

AFTERWORD: MEDITATION ON THE MONSTER,  
A POEM

*David Punter*

I

Blasted as thou wert (my maker)  
my agony was still superior to thine  
I shall die, and what I now feel  
no longer felt.  
I have lived through torturous extremities  
felt my body pulled apart  
that body that was never wholly one  
but a thing of shreds and patches  
a wandering minstrel  
without, of course, a mate,  
but that goes without saying –  
so many things go without saying –  
perhaps I too shall go without saying, though  
I have this gift of speech, a curious eloquence,  
though it is seen as being  
no voice but these harsh, grating cries  
that you, my maker, my only friend,  
refuse to accept as language  
gift of the gods (refuse of the gods – think Hecate,  
divinity of household rubbish)  
in which I have no part  
I shall end in ice and flame

a conflagration that will fade away  
 leaving no trace, no memory  
 shreds of pages unhouseled, unannealed  
 only a moment's terror, an image to frighten  
 lost children, shrouded in the night  
 my fate is to be futureless, forgotten  
 in the vast charnel house of the dead  
 where I was born, where I hope against hope to die.

## II

You followed me (my monster)  
 from birth, you grinned and cursed  
 with wretched foreboding  
 I, inheritor of chymists and magicians,  
 heir to the righteous of Geneva,  
 toiler after the vast secrets,  
 their bourgeois manners intolerable to my  
 quasi-aristocratic pursuits.  
 I listened instead to Paracelsus, Albertus the Great,  
 Michael Scott was no stranger to me  
 (although his name might still invoke a cold shudder,  
 for these spirits are still abroad in the world –  
 think on the Order of the Northern Dragon,  
 with its Gothic script and Aryan ideas)  
 those mighty men, I thought them then, who sought to tear through  
 the fabric of the ages and achieve renown  
 whereas I, who could have been as they,  
 am sunk in sordid plots of vengeance  
 bound to the corporeal by the death of so many 'loved ones' –  
 that is what they call them, though  
 I am not sure what that means –  
 I have hesitated before the terrifying portals of love.  
 Instead, it seems to me  
 that I am immersed, immured in the spirit-jail  
 my thoughts of flying free of human bonds  
 instead return me endlessly to the fleshly  
 a living (am I living?) reminder of the fate of pride  
 in the infinite mausoleum of hope

in the eternal laboratory where I shall still work endlessly  
 the lightning striking, the flash that illuminates  
 and condemns to darkness, my flesh seared  
 by forces I think I understand  
 but cannot control.

### III

Listen, oh listen to the continuous self-pity of these men.  
 I have known so many like them, absorbed in their grand schemes  
 of purity, of floating free.  
 Oh, if I had the vocabulary of ages yet to come  
 so that I could accuse them (even though I brought them  
 into being, though they cannot feel my love,  
 creatures of papier-maché as they are)  
 of their true fear, their envy of my womb,  
 their terror that things may be wrought  
 even from what they see with their blinkered eyes  
 (scared of horses, as Little Hans is yet to be)  
 as nothing, without recourse to the graveyard,  
 that that 'nothing', so nebulous, so grave,  
 bears love's contours – but this is hopeless,  
 men can never hear, they never hear, they will never hear,  
 and so I forgive, I look upon  
 my creatures with a kindly, a beneficent eye  
 for they understand nothing, they know nothing,  
 not even that from which they flee.  
 They are content to call out to each other in voices of hatred  
 across the interminable wastes  
 (did I write those wastes?  
 Did I inscribe that which cannot be inscribed?)  
 which they will make more waste in their pursuit  
 of war, of acrimony – for I see the future even unto the last man  
 his grandeur, his doom, the customary doom of empires  
 which none will heed until the very sun expires  
 in absolute exhaustion  
 for thinking on the evils man (do I mean man?  
 Is woman entirely exempt,  
 do we have any chance to see?) has wrought.

## IV

The *shisma* is wounded; he is the essence,  
 the being of the wound.  
 He roams the streets, bearing his torn-up body in the aftermath,  
 or is it the beginning of another cycle of war  
 in Baghdad (for example)?  
 He is paradoxically invulnerable, he speaks the truth  
 of the wounds of nations in his stitched-together body.  
 He knows nothing of justice, but he knows the voices  
 and the staggering, the lurching of those unknown victims  
 of a senseless war; see, they gather around him, see,  
 he holds the banner, the standard, he cries Excelsior  
 as he plunges through the alleyways of a destroyed city  
 in pursuit of his creator. He too knows  
 the ruins of empire, he sees  
 the disheartened sorcerer,  
 the still-illusioned sophist,  
 the demoralised officer of high command,  
 he knows the three great madmen,  
 and they follow him  
 into the realm of the ungovernable, knowing  
 there is no possibility of justice, but also that  
 the General violence is his own worst enemy, yet may be better  
 than the particular enemy we see every day  
 coming for us with rifle, dagger, scimitar,  
 firing from the rooftops,  
 creating his own inferno  
 in which again (as we read on, as we endlessly read on  
 through the remakings of history)  
 the pages might be shredded, might turn into  
 floating leaves from which a new world might be born,  
 had it not been torn apart in its very inception  
 as a woman is torn apart  
 in the act of birth.

## V

But now I see the world anew; I have not died,  
 I rampage through the wild realms of fantasy,  
 I am continuously reincarnated, it seems.

Is this my body being torn apart again,  
 the bolt through the neck – lightning, perhaps,  
 is that how the symbolic order works?  
 My master never told me, or if he did  
 I never heard; or perhaps I did not listen,  
 consumed, in so many ways. as I was.  
 I see the living, and I see the dead –  
 reborn with an unnatural acuity of senses  
 which I do not want,  
 no, I profoundly do not want.  
 There is something here (so says the demented priest)  
 that I do not understand or love  
 but it seems I am appointed  
 as an avatar, as the emblem  
 of all those torn bodies,  
 of all the monstrous, of all the geeks  
 displayed in life's carnival  
 to demonstrate the limits of the human –  
 how far can we go? How far can I continue to go,  
 out here in the frozen wilderness  
 dragging you with me, my maker,  
 dragging you always with me,  
 in search of ... I know not what.  
 My limbs refuse to function,  
 they are beyond my motor control.  
 my neurological damage is unfathomable –  
 how long can the body continue to function after it is dead?

## VI

Again you cry to me, again you seek to be plaintive.  
 Can you not see that here mine is the authority?  
 I am your author (but who is my author?  
 I sense a realm of greater secrets,  
 within the page, behind the page is there a 'she' who will ever tell it?).  
 Unlike you, I am not a freak;  
 I know my gender, my class, my upbringing,  
 my expectations, my entitlement.  
 Above all, I am Victor:  
 victorious, triumphant, ceding nothing  
 to those familial impulses that might bring me down, reduce  
 my command. No human being could have passed

(do you know this, creature? Have I told you?)  
 a happier childhood than myself.  
 My parents were possessed by the very spirit of kindness  
 and indulgence. Yet  
 (and I understand this not)  
 my temper was sometimes violent, and my passions vehement and  
 of course it was the secrets of heaven and earth  
 that I desired to learn.  
 I learned them.  
 I learned them all (so I think).  
 I believe I have learned them. I wish I had not learned them.  
 They are fruit of bitterness and gall,  
 and I wear my learning now as sacerdotal rags.  
 The magicians have deserted me,  
 as they always do,  
 filled fat with promises they cannot keep,  
 the elixir, the transmutation, the accumulation  
 of gold on gold, kept  
 in the vaults where they cannot circulate –  
 circulation of the blood, circulation of capital, circles, endless circles,  
 poor Stevie before the explosion – but I run ahead of myself,  
 to writers, pages that I cannot have known.

## VII

My children, oh my children,  
 Why must you squabble so.  
 You are full of life obdurate  
 And yet you obstruct the flow

Of love and tranquil peace  
 Of all that needs to turn  
 Within this turning world.  
 Why do you seek to burn?

I ask this question often  
 As I live an afterlife  
 Perhaps the glow of Italy  
 Will put an end to strife.

No, this is sentimental nonsense, and as I grow old  
 I comfort myself with the thought that  
 I have not become a sentimentalist;  
 I see still the terror of empire, the violence of men  
 continually at war one with another  
 and I see the end of the world,  
 the redness of the apocalypse  
 for this is given too for women to see –  
 and all has been misunderstood; the warning  
 I strove to give turned into a worship of the monstrous –  
 and yet all this is within the envelope of my  
 continuing love for my children, my ghastly children –  
 how can women love little boys, with their plastic guns,  
 their Oshkosh denims, their bully-boy haircuts,  
 the man is father to the child, indeed,  
 and would it were not so –  
 if I were not a spirit, then of course I could not foresee all this,  
 the young men of the Troubles,  
 the deathly adolescents of *jihad*,  
 the scarred, scared lads on mopeds,  
 the gang-rapists, the terrified  
 murderers of families and children –  
 but I am a spirit – and so of course I could be reborn –  
 would it not be a great joke if I had already  
 been reborn as Emily Dickinson?  
 Then I could write limpid poetry ...  
 I foresee all that as well, but then of course  
 I come from another age – but look –  
 I am here behind you,  
 authenticated, biographised, endlessly  
 reincarnated, enjoined  
 as the patroness of yet another struggle  
 for a woman's voice.  
 I salute you, of course, and am there with you;  
 but how much have you understood of the torment  
 of creation, of reproduction?  
 You women have, of course – but you men?

## VIII

Zombie.

Strutting, lurching, devoid of speech,  
 devoid of feeling, incarnation of the void.  
 They're all around us now,  
 World War Z is upon us,  
 and we need to take stock; we need to consider whether we are being taken  
 as stock,  
 as cattle, as characters in a play  
 that in the end belittles us.  
 The question is one of agency.  
 Master, as I address you now,  
 do you think you might have mis-imagined?  
 I want to tell you about colours,  
 about senses, about  
 all you may have missed  
 (my misbegotten creator),  
 in your strange pursuit of abstraction.  
 What do you think I learned in my painful hoverings  
 Outside the blind man's hut?  
 Do you really think I had not read Plato?  
 Do you think (did you think)  
 I was unaware of the cave,  
 or of the dulling of the senses  
 concomitant (I shall sound even more abstract now than you)  
 on economic greed,  
 that I did not feel the beauty of the sense of colour,  
 of how to describe the flitting of the humming-bird  
 to those who could not see?  
 What you wrote in me (wrote into my skin,  
 inscribed on my body,  
 as it was inscribed in hieroglyphs onto the body of the Great White Whale)  
 was a story you did not yourself know, I accept that:  
 the story of the stranger, the exile,  
 the refugee who came seeking help  
 and no help came; the story of the abject,  
 those whose lurching, traumatised bodies,  
 unattractive (even to those magnetic fields that so fascinated you)  
 unwelcome (unwelcomed)  
 will go on erupting from the deadlands,



those lands that you in your magnificent wealth  
 have rendered uninhabitable.  
 Yes, I come back; they (we) all come back,  
 we are the voices of the fragile and the damned.  
 It is you and you alone (and you are so very, very alone)  
 who say we have no souls;  
 but we are many, and you are one – is this  
 your victory, to be separate,  
 to refuse to acknowledge those pressing faces,  
 those urgent bodies, threatening to overwhelm  
 the song of the borderguard –  
 is this the triumph  
 you have sought at such a cost?

## IX

There is no true fathering that is the truth.  
 There is no true fathering: that is the truth.  
 In the world between those statements  
 an abyss yawns – have you glimpsed it?  
 I believe I have – or did once,  
 and I tried to express it even at my ‘tender’ age.  
 They said (those men said)  
 that I dreamed; I went along with that,  
 for how else could one imagine alterity,  
 but when I look back  
 I doubt it was a dream  
 but rather a figuring  
 of what was all around me.  
 Oh no, I do not doubt the intentions of all these  
 alpha males  
 (such would not be the role of woman)  
 but I wonder at their ignorance, their unawareness  
 of that very body that you, young Victor,  
 my baby, my curse, my other self,  
 sought to reincarnate not realising, never realising  
 that such a body lay close to you, or could have done,  
 on your bridal night  
 had you not been carried away into  
 the usual eve-of-wedding fantasies, of assault, of taking where it was not  
 given.

But you, my other creature, my creature of Otherness,  
those whom so many call 'monster',  
perhaps there is still some salvation to be had from you,  
some hint of the beloved,  
some touch of the  
hidden colours of blindness,  
something of the prodigal,  
now,  
to me, in dream,  
returning.

# INDEX<sup>1</sup>

## NUMBERS AND SYMBOLS

*28 Days Later* (UK, 2002), 176, 177

*120 Days of Sodom* (written in 1785;  
published in 1904), 294

## A

Abernethy, John, 10, 26, 31, 57, 58

Abjection, 23, 25, 309, 312

Ackroyd, Peter, 163

*Casebook of Victor Frankenstein, The*  
(2016), 163

Adam (Book of Genesis), 39, 60, 64,  
171, 172, 231, 255, 258

Adaptation, ix, x, 5–7, 9–13, 24, 26,  
78, 86, 91, 99, 100, 104, 110,  
111, 115, 116, 118, 133, 134,  
137, 145, 152, 154, 158, 162,  
164, 167–180, 187, 189, 190,  
192–194, 210–213, 222, 223,  
223n2, 228, 229, 231, 235, 238,  
241, 252, 255–258, 262n4, 266,

271, 272, 275, 280, 280n1,  
284–292, 296

*Addams Family, The*, 104

Agamben, Giorgio, 308

Agrippa, Cornelius, 43–46, 49, 229

AIDS crisis, 11, 111, 119

*See also Frankenstein* (1818)

(Shelley, Mary Wollstonecraft),  
and AIDS crisis

Aitken, James, 102

Alchemy, 24, 25, 42, 51, 221, 252

Aldana Reyes, Xavier, 12, 13, 167,  
181n12

Alder, Emily, 13

*Alien* (USA, UK, 1979), 120, 175

*Alien* series (1979–97), 175

Amenábar, Alejandro, 174

Anatomists, 5, 21, 53, 55–57, 61,  
68, 221

Anatomy, 54–58, 61, 64, 69, 70, 116,  
120, 140, 221, 250, 288

Anatomy Act of 1832, 57

<sup>1</sup>Note: Page numbers followed by 'n' refer to notes.

- Anderson, Paul W. S., 177  
 Angels, 39, 45, 86, 171, 310  
 Anglia Ruskin University, in  
   Cambridge, viii  
 Arctic, 75, 119, 120, 144, 163,  
   219, 238  
 Ariès, Philippe, 112  
*Ars moriendi*, 126  
 Astrology, 49, 50  
 Atomic bomb, 160, 210  
 Auschwitz, 240  
 Austen, Jane, 287  
   *Northanger Abbey* (1817), 287  
 Automata, 250–252, 258–259, 277  
   *See also Draughtsman and the Writer*  
   (automaton c. 1800); *Flute*  
   *Player* (automaton, 1737–8)
- B**
- Baartman, Sarah (‘Hottentot Venus’), 63  
 Baddeley, Anna, 272  
 Baghdad, 6  
   *See also Frankenstein in Baghdad*  
   (2014)–Ahmed Sadaawi  
 Balibar, Étienne, 309  
 Ballet, 6, 109–127, 138  
   *See also Frankenstein* (1818)  
   (Shelley, Mary Wollstonecraft)  
 Ballet Frankfurt, 111, 120  
 Barrie, James, vii  
 Barthes, Roland, 304, 305  
 Bašić, Zdenko, *see Frankenstein* (1818)  
   (Shelley, Mary Wollstonecraft),  
   illustrations of  
 Baudrillard, Jean, 306  
 Beast, the, 81, 163, 186, 296, 314  
 Beauvais, Clementine, 214, 223n7  
 Beckett, Sandra, 211  
 Bell, Emma, 177  
 Bellgardt, Ryan, 181n14  
 Bellmer, Hans, 295–297  
 Bentley, Richard, 228, 230  
*Beowulf*, 186  
 Bernini, Gian Lorenzo, 65  
 Bishop, Kyle William, 178  
 Blackmore, Susan, 248, 252, 261n2  
 Blake, William, 44, 288  
 Blaxploitation films, 5  
 Blindness, 81, 295  
 Blizzard (game studio), 288, 289, 291  
 Blyton, Enid, vii  
 Body, 11, 111, 118  
   as art, 64  
   balletic; as monstrous, 11, 111, 118  
   desecration of, 57, 69  
   disabled, 10, 11, 77, 79, 82  
   dissection of, 10, 57, 68  
   female, 55, 61, 63, 64, 67, 69,  
     118, 133, 138–140, 143,  
     242, 295, 303  
   Gothic, 120  
   monstrous, 9  
   as mortal, 10, 110  
   pregnant, 60  
   *See also Anatomists; Anatomy*  
 Body Worlds, *see* Hagens, Gunther von  
 Book illustration, 192  
 Botting, Fred, 8, 15, 167, 280n2  
 Boujut, Michel (1940–2011), 235  
 Boyle, Danny, 6, 12, 134, 145, 177, 258  
 Boyle, Peter, 85, 100, 257  
*Bram Stoker’s Dracula* (USA, 1992), 170  
 Branagh, Kenneth, 64, 133, 134, 170,  
   171, 238, 284  
 Bricolage, 248, 249, 252–256, 259–261  
*Bride of Frankenstein* (ORLAN), 5,  
   10, 53–70  
 Bride of Monster, *see* Female Creature  
 British Board of Film Classification  
   (BBFC), 156, 158  
 British Gothic Horror, 159  
 British imperialism, 8, 31  
 Bronfen, Elisabeth, 112, 113

Brooks, Mel, 10, 84, 85, 87, 100, 104, 163, 176, 189, 256, 257  
 Broutin, Christian, *see Frankenstein* (1818) (Shelley, Mary Wollstonecraft), illustrations of *Buffy the Vampire Slayer* (1997–2003 TV series), 247  
 Bukatman, Scott, 13, 185  
 Bulwer-Lytton, Edward, 10, 78–84, 87  
 ‘A Manuscript Found in a Madhouse’ (1829), 10, 78–84, 89  
 Burke, William, 57  
 Burton, Tim, 173, 212  
 Buscema, John, 197  
 Butler, Chris, 173  
 Butler, Marilyn, 26, 28, 58  
 Byron, George Gordon, Lord, 2, 3, 22, 38, 58, 92, 241, 297

## C

*Cabinet of Dr Caligari, The* (Germany, 1920), 154  
 Cammell, Donald, 299  
 Cantor, Paul A., 78  
 Capitalism, 15, 293, 308  
 Caravaggio, 234  
 Carbé, Nino, 232, 233  
 Carole, Scott, 213, 214  
 Carpenter, Humphrey, 223n4  
 Censorship, 152, 156, 164, 211  
 Centre for Contemporary Cultural Studies, 260  
*Cercle des Bibliophiles*, 235  
 Chasseguet-Smirgel, Janine, 292, 293, 295  
 Chemistry, 25, 43, 45, 48, 50, 218, 221, 229  
 Chevalier, William, *see Frankenstein* (1818) (Shelley, Mary Wollstonecraft), engraving; *Frankenstein* (1818) (Shelley, Mary Wollstonecraft), illustrations of

Childbirth, 7, 8, 116  
 Children’s literature, 192, 209, 211–213, 223n2, 223n4  
 Christianity, 11, 114, 117, 125, 126, 171  
 Cinema  
   European, 158  
   as *Frankenstein* monster, 119, 158, 177, 190  
   international, 158  
   post-millennial, 167 (*see also* Blaxploitation films; Frankencinema; German Expressionist cinema; Italian Gothic film (*giallo*); *Kaijū* (Japanese giant monster films); Silent film; Slasher film)  
 Clarens, Carlos, 152, 153  
 Clarke, Arthur C., 303, 304, 310  
 Coats, Karen, 211, 212, 223n2  
 Colburn, Henry, 228, 230  
 Coleridge, Samuel Taylor, 55, 234, 238, 274, 276, 277  
*Rime of the Ancient Mariner, The* (1798), 234, 238  
 Collage, 271, 294–297  
 Colman, George, the Elder, 93–95  
 Comics  
   as best medium to convey *Frankenstein*, 193  
   EC, 197, 198, 200  
   as monsters, 185  
   *See also* Superhero comics  
 Comics Code Authority, 205n1  
 Condillac, Abbé de, 29  
 Connor, Kevin, 170  
 Cooke, T.P., 228, 232  
 Corpse, 7, 8, 30, 33, 53, 54, 57–60, 68, 69, 70n4, 80, 83, 97, 110–114, 116, 118, 121, 126, 134, 141, 171, 173, 221, 232, 233, 235, 259, 275, 294  
 female, 10, 60, 113, 114

- Corpsoreality, 11, 109–111, 118, 119, 126
- Creature  
 as disabled, 114  
 as evil, 78  
*See also* Monster
- Crimson Peak* (USA, 2015), 174
- ‘The Crimson Horror’ episode (*Dr. Who*) (2013), *see* *Frankenstein* (1818) (Shelley, Mary  
 Wollstonecraft), television shows/  
 series relating to
- Croker, John Wilson, 92, 99–102, 105n3
- Cronenberg, David, 176
- Crook, Nora, vii, 9, 55, 56
- Cross, Julie, 213–215
- Cumberbatch, Benedict, 134
- Curry, Tim, 175
- Cushing, Peter, 5, 290
- Cyborg, 176, 239, 258, 270, 303–305, 315
- D**
- Daedalus, 293
- Dance-theatre, 11, 115, 118, 119, 121, 125, 126
- Danse macabre*, 111, 112, 119, 121, 122, 127, 127n1
- Dark Horse Comics, 201, 202
- Darnell, Rick, 11, 111, 118, 119  
 ‘Brides of Frankenstein’ (1991), 111, 118
- Darwin, Charles, 28, 253
- Darwin, Erasmus, 21, 27, 28, 30  
*Zoonomia; or the Laws of Organic Life* (1794), 28, 30
- Davis, Jack, 198–200
- Davison, Carol Margaret, ix, x, 1, 11, 109, 205n1, 206n9, 242n1
- Davy, Sir Humphry, 25, 28
- Dawkins, Richard, 248, 252, 261n2
- Dawley, J. Searle, 5, 150, 152
- Dawn of the Dead* (USA, Italy, 1978), 178
- Dear, Nick, 6, 134, 135, 137, 138, 141, 142, 144, 145, 145n4, 173
- Death, viii, 5, 8, 10, 11, 13–15, 25–28, 40, 47, 54, 56, 59, 60, 62–65, 70, 82, 83, 102–104, 109–114, 116–123, 125–127, 127n1, 134, 135, 137, 141, 144, 157, 164, 170, 172, 177, 179, 204, 205, 219, 220, 234–236, 240, 253, 274–277, 279, 284, 288, 292–299, 308–311, 314
- Decorum, literary, 11, 91–105
- Deformity, 28, 75–90, 155
- del Toro, Guillermo, 174
- Demon Seed* (USA, 1977), 299
- Denson, Shane, 175, 189, 190, 194, 195
- de Quincey, Thomas, 3, 16n3
- Derrett, Jared, 285
- ‘Dial “F” for Frankenstein’ (2008), 303
- Dick, Philip K., 258, 260
- Dickinson, Emily, 325
- Disability, ix, 8, 10, 77, 78, 84, 85, 87, 89, 111, 112, 115, 120
- Disease, 11, 50, 60, 109–113, 118, 126, 172, 177
- Disgust, 77–79, 82, 85, 89, 92, 97, 137, 160, 185, 229, 260, 306
- Distin, Kate, 261n2
- Do Androids Dream of Electric Sheep* (1968), 258
- Dodekatopos*, 231
- Doll, The* (1936, art work), 295–297
- Doppelgänger, 6, 30, 64, 110, 126, 134, 271, 275
- Doré, Gustave, 237
- Douglas, Mary, 291
- Douthwaite, Julia, ix
- Dracula* (1897)–Bram Stoker, 154, 174
- Draughtsman and the Writer* (automaton c. 1800), 251

## E

- Eagling, Wayne, 11, 111, 115, 116, 125  
*Frankenstein* (dance choreography, 1985), 110, 119
- Easlea, Brian, 303
- Ebola, 177
- Eckhart, Aaron, 171
- Ecocriticism, ix
- Edison Corporation, 152
- Edison Kinetogram*, 152
- Edison, Thomas, 5, 150, 152, 153, 162, 189
- Eggers, Robert, 174
- Eisenstein, Sergei, 151, 152, 162
- Eisner, Will, 206n6
- Electricity, 26–28, 57, 189, 229, 239, 252
- Elephant Man (Joseph Merrick), 172, 313
- Embodiment, 5, 8, 10, 11, 57, 68, 69, 76, 79, 87, 88, 109–127, 305  
 and dance, 11, 109–127
- Enlightenment, 2, 23, 33, 44, 45, 112, 113, 211, 273, 274
- Ex Machina* (USA, UK, 2015), 176
- Exorcist, The* (USA, 1973), 174
- Eyriès, Jean-Baptiste Benoit, 22
- F**
- Fantasmagoriana*, 22
- Faust* (1772–75), 229
- Feldstein, Al, 198, 200
- Fell, Sam, 173
- Female Creature, 32, 58, 134, 137, 138, 140, 141, 143, 144, 233, 235
- Fire, 26, 27, 49, 172, 204, 239, 250, 312
- Fisch, Audrey A., 210, 212
- Fisher, Terence, 5, 150, 159, 160
- Fletcher, John, 103  
*Tamer Tamed, The* (1611), 103
- Flute Player* (automaton, 1737–8), 250, 251
- Fly, The* (USA, 1986), 176
- Folklore, 171, 249, 250, 252
- Forbidden Planet* (USA, 1956), 284
- Forster, Marc, 177
- Forsythe, William, 11, 111, 119–121  
*Die Befragung des Robert Scott (The Questioning of Robert Scott)* (1986), 119  
*Of Any If And* (1995), 120  
*You made me a monster* (2005), 111, 119–121
- Frankencinema, 168, 169
- Frankenfish, 303
- Frankenfoods, 213, 303
- Frankenreads, x
- Frankenstein* (1818) (Shelley, Mary Wollstonecraft)  
 and AIDS crisis, 11, 111, 119  
 as birth myth, 7, 8, 65, 235, 240  
 and British imperialism, 8, 31  
 and children's literature, 192, 209, 211–213, 223n2  
 and cinema (*see also* Cinema, as *Frankenstein monster*); found footage *Frankenstein*, 12, 150, 161–164; transnational *Frankenstein*, 150, 157  
 and comedy, 5, 84, 86, 87, 94, 101, 103, 209  
 and comics, 6, 11, 13, 92, 101, 185–205, 210, 211, 215, 234  
 and computer games, 14  
 and death, 8, 11, 14, 111–113  
 and digital books, 14, 265–267, 270, 272, 280  
 and digital technologies, 9, 14, 265–280  
 and disability, ix, 8, 10, 78, 84, 85, 87, 89, 111, 112, 115  
 and embodiment, 5, 8, 10, 11, 69, 76, 79, 87, 109–127

- Frankenstein* (1818) (Shelley, Mary Wollstonecraft) (*cont.*)  
 and gender, 11, 12, 53–70, 111, 144, 145, 175, 294  
 and genre, 8, 11, 12, 95, 133, 149, 150, 161, 174, 185, 187, 233, 285  
 as myth, ix, 8, 12, 82, 167–180, 213, 238, 240, 248, 252, 254–257, 301  
 and Nazism, 160, 240  
 and queerness, 8, 117  
 and race, 8, 10, 15, 31, 53–70, 80, 289  
 and technology, 2, 9, 12, 110, 149, 150, 175, 247, 265–267, 270, 280, 284, 292, 294, 301  
 children’s books relating to; *Do not build a Frankenstein!* (2009), 210, 213–215; *Frankenstein* (2005), 13, 214; *Frankenstein: A Monstrous Parody* (2015), 13; *Franklin Stein* (1972), 212; *The Monster’s Monster* (2012), 13, 210, 214, 217  
 choreographies relating to (*see* Darnell, Rick; Eagling, Wayne; Forsythe, William; Miranda, Estefania; Scarlett, Liam)  
 comic books relating to; *Frankenstein Underground* (2015–16), 201–203; ‘Mirror, Mirror, on the Wall’ (1953), 198, 200; *The Monster of Frankenstein* (Marvel, 1973–5), 194–196  
 computer games relating to, 285–287; *Bioshock* (2007), 293; *Conan Exiles* (2018), 294; *Dr. Franken* (1992), 287; *Frankenstein: Master of Death* (2015), 286, 287; *Frankenstein: The Dismembered Bride* (2009), 286;  
*Frankenstein: Through the Eyes of the Monster* (1995), 285; *The Stanley Parable* (2011, computer game), 293; *World of Warcraft* (2005–present), 14, 288, 290, 293  
 critical approaches to, x, 9, 229, 249, 285, 287  
 early reviews of, 11, 95, 116, 228, 252  
 engravings of, 238; Chevalier, William, 205n3, 230  
 films relating to; *Andy Warhol’s Frankenstein* (USA, 1973), 5, 163; *Army of Frankensteins* (USA, 2013), 13; *Blackenstein* (USA, 1972), 5; *Bride of Frankenstein* (USA, 1935), 5, 53–70, 99, 150, 153–157, 190, 233, 255, 256; *The Curse of Frankenstein* (USA, 1957), 5, 150, 159, 160; *Dracula vs. Frankenstein* (Spain/West Germany/Italy, 1969), 161; *Frankenstein* (USA, 1910), 150, 152, 162, 189, 210, 231, 284; *Frankenstein* (USA, 1931), 5, 69, 99, 150, 156, 162, 168, 189, 190, 192, 210, 247, 255; *Frankenstein* (USA, 2015), 15, 105n2, 152, 169, 172, 213, 310; *Frankenstein’s Army* (Netherlands, USA, 2013), 181n14; *Frankenstein and the Monster from Hell* (USA, 1974), 5; *Frankenstein Conquers the World* (Japan/USA, 1965), 6, 150, 160; *Frankenstein 80* (Italy/West Germany, 1972), 150, 161; *Frankenstein Meets the Wolfman* (USA, 1943), 5; *Frankenstein vs. the Mummy* (USA, 2015), 173; *Frankenstein: The True*



- Story* (USA & UK, 1973), 170;  
*Frankenweenie* (USA, 1984),  
 173, 180n9, 212; *Frank Stein*  
 (Spain, 1972), 150, 162; *Ghost  
 of Frankenstein* (USA, 1942),  
 5; *House of Frankenstein* (USA,  
 1944), 5; *I, Frankenstein*  
 (USA/Australia, 2014), 15,  
 111, 121, 169, 310; *Killing  
 Frankestayna Karsi* (Turkey,  
 1967), 161; *Life Without Soul*  
 (USA, 1915), 150, 152, 153,  
 156, 164; Mary Shelley's  
*Frankenstein* (1994), 170, 238;  
*The Rocky Horror Picture Show*  
 (USA, 1975), 5, 175, 287; *Son  
 of Frankenstein* (USA, 1939),  
 5; *Spark of Being* (Poland,  
 2010), 150, 162–164; *Van  
 Helsing* (American, 2004), 173;  
*Victor Frankenstein* (USA,  
 2015), 15, 104, 168, 169,  
 171–173, 179, 310; *Warm  
 Bodies* (Canada, 2013), 13, 178;  
*Young Frankenstein* (USA,  
 1974), 5, 10, 11, 78, 84–87, 89,  
 90, 100, 104, 176, 189, 256
- illustrations of; Bašić, Zdenko, 239;  
 Broutin, Christian, 235; Grimly,  
 Gris, 239, 240; Holst, Théodor  
 Matthias von, 228–231, 288;  
 Huyette, Marcia, 236;  
 Lagerquist, Carl, 231; Odriozola,  
 Elena, 240, 241; Šumberac,  
 Manuel, 239; Wrightson, Bernie,  
 236, 237, 239
- plays relating to; *Frankenstein's  
 Wedding* (2011), 6;  
*Presumption; or, The Fate of  
 Frankenstein* (1823), 5, 14, 99,  
 100, 168, 189, 228
- reception of, 169
- television shows/series relating to;  
 'The Crimson Horror' episode  
 (*Dr. Who*) (2013), 10, 78,  
 87–90; *Frankenstein* (USA,  
 2004), 169, 170; *The  
 Frankenstein Chronicles* (ITV,  
 2015), 15, 310
- video games relating to, 288;  
*Frankenstein: The Monster  
 Returns* (1990), 288
- woodcuts; Moser, Barry, 187, 188,  
 192, 204, 205, 238; Ward,  
 Lynd, 192, 234; *Wild  
 Pilgrimage* (1932)–Scott, Grant  
 F., 192
- Young Adult (YA) Fiction relating to;  
*Frankenstein* (2009), 13, 215  
*Frankenstein in Baghdad* (2014)–  
 Ahmed Sadaawi, 6
- Frankenstein, Elizabeth (née Lavenza),  
 6, 30, 31, 44, 64, 315
- death of, 64, 235
- 'Frankenstein recipe,' the, 9
- Frankenstein, Victor, 6, 30, 31, 44,  
 64, 315
- and death, 10, 25, 60, 70, 103, 110,  
 116, 117, 122, 123, 125, 205
- and Elizabeth, 6, 31, 44, 64, 97, 98,  
 116–118, 124, 125, 135–142,  
 144, 287, 310, 315
- and mother, 30, 31, 55, 58, 110,  
 113, 116, 121–123, 125, 126,  
 135, 136, 220, 235, 253
- and science, 6, 9, 28, 31, 33, 44, 46,  
 122, 136, 137, 218, 253, 254
- Frankensteinian montage, 12, 153
- Freaks* (USA, 1932), 156, 168, 171
- French Revolution, ix, 8, 38, 40
- Frentz, Thomas, 175
- Freud, Sigmund, 30, 125, 126, 293
- 'Mourning and Melancholia'  
 (1917), 125

Friedkin, William, 174  
 Friedman, Lester D., 145n1, 169, 175, 176  
 Friedrich, Gary, 194–196  
 Fukuyama, Francis, 305  
 Furter, Dr. Frank N., 175  
 Fuseli, Henry, 228

**G**

Galopin, Marie, 219  
 Galvanism, 27, 229, 252  
 Garbage, 15, 309, 311, 312, 314  
 Gardner, John, 156, 157, 186  
 Garland, Alex, 176  
*Gasoline Alley* (1918–present day), 193  
 Gender, 12, 53–70, 118, 143, 144, 159, 175, 293, 294  
 Gender construction, 143, 145  
 Gender identification, 11, 111  
 Genetics, 248, 252–254, 257, 292, 303, 305, 307, 311, 313  
 Genette, Gérard, 215  
 Geneva, 2, 44, 45, 98, 136, 140, 214, 235, 253  
 German Expressionist cinema, *see* *Cabinet of Dr Caligari, The* (1920); *Metropolis* (1927); *Nosferatu* (1922)  
 Ghosts, 22, 23, 61, 112, 117, 127, 169, 174, 180, 268, 270, 277–279  
 Ghost story, 2, 3, 7, 22, 58, 241, 253  
*Giallo*, *see* Italian Gothic film (*giallo*)  
 Gigante, Denise, 25–28  
*Girl with All the Gifts, The* (UK, 2016), 179  
 God, 45, 56, 60, 69, 70, 80, 86, 94, 112, 187, 194, 220, 250, 256, 293  
 Godwin, William, x, 1, 3, 16n3, 24, 25, 29, 37–42, 44, 60, 229  
*Caleb Williams* (1794), 39

*Enquiry Concerning Political Justice and its Influence on Morals and Happiness* (1793), 29, 38  
*Fleetwood* (1805), 1  
*St. Leon* (1799), 39, 40, 44  
*Godzilla* (Japan, 1954), 160, 173  
 Goethe, Johann, William von, 229  
 González Moreno, Beatriz, 14  
 González Moreno, Fernando, 14  
 Gordon, Stuart, 173  
 Gothic architecture, 88, 140  
 Gothic body, *see* Body  
 Gothic club dancing, 111  
 Gothic literature, 2, 113  
     and childhood, 209, 211  
 Graphic novels, 7, 209–223, 239  
 Grave robbers, 57  
*Grendel* (1971), 186  
 Grimaldi, Joseph, x  
 Grimly, Gris, *see* *Frankenstein* (1818) (Shelley, Mary Wollstonecraft), illustrations of  
*Guardian, The* (newspaper), 272  
 Gunning, Tom, 188, 189

**H**

Hagens, Gunther von ('Dr. Death'), 53, 68, 69  
 Haiti, 177  
 Halberstam, Judith  
 Halperin, Victor, 176  
 Hammer Films, 158, 159  
 Haraway, Donna, 304, 307  
 Hare, William, 57  
*Harlequin and Asmodeus* (1810), x  
*Harry Potter* series, 173  
 Hartley, David, 29  
 Hassler-Forest, Dan, 180n4  
 Hawley, Erin, 212, 213  
 Hawthorne, Nathaniel, 287  
 Hayles, Katherine, N., 269, 305

- Hazlitt, William, 278  
*Heaven and Earth* (1824), 297  
 Hebdige, Dick, 260  
 Hecate, 288  
 Helios, Victor, 170  
*Hellboy* stories, 201  
 Henry, Everett, 233  
 Hesiod, 250  
 Heteronormativity, 76, 111  
 Hinwood, Peter, 175  
 Hiroshima, 160  
 Hoffman, Courtney, 12  
 Hoffmann, E.T.A., 295  
   ‘The Sandman’ (1816), 295  
 Hogg, James, 2  
 Hogg, T. J., 27, 55  
 Hogle, Jerrold E., 9, 23  
 Holden, Laurie, 177  
 Hollywood  
   pre-code, 156  
   production code, 157  
 Holmes, Sherlock, 241  
 Holst, Théodor Matthias von, *see*  
   *Frankenstein* (1818) (Shelley, Mary  
   Wollstonecraft), illustrations of  
 Homoeroticism, 160, 192  
 Honda, Ishirō, 150, 160, 173  
 Hood, Thomas, 61  
 Horace, 11, 92–95  
 Horne, Richard Hengist, 10, 76, 77, 79  
 Horology, 251  
 Horror  
   cinematic, 162, 168, 191  
   comics, 191, 199, 201  
   literature, ix  
 Houlton, Nicholas, 178  
 Howard, Robert E., 294  
 Hulk, the, 186, 192, 197  
 Human Genome Project, 253  
 Hume, Robert, 2  
*Hunchback of Notre Dame, The*  
   (USA, 1923), 168, 171  
 Hunter, John, 10, 58  
 Hutcheon, Linda, 213, 223, 223n5  
 Hutchings, Peter, 154, 159  
 Huyette, Marcia, *see* *Frankenstein*  
   (1818) (Shelley, Mary  
   Wollstonecraft), illustrations of  
 Hybridity  
   racial, 63, 65, 66  
   sexual, 70  
 Hypnosis, 198
- I**  
 Igor (hunchback), 168, 171  
 Immortality, 42, 46, 110, 115,  
   289, 309  
*In the Flesh* (UK, 2013–14), 178  
 In Vitro Fertilisation (IVF),  
   179, 254  
 Ingolstadt, 5, 24, 25, 27, 30, 44, 45,  
   48, 50, 117, 220  
 Interactive fiction, 14, 266  
 Interanimation, 214  
 Intertextuality, 13, 14, 80, 87, 88,  
   201, 213, 215, 250, 269, 271  
 Italian Gothic film (*giallo*), 161  
*iZombie* (USA, 2014–present), 178
- J**  
 Jack the Painter, *see* Aitken, James  
 Jackson, Anna, 211  
 Jackson, Shelley, 304  
 Jancovich, Mark, 167, 168, 174  
 Jaquet-Droz, Pierre and  
   Henri-Louis, 251  
*Jihad*, 325  
 Johnson, Joseph, 229  
 Johnson, Samuel, 11, 92  
 Jordanova, Ludmilla, 252, 253  
 Jowitt, Deborah, 119  
*Jurassic Park* (USA, 1993), 176

## K

- Kaijū* (Japanese giant monster films), 6, 160  
 Kane, Sarah, 143  
 Kant, Immanuel, 274  
 Karloff, Boris, x, 64, 85, 88, 104, 154, 178, 187, 189, 190, 199, 213, 217, 223, 228, 231, 232, 236, 238, 256, 259  
 Katrak, Ketu, 143  
 Kavey, Allison B., 169, 175, 176  
 Keats-Shelley Association of America, x  
 Kiely, Robert, 228, 236  
 King, Stephen, 149, 160, 237  
 Kirk, Robert, 181n12  
 Knoepfelmacher, U.C., 4, 8, 228, 236  
 Knox, Dr. Robert, 10, 56, 57  
 Kohnen, Matthew, 178  
 Konzert Theater Bern, 111, 121, 122, 124  
 Korean comfort women, 146n7  
 Kretschmann, Thomas, 170  
 Kristeva, Julia, 9, 23, 291  
 Kroker, Arthur, 305  
 Krzywinska, Tanya, 14  
 Kuleshov effect, 151  
 Kurtzman, Harvey, 199

## L

- LaBruce, Bruce, 178  
 Lagerquist, Carl, *see Frankenstein* (1818) (Shelley, Mary Wollstonecraft), illustrations of  
 Lambert, Mary, 173  
 Lamond, Margrete, 214, 221  
 Lancheater, Elsa, 63, 154, 155  
 Lawrence, William, 26–28, 31, 32, 53, 58  
*Le Miroir des événements actuels* (1790), ix  
 Lee, Christopher, 5

- Leone, Damien, 173  
 Levine, George, 4, 8, 95, 228, 236  
 Levine, Jonathan, 178  
 Lévi-Strauss, Claude, 249  
 Linnaeus, Carl, 291  
 Lipking, Lawrence, 78, 84  
*London Literary Gazette, The*, 3, 229  
 Los Angeles Police Department (LAPD), 311  
 Luckhurst, Roger, 181n12  
 Lynch, Aaron, 248, 261n2  
 Lyotard, Jean François, 68

## M

- McCarthy, Colin, 179  
 McDonnell, Patrick, 13, 210, 214, 217, 223  
 McGillis, Roderick, 211  
 MacKenzie, Scott, 12  
*MAD* (comic/magazine), 199  
 Magic, 5, 289  
 Magnus, Albertus, 24, 43–45, 49, 229  
*Man a Machine* (1747), 251  
*Man without a Soul, The* (UK, 1916), 176  
*Man-Thing* (Marvel), 186  
 Marrinan, Michael, 193  
 Marshall, Timothy, 33, 57, 61, 158  
 Marvel Comics, 194, 196  
 Mary Immaculate College, 261n1  
 Mary Shelley: Parents, Peers, and Progeny (conference, 1997), viii  
*Mary Shelley's Fictions: From Frankenstein to Falkner* (2000), ix  
 Masculinity, 100, 117, 134, 144, 145, 303  
 Masturbation, 253  
 Matheson, Richard, 176  
 Mayerik, Val, 197

- Media, 7, 16, 68, 91, 100, 187, 188, 191, 210, 212, 214, 265, 267, 269, 305–307
- Medicine, ix, 49
- Mellor, Anne K., 31, 32, 78, 91, 96, 98, 238
- Melodrama, 158, 173, 190, 237
- Melville, Herman, 2
- Meme Machine, The* (1999), 248, 261n2
- Memes, 247–261, 261n2, 262n4
- ‘Memetics and Folkloristics: The Theory,’ 248, 261
- Mendelsund, Peter, 187, 188
- Mesmerism, 277
- Metropolis* (Germany, 1927), 155
- Mettrie, Julien Offray de La, 250–252
- Metz, Christian, 190
- Michael (archangel), 171
- Miéville, China, 258–259
- Mignola, Mike, 201–203, 206n8, 206n9
- Miller, Johnny Lee, 134
- Mills, Kirstin A., 14
- Milton, John, 2, 39, 60  
*Paradise Lost* (1667), 2, 39, 60
- Miranda, Estefania, 11, 111, 121–126  
*Frankenstein* (2014), 111, 121
- Moench, Doug, 195
- Moers, Ellen, 4, 8, 235, 236
- Monster  
affect of, 195  
as doppelgänger, 6, 110  
empathy for, 191, 233  
interiority of, 13, 188, 191, 194  
muteness of, 189, 190  
reader as, 83, 185, 187, 199, 205n1, 271  
as vampire, 308  
*See also* Creature  
*Monster’s Monster, The* (2012), 13, 210, 214, 217
- Monstrosity, ix, 15, 28, 29, 41, 55, 63, 83, 85, 92, 93, 134, 163, 167, 172, 177, 179, 186, 190, 205n2, 217, 248, 249, 252–255, 258, 259, 261, 284, 291, 301–315
- Mont Blanc, 27, 238
- Montage, 12, 65, 149–153, 156, 157  
*See also* Frankensteinian montage
- Morris, Dave, 14, 265, 267, 271, 272, 280, 284
- Morrison, Grant, 193
- Moser, Barry, *see Frankenstein* (1818) (Shelley, Mary Wollstonecraft), woodcut
- Mould, Chris, 214, 215, 218
- Mount Olympus, 250
- Mousse, Marion, 13, 215, 219, 220, 223
- Müller, Anja, 211
- Mulvey-Roberts, Marie, viii–x, 10, 31, 54, 63, 65, 66
- Mummies, 1, 32, 122, 180, 217
- Munsters, The*, 104
- Murder Act of 1752, 57
- Murnau, Friedrich, *see Nosferatu* (Germany, 1922)
- Music, 81, 121, 140, 159, 187, 190, 191, 233, 250, 251, 253
- N**
- Narcissus, 77, 234
- Natali, Vincenzo, 176
- National Theatre, 6, 12, 133–145
- Naziism, 160
- Necromancy, 290
- Necrophilia, 59
- Neoplatonism, 44, 47, 49, 50
- Neo-Victorian, 14, 239, 249
- Neo-Victorian Cultures: the Victorians Today (2013 conference), 261n1
- Nestrick, William, 190

Neufchâtel, Switzerland, 251  
*Neuromancer* (1984), 303  
*Night of the Living Dead* (USA, 1968), 176  
*Nightmare, The* (1781), 229  
 Nikolajeva, Maria, 213, 214  
 Nispel, Marcus, 169, 170  
 Nogaret, Félix, ix  
 North Pole, 170, 274  
*Nosferatu* (Germany, 1922), 232  
 Nottage, Lynn, 146n7  
 Numberman, Neil, 210, 214, 216, 217, 223  
*Nutty Professor, The* (USA, 1963), 206n7

**O**

Oates, Joyce CaOates, 238  
 ‘Frankenstein’s Fallen Angel’ (1984), 238

Odrizola, Elena, *see Frankenstein* (1818) (Shelley, Mary Wollstonecraft), illustrations of

Oedipus, 299, 304

O’Flinn, Paul, 16, 157

O’Flynn, Siobhan, 223

O’London, John, vii–ix

Oncomouse, 307

Oring, Elliott, 248, 249, 252, 261, 261n2, 262n3

ORLAN  
*Carnal Art* (Manifesto) (1989), 67  
*Harlequin Coat* (2009), 66  
*Medusa’s Head* (1978), 64  
*To Dress Oneself in One’s Own Nudity* (1977), 67

Other/Othering, 8, 10, 11, 23, 65, 66, 70, 78, 79, 92, 109, 110, 112, 117, 118, 126, 155, 157, 161, 215, 251, 262n4, 306, 314

*Others, The* (Spain, USA, France, Italy, 2001), 174  
*Otto; or Up with Dead People* (Germany, Canada, 2008), 178  
 Outer space, 273

**P**

Padilha, José, 176

Palmer, Teresa, 178

Pandora (Greek myth), 15, 215, 256

Pantomime, x, 190

Paracelsus, 9, 10, 24, 37–52, 229, 320

Paratext, 215

*Paratexts* (1997), 215

*Patchwork Girl* (1995) (Shelley Jackson), 304, 305

Peake, Richard Brinsley, 14, 99, 100, 168, 189, 190, 210, 228, 231, 241  
*Presumption; or, The Fate of Frankenstein* (1823), 5, 14, 99, 100, 168, 189, 228  
*See also Frankenstein* (1818) (Shelley, Mary Wollstonecraft), plays relating to

Pearson, Edmund Lester, 233, 241

*Penny Dreadful* (2014–16), 173, 288

Pennyroyal Press, The, 238

Perez, Vincent, 170

Performance, 10, 12, 53–70, 103–105, 115, 117, 118, 120, 121, 134–136, 141, 143–145, 145n3, 146n6, 169, 189, 256–258, 266, 269, 274

Philadelphia, 231

Physiognomy, 90, 192

Picart, Caroline Joan S., 174, 175

Picturebooks, 209–223

Pierce, Jack, 188

Pike, Rod, 285

Ploog, Mike, 194–197, 206n6

Plutarch, 314

Poe, Edgar Allan, 287  
 Polidori, John, 22, 58, 241  
 Posthumanism, ix, 15, 305, 306, 310  
 Post-millennial, 167, 169  
 Price, Dr. Richard, 102  
 Prometheus, 8, 49, 149–164,  
     249–252, 293  
 Pullinger, Kate, 272  
*Punch* (magazine), 247  
 Punk music, 260  
 Punter, David, 7, 15  
   ‘Meditation on the Monster,’  
     319–328

## R

Raaphorst, Richard, 181n14  
 Race, 10, 15, 31–33, 42, 53–70, 80,  
     83, 97, 120, 179, 258, 260, 274,  
     289–291, 303, 307  
 Radcliffe, Ann, 98, 278  
   *Mysteries of Udolpho, The* (1794), 98  
 Radcliffe, Daniel, 104, 133, 168, 173  
 Raskin, Ellen, 212  
 Raub, Emma, 190  
*Re-Animator* (USA, 1985), 173, 176  
 Rectification, 87, 88  
 Redfield, Marc, 189  
*Resident Evil* franchise (1996–2017),  
     176, 177, 310  
 Robinson, Charles E., 91  
*RoboCop* (USA, 2014), 176  
 Robotics, ix, 172, 262n4  
 Rodriguez, Robert, 177  
 Romanticism, 2  
 Romero, George A., 176, 178, 299  
 Rousseau, Jean-Jacques, 29, 38, 44  
   *Émile* (1762), 29  
   *Julie; ou La Nouvelle Héloïse*  
     (1761), 38  
 The Royal Ballet, London, 6, 111  
 Rushing, Janice, 175

## S

Sage, Victor, 9  
 Salmoneus, 293  
 Samuel, Xavier, 172  
 San Francisco Ballet, 6, 111  
 Scarlett, Liam, 6, 11, 111, 115–118, 125  
   *Frankenstein* (2016)–dance  
     choreography, 11, 111,  
     115–118  
 Scholomance, 290, 291  
 Schor, Esther, 168  
 Science, ix, 2, 9, 10, 21–33,  
     37–52, 68, 82, 113, 122,  
     136, 137, 153, 210, 218,  
     222, 229, 240, 249, 253,  
     254, 259, 273, 289, 303  
   post-Enlightenment, 10, 24  
 Science fiction (SF), ix, 2, 6, 7, 10,  
     78, 79, 89, 159, 174, 179, 186,  
     197, 239, 254, 258, 283, 284,  
     293, 303  
 Scott, Grant F., 192, 231  
 Scott, Michael, 320  
 Scott, Sir Walter, 3, 99  
 Secrecy, 9, 10, 37–52  
*Selfish Gene, The* (1982), 248  
 Sexual decadence, 155  
 Sexual violence, 133–145  
 Sexuality, 8, 55, 136–137, 139–141,  
     144, 304, 307  
   female, 55, 139, 304  
 Shakespeare, William, 2, 22, 101, 103,  
     125, 278  
   *Macbeth* (first performed 1606), vii  
 Sharman, Jim, 175  
 Shelley, Mary Wollstonecraft,  
     vii, 21–33, 38, 54, 78, 91,  
     109, 133, 149, 168, 186,  
     210, 227–242, 247–261,  
     265–280, 284, 301  
   biography of, 240  
   infantilised, 4

- Shelley, Mary Wollstonecraft (*cont.*)  
 and Percy Bysshe Shelley, ix, 2–4,  
 10, 11, 21, 27, 38, 44, 46, 47,  
 54–59, 63, 91, 96, 116, 241;  
*History of a Six Week's Tour  
 Through a Part of France,  
 Switzerland, Germany, and  
 Holland* (1817), 38  
 sexist biases against, 5  
 Shelley, Percy Bysshe, ix, 2–4, 10, 11,  
 21, 27, 38, 44, 46, 47, 54–59,  
 63, 91, 96, 116, 241  
*Cenci, The* (1819), 4  
*See also* Shelley, Mary Wollstonecraft,  
 and Percy Bysshe Shelley  
 Shennan, Stephen, 261n2  
 Siegmund, Gerald, 119, 120  
 Silent film, 189, 231  
 Sipe, Lawrence, 215  
 Slasher film, 161  
 Slavery, 8, 31, 32, 63, 178, 289  
 Small, Christopher, 236  
 Smight, Jack, 170  
 Smith, Dr. Southwood, 53  
 Smith, Sarah J., 211  
 Socrates, vii, viii, 49, 51  
*Solaris* (USSR, 1976), 284  
 Sommers, Stephen, 173  
 Soul, 26, 40, 41, 80, 81, 112, 171,  
 192, 252, 275, 277, 327  
 Southcott, Joanna, 60, 61  
 Spark, Muriel, 2, 4, 291  
*Splice* (Canada, France, 2009), 176  
 Steampunk, 14, 239, 240  
 neo-Victorian, 14  
*Steampunk: Mary Shelley's Frankenstein*  
 (2012), *see* *Frankenstein* (1818)  
 (Shelley, Mary Wollstonecraft),  
 illustrations of, Bašić, Zdenko;  
 Šumberac, Manuel  
 Stem-cell research, 170  
 Stenbeck, Ben, 201, 202  
 Sterling, Bruce, 306  
 Stewart, Dave, 201, 202  
 Stoker, Bram, *see* *Dracula* (1897)–  
 Bram Stoker  
*Subculture: The Meaning of Style*  
 (1979), 260  
 Subjectivity, 112, 113, 186, 190,  
 305, 314  
 Sublimity, 28, 192  
 Šumberac, Manuel, *see* *Frankenstein*  
 (1818) (Shelley, Mary  
 Wollstonecraft), illustrations of  
 Superhero comics, 186  
 Supernatural, 2, 21, 22, 25, 93, 98, 114,  
 122, 173, 229, 266, 273–279  
*Swamp Thing* (DC), 186  
 Swingle, Larry J., 236  
 Switzerland, 38, 201, 203, 251  
 Sympathy, 75–90, 98, 117, 123, 191
- T**  
*Tabula rasa*, 29, 211  
 Tartakovsky, Genndy, 173  
 Technology, 9, 12, 14, 24, 49, 110,  
 149, 150, 175, 178, 239–241,  
 247, 251, 258, 265–280, 283,  
 284, 292, 294, 295, 299, 301,  
 305, 307, 311  
*See also* *Frankenstein* (1818)  
 (Shelley, Mary Wollstonecraft),  
 and technology  
 Tenniel, John, 247  
*Terminator, The* (USA, 1984), 303, 304  
*Terminator II: Judgment Day*  
 (USA, 1991), 310  
*Texas Chainsaw Massacre, The*  
 (USA, 2003), 170  
*Theogony* (8<sup>th</sup>–7<sup>th</sup> century BC), 250  
*Thing, The*, 186  
 Thirty-nine Articles, 39  
 Thonon, 43



*Thor* (USA, 2011), 171  
 Tolkien, J.R.R., 288, 289, 291  
 Townshend, Dale, 113, 211  
 Translation, 93, 176, 210,  
 242n1, 280  
 Transnational cinema, 150, 158, 161  
 Trashumanism, 301–315  
 Tucker, George Loane, 176  
 Turney, Jon, 254, 303  
 Tyler Hitchcock, Susan, 157, 161

## U

Uncanny, 110, 113–115, 120, 249,  
 251, 255, 256, 262n4, 267, 275,  
 277, 280n2, 288  
*Underworld* franchise (USA,  
 UK, Germany, Hungary,  
 2003–17), 171  
 Universal Studios, 155, 174, 201

## V

Valley of the Uncanny, 262n4  
 Vampire, 6, 14, 15, 110, 169, 180,  
 189, 195, 231–234, 307–309  
*See also Dracula* (1897)—Bram  
 Stoker; Monster, as vampire  
 Vatos, *Walking Dead series episode*, 177  
 Vaucanson, Jacques de, 250–252  
 Vesalius, Andreas, 55  
 Villa Diodati, 2, 22, 58, 240  
 Violence against women, 12, 143, 144  
 Virtual reality, 265, 266, 269,  
 278, 279  
 Volney, Constantin-François  
 Chasseboeuf, Marquis de,  
 32, 33, 44, 48, 101, 314  
*Ruins; or a Survey of the Revolutions  
 of Empires, The* (1791),  
 32, 33, 101  
 Voltaire (François-Marie Arouet),  
 250, 252

## W

*Walking Dead, The* (2010–present), 177  
 Walpole, Horace, 16n3, 21–23, 25,  
 31, 93, 98  
*Castle of Otranto, The* (1764),  
 21, 22, 93  
 Walton, Captain, 33, 47, 48, 75, 76,  
 97, 134, 141, 186, 194, 205,  
 216, 218–220, 232–234, 238,  
 274, 276, 278  
 Ward, Lynd (1905–85), 192, 234  
*Rime of the Ancient Mariner, The*  
 (1798), 234, 238  
*See also Frankenstein* (1818)  
 (Shelley, Mary Wollstonecraft),  
 woodcuts  
*Warm Bodies* (UK, 2013), 13, 178  
*Wasting Away* (USA, 2007), 178  
 Watkins, James, 174  
 Webling, Peggy, 154  
 Weiss, Allen S., 185, 186  
 Wells, H. G., 114, 295  
*Island of Doctor Moreau, The*  
 (1896), 114, 295  
 Werewolves, 6, 169  
 Whale, James, 5, 7, 12, 63, 64, 69,  
 84–86, 88, 99, 150, 153–160,  
 162–164, 168, 172, 173, 176,  
 189–194, 210, 211, 213, 220,  
 221, 223, 231, 232, 236, 238,  
 241, 247, 255–257  
*White Zombie* (USA, 1932), 176, 290  
 Whitten, Wilfred (John O’London), vii  
*Wild Pilgrimage* (1932), 192  
 Wilder, Gene, 84, 256, 257  
 Williams, Carolyn D., 11  
 Wolf, Leonard, 232, 236  
 Wollstonecraft, Mary, vii, viii, 3, 37, 38,  
 40–42, 116, 229, 237, 247, 302  
 Wood, Gaby, 250–252  
*Living Dolls* (2002), 251  
 Wood, Robin, 154  
*World War Z* (USA, 2013), 177, 326

Wrightson, Bernie, *see* *Frankenstein*  
(1818) (Shelley, Mary  
Wollstonecraft), illustrations of  
Wyse, Bruce, 10, 11

**Z**

Zak, Drahoš, 13, 214, 221, 222  
Zeus, 49, 250

Zika, 177

Zombies, 6, 12–14, 167–180,  
189, 289–291, 296, 298,  
299, 308

*See also* *In the Flesh* (UK,  
2013–14); *iZombie*  
(USA, 2014–present);  
*White Zombie* (USA, 1932);  
*World War Z* (USA, 2013)