FRANKENSTEIN

MARY SHELLEY

MARGINALIA HORS SÉRIE NO 18: ÉTUDES SUR MARY SHELLEY & FRANKENSTEIN

JANVIER 2011

Marginalia est publié 4 fois par an par
NORBERT SPEHNER
565, rue de Provence, Longueuil, J4H 3R3 (Québec/Canada)

nspehner@sympatico.ca

ÉDITIONS DE FRANKENSTEIN

1818

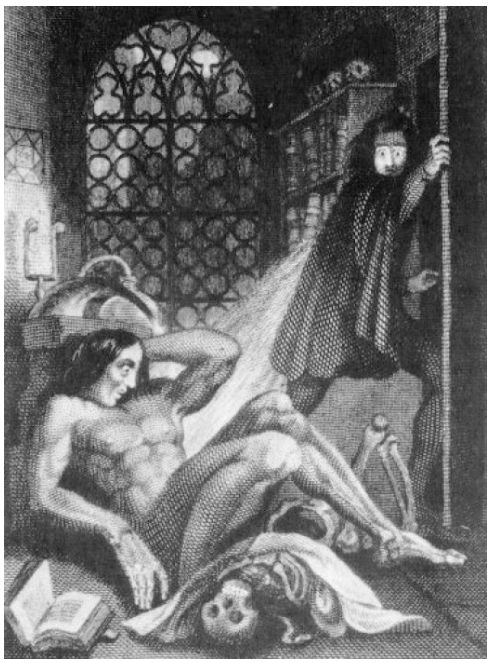
Frankenstein or, the Modern Prometheus, (publié de façon anonyme), London, Lackington Hughes, Harding, Mavor, McDonald & Son, 1818, xiii, 3 volumes de 181, 156 et 192 pages.

1821

Frankenstein, ou le Prométhée moderne, (trad. par Jules Saladin), Paris, Corréard, 1821, 3 volumes. Première traduction de l'oeuvre toutes langues confondues

1831

Frankenstein, or the Modern Prometheus, by Mary Shelley, London, Henry Colburn & Richard Bentley, (Standard Novels, no 9), 1831, xii, 202 pages. Édition révisée, corrigée, illustrée, avec une nouvelle introduction par l'auteur.



ÉTUDES SUR MARY SHELLEY

Biographies – Études sur l'ensemble de l'oeuvre

ALEXANDER, Meena, **Women in Romanticism : Mary Wollstonecraft, Dorothy Wordsworth and Mary Shelley**, Savage (MD), Barnes & Noble, (Women Writers), 1989, xi, 215 pages.

ALLEN, Graham, **Mary Shelley**, New York, Palgrave Macmillan, 2008, (Critical Issues), 2008, 223 pages.
Graham Allen provides both an introduction to and review of the critical responses to Mary Shelley's major fictions, from the Romantic period to the present day, while also pushing debates forward. The book moves beyond *Frankenstein*, presenting new readings of other texts such as *Matilda*, *Valperga*, *The Last Man* and *Lodore*.

BENNETT, Betty T. & Charles E. ROBINSON (eds.), **The Mary Shelley Reader : Containing Frankenstein, Mathilda, Tales and Stories, Essays and Reviews, Letters**, New York, Oxford University Press, 1990, xx, 420 pages.

BENNETT, Betty T., **Mary Wollstonecraft Shelley : An Introduction**, Baltimore (MD), London, Johns Hopkins University Press, 1998, xiii, 177 pages.
In this book, Betty T. Bennett offers an extensively expanded version of the introduction she wrote for Pickering and Chatto's eight volume set, *The Novels and Selected Works of Mary Shelley*. Along with her insightful retelling of Mary Shelley's eventful life story, Bennett gives us a fresh reading of *Frankenstein* in the context of its author's full career. She also discusses a variety of Mary Shelley's lesser known works, including *Matilda*, *Valperga*, *The Last Man*, *Perkin Warbeck*, *Lodore*, *Falkner*, and her travel books. The result is a compelling portrait of Mary Shelley as she saw herself -- an inventive, irreverent writer whose desire for political and social reform was at the heart of her literary expression for three decades.

BENNETT, Betty T, & Stuart CURRAN (eds.), **Mary Shelley in her Times**, Baltimore (MD), Johns Hopkins University Press, 2000, xiii, 311 pages.
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.
Not This Time, Victor ! Mary Shelley's Re-versioning of Elizabeth, from Frankenstein to Falkner (Betty T. Bennett) – To Speak in Sanchean Phrase : Cervantes and the Politics of Mary Shelley's History of a Six Wekks' Tour (Jeanne Moskal) - The Impact of Frankenstein (William St. Clair) – From the Fileds of Fancy To Mathilda : Mary Shelley's Changing Conception of her Novella (Pamela Clemit) – Mathilda as Dramatic Actress (Charles E. Robinson) – Between Romance and History : Possibility and Contingency in Godwin, Leibnitz, and Mary Shelley's Valperga (Tilottama Rajan) – Future Uncertain : The Republican Tradition and its Destiny in Valperga (Michael Rossington) – Reading the End of the World : The Last Man, History, and the Agency of Romantic Authorship (Samantha Webb) – Kindertotenlieder : Mary Shelley and the Art of Losing (Constance Walker) – Politizing the Personal : Mary Wollstonecraft Shelley, and the Coterie Novel (Gary Kelly) – Mary Wollstonecraft Godwin Shelley : The Female Author Between Public and Private Spheres (Mitzi Meyers) – Poetry as Souvenir : Mary Shelley in the Annuals (Judith Pascoe) – Trying to Make it as Good as i Can : Mary Shelley's Editing of P. B. Shelley's Poetry and Prose (Michael ONeill) – Mary Shelley's Lives and the Reengendering of History (Greg Kucich) – Blood Sisters : mary Shelley, Liz Lochhead and the Monster (Douka E. Kabitoglou).

BERNHEIM, Cathy, **Mary Shelley, qui êtes-vous ?**, Lyon, Éditions de la Manufacture, 1988, 249 pages.

BERNHEIM, Cathy, **Mary Shelley : la jeune fille et le monstre**, Paris, Éditions du Félin, 1997, 269 pages. [Biographie]

BERRY, Nicole, **Mary Shelley : du monstre au sublime**, Lausanne, L'âge d'homme, (Lettera), 1997, 271 pages.

BIGLAND, Eileen, **Mary Shelley**, London, Cassell, New York, Appleton-Century-Crofts, 1959, 269 pages. [Biographie]

BLOOM, Harold (ed.), **Mary Wollstonecraft Shelley**, New York, Bloom's Literary Criticism, 2009, vii, 198 pages.
Indelible impressions : gender and language in Mary Shelley's Frankenstein / Ashley J. Cross -- Mary Shelley's letters : the public/private self / Betty T. Bennett -- Responsible creativity and the "modernity" of Mary Shelley's Prometheus / Harriet Hustis -- Altered by a thousand distortions : dream-work in Mary Shelley's early novels / L. Adam Mekler -- Frankenstein, invisibility, and nameless dread / Lee Zimmerman -- Mary Shelley's afterlives : biography and invention / Patricia Duncker

-- This thing of darkness : racial discourse in Mary Shelley's Frankenstein / Allan Lloyd-Smith -- Family, humanity, polity : theorizing the basis and boundaries of political community in Frankenstein / Colene Bentley -- Hidden voices : language and ideology in philosophy of language of the long eighteenth century and Mary Shelley's Frankenstein / Jonathan Jones.

BLUMBERG, Jane, **Byron and the Shelleys : The Story of a Friendship**, London, Collins & Brown, 1992, viii, 184 pages.

BLUMBERG, Jane, **Mary Shelley's Early Novels : « This Child of Imagination and Misery »**, Basingstoke (UK), Macmillan, 1993, xi, 257 pages.

BOWEN, Arlene, **The Eternal and Victorious Influence of Evil :Mary Shelley's First Decade of Fiction (1816-1825)**, thèse de doctorat/PhD, Diss. Abst. Inter., 53, 1992, (SUNY at Stony Brook).

BREWER, William D., **The Mental Anatomies of William Godwin and Mary Shelley**, Madison (NJ), Fairleigh Dickinson University Press & London, Associated University Presses, 2001, 246 pages.

BUNNELL, E. Charlenne, **« All the World's A Stage » : Dramatic Sensibility in Mary Shelley's Novels**, New York, Routledge, 2002, xii, 212 pages.

BUSS, Helen, D. L. MACDONALD & Anne McWHIR (eds.), **Mary Wollstonecraft and Mary Shelley : Writing Lives**, Waterloo, Wilfrid Laurier University Press, 2001, x, 330 pages.

CARR, Mary Ellen T., **Mary Wollstonecraft and Mary Shelley : A Study of Intertextual Voicing**, doctorat/ PhD, Indiana University of Pennsylvania, 2001, 169 pages.

CHAMPAGNE, Rosaria, **Crimes of Reading : Incest and Censorship in Mary Shelley's Early Novels**, doctorat/PhD, Diss. Abst. Intern. 53, 1992, Ohio State University.

CHATTERJEE, Ranita, **Dialogues of Desire : Intertextual Narration in the Works of Mary Shelley and William Godwin**, doctorat /PhD, The University of Western Ontario, 1998, 287 pages.

CHURCH, Richard, **Mary Shelley (1797-1851)**, London, Gerald Howe, (Representative Women), 1928, 91 pages. [Biographie]

CLEMIT, Pamela, **The Godwinian Novel : The Rational Fictions of Godwin, Brockden Brown, Mary Shelley**, Oxford, Clarendon Press, (Oxford English Monographs), 1993, xiii, 254 pages.

CLERY, E. J., **Women's Gothic : from Clara Reeve to Mary Shelley**, Horndon, Northcote House + British Council, (Writers and their Works), 2000, viii, 168 pages.

CONGER, Syndy M., Frederick S. FRANK, Gregory O'Dea (eds.), **Inconoclastic Departures : Mary Shelley after Frankenstein**, Madison, Fairleigh Dickinson University Press & London, Associated University Presses, 1997, 362 pages. [Essays in Honor of the Bicentenary of Mary Shelley].
Author and Editor : mary Shelley,s private Writings and the Author Function of Percy Bussy Shelley (Sheila Ahlbrand) – The Meaning of the Tree : The Tale of Mirra in Mary Shelley's Mathilda (Judith Barbour) – The Illusion of Great Expectations : Manners and Morals in Mary Shelley's Lodore and Falkner (Charlene E. Bunnell) – The Apocalypse and Empire : Mary Shelley's The Last Man (Paul Cantor) – A Sigh of Many Hearts : History, Humanity, and Popular Culture in Valperga (James Carson) – Mathilda : Mary Shelley, William Godwin, and the Ideologies of Incest (Ranita Chatterjee) – Mary Shelley's Women in Prison (Syndy M. Conger) –

Mary Shelley's Other Fiction : A Bibliographical Census (Frederick S. Frank) – Knew Shame and Knew Desire : Ambivalence as Structure in Mary Shelley's Mathilda (Audra Dibert Himes) – Mary Shelley and Gothic Feminism : The Case of the Mortal Immortal (Diane Long Hoeveler) – The Self and the Monstrous : The Fortune of Perkin Warbeck (Lisa Hpkins) – Lying Near the Truth : Mary Shelley Performs the Private (Angela D, Jones) – Perhaps a Tale You Will Make it : Mary Shelley's Tale for the Keepsake (Gregory O'Dea) – Women in the Active Voice : Recovering Female History in Mary Shelley's Valperga and Perkin Warbeck (Ann. M. Frank Wake) – The Triumph of Death : Reading and Narrative in Mary Shelley's the Last Man (Lynn Wells) -

CORRADO, Adriana, **Mary Shelley, donna e scrittrice : una rilettura**, Napoli, Edizioni scientifische italiane, 2000, 175 pages.

COUCHMAN, B. J., **Cassandra (Un) Bound : An Examination of the Fiction of Mary Shelley**, doctorat / PhD, University of York, 1989.

COUTURIAU, Paul, **Mary Shelley : Shelley, Byron, Frankenstein et les autres : biographie**, Paris, Ramsay, 2008, 390 pages.
Fille de Mary Wollstonecraft, auteur du premier manifeste féministe, et de William Godwin, père d'un libertarisme pré-anarchiste, épouse de Perce Shelley, poète romantique, Mary Shelley fut l'égérie de célèbres excentriques en rupture de ban, intime du sulfureux lord Byron mais aussi mère du mythe des temps modernes, Frankenstein._Sa vie allie le burlesque et le tragique. Mary et son groupe sillonnent l'Europe, avec une prédilection pour l'Italie.
Mary et son cercle influent sur la vie culturelle de leur temps mais jouent aussi un rôle politique non négligeable dans la formation de l'Europe moderne.

CRISAFULLI, Lilla Maria & Giovanna SILVANI (dirs.), **Mary versus Mary**, Napoli, Liguori, (Biblioteca. Romanticismo e dintorni), 2001, x, 325 pages.
Il presente volume raccoglie gli interventi di un Convegno internazionale dedicato a Mary Wollstonecraft e a Mary Shelley organizzato per celebrarne i bicentenari: la morte dell´una che coincise con la nascita dell´altra. Un dialogo fra madre e figlia, tragicamente interrotto ma continuato negli scritti che entrambe ci hanno lasciato a testimonianza del legame inscindibile che le unì.Gli interventi critici qui raccolti intendono rivendicare e sottolineare la modernità delle due autrici, e il contributo decisivo ai movimenti letterari a cui esse apparten-nero. *Mary vs Mary* mette a fuoco la presenza di una dialettica serrata fra i movimenti dell´Illuminismo e del Roman-ticismo, a cui si intersecarono la vita e l´opera di Mary Wollstonecraft e Mary Shelley, nel tentativo di rispecchiare le continuità e le differenze ideologiche, nonché i valori canonici, delle epoche con cui esse si misurarono.

DABUNDO, Laura (ed.), **Jane Austen, Mary Shelley and Their Sisters : The Women Novelists of the Romantic Age**, Lanham (MD), University Press of America, 2000, 192 pages.

DARROW, Sharon, **Through The Tempest Dark and Wild: A Story of Mary Shelley, Creator of *Frankenstein***, Cambridge (MA), Candlestick Press, 2002, 40 pages. [Pour la jeunesse]

DAZZI, Cristina, **Il maniscritto di Mary Shelley a San Marcello : cultura e europeismo dei Cini nell' Ottocento**, San Marcello pistoiese, SOMS Baccarini, 2000, 40 pages.

DEKKER, George G., **The Fictions of Romantic Tourism : Radcliffe, Scott, and Mary Shelley**, Stanford (CA), Stanford University Press, 2005, x, 314 pages.

DONAWERTH, Jane, **Frankenstein's Daughters : Women Writing Science Fiction**, Syracuse (NY), Syracuse University Press, 1997, xxxvii, 213 pages.

DUNN, Jane, **Moon in Eclipse : A Life of Mary Shelley**, New York, St. Martin's Press, 1978, 374 pages.

EBERLE-SINATRA, Michael (ed.), **Mary Shelley's Fictions from Frankenstein to Falkner**, London, Macmillan & New York, St. Martin's, 2000, 250 pages.
Introduction (Nora Crook) – In Defence of the 1831 Frankenstein (Nora Crook) – The Ends of the Fragment, the Problem of the Preface : proliferation and Finality in the Last Man (Sophie Thomas) – Mary Shelley and Edward Bulwer : Lodore as Hybrid Fiction (Richard Cronin) – Don't Say I Love You : Agency, gender, and Romanticism in Mary Shelley's Matilda (Anne-Lise François & Daniel Mozes) – Mary Shelley's Valperga : Italy and the Revision of Romantic Aesthetics (Daniel E. White) – Gender, Authorship and Male Domination : Mary Shelley's Limited Freedom in Frankenstein and tThe Last Man (Michael Eberle-Sinatra) – The Truth in Masquerade : Cross-Dressing and Disguise in Mary Shelley's Short Stories (A.A. Markley) – Little England : Anxieties of Space in Mary Shelley's The Last Man (Julia M. Wright) – Mary Shelley and Walter Scott : The Fortunes of Perkin Warbeck and the Historical Novel (Lidia Garbin) – Mary Shelley and the Lake Poets : Negatino and Transcendance in Lodore (David Vallins) – Lodore : A Tale of the Present Time ? (Fiona Stafford) - The Corpse in the Corpus : Frankenstein, Rewriting Wollstonecraft and the Abject (Marie Mulvey-Roberts) – Rehabiliting the Family in Mary Shelley's Falkner (Julia Saunders) – Public and Private Fidelity : Mary Shelley's Life of William Godwin and Falkner (Graham Allen).

EDWARDS, Cheryl Ann, **Mary Wollstonecraft Shelley: Love, Not Hierarchie**, Phd., The University of Nebraska, Lincoln, 2002, 221 pages.

EL-SHATER, Saafa, **The Novels of Mary Shelley**, Salzburg, Institut für Englische Sprache und Literatur, Universitäts Saltzburg, (Romantic Reassessment), 1977.

FISCH, Audrey, Anne K. MELLOR & Esther H. SCHORER (eds.), **The Other Mary Shelley : Beyond Frankenstein**, New York, Oxford University Press, 1993, x, 300 pages.
Mary Shelley's Sympathy and Irony : The Editor and Her Corpus (Mary Favret) – Editorial Privilege : Mary Shelley and Percy Shelley's Audiences (Susan J. Wolson) – Reading Mary Shelley's Journals : Romantic Subjectivity and Feminist Criticism (Mary Jean Corbett) – Mary Shelley and the Taming of the Byronic Hero : Transformation and the Deformed Transformed (Paul A. Cantor) – The Last Man : Apocalypse without Millenium (Marton D. Paley) – Proserpine and Midas : Gender, Genre, and Mythic Revisionism in Mary Shelley's Dramas (Aan Richardson) – Beatrice in Valperga : A New Cassandra (Jane O'Sullivan) – God's Sister : History and Ideology in Valperga (Joseph L. Lew) – Swayed by Contraries : Mary Shelley and the Everyday (Laurie Langbauer) – Disfiguring Economies : Mary Shelley's Short Stories (Sonia Hofkosh) – Subversive Surfaces : The Limits of Domestic Affection in Mary Shelley's Later Fiction (Kate ferguson Ellis)

– Mary Shelley in Transit (Esther H. Schor) – The Last Man (Barbara Johnson) – Plaguing Politics : AIDS, Deconstruction, and the Last man (Audrey A. Fisch).

FLEMING, Susan A., **Mary Shelley and Samuel Johnson : Social and Ethical Implications of the Individual's Pursuit of Perfection**, mémoire de maîtrise, Master's Thesis, Auburn University, 1990, 84 pages.

FRANK, Ann Marie, **Factitious States ; Mary Shelley and the Politics of Nineteenth-Century Women's Identity Fiction**, doctorat /PhD, University of Michigan, 1990.

GARRETT, Erin Webster, **Mary Wollstonecraft Shelley after 1812 : Romance Realism, and the Politics of Gender**, doctorat/ PhD, University of Denver, 2001, 286 pages.

GARRETT, Martin, **Mary Shelley : A Chronology**, New York, Palgrave MacMillan, 2001, 192 pages.
Mary Shelly's life (1797-1851) divides in to three main stages: her childhood, her time with Percy Bysshe Shelley from 1817, and her long widowhood from 1822. This chronology follows the experiences and activities of all three stages, the genesis and publications of her writings (*Frankenstein* and much else), her travels, friendships, and relationships with other major figures of the Romantic period.

GARRETT, Martin, **Mary Shelley**, New York, Oxford University Press & London, British Library, 2002, 128 pages.
Mary Shelley traces the unusual life of the author of one of the most famous and terrifying novels of all time, Frankenstein. Martin Garrett looks at Mary Shelley's unconventional early life as the daughter of the free-thinking feminist Mary Wollstonecraft, who died soon after Shelley's birth, and the radical philosopher William Godwin, her elopement with Percy Bysshe Shelley and his encouragement of her writing, and her life after Percy's death. With prominent literary figures such as William Wordsworth, Samuel Taylor Coleridge, William Hazlitt, and Lord Byron appearing throughout, Mary Shelley features photographs, paintings, journal entries, and manuscripts that help re-create the life of an extraordinary woman

GEMMI, Anna Maria, **Dopo la tempesta : Mary Shelley, Claire e Jane nel Golfo dei poeti**, La Spezia, Luna, 2008, 127 pages.

GERSON, Noel B., **Daughter of Earth and Water**, New York, William Morrow, 1973, 280 pages. [Biographie]

GITTINGS, Robert & Jo MANTON, **Claire Clairmont and the Shelleys : 1798-1879**, Oxford, New York, Oxford University Press, 2003, viii, 281 pages.

GRACCI, Virginio, **Mary Shelley : Maurice or the Fisherman's Cot : letteratura in lingua inglese : guida alla lettura**, Torino, Loescher, 2003, iii, 92 pages. [ouvrage pédagogique]

GRYLLS, R. Glynn, **Mary Shelley : A Biographical**, New York, Oxford University Press, 1938, xvi, 345 pages.

GUERRA, Lia, **Il mito nell'opera di Mary Shelley**, Pavia, Cooperativa libraria universitaria, 1995, 111 pages.

HARRIS, Janet, **The Woman who Created Frankenstein : A Portrait of Mary Shelley**, New York, Harper & Row, 1979, 216 pages.

HILL-MILLER, Katherine C., **My Hideous Progeny : Mary Shelley, William Godwin, and the Father-Daughter Relationship**, Newark, University of Delaware Press, 1995, 249 pages.

HIVET, Christine, **Voix de femmes : roman féminin et condition féminine de Mary Wollstonecraft à Mary Shelley**, Paris, Presses de l'École normale supérieure, (Coup d'essai), 1997, 500 pages.

Le roman féminin anglais des années 1790-1820 offre un vaste panorama de la condition féminine vue par les femmes, panorama révélateur des aspirations des unes et des craintes des autres. Cet ouvrage offre une relecture de grandes romancières comme Ann Radcliffe ou Jane Austen et une réévaluation de multiples auteurs féminins dits «secondaires».

HOOBLER, Dorothy & Thomas, **Monsters : Mary Shelley and the Curse of Frankenstein**, New York, Little, Brown, 2006, 375 pages.

JUMP, Harriet Devine (ed.), **Lives of the Great Romantics : Mary Shelley**, vol. 2, London, Pickering & Chatto, 1999.

KALLERUD, Mauritz Royce, **The Genre of Conjectural History : Jean-Jacques Rousseau, Mary Shelley, and William Blake in the New World**, doctorat / PhD, State University of New York at Buffalo, 1998.

KERNER, Charlotte, **Die Fantastischen 6 : die Lebensgeschichten von Stephen King, Philip K. Dick, Stanislaw Lem, J.R.R. Tolkien, Bram Stoker, Mary Shelley**, Weinheim, Basel, Beltz & , Gelberg, 2010, 296 page.

LEIGHTON, Margaret, **Shelley's Mary : A Life of Mary Godwin Shelley**, New York, Farrar, Straus, and Giroux, 1973, 234 pages. [Biographie]

LOWE-EVANS, Mary (ed.), **Critical Essays on Mary Shelley**, New York, G.K. Hall & London, Prentice Hall, 1998, xi, 252 pages.
Introduction (LEM) - The Ambigous Heritage of Frankenstein (George Levine) – Horror's Twin : Mary Shelley's Monstrous Eve (Sandra Gilbert) – A Feminist Critique of Science (Anne K. Mellor) – Mary Shelley's Daemon (Ellen H. Wittmann) – Did You Get Mathilda from Papa ? Seduction Fantasy and the Circulation of Mary Shelley's Mathilda (Terence Harpold) – Finding Mary Shelley in her Letters (Betty T. Bennett) – Mary Shelley, Frankenstein and The Woman Writer's Fate (Stephen Behrend) – Mary Shelley on the Therapeutic Value of Language (William D. Brewer) – Exile, Isolation, and Accomodation in The Last Man : The Strategies of a Survivor (Victoria Middleton) – Monsters and Empire : Conrad and Lawrence (Chris Baldick) – Sweetheart of Darkness : Kurtz's Intended as Progeny of Frankenstein's Bride (Mary Lowe-Evans) – Frankenstein and the Cinematic Translations (Tracy Cox) – Mary Shelley : Romance and Reality (Emily Sunstein).

LYLES, W. H., **Mary Shelley : An Annotated Bibliography**, New York & London, Garland Publishing, (Reference Library of the Humanities), 1975, 320 pages.

MARSHALL, Florence Ashton, **The Life and Letters of Mary Wollstonecraft Shelley**, London, Bentley & Son, deux volumes. Rééd. : New York, Haskell House, 1970, en deux volumes. [La plus ancienne biographie, écrite sur commande]

MARSHALL, David, **The Surprising Effects of Sympathy : Marivaux, Diderot, Rousseau and Mary Shelley**, Chicago, University of Chicago Press, 1988, x, 286 pages.

McGUIRE, Karen Elizabeth, **Pastoralism in the Novels of Mary Shelley**, thèse, doctorat, DAI 38, 1978, 6145A –6146A, University of Southern California.

McLOUGHLIN, Maryanne T., **Frankenstein's Rib**, thèse de doctorat/PhD, Dissertation Abstract International 45, 1984, 530A (Temple University).

MEKLER, L. Adam & Lucy MORRISON (eds.), **Mary Shelley : Her Circle and her Contemporaries**, Newcastle upon Tyne, Cambridge Scholars, 2010, xi, 226 pages.
Introduction : MORRISON, Lucy
Collaborative Authorship and Shared Travel in *History of a Six Weeks' Tour* : BOLTON, Zoe

Communicating Life: Mary Shelley's *Frankenstein* and Romantic Organicism : ESPOSITO, Stefan
Hideous Progenies: Mary Shelley, John Polidori, and Incest in the Godwinian Novel : MEKLER, L. Adam
Mary Shelley and the Godwinian Gothic: *Matilda* and *Mandeville* : LEACH, Nathaniel
Speaking Bodies and Fe/Male Discourses in *Proserpine* and *The Cenci* : MANN, Rachel
Ruining History: The Shelleys' Fragments of Rome : BRIDGES, Meilee D.
Writing for *The Liberal* : VARGO, Lisa
Listen While You Read: The Case of Mary Shelley's *The Last Man* : MORRISON, Lucy
"Like the Sultaness Scheherezade": The Storyteller and the Reading Nation in *Perkin Warbeck* : NESVET, Rebecca
White Papers and Black Figures: Mary Shelley Writing America : WEBSTER GARRETT, Erin
Bibliography

MELLOR, Anne K., **Mary Shelley : Her Life, Her Fiction, Her Monsters**, London, Methuen, 1988, 320 pages.
An innovative, beautifully written analysis of Mary Shelley's life and works which draws on unpublished archival material as well as Frankenstein and examines her relationship with her husband and other key personalities.

MIELSCH, Hans-Ulrich, **Sommer 1816 : Lord Byron und die Shelleys am Genfer See**, Zürich, Neue Züchner Zeitung, 1998, 256 pages.
Im April 1816 verlässt Lord Byron England fluchtartig. Verschiedene Skandale haben ihn in seiner Heimat zu einer geächteten Person gemacht. Mit dem Aufbruch beginnt für den 28jährigen ein neuer Lebensabschnitt. Byron kommt nach Belgien, besucht das Schlachtfeld von Waterloo und reist weiter, den Rhein hinauf und über den Jura nach Secheron bei Genf. Hier trifft er den fünf Jahre jüngeren Percy Shelley und dessen Geliebte Mary Wollstonecraft, die am Genfer See den Roman "Frankenstein" schreibt. Zwischen den beiden Dichtern entwickelt sich eine intensive Freundschaft, die sich in nächtlichen Gesprächen und sommerlichen Segelfahrten Raum schafft. Byron mietet die Villa Diodati hoch über dem Genfer See und bleibt bis zum Oktober.

MILLER, Arthur McA., **The Last Man : A Study of the Eschatological Theme in English Poetry and Fiction from 1806 to 1839**, doctorat/PhD, Duke University, 1966.

MILLER, Calvin Craig, **Spirit like A Storm: The Story of Mary Shelley**, Greensboro (NC), Morgan Reynolds Pub., 2003, 144 pages, 23 cm. [Biographie]

MORRISON, Lucy & Staci L. STONE, **A Mary Shelley Encyclopedia**, Westport (Conn.), Greenwood Press, 2003, xx, 539 pages.

NEUMANN, Bonnie Rayford, **Mary Shelley**, thèse, doctorat, DAI 38, 1978, 5698A, University of New Mexico. sera publié en 1979 [voir titre suivant]

NEUMANN, Bonnie Rayford, **The Lonely Muse : A Critical Biography of Mary Wollstonecraft Shelley**, Salzburg, Universitäts Salzburg, Institut for Anglistik und Amerikanistik, (Salzburg Studies in English Literature. Romantic Reassessment, 85), 1979, 283 pages.

NICHOLLS, Joan Kane, **Mary Shelley, Frankenstein's Creator : First Science Fiction Writer**, Berkeley (CA), Conari Press, (The Barnard Biography Series), 1998, xiii, 91 pages.

NITCHIE, Elizabeth, **Mary Shelley : Author of Frankenstein**, Westport, Greenwood Press, 1970, xiv, 255 pages.

OZOLINS, Aija, **The Novels of Mary Shelley : from Frankenstein to Falkner**, thèse, doctorat, DAI 33, 1972, 2389A, University of Maryland.

PALACIO, Jean, **Mary Shelley dans son oeuvre**, Paris, Klinksieck, (Contribution

aux études shelleyennes), 1970, 720 pages.

PECHMANN, Alexander, **Mary Shelley : Leben und Werk**, Düsseldorf, Artemis & Winkler, 2006, 309 pages.
Vielen Lesern ist Mary Shelley (1797-1851) nur als Autorin des Romans "Frankenstein", als Tochter der Frauenrechtlerin Mary Wollstonecraft und als Ehefrau des romantischen Dichters Percy B. Shelley bekannt. Aber nach ihrem furiosen Debüt schrieb sie fünf weitere Romane, über dreißig Erzählungen sowie Reisebeschreibungen, Essays, Rezensionen, Kurzbiographien, Briefe und Gedichte. Die Biographie erzählt vom bewegten Leben Mary Shelleys vor dem historischen Hintergrund Europas im frühen 19. Jahrhundert, von ihren Reisen in die Schweiz und nach Italien, ihren Beziehungen zu bedeutenden Dichtern und Denkern. Weibliche Rollenentwürfe zwischen Feminismus und Familie, der Kampf um Anerkennung und gegen die Vorurteile ihrer Zeitgenossen, eine große Liebe und ihr Verlust prägten ihr Leben und Werk gleichermaßen.

PENIGAULT- HUET, Paule-Marie, **Mary Wollstonecraft Shelley**, Lille, Atelier de reproduction des thèses & Paris, Didier, 1984, xxix, 247 pages.

PHY, Allene Stuart, **Mary Shelley**, Mercer Island (WA), Starmont House, (Starmont Reader's Guide, 36), 1986, 124 pages.

POOVEY, Mary, **The Proper Lady and the Woman Writer : Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austin**, Chicago & London, University of Chicago Press, (Women in Culture and Society), 1985, xxi, 287 pages.

POWERS, Katherine Richardson, **The Influence of William Godwin on the Novels of Mary Shelley**,thèse, doctorat, DAI 33, 1973, 4359A, University of Tennessee. Publié en la même année. [Titre suivant]

POWERS, Katherine Richardson, **The Influence of William Godwin on the Novels of Mary Shelley**, New York, Arno Press, 1980, 155 pages.

PRIESTER, Karin, **Mary Shelley : die Frau, die Frankenstein Erfand : Biographie**, München, Langen Müller, 2001, 368 pages.
Selten war ein Leben so reich an Liebe, Eifersucht und tragischen Todesfällen, an künstlerischen Krisen, himmelhoch-jauchzendem Glück und tiefer seelischer Depression wie das von Mary Shelley. 1797 geboren, schuf sie an der Seite ihres Mannes, des Dichters Percy Shelley, und ihres Dichterfreundes Lord Byron schon mit neunzehn Jahren den aus einer Wettlaune entstandenen Roman über Frankenstein. Bei seinem Erscheinen 1817 sorgte er für großes Aufsehen und hatte unerwartet weltweiten Erfolg. Heute gilt Mary Shelley - nicht nur in der Frauenbewegung - als Kultfigur des 19. Jahrhunderts.

RICHTER, Anne, **Percy et Mary Shelley, un couple maudit**, Tournai (Belgique), La Renaissance du livre, (Paroles d'aube), 2001, 67 pages.
Percy et Mary Shelley formèrent au sein de l'Angleterre victorienne un couple génial, tumultueux et étrange.
Leurs huit années de vie commune furent marquées par la création de chefs-d'œuvre, mais aussi par une série d'événements singulièrement tragiques. Le roman prophétique de Mary, Frankenstein ou le Prométhée moderne, répète, comme des leitmotive, les questions essentielles qui déchirèrent constamment la vie et l'œuvre de son compagnon : la solitude spirituelle, l'ostracisme social, le thème de la poursuite démoniaque hantent les œuvres jumelles de ces deux créateurs unis dans la vie comme dans l'art.
Implicitement, Shelley acceptait sa propre identification avec le monstre de Frankenstein et le cœur du livre de la jeune femme n'est que la projection mythique de la condition d'exilé qui fut celle du jeune couple.

ROBERTS, Robin Ann, **A New Species : The Female Tradition in Science Fiction from Mary Shelley to Doris Lessing**, thèse, doctorat, DAI 46, 1985, University of Pennsylvania.

ROSENTHAL, Lecia A., **Literature after the End : Apocalyptic Futurity in Mary Shelley, H.G. Wells, and Doris Lessing**, thèse de doctorat, Columbia University, 2001, 3045 pages.

ROTUNNO, Laura Elisabeth, **Readressed Correspondence Culture and Nineteenth-Century Fiction (Mary Shelley, Sir Walter Scott, Scotland, Charles Dickens, Wilkie Collins, Sir Arthur Conan Doyle)**, doctorat / PhD, Columbia, University of Missouri, 2003, 315 pages.

SAAFA, Mohamed el-Shater, **The Novels of Mary Shelley**, thèse de cotorat /PhD, University of Liverpool, 1963. (Liverpool University Thesis, 1620A).

SANGUINETI, Carla, **Figlia dell'amore e della luce : Mary Godwin Shelley nel Golfo dei poeti**, Genova, Sagep, (Scrittori di Liguria), 2000, 125 pages.

SCHOR, Esther (ed.), **The Cambridge Companion to Mary Shelley**, Cambridge, Cambridge University Press, (Cambridge Companions to Literature), 2003, xxi, 289 pages.

SCOTT, Walter Sidney, **Harriet & Mary : being the Relations between Percy Bussy Shelley, Harriet Shelley, Mary Shelley, and Thomas Jefferson Hogg, [as shown in letters between them, now published for the first time]**, Norwood (PA), Norwood Editions, 1978, 84 pages.

SEYMOUR, Miranda, **Mary Shelley**, London, John Murray, 2000, 666 pages.Reed. : New York, Grove Press, 2001.

SITES, Melissa J., **Mary Shelley and Utopian Domesticity**, thèse de doctorat / PhD, University of Maryland, College Park, 2002, 376 pages.

SPARK, Muriel, **Child of Light : A Reassesment of Mary Wollstonecraft Shelley**, Norwood, Norwood Editions, 1977, xii, 235 pages. Ed. or. : Hadleigh, Tower Bridge, 1951.

SPARK, Muriel, **Mary Shelley : la mère de Frankenstein**, Paris, Fayard, 1989, 335 pages.Ed. or. : New York, Dutton, 1987. Reéd. : éditions du Rocher, 2003.
Dans la première partie de son livre (biographique), Muriel Spark décrit l'extraordinaire liberté, mais aussi l'extraordinaire brassage d'idées qui caractérisent la seconde génération des romantiques anglais. Dans la seconde (critique), elle montre en quoi les livres de Mary Shelley tranchent nettement avec les autres romans noirs en vogue à l'époque par un dépouillement du style et un art de la description quasi naturaliste qui devaient influencer plusieurs générations de romanciers anglais

SPEARS, Marthalee Atkinson, **The Sympathetic Imagination in the Fiction of Mary Wollstonecraft Shelley**, thèse, doctorat, DAI 41, 1860, 2620A, University of Kentucky.

SPECTOR, Robert Donald, **The English Gothic : A Bibliographic Guide to Writers form Horace Walpole to Mary Shelley**, Westport (Conn.), Greenwood Press, 1984, xiii, 269 pages.

RAYMOND, Claire, **The Posthumous Voices in Women's Writing from Mary Shelley to Sylvia Plath**, Aldershot (England) & Burlington (VT), Ashgate, 2006, 262 pages.

SMITH, Joanna M., **Mary Shelley**, New York, Twayne Publishing, (Twayne English Authors Series, 526), 1996, xv, 197 pages.

St. CLAIR, William, **The Godwins and the Shelleys : The Biography of a**

Family, London & Boston, Faber & Faber, 1989, xiv, 572 pages.

SUSTEIN, Emily W., **Mary Shelley : Romance and Reality**, Baltimore (MD), Johns Hopkins University Press, 1991, 478 pages.Ed. or. : Boston, Little, Brown, 1989.

TODD, Janet, **Death and the Maidens : Fanny Wollstonecraft and the Shelley Circle**, London, Profile Books, 2007, xviii, 297 pages. [Le destin tragique de la soeur de Mary Shelley, morte à 22 ans, et représentée par la servante Justine dans le roman de sa soeur]

VEGA RODRIGUEZ, Pilar, **Mary Shelley : la gestacion del mito de Frankenstein**, Madrid, Aldebaran, 1999, (Pandora, no 2), 285 pages.

VOHL, Maria, **Die Romane und Novellen der Mary Shelley**, Heidelberg, Winter Verlag, 1913, viii, 158 pages.

WADE, Philip T., **Influence and Intent in the Prose Fiction of Percy and Mary Shelley**, thèse, doctorat, DAI 27, 1967, 3021A, University of North Carolina.

WALLING, William A., **Mary Shelley**, Boston, Twayne, 1972, 173 pages.

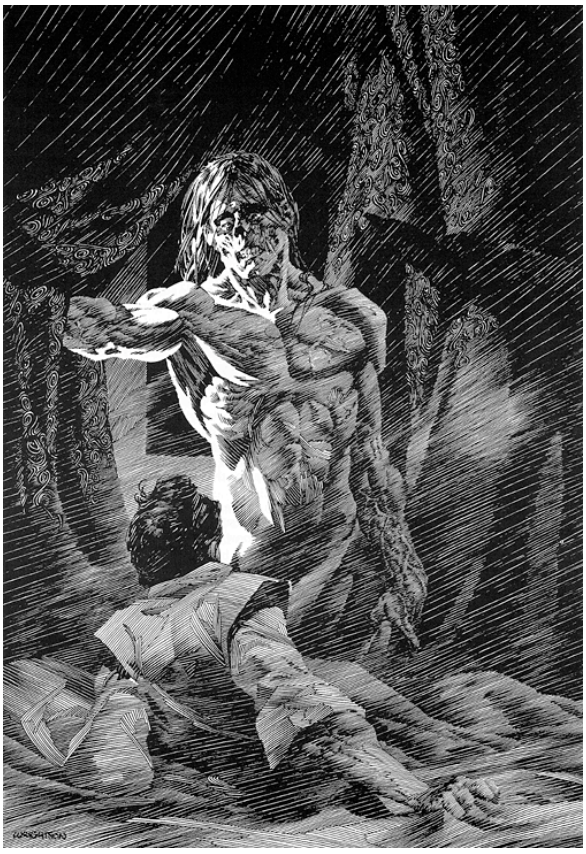
WEBSTER-GARRETT, Erin L., **The Literary Career of Novelist Mary Shelley after 1822 : Romance, Realism, and the Politics of Gender**, Lewiston, Edwin Mellen Press, 2006, vii, 237 pages.
This book focuses on Mary Wollstonecraft Shelley's literary career after 1822, and Dr. Webster-Garrett explores the neglected end of the "Mary Shelley Story" and questions inherited images of her as a bourgeois satellite of masculine genius and as a child prodigy whose genius faded after *The Last Man*. The study contextualizes Shelley's later career in terms of the rise of discourses of influence to describe sociopolitical, cultural, spiritual, and sexual relationships, and in terms of the rise of Romantic cultural anxieties regarding the ascendance of the popular novel and romance to positions of cultural influence.

WEINBERG, Alan M., (ed.), **Mary Wollstonecraft Shelley**, New York, Garland Publishing, 1997, 2 volumes.

WELLS, Catherine, **Strange Creatures : The Story of Mary Shelley**, Greensboro (NC), Morgan Reynolds, (World Writers), 2009, 160 pages.

WIEBER, Amy B., **Reweaving Pandora/ Revising Mary Shelley : Female Education, Mythology and Nature**, doctorat/PhD, State University of new York, at Binghamton, 2000, 265 pages.

WILLIAMS, John, **Mary Shelley : A Literary Life**, New York, St . Martin's Press, (Literary Lives), 2000, 210 pages.



FRANKENSTEIN DANS LA LITTÉRATURE

ACOSTA, Ana M., **Reading Genesis in the Long Eighteenth-Century : from Milton to Mary Shelley**, Burlington (VT), Ashgate, 2006, x, 207 pages.
In a reassessment of the long-accepted division between religion and enlightenment, Ana Acosta here traces a tissue of readings and adaptations of "Genesis" and Scriptural language from Milton through Rousseau to Wollstonecraft and Mary Shelley. Acosta's interdisciplinary approach places these writers in the broader context of eighteenth-century political theory, biblical criticism, religious studies and utopianism.

ADAMS, Carol J., Douglas BUCHANAN & Kelly GESCH, **The Bedside, Bathtub & Armchair Companion to Frankenstein**, New York, Continuum, 2007, 208 pages.
New in the acclaimed Bedside, Bathtub & Armchair series, this guide provides the interested and curious, the serious and the ghoulish, with a new and unimaginable understanding of the Frankenstein legend. Written by an acclaimed social critic, *The Bedside, Bathtub & Armchair Companion to Frankenstein* takes us from Mary Shelley's creation to the latest film adaptations and comic-book re-creations. The book includes 200 images, many seldom seen, along with maps, puzzles, and brain-teashers--whether your brain was misplaced in a scientist's lab or not!

ALBRIGHT, Richard Sheldon, **Writing the Past, Writing the Future ; Time and Narrative in Gothic and Sensation Fiction (Ann Radcliffe, Charles Robert Maturin, Mary Shelley)**, doctorat / PhD, Lehig University, 2002, 270 pages.

ALLEN, Graham, **Shelley's Frankenstein**, London, Continuum, (Continuum Reader's Guides), 2008, viii, 140 pages.
This is the perfect study guide to Shelley's classic gothic novel, "Frankenstein" - a key text for introductory literature courses at undergraduate level.Mary Shelley's classic gothic novel, "Frankenstein", is one of the most widely studied and read novels in English Literature. Aside from its key position in the English Literature canon and its wide cultural influence, the novel has been the subject of a vast array of interpretations and so leaves students needing guidance through this maze of reading.This guide offers an authoritative, up-to-date guide for students, introducing its context, language, themes, criticism and afterlife, leading students to a more sophisticated understanding of the text. It is the ideal guide to reading and studying the novel, setting "Frankenstein" in its historical, intellectual and cultural contexts, offering analyses of its themes, style and structure, providing exemplary close readings and presenting an up-to-date account of its critical reception.It also includes an introduction to "Frankenstein's" substantial history as an adapted text on stage and screen and its wider influence in film and popular culture.

BALDICK, Chris, **In Frankenstein's Shadow : Myth, Monstruosity and Nineteenth Century Writing**, Oxford, Clarendon Press, 1996, 207 pages.
The story of Frankenstein and the monster he created is one of our most important modern myths. This study surveys the history of the myth in literature before the advent of film. First examining the range of meanings generated by Mary Shelley's Frankenstein in light of images of political "monstrosity" produced by the French Revolution, Baldick goes on to trace the protean transformations of the myth in the fiction of Hoffmann, Hawthorne, Dickens, Melville, Conrad, and Lawrence, as well as in the historical and political writings of Carlyle and Marx and the science fiction of Stevenson and Wells. In conclusion, he shows that the myth's most powerful associations have centered on human relationships, the family, work, and politics.

BANN, Stephen (ed.), **Frankenstein's Creation and Monstruosity**, London, Reaktion Books, (Critical Views), 1994, vii, 215 pages.
With essays by Elisabeth Bronfen, Crosbie Smith, Ludmilla Jordanova, Louis James, Michael Fried, Michael Grant, Jasia Reichardt, Robert Olorenshaw and Jean-Louis Schefer. Some of the most significant currents in modern intellectual and cultural history pass by way of Mary Shelley's *Frankenstein* (1818). By choosing in her book as a guiding theme the idea of the scientist who creates a monster, she both revives for the Romantic period the traditional link between scientific experiment and natural magic, and makes her own contribution to the debate on the difference between 'creation' and 'production' that was flourishing among the natural scientists of her time.

BARRERA, Cordelia, **Frankenstein and Dr Jekyll and Mr. Hyde : The Realized Nightmare of Science and Creation in Dream Vision**, mémoire de maîtrise, Laredo State University, 1992, 84 pages.

BARTOLDI-ANGLARD, Véronique, **Humain et inhumain : Sénèque, Mary Shelley, George Pérec**, Paris, Nathan, (128 :Lettres), 1997, 128 pages.

BEER, John B., **Romantic Consciousness : Blake to Mary Shelley**, New York, Palgrave Macmillan, 2003, xiii, 209 pages.

BEHREND, Stephen C. (ed.), **Approaches to Teaching Mary Shelley's Frankenstein**, New York, The Modern Language Association of America, (Approaches to Teaching World Literature, 33), x, 1992, 190 pages.
The Woman Writer as Frankenstein (Marcia Aldrich & Richard Ismoaki) – Language and Style in Frankenstein (Stephen Behrend) – Frankenstein and the Uses of Biography (Betty T. Bennett) – Bridging the Gulf : Teaching Frankenstein Across the Curriculum (Sylvia Bowerbank) – Teaching Frankenstein from the Creature Perspective (Paul A. Cantor & Michael Valdez Moses) – Aporia and radical Empathy : Frankenstein (re)strains the Reader (Syndy M. Conger) – he Films of Frankenstein (Wheeler W. Dixon) – Probing the Psychological Mystery of Frankenstein (Paula R. Feldman) – Teaching Frankenstein as Science Fiction (Terence Holt) – Frankenstein in a Humanities Course (Donovan Johnson & Linda Georgiana) – Lost Baggage : or, the Hollywood Sidetrack (Harriet E. Margolis) – Choosing a Text of Frankenstein to Read (Ann K. Mellor) – Frankenstein and the Sublime (Ann K. Mellor) – Frankenstein and Marx Theories of Alienated Labor (Elsie Michie) – Teaching Frankenstein in a general Studies Literature Class : A Structural Approach (Mary K. Patterson Thornburg) – Gender and Pedagogy : The Question of Frankenstein (William K. Veeder) – Frankenstein int eh Context of English Romanticism (William A. Walling) – Feminist Inquiry and Frankenstein (Susan Wolfson) – Reading Frankenstein : Writing and the Classroom Community (Art Youn).

BERGERON, Jean, **Les Héritiers de Frankenstein : clones, OGM et autres superstitions génétiques**, Montréal, Trait d'Union, 2002, 204 pages.

BLAICHER, Günther (dir.), **Mary Shelley's Frankenstein : Text, Kontext, Wirkung. Vorträge des Frankenstein's Symposium in Ingolstadt**, Essen Verlag die Blaue Eule, 1994, 157 pages.

BLANCK, Wiebke, **Mary Shelley's Frankenstein und der dekonstruktive Feminimus**, München, Grin Verlag, 2009, 92 pages.

BLOOM, Harold (ed.), **Mary Shelley's Frankenstein**, New York, Chelsea House, (Modern Critical Interpretations), 1987, vii, 173 pages. Rééd., 1985, 205 pages.

BLOOM, Harold (ed.), **Frankenstein**, Broomall (PA), Chelsea House, (Bloom's Major Literary Characters), 2004, xiii, 264 pages.

BOHN DONADA, Jacqueline, **« Spontaneous Overflow of Powerful Feelings » : Romantic Imagery in Mary Shelley's Frankenstein**, Saarbrücken, VDM Verlag Dr. Müller, 2009, 152 pages.

BONDY, David Joseph, **Frankenstein's Monster and the Politics of the Black Body**, mémoire de maîtrise, University of Windsor (canada), 2000, 120 pages.

BONFANTINI, Massimo & Giamapolo PRONI, **La repubblica dei laghi : la fantascienze da Frankenstein a Jurassic Park**, Napoli, Edizioni scientifiche italiane, 1994, 148 pages.

BONTOUX, Peggy, **Le piège dans Dr. Jekyll & Mr. Hyde de R. L. Stevenson et Frankenstein de Mary Shelley**, s.l., s.n., 1999, 97 pages.

BORMANN, Norbert, **Frankenstein und die Zukunft des künstlichen Menschen**, Kreuzlingen & München, Hugendubel, 2001, 364 pages.

BOTTING, Fred, **Making Monstruous : Frankenstein, Criticism, Theory**, Manchester, Manchester University Press, 1991, 214 pages.

BOTTING, Fred (ed.), **Frankenstein : Mary Shelley**, New York, St. Martin's Press, (New Casebooks), ix, 1995, 217 pages.
General Editors' Preface - Introduction F.Botting - Production and Reproduction: The Case of Frankenstein : P.O'Flinn - The Politics of Monstrosity : C.Baldick - Narcissism as Symptom and Structure: The Case of Mary Shelley's Frankenstein :J.Kestner - What is a Monster? (According to Frankenstein) : P.Brooks - A Feminist Critique of Science : A.K.Mellor - Bearing Demons: Frankenstein's Circumvention of the Maternal : M.Homans - Narratives of Seduction and the Seductions of Narrative: The Frame Structure of Frankenstein : B.Newman - Frankenstein with Kant: A Theory of Monstrosity or the Monstrosity of Theory : B.C.Freeman - Otherness in Frankenstein: The Confinement /Autonomy of Fabrication : J.E. Hogle - Three Women's Texts and a Critique of Imperialism : G.C.Spivak

BOUSQUET, Gilles, **De Frankenstein à l'Éve future : le savant et sa créature dans la littérature du XIXe siècle**, doctorat, Aix-en-Provence, 1983, 213 pages. [Littérature comparée]

BOYD, Stephen, **York Notes on Frankenstein : Mary Shelley**, London & New York, Longman, 1997, 96 pages.

BRAUNSTEIN-SILVESTRE, Florence & jean-François PÉPIN, **Humain, inhumain : Médée, de Sénèque, Frankenstein, de Mary Shelley, W ou le souvenir d'enfance, de George Pérec**, Paris, Armand Colin, (Prépas. L'épreuve de français), 1997, 191 pages.

BROCKMAN, John, **Einstein, Gertrude Stein, Wittgenstein & Frankenstein : Re-Inventing the Universe**, New York, Viking, 1986,x, 307 pages.
BRUNEL, Pierre (dir.), et al., **L'Homme Artificiel**, Paris, Didier Érudition, (CNED-Didier Concours), , 1999, 270 pages.
L'ingéniosité humaine rencontre une limite : la création de la vie. Cette limite, la littérature n'hésite pas à la franchir. L'Olimpia de Hoffmann n'est pas seulement un automate, elle a des yeux vivants ; le Frankenstein de Mary Shelley avec ses outils, ranime des chaires mortes ; et Hadaly, l'Adréide de Villiers de l'Isle-Adam, doit se substituer à une femme vivante, mais décevante. Un même mouvement porte ces trois oeuvres vers un échec inévitable, traité sur des modes divers, avec toutes les ressources de l'art - et des artifices - de trois grands écrivains.

BUSSAC, Geneviève, Hervé Duchêne, et al., **L'Épreuve littéraire : l'humain et l'inhumain : Sénèque, Mary Shelley, George Pérec**, Rosny-sous-Bois, Bréal, (Concours d'entrée aux grands écoles scientifiques), 1997, 239 pages.

BUTHUT, Katja, **The Doppelgänger Motif of Victor Frankenstein and the Monster in Mary Shelley's Frankenstein**, München, Grin Verlag, 2006, 5 pages. [Brochure].

BYRON, Glennis, **York Notes on Mary Shelley's Frankenstein**, London & New York, Longman, (York Notes Advanced), 1998, 96 pages. Rééd. :2004, 104 pages.

CALDWELL, Janis McLarren, **Literature and Medecine in Nineteenth-Century Britain : from Mary Shelley to George Eliot**, Cambridge, Cambridge University Press, (Cambridge Studies in Nine-teenth-Century Literature and Culture, 46), 2008, xi, 201 pages.

CALLAGHAN, Cecily, **Mary Shelley's Frankenstein : A Compedium of Romanticism**, doctorat, PhD, Leland Stanford Junior University, 1936.

CARATOZZOLO, Vittorio, **Scrivere come Frankenstein : esperimenti di chirugia testuale**, Molfetta, La Meridiana, (P come gioco), 2007, 173 pages.

CENTINI, Massimo, **Errata corrige. Dalla creazione del Golem al sogno di Victor Frankenstein**, Torino, Arethusa, (Le Sorgenti), 2010, 240 pages.
L'ambiziosa speranza di riuscire a creare la vita è rintracciabile in tutte le culture di ogni tempo ed esprime il bisogno dell'uomo di dimostrare la sua capacità di controllare la natura, al di là del mito, della religione, della magia e forse anche della scienza. Dalle figure mitologiche di Prometeo e Pigmalione alle ipotesi sulla creazione dell'Homunculus di Paracelso, dal Golem della tradizione cabalistica all'intuizione letteraria del mostro di Mary Shelley, dall'idolo templare del Bafometto all'"insospettabile" Pinocchio, fino ad arrivare ai recenti traguardi raggiunti dalle biotecnologie, dalla genetica e dalla chirurgia l'autore ci mette nella condizione di scoprire una storia parallela che, tra scienza e fantascienza, vede perseverare l'uomo nella sua corsa alla creazione. Forse il "morbo di Victor Frankenstein" non è solo una trovata letteraria, ma una possibilità concreta.

CHOI, Soon-Yeon, **How Time Thickens : Chronotopes in Mary Shelley's Frankenstein and Alasdair Gray's Poor Things**, mémoire de maîtrise/MA thesis, Universiy of California, San Diego, 2003, 63 pages.

COGHILL, Jeff, **Cliffs Notes : Frankenstein**, Foster City (CA), IDG Books Worldwide, 2000, 128 pages.

COLLECTIF, **Autour de Frankenstein**, in ***Les Cahiers du Forell***, no 2, Université de Poitiers, U.F. R. Langues et Littératures, 1974.

COLLECTIF, **L'Homme artificiel**, in ***Otrante : art et littérature fantastique***, Paris, Transition, 2000, 171 pages.

COLLECTIF, **L'Humain et l'inhumain : un thème, trois oeuvres**, Paris, Belin, (Belin sup : Lettres), 1997, 320 pages.
Étude de Frankenstein par Christine Berthin.Collaboration de Martine Picon.

COLLECTIF, **Mary Shelley, Frankenstein : l'humain et l'inhumain**, Paris, Ellipses, (Analyses et réflexions sur...), 1997, 128 pages.
A la croisée des chemins – Introduction (Christophe Carlier) – Aux sources du mythe (Monette Vacquin) – Aux confins de la science : itinéraire de la curiosité (Jean-François Baillon) – Un âge et ses monstres (Catherine Bouttier-Couqueberg) – Convention gothique et innovation (Gilles Menegaldo) – Les aveux impossibles (Christophe Carlier) – Frankenstein : roman ou conte fantastique ? (Marguerite Buffard)
Repères, lignes et parcours - Introduction (Christophe Carlier) – Résumé analytique (Jean Labesse) – Le traitement du temps (Jean Labesse) – Topographie et écriture : signaux péremptoires et indications aléatoires (Claude Fierobe) - ...de glace et de neige (Colette Cosnier) – Le personnage d'Elizabeth Valenza (Marcel Ricci) – La ronde des aveugles (Michel

Borrut) – L'entrée en scène de la créature : étude littéraire (Max Duperray) – Création, secrets et confessions (Max Duperray)
Lectures et perspectives : Introduction (C. C.) – L'athanor philosophique (Dominique Paquet) – L'écriture-femme de l'inhumain : Frankenstein saisi par la psychanalyse (Paul-Laurent Assoun) – James Whale : si loin, si proche de mary Shelley (Calude Guignet) – Kenneth Branagh et la création monstrueuse (Claudine Chevalier) – Cadrage et encadrement (Mireille Golaszewski) – Bibliographie.

COLLINGS, David, **Monstrous Society : Reciprocity, Discipline, and the Political Uncanny, c. 1780-1848**, Lewisberg (PA), Bucknell university Press, 2009, 332 pages.

CORNELL, Marion E., **Frankenstein : The Other Side**, thèse, University of California, Davis, 1996, 281 pages.

CORRADO, Adriana, **A proposito del romanzo gotico : breve introduzione alla lettura di The Monk e Frankenstein**, Napoli, Liguori, 1979, 70 pages.

CROUCH, Laura Ernestine, **The Scientist in English Literature : Domingo Gonsales (1638) to Victor Frankenstein (1817)** : DAI 36, 1975, 2181A, University of California.

DALLEAU, Stéphanie, **La Figuration du monstre à l'époque romantique dans Frankenstein, de Mary Shelley et dans Notre-Dame de Paris, de Victor Hugo**, thèse, s.l., s.n., 2008, 113 pages. [Sous la direction de Gwenhäel Ponnau]

DAVIS, Peter, **Frankenstein : Science Fiction and the Poetry of Science**, mémoire de maîtrise /MA thesis, Florida Atlantic University, 2008, 52 pages.

DESMARAIS, Hubert, **Création littéraire et créatures artificielles : L'Ève future, Frankenstein, Le Marchand de sable ou le jeu du miroir**, Paris, Éditions du Temps, (Lectures d'une oeuvre), 1999, 175 pages.

DIEHL, Laura A., **Estranging Science, Fictionalizing Bodies : Viral Invasions, Infectious Fictions, and the Biological Discourse of the Human : 1818-2005**, doctorat/PhD, Rutgers 2008, 313 pages.

DOUGAN, Andy, **Raising the Dead : The Men Who Created Frankenstein**, Edinburgh, Birlinn, 2008, 210 pages. [Les recherches, souvent bizarres, qui ont inspiré Mary Shelley]
Mary Shelley's 1818 novel, "Frankenstein", introduced readers around the world to the concept of raising the dead through scientific procedures. Those who read the book were thrilled by this incredible Gothic adventure. Few, however, realised that Shelley's story had a basis in fact. What she imagined as her modern Prometheus was a serious pursuit for some of the greatest minds of the early 19th century. It was a time when scientists genuinely believed, as Frankenstein did, that they could know what it feels like to be God."Raising the Dead" is the story of the science of galvanism - named after the Italian scientist Luigi Galvini who had conducted the original experiments - a movement that investigated the theory of 'animal electricity', a unifying vital spirit that animates us all, its leaders believing that they stood on the brink of immortality.

DROVER, Jane Louise, **Frankenstein, or the Modern Prometheus and the Inoculated Reader**, thèse de doctroat / PhD, McMaster University, 1991. Diss. Abstract Int. : A 52, 991, no 4.

DRUX, Rudolf (dir.), **Der Frankenstein Komplex : Kulturgeschichtliche Aspekte des Traums vom Künstlichigen Menschen**, Frankfurt, Suhrkampf, 1999, 276 pages.
Frankenstein oder der Mythos vom künstlichen Menschen und seinem Schöpfer (Rudolf Drux) – Mary W. Shelleys Frankenstein : der neue Prometheus und ihre Familienbande (Ursula Liebertz-Grün)

– Ist fortzusetzen. Goethes Gedicht bei Betrachtung von Schillers Sch¨del und die technische Welt der Poesie : Spuren Frankensteins (Bernhard J. Dotzler) – Manns-Bilder. Apollinische Variationen von der klassischen Statue über den klassischen Anzug zum künstlicher Körper (Rolf Füllmann) – Vom menschen-gemachten Menschen, Plastische und virtuelle Körper-Entwürfe der bildenden Kunst (S. D. Sauerbier) – Herr und Knecht. Über künstliche Menschen im Film (Thomas Koebner) – Kunst als Vernetzung. Visionen des neuen Men-Schen in der elektronische Interaktivität (Hubertus Kohle) – Zombie und Zauberstaub. Furcht und Hoffnung der Gentechnik (Richard D. Precht) – Mensch-Tier-Chimären. Bemerkungen zur Trans-plantationsmedizin und ihre Geschichte (Silke Schicktanz) – Es sind wir. Frankenstein als Leitbild der zweiten Dominanzumkehr (Wolfgang Bergmann) – Frankenstein – eine kommentierte Filmographie (Hans Jörg Marsilius).

DUPERRAY, Max, **Lecture de Franken-stein, Mary Shelley**, Rennes, Presses Universitaires de Rennes, (Didact. Anglais), 1997, 112 pages.
Le roman de la jeune Mary Shelley, *Frankenstein or the Modern Prometheus*, paru en 1818 puis revu et corrigé en 1831, a fait l'objet d'une constante attention de la part de la critique. Le mythe de Frankenstein a donné lieu à de multiples analyses selon des méthodes très variées.

EILERS, Alexander (dir.), **« The Summer of 1816 » : von Monstern, Geistern und Vampiren**, Fernwald, LitBlockin, 2010, 203 pages. [Dokumentation der gleichnamigen Austellung in der Univer-sitäts Giessen, 2009]

EISTER, Garry M., **Frankenstein : A Lecture/Demonstration for the Muscial Theater**, doctorat /PhD, University of California, Santa Barbara, 1983, 2 volumes.

ELSÄSSER, Anneli, **Der Romantic Fran-kenstein**, München, Grin Verlag, 2006, 15 pages. [Brochure]

ENGELHARDT, Dietrich von & Hans WISSKIRCHEN (dir.), **Von Schillers Raübern zu Shelleys Frankenstein : Wissenschaft und Literatur in Dialog um 1800**, Stuttgart, Schattauer Verlag, 2006, xi, 234 pages.

FAIRBAIRN, Alex, **York Notes on Frankenstein**, London & New York, Person Longman, (York Notes), 2003, 96 pages.

FERNANDEZ VALENTI, Tomas & Antonio José NAVARRO, **Frankenstein : el mito de la vida artificial**, Madrid, Nuer, (En el lomo, 13), 2000, 383 pages.

FERRARIO, Marina, **Il Frankenstein di Mary Shelley rivaluato**, Milano. Universita degli studi, 1990, 4 microfiche. Thèse de doctorat.

FIGUET, Fabrice, **Sur Frankenstein, de Mary Shelley ; transgression du corps, corps de la transgression : écrire le corps pour s'inscrire encore**, thèse, s.l., s.n., 2007, 194 pages.

FINTA, Gabor, **Frankenstein, Albatross, Monster**, Saarbrücken, VDM Verlag Dr. Müller, 2010, 68 pages.
The albatross motif connects Walton to Frankenstein and the Monster on the acoustic level, and this connection appears on the textual level when Frankenstein, right after giving life to the monster, quotes Coleridge's poem: "[...] he knows a frightful fiend / Doth close behind him tread." The "fiend" that Frankenstein dreads is obviously the monster; the consequences of the sin he has committed like the Mariner who killed the Albatross. Mary Shelley thought it important to know that this quote is from "Coleridge's Ancient Mariner" as she referred to it in a footnote. Which means that the whole poem, and not only these lines, may be the context of Frankenstein. In the poem the dead are alive which is important for two reasons.

On the one hand, we know that Frankenstein uses dead bodies to make his monster.

FISCH, Audrey A., **Frankenstein : Icons of Modern Culture**, Westfield, Helm Information, (Icons of Modern Culture), 2009, xiii, 306 pages.
Examines the way in which Frankenstein became an iconic figure in our culture since Mary Shelley's novel of 1818.

FISCHER, Yvonne, **Mary Shelley's Frankenstein**, München, Grin Verlag, 1998, 18 pages.[Brochure]

FLÜSS, Julia, **Künstliche Menschen in E.T.A. Hoffmanns der Sandmann und Mary Shelleys Frankenstein**, München, Grin Verlag, 2007, 17 pages [Brochure]

FLORESCU, Radu, **In Search of Frankenstein (Exploring the Myths Behind Mary Shelley's Monsters)**, New York, New York Graphic Society, 1975, xi, 224 pages. Rééd. : New York, Warner Books, 1976. En collaboration avec Alan Barbour & Matei Cazacu.

FONTANA, Claudia & Giorgio MARSAN, **Guida alla lettura : Mary Shelley, Frankenstein or, the Modern Prometheus**, Torino, Loescher, 1996, v, 138 pages. [Ouvrage pédagogique]

FORRY, Steven Earl, **Hideous Progenies Dramatizations of Frankenstein from the 19th Century to the Present**, Philadelphia, University of Pennsylvania Press, 1990, xv, 311 pages.
[Les adaptations du roman au théâtre]

GEISSBÜHLER, Gerhard, **Der Schöpfer und sein Geschöpf in Mary Shelleys Frankenstein**, München, Grin Verlag, 2006, 21 pages. [Brochure]

GIOVANNINI, Fabio, **Mostri : protagonisti dell'imaginaro del Novecento : da Frankenstein a Godzilla, da Dracula ai cyborg**, Roma, Castelvecchi, (Contatti), 1999, 254 pages.

GIOVANNINI, Fabio & Marco ZATTERIN, **Frankenstein : il mito**, Firenze, Polistampa, (Night Attack), 1994, 86 pages.

GLICKMAN, Steven R., **Forbidden tExts : The Ambivalence of Knowledge and Writing in Horror Fiction from Mary Shelley to Stephen King**, doctorat, PhD, University of Colorado, 1997, 487 pages.

GLUT, Donald, **The Frankenstein Legend (A Tribute to Mary Shelley and Boris Karloff)**, Metuchen, The Scarecrow Press, 1976, 372 pages.

GLUT, Donald, **The Frankenstein Catalog (Being a Comprehensive Listing of Novels, Translations, Adaptations, Stories, Critical Works, Popular Articles, Series)**, Jefferson (NC), McFarland, 1984, 525 pages.
[Catalogue de plus de 2666 références]

GOLDMAN, Harry, **Kenneth Strickfaden, Dr. Frankenstein's Electrician**, Jefferson (NC), McFarland, 2005, 214 pages.
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.

GRAITSON, Jean-Marie (dir.), **Frankenstein : Littérature & Cinéma**, Liège, Éditions du CÉFAL, 1997, 126 pages. [Actes de colloque]
Avant-propos : (Gilles Menegaldo) – Littérature : Frankenstein, un monstre littéraire ou l'hybridation des genres (Gilles Menegaldo) – Frankenstein, un rêve politique (Christine Dupuit) – Les femmes dans Frankenstein (Claire Bazin) – Frankenstein, roman du paradoxe (Jean-

Jacques Lecercle) – Frankenstein et le mythe du savant fou (Gwenhaël Ponnau) Cinéma : Éclirages cinématographiques de Frankenstein (Gilles Menegaldo) – Frankenstein ou la lisibilité des signes en question (Isabelle Labrouillère) – Le mythe de Frankenstein à l'écran (Isabelle Viville) -

GRANELLI, Stacey Lyn, **Devilish Deviance : The Monster's Fall in Mary Shelley's Frankenstein**, mémoire de maîtrise, MA thesis Southern Connecticut State University, 1998.

GRAY, Douglas Kevin, **Frankenstein and the Development of the English Novel**, DAI 43, 1983, 2678A, University of Dallas.

GREEN, Naima, **Meet Frankenstein**, New York, Rosen Pub. Group, 2005, 48 pages. [ouvrage pour la jeunesse].

GREENE, D. Randolf, **The Romantic Prometheus : Varieties of the Heroic Quest**, thèse, doctorat, DAI 35, 1974, 403A, University of Wisconsin.

GUTOVNIK, Tanja, **The Representation of Evil in Gothic Fiction with Reference to Castle of Otranto, Frankenstein and Dracula**, mémoire de maîtrise, Klagenfurt, 2002, 93 pages.

HADJETIAN, Sylvia, **Mary Shelley's Frankenstein and Feminism**, München, Grin Verlag, 2001, 10 pages. [Brochure]

HAINING, Peter, **The Man Who Was Frankenstein**, London, F.Muller, 1979,166 pages.

HAMMOND, Ray, **The Modern Frankenstein : Fiction Becomes Fact**, Blandford (UK), Blandford University Press, 1986, 200 pages.

HALDAR, Santwana, **Mary Shelley's Frankenstein : A Reader's Companion**, New Dehli, Asia Book Club, 2004, 230 pages.

HARTMANN, Katja, **Mary Shelley's Frankenstein, oder der moderne Prometheus : die Charakterisierung Viktor Frankensteins**, München, Grin Verlag, 1999, 32 pages.

HEESEL, Tina, **Mary Shelleys Frankenstein in der Sicht der neueren Literaturkritik**, München, Grin Verlag, 2005, 87 pages.

HEESEL, Tina, **Frankenstein and The Monster : Two Independant Characters or Two Souls in One Body ? The Attempt of a Psychoanalytical Interpretation**, München, Grin Verlag, 2007, 56 pages. [Brochure]

HELMAN, Cecil, **The Body of Frankenstein's Monster : Essays in Myth and Medecine**, New York, Norton, 1992, 151 pages.Reed. : Paraview, 2004, 156 pages.
In *The Body of Frankenstein's Monster*, Cecil Helman, M.D., expands our view of our bodies by exploring its cultural and artistic representations. His lyrical essays draw on images from literature, art, history, myth, television, and film to provide new insights into our physical selves.

HIGGINS, David Minden, **Frankenstein : Character Studies**, London, Continuum, (Continuum Charcater Studies), 2008, xi, 108 pages.
This study includes: an introductory overview of the novel, including a brief account of its historical and literary contexts, and reception history; discussion of the major themes and narrative structure; chapters analysing in detail the representation of key characters, such as Walton, Frankenstein, and the Creature; a conclusion reminding students of the links between the characters and the key themes and issues; and a guide to further reading.

HITCHCOCK, Susan Tyler, **Frankenstein : A Cultural History**, New York, W. W. Norton, 2007, 392 pages.
From Victorian musical theater to Boris Karloff with neck bolts, to invocations at the President's Council on Bioethics, the monster and his myth have inspired

everyone from cultural critics to comic book addicts. This is a lively and eclectic cultural history, illuminated with dozens of pictures and illustrations, and told with skill and humor. Susan Tyler Hitchcock uses film, literature, history, science, and even punk music to help us understand the meaning of this monster made by man. 68 illustrations

HINDLE, Maurice, **Frankenstein**, London, Penguin Books, (Penguin Critical Studies), 1994, 196 pages.Le texte intégral du roman avec un imposant appareil critique.

HÖBEL, Christoph, **The Double in Mary Shelley's Frankenstein or the Modern Prometheus, and Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr Hyde**, München, Grin Verlag, 2010, 24 pages.

HÖTTE, Kristina, **Das Böse in Mary Shelleys Roman Frankenstein, oder der Glaube an das Gute vereint das Moralische wie das Unmoralische**, München, Grin Verlag, 2008, 29 pages. [Brochure]

HUFTIER, Arnaud (dir.), **Littérature et reproduction : l'homme artificiel**, Valenciennes, Presses universitaires de Valenciennes, (Lez Valenciennes, no 30), 2000, 170 pages.
Au sommaire: L'Homme artificiel, une logique de l'émergence (Arnaud Huftier) – les créatures artificielles: une poétique de l'instable (Isabelle Krzywkowski) – L'Homme artificiel: un sujet de synthèse ? (Hubert Desmarets) – Donner une âme à la Vénus de Milo – une lecture de *L'Ève future* (Sylvie Thorel-Cailleteau) – Fantastique et créature artificielle dans *L'homme au sable* d'E.T.A. Hoffmann (Sophie Théry) – A la recherche du cliché orginel: *Frankenstein* de Mary Shelley à la lumière de ses sectateurs (Arnaud Huftier) – Parole machinale/parlante machination: *The Brazen Android* de William Douglas O'Connor (Hubert Desmarets) – *Le Parleur de bronze* (William Douglas O'Connor).

HUNTER, Paul (ed.), **Frankenstein (Mary Shelley)**, New York, London, W.W. Norton, (A Norton Critical Edition),1996, xii, 339 pages. [the 1818 texte, contexts, nineteenth-century responses, modern criticism].

JACKSON, Donald George, **The Changing Myth of Frankenstein : A Historical Analysis of Intercations of a Myth, Technology and Society**, thèse, doctorat, DAI 37, 1977, 257 pages. 4664A, University of Texas at Austin.

JAMES, Cara L., **Hideous Progeny : Frankenstein and the Female Monster in Science Fiction**, mémoire de maîtrise/MA, Dalhousie University, 1996, 123 pages.

JAMESON, Robert, **The Essential Frankenstein : The Monster, The Myths, and the Movies**, London, Bison Books, 1992, 96 pages.

JOHNSEY, Jeanne M., **Charnel Knowledge : Frankenstein as False Revolution**, thèse, University of California, Davis, 1996, 281 pages.

JOYCE, Amanda E., **Who is Frankenstein's Creature ? A Look into the Complex Nature of the Creature**, mémoire de maîtrise / MA, St. Bonaventure University, 2006, 76 pages.

KERBRAT, Marie-Claire, **Leçon littéraire sur Frankenstein de Mary Shelley**, Paris, Presses Universitaires de France, (Major), 1997, 146 pages.

KELLY, Kevin T., **Frankenstein**, MaXnotes Literature Guides, 1996, 104 pages.

KETTERER, David, **Frankenstein's Creation : The Book, The Monster and Human Reality**, Victoria (BC), University of Victoria Press, (University of Victoria Literary Studies), 1979, 124 pages.

KIRKHAM, Melanie, **Beyond Archangel – The Archangel Theme in Mary Shelley's Frankenstein**, München, Grin Verlag, 2005, 21 pages.

KLARNER, Michael, **Spuren eines Phantoms : Frankenstein in Ingolstadt** Ingolstadt, Espresso Verlag, 2010, 107 pages.

KLOHS, Bettina, **Being Afraid of the Machine ? Alchemy, The Golem and Vampirism as Sources for Mary Shelley's Frankenstein**, München, Grin Verlag, 2000, 18 pages. [Brochure]

KLOS, Alexandra K. M., **Frankenstein or the Post-Modern Prometheus**, Frankfurt am Main, R. G. Fischer, 2003, 160 pages.

KNELLWOLF, Christa & Jane GOODALL (eds.), **Frankenstein's Science : Experimentation and Discovery in Romantic Culture, 1780-1830**, Aldershot, Ashgate, 2008, x, 225 pages.

KNOEPFLMACHER, Ulrich C. & George LEVINE (eds.), **The Endurance of Frankenstein : Essays on Mary Shelley's Novels**, Berkeley (CA), University of California Press, 1979, xx, 341 pages.
Preface - Godlike Science/ Unhallowed Arts : Language and Monstruosity in Frankenstein (Peter Brooks) – Monsters in the Garden :Mary Shelley and the Bourgeois Family (Kate Ellis) – Fire and Ice in Frankenstein (Andrew Griffin) – Thoughts on the Aggression of Daughters (Ulrich Knoepfelmacher) – Face to Face : Of Man-Apes, Monsters and Readers (Ulrich Knoefpfelmacher) – The Ambigous Heritage of Frankestein (George Levine) – Mary Wollstonecraft Godwin Shelley and Frankenstein (Peter Dale Scott) – Vital Artifice : Mary, Percy and the Psychological Integrity of Frankenstein (Peter Dale Scott) – Mary Shelley's Monster : Politics and Psyche in Frankenstein (Lee Sterrenburg) – Frankenstein and Comedy (Philip Stevick) – Frankenstein as Mystery Play (Judith Wilt)

KNUTH, Theresia, **The Relationship between the Natural and the Supernatural in Shelley's Frankenstein and Poe's M.S. Found in a Bottle**, München, Grin Verlag, 2006, 10 pages. [Brochure]

KOELBLEITNER, Chris, **Frankenstein and Great Expectations : The Romantic Child and the Victorian Adult**, thèse de doctorat / PhD, Concordia University, 1999, 2 microfiches.

KOHL, Meike, **Mary Shelley's Frankenstein and the Gothic – Exploring the Individua Psyche and Operating as a form of Social Critique**, München, Grin Verlag, 2006, 12 pages. [Brochure]

KORFF-SAUSSE, Simone, **D'Oedipe à Frankenstein : figures du handicap**, Paris, Desclee de Brower, (Handicaps), 2001, 200 pages.

KORSLUND, Kjetil, **Alt som var meg kjaert : Mary Shelleys Frankenstein og dens ambivalente kritikk av familien**, Oslo, K. Korslund, 2000, 96 pages.

KRZYWKOWSKI, Isabelle (dir.), **L'Homme artificiel : Hoffmann, Shelley, Villiers de l'Isle-Adam**, Paris, Ellipses, (CAPES-agrégation. Lettres), 1999, 192 pages.

LAFFITTE, Jean-Paul, Jacqueline LAFFITTE, et al., **Humain et inhumain : prépas scientifiques**, Paris, Vuibert, (Vuibert supérieur), 1997, 143 pages.

LANDI, Sabatini, Girogio PLACEREANI (dirs.), **L'horror : da Mary Shelley a Stephen King**, Pordenone, Cinemazero, 1998, v, 178 pages.

LANGE, Dirk, **Warum will Frankensteins Monster sterben ? Selbstmord im englischen Roman des 19. Jahrhunderts**, Heidelberg, Winter Verlag, 2005, 346 pages.

LECERCLE, Jean-Jacques, **Frankenstein : Mythe & Philosophie**, Paris, Presses Universitaires de France, (Philosophies, 17), 1988, 124 pages.

LAURITSEN, John, **The Man who Wrote Frankenstein**, Dorchester (MA), Pagan Press, 2007, 229 pages.
Une thèse doublement iconoclaste : c'est Percy Shelley et non Mary qui a écrit ce livre et c'est une histoire d'amour homosexuelle, le texte étant truffé de codes réservés aux seuls initiés de la jacquette.

LECOURT, Dominique, **Prométhée, Faust & Frankenstein (Fondements imaginaires de l'éthique)**, Le-Plessis-Robinson, Synthelabo, (Les empêcheurs de penser en rond), 1996, 158 pages.

LEDERER, Susan E., **Frankenstein: Penetrating The Secrets of Nature (An Exhibition by The National Library of Medecine)**, New Brunswick (NJ), Rutgers University Press, 2002, ix, 78 pages.
Frankenstein: Penetrating the Secrets of Nature accompanies a traveling exhibit of the same name. This lavishly illustrated volume begins by highlighting Shelley's novel and the context in which she conceived it. It next focuses on the redefinition of the Frankenstein myth in popular culture. Here, the fate of the monster becomes a moral lesson illustrating the punishment for ambitious scientists who seek to usurp the place of God by creating life. The final section examines the continuing power of the Frankenstein story to articulate present-day concerns raised by new developments in biomedicine such as cloning and xenografting (the use of animal organs in human bodies), and the role scientists and citizens play in determining acceptable limits of scientific and medical advances.

LEVINE, George, **The Realistic Imagination : English Fiction from Frankenstein to Lady Chatterley**, Chicago, University of Chicago Press, 1981, x, 357 pages.

LINDBECK, Jennifer A., **Mary Shelley's Frankenstein : A Reflection of the Early Nineteenth Century Condition, the Charge for Science and Discovery, and a Romentic Sensibility for a Future of Restoration and Recovery**, mémoire, Dickinson College, 1998, 41 pages,

LOWE-EVANS, Mary, **Frankenstein : Mary Shelley's Wedding Guest**, New York, Twayne Publishers & Toronto, MacMillan, (Twayne's Masterowk Studies), 1993, xiv, 98 pages.

MACWILLIAMS, Alison B., **It Came from the Laboratory : Scientific Professionalization and Image of the Scientist in British Fiction, from Frankenstein to World War I**, doctorat /PhD, Drew University, 2008, 216 pages.

MANASHILL, Andra Livingston, **Doublings and Triplings : A Psychological Study of Frankenstein**, mémoire de maîtrise /MA thesis, San Francisco State University, 1985, 142 pages.

MARSH, Nicholas, **Mary Shelley : Frankenstein**, New York, Palgrave Macmillan, (Analyzing Texts), 2009, xi, 260 pages.
This study focuses on how *Frankenstein* works: how the story is told and why it is so rich and gripping. Part I uses carefully selected short extracts for close textual analysis, while Part II examines Shelley's life, the historical and literary contexts of the novel, and offers a sample of key criticism.

MARSHALL, Timothy, **Murdering to Dissect : Grave Robbing, Frankenstein and the Anatomy of Literature**, Manchester, Manchester University Press, 1995, xiv, 354 pages.
When "Frankenstein" appeared in 1818 it was well known that the medical profession lent silent support to the grave-robbing gangs who regulary sold the surgeons newly-buried bodies for dissection. This "resurection trade" led to the sensational Burke and Hare case,

which revealed that the bodies of murder victims had been pased to the Edinburgh surgeon Dr Robert Knox with his connivance. This work demonstrates that the third edition of "Frankenstein", appearing in 1831, acquires a remarkable range of new meanings from these developments. Marshall's particular historical focus is the Anatomy Act of 1832, which ended the grave-robbin trade by permitting the use of unclaimed pauper bodies for dissection. He argues that "Frankenstein" and the Anatomy Act can be seen as twins, one in the world of the imagination, the other in the realms of legilation. "Frankenstein" and a range of affiliated literature is read alongside accounts of medical, legal and political/social history. Drawing on work by Ruth Richardson, Elias Canetti and Karl Polyani, Marshall assembles the early-19th century's fictional commentary on the changing and troubled status of the medical profession.

MASSARI, Roberto, **Frankenstein : dal mito romantico alle origini della fantascienza**, Roma, Scoperta, (Scoperta e avventura, 6), 1992, 185 pages.

MATTE, Attila, **From Monstruosity to Popularity : The Two-Century Long Metamorphosis of Frankenstein's Monster**, Saarbrücken, VDM Verlag Dr. Müller, 2008, 68 pages.

McLOUGHLIN, Maryanne T., **Frankenstein's Rib**, DAI 45, 1984, 530A, Temple University.

MEIRIEU, Philippe, **Frankenstein pédagogue**, Thiron, ESF Éditeur, (Pratiques et enjeux pédagogiques), 1996, 127 pages. Rééd. : 2007, 2009.
Notre histoire semble hantée par le mythe de la fabrication d'un homme par un autre homme. Pygmalion, Frankenstein et Pinocchio sont des exemples de cette rêverie sur l'éducation qui se poursuit aujourd'hui à travers les récits et les films de science fiction... C'est à partir de l'histoire de Frankenstein et de sa créature que Philippe Meirieu interroge cette représentation de l'éducation comme projet de toute maîtrise de l'autre, de contrôle total de son destin. Il montre qu'une telle perspective conduit tout droit à l'échec et à la mort, et il affirme que le pédagogue doit renoncer au dessein de " fabriquer l'autre " pour s'attacher aux conditions qui lui permettent, comme l'affirmait déjà Pestalozzi en 1797, de " se faire oeuvre de lui-même ".

MELONI, Irene, **Immaginazione e scienza in Frankenstein, Brave new World, Never Let Me Go**, Cagliari, CUEC (Cooperativa Universitaria Editrice Cagliaritana), 2009, 104 pages.

MENEGALDO, Gilles (dir.), **Frankenstein**, Paris, Autrement, (Figures mythiques), 1998, 160 pages.
Préface : choisir un exorcisme (Jean-Claude Carrière) – Unde hoc monstrum ? (Maurice Lévy) – Le Monstre court toujours (Gilles Menegaldo) – Un héritage interprété : Frankenstein au feu prométhéen (Max Duperray) – Le monstre de Frankenstein n'avait pas de carte d'identité (Jean-Jacques Lecercle) – Les filles illégitimes de Mary Shelley (Catherine Lanone) – Satans en morceaux (Jacques Dürrenmatt) – Frankenstein et les marionnettes (Jean-Pierre Naugrette) – La jeune fille et la peur (Jean-Claude Aguerre) – Bibliographie – Filmographie.

MONTESPERELLI, Francesca (dir.), **Tra Frankenstein e Prometeo : miti della scienza nell'imaginario del'900**, Napoli, Liguori, (Profili. Teorie & oggetti della letteratura, 29), 2006, viii, 255 pages.

MORVAN, Alain, **Mary Shelley et Frankenstein : Itinéraires romanesques**, Paris, Presses Universitaires de France, (Essais), 2005, 348 pages.
Derrière le célèbre conte d'horreur qui vaut à son auteur une renommée mondiale, l'angliciste Alain Morvan s'attache donc à redécouvrir les préoccupations d'une œuvre dont il restitue toute l'étendue et dont la trame de fond est l'entrelacs constant des aspects sociaux, politiques, psycholo-

giques et esthétiques, rendant à Mary Shelley la stature qui est la sienne : l'un des tout premiers auteurs du XIXe siècle anglais.

MORTON, Timothy (ed.), **A Routledge Literary Sourcebook on Mary Shelley's Frankenstein**, London & New York, Routledge, (Routledge Literary Sourcebooks) , 2002, xiv, 202 pages.
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)
*recent criticism.
All documents are discussed and explained. The volume also offers carefully annotated key passages from the novel itself and concludes with a list of recommended editions and further reading.

MRACEK, Wenzel, **Simulierte Körper : vom künstlichen zum virtuellen Menschen**, Wien, Kölm, Bölhau verlag, 2004, 285 pages.

NARDO, Don (ed.), **Readings on Frankenstein**, San Diego (CA), Greenhaven Press, (Greenhaven Press Literary Companion to British Literature), 2000, 190 pages.
The story of Frankenstein (Leslie Halliwell) – Frankenstein's Exploitation of the Prometheus Myth (M. K. Joseph) – The Monster Modeled on Milton's Adam (Christopher Small) – Frankenstein Explores the Destructive Potential of Science (Elizabeth Nitchie) – Society Unfairly Associates Physical Deformity with Monstruosity (Judith Haberstam) – Abandonment and Lack of Proper Nurture Shape the Monster's Nature (Anne K. Mellor) – Victor and his Creation Struggle with Gender Identity (William P. Day) – Tampering in God's Domain (Timothy J. Madigan) – Frankenstein's Self-Centerdness Leads Inevitably to self-Destruction (Arthur P. Patterson) – Stage Shows Inspired by Frankenstein (Donald F. Glut) – Transferring the Novel's Gothic Sensibility to the Screen (Wheeler W. Dixon) – The 1931 Film Make Frankenstein a Cultural Icon (David J. Skal) – Hammer's Frankenstein Cycle Emphasized Both Old and New Themes (Peter Hutchings).

NARDO, Don, **Understanding Frankenstein**, San Diego (CA), Lucent Books, 2003, 128 pages. [pour jeunes lecteurs]

NEWEY, Katherine, **Mary Shelley's Frankenstein**, Sydney, Sydney University Press, 1993, vii, 71 pages.

OUELLETTE, Annik-Corona & Alain VÉZINA, **Frankenstein, ou Le Prométhée moderne (Mary Shelley) : étude de l'oeuvre**, Montréal, Beauchemin, (Parcours d'une oeuvre), 2009, 310 pages.

PARHOUSE, Nicholas Rae, **A Jungian Analysis of Victor Frankenstein Mary Shelley)**, Mémoire de maîtrise, North Dakota State University, 2000, 43 pages.

PATTERSON, Mary Katherine, **Frankenstein by Mary Shelley : Notes on a Divided Myth**, doctorat /PhD, DAI 45, 1985, Ball State University.

PEARCE, Joseph (ed.), **Frankenstein, Mary Shelley**, (édition critique), San Francisco (CA), Ignatius Press, 2008, 330 pages. cette édition critique comprend les essais suivants : The Spark of Life : The Science Behind Frankenstein (Jo Bath, pp. 219-232) – Frankenstein as Mythic Tragedy : The Horror Story of a Culture of Death (Philip Nelsen, pp. 233-242) – Will the Real Monster Please Stand up ? Creator and Creature in Mary Shelley's Frankenstein (Thomas W. III Stantford, pp. 243-258) – You Have Read This Strange and Terrific Story : The Epistolary Novel as Monstrous Redaing in Mary Shelley's Frankenstein (Aaron Urbanczyk, pp. 259-274).

PECHMANN, Alexander (dir.), **Frankenstein oder der moderne Prometheus (Mary Shelley)**, Düsseldorf, Artemis &

Winkler, 2006, 301 pages. Réédition du roman avec matériel critique, postface. Traduit par Pechmann. Rééd. : München, dtv Verlag, 2009, 299 pages.

PETERSON, Boyd, **Myths and Male Mothers : Allegorical Rendering of the Birth Topos in Nineteenth-Century Poetic Production**, Saarbrücken, VDM Verlag Dr Müller, 2008, viii, 199 pages.

PICANO, Jean, Marcelle BIRON, et al., **L'Humain et l'inhumain : Sénèque, Shelley, Perec**, Paris, Ellipses, 1997, 287 pages. [L'épreuve de français : conseils pratiques –corrigés]

PLEXNIES, Marcel, **Inward Isolation : The Creature as Reflection of Personal Self-Desruction in Mary Shelley's Frankenstein**, München, Grin Verlag, 2001, 7 pages. [Brochure]

PONNEAU, Gwenhaël, et al., **L'Homme artificiel : les artifices de l'écriture ? Hoffmann, Mary Shelley, Villiers de l'Isle Adam**, Paris, SEDES, (Cahiers de littérature générale et comparée), 1999, 64 pages.
Un texte sur Frankenstein : « La créature, sa vie, son oeuvre », par Roger Bozzetto.

POTNICEVA, T. N., **Problema romanticheskogo metoda v romanakh M. Shelli Frankenstein (1818), Matilda (1819)**, doctorat /PhD, Moskovskii Pedagogicheskii Institut im. N. K. Krupskoy, 1978.

PREUSS, Karin, **The Question of Madness in the Works of E.T.A. Hoffmann and Mary Shelley ; with Particular Reference to Frankenstein and Der Sandmann**, Frankfurt am Main, et al., Peter Lang, (European University Studies, 18)., 2003, 289 pages.

QUINN, Stacey J., **Mary Shelley's Frankenstein, or the Modern Prometheus : An Annotated Bibliography of Criticism, 1968-1988**, mémoire de maîtrise / MA thesis, University of Mississippi, 1989, 89 pages.

REAVES, Susan Carol, **Sentimental and Gothic Elements of Frankenstein's Monster : A Study of Mary Shelley's Frankenstein**, maîtrise, MA thesis, East Carolina, University, 1992

RIBADENEIRA, Edmundo, **La condicion humana a traves de Frankenstein y Dracula**, Quito (Ecuador), s. n., 1982 (Quito : editorial universitaria), 239 pages.

ROBERTSON, Michael Lee, **Frankenstein and the Odyssey : Subverting the Gendered Structure of the Epic Tradition**, thèse, doctorat, DAI 51, 1991, 2372, Florida State University.

ROBERSTON-GRIFFITH, Olivia Pauline, **Frankenstein and the Permeative Myth of the Twentieth Century**, thèse, doctorat, DAI 51, 1990, Universiy of Texas, Dallas.

RODRIGUEZ VALLS, Francisco, **La mirada en el espejo : ensyao antropologico sobre Frankenstein de Mary Shelley**, Ovideo, Septem, (Septem universitas), 2001, 142 pages.

ROHRMOSER, Andreas, **Frankenstein, from Mary Shelley to Kenneth Branagh**, mémoire de maîtrise, Innsbrück, 1999, 88 pages.

RUAUD, François-André, **Les nombreuses vies de Frankenstein**, Lyon, Les Moutons électriques, (La Bibliothèque rouge), 2008, 142 pages. [collaboration : Cristoforo Biondi, Gwen Garnier-Dupuis]
D'une iconographie très fournie et originale, ce volume propose une biographie détaillée de la créature du docteur Victor Frankenstein, mais aussi de la romancière Mary Shelley, du poète Percy Bysshe Shelley, de lord Byron et de leur entourage, avec des liens avec monsieur de la Mettrie, Erasmus Darwin, les Illuminati et le docteur Moreau. C'est tout l'imaginaire d'une fin de XVIII^{e} siècle marquée à la fois par l'esprit gothique, le romantisme et les débuts de la révolution industrielle qui se déploie ici, flamboyant, sur fond d'anatomie fantastique, de

conspirations Illuminati et de troubles bonapartistes. Un des premiers mythes de la science-fiction, et l'aube de l'ère des savants fous.

SAILER, Wolfram, **Wissen, Arbeit und Liebe in Mary Shelley's Frankenstein (Studien zur romantischen Mythen-umdeutung)**, Essen, Die Blaue Eule Verlag, (Anglistik in der Blaue Eule), 1994, 328 pages.

SAUER, Lieselotte, **Marionetten, Maschinen, Automaten : der künstlichen Mensch in der deutsche und englische Romantik**, Bonn, Bouvier Verlag Herbert Grundmann, 1983, 513 pages.

SCHAAF, Angela, **Wissenschaft und wissenchaftliche Arbeit in Mary Shelley's Frankenstein, or The Modern Prometheus**, München, Grin verlag, 2005, 30 pages. [Brochure]

SCHAFER, Amanda R., **A Paradise of my Own Creation : Domesticity and the Gothic in Jane Austen's Northanger Abbey, Mary Shelley's Frankenstein, and Bram Stoker's Dracula**, mémoire de maîtrise/MA thesis, University of Arkansas, 2008, 85 pages.

SCHEELE, Walter, **Burg Frankenstein : Mythen, Märchen, und das Monster**, Egelsbach, et al., Fouqué-Literatur Verlag, 1999, 128 pages. Rééd. Frankfurt, Frankfurter Societäts-Druckerei, 2007, 120 pages. [Le château de Frankenstein, mythe ou réalité ?]

SCHOENE-HARWOOD, Berthold (ed.), **Frankenstein (Mary Shelley)**, New York, Columbia University Press, (Columbia Critical Studies), 2000, 208 pages.
Mary Shelley´s first novel has established itself as one of modernity´s most compelling and ominous myths. Frankenstein poignantly captures the spirit of the early 1800s as an age of transition tragically divided between scientific progress and religious conservatism, revolutionary reform and conformist reaction. This *Guide* encapsulates the most important critical reactions to a novel that straddles the realms of both "high" literature and popular culture. The selections shed light on Frankenstein´s historical and socio-political relevance, its innovative representations of science, gender, and identity, as well as its problematic cultural location between academic critique and creative production. Ranging from the first reviews in 1818 to postmodern readings of the mid-1990s, the *Guide* illuminates one of British literature´s most spectacular novels.

SCHOENE-HARWOOD, Berthold, **Writing Men : Literary Masculinities from Frankenstein to The New Man**, Edinburgh, Edinburgh University Press, 2000, xiv, 201 pages.
In *Writing Men*, Berthold Shoene-Harwood outlines the historical development of literary representations of masculinity from Mary Shelly's Frankenstein to Ian McEwan's *The Child in Time*.

SELIGO, Carlos, **The Origin of Science Fiction in the Monsters of Botany : Carolus Linneaus, Erasmus Darwin, Mary Shelley**, thèse de doctorat, PhD, University of Washington, 1996, 287 pages.

SHARMA, Anjana (ed.), **Frankenstein : Interrogation, Gender, Culture and identity**, Bangalore, Macmillan India, 2004, 224 pages.
Introduction • Bringing the Author Forward: Frankenstein Through Mary Shelley's Letters • Romanticism, Youth, and Frankenstein • Mary Shelley's Frankenstein and Milton's Monstrous Myth • Frankenstein's Monster and the Eighteenth Century Discourse of Rationality • Acts of Becoming: Autobiography, Frankenstein, and the Postmodern Body • Frankenstein in the Classroom: A Cultural Perspective • 'So Guided by a Silken Cord': Frankenstein's Family Values • Governance in Frankenstein • Men Making Men: Kenneth Branagh's Mary Shelley's Frankenstein •

The Revenge of Prakriti? • Notes • Contributors • Index

SMALL, Christofer, **Ariel Like a Harpy : Shelley, Mary and Frankenstein**, London, Victor Gollancz, 1972. Rééd. : **Mary Shelley's Frankenstein. Tracing the Myth**, Pittsburgh, University of Pittsburgh Press, 1973, 352 pages.

SMITH, Johanna (ed.), **Frankenstein (Mary Shelley)**, Boston, Bedford/St. Martin's, (Case Studies in Contemporary Criticism), 2000, x, 470 pages. [Complete authoritative text with biographical, historical and cultural contexts, critical history, and essays fom contemporary critical perspectives]
Reading with a Nicer Eye : Responding to Frankenstein (Mary Lowe-Evans) – The Monster and the Imaginary Mother : A Lacanian Reading of Frankenstein (David Collings) – Cooped Up : Feminine Domesticity in Frankenstein (Johanna M. Smith) - The Workshop of Filthy Craetion : A Marxist Reading of Frankenstein (Warren Montag) – Frankenstein and the Cultural Uses of Gothic (Lee E. heller).

SOLDATI, Joseph A., **Configuration of Faust : Three Studies in the Gothic (1798-1820)**, thèse, doctorat, DAI 32, 1972, 6945A, Washington State University.

SOMNITZ, Christian, **Materialen und Kopiervorlagen zu Mary Shelley, Frankenstein**, Garching bei München, Hase und Igel Verlag, 2010, 48 pages.
[Ouvrage pédagogique, pour jeunes lecteurs]

SOUFOULIS, Zoe, **Through the Lumen : Frankenstein and the Optics of Re-Origination**, thèse, doctorat, DAI 49, 1989, University of California, Santa Cruz.

SPEHNER, Norbert, **Frankenstein, opus 410 : guide chrono-bibliographique des éditions, versions et des adaptations internationales du roman de Mary Shelley (1818-1997)**, Roberval (Québec), Ashem Fictions, (Documents & Essais, no 2), 1997, 68 pages.

STINSON, Donald Scott **The Creation of Frankenstein: An Opera in one act (four scenes) (Mary Shelley, Claudio Monteverdi)**, mémoire, University of Miami, 2002, 113 pages.

STOEHR, Ingo R. (ed.), **the Ethics of Popular Culture : from Frankenstein to Cyberculture : Collected Essays Presented to the Kilgore Honors Seminar**, Kilgore (TX), Second Dimension Press, 1995, 94 pages.

TABBERT, Thomas T., **Frankenstein Schöpfung : künstlichen Menschen im Romanwerk Mary Shelleys**, Hamburg, Artislife Press, 2006, 177 pages.
Der Band gibt einen aktuellen wie umfassenden Überblick über die wichtigsten interpretatorischen Ansätze zur Deutung von Shelleys bedeutendstem literarischen Werk und präsentiert in einem interdisziplinären kulturwissenschaftlichen Forschungsansatz, der ebenso naturwissenschaftliche Erkenntnisse wie technikgeschichtliche Fakten vereinigt, eine neue Interpretation des Romans, die zahlreiche, bislang offene interpretatorische Fragen zu lösen vermag.

TAYLOR, Jennifer Louise, **This Bloddy Dismembered Corpus : Violence, Agency and Ideology in Four Novels by British Women, 1688-1818**, Mémoire de maîtrise/MA thesis, San Francisco State Univesity, 1997, vi, 92 pages.

TEYSSANDIER, Hubert, **Cercles infernaux : Frankenstein, de Mary Shelley, Melmoth, de C. R. Maturin**, Paris, Presses de la Sorbonne Nouvelle, 1993, 79 pages.

THORNBURG, Mary K., **The Monster in the Mirror : Gender and the Sentimental Gothic Myth in Frankenstein**, Ann Arbor, UMI Research Press, 1987, 154 pages.

THUR, Robert, **Longing for Union : The Doppelgänger in Wuthering Heights and Frankenstein**, thèse, doctorat, DAI 37, 1977, 4172B, California School of Professional Psychology.

TRAPPENBERG, Carmen, **Das Peiniger-Opfer-Verhältnis in Mary Shelleys Frankenstein**, München, Grin Verlag, 2001, 21 pages.

TREFFER, Gerd A. (dir.), **Die Kreatur des Dr. Frankenstein**, Ingolstadt, Creative-Verlag, 1998, 136 pages.

TROPP, Martin, **May Shelley's Monster : A Study of Frankenstein**, thèse, doctorat, DAI 34, 1973, 1871A, Boston University.

TROPP, Martin, **Mary Shelley's Monster (The Story of Frankenstein)**, Boston, Houghton Mifflin Company, 1977, 192 pages.

TURNER, Danielle, **Analysis of the Ideas of Authorship and/or Parenthood in Relation to Frankenstein**, München, Grin Verlag, 2007, 6 pages. [Brochure]

TURNEY, Jon, **Frankenstein's Footsteps : Science, Genetics and Popular Culture**, New Haven, Yale University Press, 1998, ix, 276 pages.
This book is a combination of history, biology, and genetics, literary and film criticism, and bioethics debate. A senior lecturer in science communication in the department of science and technology studies at University College London, Turney has many interesting things to say about how biological science is communicated to the public, how the story of Frankenstein has conjured up in popular culture certain images of science and scientists, and how those images have changed over time.

UMLAND, Samuel J., **Cliff Notes on Frankenstein** , Lincoln (NB), Cliff Notes, 1993, 71 pages.

URSINI, James & Alain SILVER, **More Things Than Are Dreamt Of ; Masterpieces of Supernaturla Horror, from mary Shelley to Stephen King, in Literature and Film**, New York, Limelight, 1994, 226 pages. Préface de William Blatty.
The sweep of the book encompasses almost two centuries as it reconsiders in detail such classics of literature as Mary Shelley's Frankenstein, tales of Edgar Allan Poe, Robert Louis Stevenson's The Strange Case of Dr. Jekyll and Mr. Hyde, Henry James' The Turn of the Screw right up to contemporary novels of horror as Shirley Jackson's The Haunting of Hill House, William Peter Blatty's The Exorcist andd Stephen King's The Dead Zone. But what sets this book apart is that the authors go on to study the most significant feature films derived from these and many other works of fiction, from the silent era until today.

VACQUIN, Monette, **Frankenstein ou les délires de la raison**, Paris, Éditions François Bourin, 1989, 230 pages.

VAJNAI, Melinda, **A Study of the Symbols that Enrich Mary Shelley's Frankenstein**, Saarbrücken, VDM Verlag Dr. Müller, 2008, 116 pages.

VAN LUCHENE, Stephen Robert, **Essays in Gothic Fiction : From Horace Walpole to Mary Shelley**, New York, Arno Press, 1973 & 1980, 232 pages.

VASBINDER, Samuel H., **Scientific Attitudes in Mary Shelley's Frankenstein : Newtonian Monism as a Basis for the Novel**, Ann Arbor (Mich.), UMI Research Press, 1984, 111 pages. Thèse de doctorat, 1976, Kent State University.

VASQUES-DENNIS,Ramona, **The Sublime in Mary Shelley's Frankenstein : Ethics and Evolution**, Mémoire de maîtrise /MA thesis, San Francisco State University, 1995, vi, 75 pages.

VEEDER, William, **Mary Shelley and Frankenstein (The Fate of Androgyny),** Chicago, The University of Chicago Press, 1986, 277 pages.

VEGA RORIGUEZ, Pilar, **Mary Shelley : La gestacion del mito de Frankenstein**, Madrid, Aldeberan, (Oandora, no 20, 1999, 285 pages.

VEGA RODRIGUEZ, Pilar, **Frankensteiniana : la tragedia del hombre artifical**, Madrid, Editorial Tecnos, Alianza Editorial, (Neometropolis), 2002, 391 pages.

VESQUE-DUFRÉNOT, Arlette, **Frankenstein or the Modern Prometheus, by Mary Shelley**, Paris, Ellipses, (L'anglais à l'oral), 2004, 79 pages.

WEINGART, Peter & Bernd HÜPPAUF (dirs.), **Frosch und Frankenstein : Bilder as Medium der Popularisierung von Wissenschaft**, Bielefeld, Transcript Verlag, 2009, 462 pages.
Der Band untersucht den Zusammenhang zwischen Bildern in der Wissenschaft und von der Wissenschaft vom 19. Jahrhundert bis in die Gegenwart: Bilder vom Frosch im Laborexperiment bis zu den Phantasiewelten der Nanotechnologie, denen im Spielfilm und anderen populären Medien die Bilder des mad scientist wie Frankenstein und Dr. Caligari, aber auch des Fortschritts im Hochtechnologielabor gegenüberstehen. Die Beiträge bieten vielfältige Perspektiven auf das Problem, wie Bilder als Medium die Innenwelt der Wissenschaft mit der Außenwelt eines Laienpublikums verbinden.

WEITZE, Almut, **Mary Shelley's Frankenstein : Text und Film**, Marburg, et al., Der Andere Verlag, 2007, 123 pages.
Schon der Klang des Namens Frankenstein ruft bei den meisten Menschen Assoziationen mit blassen, vernarbten Ungeheuern hervor, die Schrecken verbreiten und denen Stahlbolzen im Hals stecken. Diese Assoziationen entstammen jedoch nicht Shelleys Roman, sondern gehen auf eine Vielzahl von Verfilmungen des Frankenstein-Stoffes zurück, von denen sich wiederum fast alle des 'filmischen Archetyps' eines monströsen Gesichts bedienen, indem sie der Kreatur eine ähnliche Maske geben wie James Whale seinem Ungeheuer in einem der ersten Frankenstein-Filme. Es gibt wohl kaum einen literarischen Stoff, der so viel Aufmerksamkeit wegen seiner philosophischen und sozialkritischen Töne erregt hat und gleichzeitig derart in allen Medien trivialisiert worden ist wie Shelleys Roman. Deshalb verwundert auch nicht die Vielfalt und Gegensätzlichkeit einer 'ungeheuerlichen' Anzahl von Forschungsansätzen zu diesem Thema. Im vorliegenden Text wird besonders auf das Motiv des Doppelgängers Bezug genommen, das sich nicht nur in den Charakteren manifestiert, sondern auch im Handlungsort und der Erzählstruktur. Weiterhin wird der Medienwechsel von der Buchvorlage zum Film untersucht und der Roman mit Kenneth Branaghs Filmadaption, die von sich behauptet, der Romanvorlage am ehesten zu entsprechen, vergleichend analysiert.

WHEELER, Wayne Bruce, **The Horror of Science in Politics : Prophecy and the Crisis of Human Values in Mary Shelley's Frankenstein and Aldous Huxley Brave New World**, thèse, doctorat, DAI 40, 1979, 2246A, Claremont Graduate School.

WIENER, Gary, **Bioethics in Mary Shelley's Frankenstein**, Farmington Hills (MI), Greenhaven Press, (Social Issues in Literature), 2010, 224 pages.

WILLIS, Martin J., **Man-Machine : The Scientific Creation of the Artificial Human in Nineteenth and Twntieth Century Science Fiction**, doctorat /PhD, University of Edinburgh, 1997.

WILLIS, Martin J., **Mesmerists, Monsters and Machines : Science Fiction and the Cultures of Science in the Nineteenth Century**, Kent (OH), Kent State University Press, 2006, 272 pages.

WOLF, Leonard, **The Essential Frankenstein : The Definitive Annotated Edition of Mary Shelley's Classic Novel**, New York, Plume Books, 1993, 357 pages.

WOLF, Nadine, **Nature and Civilization in Mary Shelley's Frankenstein**, München, Grin Verlag, 2004, 22 pages. [Brochure]

YOUNG, Elizabeth, **Black Frankenstein : The Making of an American Metaphor**, New York, New York, University Press, (America and the Long 19th Century), 2008, xii, 307 pages.
"Young's 'black Frankenstein' monster becomes a powerful metaphor for negotiating the racial anxieties of modern America. As the author recounts, the figure appears in both racist and antiracist discourses, exhibiting the powerful mobility of the monster metaphor as well as its popular appeal. Young combines sharp analysis with her amazing research, noteworthy for its breadth and scope, to demonstrate the depths to which this image has penetrated American racial cultures. Whether she is examining novelist Paul Laurence Dunbar, filmmaker Mel Brooks, or comedian Dick Gregory, Young offers astute readings of the cultural text and its racial underpinnings. Building on recent work by Paul Gilroy, Teresa Goddu, Toni Morrison, Michael Hardt, and Antonio Negri, this book provides a compelling new vision of the monster we thought we knew so well.

XOTTA, Simona, **La Melancolia del mostro nel Frankenstein di Mary Shelley**, thèse de doctorat, Milano, Istituto Univeritario si lingue moderne, 1992, 3 microfiches.

ZEYER, Jens, **Frankenstein im Kontext der Schauerromantik**, München, Grin Verlag, 2003, 23 pages.

ZIMMERMAN, Phyllis, **Shelley's Fiction**, Los Angeles Darami Press, 1998, 629 pages.
This is a study of the juvenile romances that Percy Bysshe Shelley is known to have written along with novels attributed to his friends that resemble Shelley's writings closely. The most famous of these works is "Frankenstein; or, The Modern Prometheus". The study suggests that the poet dictated "Frankenstein" and composed other novels which he gave to friends to help them become authors.

ZUCKERMAN, Geri Lynn, **Self-Assertion and Self-Annihilation i Mary Shelley's Frankenstein**, Mémoire de maîtrise/MA thesis, University of Virginia, 1985.

ZWICKEL, Marion Carol, **A Narratological Reading Emphasizing the Narrator : Narratee Relationship in Mary Shelley's Frankenstein, C. R. Maturin's Melmoth the Wanderer and J. S. le Fanu's Carmilla**, doctorat / PhD, University of West Virginia, 1996.

FRANKENSTEIN AU CINÉMA

Chaque étude académique, chaque ouvrage de vulgarisation sur le film de science-fiction, d'horreur ou le cinéma fantastique comporte généralement un chapitre sur les innombrables adaptations du roman de Mary Shelley. La liste qui suit ne recense que des ouvrages portant très spécifiquement sur Frankenstein. Pour plus de références nous vous renvoyons à notre bibliographie sur le film d'horreur (Marginalia, hors série no 15).

ACKERMAN, Forrest J. (ed.), **Boris Karloff : The Frankenscience Monster**, New York, Ace Books, 1969.

ANOBILE, Richard J. (ed.), **Frankenstein**, London, Picador, 1974, 256 pages. [Images et dialogues du film dirigé par James Whale]

ANON., **James Whale**, Lisbon, Cinemateca Portuguesa, 1991, 158 pages.

AURICH, Rolf, Wolgang JACOBSEN & Gabriele JATHO (dirs.), **Künstliche Menschen – Manischen Maschinen – Kontrolierte Körper**, Berlin, Bertz & Fischer, 2000, 304 pages.
Textes de Jörg Becker, Elisabeth Bronfen, Giorgio C. Buttazzo, Paolo Caneppele, Peter Gendolla, Rolf Giesen, Amos Gitaï, Ulrich Gutmair, Klaus Kreimeier, Günter Krenn, Olaf Möller, Jutta Phillips-Krug, Harry Piel, Veronica Rall, Hans-Joachim Schlegel, Holger Schnell, Jörg Schöning, Georg Seeßlen, Katharina Sykora.

BARBARO, Alvise, **Frankenstein. Un Mostro di celluloide tra horror e parodia**, Milano, Costa & Nolan, (Estetiche della communicazione globale), 2006, 205 pages.
Attraverso il cinema, il Novecento ha adottato le vicende del mostro infondendo lo spirito di un'epoca moderna e in evoluzione. Nei Frankenstein hollywoodiani si riflettono i cambiamenti di un secolo cruciale che dallo sguardo solenne dei primi film approda a quello dissacrante e memorabile di Mel Brooks. Il libro si arricchisce di frequenti incursioni nella storia della settima arte, che con la prima trasposizione cinematografica di James Whale, sancisce il trionfo del genere horror. Con il sostegno di un interessante apparato iconografico, l'autore ripercorre le tappe attraverso le quali la storia di Frankenstein si è impressa nella mente di tutti, prestandosi a letture nuove e adattamenti inediti, ma mantenendo sempre la capacità di muovere corde profonde. Cosa accomuna il successo del romanzo e dei film degli anni Trenta a quello delle rivisitazioni nostalgiche degli anni Settanta?

BARBOUR, Alan G., Alvin H. MARILL & James Robert PARISH, **Karloff**, Kew Gardens (NY), Cinefax, 1969, 64 pages.

BLOOM, Abigail Burham, **The Literary Monster on Film : Five Nineteenth Century British Novels and their Cinematic Adaptations**, Jefferson (NC), McFarland, 2010, 218 pages.
Many monsters in Victorian British novels were intimately connected with the protagonists, and representative of both the personal failings of a character and the failings of the society in which he or she lived. By contrast, more recent film adaptations of these novels depict the creatures as arbitrarily engaging in senseless violence, and suggest a modern fear of the uncontrollable. This work analyzes the dichotomy through examinations of Shelley's *Frankenstein*, Stoker's *Dracula*, H. Rider Haggard's *She*, Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Wells's *The Island of Dr. Moreau*, and consideration of the 20th century film adaptations of the works.

BOJARSKI, Richard & Kenneth BEALE, **Boris** Karloff, Paris, Henri Veyrier, 1977. Préface de Gérard Lenne. Ed. or. : The

Films of Boris Karloff, Secaucus (NJ), Citadel Press, 1974, 287 pages.

BOURGOIN, Stéphane, **Terence Fisher**, Paris, Edilig, 1984, 127 pages.

BOUYXOU, Jean-Pierre, **Frankenstein**, Lyon, Socitété d'études, recherches et documents cinématographiques, (Premier Plan), 1969, 172 pages.

BRANAGH, Kenneth, **The Making of Mary Shelley's Frankenstein**, London, Pan Books, 1994, 128 pages.

BRANAGH, Kenneth, **Mary Shelley's Frankenstein : A Classic Tale of Terror Reborn on Film**, New York, New Market Press, (Newmarket Picturial Moviebooks), 1994, 191 pages.
Includes the complete script; stunning production stills; an exclusvie introduction and special chapter on the making of the film written by Branagh; behind-the-scene details on special effects, makeup, production design, casting, a bio of Mary Shelley and essay about the horror genre in literature and film by scholar Leonard Wolf. 185 illustrations, 80 in color.

BUEHRER, Beverley Bare, **Boris Karloff : A Bio-Bibliography**, Westport (Conn.), Greenwood Press, 1993, xii, 283 pages.

CASTELLO, Julio, **Cien anos de Frankenstein**, Barcelona, Royal Books, (100 anos de cine, 10), 1995, 195 pages.

CORTIJO, Javier, **Boris Karloff: el aristocrata del terror**, Madrid, T & B, 2000, 191 pages, illust., 30 cm.

CREMONINI, Giorgio, **Frankenstein**, Palermo, L'epos, (Pagine di celluloide, 6), 2009, 171 pages.
Un filo rosso scuro lega il mito greco di Prometeo, la leggenda di Faust, il barone Frankenstein inventato per scommessa da Mary Shelley nel 1816 e i molti film che gli si sono ispirati. Ha il colore del sangue e della carne, ma anche lo scuro della notte, del peccato e del terrore; ma soprattutto ha il colore di domande che investono la religione e la scienza, il passato e il futuro dell'uomo, il razzismo e la crisi d'identità che oggi proviamo di fronte alle biotecnologie in sviluppo.

CURTIS, James, **James Whale**, Metuchen (NJ), Scarecrow Press, (Filmakers Series, 1), 1982, 245 pages.

DENTON, Clive, **James Whale, Ace Director : A Career Study**, Don Mills (ONT), Ontario Film Institute, 1979, 17 pages.

DILLARD, R. H. W., **Horror Films**, New York, Monarch Press, (Monarch Film Studies), 1976, 129 pages.
Frankenstein est un des quatre films étudiés.

FERNANDEZ VALENTI, Thomas, **Frankenstein de Mary Shelley/Sed de mal**, Barcelona, Dirigido, (Programa doble, 32), 1998, 142 pages.

FINA, Susan, **Wenn der Traum zum Alptraum wird : die Filme Mary Shelley's Frankenstein von Kenneth Branagh (1994) und Frankenstein, von James Whale (1931) nach dem Roman Frankenstein von Mary Shelley von Kenneth Branagh (1994) und Frankenstein, von James Whale (1931) nach dem Roman Frankenstein von Mary Shelley**, mémoire, Universität Freiburg, Insitut für Journalistik und Kommunikationswissenchaft, 1996.

GASCHLER, Peter M., **Meisterwerke des Horrorfilms 1910 bis 1959 von J. Searle Dawleys Frankenstein bis Georges Franju les Yeux sans visage**, Passau, Erster Deutscher Fantasy Club, 2009, 276 pages.

GATTIS, Mark, **James Whale, a Biography, or, The Would-Be Gentleman**, London, New York, Cassell, 1995, viii, 182 pages.

GIFFORD, Denis, **Karloff, The Monster, the Movies**, New York, Curtis Books, (Cults Film Series), 1973, 350 pages.

GLUT, Donald F., **The Frankenstein Archives : Essays on the Monster, The Myth, the Movies, and More** Jefferson (NC), McFarland, 2002, 233 pages.
Like the Frankenstein Monster, this work is made up of many individual parts, some of which are quite different in their specific themes, but all of which relate to Frankenstein in some way. They consider the untold true story of Frankenstein, Glenn Strange's portrayals of the Monster, the portrayals of lesser-known actors who played the character, Peter Cushing and his role as Baron (and Dr.) Frankenstein, the classic film *Young Frankenstein* co-written by Mel Brooks and Gene Wilder (who also starred in it), the battles between do-gooders and the Monster and other horror figures, Frankenstein in cartoons--and much more.__Each of the 15 essays, all written by the author, is prefaced with explanatory notes that place the essay in its historical perspective, comment on its origin and content, and where appropriate, supplement the text with new, additional, or otherwise relevant information. Richly illustrated.

GOMEZ RIVERO, Angel, **Dracula versus Frankenstein : una sentida y respetuosa mirada al universo de los dos mitos mas grands del cine de terror**, Madrid, Jaguar, 2006, 270 pages.

GREEN, Naima, **Meet Frankenstein**, New York, Rosen Pub. Group, 2005, 48 pages. [pour jeunes lecteurs]

HALLIWELL, Leslie, **The Dead that Walk : Dracula, Frankenstein, The Mummy and other Favorite Movie Monsters**, London, Grafton, 1986, 261 pages. Rééd. : New York, Continuum, 1988.

ISHERWOOD, Christopher & Don BACHARDY, **Frankenstein : The True Story**, New York, Avon Books, 1973.

JACOB, Stephen, **Boris Karloff : More than a Monster**, Sheffield (UK), Tomahawk Press, 2011 [annoncé]

JENSEN, Paul M., **Boris Karloff and his Films**, South Brunswick, A. S. Barnes, & London, Tantivy Press, 1974, 194 pages.

JESTRAM, Heike, **Mythen, Monster und Machinen : der künstliche Mensch im Film**, Köln, Teiresias Verlag, 2000, 146 pages.

JONES, Stephen, **The Illustrated Frankenstein Movie Guide**, London, Titan Books, 1994, 143 pages. Introduction by Boris Karloff. Édition amricaine : **The Frankenstein Scrap-book : The Complete Movie Guide to the World's Most Famous Monster**, Secaucus (NJ), Carol Pub. Goup, 1995, 143 pages.

LINDSAY, Cynthia, **Dear Boris : The Life of William Henry Pratt a.k.a Boris Karloff**, New York, Knopf, 1975, xi, 273 pages.

MANGUEL, Alberto, **The Bride of Frankenstein**, London, BFI, (BFI Film Classics), 1997, 68 pages. **La Fiancée de Frankenstein**, s.l., L'escampette, 2008,

81 pages. **La Novia de Frankenstein**, Barcelona, Gedisa, (La pelicula de mi vida, 3), 2005, 102 pages.
A study of a film generally considered a better one than its sequel "Frankenstein", with Elsa Lanchester as the eponymous hero and Boris Karloff repeating his role as the monster.

MANK, Gregory W., **It's Alive : The Classic Cinema Saga of Frankenstein**, San Diego (CA), A. S. Barnes, 1981, 169 pages. [8 films de la Universal Pictures]

MANK, William, **Boris Karloff and Bela Lugosi : The Expanded Story of a Haunting Collaboration** (with a complete filmography of their collaboration together), Jefferson (NC), McFarland, 2009, 664 pages.

McCARTHY, John, **The Modern Horror Film : 50 Contemporary Classics from the Curse of Frankenstein to The Lair of the White Worm**, Secaucus (NJ), Carol Pub., 1990, 244 pages.

MOSS, Robert, **Karloff and Company : The Horror Film**, New York Pyramid Books, (Pyramid Illustrated History of the Movies), 1975, 158 pages.

NOLLEN, Scott Allen, **Boris Karloff : A Critical Account of his Screen, Stage, Radio, Television, and Recording Work** Jefferson (NC), McFarland, 1991, xiii, 473 pages.

O'BRIEN, D. P. J., **Thematic Innovation in the Hammer Frankenstein Films of Terence Fisher**, mémoire de maîtrise, University of Kent, 1990. Thesis with Abstracts, 40.1991, no 2, p. 555.

PEREIRA, Beatriz Pacheco, **Frankenstein : starring Mary Shelley, James Whale, Boris Karloff e os outros**, Porto, Cinema Novo, (100 anos de cinema, no 3), 1994, 79 pages.

PHILLIPS-KRUG, Jutta & Cecilia HAUSHEER, **Frankensteins Kinder : Film und Medezin**, Ostfildern, Hatje Cantz Verlag, 1997, 164 pages.
Die Medizin schafft Menschen, das Kino Bilder. Die Geschichten, die das Kino von Dr. Frankenstein, Dr. Sauerbruch und deren Kollegen erzählt, kreisen wie das Medium Film selbst um Wahrnehmung, die Macht des Blicks und männliche Schöpfungsmythen. Frankensteins Kinder entstehen nicht im Körper einer Frau, sondern im Kopf. Die Medizin mit der wissenschaftlichen Kälte ihres Blicks hat dafür die Szenarien geliefert.

PICART, Caroline Joan « Kay » S. & Jayne BLODGETT, **The Frankenstein Source Book**, Westport (Conn.), Greenwood Press, (Bibliographies and Indexes in Popular Culture, 8), 2001, 368 pages.

PICART, Caroline Joan « Kay »S., **The Cinematic Rebirths of Frankenstein : Universal, Hammer and Beyond**, Westport (Conn.), Prager Publishers, 2002, xiv, 224 pages.
The Frankenstein narrative is one of cinema's most durable, and it is often utilized by the studio system and the most renegade independents alike to reveal our deepest aspirations and greatest anxieties. The films have concerned themselves with demarcations of gender, race, and technology, and this new study aims to critique the more traditional interpretations of both the narrative and its sustained popularity. From James Whale's Frankenstein (1931) through Kenneth Branagh's Mary Shelley's Frankenstein (1994), the story remains a nuanced and ultimately ambivalent one and is discussed here in all of its myriad terms: aesthetic, cultural, psychological, and mythic.

PICART, Caroline, Joan « Kay » S., **Remaking the Frankenstein Myth on Film : From Abbott and Costello Meeet Frankenstein to Alien : Ressurection**, Albany, State University of New York Press, (SUNY Series in Psychoanalysis and Culture), 2003, viii, 260 pages.
Focusing on films outside the horror genre, this book offers a unique account of the Frankenstein myth's popularity and

endurance. Although the Frankenstein narrative has been a staple in horror films, it has also crossed over into other genres, particularly comedy and science fiction, resulting in such films as Abbott and Costello Meet Frankenstein, Young Frankenstein, The Rocky Horror Picture Show, Bladerunner, and the Alien and Terminator film series. In addition to addressing horror's relationship to comedy and science fiction, the book also explores the versatility and power of the Frankenstein narrative as a contemporary myth through which our deepest attitudes concerning gender (masculine versus feminine), race (Same versus Other), and technology (natural versus artificial) are both revealed and concealed. The book not only examines the films themselves, but also explores early drafts of film scripts, scenes that were cut from the final releases, publicity materials, and reviews, in order to consider more fully how and why the Frankenstein myth continues to resonate in the popular imagination.

RADOJEVIC, Sasha, **Mit o Frankenstajnu**, Beograd, Jugoslovenska kinoteka, (Edicija Civilzacija, 001), 1991, 54 pages.

REED, Ellis, **A Journey into Darkness : The Art of James Whale's Horror Films**, New York, Arno Press, 1980, 199 pages.

RILEY, Philip J., **Frankenstein : The Original Shooting Script**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Horror Films), 1989, 172 pages.

RILEY, Philip J., **The Bride of Frankenstein :The Original Shooting Script**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Horror Films), 1989, 178 pages.

RILEY, Philip J., **Son of Frankenstein : The Original Shooting Script**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Horror Films), 1989, 196 pages.

RILEY, Philip J., **Frankenstein Meets the Wolfman :The Original Shootingscript**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Horror Films), 1990, 120 pages.

RILEY, Philip J., **Ghost of Frankenstein : The Original Shootingscript**, Chesterfield (NJ), Magicimage Books, (Universal Filmscriptseries : Classic Horror Films), 1990, 128 pages. Préface de lon Chaney. Avant-propos de Hans J. Salter. Introduction : Ralph Bellamy.

RILEY, Philip J., **House of Frankenstein : The Original Shootingscript**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Horror Films), 1990, 119 pages.

RILEY, Philip J., **Abbott and Costello Meet Frankenstein : The Original Shooting Script**, Chesterfield (NJ), Magicimage Books, (Universal Filmscript Series : Classic Comedies), 1990, 103 pages.

ROZA, Greg, **Introducing Frankenstein Meets the Wolfman**, New York, Rosen publications, 2006, 48 pages. [Pour jeunes lecteurs]

SCHMAUDER, Stephan, **The Creation of Celluloid Frankenstein : Intermediale Transformationsprozesse von der Gothic Novel zu den Literaturverfilmungen Frankenstein (1931) und Mary Shelley's Frankenstein (1994)**, München, Grin Verlag, 1998, 48 pages. [Brochure]

SCHMID, Hans, **Frankenstein : Ein Filmführer**, München, Belleville Verlag, 2007, 144 pages.

SCHUBART, Rikke, **I lyst og död : Fra Frankenstein til splatterfilm**, Köbenhavn (Copenhague), Borgen, 1993, 315 pages.

SHRIVER, Gordon B., **Boris Karloff : The Man Remembered**, Baltimore (MD), Publish-America, 2004, 208 pages.

SIMPSON, M. J., **Bride of the Hunchback The Authorized Biography of Elsa Lanchester**, Sheffield (UK), Tomahawk Press, annoncé pour 2011.

STOKER, John, **The Illustrated Frankenstein**, New York, Sterling, 1980, 128 pages.

SVEHLA, Gary & Susan (eds.), **Boris Karloff**, Baltimore (MD), Midnight Marquee Press, 1996, 384 pages.

SVEHLA, Gary & Susan (eds.), **We Belong Dead : Frankenstein on Film**, Baltimore (MD), Midnight Marquee Press, 1997, 320 pages.Réédition : Baltimore (MD), Luminary Press, 2005.

THIBAULOT, Nathalie, **Création et filiation : analyse comparative de Pinocchio (1940) de Walt Disney, de Frankenstein (1931), de James Whale et d'Edward aux mains d'argent (1991) de Tim Burton**, thèse, Paris, Université de Paris III, 1996, 85 pages.

THORN, Ian, **Frankenstein**, Mankato (Minn.), Crestwood House, 1977, 46 pages. [Introduction pour jeunes lecteurs, avec synopsis du film de 1931]

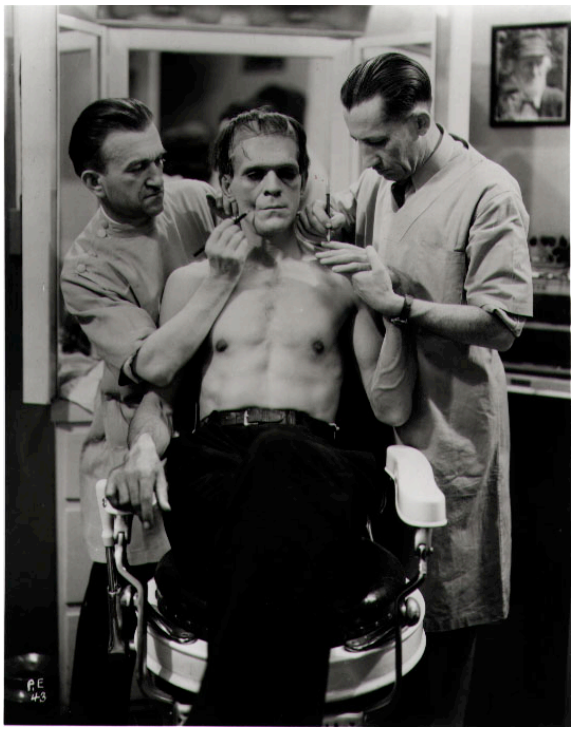
TSIKA, Noah, **Gods and Monsters**, Vancouver (BC), Arsenal Pulp Press, (Queer Film Classic), 2009, 120 pages.
Gods and Monsters, one of three inaugural titles in Arsenal's film book series Queer Film Classics, deals with the acclaimed 1998 film about openly gay film director James Whale, best known for the Frankenstein films of the 1930s. __Written and directed by Bill Condon (*Dreamgirls*), the film focuses on the final days of Whale's life in the 1950s.

UNDERWOOD, Peter, **Horror Man : The Life of Boris Karloff**, London, Frewin, 1972, 238 pages.Édition américaine : **Karloff : The Life of Boris Karloff**, New York, Drake Publishers, 1974, 238 pages.

VIGIL, Luis, **Frankenstein**, Barcelona, Zinco, 1994, 65 pages.

WEITZE, Almut, **Mary Shelleys Frankenstein : Text und Film**, Tönning, Der Andere Verlag, 2007, 126 pages.
[S'intéresse au roman et à son adaptation par Kenneth Branagh]

WIEBEL, Frederick C. (Jr.), **Edison's Frankenstein : Review of an Unseen Classic**, Hagerstown (MD), Frederick C. Wiebel Fine Arts Studio, 1998, 8 + 53 pages [nombreuses photos]

WOOG, Adam, **Monsters : Frankenstein**, Farmington Hills (MI), Kidhaven Press, 2006, 48 pages.

Compilation terminée début janvier 2011