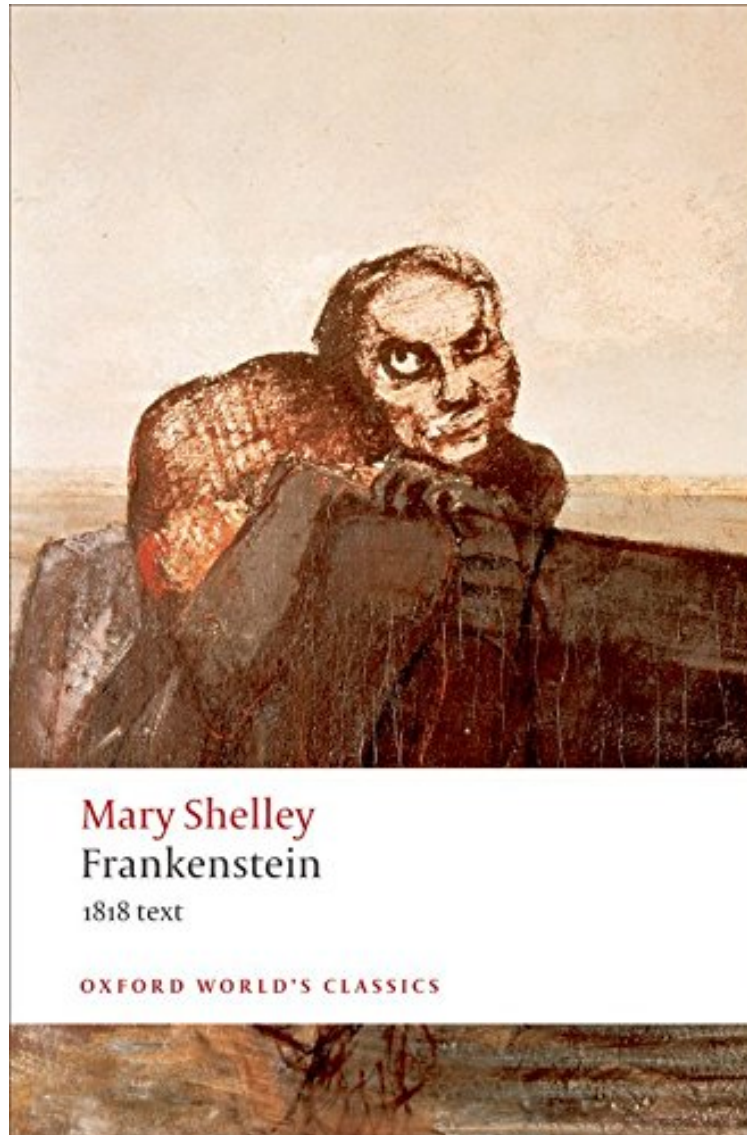


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Frankenstein: Or the Modern Prometheus - The 1818 Text

Mary Shelley

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104 of 110 people found the following review helpful. and one of the best, and best-written horror stories in literatureBy mka33If you're reading this review, you only have one question. You're not looking for a book review, you already know it's a classic. You already know this is the most original, and one of the best, and best-written horror

stories in literature. You may or may not like the story, but that's a matter of personal taste. A lot of people don't like Shakespeare, but no one questions whether he was a good writer or not. If you don't like the writing style, it's because you aren't familiar with the English of this period. Nearly eighty years before Stoker's "Dracula" (an idea stolen from Polidori's "The Vampyre", which was an idea stolen from LeFanu's "Carmilla"), this most-original horror masterpiece was born. So, your only question is, "Is this really the uncensored 1818 version? Because I've only seen one other verified version, and it's over twenty dollars in paperback. All the others claiming to be the 1818 version have been disproved." YES, as far as I can tell, it is. The only preface is Shelley's own original. There is no introduction, no commentary or editorial credits whatsoever. There are no illustrations, and the spelling and language have not been edited. Have a good thesaurus handy. So, here it is, the author's original script, no frills, for a bargain price. Which is exactly what I was looking for. 0 of 0 people found the following review helpful. Wonderful edition By Amanda Pike Oh, Bernie Wrightson, great God illustrator of classic Gothic Horror. Where can you go wrong with Bernie Wrightson? Back in 1983, out of sheer love of Mary Shelley's classic novel, Frankenstein, comic illustrator Bernie Wrightson made a fully illustrated edition of the classic novel (currently available on). The illustrations are nearly exactly what Mary Shelley described save for a strange liberty in making the creature's nose look like the nose of a skeleton. This was not described in the original novel and I was never quite sure of the point behind it. Oh, well. Bernie did the job for free. A nice, hard cover reprint of this book with an introduction by horror icon, Stephen King is currently available on for less than thirty dollars. Bernie Wrightson was the illustrator for comic books for many years and even did the artwork for a Color the monster book back in the seventies. I used to have the color the monster book actually signed by Bernie. I bought it in Upstate New York. Now it has disappeared on me, probably accidentally thrown away by someone who did not realize what it was. He also did the art work for Stephen King's Cycle of the werewolf (made into the movie Silver Bullet) and Creepshow (also made into a movie). The artwork here is beautiful and atmospheric and has a classic Gothic quality to it that you may only know from certain very old comic books. As I said before, the only detail I'm not fond of is how he does the nose of the creature. That was not how it was described in the novel. Otherwise this is perfect. 1 of 1 people found the following review helpful. The Original Horror Classic By H. P. My earliest memories of the horror genre are from Saturday mornings with Grandpa Munster. I used to get up early just to go get the paper and see which movie was showing that Saturday. It was usually either a Godzilla movie or a Bela Lugosi-era monster movie. So my first experience with Frankenstein was the 1931 film version and Herman Munster. Needless to say, the original version was quite a bit different. Frankenstein was the creator, not the monster (although he more often goes by Victor). No stunted, criminal brain is involved. In fact, he is highly intelligent. I will leave it to the reader to decide for herself whether he is innately malevolent or a blank slate shaped by his early experiences, but I depart from many in thinking the former. Shelley's prose is often very powerful. There are shades of Dostoevsky in Crime and Punishment. Shelley makes extensive use of symbolism--breaking ice, the escape from science into nature, Frankenstein's relation with his monster analogized to God's relationship with man. It doesn't have much of the suspense modern horror so heavily relies upon. It's the kind of book that should make you think long and hard, and much of what you should think long and hard about is not entirely pleasant. Shelley does sometimes write in convoluted sentences: "She was tranquil, yet her tranquility [sic] was evidently constrained; and as her confusion had before been adduced as a proof of her guilt, she worked up her mind to an appearance of courage." But that's par for the course with Victorian writing. I read the Kindle version of Frankenstein offered free through . I noticed few, if any, errors. This version contains Shelley's 1831 edits (e.g., Elizabeth is a Milanese orphan).

Shelley's enduringly popular and rich gothic tale, Frankenstein, confronts some of the most feared innovations of evolutionism and science--topics such as degeneracy, hereditary disease, and humankind's ability to act as creator of the modern world. This new edition, based on the harder and wittier 1818 version of the text, draws on new research and examines the novel in the context of the controversial radical sciences developing in the years following the Napoleonic Wars. In addition it shows the relationship of Frankenstein's experiment to the contemporary debate between champions of materialistic science and proponents of received religion. About the Series: For over 100 years Oxford World's Classics has made available the broadest spectrum of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, voluminous notes to clarify the text, up-to-date bibliographies for further study, and much more.

.com Frankenstein, loved by many decades of readers and praised by such eminent literary critics as Harold Bloom, seems hardly to need a recommendation. If you haven't read it recently, though, you may not remember the sweeping force of the prose, the grotesque, surreal imagery, and the multilayered doppelgänger themes of Mary Shelley's masterpiece. As fantasy writer Jane Yolen writes of this (the reviewer's favorite) edition, "The strong black and whites of the main text [illustrations] are dark and brooding, with unremitting shadows and stark contrasts. But the central conversation with the monster--who owes nothing to the overused movie image but is rather the novel's charnel-house composite--is where [Barry] Moser's illustrations show their greatest power ... The viewer can all but smell the

powerful stench of the monster's breath as its words spill out across the page. Strong book-making for one of the world's strongest and most remarkable books." Includes an illuminating afterword by Joyce Carol Oates. From School Library Journal Grade 3-7-Large print, short chapters, and an abundance of white space provide an attractive, more-accessible option for readers who are not ready to handle the originals. At best, this approach works as a vehicle to deliver the basic elements of the stories while providing an entertaining, simplified version of the classic at a lower reading level. After all, many of our cultural references would be lost on readers who don't know what Jekyll and Hyde represent, or what consequences the creator of Frankenstein faced. At worst, the sometimes-stilted language reads like awkward translations. What is missing, of course, is the very language that makes these classics so evocative of their time. Victorian London, for example, is captured so much more readily with the elegant and dramatic prose of Robert Louis Stevenson. If presenting Classic Starts, do so with a recommendation: when you are ready, read the originals. There can be no substitute.-Elizabeth Fernandez, Brunswick Middle School, Greenwich, CT Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Gr. 8[^]-12. Part of the Whole Story series, this is the full text of Mary Shelley's classic gothic story, which was first published in 1818 and has been a wild success ever since. Philippe Munch's illustrations have none of the power of Barry Moser's unforgettable woodcuts that evoke the loneliness of the grotesque outsider (in the Pennyroyal edition published by the University of California Press in 1984). The design here is crowded, and the type is small. However, the many period prints and maps in color and in black and white, with long, detailed captions, do provide the historical setting for the story, its geography, customs, and ideas. Teens enthralled by pop versions of the myth as well as science fiction fans will be interested in going back to the full version of what has been called the first science fiction novel and learning about the circumstances under which it was written by a woman, just 18 years old, 170 years ago. Hazel Rochman