

## Two Centuries of Frankenstein, 1818-2018

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<b>Start date</b>	29 June 2018	<b>End date</b>	1 July 2018
<b>Venue</b>	Madingley Hall Madingley Cambridge		
<b>Tutor</b>	Professor Edward James	<b>Course code</b>	1718NRX065

**Director of Programmes** Emma Jennings  
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**To book** See: [www.ice.cam.ac.uk](http://www.ice.cam.ac.uk) or telephone 01223 746262

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### Tutor biography

Edward James is Emeritus Professor of Medieval History at University College Dublin, and has taught the history and archaeology of late antiquity and the early Middle Ages at York, Reading and Rutgers, before ending his career in Dublin. He has published numerous books and articles in this area. His interest in science fiction goes back much earlier, however, and he attended his first science fiction convention in 1964. His academic interest in science fiction began in the 1980s, and in 1986 he started a fourteen-year period editing *Foundation: The International Review of Science Fiction*. He published *Science Fiction in the Twentieth Century* with Oxford University Press in 1994, and has written and edited much in this area since. With Farah Mendlesohn, he edited *The Cambridge Companion to Science Fiction* (2003) and *The Cambridge Companion to Fantasy Literature* (2009), and wrote *A Short History of Fantasy* (2009). His most recent book is *Lois McMaster Bujold*, in the University of Illinois Press's series "Modern Masters of Science Fiction" (2015). He has won the Eaton Award from the University of California, for the best critical study of science fiction, in 1996; the Science Fiction Research Association's Pilgrim Award, for lifetime contribution to the study of science fiction, in 2004; the Hugo Award in the Best Related category, for *The Cambridge Companion to Science Fiction*, in 2005; and the British Science Fiction Association's Best Non-Fiction Award of 2014 for his website "Science Fiction and Fantasy Writers of the Great War". In 2017 was presented with the Distinguished Scholarship Award by the International Association for the Fantastic in the Arts.

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## Course programme

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### Friday

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00 Dinner

20:30 – 22:00 **Mary Shelley, “the Mother of Science Fiction”**

22:00 Terrace bar open for informal discussion

### Saturday

07:30 Breakfast

09:00 – 10:30 **The 1818 text of *Frankenstein***

10:30 Coffee

11:00 – 12:30 **The 1831 text of *Frankenstein* and the reaction of early readers**

13:00 Lunch

14:00 – 16:00 Free

16:00 Tea

16:30 – 18:00 **James Whales’ *Frankenstein* (1931) and *Bride of Frankenstein* (1935)**

18:00 – 18:30 Free

18:30 Dinner

20:00 – 21:30 **Later film versions of *Frankenstein***

21:30 Terrace bar open for informal discussion

### Sunday

07:30 Breakfast

09:00 – 10:30 **Literary recreations of *Frankenstein***

10:30 Coffee

11:00 – 12:30            **The *Frankenstein* myth in popular culture**

12:45                      Lunch

**The course will disperse after lunch**

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## Course syllabus

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### Aims:

- Outline the history of criticism and emulation of *Frankenstein* over two centuries
- To gain a deeper appreciation of the original text of *Frankenstein*
- To try to understand the cultural impact of the *Frankenstein* myth

### Content:

*Frankenstein; Or, The Modern Prometheus* was first published two hundred years ago, anonymously. It only emerged later that it was by Mary Shelley, who started writing it when she was 18, and who was only 20 when it was published. The course will start with Mary Shelley herself, and with the two versions of the text that we have: the 1818 version and the 1831 revision. But the bulk of the course will be looking at the way in which *Frankenstein* has been re-envisioned by film-makers and writers ever since. A number of the films and books that we may look at — only a selection from among many — will be found in the bibliography below. The course will end with a discussion of the ways in which the *Frankenstein* myth has been used within our culture, above all for attacks on scientists, and on biologists in particular. Shelley's *Frankenstein* has proved to be one of the most influential novels in English literature, and this course will endeavour to understand why.

### Presentation of the course:

There will be a brief presentation at the beginning of each session, followed by discussion. There will be a hand-out of various texts that are not readily available that will form the basis for some of the discussions, and there will be clips from a variety of the films relating to *Frankenstein* that are listed below.

**As a result of the course, within the constraints of the time available, students should be able to:**

- Show a familiarity with the texts of Shelley's *Frankenstein*
- Demonstrate an awareness of the history of the criticism of Shelley's *Frankenstein*
- Formulate ideas about why the *Frankenstein* story has been so enduring

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## Reading and resources list

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There are numerous editions of *Frankenstein* available. The standard Penguin Classics edition, edited by Maurice Hindle (revised edition, 2003) is based on the 1831 edition, although Penguin Classics are publishing *Frankenstein: the 1818 Edition*, edited by Charles E. Robinson, in March 2018. There is an Oxford World Classics edition of the 1818 text, and it also exists on-line. I would like to use the 1818 text primarily, and if you can afford it (it is readily available second-hand through Amazon), I would like you all to buy it in the Norton Critical Edition version, edited by J. Paul Hunter (2<sup>nd</sup> edition, 2012). This book also includes a wide range of critical essays on *Frankenstein*, which give an excellent idea of the context of the novel and the range of critical response. **Please read this before the course, from beginning to end if possible — or at least please read the 1818 text of the novel!**

### Other critical books include:

- Baldick, Chris. *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford University Press, 1987)
- Bloom, Harold, ed. *Mary Shelley's Frankenstein* (Bloom's Guides, 2007)
- Fisch, Audrey A.; Mellor, Anne K., Schor, Esther H. eds. *The Other Mary Shelley: Beyond Frankenstein* (Oxford University Press, 1993)
- Frayling, Christopher. *Frankenstein: The First Two Hundred Years* (Reel Art, 2017)
- Hitchcock, Susan Tyler. *Frankenstein: A Cultural History* (Norton, 2007)
- Levine, George, and Knoepfelmacher, U.C., eds. *The Endurance of Frankenstein: Essays on Mary Shelley's Novel* (University of California Press, 1979)
- Montillo, Roseanne. *The Lady and her Monsters: A Tale of Dissections, Real-life Dr Frankensteins, and the Creation of Mary Shelley's Masterpiece* (Morrow, 2013).
- Picart, Caroline Joan S. *Remaking the Frankenstein Myth on Film: Between Laughter and Horror* (State University of New York Press, 2003)
- Schor, Esther, ed. *The Cambridge Companion to Mary Shelley* (Cambridge University Press, 2003)
- Shaw, Debra Benita. *Women, Science and Fiction: The Frankenstein Inheritance* (Palgrave, 2000)
- Turney, Jon. *Frankenstein's Footsteps: Science, Genetics and Popular Culture* (Yale UP, 1995).

### Useful web-sites include:

A list of useful websites:

<http://www.marywshelley.com/sources/mary-shelley-and-frankenstein-sites/>

Robert Schwartz's A Cultural History of Mary Shelley's Novel:

<https://www.mtholyoke.edu/courses/rschwartz/hist257s02/WebBib/RecSites.html>

Celebrating over 100 Years of Frankenstein on Film:

<http://www.frankensteinfilms.com>

The Shelley-Godwin Archive, with includes a digital facsimile of Mary Shelley's manuscript:

<http://shelleygodwinarchive.org>

**Frankenstein-related films include (in chronological order):**

*Frankenstein* (dir: J. Searle Dawley, Edison Studios, 1910)  
*Frankenstein* (dir: James Whale, 1931)  
*Bride of Frankenstein* (dir: James Whale, 1935)  
*Son of Frankenstein* (dir: Rowland V. Lee, 1939)  
*The Ghost of Frankenstein* (dir: Erle Kenton, 1942)  
*Abbott and Costello Meet Frankenstein* (dir: Charles Barton, 1948)  
*The Curse of Frankenstein* (dir: Terence Fisher, Hammer Films, 1957)  
*Young Frankenstein* (dir: Mel Brooks, 1974)  
*The Rocky Horror Picture Show* (dir: Jim Sharman, 1975)  
*Frankenstein Unbound* (dir: Roger Corman, 1990)  
*Mary Shelley's Frankenstein* (dir: Kenneth Branagh, 1994)  
*Gods and Monsters* (dir: Bill Condon, 1998)  
*Van Helsing* (dir: Stephen Sommers, 2004)  
*I, Frankenstein* (Dir: Stuart Beattie, 2014)  
*Frankenstein* (dir: Bernard Rose, 2015)  
*Victor Frankenstein* (dir: Paul McGuigan, 2015)

**Frankenstein-related novels include (in chronological order):**

Derek Marlowe. *A Single Summer with L.B.: The Summer of 1816* (1969)  
Brian Aldiss. *Frankenstein Unbound* (1973)  
Robert J. Myers. *The Cross of Frankenstein* (1975)  
Fred Saberhagen. *The Frankenstein Papers* (1986)  
Walter Jon Williams, *Wall, Stone, Craft* (1993/ 2016)  
Theodore Roszak. *The Memoirs of Elizabeth Frankenstein* (1996)  
Veronica Bennett. *Angelmonster* (2005)  
Dean Koontz. *Prodigal Son* (2005)  
Paul Magrs. *Never the Bride* (2006)  
Peter Ackroyd. *The Casebook of Victor Frankenstein* (2008)  
Kenneth Oppel. *This Dark Endeavor: The Apprenticeship of Victor Frankenstein* (2011)  
Kenneth Oppel. *Such Wicked Intent: The Apprenticeship of Victor Frankenstein* (2012)  
Dave Zeltserman. *Monster: A Novel of Frankenstein* (2012)  
Jack Wolf. *The Tale of Raw Head and Bloody Bones* (2013)  
Suzanne Weyn. *Dr Frankenstein's Daughters* (2013)  
Stephanie Hemphill. *Hideous Love* (2013)  
Jon Skovron. *Man Made Boy* (2013); *This Broken Wondrous World* (2015)  
Mackenzi Lee. *This Monstrous Thing* (2015)  
John Kessel. *Pride and Prometheus* (2018)

**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of:* 27 April 2018