

## Read Book Frankenstein Mary Shelley Norton Critical Edition

# Frankenstein Mary Shelley Norton Critical Edition

Mary Shelley's *Frankenstein* is one of the most widely studied works of English literature, and Frankenstein's creature is a key figure in the popular imagination. This sourcebook examines Mary Shelley's novel within its literary and cultural contexts, bringing together material on: \*the contexts from which *Frankenstein* emerged \*the novel's early reception \*adaptation and performance of the work (from theatre to pop music)

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\*recent criticism. All documents are discussed and explained. The volume also includes offers carefully annotated key passages from the novel itself and concludes with a list of recommended editions and further reading, to allow readers to pursue their study in the areas that interest them most. This sourcebook provides an ideal orientation to the novel, its reception history and the critical material that surrounds it.

"A brief edition of The Enduring Debate. 6th ed."

Adam Smith's Theory of Moral Sentiments

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(1759) defines sympathy as a series of shifts in perspective by which one sees from a different point of view. British and French novels published over the following century redefine sympathy through narrative form--shifting perspectives or 'stories within stories' in which one character adopts the voice and perspective of another. Fiction follows Smith's emphasis on sympathy's shifting perspectives, but this formal echo coincides with a challenge. For Smith and other Enlightenment philosophers, the experience of sympathy relies on human resemblance. In novels, by contrast,

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characters who are separated by nationality, race, or species experience a version of sympathy that struggles to accommodate such differences. Encounters between these characters produce shifts in perspective or framed tales as one character sympathizes with another and begins to tell her story, echoing Smith's definition of sympathy in their form while challenging Enlightenment philosophy's insistence on human resemblance. Works of sentimental and gothic fiction published between 1750 and 1850 generate a novelistic version of sympathy by manipulating traditional narrative forms

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(epistolary fiction, embedded tales) and new publication practices (the anthology, the novelistic extract). Second-hand stories transform the vocal mobility, emotional immediacy, and multiple perspectives associated with the declining genre of epistolary fiction into the narrative levels and shifting speakers of nineteenth-century frame tales. Vicarious Narratives argues that fiction redefines sympathy as the struggle to overcome difference through the active engagement with narrative--by listening to, re-telling, and transcribing the stories of others.

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D.L. Macdonald and Kathleen Scherf's edition of Frankenstein has been widely acclaimed as an outstanding edition of the novel—for the general reader and the student as much as for the scholar. The editors use as their copy-text the original 1818 version, and detail in an appendix all of Shelley's later revisions. They also include a range of contemporary documents that shed light on the historical context from which this unique masterpiece emerged. New to this edition is a discussion of Percy Shelley's role in contributing to the first draft of the novel. Recent scholarship has provoked considerable

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interest in the degree to which Percy Shelley contributed to Mary Shelley's original text, and this edition's updated introduction discusses this scholarship. A new appendix also includes Lord Byron's "A Fragment" and John William Polidori's *The Vampyre*, works that are engaging in their own right and that also add further insights into the literary context of *Frankenstein*.

The 1818 Text, Contexts, Criticism

The Monsters

*Frankenstein; Or, the Modern Prometheus* 1818

*Pride and Prejudice* (Fourth Edition) (Norton  
Critical Editions)

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The Life of Ann Radcliffe

This print pack contains Frankenstein 2e +  
Othello Norton Critical Edition.

Ever since Mary Shelley's Frankenstein was first published in 1818, the story of the scientist and his Creature has been constantly told, discussed, adapted, filmed, and translated, making generations of readers approach the novel in an extraordinary variety of ways and languages. This new collection of nineteen essays brings together a range of international scholars to provide an



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introduction to, and a series of pathways through, this iconic novel. Chapters explore various topics, from the Bible, mythology, ruins, and human rights, to the sublime, the epistolary, and acoustics. They also place the novel in a wider cultural context, exploring its numerous afterlives, its reception, and adaptations in different media, such as drama, cinema, graphic novels, television series, and computer games. Aimed at both scholars and new readers of Frankenstein, in its different guises, this volume stimulates an

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informed appreciation of one of the most influential and haunting novels of all time. Traces the lesser-known literary origins of the Frankenstein classic, describing how Mary Shelley, along with a team of famous contemporaries, was challenged in 1816 by the poet Lord Byron to a ghost story competition. By the co-authors of *In Darkness, Death*. 25,000 first printing.

Welcome to The Frankenstein Project by SuperMonsterCity! This edition is the original 1818 text written by Mary Shelley and

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includes 17 newly created images from artists in 8 countries and from all across the United States. These seventeen artists capture the spirit of key moments within the Shelley novel. Each artist featured in this book will receive a portion of the proceeds. With The Frankenstein Project we are pleased to pay homage to Mary Wollstonecraft Shelley and the enduring legacy of her classic novel. Shelley's "Creature" has provided so much inspiration and consolation to so many, for 200 years. This is the least we at

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SuperMonsterCity! could do to honor her. Artworks were created in a variety of media, from oil, tempura and watercolor paints, to pen and ink, pencil and charcoal drawings; from digital submissions to sculptures, 3D printed objects, and shadow boxes. The range of interpretations and the contexts is impressive, reflecting the deep and powerful impact of Mary Shelley's influence across the centuries. We hope you enjoy this edition and will continue to support the artists and jurors that made this project possible.

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Frankenstein: The 1818 Text  
Episodes from the Early Life of Archibald  
McCandless M.D., Scottish Public Health  
Officer  
Shelley Unbound  
Annotated for Scientists, Engineers, and  
Creators of All Kinds

*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*

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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

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*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*

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*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*



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*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*

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*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*

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*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.*

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*Mellor*

*A monster assembled by a scientist from parts of dead bodies develops a mind of his own as he learns to loathe himself and hate his creator. Presented in comic book format.*

*"By taking a close look at materials no previous twentieth-century critic has seriously investigated in literary terms--ephemeral journalism, moralistic tracts, questions-and-answer columns, 'wonder' narratives--Paul Hunter discovers a tangled set of roots for the early*

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*novel. His provocative argument for a new historicized understanding of the genre and its early readers brilliantly reveals unexpected affinities." --Patricia Meyer Spacks, Edgar F. Shannon Professor of English, University of Virginia*

*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,*

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*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-*

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*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*

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*truly considered this question, let alone  
answered it.*

*Mistress of Udolpho*

*Frankenstein - Third Edition*

*Frankenstein, second edition*

*The Frankenstein Notebooks*

*Frankenstein (Annotated and Illustrated)*

*Volume*

"Because I'm teaching an intro-level course in comparative literature, this edition was extremely helpful in showing the variety of critical approaches that they can take toward a single text. The article on radical science also helped me compare Frankenstein to



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Alasdair Gray's Poor Things. I highly recommend this edition of Frankenstein and will use it in the future."

-Joshua Beall, Rutgers University

Large Print Edition with 16 pt. font Victor Frankenstein builds the creature in the attic of his boarding house in Ingolstadt after discovering a scientific principle that allows him to create life from non-living matter.

Frankenstein is disgusted by his creation, however, and flees from it in horror. Frightened, and unaware of his own identity, the monster wanders through the wilderness. Why does this book cost more than other versions on Amazon? This edition is printed using a 16 pt. font and is designed to be more readable than other

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cheaper knock-offs. Make sure you Lookinside this book so you can see the difference.

The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, Frankenstein remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about Frankenstein and its author. The text is that of the 1818 first edition, published in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. It is accompanied by an expansive new preface, explanatory annotations, a map of Geneva and

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its environs, and seven illustrations, five of them new to the Second Edition. Context is provided in three supporting sections: “Circumstance, Influence, Composition, Revision,” “Reception, Impact, Adaptation,” and “Sources, Influences, Analogues.” Among the Second Edition’s new inclusions are historical-cultural studies by Susan Tyler Hitchcock, William St. Clair, and Elizabeth Young; Chris Baldrick on the novel’s reception; and David Pirie on the novel’s many film adaptations. Related excerpts from the Bible and from John Milton’s *Paradise Lost* are now included, as is Charles Lamb’s poem “The Old Familiar Faces.” “Criticism” collects sixteen major interpretations of *Frankenstein*, nine of

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them new to the Second Edition. The new contributors are Peter Brooks, Bette London, Garrett Stewart, James. A. W. Heffernan, Patrick Brantlinger, Jonathan Bate, Anne Mellor, Jane Goodall, and Christa Knellwolf. A Chronology and Selected Bibliography are also included. The best-selling student edition on the market, now available in a Second Edition. Almost two centuries after its publication, Frankenstein remains an indisputably classic text and Mary Shelley's finest work. This extensively revised Norton Critical Edition includes new texts and illustrative materials that convey the enduring global conversation about Frankenstein and its author. The text is that of the 1818 first edition, published in

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Mary Shelley's Frankenstein, 1818-2018

The Cultural Contexts of Eighteenth-century English Fiction

or 'The Modern Prometheus': The 1818 Text

Discovering Frankenstein's True Creator

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### The New Annotated Frankenstein

For all the scholarship devoted to Mary Shelley's English novel *Frankenstein*, there has been surprisingly little attention paid to its role in American culture, and virtually none to its racial resonances in the United States. In *Black Frankenstein*, Elizabeth Young identifies and interprets the figure of a black American Frankenstein monster as it appears with surprising frequency throughout nineteenth- and twentieth-century U.S. culture, in fiction, film, essays, oratory, painting, and other media, and in works by both whites and African Americans. *Black Frankenstein* stories, Young argues, effect four kinds of racial critique:

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they humanize the slave; they explain, if not justify, black violence; they condemn the slaveowner; and they expose the instability of white power. The black Frankenstein's monster has served as a powerful metaphor for reinforcing racial hierarchy—and as an even more powerful metaphor for shaping anti-racist critique. Illuminating the power of parody and reappropriation, *Black Frankenstein* tells the story of a metaphor that continues to matter to literature, culture, aesthetics, and politics.

By the dim and yellow light of the moon, as it forced its way through the window-shutters, I beheld the wretch—the miserable monster whom I had created. He held up the



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curtain of the bed; and his eyes, if eyes they may be called, were fixed on me. His jaws opened... Frankenstein is the most celebrated horror story ever written. It tells the dreadful tale of Victor Frankenstein, a visionary young student of natural philosophy, who discovers the secret of life. In the grip of his obsession he constructs a being from dead body parts, and animates this creature. The results, for Victor and for his family, are catastrophic. Written when Mary Shelley was just eighteen, Frankenstein was inspired by the ghost stories and vogue for Gothic literature that fascinated the Romantic writers of her time. She transformed these supernatural elements

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an epic parable that warned against the threats to humanity posed by accelerating technological progress. Published for the 200th anniversary, this edition, based on the original 1818 text, explains in detail the turbulent intellectual context in which Shelley was writing, and also investigates how her novel has since become a byword for controversial practices in science and medicine, from manipulating ecosystems to vivisection and genetic modification. As an iconic study of power, creativity, and, ultimately, what it is to be human, Frankenstein continues to shape our thinking in profound ways to this day.

Mary Shelley's Frankenstein is one of the most influential

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and controversial novels of the nineteenth century; it is also one of the most misunderstood and misinterpreted. It has been vivisected critically by latter-day Victor Frankensteinians who have transformed the meanings emergent from the novel into monsters of post-modern misconception. Meanwhile Franken-feminists have turned the novel into a monster of misanthropy. Seldom has a work of fiction suffered so scandalously from the slings and arrows of outrageous criticism. This critical edition, containing tradition-oriented essays by literary scholars, refutes the errors and serves as an antidote to the poison that has contaminated the critical understanding of this

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classic gothic novel. The Ignatius Critical Editions represent a tradition-oriented alternative to popular textbook series such as the Norton Critical Editions or Oxford World Classics, and are designed to concentrate on traditional readings of the Classics of world literature. While many modern critical editions have succumbed to the fads of modernism and post-modernism, this series will concentrate on tradition-oriented criticism of these great works. Edited by acclaimed literary biographer, Joseph Pearce, the Ignatius Critical Editions will ensure that traditional moral readings of the works are given prominence, instead of the feminist, or deconstructionist

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readings that often proliferate in other series of 'critical editions'. As such, they represent a genuine extension of consumer-choice, enabling educators, students and lovers of good literature to buy editions of classic literary works without having to 'buy into' the ideologies of secular fundamentalism. The series is ideal for anyone wishing to understand great works of western civilization, enabling the modern reader to enjoy these classics in the company of some of the finest literature professors alive today. Edited by Joseph Pearce Contributors to this volume: Jo Bath Philip Nielsen Joseph Pearce Thomas W. Stanford III Aaron Urbanczyk

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Frankenstein was first released in 1818 anonymously. The credit for Mary Wollstonecraft Shelley's authorship first occurred in 1823 when a French edition was published. A year earlier, Mary's revolutionary husband, the influential poet, dramatist, novelist, and essayist Percy Bysshe Shelley, died. The same year Frankenstein, or, The Modern Prometheus (its full title) was first published, so was another work by Mary's husband that shares use of the word Prometheus. The drama Prometheus Unbound was indeed credited to Percy Shelley. The secret admission of many experts in English literature is that Mary Wollstonecraft Shelley did not write a good portion

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of Frankenstein. In *Shelley Unbound*, Oxford scholar Scott D. de Hart examines the critical information about Percy Shelley's scientific avocations, his disputes against church and state, and his connection to the illegal and infamous anti-Catholic organization, the Illuminati. Scott D. de Hart's fascinating investigation into Frankenstein and the lives of Mary Wollstonecraft and Percy Shelley results in an inconvenient truth regarding what we have long believed to be a great early example of the feminist canon. Scott D. de Hart was born and raised in Southern California. He graduated from Oxford University with a PhD specializing in nineteenth-century English literature

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and legal controversies.

Frankenstein by Mary Shelley (Annotated) Volume  
Frankenstein

The Cambridge Companion to 'Frankenstein'  
Frankenstein (Third Edition) (Norton Critical Editions)  
In Search of Mary Shelley: The Girl Who Wrote  
Frankenstein

*Sixteen original essays by leading scholars on Mary Shelley's novel  
provide an introduction to Frankenstein and its various critical  
contexts.*

*One of Alasdair Gray's most brilliant creations, Poor Things is a  
postmodern revision of Frankenstein that replaces the traditional  
monster with Bella Baxter - a beautiful young erotomaniac brought*



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*back to life with the brain of an infant. Godwin Baxter's scientific ambition to create the perfect companion is realized when he finds the drowned body of Bella, but his dream is thwarted by Dr. Archibald's McCandless's jealous love for Baxter's creation. The hilarious tale of love and scandal that ensues would be "the whole story" in the hands of a lesser author (which in fact it is, for this account is actually written by Dr. McCandless). For Gray, though, this is only half the story, after which Bella (a.k.a. Victoria McCandless) has her own say in the matter. Satirizing the classic Victorian novel, Poor Things is a hilarious political allegory and a thought-provoking duel between the desires of men and the independence of women, from one of Scotland's most accomplished authors. Alasdair Gray is the author of over a dozen novels and short story collections, including Lanark, 1982 Janine, and Unlikely Stories, Mostly.*

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*Presents the novel with annotations, related writings, and nineteenth- and twentieth-century criticism*

*Includes the unabridged text of Shelley's classic novel plus a complete study guide that features chapter-by-chapter summaries, explanations and discussions of the plot, question-and-answer sections, author biography, historical background, and more.*

*The New Annotated H.P. Lovecraft: Beyond Arkham*

*Ignatius Critical Editions*

*Vicarious Narratives*

*A Norton Critical Edition*

*Large Print*

This is the biography of the Gothic novelist, Ann Radcliffe (1764-1823), author of "The Mysteries of

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Udolpho", the world's first "best seller". The text clarifies Radcliffe's emergence from a Dissenting Unitarian, rather than a conventional Anglican, background. This places Radcliffe within the circle of other women writers nurtured in radical Dissenting backgrounds (such as Wollstonecraft, Hays, Inchbald and Barbauld). Radcliffe's childhood and family background are documented and the rumours of her madness and reclusiveness investigated leading to an evaluation of the reasons for her probable mental breakdown. The text constitutes a "cultural history" of a writing woman, demonstrating

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her place within radical culture, literary tradition and aesthetic discourse, and examining her role in the rise of the professional woman writer. Her novels are analyzed mainly in the context of her biography and sources.

1818 Text of Mary Shelley's Frankenstein

The Norton Critical Edition of *Pride and Prejudice* has been revised to reflect the most current scholarly approaches to Austen's most widely read novel. The text is that of the 1813 first edition, accompanied by revised and expanded explanatory annotations. This Norton Critical Edition also includes:

- Biographical

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portraits of Austen by members of her family and, new to the Fourth Edition, those by Jon Spence (Becoming Jane Austen) and Paula Byrne (The Real Jane Austen: A Life in Small Things). · Fourteen critical essays, eleven of them new to the Fourth Edition, reflecting the finest current scholarship. Contributors include Janet Todd, Andrew Elfenbein, Felicia Bonaparte, and Tiffany Potter, among others. · “Writers on Austen”—a new section of brief comments by Mark Twain, Virginia Woolf, Henry James, and others. · A Chronology and revised and expanded Selected Bibliography.

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'Frankenstein', or the 'Modern Prometheus' by Mary Shelley was first published in 1818. A monster assembled by a scientist from parts of dead bodies develops a mind of his own as he learns to loathe himself and hate his creator.

Frankenstein Thrift Study Edition

Before Novels

Black Frankenstein

the graphic novel : original text

The Norton Anthology of English Literature, 10e

Volumes D + E + F + Frankenstein: Norton Critical Edition, 2e

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Mary Shelley began writing Frankenstein when she was only eighteen. At once a Gothic thriller, a passionate romance, and a cautionary tale about the dangers of science, Frankenstein tells the story of committed science student Victor Frankenstein. Obsessed with discovering the cause of generation and life and bestowing animation upon lifeless matter, Frankenstein assembles a human being from stolen body parts but; upon bringing it to life, he recoils in horror at the creature's hideousness. Tormented by isolation and loneliness, the once-innocent creature turns to evil and unleashes a

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campaign of murderous revenge against his creator, Frankenstein. Frankenstein, an instant bestseller and an important ancestor of both the horror and science fiction genres, not only tells a terrifying story, but also raises profound, disturbing questions about the very nature of life and the place of humankind within the cosmos: What does it mean to be human? What responsibilities do we have to each other? How far can we go in tampering with Nature? In our age, filled with news of organ donation genetic engineering, and bio-terrorism, these questions are more relevant



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than ever.

This collection of essays and reviews represents the most significant and comprehensive writing on Shakespeare's A Comedy of Errors. Miola's edited work also features a comprehensive critical history, coupled with a full bibliography and photographs of major productions of the play from around the world. In the collection, there are five previously unpublished essays. The topics covered in these new essays are women in the play, the play's debt to contemporary theater, its critical and performance histories in Germany and Japan,

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the metrical variety of the play, and the distinctly modern perspective on the play as containing dark and disturbing elements. To compliment these new essays, the collection features significant scholarship and commentary on *The Comedy of Errors* that is published in obscure and difficult accessible journals, newspapers, and other sources. This collection brings together these essays for the first time.

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

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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

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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

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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

Mary Shelley's deceptively simple story of Victor Frankenstein and the creature he brings to life, first published in 1818, is

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now more widely read—and more widely discussed by scholars—than any other work of the Romantic period. From the creature's creation to his wild lament over the dead body of his creator in the Arctic wastes, the story retains its narrative hold on the reader even as it spins off ideas in rich profusion. Macdonald and Scherf's edition of Frankenstein has been widely acclaimed as an outstanding edition of the novel—for the general reader and the student as much as for the scholar. The editors use as their copy-text the original 1818 version, and detail in an appendix all of Shelley's later revisions.

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They also include a range of contemporary documents that shed light on the historical context from which this unique masterpiece emerged. Macdonald and Scherf have now revised and updated their introduction, notes and bibliography, and have added new documents (including a review of Frankenstein by Percy Shelley).

The 1818 Text, Contexts, Nineteenth-century Responses, Modern Criticism

The Making of an American Metaphor

Debating the Issues in American Politics

A Literary History of Sympathy

Faultlines

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**A New York Times Book Review Editors' Choice Selection**

**"The most exciting and definitive collection of Lovecraft's work out there." –Danielle Trussoni, New York Times Book Review**  
**No lover of gothic literature will want to be without this literary keepsake, the final volume of Leslie Klinger's tour-de-force chronicle of Lovecraft's canon. In 2014, The New Annotated H. P. Lovecraft was published to widespread acclaim—vaunted as a "treasure trove" (Joyce Carol Oates) for Lovecraft aficionados and general readers, alike. Hailed by Harlan Ellison as an "Olympian landmark of modern gothic literature," the volume included twenty-two of Lovecraft's original stories. Now, in this final volume, best-selling author Leslie S. Klinger reanimates twenty-five additional stories, the balance of Lovecraft's significant fiction, including "Rats in the Wall," a**



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post– World War I story about the terrors of the past, and the newly contextualized “The Horror at Red Hook,” which recently has been adapted by best- selling novelist Victor LaValle. In following Lovecraft’s own literary trajectory, readers can witness his evolution from Rhode Island critic to prescient literary genius whose titanic influence would only be appreciated decades after his death. Including hundreds of eye-opening annotations and dozens of rare images, *Beyond Arkham* finally provides the complete picture of Lovecraft’s unparalleled achievements in fiction.

*Frankenstein* is the classic gothic horror novel which has thrilled and engrossed readers for two centuries. Written by Mary Shelley, it is a story which she intended would 'curdle the blood and quicken the beatings of the heart.' The tale is a

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**superb blend of science fiction, mystery and thriller. Victor Frankenstein driven by the mad dream of creating his own creature, experiments with alchemy and science to build a monster stitched together from dead remains. Once the creature becomes a living breathing articulate entity, it turns on its maker and the novel darkens into tragedy. The reader is very quickly swept along by the force of the elegant prose, the grotesque, surreal imagery, and the multi-layered themes in the novel. Although first published in 1818, Shelley's masterpiece still maintains a strong grip on the imagination and has been the inspiration for numerous horror movies, television and stage adaptations.**

**For the bicentennial of its first publication, Mary Shelley's original 1818 text, introduced by National Book Critics Circle**

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