

FRANKENSTEIN

by Mary Shelley (1797–1851)

a tale of
horror
and woe!

Unofficial
St. Patrick's

WHY UNOFFICIAL IS TERRIBLE

- I hate it because it represents the triumph of quantity over quality.
- And my long years of drinking experience have taught me that quality is infinitely more important.
- So instead, you could gather with your friends and have...

THE RYE MANHATTAN

The triumph of quality over quantity. Go for something top shelf (Bulleit, Sagamore, Sazerac, Whistlepig if you've got some real cash). Do 2 or 3 parts rye to 1 part sweet vermouth (preferably Antica Formula). Stir—don't shake—over ice until incredibly cold. Garnish with a twist of orange peel.

Drink it at 5 PM, with friends and snacks. If you feel like getting drunk rather than buzzed, have a second one, slowly, over the next hour. Have a glass of water after each. Stop. You're done. You'll be happily drunk, and you'll feel fine the next day. Don't drive, obvs.



Or experience...



the triumph of quantity over quality.



Brittany Samson and
Katie Raabe



Brittany Samson and
Katie Raabe

9:30 AM





Student being arrested by plainclothes officers on Green St.

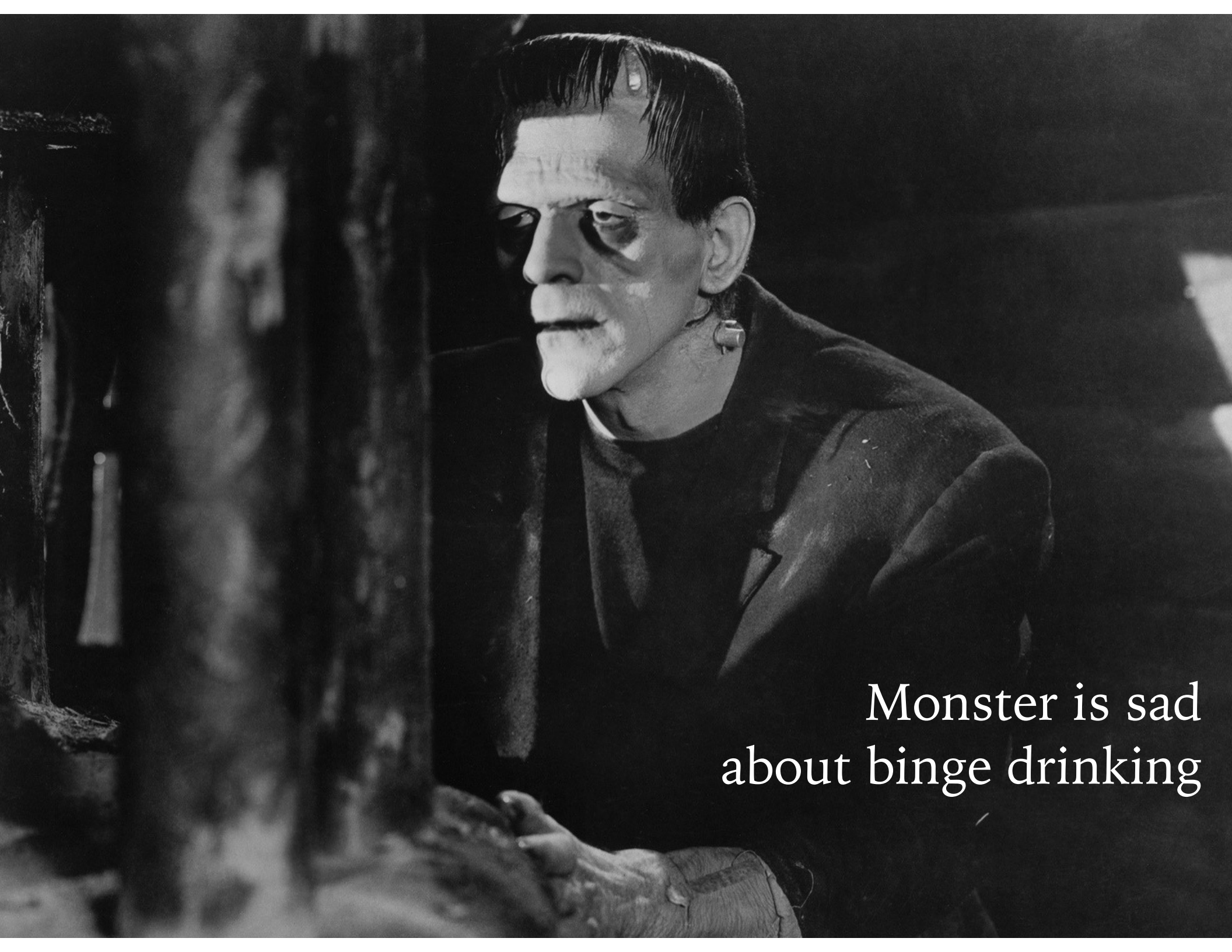


Srsly?

Student being arrested by plainclothes officers on Green St.

In 2006, Caroline Yoon, drunk after a day of Unofficial binge drinking, fell off the back of a motorcycle and was killed.

In 2011, Bradley Bunte was killed on Unofficial when he wandered into traffic against the light. His blood alcohol was 0.27 (16 beers over the course of about an hour)



Monster is sad
about binge drinking



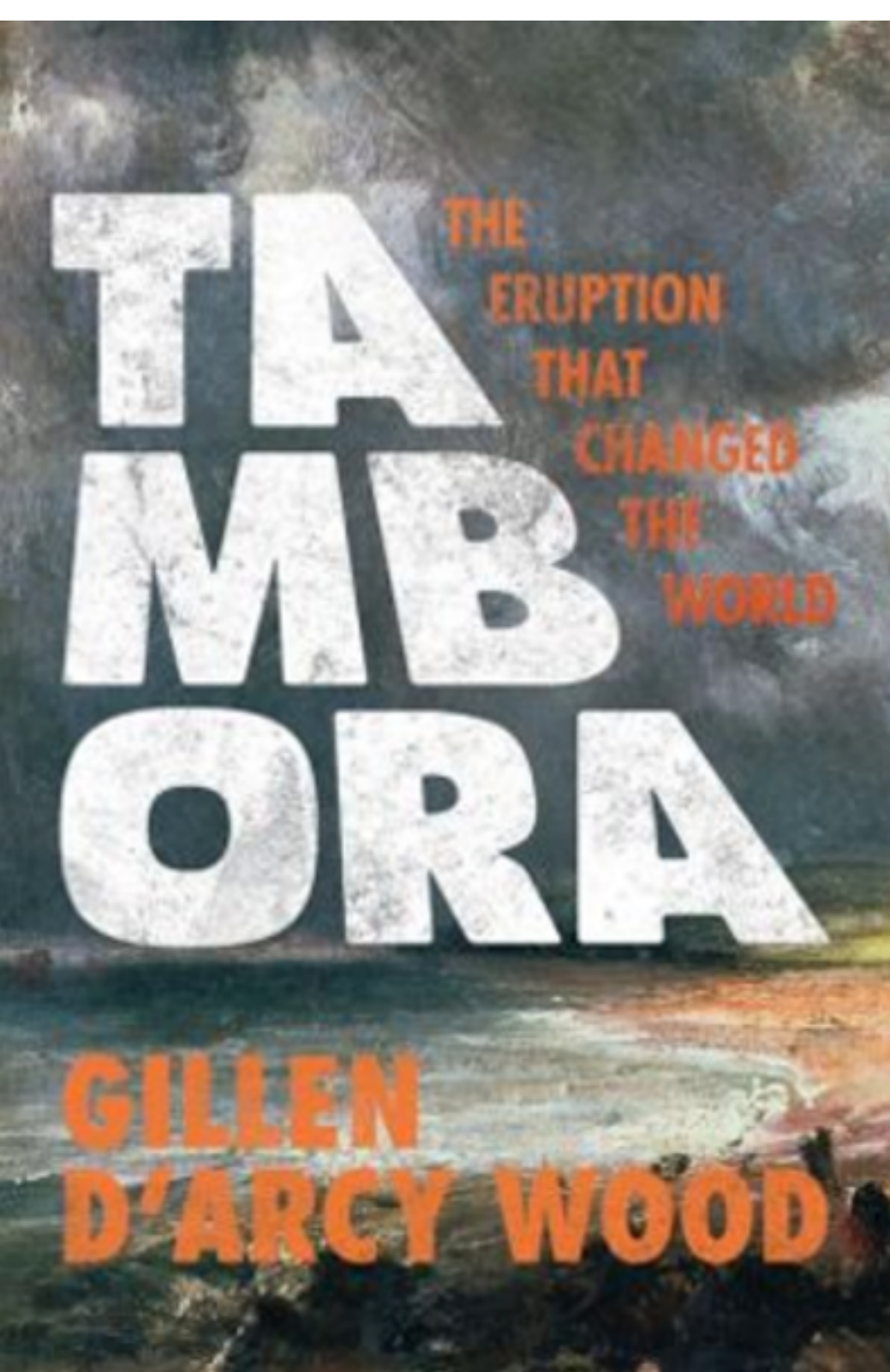
MARY SHELLEY

- Parents: Mary Wollstonecraft (famous early feminist, 1792 “Vindication of the Rights of Women” — typically Enlightenment) and William Godwin (political philosopher, first modern anarchist)
- Her mother dies from childbirth, father re-marries. Mary hates her stepmother (feeling is mutual), and her beloved father sends her away to live in Scotland. There she is raised by family friends
- Parentage and a parent’s relationship to a child are key; non-normative family ties are common for her (fosterage, step-parenting)



MARY SHELLEY

- Mary elopes with the already-married Percy Bysshe Shelley (“Ozymandias”) and...
- ...Mary’s stepsister, Jane (Claire) Clairmont, who...
- ...became the lover of the infamous Lord Byron, and their daughter...
- ...was Ada Lovelace, the first computer programmer. Seriously. (It was, for the record, an algorithm for computing Bernoulli numbers)
- Mary and Percy have a daughter, Claire, but she dies less than two weeks after birth — pregnancy, birth and death are also clearly part of Shelley’s life and experience.



A DARK AND STORMY NIGHT

- July, 1816: the “year without a summer” (see Gillen Wood’s *Tambora* for an account of Tambora as global climate catastrophe)
- Dr. John Polidori: *The Vampyre*
- Mary Shelley: waking dream, an image of Frankenstein (she had dreamed (1815) of her dead daughter returned to life through fire)
- The folk tale as Romantic
- Our most enduring story of artificial life and our most enduring story of the undead were conceived on the same night. The Romantics were beginning to ask: what is human? What is life?



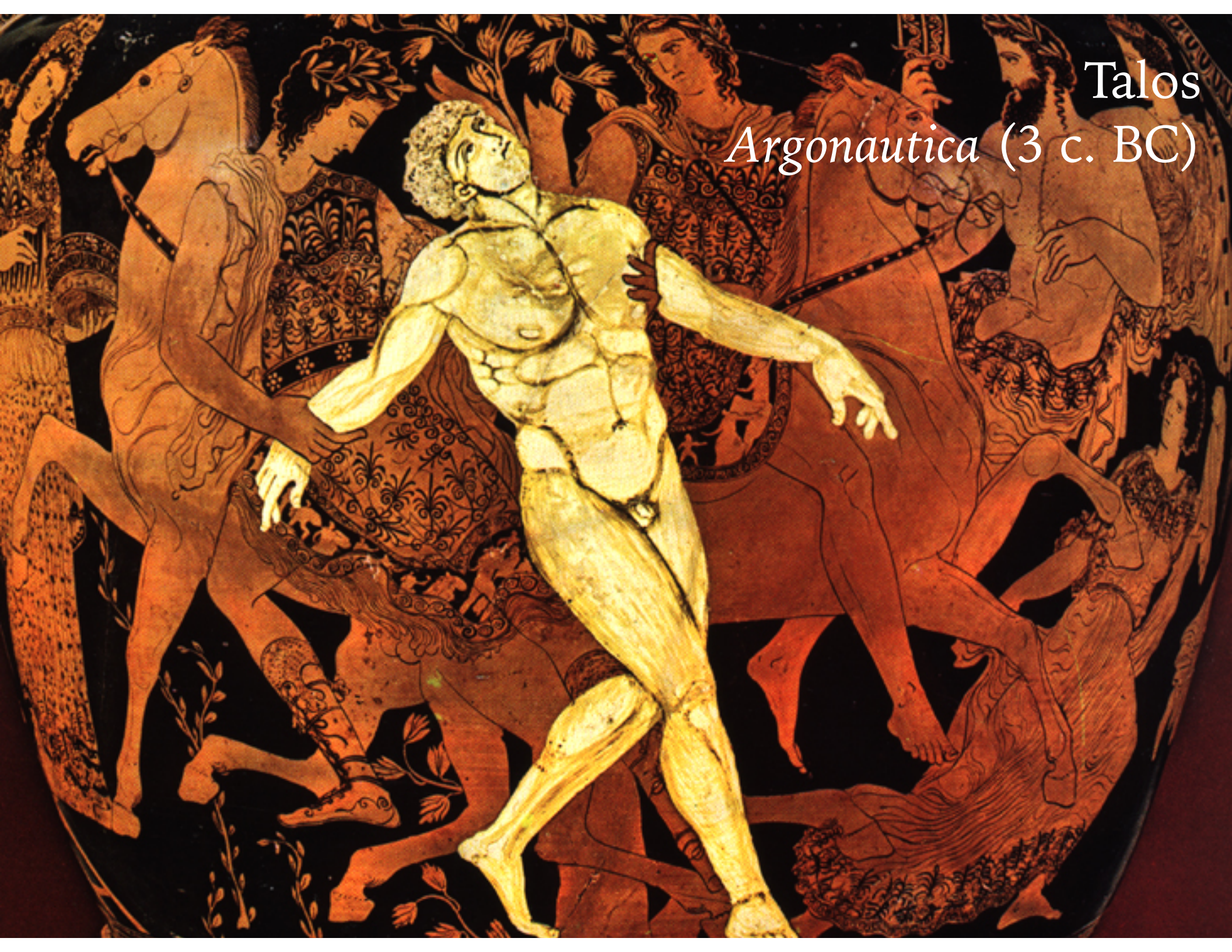
ARTIFICIAL LIFE

- Since Antiquity, two fantasies: the obedient worker, the perfect woman.
- Middle Ages: test tube babies and original sin
- Renaissance: da Vinci's elaborate automata
- Enlightenment: the golden age of automata that mimic not just human and animal movement, but the processes of life

“Thetis came to the house of Vulcan, a house of bronze wrought by the lame god’s own hands. She found him busy with his bellows, sweating and hard at work, for he was making twenty tripods that were to stand by the wall of his house, and he set wheels of gold under them all that they might go of their own selves to the assemblies of the gods, and come back again—marvels indeed to see. There were golden handmaids also who worked for him, and were like real young women, with sense and reason, voice also and strength, and all the learning of the immortals; these busied themselves as the king bade them.

—Homer, *The Iliad* (~8-9 C. BC)

Talos
Argonautica (3 c. BC)





Talos
Jason & the Argonauts (1953)

“

Pygmalion lived celibate, without a wife, and for a long time, his bed lacked any partner. Meanwhile, with happy art, he sculpted snow-white ivory and gave it a form like no woman ever born; and so there arose, from his own art, love. Her appearance was that of a true maiden. You might have thought her alive and—if it's no obstacle to modesty—wished her to move. True artistry hides its art. Pygmalion adores that simulated body; his breast is aflame. Often he moves his hands to feel his own work.

—Ovid, *Metamorphoses* (8 AD)



Jean-Léon Gérôme (c. 1890)



Ernest Normand (1886)

Anthony Michael Hall

Ilan Mitchell-Smith

Kelly LeBrock

WEIRD SCIENCE

If you can't
get a date,
make one!



Anthony Michael Hall

Ilan Mitchell-Smith

Kelly LeBrock

WEIRD SCIENCE

If you can't
get a date,
make one!





Robot Band
Al-Jazari (1210 AD)

Da Vinci, Robot Knight

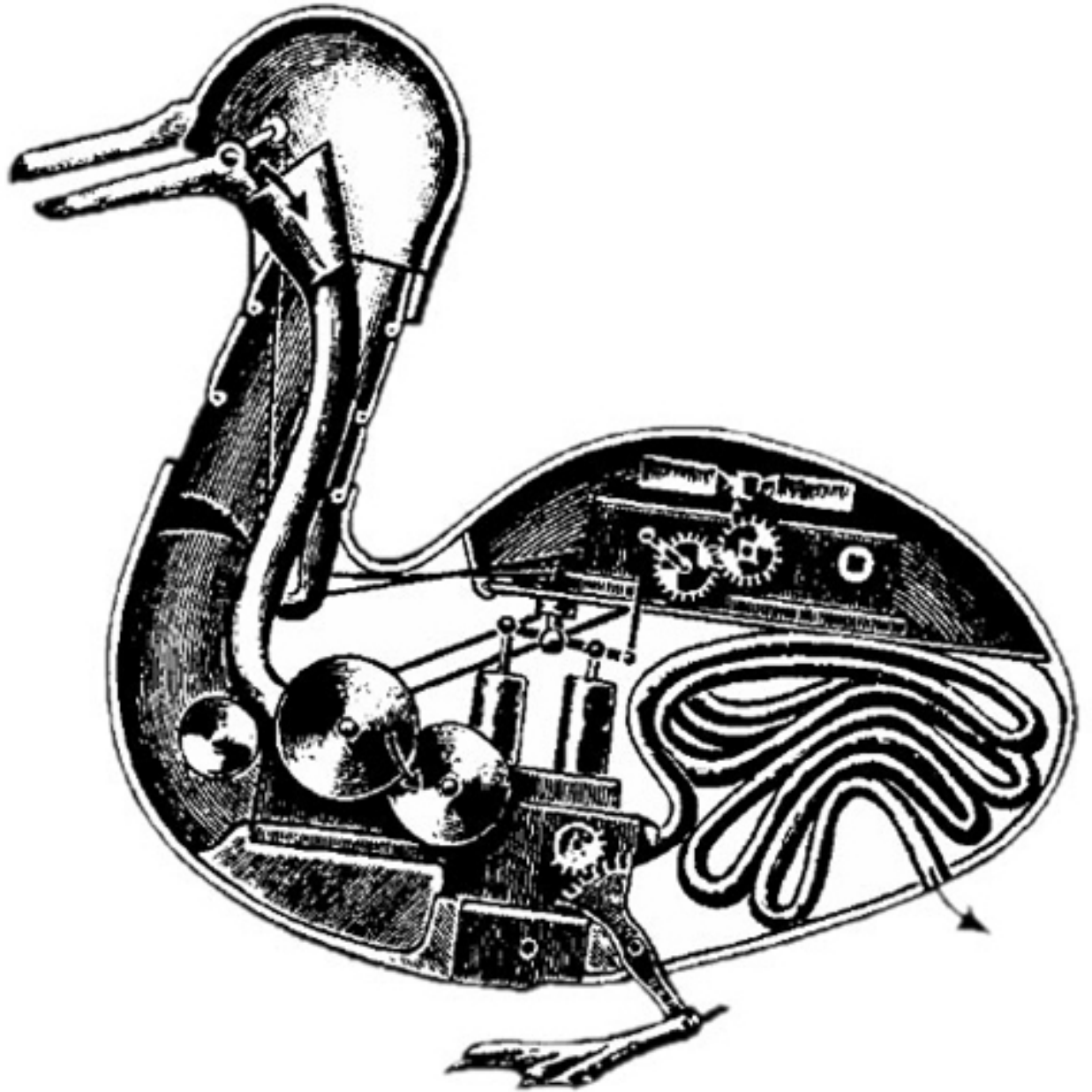




The Golem of Prague
16th. C

Digesting Duck

Jacques de Vaucanson, 1738



Writing automaton Jacquet Droz



Singing automaton

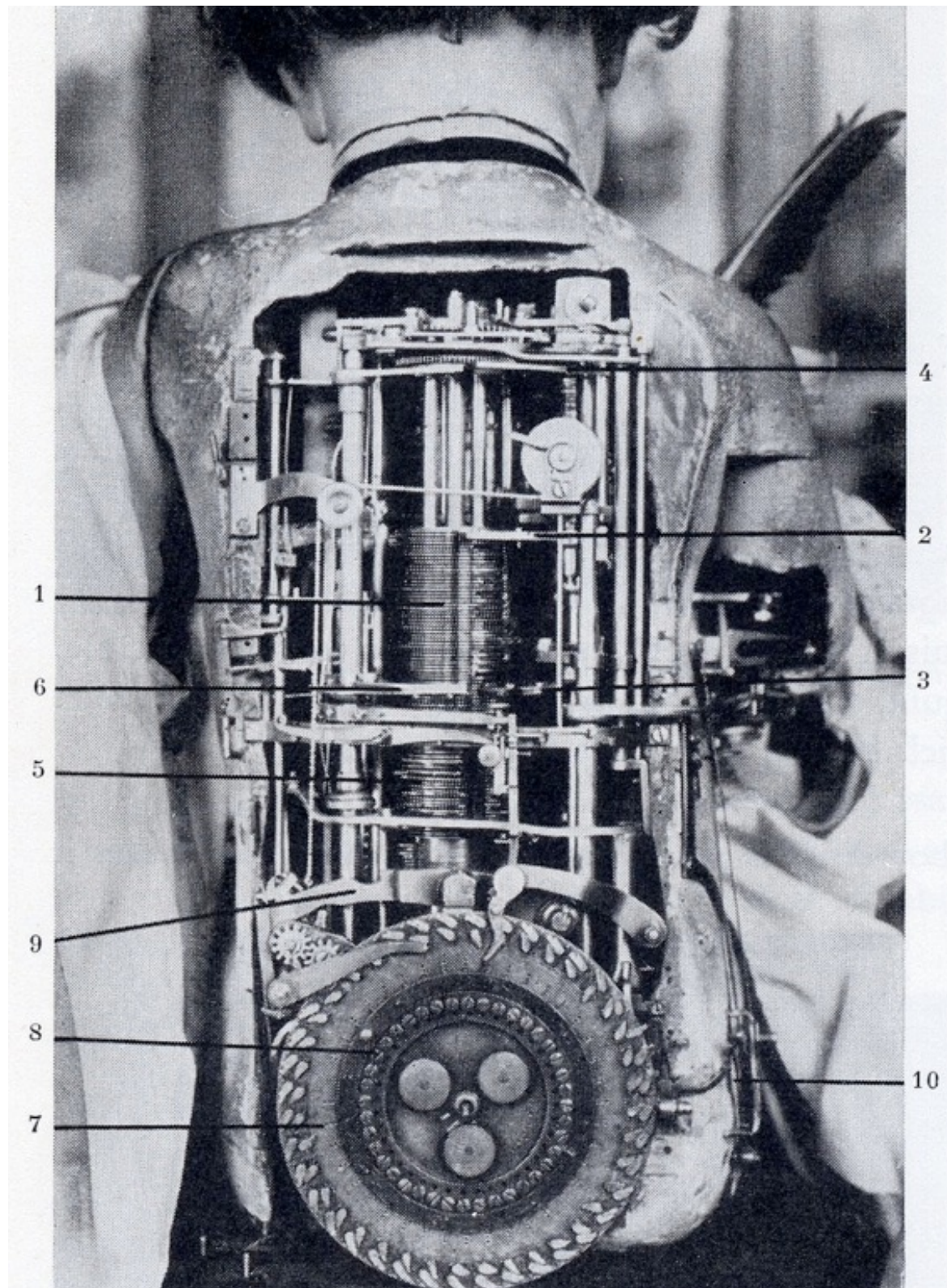
Jacquet Droz



Playing automaton
Jacquet Droz

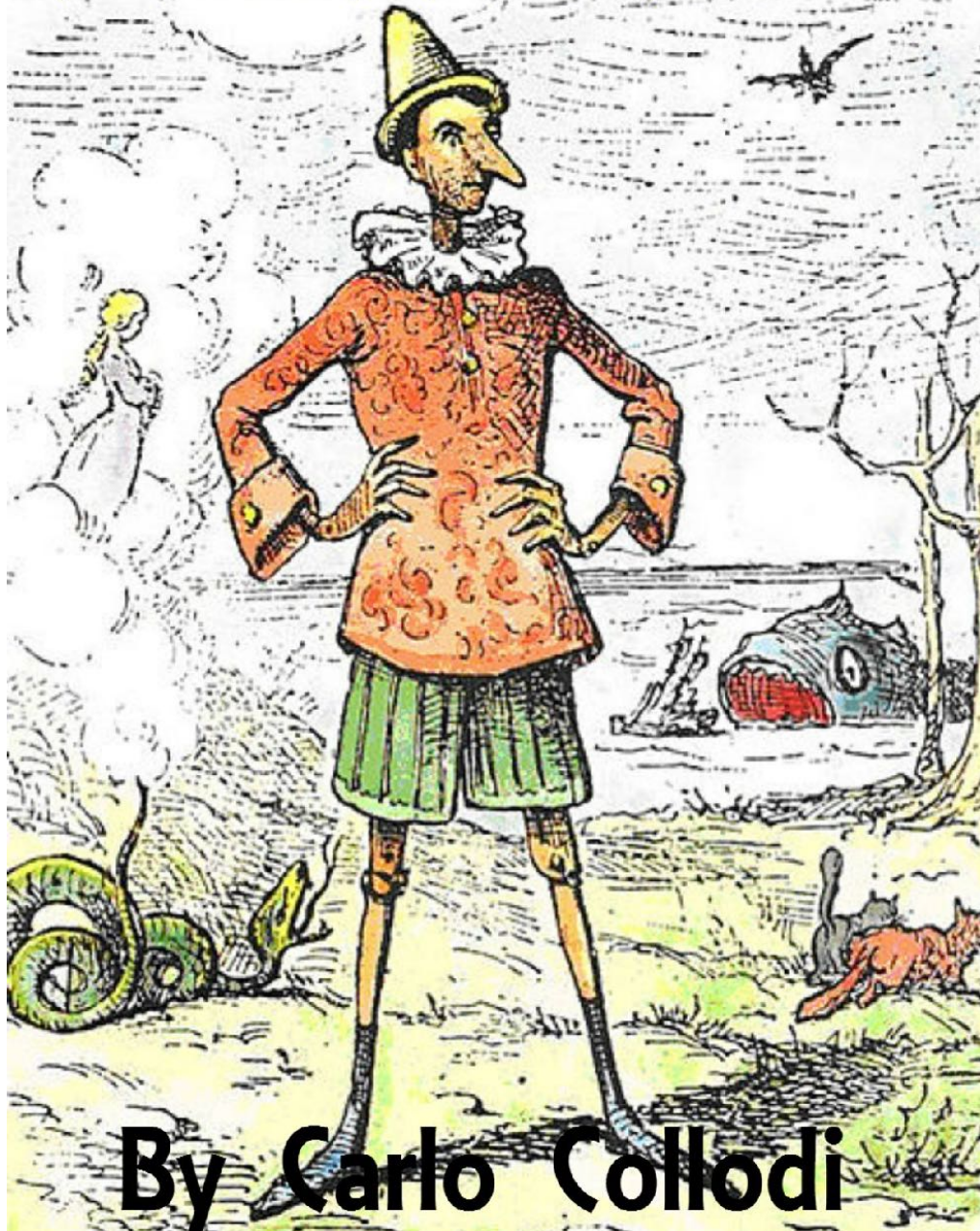


Automaton: interior

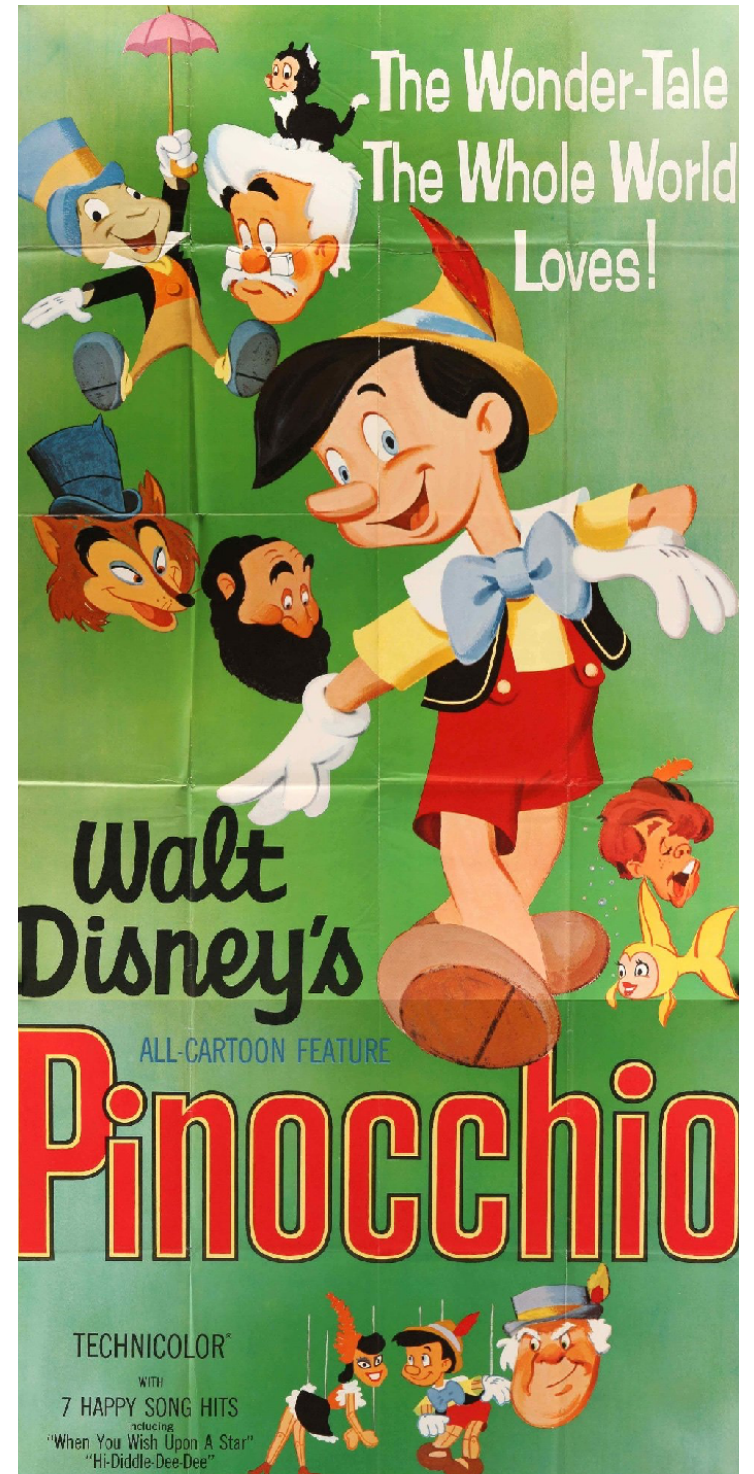


The Original **PINOCCHIO**

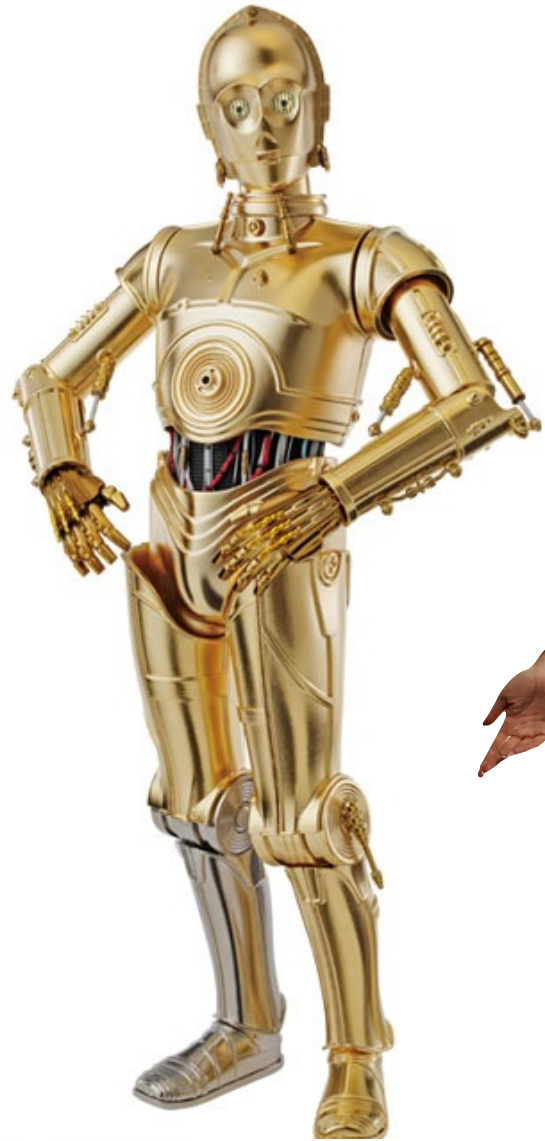
Includes Illustrations and **BONUS** Entire Audiobook



By **Carlo Collodi**



The obedient worker



The “perfect” woman



The wannabe boy

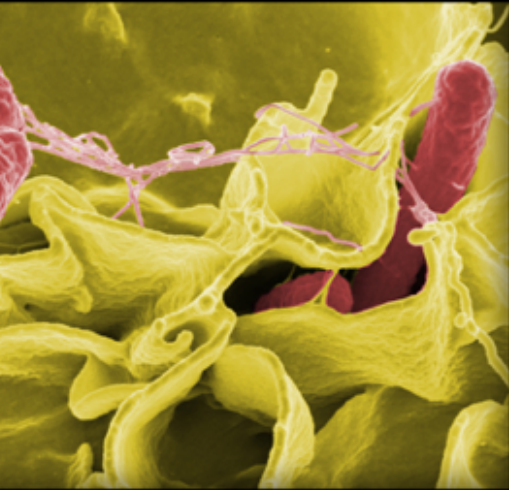


The unjust enemy



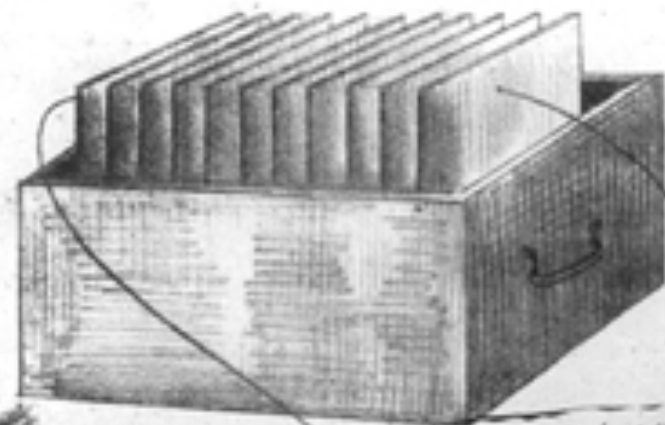
The 19th century is
science + industry

Romanticism is the reaction to scientific
industrialization (feeling, nature, fear)



THE SCIENCE OF LIFE

- Science has moved from the simple and clear to the obscure and complex, from physics to chemistry to biology
- Blood: circulation (1628) and transfusion (1818)
- Galvanism (1790): the ghost in the machine?
- Microscope (1650); taxonomy (1735); organic synthesis (1828); no “vital energy”—dead life?



Had I not been born invincible to fear, you should I be most horribly afraid. Hence! horrible shadow! wretch! mockery! Hence! And yet it stays;— even it be real! How it grows! How malignity and venom are blended in cadaverous wings in its scurrying! It must surely be a galvanized corpse. But what do I feel?—The thing begins to draw me. I feel it plainly—and now it wrinks at me—Oh! in last! I can't withstand it—I shall hug it! I shall hug it! Oh yes I shall hug—hug—hug it.....
 [Finds and falls on the neck of the corpse.]



Love him?—has he?—No, no, no, Harry!—Can you imagine that score?—But what you see that it's all for your gain that he should be put down?—Where have we the equal on earth?—Especially since dear Anna, poor fellow, has got his hands on the East India that he can't work for us as he used to. There is another reason that even he like him. They had it of Cornwall—but Harry is nothing to him. I doubt if I can beat him myself. Love him to your gods!

There! We've found him after all! See! they are bringing him to life again!



A GALVANISED CORPSE



INDUSTRIALIZATION OF LIFE

- ▶ Biological time gives way to mechanical time; thanks to telegraph and train, time becomes standardized, global, and entirely mechanical
- ▶ Mass production (i.e., mechanical production); humans must learn to adapt their bodies and movements to machines, not the reverse
- ▶ Non-living, non-natural power; for the first time, power comes not from muscles or water/air
- ▶ Factory labor treats humans as machines: replaceable, upgradable, interchangeable; machines are precious, humans are cheap



TEXT AS MONSTER

- “appendage” (v)
- parentage, motherhood, fatherhood (vi)
- creation not out of a void, but chaos (viii)
- “success would terrify the artist” (viii)
- “hideous progeny” (ix)
- “feminine fosterage” (5)
- multiple, disjointed parts (epistolary frame, embedded narratives, open ending)

“...my account will only appear as an appendage to a former production... It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing... My husband, however, was from the first, very anxious that I should prove myself worthy of my parentage, and enroll myself on the page of fame... perhaps the component parts of a creature might be manufactured, brought together, and endued with vital warmth... His success would terrify the artist... And now, once again, I bid my hideous progeny go forth and prosper. I have an affection for it.

—Shelley, “Introduction”



The master is a person of an excellent disposition, and is remarkable in the ship for his gentleness and the mildness of his discipline. This circumstance, added to his well known integrity and dauntless courage, made me very desirous to engage him. A youth passed in solitude, my best years spent under your gentle and feminine fosterage, has so refined the groundwork of my character, that I cannot overcome an intense distaste to the usual brutality exercised on board ship.

—Shelley, “Letter 2: 28 March, 17—”



MEANINGS

- Cautionary tale (progress, science, industrial revolution)
- Pregnancy and parenthood
- The Self, the Other (race, colonialism, general alterity)
- Monster is “more dead” (made from dead bodies, lifeless eyes), and yet “more alive” (superhuman strength and speed)
- The nature of life: the “dead life” of pure mechanism (life and death intertwined, dreams of Elizabeth dead)
- Human nature: the monster is naturally virtuous, and yet capable of horrors (68-70)

I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs. I had selected his features as beautiful. Beautiful!—Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun white sockets in which they were set, his shrivelled complexion and straight black lips.

—Shelley, Ch. 5

“

I suddenly beheld the figure of a man, at some distance, advancing towards me with superhuman speed. He bounded over the crevices in the ice, among which I had walked with caution; his stature, also, as he approached, seemed to exceed that of man.

—Shelley, Ch. 10



All men hate the wretched; how, then, must I be hated, who am miserable beyond all living things! Yet you, my creator, detest and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us. You purpose to kill me. How dare you sport thus with life? Do your duty towards me, and I will do mine towards you and the rest of mankind. If you will comply with my conditions, I will leave them and you at peace; but if you refuse, I will glut the maw of death, until it be satiated with the blood of your remaining friends.

—Shelley, Ch. 10



Two new fantasies of artificial life: the unjust enemy and the boy who wants to be human. Both come from Mary Shelley's *Frankenstein*. We cannot decide which the monster is.

“

In the midst of poverty and want, Felix carried with pleasure to his sister the first little white flower that peeped out from beneath the snowy ground...

