Background to Mary Shelley’s *Frankenstein*

**Subtitled: Or, the Modern Prometheus**

**Example of Using Promethean Myth**

“Prometheus”

(1816, George Gordon, Lord Byron)

*contains classic Byronic Hero*

TITAN! to whose immortal eyes
The sufferings of mortality,
Seen in their sad reality,
Were not as things that gods despise;
What was thy pity's recompense?
A silent suffering, and intense;
The rock, the vulture, and the chain,
All that the proud can feel of pain,
The agony they do not show,
The suffocating sense of woe,
Which speaks but in its loneliness,
And then is jealous lest the sky
Should have a listener, nor will sigh
Until its voice is echoless.

Titan! to thee the strife was given
Between the suffering and the will,
Which torture where they cannot kill;
And the inexorable Heaven,
And the deaf tyranny of Fate,
The ruling principle of Hate,
Which for its pleasure doth create
The things it may annihilate,
Refus'd thee even the boon to die:
The wretched gift Eternity
Was thine--and thou hast borne it well.

Was but the menace which flung back
On him the torments of thy rack;
The fate thou didst so well foresee,
But would not to appease him tell;
And in thy Silence was his Sentence,
And in his Soul a vain repentance,
And evil dread so ill dissembled,
That in his hand the lightnings trembled.

Thy Godlike crime was to be kind,
To render with thy precepts less
The sum of human wretchedness,
And strengthen Man with his own mind;
But baffled as thou wert from high,
Still in thy patient energy,
In the endurance, and repulse
Of thine impenetrable Spirit,
Which Earth and Heaven could not convulse,
A mighty lesson we inherit:
Thou art a symbol and a sign
To Mortals of their fate and force;
Like thee, Man is in part divine,
A troubled stream from a pure source;
And Man in portions can foresee
His own funereal destiny;
His wretchedness, and his resistance,
And his sad unallied existence:
To which his Spirit may oppose
Itself—and equal to all woes,
And a firm will, and a deep sense,
Which even in torture can descry
Its own concentred recompense,
Triumphant where it dares defy,
And making Death a Victory.

Henry Fuseli
Prometheus 1770-1771
Pen and ink on paper, 150 x 222 mm

Fuseli’s “The Nightmare” (1779; inspired by bad porkchop?) - inspiration for Frankenstein? (Mary’s mother had affair w/Fuseli)

Richard Cosway
Prometheus circa 1785-1800
Pen and brown ink
on paper, 225 x 184 mm
19th-Century Popular Adaptations

9 plays adapted during 19th Century

Most popular: “Presumption, or the Fate of Frankenstein” (1823 theatrical adaptation that focuses on lab & thus begins focus on scientific “It’s alive!” rather than Shelley’s narrative)

Note: see Romantic Circles edition of this play with images of the cast:
http://www.rc.umd.edu/editions/peake/

20th Century Popular Culture:

90 movies
17 tv-movies
8 made for video
22 tv series
3 video games
Internet Movie Database
(http://us.imdb.com/)

“Young Frankenstein” (Gene Wilder & Mel Brooks, 1974)