

Reflected Shadows: Folklore and the Gothic

ABSTRACTS

Dr Gail-Nina Anderson (Independent Scholar)

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Dracula's Cape: Visual Synecdoche and the Culture of Costume.

In 1939 Robert Bloch wrote a story called 'The Cloak' which took to its extreme a fashion statement already well established in popular culture – vampires wear cloaks. This illustrated paper explores the development of this motif, which, far from having roots in the original vampire lore of Eastern Europe, demonstrates a complex combination of assumptions about vampires that has been created and fed by the fictional representations in literature and film. While the motif relates most immediately to perceptions of class, demonic identity and the supernatural, it also functions within the pattern of nostalgic reference that defines the vampire in modern folklore and popular culture. The cloak belongs to that Gothic hot-spot, the 1890s, but also to Bela Lugosi, to modern Goth culture and to that contemporary paradigm of ready-fit monsters, the Halloween costume shop, taking it, and its vampiric associations, from aristocratic attire to disposable disguise.

Biography: Dr Gail-Nina Anderson is a freelance lecturer who runs daytime courses aimed at enquiring adult audiences and delivers a programme of public talks for Newcastle's Literary and Philosophical Library. She is also a regular speaker at the Folklore Society 'Legends' weekends, and in 2013 delivered the annual Katharine Briggs Lecture at the Warburg Institute, on the topic of Fine Art and Folklore. She specialises in the myth-making elements of the Pre-Raphaelite movement and the development of Gothic motifs in popular culture. She writes regularly for the *Fortean Times* and has also published two exhibition catalogues, essays on John Martin, William Burroughs and Tessa Farmer plus the occasional ghost story. She is an active member of the Dracula Society.

Jen Baker (University of Bristol)

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Raising Revenants from Folklore to Fiction: Narrating the Dead Child

Sporadic but significant evidence from burial practices and folklore indicate that the wandering spirit of the unbaptized infant has been a minor yet persistent figure of terror in many cultures dating back as far as sources permit. The delineation of the dead child spirit varied between Scandinavian, Germanic and East European traditions where it was often malicious and enacted revenge through physical violence, whilst their British counterparts had long been diaphanous and benign. Using examples from ghost stories and folkloric compendiums from the nineteenth and early twentieth centuries, I will demonstrate how legends pertaining to the dead child from across Europe merged with the physical and psychological sciences, gothic literature and the evolving culture of death to shape the composition of the revenant child in fiction from the nineteenth century until the present.

Biography: Jen Baker is a PhD candidate at the University of Bristol. Her thesis considers the monstrous, revenant child in Anglo-American literature and culture 1830-1930. She is also co-founder and co-Chief Editor of *HARTS & Minds*, a peer-reviewed journal for postgraduate students and early career researchers in the Arts and Humanities. She has forthcoming chapters in collections on Roald Dahl, Alice in Wonderland, Representations of Cruel Children and the Child in Horror. <http://bristol.academia.edu/JenBaker>

East Asian Ghosts: Filmic Folklore as *Globalgothic*

Bliss Cau Lim notes that the Asian horror film is 'at once culturally specific and culturally neutral' (2006: 112). The figure of the vengeful [female] ghost exemplifies the negotiation between the global and the local and the transnational and the national which lies at the heart of the contemporary Asian horror. While her folkloric roots lie in oral traditions of indigenous storytelling, she has become the most recognisable symbol of what Glennis Byron and others define as 'globalgothic' (MUP: 2013). In this paper, I examine contemporary iterations and reiterations of the vengeful ghost, including Sadako's return from the grave in *Sadako 3D* and the forthcoming battle of Japan's most famous ghosts - 4D *Sadako vs Kayako* (2016) - as examples of filmic folklore. I argue that the ghost functions as a folkloric remainder or reminder of colonisation which resists total assimilation (whether through direct remakes or intertextual referencing) through the mechanisms of 'untranslatability' lie at the heart of contemporary gothic.

Biography: Dr Colette Balmain is a Senior Lecturer in Film, TV and Media at Kingston University. She is currently working on the second edition of her first book, *Introduction to Japanese Horror Film* (EUP), and is writing two monographs, one on South Korean horror cinema and the other on East Asian gothic cinema. She is a reviewer for *Gothic Studies* and is interested in the intersectionality of gender, sexuality, race and disability in contemporary Asian cinema and cultures including film, television and videogames.

Martina Bartlett (Brockenhurst College)

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Dreaming of Monsters in Polidori's *The Vampyre*

John William Polidori wrote his novella *The Vampyre* as a result of the same ghost story challenge that brought forth *Frankenstein*, and, until more recently, has remained in the shadow of that classic gothic work. However, its legacy to subsequent notions of vampirism and so notions of being human is crucial. It is argued here that Polidori's novella, alongside his doctoral work on oneirodynia (disturbed sleep) and his essay on the imagination critiques the use of imagination and its effect upon perceptions of reality. Subsequent vampire tales draw upon the well-known folklore of the mirror to indicate soullessness. Polidori's novella suggests a more subtle treatment of this aspect of folklore in which the mirror is the imagination of the perceiver and that the vampire uses this to distort the perceptual reflection of both himself and the perceiver. It is upon this reflection that the vampire truly feeds rather than blood.

Biography: Colette Balmain is a lecturer in the English department at Brockenhurst College in Hampshire. She has recently completed a Masters degree in Modern Liberal Arts at Winchester. Her thesis examined how fictional monsters (Frankenstein's monster and Polidori's vampire) can be used to negotiate human-ness.

Prof. Fred Botting (Kingston University)

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Zombie: Folklore, Gothic and Monstrous Modernity

Outlining the diverse and shadowy entanglements of gothic and folkloric traditions in terms of written and unwritten histories, this paper examines their relation to a figure that tests every assumption of Eurocentric and modern knowledge. The Haitian zombie - the basis of so many different 'lores' (cinematic, vernacular, generic and popular) - conforms to both gothic and folkloric perspectives on cultural production yet at the

same time maintains its own specific, shadowy and utterly irreducible difference. Though, in Haitian histories of slavery, revolution and vodou, in colonialist commentaries, popular travel writing, ethnologies and early film, many familiar monstrosities are recited, they are shadowed by something more troubling – a movement which shatters all representational categories – moral, social, aesthetic, political and philosophical – of enlightened modernity.

Biography: Fred Botting is Professor of English Literature and Creative Writing at Kingston University. He has taught English Literature, Critical Theory, Film and Cultural Studies at the Universities of Lancaster, Keele and Cardiff. He has written extensively on Gothic fictions, and on theory, film and cultural forms. His current research projects include work on fiction and film dealing with figures of horror - zombies in particular - and on spectrality, the uncanny and sexuality.

Dr Eamon Byers (Marymount International School)

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The Minstrel's Grave – Hauntology and the Folk Music Traditions of the British & Irish Isles

In the mid 18th century, Thomas Percy initiated the modern study of folk song with the publication of his collection *Reliques of Ancient English Poetry*. At the heart of this endeavour was a mythologizing narrative that Percy created around his collection, which concerned that most Gothic of frame stories - the discovery of a forgotten manuscript. The story of this *manuscript trouv e*, 'unbound and sadly torn [...] lying dirty on the floor under a Bureau in ye Parlour: being used by the Maids to light the fire', staged a transformative moment in which the precariousness of the folk tradition was exposed and required the intervention of preservative history. To borrow Susan Stewart's terms, it represented 'the invention of a historical rupture, a separation that would enable the 'discovery' of the ballad and the authentication of that discovery as in fact a recovery'. Ever since, academic discourse concerning folk music has been haunted by the transient quality of the tradition, presenting its findings as Percian relics of a disappearing and often uncannily spectral culture. Folk musicians themselves, meanwhile, have often articulated a more positive spin on this discourse, articulating the tradition as a gift passed down from passing generation to passing generation, with the ghosts of their ancestors a benevolent presence with whom they can commune through performance. In this paper, I will explore these two interpretations of the 'ghostly' nature of folk music and seek to assess how it informs and affects understandings of folk tradition and its functions.

Biography: Eamon Byers completed a PhD at Queen's University Belfast in 2014 with a thesis examining the interrelationship between folk music and medievalism in English culture since the 18th century. Also that year, he organised *A Fiend in the Furrows - Perspectives on 'Folk Horror' in Literature, Film & Music*. This, the first academic conference to offer a critical analysis of folk horror, was covered by *The Guardian*, BBC Radio and *The Irish News & Hot Press*. He currently teaches English at Marymount International School London and continues to research the cultural impacts of folk music and medievalism. A co-authored article on the role of medieval tropes in modern Irish politics is forthcoming in a volume from Oxford University Press. <http://marymountlondon.academia.edu/EamonKevinByers>

Dr John Callow (University of Suffolk)

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The Witch of Prague

A bestseller in its own time, though largely overlooked today, *The Witch of Prague* is a cultural hybrid; standing at the intersection of empires and religious movements; signalling a final flourishing of the Gothic novel; and symbolising the American encounter with the legends and folklore of Central Europe. Francis Marion Crawford (1854-1909) harvested and re-shaped the stories that clung to the Old Quarter of the city: of Rabbi

Loew and the Golem; of Dee and Kelly; and of the alleged murder of Simon Abeles, in order to provide a tale of necromancy, love magic, mesmerism and attempted deicide. Yet for a contemporary audience his is a particularly discordant and disturbing vision, rooted in anti-Semitism, repression, and an uncompromising exposition of his own religious experience. This paper seeks to reframe the life and career of a forgotten master of the Gothic, examine the sources that underpinned his literary inventions, and to suggest that the 'sleep of reason' really does produce monsters.

Biography: John Callow graduated from Lancaster University with a First Class BA Honours degree; and was awarded his British Academy funded doctorate from Lancaster in 1998. He has taught at Lancaster University and at Goldsmiths College. He is currently a visiting tutor, in the History Department, at the University of Suffolk. He is the co-author, with Prof. Geoffrey Scarre, of *Witchcraft and Magic in Sixteenth & Seventeenth Century Europe* (Palgrave); the author of the New Dictionary of National Biography entry on 'Isobel Gowdie'; a contributor to the ABC-Clio *Encyclopaedia of Witchcraft* and author of *Embracing the Darkness. A Cultural History of Witchcraft* (IB Tauris, forthcoming, March 2016).

Sara Cleto (Ohio State University)

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'His wild beast's fondness or his madman's rage': Disability, Folklore and the Gothic in *Jane Eyre* and *Wuthering Heights*

The spectre of disability haunts the texts of *Jane Eyre* and *Wuthering Heights*, manifesting inconsistently and erratically. Helen Burn's chronic illness becomes a signifier of her angelic nature while *Jane Eyre*'s mad vision in the Red Room magnifies her stubbornness and anger. Madness and physical weakness are linked in Cathy and Heathcliff, simultaneously Romanticizing and demonizing mental disability. One way to make sense of these representations of disability is to consider how they arise from texts that have roots in both the British folk tradition and the Gothic aesthetic. In this paper, I will examine how the patterns of folk narrative, filtered through the Gothic aesthetic, (re)construct the disabled body and mind. What kinds of spaces can they inhabit? What does it mean for these bodies to also be marked as Gothic or grotesque? How do these aesthetic markers denote inclusion, exclusion, and ability?

Biography: Sara Cleto is a PhD Candidate in English and Folklore at the Ohio State University. Her dissertation explores representations of disability in nineteenth-century fairy tales.

Dr Diana Coles (Independent Scholar)

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Diabolical Humour

'The best way to drive out the devil, if he will not yield to texts of Scripture, is to jeer and flout him, for he cannot bear scorn' (Martin Luther). From the Middle Ages until the present the Devil has epitomised supernatural horror, pain and the eternal torture of the wicked. However, in popular literature from the early mystery plays, through British folk songs and stories and into the modern era, he has often played a comedic role. This paper will contrast some of these light hearted vernacular narratives with the more sinister portrayals of the Prince of Lies.

Biography: Diana Coles is an archaeologist and a member of The Folklore Society.

'I like to think I was practising witchcraft myself during the filming': Folk Horror, Hammer's *The Witches* and Folklore

Recent film studies have drawn attention to the sub-genre of Folk Horror. The genre is broadly identified as having emerged from two key films, Robin Hardy's *The Wicker Man* (1973) and Michael Reeves's *Witchfinder General* (1968). These films, which owe much to the early antiquarians and post-Restoration curiosity about folk beliefs, outline both the investigative and the speculative aspects of early Folklore research, aspects which have continued to inform and problematize the discipline since. Cyril Frankel's Hammer film *The Witches* (1966), which predates them, is even more direct in representing a tension between surviving village belief and lore and the development/invention of a faux-ancient belief and practice. Using this film and its source novel as illustration, whilst also pointing forwards to more recent films, I will examine here the close links between Folk Horror and the disciplinary history of Folklore.

Biography: Paul Cowdell followed an MA in Folklore (Sheffield University) with a PhD on contemporary belief in ghosts (University of Hertfordshire). Alongside ghostlore he has written on folklore about rats, songs about cannibalism at sea, and tongue twisters, as well as giving papers on calendar customs, traditional singing and other aspects of folk life.

'Their name is on the books of the law, but I own the ground, the mountains, the valley': Myth, Legend and Identity in the Gothic Worlds of Alan Garner

The British author Alan Garner has never attracted much attention from academia, and criticism of his work focuses mainly on his status as either a children's author or a leading writer of fantasy fiction. Nevertheless, there is a dark, deeply Gothic character to much of Garner's work; always, in Garner's work, the past, in the shape of myth and legend or historical event, will return to haunt, terrorize and overwhelm his protagonists – typically children or teenagers trying to find a place in the world, only to be imperilled by the resurrected past. This paper will explore the struggle by Garner's young protagonists to overcome the terrible might of legend and establish their own lives and identities rather than being subsumed by the revived past. Will the durability of Garner's Gothic landscapes help his teenage heroes attain and retain their sense of self, or will the resurrected Gothic past consume them?

Biography: Carys Crossen was awarded her PhD (which analysed gender and sexuality in werewolf fiction and film) from the University of Manchester in 2012. She is currently working on her first monograph, and whenever possible researches the Gothic, gender and sexuality, the Victorian era and monsters in general.

Irish Folk Gothic: Spaces of Folklore in Contemporary Art Practice

'Irish culture is sedimentary. By this I mean that things don't get obliterated, they get buried. They are covered with a new layer of history but they are still down there, like bodies preserved in bogs...What Sigmund Freud called "the return of the repressed" is the very stuff of Irish art. It is haunted by ghosts and revenants. Nothing is ever really dead.' (O'Toole, 2011). This paper proposes *Irish Folk Gothic* as a term for a mode of Gothic that is directly descended from Irish folklore and which uses legends, rituals and superstitions to animate creative practice. *Folk Gothic* is taken

here as a term that encompasses work that offers an interdisciplinary study of the marginal, the liminal, the dispossessed and the unspoken as influenced by Irish folklore. This paper is concerned with how this mode connects with Irish contemporary art practice through an examination of the trope of strange spaces like faery forts, whitethorn bushes, and holy wells that persist from folklore and that are depicted in contemporary Irish art. It views the contemporary work of Irish artists Sean Lynch, Martin Healy, Tim Robinson and Gwen O'Dowd as intimately connected with folklore and the Gothic. It examines the idea of the legend, tales told as true, as a connecting device between folklore and the Gothic. Using these intertwined spaces and narratives as a connecting device between these traditions, this paper examines contemporary Irish art, its Gothic themes and tropes, and its utilization of motifs and methodologies drawn from Irish folklore.

Biography: Dr Tracy Fahey is Head of Department in Fine Art and Head of Centre of Postgraduate Studies in Limerick School of Art and Design (LSAD), LIT. In 2013 she established the LSAD research centre *Academy* (Art, Curatorial, Applied Design & Education research centre) where she also acts as principal investigator. She has previously worked as Head of Department of Humanities, IT Carlow and Head of Faculty of Design, Griffith College Dublin. She is a member of the advisory boards of the Centre for Research in Popular Culture, AUT, Auckland and the Centre for Studies in Otherness, Denmark. Her main area of research is Irish Gothic and the Gothic nature of domestic space. She has chapters on this subject in *Living Gothic: Histories, Practices and Legacies* (Palgrave), *The Gothic Compass: New Directions in Scholarship and Inquiry* (Routledge), *International Gothic in the Neo-Liberal Age* (Manchester University Press) and *Imagining Irish Suburbia* (Cork University Press). She has also published in the areas of medical Gothic, transgressive art, contemporary Gothic art, pedagogy, and contemporary design practice. She also writes short fiction that focuses on folklore and the uncanny, and is published in thirteen UK and US anthologies.

Kaja Franck (University of Hertfordshire)

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Old Tails in New Bottles: Folklore's Influence on Pulp Fiction Werewolves

Algernon Blackwood describes the werewolf in 'The Camp of the Dog' (1908), part of his John Silence series, as 'the savage [...] instincts of a passionate man scouring the world in his fluidic body' echoing Eliphas Levy's description in *Transcendental Magic* (1856). Other weird writers appropriated versions of European folklore to historicise their werewolves. Seabury Quinn's 'The Man Who Cast No Shadow' (1927) features a stand-off between occult detective, de Grandin and Count Czerny, a Hungarian Count who has hairy palms, drinks blood and casts no reflection in a mirror. The tale bears all the hallmarks of Stoker's *Dracula* (1897) – which also (mis)appropriated Eastern European folklore. The recurrence of the detective functions as a Van-Helsing-like figure defining the werewolf for a new generation of readers. Using these, and other examples, this paper will consider how the use of earlier folklore gave pulp werewolves a veneer of Gothic authenticity.

Biography: Kaja Franck is a third year PhD student at the University of Hertfordshire. Her thesis looks at the werewolf in literature as a creature of the ecoGothic. It concentrates on the relationship between wilderness, wolves and werewolves and how language is used to demarcate animal alterity. She co-organised the Company of Wolves conference in September 2015 which looked at werewolves, shapeshifters and feral children in literary and cultural narratives.

Prof. James H. Grayson (President, The Folklore Society)

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Invading Mongols and the Preservation of Korean Traditions: The Monk Iryon and the Memorabilia of the Three Kingdoms.

The thirteenth century Korean Buddhist monk Iryŏn may lay claim to have been the first Korean folklorist. The world in which he lived was a turbulent time, the time of the Mongol invasions of both China and Korea.

The traditional world order had been thrown into chaos. The invasions had resulted in the destruction of temples and valuable historical records. This paper will argue that Iryŏn engaged in 'salvage folklore', the attempt to record the customs and traditions of a Korea perceived to be under significant threat. The world which he depicts is largely a Buddhist one, very different from the Confucian world of later Korea. The paper will discuss how Iryŏn collected his materials, how he analysed them, and how he categorised them in his great work the *Samgukyusa* or 'Memorabilia of the Three Kingdoms'. Reference will be made to an earlier Confucian-style history, the *Samguksagi* or 'History of the Three Kingdoms'.

Biography: Emeritus Professor James H. Grayson is President of The Folklore Society

Dr Ruth Heholt (Falmouth University)

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Speaking of Ghosts: Gothic Narratives and the Supernatural Tales of Catherine Crowe

In 1848 Catherine Crowe's groundbreaking book *The Night Side of Nature* was published in England. Crowe looks at ghosts and the spectral through stories, anecdotes and reported personal experience, gleaned from people she met and who wrote to her. Crowe believed that these vocalized experiences were worthy of serious attention. *The Night Side of Nature* is a folklore narrative, or more specifically a collection of folktales. Traditionally ghost stories were most often *told* tales and much of what Crowe presents is deeply rooted in oral traditions and consists of hearsay and gossip. This paper argues that Crowe's Gothic 'real' ghost tales greatly influenced the way the Victorians imagined the spectral. Immersed in oral traditions and a part of what Birchall calls 'unruly orality' (101), *The Night Side of Nature* was a disruptive, subversive and Gothic text that gave voice to the start of the Spiritualist generation in England.

Biography: Dr Ruth Heholt is senior lecturer in English at Falmouth University in Cornwall, UK. Her research centres around the supernatural, ghosts and the Gothic. She has edited a scholarly edition of one of Catherine Crowe's novels (Victorian Secrets Press, 2015) and is editor of the special issue of *Victoriographies*, March 2014, entitled 'Haunted Men'. She is founding editor of a new journal on the supernatural: *Revenant: Critical and Creative Studies of the Supernatural*: www.revenantjournal.com.

Judith Hewitt (Museum of Witchcraft and Magic, Boscastle)

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'Night of Nights': Halloween and the Gothic

Witches, cats, goblins, ghouls, vampires, dark nights, disguises, strange happenings...what could be more Gothic than Halloween? From the ancient summer's end festival Samhain, with its association with the dark side of the year, to modern horror films, there is something undeniably appalling and alluring about October 31st. The influence of this festival is more pervasive than ever, with some teen counter-cultures being described as 'Halloween 365 days a year' with the adoption of make-up and costumes for everyday life that may seem more fitted for trick-or-treating. This talk will explore the history of Halloween and Halloween as a modern folk phenomenon. Emphasis will be placed on the reciprocal influence of the gothic upon the festival, and how gothic sensibilities, ideas and aesthetics are expressed on this 'night of nights'.

Biography: Judith Hewitt is one of the curators of the Museum of Witchcraft and Magic's 2016 exhibition, 'Halloween: Glitter and Gravedust'. She is one of the managers of the Museum having previously studied History and Local History to Masters Level at Nottingham University. www.museumofwitchcraft.com

The Museum of Witchcraft and Magic - A Gothic Museum?

Visitors to the Museum of Witchcraft and Magic often experience a thrill of grotesque delight when surveying the collection of human remains, animal viscera and the 'world-famous' two-headed pig – malformed because, legend has it, its mother once bit a powerful witch. This sixteenth-century labyrinthine Cornish building, with its Victorian-style cabinets, folklore of hauntings and maleficent energies has appealed to the 'dark leanings' of visitors since 1961. This talk will chart the museum's own changing approach to the skulls, grave-dust, and potent natural objects in its collection: the showmanship and shock-value of its early years, the 'spiritual repatriation' of an abused skeleton, to the ethical, spiritual and legal issues for a Museum professional working with a unique, often misunderstood collection in the twenty first century. By exploring visitor comments, interviews with current and former Museum Directors, academic scholarship, the practices of West Country cunning folk and the views of modern magical practitioners, this talk will explore how a museum in sympathy with the gothic sensibility can become a magnet for those with an interest in all things mysterious and 'other'.

Biography: Dr Peter Hewitt is co-manager and collections researcher at the Museum of Witchcraft and Magic, Boscastle, Cornwall. Prior to joining the Museum, he was an AHRC Doctoral Student / Collections Researcher at the Shakespeare Birthplace Trust in Stratford-upon-Avon, where he studied the collections history and material culture of the early modern period, including its folk magic collections.

Eugene Kim (Kingston University)

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Kim Tong-ni's *Portrait of a Shaman*: the Gothic rise of the Korean novel

This paper examines how the 'gothic' rise of Korean novel coincides with the modern history of Korea. I argue that Kim Tong-ni's *Portrait of a Shaman* (1939) foreshadows one of the key themes that underlie contemporary Korean Gothic: shamanism. Shamanism, one of the key tenets of folklore, appears in Kim's novel as an uncanny image of female that evokes terror and wonder. I focus on the way in which Mowha, a female shaman, represents the dark side of modernity, as she is symbolically defeated by her own son, Wook, a male Christian practitioner. Reading the female shaman in Kim's novel helps clarify the distinctive characteristics of contemporary Korean Gothic fiction and definition thereof. If the western Gothic is gradually submerged by folkloric theme such as Zombies and Dracula, the Korean Gothic shows the reversed way around, started from folklore and transformed into the Gothic. The conflict of two different spirits, those of Mowha and Wook, offers a new concept of the sublime in the context of Korean Gothic. The key here is to find out how the shamanistic sublime subverts/resists the Gothic invasion in Kim's writing.

Biography: I am a second year PhD student, currently working on the project to find Gothic legacies in British literary modernism. I focus on Virginia Woolf and read her as a writer who restores the tradition of terror Gothic. My interest roughly covers the themes on emotions such as sympathy and empathy, terror and horror, aesthetic feelings and creative reading.

Dr Mikel J. Koven (University of Worcester)

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The Haunted Antiquarian: BBC's *Ghost Stories for Christmas*, antiquarian investigations and folk horror

The concept of 'folk horror', which has emerged in recent years to describe films like *The Wicker Man* (Robin Hardy, 1973) and *Blood on Satan's Claw* (Piers Haggard, 1971) to the BBC's *Ghost Stories for Christmas* (various,

1971-1978, 2005-2013) series of occasional adaptations of M. R. James's short stories, is a thorny one for modern academic folklorists. Andy Paciorek defines folk horror as popular culture texts (films, TV series, books, music, illustration/art) which 'have a rural, earthy association to ancient European pagan and witchcraft traditions or folklore' *(pg. 9); a definition which suggests a rather restricted perception of folklore. Central to this somewhat woolly definition is the figure of the antiquarian scholar, both amateur and professional, who investigates the persistence of (stereotypes of) folk traditions either in the modern world or as reconstructions of an imagined past. Using several of the BBC produced short adaptations of M. R. James's stories, this paper will explore the representation of the antiquarian as Gothic hero: the antiquarian becomes a liminal site where the past haunts the present due to his investigations into that past. *Paciorek, Andy (2015). 'Folk Horror: From the Forests, Fields and Furrows: An Introduction', in K. Beem & A. Paciorek (eds.) *Folk Horror Revival: Field Studies*, pp. 8-15. Wyrd Harvest Press.

Biography: Mikel Koven teaches at the University of Worcester and is a former committee member of The Folklore Society.

Dr Auba Llompart Pons (Universitat de Vic-Universitat Central de Catalunya and Universitat Autònoma de Barcelona) auballompart@gmail.com

***Northanger Abbey* for Kids: Gothic Parody in Chris Riddell's *Goth Girl* Series**

This paper sets out to examine how the comic Gothic has consolidated as a genre for children in recent years. Although the mixture of humour and horror in children's fiction is not altogether new and can already be found in folktales and early works of children's literature, several scholars (Spooner, 2006; Cross, 2008) have claimed that the comic Gothic really took off as a genre for younger audiences in the 1980s and 1990s. Novels by Roald Dahl, Henrietta Banford, Lemony Snicket or Chris Riddell incorporate and simultaneously parody popular tropes and motifs from eighteenth- and nineteenth-century Gothic novels, and in doing so, they address psychological questions and preoccupations that might be relevant for the present-day child reader. Since plenty of academic articles have already been written about the comic Gothic for children in the works of authors like Roald Dahl or Lemony Snicket, in this paper I will concentrate on Chris Riddell's recent contribution to the genre: the first two novels in his *Goth Girl* series.

Biography: Auba Llompart studied for her PhD in English Literature at the Universitat Autònoma de Barcelona, where she defended her thesis in November 2014. She wrote her doctoral thesis about Gothic literature for children, and her research interests include children's and young adult fiction, fantasy, fairy tales and the Gothic. She is currently working as an English language teacher at Universitat de Vic, at the department of Translation, Interpreting and Applied Languages.

Robert McDowall (The Folklore Society) rcm1305@aol.com

Peter Greenaway: is Gothic Heritage or Heritage Gothic?

Gothic and heritage seem to be subtly fused in their presentation in British Art, literature and films. Peter Greenaway CBE, the film director is celebrated as a director of films as varied as *The Draughtsman's Contract*, *The Cook, the Thief, His Wife and Her Lover* and *Prospero's Books* as well as Television programmes such as the first few cantos of *Dante's Inferno*. This paper will examine whether the gothic and heritage are subtly fused in Peter Greenaway's film and television productions or whether gothic and heritage are complementary or contradictory.

Biography: Robert McDowall is former President and current Vice -President of The Folklore Society

Dr Matthew Melia (Kingston University)

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Ghosts, Spectres and Apparitions: The Haunted Television of Nigel Kneale and Laurence Gordon Clarke

This paper offers a comparative study of the 20th-century television writing of Nigel Kneale and the work of Laurence Gordon Clarke (who between 1970 and 1978 directed eight of the BBC's *Ghost Stories for Christmas* – Seasonal adaptations of the supernatural tales of M.R. James and Charles Dickens). I will discuss how Kneale and Clarke realise televisual space as haunted space. This paper will discuss how with their work the TV space becomes a haunted, gothic, mythic, folkloric and above all experimental space. Appropriately for a conference entitled *Reflected Shadows*, I will discuss how both challenge and redefine traditional ideas around the representation and realisation of Ghosts by considering them as having parallels with the televisual image itself – they are recorded images, imprints or reflections into which the past, present and future are collapsed. I will draw on a range of their work including Kneale's *Quatermass and the Pit* (BBC, 1958), *The Stone Tape* (BBC, 1972) and Clarke's adaptation of James' *A Warning to the Curious* (BBC, 1972), as well as range of recent critical writing around their output.

Biography: Dr Matthew Melia is a senior lecturer in film and television at Kingston University. He is interested in the meaning and understanding of space in visual culture and is particularly interested in the work of Samuel Beckett, Nigel Kneale and Ken Russell.

Chloe Metcalfe (Independent scholar)

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Is it Gothic Morris Dancing?

Informed by ongoing research with morris dancers, this paper explores the modern phenomenon of Gothic morris. Gothic morris offers an alternative form of English folk dance, being traditional without the negative stereotypes more commonly associated with white clad, hanky waving Cotswold morris dancers. Is this new form of morris, Gothic, Metal, Alternative or Pagan? Or, considering the diversity of participants, should it be given a new more inclusive term: Dark or, as jokingly invented by Terry Pratchett, Other? To what extent are dancers and musicians interested in alternative culture outside of morris? To what extent is the outdated concept of folk dance as ritual influencing the evolution of this style? Why has this form of dance evolved now and what does this say about the wider normalisation of Gothic culture in British society? The author welcomes audience response and opinion on these areas.

Biography: Chloe Elizabeth Middleton-Metcalfe is a leading expert in English folk dance costumes and author of the English Folk Song and Dance Society's *Beginners Guide to English Folk Costumes* published online. She is currently applying for her doctorate on contemporary English folk dance at Roehampton University. <http://www.englishfolkcostumes.co.uk/>

Sandra Mills (University of Hull)

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'Go Forth and Prosper': Frankenstein (Re)Born

In the introduction to the 1831 edition of her 1818 text *Frankenstein: Or, the Modern Prometheus*, Mary Shelley wrote, 'and now, once again, I bid my hideous progeny go forth and prosper'. Over the nigh on two centuries

since its inception, Shelley's creation has appeared and re-appeared in various adaptations from narrative text to theatre, film, television and hypertext. This paper will focus upon Jim Sharman's 1975 cult musical *The Rocky Horror Picture Show*, Tim Burton's 2012 stop-motion-animation *Frankenweenie* and John Logan's macabre 2014 television series *Penny Dreadful*, highlighting how each expertly retools the themes and metaphors that stem from the Frankenstein myth. Thus it will determine how Shelley's time-enduring creature and his creator cross boundaries, appearing in animated, musical and televised mediums, quite aside from their literary origin. Seemingly endlessly malleable, the mythology of Frankenstein, perpetuated by contemporary fears of scientific progress, continues to thrive. The tale of *Frankenstein*, much like the creature itself, has taken on a life of its own.

Biography: Sandra Mills is a second year PhD candidate in the English Department at the University of Hull. Her thesis considers literary (and where pertinent visual) representations of puppets, dolls and created beings. Focusing predominantly upon narratives from the gothic, horror and speculative genres, it considers the ways in which these uncanny beings replicate the human aesthetic, and thus engages with concepts of artificiality, subjectivity, sexuality and monstrosity. Sandra recently published an article in *Dark Arts Journal* on monstrous marionettes in the work of Angela Carter and is currently co-organising a conference entitled '(Dis)Connected Forms: Narratives on the Fractured Self'.

Mark Norman (Independent Scholar)

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Are there Gothic Chapbooks?

Street literature, or broadsides, originated in the 16th century and were popular until the mid 19th century when they began to be subsumed by newspapers and the 'penny dreadful'. During Victorian times the street ballad was particularly popular, both as a broadside and also as garlands (collections of songs in chapbook form). Folklore researcher Mark Norman travels back through the London pea-soup to hunt out the gothic in these publications.

Biography: Mark Norman is an independent scholar and folklore researcher, a member of The Folklore Society's committee, and author of *Black Dog Folklore* (Troy Books, 2016).

Dr Deirdre Nuttall (Independent Scholar)

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Being the Devil: Protestants in the Republic of Ireland and Devil Lore

Ireland's long colonial history of discrimination and inequality is embedded in the national self-identity, and recounted in many forms of folk expression. One of the ways in which this history has impacted on the country's rich body of oral tradition has been in the many legends, folktales and beliefs about the Devil. In these narratives, the Devil and his minions erupt into the everyday Irish landscape not just as a reminder of the dark that lurks within, and not just as a lesson in morality and the fate that awaits those who do not do God's will, but also as an allegory for a class of people associated with wealth and privilege and with a religious identity at variance with the majority. How does the diminishing Protestant minority in a modern Ireland recount and manage stories in which 'people like us' are explicitly associated with the Lord of Darkness himself?

Biography: Deirdre Nuttall holds a PhD in Irish Folklore from University College Dublin and an MA in Social Anthropology from the University of Durham. She is currently engaged in a study of the ethnic aspects of Protestantism in Ireland.

Captain Cruel Coppinger: Comparing Accounts of the Danish Smuggler in Cornwall

In the Roar of the Sea by Sabine-Baring Gould is a largely forgotten Gothic novel, but one richly inspired by a late nineteenth century tradition of barren moors, feisty heroines and dark Celtic antiheroes. Yet the swaggering, brooding wrecker central to Baring-Gould's tale is based upon the myth of Cruel Coppinger, a semi-fictionalised figure who has gained semi-legendary status in Cornish folklore. In comparing accounts by various antiquarians of nineteenth century Cornish folklore, this paper will explore why the figure of Cruel Coppinger persisted throughout the county's imaginative history, and which parts of his various retellings contributed to forming the Gothic monster of Baring-Gould's tale. The analysis focuses on Coppinger's role within the landscape of Baring-Gould's novel, and the relationship between Cornish mythic imagination, the notion of the 'foreigner', the coastal landscape, and how borders function within both the text, and wider Cornish folk tales.

Biography: Having completed a M.St. at Oriel College, University of Oxford in eighteenth century literature, Joan is currently a first year PhD student, co-supervised between the universities of Exeter and Bristol under Professors Nick Groom and David Punter. Her thesis looks to understand the representation of Cornish landscapes and people within a context of late nineteenth century Gothic fiction.

Dr Catherine Pugh (Independent Scholar)

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Worse Than Their Bite: In the Shadow of the Black Dog

Dogs have been a prevalent figure in both folklore and the Gothic. In the form of phantoms such as Black Shuck, the dog-gods and demons of ancient civilisations, the hypnotic wolves of fairytales imagery of mental illness and even in Dracula's shape-shifting ability, dogs – particularly large, black dogs – are symbols of transgression, melancholy and death. Able to serve as both protectors and menacing, blood-thirsty beasts, these black dogs are able to walk the line between reality and the supernatural, death and life. There is a tradition of real and phantom dogs within gothic texts which continues to this day with writers such as Stephen King and Dean Koontz, films such as *I Am Legend* (2006) and even video games. This discussion endeavours to explore why these black dogs endure, what they represent and how their role in narratives has gradually changed in contemporary texts.

Biography: Dr Catherine Pugh is an independent scholar, who completed her PhD at the University of Essex in 2014. Her research interests lie in the area of the transformative properties of cinematic insanity and real-life mental illness in regard to the body and external landscapes, which her thesis, entitled 'Unhuman Borderlands: Madness, Metamorphic Monsters and Landscape in Contemporary Horror Films', explores.

Dr Tina Rath (Independent Scholar)

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The Vampire – the Space in the Mirror

Two centuries ago this June the vampire which had begun as a peasant bogey, corpulent, red-faced and stinking, suddenly became socially acceptable as Lord Ruthven, with his pale Byronic beauty and his title. Too late for the Gothic novel, he entered modern folklore via the stage. In my paper I examine the melodramatic

vampire in such plays as *The Vampyre*, *The Phantom*, *The Vampire Bride* and others and its contribution to the folklore of the vampire, the incarnations that change and multiply to fill the gap in the mirror where the vampire's reflection should and cannot be seen.

Biography: Tina Rath wrote an MA on The Theatrical Vampire and a PhD (at Royal Holloway and Bedford College, London University) thesis on The Vampire in Popular Fiction. She has lectured on vampires to various folklore societies, and at the Fortean Unconvention, and contributed vampire stories to various magazines and anthologies.

Jennifer Richards (Manchester Metropolitan University)

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Gothic Tribes: Subcultures of the 21st Century

The Goth tribe emerged in the 1970s alongside Punk and has successfully developed and evolved its visual style to reflect the contemporary climate through fashion. This paper will examine the influence of Goth in all its permutations for the 21st Century. It will discuss how gothic trends in clothing have shaped and resonated through the different facets of the fashion industry from haute couture to street style. The emergence of the Health Goth, Pop Goth and Victoriana trends underpin its resilience and ability to create new variations of the theme yet still keep its original philosophy intact. It will pose the question as to why the Gothic theme has stood the test of time and continues to inspire and fascinate society, both fashionistas and the public alike.

Biography: Jennifer Richards is currently an academic in the Department of Apparel within Manchester Metropolitan University. She is research active, contributing to conferences annually, and contributing to journals within my specialism. This year, she has successfully disseminated papers at the International Textual Fashion Conference at the University of Brighton and at the Global Dialogues Conference at Coventry University London.

Camilla Schroeder (Kingston University)

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E.T.A. Hoffman and the Brothers Grimm: The Sandmann-motif in modern German Gothic fiction

This paper explores how the figure of E.T.A. Hoffmann's Sandmann is used to instil terror and horror in modern German Gothic fiction. The chosen work is Kai Meyer's *Die Geisterseher*, which is based on Schiller's Schauerroman *Der Geisterseher*, and follows the Brothers Grimm on a journey from Weimar to the streets of Warsaw. In pursuit of the truth behind Schiller's mysterious manuscript they stumble upon terrible murders committed by the 'Sandman' who takes out his victims' eyes and fills them with sand, akin to the nightmarish story Nathanael was told to get him to sleep. On their quest they are aided by various literary figures, including Goethe, Schiller and E.T.A. Hoffman. Instead of being an imaginary ghost in a story to scare children into sleeping, the Sandman manifests himself into reality, thereby amplifying the experience of horror and terror.

Biography: Camilla Schroeder is currently writing her PhD thesis on the English-language translations of Grimms' fairy tales at Kingston University

A History of Crazy Jane

Most people who know of Crazy Jane will have come across her either in Richard Dadd's mysterious watercolour or in a group of trenchant late poems by W. B. Yeats. This paper will trace the emergence of her character from a ballad composed by Matthew ('Monk') Lewis after an encounter with a young woman who had become mentally deranged on being abandoned by her lover. She soon became a figure of popular culture who appeared not only in songs for fashionable society and broadsides for the streets, but also in chapbook tales and theatrical productions. Illustrations of her reflect conventions in stage costume and the influence of traditional images of madness, and she became fit subject for the most poignant work of the insane artist, Richard Dadd. The mythical resonance of her name is attested by Yeats's adoption of it to give universal status to a character based, at least partly, upon a notorious old woman who lived in his locality.

Biography: Keith Shipton is a retired English teacher with a particular interest in folksong and the relationship between folklore and literature, music and the visual arts.

Michelle J. Smith and Kristine Moruzi (Deakin University)

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Vampires and Witches Go to School in Contemporary Young Adult Gothic

In this paper, we consider how Gothic conventions transform traditional school story tropes in YA fiction. In the twenty-first century, the Gothic has experienced a cultural resurgence in literature, film and television for young adult audiences. As Kathryn James explains, young adult readers, poised between childhood and adulthood, have proven especially receptive to the Gothic's themes of liminality, outsiders, monstrosity, transgression, romance and sexuality. These elements are at odds with the historic school story, in which a young protagonist typically has to conform to school norms, but are foregrounded in contemporary YA series featuring non-human supernatural characters, including vampires in *Evernight* [2008-2012] by Claudia Gray and witches, demons and vampires in *Hex Hall* [2010-2012] by Rachel Hawkins. We will demonstrate how, through the introduction of Gothic, the school environment struggles – and often fails – to address the challenges presented by these liminal figures.

Biographies: Michelle Smith is an Alfred Deakin Postdoctoral Research Fellow in the School of Communication and Creative Arts at Deakin University in Melbourne, Australia. In 2013, she published a chapter on the postmodern vampire in *True Blood* in *Open Graves, Open Minds: Representations of Vampires from the Enlightenment to the Present Day* (eds Bill Hughes and Sam George). She has an article on ghostly children in children's literature in press in *The Gothic and Death* (ed. Carol Davison).

Kristine Moruzi is a Lecturer and ARC Discovery Early Career Researcher in the School of Communication and Creative Arts at Deakin University. She has an extensive publishing record in historical and contemporary children's literature. Kristine has recently published a chapter on the *Twilight* novels, in which she explores the role of the postmodern Gothic on the development of female sexual agency.

Rosie Taylor (University of California, Berkeley)

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The Vampire Stalks Sweden: The Birth of the Scandinavian Gothic

Sweden's first work of vampire fiction, Victor Rydberg's *Vampyren* (*The Vampires*, 1848), appears initially to be a Nordic adaptation of John Polidori's *The Vampyre*, even replicating the name Lord Ruthven. The character of

the vampire, however, departs almost entirely from Polidori's aristocrat as Rydberg adapts his villain to reflect Swedish, rather than British, fears and conflicts of the day. *Vampyren* was written at the height of a Pan-Scandinavian search for a common national identity, a movement that unearthed the rich northern tradition of medieval sagas and folktales, only to find that their pagan themes and messages directly opposed the Christian present of the mid-19th century. This paper will argue that Rydberg's Ruthven is a product of this societal struggle for identity, and that the wider European figure of the vampire is appropriated to stand in as a violent symbol of the heathen Nordic past.

Biography: Rosie Taylor is a graduate student in the Department of Scandinavian at the University of California, Berkeley. She specializes in Old Norse studies with a focus on Viking Age interaction with Eastern Europe and Byzantium. Her adjacent research interest lies in Scandinavian Gothic literature and its role as a crossroads of Nordic tradition and influence from the continent.

Prof. Andrew Teverson (Kingston University)

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The Bloody Chamber of Salman Rushdie and Anish Kapoor: A Gothic Intervention in the *Arabian Nights*

The 2006 sculpture 'Blood Relations' by the artist Anish Kapoor and the writer Salman Rushdie invokes the *Arabian Nights* as both a visual icon and a textual tradition. This paper explores Kapoor's and Rushdie's multi-layered engagement with the *Nights*, focusing upon their re-enactment of the extreme misogynistic violence of the frame tale. The *Nights* that emerges from this twenty-first century mediation, this paper argues, is a complex and unstable work, capable of fulfilling radically divergent socio-cultural functions. On one hand, it is a highly divisive fiction that reinforces authoritarian power structures, on the other, it is the prototype of modern libertarian narratives in which an artist-hero uses storytelling to resist tyranny. Rushdie and Kapoor, it is proposed, exploit this tension in the *Nights* to create a powerful, disturbing and politically forceful visual object that borrows simultaneously from traditional narratives and the disruptive iconography of Gothic art and literature.

Biography: Andrew Teverson is Professor of English Literature and Associate Dean of the Faculty of Arts and Social Sciences at Kingston University, London. His recent work includes: *The Edinburgh Critical Edition of the Selected Writings of Andrew Lang* (2015, co-edited with Alexandra Warwick and Leigh Wilson); and *Fairy Tale* for the Routledge New Critical Idiom series (2013). He has also published on the work of Vikram Chandra, Angela Carter, Anish Kapoor, Salman Rushdie, Tom Phillips and Samuel Selvon, and was co-editor of *Postcolonial Spaces: the Politics of Place in Contemporary Culture* (Palgrave 2012). *The Selected Writings of Andrew Lang* was shortlisted for The Folklore Society's Katharine Briggs Folklore Award in 2015.

Dr Gunnella Thorgeirsdottir (University of Iceland)

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The Yule Lads: Romantic Reawakening, Folk Horror, and the Liminal Period of Christmas

Looking out onto the frozen tundra of what constitutes gothic horror in Iceland, the options seem sparse, a few translations of British literature appearing in minor print. Being at the time still in the throes of the battle for independence, seeking the 'Icelandic' identity was first and foremost on the minds of scholars. Yet horror abounds within these folktales, the sending, the image of a corpse, death froth licked from its face, legs worn to the knees, or even the often jovial yule lads who, although gift givers in modern day society, were far more sinister in their deliberately nasty thieving ways while also being representative of their mother the child eater. The Icelandic Yule lads become an example of the development of folk imagery, revitalized with

antiquarian research and collection, later clad in red and veering towards the sanitized image of the 'Coca Cola' Santa, never though abandoning fully their roots nor numbers and in later years returning to its earthier more traditional roots of mischievousness and traditional dress. The more recent trend in folk horror films has emphasized this development addressing their intruding, possibly violent, ways whilst bringing to the forefront modern anxieties which will be examined through the films *Örstuttjól* (2010) Icelandic, and the Finnish *Rare Exports* (2010).

Biography: Gunnella Thorgeirsdottir is head of Japanese Studies at the University of Iceland., and a folklorist whose PhD delved into ritual behaviours and beliefs pertaining to pregnancy in Japanese society. While specializing in Japanese contemporary belief, she continues researching contemporary folklore, fan culture, Icelandic folklore as well as popular culture.

Nadia Van Der Westhuizen (Kingston University)

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Uncanny Reflections: the Haunting Double in Tanith Lee's *White as Snow*

Frequently referred to as a 'doppelgänger', the Gothic double is a second self or alternate identity which haunts and threatens the rational psyche of the victim to whom they become attached. However, whilst the doppelgänger originates from the Gothic novel, similar doubles have long appeared in folklore either as harbingers of bad luck, or as omens of death. Tanith Lee has drawn upon both traditions in her novel *White as Snow*, which is a Gothic retelling of the 'Snow White' fairy tale. As demonstrated in the exemplary work of scholars like Elisabeth Bronfen and Andrea Dworkin, this tale type often features various types of doubling, but Lee uses the tropes and motifs of the Gothic in order to both underscore the multifaceted nature of the tale, and to make it as menacing, and as disturbing, as possible.

Biography: Nadia van der Westhuizen is a final year PhD student at Kingston University in London, researching the Gothic fairy tales of British author Tanith Lee.

Brittany Warman (Ohio State University)

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The Redemption of 'Rumpelstiltskin': Fairy Tale, Gothic and Queer Possibilities in George Eliot's *Silas Marner*

Nineteenth-century British literature was enchanted by both folklore and the Gothic aesthetic, and this fascination extends to texts beyond those one might expect. *Silas Marner*, by the renowned champion of realism George Eliot, provides an ideal example text to demonstrate the influential presence of both the Gothic and folkloric in so-called 'realist' novels of the period. Though this short work has been linked to the fairy tale of 'Rumpelstiltskin', research has not yet fully explored this fruitful intertext. Drawing from both fairy tale and fairy legend scholarship, this paper examines the ways in which reading this classic nineteenth-century novel through the lens of the fairy tale reveals both its distinctly Gothic undertones and a new, compelling queer reading. In arguing for the presence of folkloric and Gothic influences on the novel, this paper challenges widely accepted notions about genre and the true goals of Victorian Britain's most celebrated realist.

Biography: Brittany Warman is a PhD Candidate in English and Folklore at The Ohio State University. Her dissertation focuses on the Gothic aesthetic and fairy tale/fairy legend in nineteenth-century British literature.

Shadows Mirrored

In Letitia Landon's popular historical novel, *Ethel Churchill*, the deceived mistress of Sir George Kingston, Henrietta Marchmont, steals into her uncle's gloomy laboratory to concoct a poison with which to kill the dastardly Sir George. The recipe for dilute prussic acid is described in great detail by Landon, as is the Gothic laboratory. The poison is administered in a cup of coffee and Sir George's death throes are described luridly but accurately. When Landon herself died some years later, having innocently taken prussic acid medically prescribed for a chronic complaint, the Victorian newspapers enthusiastically took up the story and it became the truth that she had been poisoned by her husband, or by his mistress, in a cup of coffee. This exciting Gothic story, which Landon herself had written years before, became biographical lore, constantly repeated - it has only recently been questioned.

Biography: Dr Julie Watt is a retired academic, now researching, speaking and writing about Romanticism and the slave trade. MA Language and Linguistics, University of Edinburgh; First class honours, Humanities, Open University; PhD, TV Soap Opera, Open University; Head of Arts & Media, Stevenson College, Edinburgh; Principal Assessor, Media Studies, Scottish Qualifications Authority. <https://independent.academia.edu/JulieWatt>

Cadwaladyr's Scapegoat: Gothic influences and the shaping of Welsh folk Narrative

While there have been studies of gothic literature in Wales, and the role of folk narrative in shaping that literature, there has been no significant examination of how folktales presented through the medium of Welsh and English in the nineteenth and twentieth centuries absorbed gothic features. There was no significant response among early Welsh collectors to the work of the Brothers Grimm (or Andrew Lang) and this paper hopes to show that the Welsh folktale, with the notable exception of John Rhys's work, more typically resembled a gothic text. Of particular interest in this context is the 'Welsh sin-eater' which this paper will argue is more a gothic trope than a feature of actual Welsh folk practice.

Biography: Dr Juliette Wood is a professional folklorist and Celtic scholar educated in the United States, but currently living in Wales. After gaining degrees in medieval philosophy and Arthurian literature she studied at the University of Pennsylvania from which she holds both a Masters and a Doctorate degree in folklore. Her doctoral thesis examined the similarities between the geography and cosmology of medieval travelogues and Celtic and Italian tales. She continued her studies at University of Wales, Aberystwyth and Linacre College, Oxford where she gained an M. Litt. degree for research into the traditions of the Welsh poet Taliesin. She is competent in Welsh and Italian languages. Dr Wood is currently an Associate Lecturer in the School of Welsh, Cardiff University and a Tutor on the Lifelong Learning Programme. She is a director and former President of The Folklore Society based at the Warburg Institute, London as well as Reviews Editor for the Society's journal *Folklore*, and an Honorary Research Fellow for the National Museum of Wales. In addition to TV and radio work on folklore topics, her major research interest at the present time is the relation between medieval tradition and contemporary popular culture. Her previous work on the Fairy Bride material and other folklore topics has appeared in the Journals *Folklore*, *Cambrian Medieval Celtic Studies*, and *Etudes Celtique*. Her publications include several books on Celtic tradition and civilizations and two recent books on the Holy Grail and, most recently a lecture on the Grail delivered at Gresham College, London which is currently available on the Web. She has supervised MA theses as part of the MA in Welsh Ethnology 1998-2006, MA in Early Celtic Studies 1998-2014, and examined PhD theses from The University of Reading and University of Valladolid, as well as PhD and M.Litt. and M.A. theses from University College Dublin.

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Monsters of Degeneration: Tissue Culture and Gland Therapy within Interwar and Fin de Siècle Literature

This paper sets out to explore how anxieties with biotechnology were explored within fin de siècle and interwar literature by reference to the traditions of gothic and folk. Due to a number of scientific breakthroughs within the era, the possibility to extend, enhance and preserve human life became the subject of fervent speculation. Although the focus of much positive speculation, due to fears in the degenerative potential of procedures that involved the removal of cells from the body, a counter narrative emerged according to which biotechnological techniques were seen as the agents of decline. This paper will analyse the ways in which the literature drew out these anxieties by presenting biotechnological techniques and their effects in monstrous form. This will be achieved by focusing on the vampiric and primal associations of the techniques of tissue culture and gland therapy that are drawn out in HG Wells' *The Island of Dr Moreau* (1896) Otis Kline's *The Malignant Entity* (1926) and Julian Huxley's *Tissue Culture King* (1927).

Biography: Imogen Woodberry is a MPhil/PhD candidate at the Royal College of Art studying for a PhD entitled *The Transformation of the Body in Interwar-War Futurology: 1918-1939* supervised by Professor Barry Curtis and Dr Brian Dillon in the department of Critical and Historical Studies. She has a first class BA degree in Theology from Oxford University (2011) and an MA degree in Art History from the Courtauld Institute of Art (2014).