

Frankenstein English Center

The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

The original 1818 text of Mary Shelley's classic novel, with annotations and essays highlighting its scientific, ethical, and cautionary aspects. Mary Shelley's Frankenstein has endured in

the popular imagination for two hundred years. Begun as a ghost story by an intellectually and socially precocious eighteen-year-old author during a cold and rainy summer on the shores of Lake Geneva, the dramatic tale of Victor Frankenstein and his stitched-together creature can be read as the ultimate parable of scientific hubris. Victor, "the modern Prometheus," tried to do what he perhaps should have left to Nature: create life. Although the novel is most often discussed in literary-historical terms—as a seminal example of romanticism or as a groundbreaking early work of science fiction—Mary Shelley was keenly aware of contemporary scientific developments and incorporated them into her story. In our era of synthetic biology, artificial intelligence, robotics, and climate engineering, this edition of Frankenstein will resonate forcefully for readers with a background or interest in science and engineering, and anyone intrigued by the fundamental questions of creativity and responsibility. This edition of Frankenstein pairs the original 1818 version of the manuscript—meticulously line-edited and amended by Charles E. Robinson, one of the world's preeminent authorities on the

text—with annotations and essays by leading scholars exploring the social and ethical aspects of scientific creativity raised by this remarkable story. The result is a unique and accessible edition of one of the most thought-provoking and influential novels ever written. Essays by Elizabeth Bear, Cory Doctorow, Heather E. Douglas, Josephine Johnston, Kate MacCord, Jane Maienschein, Anne K. Mellor, Alfred Nordmann

When his twin brother falls ill in the family's chateau in the independent republic of Geneva in the eighteenth century, sixteen-year-old Victor Frankenstein embarks on a dangerous and uncertain quest to create the forbidden Elixir of Life described in an ancient text in the family's secret Biblioteka Obscura. During the second quarter of the nineteenth century, Londoners were enthralled by a strange fluid called electricity. In examining this period, Iwan Morus moves beyond the conventional focus on the celebrated Michael Faraday to discuss other electrical experimenters, who aspired to spectacular public displays of their discoveries. Revealing connections among such diverse fields as scientific lecturing, laboratory research, telegraphic communication, industrial electroplating, patent

conventions, and innovative medical therapies, Morus also shows how electrical culture was integrated into a new machine-dominated, consumer society. He sees the history of science as part of the history of production, and emphasizes the labor and material resources needed to make electricity work.

Frankenstein's Children explains that Faraday, with his colleagues at the Royal Society and the Royal Institution, looked at science as the province of a highly trained elite, who presented their abstract picture of nature only to select groups. The book contrasts Faraday's views with those of other practitioners, to whom science was a practical, skill-based activity open to all. In venues such as the Galleries of Practical Science, electrical phenomena were presented to a public less distinguished but no less enthusiastic and curious than Faraday's audiences. William Sturgeon, for instance, emphasized building apparatus and exhibiting electrical phenomena, while chemists, instrument-makers, and popular lecturers supported the London Electrical Society. These previously little studied "electricians" contributed much to the birth of "Frankenstein's children"--the not completely benign

effects of electricity on a new consumer world. Originally published in 1998. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

*Kenneth Strickfaden, Dr. Frankenstein's Electrician
Women Writing Science Fiction*

Electricity, Exhibition, and Experiment in Early-Nineteenth-Century London

The American and English Encyclopædia of Law

This Dark Endeavor

Frankenstein's Science

Presents a collection of writings exploring the characters from Mary Shelley's Frankenstein.

Examines the realistic styles of the novels of a variety of British authors,

including Thomas Hardy, Anthony Trollope, and Jane Austen

Examines the advances in cloning technology, including sensor-wearing seals, cyborg beetles, a bionic bulldog, and the world's first cloned cat.

Looks at science fiction and utopian literature written by women, employing feminist, social, and cultural theory to identify new forms of science fiction that emerge from women writers as they address problems of the male-oriented genre. Examines work by authors including Mary Shelley, Marion Zimmer Bradley, Ursula K. Le Guin, and Anne McCaffrey. Paper edition (unseen), \$16.95.

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Frankenstein's Island

American Book Prices Current 2000

Frankenstein (Modern English Translation)

English Readers Level 3: Frankenstein

The English Gothic Novel: Contexts

CliffsNotes on Shelley's Frankenstein

Jane Eyre. Frankenstein. The Scarlet Letter. You're familiar with these pillars of classic literature. You have seen plenty of Frankenstein costumes, watched the film adaptations, and may even be able to rattle off a few quotes, but do you really know how to read these books? Do you know anything about the authors who wrote them, and what the authors were trying to teach readers through their stories? Do you know how to

read them as a Christian? Taking into account your old worldview, as well as that of the author? In this beautiful cloth-over-board edition bestselling author, literature professor, and avid reader Karen Swallow Prior will guide you through Jane Eyre. She will not only navigate you through the pitfalls that trap readers today, but show you how to read it in light of the gospel, and to the glory of God. This edition includes a thorough introduction to the author, context, and overview of the work (without any spoilers for first-time readers), the full original text, as well as footnotes and reflection questions throughout to help the reader attain a fuller grasp of Jane Eyre. The full series currently includes: Heart of Darkness, Sense and Sensibility, Jane Eyre, and Frankenstein. Make sure to keep an eye out for the next classics in the series.

"When science prodigy Tori Frankenstein accidentally kills a teen boy in a midnight car accident, there's only one thing for her to do--use her science project to bring him back to life"--

Ayn Rand and the Posthuman is a study of the American novelist's relationship with twenty-first-century ideas about technology. Rand wrote science fiction that has inspired Silicon Valley entrepreneurs, politicians, and economists. Ben Murnane demonstrates Rand's connection to, and

impact on, those with a “posthuman” vision, in which human and machine merge. The text examines the philosophical intersections between Rand’s philosophy of Objectivism and posthumanism, and Rand’s influence on transhumanism, a major branch of posthumanist thought. The book further investigates Rand’s presence and portrayal in various examples of posthumanist science fiction, including Gene Roddenberry’s Andromeda, popular videogame BioShock, and Zoltan Istvan’s novel The Transhumanist Wager. Considering Rand’s influence from a cultural, political, technological, and economic perspective, this study throws light on an under-documented but highly significant aspect of Rand’s legacy.

English Readers Level 3: Frankenstein Usborne Publishing

Frankenstein: How A Monster Became an Icon: The Science and Enduring Allure of Mary Shelley’s Creation

A Calendar of Performances from Narrative Works Published in English to 1900

A Dictionary

Universal, Hammer, and Beyond

Women Writers Dramatized

Annotated for Scientists, Engineers, and Creators of All Kinds

Showcases the versatility of the Frankenstein myth as expressed in the horror genre and provides a sustained critical analysis of the story's evolution over many decades, many studios, and many different styles of filmmaking.

Frankenstein's Science contextualizes this widely taught novel in contemporary scientific and literary debates, providing new historical scholarship into areas of science and pseudo-science that generated fierce controversy in Mary Shelley's time: anatomy

Author of six novels, five volumes of biographical lives, two travel books, and numerous short stories, essays, and reviews, Mary Shelley is largely remembered as the author of Frankenstein, as the wife of Percy Bysshe Shelley, and as the daughter of William Godwin and Mary Wollstonecraft. This collection of essays, edited by Betty T. Bennett and Stuart Curran, offers a more complete and complex picture of Mary Shelley, emphasizing the full range and significance of her writings in terms of her own era and ours. Mary Shelley in Her Times brings fresh insight to the life and work of an often neglected or misunderstood writer who, the editors remind us, spent nearly three decades at the center of England's literary world during the country's profound transition between the Romantic and Victorian eras. The essays in this volume demonstrate the importance of Mary Shelley's neglected novels, including Matilda, Valperga, The Last Man, and Falkner. Other topics include Mary Shelley's work in various

literary genres, her editing of her husband's poetry and prose, her politics, and her trajectory as a female writer. This volume advances Mary Shelley studies to a new level of discourse and raises important issues for English Romanticism and women's studies.

Artificial Life After Frankenstein brings the insights born of Mary Shelley's legacy to bear upon the ethics and politics of making artificial life and intelligence in the twenty-first century. What are the obligations of humanity to the artificial creatures we make? And what are the corresponding rights of those creatures, whether they are learning machines or genetically modified organisms? In seeking ways to respond to these questions, so vital for our age of genetic engineering and artificial intelligence, we would do well to turn to the capacious mind and imaginative genius of Mary Wollstonecraft Shelley (1797-1851). Shelley's novels Frankenstein; or, The Modern Prometheus (1818) and The Last Man (1826) precipitated a modern political strain of science fiction concerned with the ethical dilemmas that arise when we make artificial life—and make life artificial—through science, technology, and other forms of cultural change. In Artificial Life After Frankenstein, Eileen Hunt Botting puts Shelley and several classics of modern political science fiction into dialogue with contemporary political science and philosophy, in order to challenge some of the apocalyptic fears at the fore of twenty-first-century political thought on AI and genetic engineering. Focusing on

the prevailing myths that artificial forms of life will end the world, destroy nature, and extinguish love, Botting shows how Shelley modeled ways to break down and transform the meanings of apocalypse, nature, and love in the face of widespread and deep-seated fear about the power of technology and artifice to undermine the possibility of humanity, community, and life itself. Through their explorations of these themes, Mary Shelley and authors of modern political science fiction from H. G. Wells to Nnedi Okorafor have paved the way for a techno-political philosophy of living with the artifice of humanity in all of its complexity. In Artificial Life After Frankenstein, Botting brings the insights born of Shelley's legacy to bear upon the ethics and politics of making artificial life and intelligence in the twenty-first century.

Experimentation and Discovery in Romantic Culture, 1780-1830

Artificial Life After Frankenstein

The Apprenticeship of Victor Frankenstein

Print and Electronic Sources

Frankenstein's Daughters

From Clara Reeve to Mary Shelley

Female writers of Gothic were hell-raisers in more than one sense: not only did they specialize in evoking scenes of horror, cruelty, and supernaturalism, but in doing so they exploded the literary conventions of the day, and laid claim to realms of the imagination hitherto reserved for

men. They were rewarded with popular success, large profits, and even critical adulation. E. J. Clery's acclaimed study tells the strange but true story of women's Gothic. She identifies contemporary fascination with the operation of the passions and the example of the great tragic actress Sarah Siddons as enabling factors, and then examines in depth the careers of two pioneers of the genre, Clara Reeve and Sophia Lee, its reigning queen, Ann Radcliffe, and the daring experimentalists Joanna Baillie and Charlotte Dacre. The account culminates with Mary Shelley, whose *Frankenstein* (1818) has attained mythical status. Students and scholars as well as general readers will find *Women's Gothic* a stimulating introduction to an important literary mode.

Mary Shelley's 1818 novel *Frankenstein* is its own type of monster mythos that will not die, a corpus whose parts keep getting harvested to animate new artistic creations. What makes this tale so adaptable and so resilient that, nearly 200 years later, it remains vitally relevant in a culture radically different from the one that spawned its birth? *Monstrous Progeny* takes readers on a fascinating exploration of the *Frankenstein* family tree, tracing the literary and intellectual roots of Shelley's novel from the sixteenth century and analyzing the evolution of the book's figures and themes into modern productions that range from children's cartoons to pornography. Along the way, media scholar Lester D. Friedman and historian Allison B. Kavey examine the adaptation and evolution of Victor Frankenstein and his monster across different genres and in different eras. In doing so, they demonstrate how Shelley's tale and its characters continue to provide crucial reference points for current debates about bioethics, artificial intelligence,

cyborg lifeforms, and the limits of scientific progress. Blending an extensive historical overview with a detailed analysis of key texts, the authors reveal how the Frankenstein legacy arose from a series of fluid intellectual contexts and continues to pulsate through an extraordinary body of media products. Both thought-provoking and entertaining, *Monstrous Progeny* offers a lively look at an undying and significant cultural phenomenon.

MARY SHELLEY's *Frankenstein; or, The Modern Prometheus* grew out of a parlor game and a nightmare vision. The story of the book's origin is a famous one, first told in the introduction Mary Shelley wrote for the 1831 edition of the novel. The two Shelleys, Byron, Mary's stepsister Claire Clairmont, and John William Polidori (Byron's physician) spent a "wet, ungenial summer in the Swiss Alps." Byron suggested that "each write a ghost story." If one is to trust Mary Shelley's account (and James Rieger has shown the untrustworthiness of its chronology and particulars), only she and "poor Polidori" took the contest seriously. The two "illustrious poets," according to her, "annoyed by the platitude of prose, speedily relinquished their uncongenial task." Polidori, too, is made to seem careless, unable to handle his story of a "skull-headed lady." Though Mary Shelley is just as deprecating when she speaks of her own "tiresome unlucky ghost story," she also suggests that its sources went deeper. Her truant muse became active as soon as she fastened on the "idea" of "making only a transcript of the grim terrors of my waking dream": "I have found it! What terrified me will terrify others." The twelve essays in this collection attest to the endurance of Mary Shelley's "waking dream." Appropriately, though less romantically, this book also grew out of a playful conversation at a party. When several of the

contributors to this book discovered that they were all closet aficionados of Mary Shelley's novel, they decided that a book might be written in which each contributor-contestant might try to account for the persistent hold that Frankenstein continues to exercise on the popular imagination. Within a few months, two films--Warhol's Frankenstein and Mel Brooks's Young Frankenstein--and the Hall-Landau and Isherwood-Bachardy television versions of the novel appeared to remind us of our blunted purpose. These manifestations were an auspicious sign and resulted in the book *Endurance of Frankenstein*.

Kenneth Strickfaden, innovative genius of illusionary special effects from silent films to the age of television, set the standard for Hollywood's mad scientists. Strickfaden created the science fiction apparatus in more than 100 motion picture films and television programs, from 1931's *Frankenstein* to the *Wizard of Oz* and *The Mask of Fu Manchu* to television's *The Munsters*. The skilled technician, known around Hollywood's back lots as "Mr. Electric," once doubled for Boris Karloff in a dangerous scene and was nearly electrocuted. From his birth in 1896 to his death in 1984, Strickfaden's life was filled with adventure. He spent his early years working the amusement parks on both coasts, served overseas as a Marine during World War I, took a 1919 cross-country trip in a dilapidated Model T, and favored risky pursuits like automobile and speedboat racing. He worked as an aeronautical mechanic, constructing airplanes for an historic around-the-world flight. A science teacher at heart, he gave 1,500 traveling science demonstration lectures across the U.S. and Canada. Besides covering Strickfaden's entire personal and professional life, this book discusses how later films show his influence. It reveals

the fate of his collection of equipment, and is richly illustrated with numerous rare and previously unpublished photographs. Appendices provide a selection of notes, doodles, and scribbles from Strickfaden's notebooks, informal sketches, correspondence, documents, a chronology of his film and television contributions, a bibliography, a film index, and a complete subject index.

A Guide to Reading and Reflecting

Women's Gothic

Operas in English

Mary Shelley in Her Times

The American and English Encyclopaedia of Law

A Novel

Man Booker International Prize finalist “ Brave and ingenious. ” —The New York Times “ Gripping, darkly humorous . . . profound. ” —Phil Klay, bestselling author and National Book Award winner for *Redeployment* “ Extraordinary . . . A devastating but essential read. ” —Kevin Powers, bestselling author and National Book Award finalist for *The Yellow Birds* From the rubble-strewn streets of U.S.-occupied Baghdad, Hadi—a scavenger and an oddball fixture at a local café—collects human body parts and stitches them together to create a corpse. His goal, he claims, is for the government to recognize the parts as people and to give them proper burial. But when the corpse goes missing, a wave of eerie murders sweeps the city, and reports stream in of a horrendous-looking criminal who, though shot, cannot be killed. Hadi

soon realizes he ' s created a monster, one that needs human flesh to survive—first from the guilty, and then from anyone in its path. A prizewinning novel by “ Baghdad ’ s new literary star ” (The New York Times), Frankenstein in Baghdad captures with white-knuckle horror and black humor the surreal reality of contemporary Iraq.

A valuable resource for readers exploring the classic horror genre, this book presents primary source documents alongside analysis in an examination of the social, political, and economic factors reflected in 19th century Gothic literature. • Reveals truths and falsities about four major works of classic horror with regard to their historical context • Provides excerpts from primary source documents • Places the literary works in their broader chronological context through use of a timeline • Discusses the historical currents of the 19th century in an introductory essay

Coinciding with the 200th anniversary of the publication of Frankenstein in 1818, a prize-winning poet delivers a major new biography of Mary Shelley—as she has never been seen before. We know the facts of Mary Shelley ’ s life in some detail—the death of her mother, Mary Wollstonecraft, within days of her birth; the upbringing in the house of her father, William Godwin, in a house full of radical thinkers, poets, philosophers, and writers; her elopement, at the age of seventeen, with Percy Shelley; the years of peripatetic travel across Europe that followed. But there has been no literary biography written this century, and previous books have ignored the real person—what she actually thought and felt and why she did what she did—despite

the fact that Mary and her group of second-generation Romantics were extremely interested in the psychological aspect of life. In this probing narrative, Fiona Sampson pursues Mary Shelley through her turbulent life, much as Victor Frankenstein tracked his monster across the arctic wastes. Sampson has written a book that finally answers the question of how it was that a nineteen-year-old came to write a novel so dark, mysterious, anguished, and psychologically astute that it continues to resonate two centuries later. No previous biographer has ever truly considered this question, let alone answered it.

Carefully edited for modern readers to allow for easier reading Obsessed with the secret of creation, Swiss scientist Dr. Victor Frankenstein cobbles together a body he's determined to bring to life. And one fateful night, he does. When the creature opens his eyes, the doctor is repulsed: his vision of perfection is, in fact, a hideous monster. Dr. Frankenstein abandons his creation, but the monster won't be ignored, setting in motion a chain of violence and terror that shadows Victor to his death.

Mary Shelley's Frankenstein, a gripping story about the ethics of creation and the consequences of trauma, is one of the most influential Gothic novels in British literature. It is as relevant today as it is haunting.

Essays on Mary Shelley's Novel

The Frankenstein Legend: a Tribute to Mary Shelley and Boris Karloff

The Cinematic Rebirths of Frankenstein

Adam Frankenstein

Or, the Modern Prometheus

Victor Frankenstein is a brilliant student of natural sciences. Traumatized by his mother's death, he attempts to create life, but flees in horror from the monster he has made. Within months, his family and friends start to die mysterious and violent deaths... The Usborne English Readers series is a new range of graded readers in simplified English for younger learners. They include activities glossaries and a full audio recording of the text in both British English and American English.

What if the Frankenstein creature didn't die in a fire, a crumbling castle or on a glacier? What if he never died at all? Adam Frankenstein, a product of science and magic. A creature of horror, come-to-life. In this re-imagining of Mary Shelley's famous creature, Adam is still alive and his stories are that of legend. A lonely and reluctant hero looking for redemption and salvation through the ages. Four stories, through the years, follow Adam as he struggles to understand his place in a world of men who would reject him, kill him. He looks to create humanity in himself while questioning those who were born with it. Mary Shelley's League of Supernatural Hunters: Origins of Adam Mary Shelley learns of supernatural creatures and real meaning of the word monster as she encounters a man unlike any other. A creature not born of woman, but created from the body of a circus strongman killed while

trying to save a lion tamer. She must decide who to trust, the vampire, the witch, the mad scientist or the creature. Either way, Mary's seen enough to know she will need an army to fight those things not easily killed.

Frankenstein's Companion 19th century England, friendless and alone in the world, Adam Frankenstein, the creation of a mad scientist and his witch lover, becomes an assassin for hire. When a powerful mage hires him to find his kidnapped daughter and kill the man who took her, Adam strikes a bargain of his own. The mage has an immortal dog and Adam will do anything to own it. The Therapist and the Dead Brooklyn, New York in the 1980's was a place where monsters could blend in. Life has been long and cruel, so Adam keeps his appointment with Dr. Stein, the most expensive and sought after psychologist in the city, to talk of immortality and murder. Adam Frankenstein, U.S. Marshal Adam joins the 21st Century, and takes up residence in Houston, Texas. While waiting for his next mission from the League of Supernatural Hunters, he becomes Adam Frank, U.S. Marshal. His new partner is Marshal Rebecca Hughes, a by-the-book woman with a non-nonsense approach to life, with no idea who he really is, but that's all about to change. When he wakes up dead and learns someone has stolen his dog, Texas may not be big enough to hold his wrath.

Although many opera dictionaries and encyclopedias are available, very few

are devoted exclusively to operas in a single language. In this revised and expanded edition of *Operas in English: A Dictionary*, Margaret Ross Griffel brings up to date her original work on operas written specifically to an English text (including works both originally prepared in English, as well as English translations). Since its original publication in 1999, Griffel has added nearly 800 entries to the 4,300 from the original volume, covering the world of opera in the English language from 1634 through 2011. Listed alphabetically by letter, each opera entry includes alternative titles, if any; a full, descriptive title; the number of acts; the composer's name; the librettist's name, the original language of the libretto, and the original source of the text, with the source title; the date, place, and cast of the first performance; the date of composition, if it occurred substantially earlier than the premiere date; similar information for the first U.S. (including colonial) and British (i.e., in England, Scotland, or Wales) performances, where applicable; a brief plot summary; the main characters (names and vocal ranges, where known); some of the especially noteworthy numbers cited by name; comments on special musical problems, techniques, or other significant aspects; and other settings of the text, including non-English ones, and/or other operas involving the same story or characters (cross references are indicated by asterisks). Entries also include such information

as first and critical editions of the score and libretto; a bibliography, ranging from scholarly studies to more informal journal articles and reviews; a discography; and information on video recordings. Griffel also includes four appendixes, a selective bibliography, and two indexes. The first appendix lists composers, their places and years of birth and death, and their operas included in the text as entries; the second does the same for librettists; the third records authors whose works inspired or were adapted for the librettos; and the fourth comprises a chronological listing of the A-Z entries, including as well as the date of first performance, the city of the premiere, the short title of the opera, and the composer. Griffel also include a main character index and an index of singers, conductors, producers, and other key figures. Few creations have risen from literary origins to reach world-wide importance like Frankenstein. This landmark volume celebrates the bicentenary of Mary Shelley's creation and its indelible impact on art and culture. The tale of a tormented creature created in a laboratory began on a rainy night in 1816 in the imagination of a nineteen-year-old Mary Wollstonecraft Shelley, newly married to the celebrated Romantic poet Percy Shelley. Since its publication two years later, in 1818, Frankenstein: Or, the Modern Prometheus has spread around the globe through every possible medium and variation. Frankenstein has not been out of print once in 200

years. It has appeared in hundreds of editions, perhaps more than any other novel. It has inspired a multitude of stage and screen adaptations, the latest appearing just last year. "Frankenstein" has become an indelible part of popular culture, and is shorthand for anything bizarre and human-made; for instance, genetically modified crops are "Frankenfood." Conversely, Frankenstein's monster has also become a benign Halloween favorite. Yet for all its long history, Frankenstein's central premise—that science, not magic or God, can create a living being, and thus these creators must answer for their actions as humans, not Gods—is most relevant today as scientists approach creating synthetic life. In its popular and cultural weight and its expression of the ethical issues raised by the advance of science, physicist Sidney Perkowitz and film expert Eddy von Muller have brought together scholars and scientists, artists and directions—including Mel Brooks—to celebrate and examine Mary Shelley's marvelous creation and its legacy as the monster moves into his next century.

Frankenstein's Cat

The New Annotated Frankenstein

A Research Guide to Gothic Literature in English

Cuddling Up to Biotech's Brave New Beasts

The Endurance of Frankenstein

Frankenstein in Baghdad

Two centuries after its original publication, Mary Shelley's classic tale of gothic horror comes to vivid life in "what may very well be the best presentation of the novel" to date (Guillermo del Toro). "Remarkably, a nineteen-year-old, writing her first novel, penned a tale that combines tragedy, morality, social commentary, and a thoughtful examination of the very nature of knowledge," writes best-selling author Leslie S. Klinger in his foreword to The New Annotated Frankenstein. Despite its undeniable status as one of the most influential works of fiction ever written, Mary Shelley's novel is often reductively dismissed as the wellspring for tacky monster films or as a cautionary tale about experimental science gone haywire. Now, two centuries after the first publication of Frankenstein, Klinger revives Shelley's gothic masterpiece by reproducing her original text with the most lavishly illustrated and comprehensively annotated edition to date. Featuring over 200 illustrations and nearly 1,000 annotations, this sumptuous volume recaptures Shelley's early nineteenth-century world

with historical precision and imaginative breadth, tracing the social and political roots of the author's revolutionary brand of Romanticism. Braiding together decades of scholarship with his own keen insights, Klinger recounts Frankenstein's indelible contributions to the realms of science fiction, feminist theory, and modern intellectual history—not to mention film history and popular culture. The result of Klinger's exhaustive research is a multifaceted portrait of one of Western literature's most divinely gifted prodigies, a young novelist who defied her era's restrictions on female ambitions by independently supporting herself and her children as a writer and editor. Born in a world of men in the midst of a political and an emerging industrial revolution, Shelley crafted a horror story that, beyond its incisive commentary on her own milieu, is widely recognized as the first work of science fiction. The daughter of a pioneering feminist and an Enlightenment philosopher, Shelley lived and wrote at the center of British Romanticism, the "exuberant, young movement" that rebelled against tradition and reason and "with a rebellious scream gave

birth to a world of gods and monsters" (del Toro). Following his best-selling The New Annotated H. P. Lovecraft and The New Annotated Sherlock Holmes, Klinger not only considers Shelley's original 1818 text but, for the first time in any annotated volume, traces the effects of her significant revisions in the 1823 and 1831 editions. With an afterword by renowned literary scholar Anne K. Mellor, The New Annotated Frankenstein celebrates the prescient genius and undying legacy of the world's "first truly modern myth." The New Annotated Frankenstein includes: Nearly 1,000 notes that provide information and historical context on every aspect of Frankenstein and of Mary Shelley's life Over 200 illustrations, including original artwork from the 1831 edition and dozens of photographs of real-world locations that appear in the novel Extensive listings of films and theatrical adaptations An introduction by Guillermo del Toro and an afterword by Anne K. Mellor

Frankenstein is, arguably, one of the most iconic novels in English literature. With its powerful, unsettling plot, isolated

characters, and the wretched Creature at its center, it has become part of the Western cultural fabric. Mary Shelley reminds us that the error of the scientist can only have dreadful consequences if the rest of society proves to be irresponsible. Frankenstein's one sin is a sin of omission, rather than a sin of commission: he fails to accept the responsibilities of his creativity, and for this he is fearfully punished. But the real villain of the work is all mankind, the social animal that blindly abuses his tools. Frankenstein is read today in two slightly different versions: the first edition of 1818, written by a very young Mary Shelley; and the edition of 1831, in which irreversible fate is more powerful than human free will. Other, minor, differences between the two texts originate in yet another version of 1823. In the present edition, we have preferred the 1818 original text, more useful for the student of British Romanticism, but we have incorporated all those corrections from 1823 that the novelist chose to preserve in 1831, in the hope of doing justice to the young Mary Shelley, without entirely disregarding the wishes of the mature author.

This volume, arranged alphabetically by original author, provides basic information about stage and screen productions based upon the novels of 40 women writers before 1900. Each entry includes the novel and its publication date, the published texts or dramatizations based upon the book, and the performances of the piece in live theater and film versions, including the location, dates, and playwright or screenwriter (if there was one). For some of the performances the author includes a brief annotation listing the actors and describing the production.

Surveys the literary and theatrical history of the monster tale, from its creation by Mary Shelley to its latest appearance on the motion picture screen. Bibliogs

English Fiction from Frankenstein to Lady Chatterly

England and the English in the Writings of Heinrich Heine

Frankenstein's Children

The Realistic Imagination

A Collection of Short Stories

A History of the Frankenstein Narratives

The original CliffsNotes study guides offer a look into key elements and ideas within classic works of literature. The latest generation of titles in this series also features glossaries and visual elements that complement the familiar format. CliffsNotes on Frankenstein digs into Dr. Victor Frankenstein's scientific creation, a "hideous and gigantic" monster that the good doctor tries to defeat throughout most of the novel. Following the story of an obsessive man whose determination to create a new race of humans produces monstrous results, this study guide provides summaries and critical commentaries for each part within the novel. Other features that help you figure out this important work include Personal background on the author, including career highlights Introduction to and synopsis of the book In-depth analyses of the principal characters Critical essays on the book's themes, plots, and more Review section that features interactive questions and suggested essay topics Resource Center with books, films and other recordings, and Web sites that can help round out your knowledge Classic literature or modern-day treasure — you'll understand it all with expert information and insight from CliffsNotes study guides.

Mary Shelley's Frankenstein is one of the most widely read novels of all time. Its two central characters, the scientist Victor Frankenstein and the being he creates, have gained mythic status in their own right. Engaging with the novel's characterization is crucial to gaining a real understanding of its themes and contexts, including education, gender difference, imperialism, personal identity, revolutionary politics, and science.

This study includes: an introductory overview of the novel, including a brief account of its historical and literary contexts; its reception history; discussion of the major themes and narrative structure; detailed analysis of, the representation of main characters, such as Walton, Frankenstein, and the creature; and a conclusion reminding students of the links between the characters and the key themes and issues.

Professor Praver's new book documents Heinrich Heine's lifelong involvement with England and the English. It shows him to have been a witty and intelligent observer of English men and women, institutions and politics, and books and journals of his own day; and to have extended his observation backwards into English history and literature of the past in a way that constantly welds the past to the present. The picture which emerges is one shaped by traditional preconceptions, political considerations, social philosophies and aesthetic experiences. The author (who is an authority on Heine) has amassed a vast amount of quotations; many of these passages have never been available in English before. The book will be an important reference work for scholars of nineteenth-century German literature and history; and, since all quotations are rendered in English, it will appeal to general readers interested in verbal caricature and in the changing image of England and the English in Europe.

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