this paper brings to the light examples of horror in music and the special techniques composers have used to make their compositions genuinely scary. The extreme nature of the plots in horror films, give composers the freedom to experiment with unusual styles and techniques, modern avant-garde methods of scoring and electronic effects to a greater extent than in other film genres. In particular, the figure of Frankenstein has been a theme for song composers such as Bobby Picket in *Monster Mash*, Edgar Winter in *Frankenstein*, Michael Jackson in *Thriller*.

Kostas Christides, Greek awarded film composer from Thessaloniki, after many years collaborating in Los Angeles with the American composer Christopher Young and participating in great Hollywood film productions, defines the differences between horror and thriller films and describes the 'tools' a film composer uses in order to create a successful music score in horror films.

Greek pianist-musicologist, BA / PhD in Musicology, BA in Italian Language & Literature (Aristotle University of Thessaloniki); Piano teacher at the Music School of Thessaloniki (GR). Studies: Virginia Tech (VA) with Professor Michael Saffle as Fulbright Artist Scholar, Vienna with Paul Badura-Skoda (2004-2009) [...] Ms. Mitsopoulou is a gifted pianist, highly intelligent and experienced as a performer of a wide repertoire [...] Paul Badura-Skoda, 2007. Prizes: Mykoniou 2002 (Academy of Athens-GR), Gina Bachauer 2004 (Mundo en Armonia-Spain), as 1st Prize winner (Brandshaw & Buono International Piano Competition 2014), she performed at Carnegie Hall. Recitals/with Orchestras: Italy, Spain, Greece, USA, Portugal, the Netherlands, Cyprus. Papers published: Pendragon Press, Musikproduktion Höflich, Quaderni-Istituto Liszt. Conferences: Royal College of Music, Keynote speaker in Ottawa, Utrecht, Greece, Rimini.

CD Inspired by Dante by FM Records 2016 World Premiere of Liszt-Tausig manuscript Dante Symphony for solo piano <http://fmrecords.net/el/2999/>

Sean Moreland

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'The Plastic and Prolific Creature' : Macranthropic Monstrosity, Good's Lucretius and Shelley's *Frankenstein*'

Frankenstein, and its creature, simultaneously figure and interrogate an Epicurean atomistic conception of human life. Mary Shelley's understanding of this conception derives primarily from English physician, theologian and popular science writer, John Mason Good (1764-1827) and particularly his influential interpretations of *De Rerum Natura*, the first century BCE epic didactic Latin poem by Lucretius, which has served since its early modern rediscovery as the primary source for Epicurean philosophy. Shelley harvested numerous "parts" from Good's Lucretius to fashion a being that threatens the perceived categorical distinctions between human and inhuman, living and unliving matter, while furthering her interrogation of Romantic conceptions of originality. The novel's intertextual twining with Good's Lucretius is particularly important for understanding its relationship to both myth and the scientific method, as well its relevance to contemporary theoretical paradigms including new materialism and posthumanism, yet there has so far been little critical attention paid to it, an absence this paper begins to flesh out.



*Sean Moreland teaches in the English Department at the University of Ottawa. Their essays, primarily focused on Gothic, horror and weird fiction in its literary, cinematic, and sequential art guises, have appeared in many collections and journals. They recently edited *The Lovecraftian Poe: Essays on Influence, Reception, Interpretation and Transformation* (Rowman & Littlefield, 2017) and *New Directions in Supernatural Horror Literature: The Critical Legacy of H.P. Lovecraft* (Palgrave, 2018.) They also write short fiction and poetry, including recent publications in *Dissections*, *Lackington's*, *Black Treacle* and *Over The Rainbow: Folk and Fairy Tales from the Margins*. They are in the midst of a monograph examining how horror literature since the early modern period has interwoven with the reception of Lucretius's *De Rerum Natura* in shaping popular anxieties about materialism, mortality and madness. They occasionally interview, review, and blog about weirdness at *Postscripts to Darkness* (www.pstdarkness.com)*

Ashley Caranto Morford

University of Toronto

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‘I Pursued Nature to Her Hiding Places’: Victor Frankenstein as Colonial Researcher

British author Mary Shelley's *Frankenstein* (1818) was written when the British Empire was emerging as the world's dominant colonial force, and colonial themes and ideologies are deeply embedded within the text. Scott Andrews (Cherokee), Jill Carter (Anishinaabe/Ashkenazi), and James H. Cox assert the benefits of conducting anti-colonial readings of texts written from and within Eurocentric perspectives, as *Frankenstein* was. Anti-colonial readings approach literary analysis from Black, Indigenous, and People of Colour epistemologies that “reveal the pervasive mechanisms of [...] colonialism” so as to “re-imagine those mechanisms in order to resist and alter them” and “to destabilize, among other things, the dominant culture's confidence in representations of itself” (Andrews ii-iii). In this paper, I conduct an anti-colonial reading of Shelley's novel, turning my attention particularly to the figure of Victor Frankenstein. As I posit, an anti-colonial reading of Victor reveals him as representative of what anti-colonial scholarship has called “The Colonial Researcher.” In my analysis of Victor, I focus attention on overlooked formal elements of Shelley's text. Susan Wolfson and Ronald Levaio argue for “Creator and Creature as alter egos” (21). I extend this suggestion by raising the idea that the Creature is a figment of Victor's imagination. I argue that Victor's interactions with the Creature often resemble hallucinations. By entertaining the idea of the Creature as the vivid hallucination of a white colonialist rather than a real embodied figure, readers are offered a radical way to approach Cherokee scholar Thomas King's statement that colonial scholarship has asserted and naturalized the image of the “monstrous” colonized subject as real even as it has created this subject as “a simulacrum...something that represents something that never existed” (54). Anti-colonial readings of the figure of Victor and his interactions throughout the novel help us understand, reflect on, discuss, and work to undo the legacies of harm caused by colonial approaches to research, and to recognize and honour research methodologies and practices grounded within Black, Indigenous, and People of Colour epistemologies.

Ashley Caranto Morford is a Pilipina/British scholar-activist currently pursuing SSHRC-funded doctoral studies in the Department of English and the Book History program at the University of Toronto. Her work is in relationship with Indigenous studies, anti-colonialism, Indigenous-Pilipinx solidarities, and digital humanities. She has (co)facilitated scholarly and grassroots classes, workshops, and reading groups on queer studies, anti- and de-colonialism, and digital humanities.



Marie Mulvey-Roberts

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Conceiving Monstrosities: Frankenstein, Sexuality and Place

Mary Shelley's novel has been seen as encoding the forbidden sexuality of homoerotic desire and the taboo of illegitimate births. In regard to the former, Lord Byron's physician, John Polidori, will be discussed as a catalyst for her waking dream which, as she explains in her preface to the novel, was the genesis for *Frankenstein*. This moment of conception will then be extended and

shifted from the shores of Lake Geneva to the Georgian city of Bath where the tale was transformed into a novel. It is perhaps even less well-known that Mary Shelley's reason for being there was tied to a birth out of wedlock.

The conception of the monster as a product of solitary male propagation without the nurturing female, I will argue, could have been rectified through Victor's earlier interests in the alchemists whom he abandoned. The monster's own sexuality has been a matter of speculation. Indeed, it is Victor's fear that his creatures will reproduce and replicate their hybridity, compounded by the possibility that the female monster could mate with man, that prompts him to destroy his female monster. I will argue that the monster's virility has been secretly encoded within the frontispiece of the novel, partly as a ludibrium, along with the semiotics of sexual difference, which can be seen to be united through the esoteric traditions of the occult.

*Marie Mulvey-Roberts is Professor of English Literature at the University of the West of England, Bristol. Her research is in the area of Gothic and gender. She has produced around forty authored, edited and co-edited books, including *Dangerous Bodies: Historicising the Gothic Corporeal* (Manchester University Press, 2016), winner of the Allan Lloyd Smith Memorial Prize, and *Global Frankenstein*, co-edited with Carol M. Davison (Palgrave, New York, 2018). Her latest book is *The Arts of Angela Carter* (2019) and she co-runs the Angela Carter Society. She is the co-founder and editor of the quarterly journal, *Women's Writing on historical women writers*, for which she has co-edited a special issue on Mary Shelley. Her two short films on *Frankenstein* and its links to Bristol and Bath are accessible on a MOOC (Massive Open Online Course) entitled *Writing the West: Writers of the South West*.*

Derek Newman-Stille

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Desiring Disability: Frankensteinian Bodily Potential in Cait Gordon's *The Hilltop Gathering*

Disability is frequently socially constructed as the representation of a “problem” – as something fundamentally undesirable. Yet, researchers like Eli Clare, Robert McRuer, and Carrie Sandahl ask what if disability were something to be desired.

Cait Gordon's Frankensteinian tale *The Hilltop Gathering* draws on the idea of disability as being something desirable. Gordon draws on the mutability of the Frankensteinian body to explore the potential for a fractured bodily experience, a body stitched from pieces and what this means for a politics of desire of disabled identity. A disabled author, Cait Gordon creates the character Frank E. Stein as a descendant of Victor Frankenstein's monster who feels pressure to “update” her body with new legs to become able-bodied and instead illustrates her own desire to continue her disabled experience and continue her use of assistive technology like her rollator rather than employing the medical notion that the only healthy body is an able body.

Gordon's Stein character explores the intense pressures around the social obligation of “The Cure” in our society, promoting a potential reversal of the rhetoric of “The Cure” around disability. Gordon uses a Frankensteinian character, a character created by medical science and defined by association with a doctor, to invite questions about the medical pressures toward a cure, instead inviting possibilities for desiring disability and constructing identity around disabled existence in opposition to the rhetoric that disability is a problem to be solved by medical science.

Derek Newman-Stille (they/them) is a PhD ABD at Trent University, completing their research on representations of disability in Canadian speculative fiction. Derek currently teaches in the English and in the Gender and Women's Studies departments at Trent University. Derek has published in academic fora such as Mosaic: A Journal for the Interdisciplinary Study of Literature, The Canadian Fantastic in Focus, Misfit Children: An Inquiry Into Childhood Belongings, Creative Teamwork: Developing Rapid, Site-Switching Ethnography, and Quill & Quire. Derek is also the editor of fiction collections like We Shall Be Monsters: Mary Shelley's Frankenstein 200 Years On and Over the Rainbow: Folk and Fairy Tales From The Margins. They are the nine-time Aurora Award-winning creator of the digital humanities hub Speculating Canada.

Michael Saffle

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“Frankenstein Monster or Mankind’s Saviour? Emiko and the New People of *The Windup Girl*”

Set in twenty-third-century Thailand, Paulo Bacigalupi’s fulsome novel *The Windup Girl* describes a terrible world in which the oil age has ended, the seas continue to rise, and American agribusinesses, including AgriGen, seek to control the world’s food supply. In the midst of this dystopian nightmare we encounter Emiko, one of the New People (or “windups,” as they’re often called). Produced through DNA engineering as the sterile plaything of a degenerate Japanese businessman, pretty Emiko is supposed simply to obey orders. We learn only much later in the book that she possesses superhuman powers, and that she and Kanya, the book’s human heroine, kill arrogant government officials as well as a coterie of AgriGen agents intent on stealing Thailand’s supply of precious, non-genetically modified seeds, among the last in the world. Abandoning Bangkok, Kanya, Emiko, and others flee to refuge in Ayutthaya in the north of Thailand, where Emiko’s DNA may be further modified and used to establish an entire community of fertile New People. *The Windup Girl* won the 2010 Hugo and Nebula Awards for Best Science Fiction Novel of the year. Although “biopunk” in style and much concerned with Buddhist practices, Bacigalupi’s work follows in the wake not only of Mary Shelley’s *Frankenstein*, but also of Olaf Stapledon’s *Last and First Men* (1930), with its several, artificially created humankinds—some monstrous, some the saviours of their own, future worlds.

Professor of Music and Humanities at Virginia Tech, Michael Saffle has published Franz Liszt: A Guide to Research (3rd edition, 2009) as well as articles and reviews in the Journal of the American Musicological Society, Acta Musicologica, Notes, and the Journal of Musicological Research. His book chapters dealing with other subjects include “Jazz, Prestige, and Five Great Gatsby Films,” published in Adaptation, Awards Culture, and the Value of Prestige (2017), 151-169; and “China and Japan in Late Nineteenth- and Early Twentieth-century Anglo-American Sheet Music,” published in Music in Art XLII, nos. 1-2 (2017): 329-340. A lifelong science-fiction fan, Saffle also writes about and teaches courses on music and television, and his latest project involves pianos and commercial pictures. In addition to Humboldt and Rockefeller fellowships, Saffle held the 2000-2001 Bicentennial Fulbright Professorship of American Studies at the University of Helsinki—one of the Fulbright “Distinguished European Chairs.”

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Mary Shelley: The Writer, the Philosopher, and the Scientist

What does it mean, and what does it feel like, to exist? What does it feel like to be you—to have a body, a mind, a self, a private and intricate world within? This is what it is to be conscious, to not only be alive but to be conscious of being alive. Consciousness, then, as Annaka Harris writes, “is experience itself” (4). But as neuroscientist Christof Koch ponders, “What is it about the brain inside your head that makes you conscious of colours, of pain and pleasure, of the past and of the future, of yourself and others?” (x). “And,” he continues,

“does any brain suffice? What about the brain of a comatose patient, of a fetus, of a dog, a mouse, or a fly?” (x). As Mary Shelley asks in *Frankenstein*, what about the brain of a human being artificially created, one pieced together with “bones from charnel houses” and “materials” from “the dissecting room” and the “slaughter house”? (81). Does it feel like something to be *Frankenstein’s* creature just as it feels like something to be you? Is he conscious of being alive, and does he have his own private world within? As this paper will show, Shelley was not only a writer; she was also a philosopher and a scientist, delving into questions about consciousness, ethics, and existence that still evade us today. Deeply interdisciplinary, Shelley’s novels insist that the arts need the sciences just as much as the sciences need the arts, an argument supported by Vladimir Nabokov, who declares that “[t]here is no science without fancy, and no art without facts” (141). “The investigation of meaning,” writes Arnold Modell, “requires an interdisciplinary effort that includes the philosophy of language, linguistics, cognitive science, neurobiology, and psychoanalysis” (1). Shelley knew this well before our time.

*Bryn received her PhD from the University of Oxford in 2017, after which she held a Research Affiliateship with the University of Manitoba Institute for the Humanities while also working as a Postdoctoral Fellow. She is currently a faculty member in the Department of English at Kwantlen Polytechnic University in Surrey, BC. Her current research project, “Books, Brains, and Benevolence: An Interdisciplinary Study of Empathy,” explores empathy from the perspectives of literature, neuroscience, psychology, philosophy, engineering, economics, physics, mathematics, and more. Her research interests include the neuroscience of consciousness, emotion, and empathy; subjectivity, selfhood, and first-person narration; the Medical Humanities; sci-fi and AI; the neuroscience of horror; ecocriticism; literature and social justice; and everything else. Bryn has two forthcoming articles, “[A] mad excess of love’: Hyper-Sympathy, Fidelity, and Suicidality in Mary Shelley’s *Falkner*” and “The ‘victim of too much loving’: Perdita Verney’s Self-Destructive Sympathy in Mary Shelley’s *The Last Man*.”*

Ethan Towns

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Excising the Repulsive: Adapting Horror in Edison's *Frankenstein* (1910)

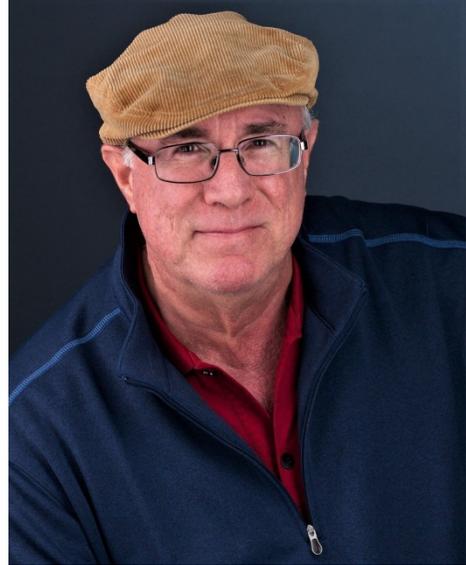
This paper examines the adaptation process behind Edison Studios' 1910 version of Mary Shelley's novel *Frankenstein*, written and directed by American filmmaker J. Searle Dawley. More specifically, it addresses the film's emphasis on the “mystic and psychological elements” of the original text, and the meticulous omission of any “actual repulsive situations” that might offend the spectator (*Edison Kinetogram*). This presents a problem. Is the film a pioneering work of horror cinema if the intent was not to horrify? How might this differ from Shelley's original intentions? Eschewing the Grand Guignol tradition of depicting grisly murders on stage, Dawley's *Frankenstein* foregrounds the miraculous creation of the Monster, and its condition as an extension of the doctor himself, in spite of the lack of dialogue afforded to the former, in contrast with the novel. In an industrial context, Dawley's own career – and Edison Studios' output in general – reinforce this contemporary interest in literary adaptations, and the moral character of films and their makers. Through an analysis of specific scenes and stills from the film, and contemporary sources – including marketing materials – this focus on the sciences, both occult and mainstream, over gruesome shocks will be shown to directly inform this film translation of *Frankenstein*.

Ethan Towns is currently pursuing his M.A. degree in Film Studies at Carleton University, Ottawa, where he received his B.A. in Film and English in 2017. He is the author of several short articles on film, including "Andy Muschietti's IT: Coming-of-Age and Horror Cinema," published in the online journal Film Criticism. He is currently working on his Master's thesis, tentatively titled "The Silent Horror Film, 1896-1922: Narrative, Style, Context." His conference paper is a modified version of his chapter on Thomas Edison's Frankenstein (1910). His research interests include film history, film theory, Canadian cinema, and the horror film. He is a two-time recipient of the Ontario Graduate Scholarship, and a current holder of a SSHRC Canada Graduate Scholarship.

John C. Tibbetts

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‘The Music at Midnight’: The Female Gothic of Mary Shelley and Marjorie Bowen

Beyond the striking biographical and professional parallels that link two British women celebrated for their “Gothic” writings, Mary Shelley (1797-1851) and Marjorie Bowen (1885-1952), there are many similarities of philosophy and vision that border on identity. Indeed, Bowen (one of many pseudonyms of Gabrielle Margaret Vere Campbell) could well be claimed to be the literary “heir” of Shelley. In that light, I will demonstrate how Ms Bowen’s life and work carry forward the groundbreaking precedents that marked Shelley’s achievement. The struggles and challenges that confronted both are aptly described by Shelley: “I believe we are sent here to educate ourselves, and that self-denial, and disappointment, and self-control, are a part of our education” (Journal, October 1838). While Mary Shelley and her most famous novel, *Frankenstein*, continues to attract, unabated, new generations of scholars and enthusiasts, Marjorie Bowen and her numerous novels, stories, and historical romances, have suffered, by contrast, an unmerited obscurity since her death. Thus, this presentation, an outgrowth of my recent book-length scholarly study on Bowen for McFarland publishers, attempts to restore a reputation sorely in need of a revival.

John C. Tibbetts is an Emeritus Professor at the University of Kansas, where he taught courses in film history, media studies, film criticism, and theory and aesthetics. As an educator and broadcaster, he has worked as a news and arts reporter for CBS Television, National Public Radio, and Voice of America. He has written (and illustrated) 26 books, including Performing Music History (Palgrave Macmillan, 2018), The Gothic Worlds of Peter Straub (McFarland, 2016), Peter Weir: Interviews (Mississippi, 2014), The Gothic Imagination (Palgrave Macmillan, 2011), and Composers in the Movies: Studies in Musical Biography (Yale University Press, 2005). His The Furies of Marjorie Bowen, a critical study of the celebrated British Gothic author, is published this Fall.

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Liminal Space between Vision and Blindness: Exploration of the Monstrous Other in Barriers to Low Vision Rehabilitation

Depictions of impaired or obscured vision have long been a trope in the Gothic genre: from the Creature's request that Victor Frankenstein's eyes be covered as he listens to his tale to Edgar Allan Poe's preoccupation with "luminous orbs" both seeing and unseeing. Impaired vision is also, of course, a very real medical condition, one that has been written about first-hand by patients in memoirs such as Stephen Kuusisto's *Planet of the Blind* (1998) and Kleege Georgina's *Sight Unseen* (1999) -- memoirs that, curiously, rely on Gothic conventions to convey both the phenomenological experience of vision loss and the difficult navigation in the journey to acceptance. In this paper, I will examine how gothic discourse can explain patients' reluctance to pursue Low Vision Rehabilitation (LVR). Even after eliminating quantifiable variables, many studies have shown that only half of the eligible patients have utilized LVR after referral. In response to the rise of reductive discourse, strict categorization, and medicalization of the body during the Enlightenment, the Gothic has ventured into the in-between, unknowable, and liminal spaces of what defines a human, as well as explored and subverted the often exclusionary categories of the normative subject by acknowledging and sympathizing with the monstrous, social other. It is, thus, a particularly fruitful lens through which to consider narratives such as Kuusisto's and Georgina's -- narratives that depict the terror of discovering the uncannily familiar in grotesque caricatures of blindness, the resulting abjection of the visually impaired identity, yet ultimately the triumph of self-acceptance and rehabilitation.

Liang Wang graduated in 2019 with honors from Johns Hopkins University with a Bachelor of Science in Molecular and Cellular Biology and a minor in Bioethics. She studied American Gothic literature in the Krieger School of Arts and Sciences under Dr. Amanda Zecca and received a Dean's Undergraduate Research Award for the project "Uncanny Shadow of Modernity: Impact of Gothic Fiction on the development of Medical Practices."

James K. Wright

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Gothic Goethe, Gothic Britain, and Callcott's Early Erlking

"Der Erlkönig" (1782), Johann Wolfgang von Goethe's haunting poem about an evil spirit that haunts the Thuringian Black Forest, is arguably the grand-daddy of all literary ballads about seductive and malevolent goblins. This paper will report on an early and little-known English part-song setting of Matthew "Monk" Lewis's translation of Goethe's poem. The composer, John Wall Callcott (1766-1821), perhaps best known for assigning national names to augmented-sixth chords, composed the work in 1797. Callcott's setting therefore pre-dates Schubert's renowned Erlking by fully twenty years, and offers valuable insights into both early Goethe-reception and the late 18th-century Gothic craze in the English-speaking world. Citing a variety of primary and secondary sources, the author describes how Callcott's Erlking (and the Canadian "Evatt Collection" in which it was found) provide a vivid snapshot of the British enthrallment with the Gothic, a fascination that was transplanted to Canada during the early decades of the nineteenth century.



Canadian composer/musicologist James Wright is a Full Professor of Music in Carleton's School for Studies in Art and Culture, where he served for twelve years as Supervisor of Performance Studies. A McGill University Governor General's Gold Medal recipient, his publications include two award-winning books on Arnold Schoenberg, and They Shot, He Scored (McGill-Queen's University Press, 2019), a monograph on the life and work of the prolific Canadian film composer Eldon Rathburn. James Wright is also widely known as a composer whose works have been commissioned, performed and recorded by ensembles and soloists around the globe. His chamber art song cycle, Letters to the Immortal Beloved, settings of poetic excerpts from Beethoven's mysterious love letters of 1812, has been recorded on both the Naxos (2015) and Analekta (2019) labels, and performed on five continents, with notable performances in Brazil, Portugal, China, Australia, Canada, the Netherlands, the USA and elsewhere. In 2019, James Wright was named The Louis Applebaum Distinguished Visiting Professor at the University of Toronto for the 2019-20 academic year.

Restaurants, Cafés and Pubs – Sheraton Hotel Area

RESTAURANTS

Bier Markt

(156 Sparks St., European brasserie menu, large beer selection, gluten-free options)

Carleton Grill

(Sheraton Ottawa Hotel, classic/Canadian menu, breakfast buffet, gluten-free options)

Gabriel Pizza

(100 Metcalfe St., pizza, burgers, beer, gluten-free crust option – no c/c guarantee)

Riviera

(62 Sparks St., **upscale**, Canadian cuisine, drinks, vegetarian/vegan/gluten-free options)

Sansotei Ramen

(153 Bank St., Japanese cuisine, soups, drinks, traditional ramen)

Shawarma Village

(84 O'Connor St., Middle Eastern cuisine, chicken/beef shawarma, falafel)

Tosca Ristorante

(144 O'Connor St., **upscale**, Italian cuisine, international wines, gluten-free options)

WORLD EXCHANGE PLAZA

Cheezy Pizza and Pasta

(111 Albert St., Italian cuisine, chicken wings, salads)

Kebob Kebob Restaurant

(111 Albert St., Mediterranean cuisine, yogurt, butter tarts, vegetarian opt.)

Sushi Shop

(111 Albert St., Japanese fusion, sushi, sashimi, gluten-free options – no c/c guarantee)

Thai Express

(111 Albert St., Thai cuisine franchise, soup, noodles, gluten-free opt. – no c/c guarantee)

CAFÉS

Bridgehead

(150 Slater St./96 Sparks St., fair trade and organic coffees)

Iconic Café

(123 Slater St., paninis, salads, baklava)

Second Cup Coffee Co.

(111 Albert St./99 Metcalfe St.)

Starbucks

(81 Metcalfe St./50 O'Connor St./99 Metcalfe St./131 Queen St./124 O'Connor St.)

Tim Hortons

(171 Slater St./100 Metcalfe St.)

PUBS

3 Brewers Sparks (240 Sparks St.)

Clocktower Brewer Pub (200 Elgin St.)

D'Arcy McGee's (44 Sparks St.)

The Royal Oak (188 Bank St./180 Kent St.)

South Block Whiskey Bar (148 Sparks St.)

Restaurants, Cafés, and Pubs – Carleton Dominion-Chalmers Centre Area

RESTAURANTS

Afghani Kabob Express

(249 Bank St., Afghani cuisine, chicken/lamb kebabs, rice)

Aroma Meze

(239 Nepean St., Greek/Mediterranean small plates, international wines, g/f options)

Euro Mex

(252 Bank St., Mexican comfort foods, schnitzels, fish & chips, gluten-free options)

Fairouz

(343 Somerset St. W, **upscale**, Middle Eastern plates, full bar, gluten-free options)

Genji Japanese Restaurant

(175 Lisgar St., fine dining, Japanese fusion, gluten-free options)

The Greek Souvlaki Shack

(258 Bank St., Mediterranean classics, Greek beer, gluten-free options)

Indian Curry House

(114 Gloucester St., Indian cuisine, gluten-free options)

(201 Bank St., traditional + modern Japanese tapas/small plates, sake bar)

Mamma Teresa Ristorante

(300 Somerset St. W, **upscale**, traditional Italian cuisine, g/f options)

North & Navy

(226 Nepean St., **upscale**, northern Italian cuisine, seasonally focused, g/f options)

Prohibition Public House

(337 Somerset St. W, modern Canadian food, cocktails/beers)

Union Local 613

(315 Somerset St. W, Southern-inspired dishes and drinks, gluten-free options)

CAFÉS

The Art House Café

(555 Somerset St. W, sandwiches, cocktails, coffee/espresso, artistic decor)

Grounded Kitchen, Café & Bar

(100 Gloucester St., breakfast, lunch, dinner (full bar), bistro fare)

Starbucks

(259 Bank St.)

Tamis Café

(374 Bank St., Filipino cuisine, coffee, home-cooked meals, handmade desserts)

Tim Hortons

(263 Bank St.)

PUBS

Connor's Gaelic Pub (313 Bank St.)

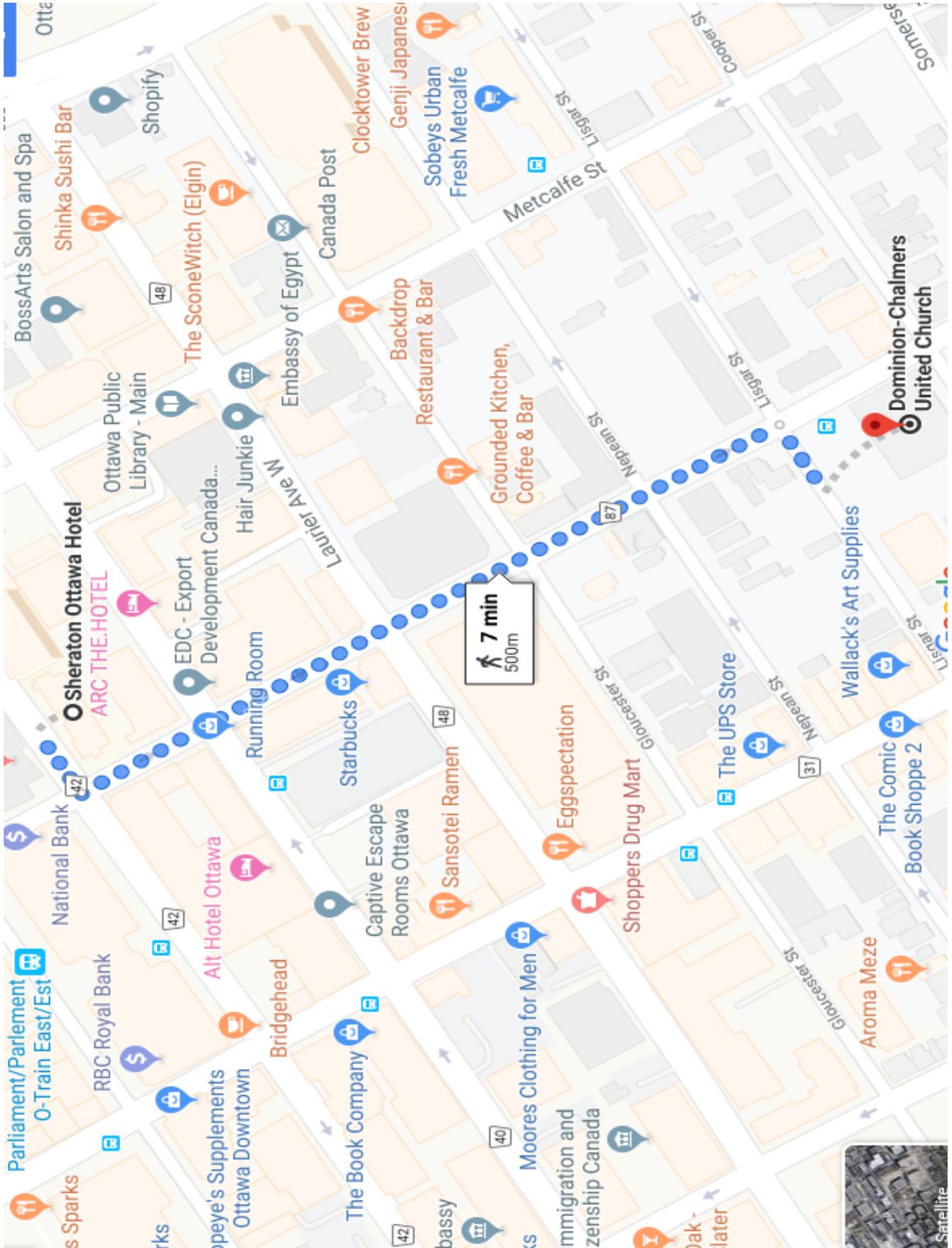
Fox & Feather Pub and Grill (283 Elgin St.)

MacLaren's at Elgin (301 Elgin St.)

The Manx Pub (370 Elgin St.)

Sir John A Pub (284 Elgin St.)

The Gothic, the Object, and the Supernatural: 200 Years of Mary Shelley's *Frankenstein*



SPECIAL THANKS!

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Alexis Luko, Conference Co-Chair

James Wright, Conference Co-Chair

James Deaville, Conference Co-Organizer

River Doucette, Conference team

Ethan Towns, Conference team

Dianne Parsonage, Conference team

Tasneem Ujjainwala, Music Program Coordinator

Kristin Guth, Administrator, School for Studies in Art and Culture

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Andrew Riddles, Web Architect, Carleton University Web Services

Allen Scott, Graphics Services, Carleton University

Andrew Wallace, Acting Chair, Department of English Language & Literature

Mara Brown, Director, Carleton Dominion Chalmers Arts Centre

Terence McDonald, Carleton Dominion Chalmers Arts Centre

Sam Kelly, The British High Commission in Canada

Sam Jeremy, The British High Commission in Canada

Andrew Ager, Suzanne Bassett, and the entire Frankenstein Opera Production Team

SPEND HALLOWEEN WITH
ANDREW AGER'S



FRANKENSTEIN
THE OPERA 2019

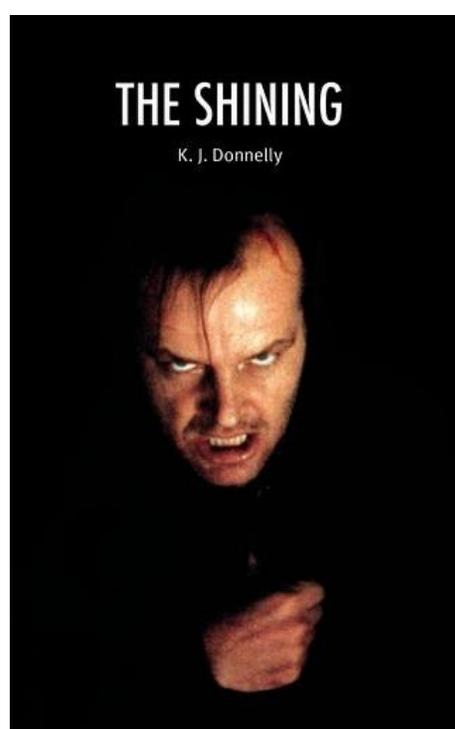
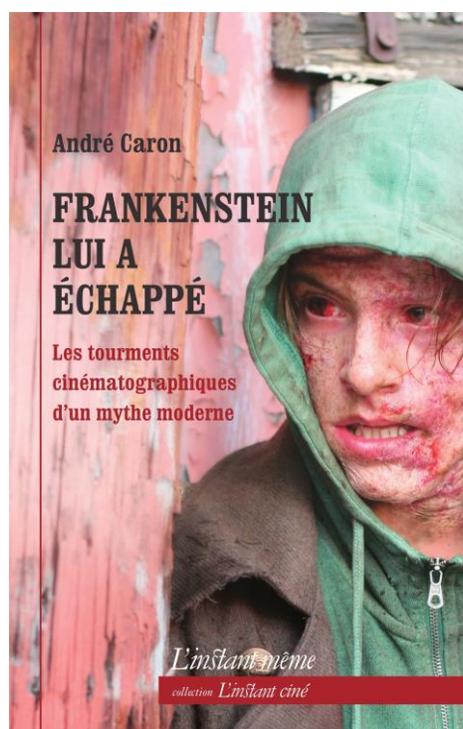
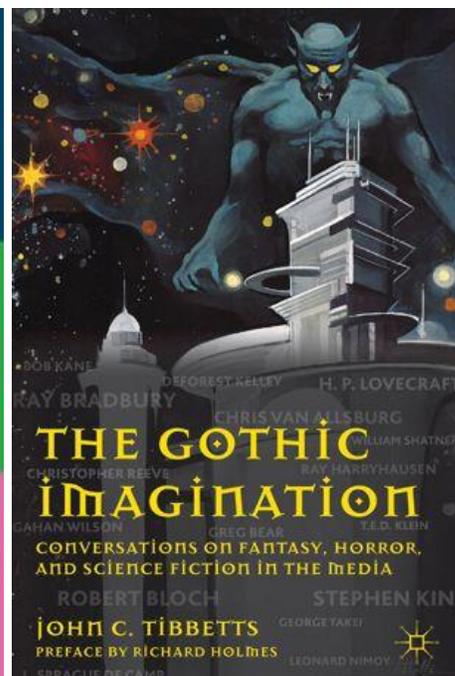
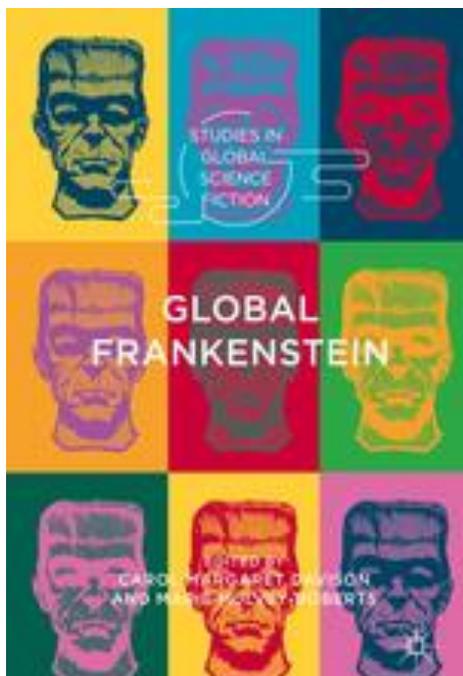
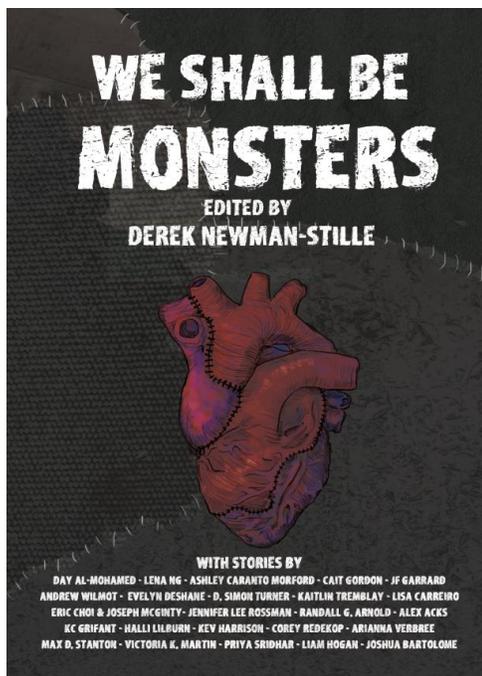
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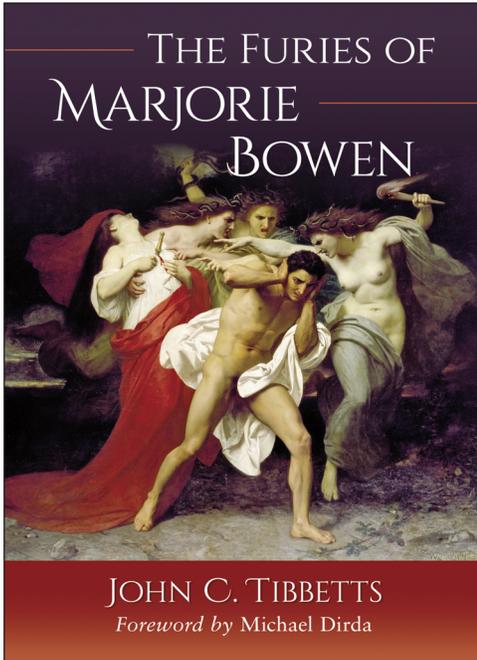
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The Furies of Marjorie Bowen

John C. Tibbetts

Foreword by Michael Dirda

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This first book-length critical examination of the life and work of Marjorie Bowen (1885–1952) reveals a major English writer whose prodigious output included stories of history, romance, and the supernatural. As Pulitzer Prize–winning critic Michael Dirda writes in his Foreword, Bowen may be “the finest British woman writer of the uncanny of the last century,” a view that echoes the high regard of cultural historian Edward

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John C. Tibbetts is professor emeritus of the University of Kansas. His many books on the arts include film, music and literature. He has been twice a finalist for the prestigious Bram Stoker Award.

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