

UniVerse  
**HORROR!**

**ONE  
SHOT**

# MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS



**MURRAY MILLAR HORNER VAUGHAN**



# MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS



This comic imagines that Mary Shelley was partly inspired to create her most famous work, *Frankenstein, or The Modern Prometheus* (1818) by her time spent in Dundee, on the east coast of Scotland. In fact, this is something she herself acknowledged in the preface to the 1831 edition of the novel. However, this comic makes no claims to historical accuracy or insight into her inspiration aside from what she herself reveals. This comic is also very much influenced by the many adaptations of the novel in comics (as well as in film and on stage). This is dedicated to Mary Shelley and to the adaptors of her story across many mediums.

Many thanks to the organisers of the Being Human Festival, whose support made this publication possible. Thanks are also due to Dr Daniel Cook and Dr Jen Barnes of the School of Humanities, and to Rebecca Horner. Thanks also to The Little Theatre, who staged a performance directed by Gill Hunter and starring Hollie Whitfield and Sarah Scott-Keiller, and to Damon Herd of Dundee Comics Creative Space and the staff at McManus Galleries Dundee, who hosted a launch, workshop and exhibition. Thanks to everyone to helped bring this comic together.



**WRITTEN BY CHRIS MURRAY**  
**ILLUSTRATED BY NORRIE MILLAR**  
**COLOURED BY REBECCA HORNER**  
**LETTERED BY PHILLIP VAUGHAN**



# MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS

SCRIPT:  
CHRIS MURRAY  
ART:  
NORRIE MILLAR  
COLOURS:  
REBECCA HORNER  
LETTERING:  
PHILLIP VAUGHAN

7 July 1812

I am not a perfect judge of Mary's character.  
I believe she has nothing of what is commonly called  
vices, and that she has considerable talent.  
I am anxious that she should brought up,  
like a philosopher, even like a cynic. It will add  
greatly to the strength and worth of her character.

I should also observe that she has no love of  
dissipation, and will be perfectly satisfied with  
your woods and your mountains. I wish, too, that  
she should be excited to industry, she shows great  
need to be roused...

William Godwin







AAAAAAAAA!

ISN'T IT  
A LOVELY DAY? THE  
WATER LOOKS SO...  
*LOVELY.*

THE CASTLE,  
WAS IT EVER  
*BESIEGED?*

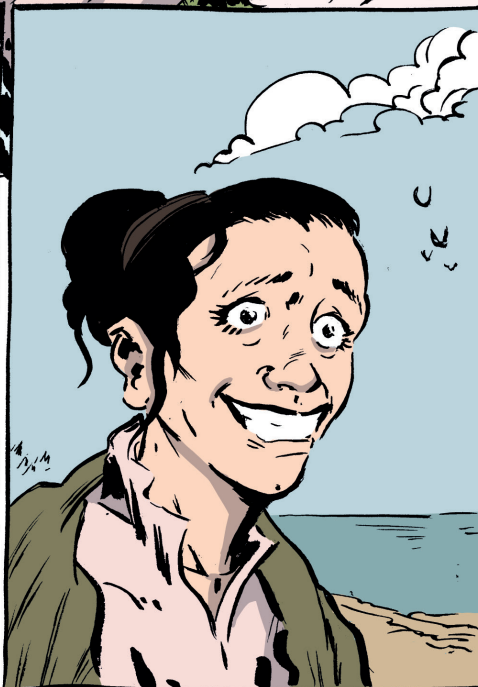
OH *YES!*

OH MARY,  
I AM GLAD YOU  
CAME. WE SHALL  
BE SISTERS!

I KNOW HOW  
IT FEELS... I DON'T  
THINK I COULD BEAR  
TO BE HERE WITHOUT  
YOU, *ISABEL.*

WE CAN  
*EXPLORE!*

EXPLORE  
WHAT? WHERE IS  
THERE TO GO?







SO, YOUR FATHER OWNS ALL OF THIS?

WELL, HE OWNS A LOT OF IT. THIS IS THE *HIGH STREET*. I'M NOT REALLY SUPPOSED TO COME HERE BY *MYSELF*

LUCKILY, YOU AREN'T BY YOURSELF!



SORRY, LITTLE MISS.

OAF!  
OH, I MEAN...  
OH, IT'S ALRIGHT.



COME MARY, WE'LL SEE THE *SHIPS*.






THESE SHIPS  
MUST HAVE SEEN  
SOME FAR OFF  
PLACES.

*I SUPPOSE...*  
THEY GO FAR NORTH,  
AND SOUTH. THEY SPEND  
MONTHS SURROUNDED BY  
ICE SOMETIMES.

I SHOULD  
LIKE TO PASS SOME  
TIME THAT WAY. COULD YOU IM-  
AGINE? THE PEACE... WHAT STORIES  
I WOULD CONCOCT.  
ONE MIGHT EVEN GO  
*A LITTLE MAD!*





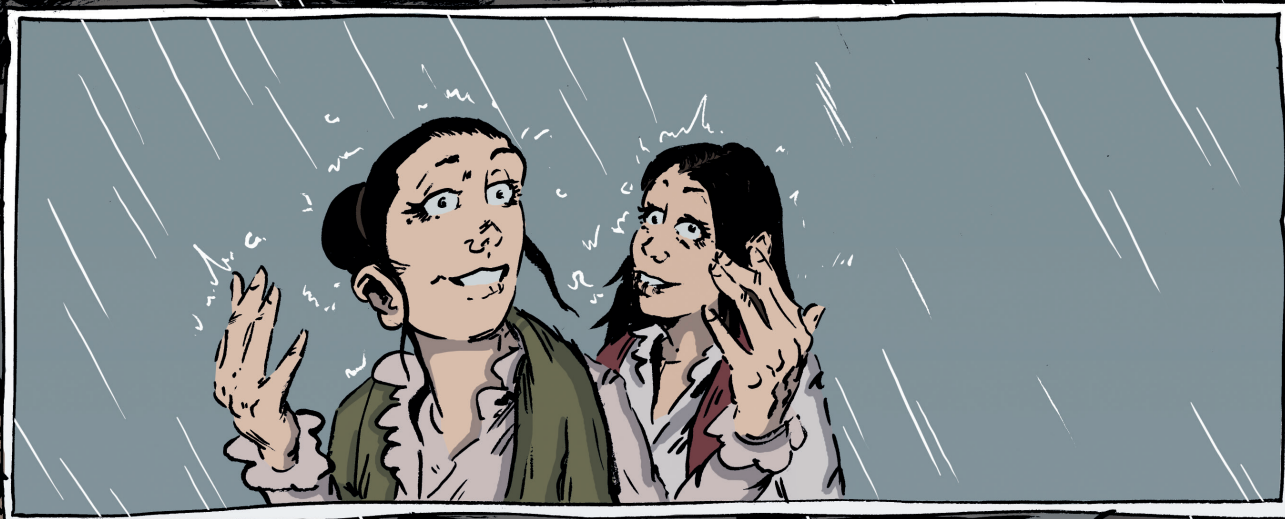


I THINK  
YOU'D LIKE TO  
BE A LITTLE BIT  
**MAD**, MARY. IT  
WOULD SUIT YOUR  
TEMPERAMENT.

BUT YOU  
ARE THE SANEST  
PERSON I'VE EVER MET!  
**WHAT BAD LUCK!**  
OH, IT'S **STARTING**  
**TO RAIN!**

AND I THOUGHT  
THIS WAS SUPPOSED TO  
BE THE **SUNNIEST CITY**  
**IN SCOTLAND!**





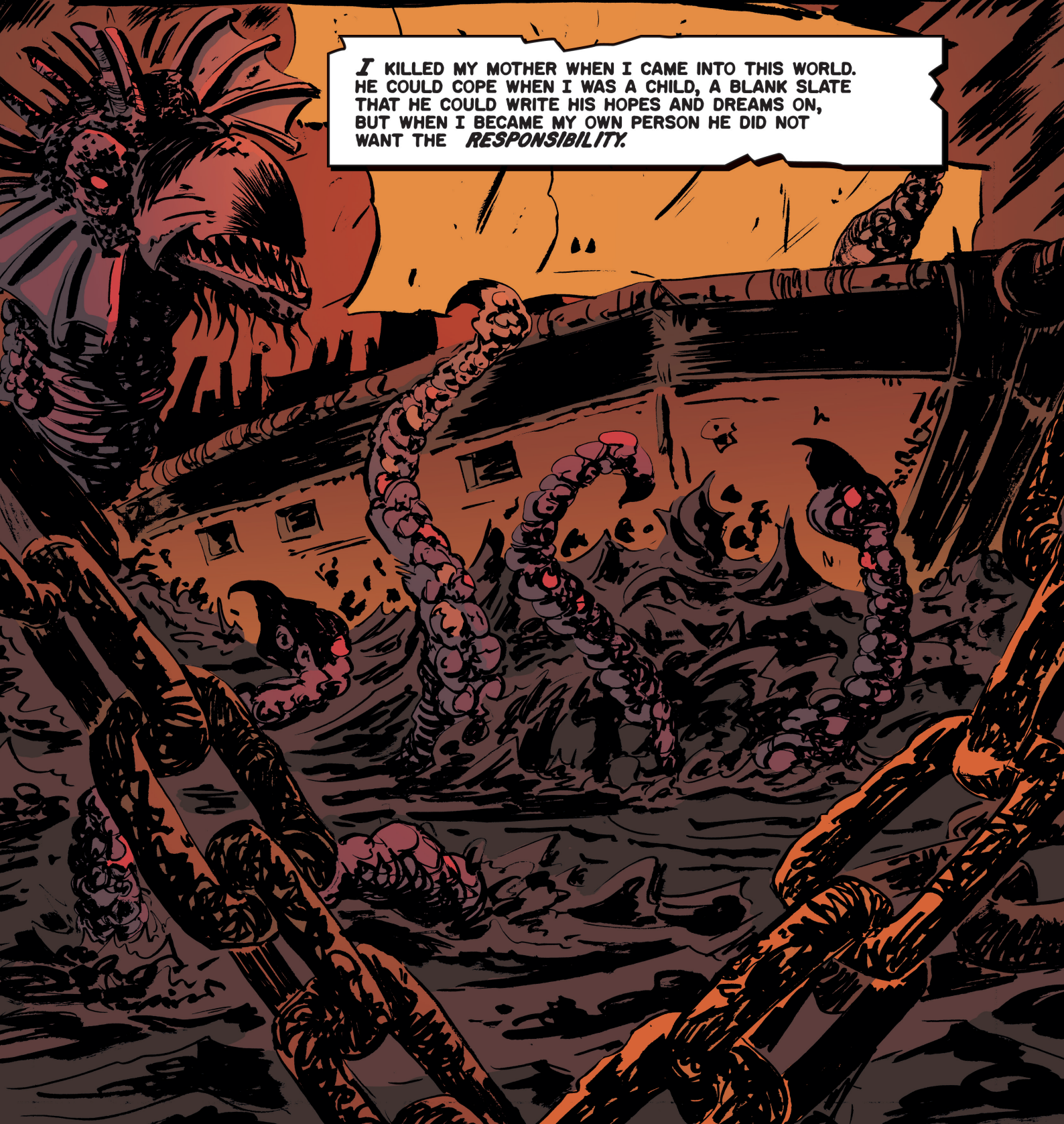








I KILLED MY MOTHER WHEN I CAME INTO THIS WORLD. HE COULD COPE WHEN I WAS A CHILD, A BLANK SLATE THAT HE COULD WRITE HIS HOPES AND DREAMS ON, BUT WHEN I BECAME MY OWN PERSON HE DID NOT WANT THE *RESPONSIBILITY*.







AND NOW I LOOK LIKE HER. A GHOST RIGHT IN FRONT OF HIS EYES. AND HIS NEW WIFE, OH HOW SHE HATES ME...



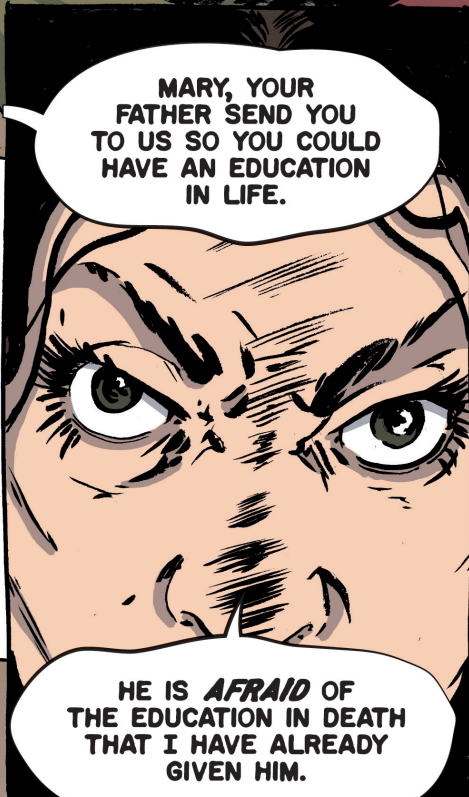


AND WHERE SHALL WE GO TODAY?



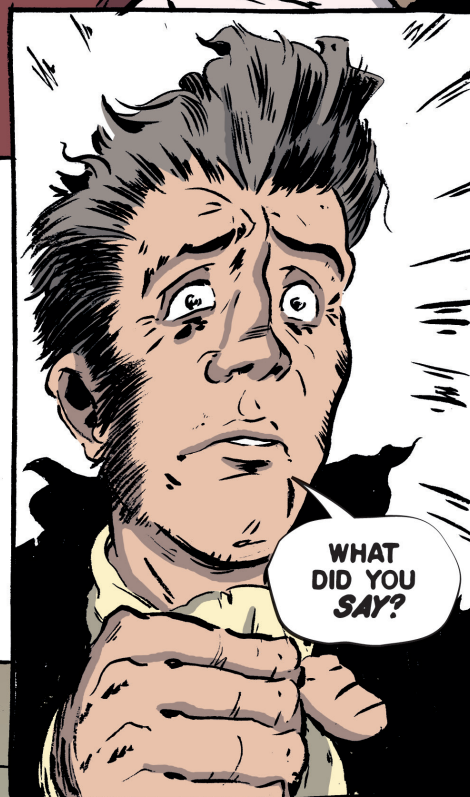
WHERE ARE YOU HEADED OFF TO?

THE WOODS, FATHER.

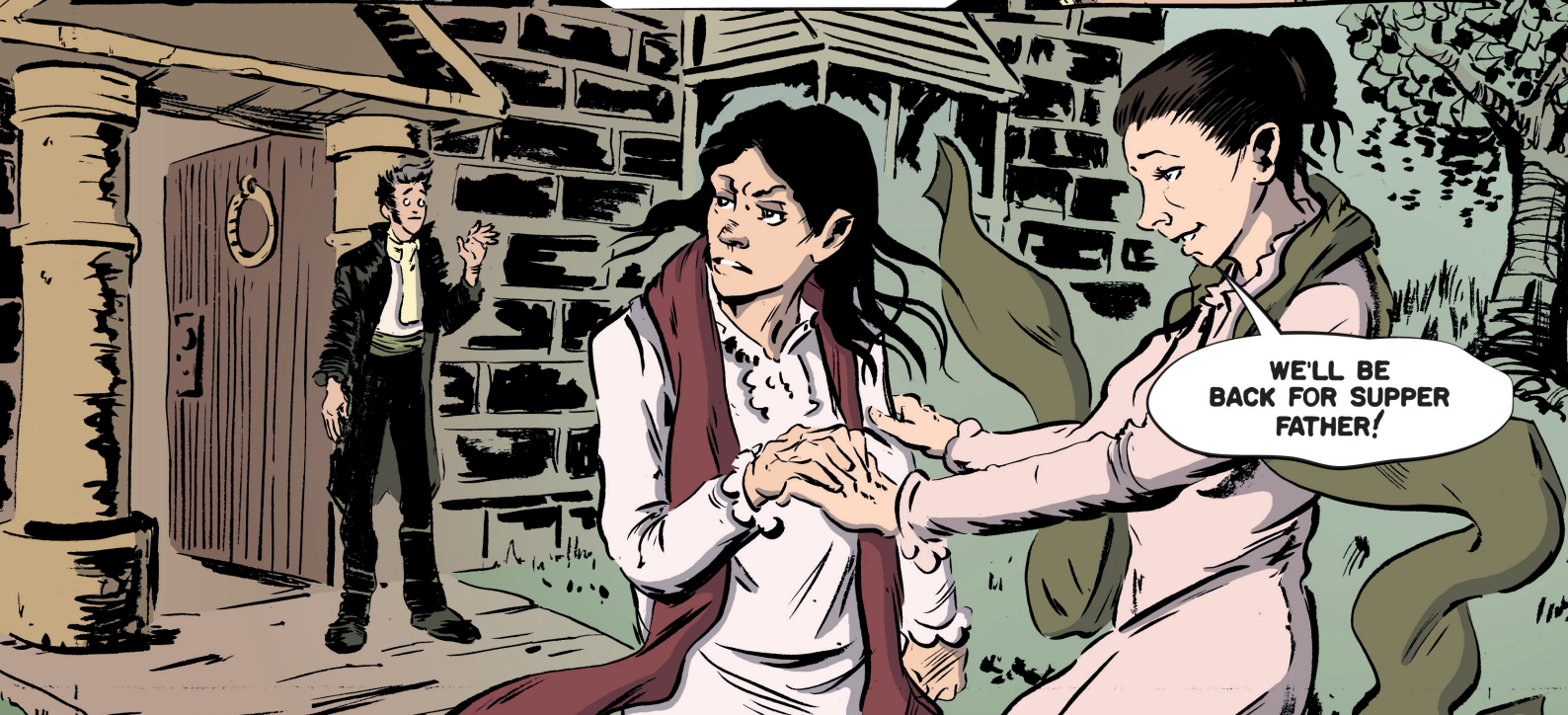


MARY, YOUR FATHER SEND YOU TO US SO YOU COULD HAVE AN EDUCATION IN LIFE.

HE IS *AFRAID* OF THE EDUCATION IN DEATH THAT I HAVE ALREADY GIVEN HIM.




WHAT DID YOU SAY?



WE'LL BE BACK FOR SUPPER FATHER!

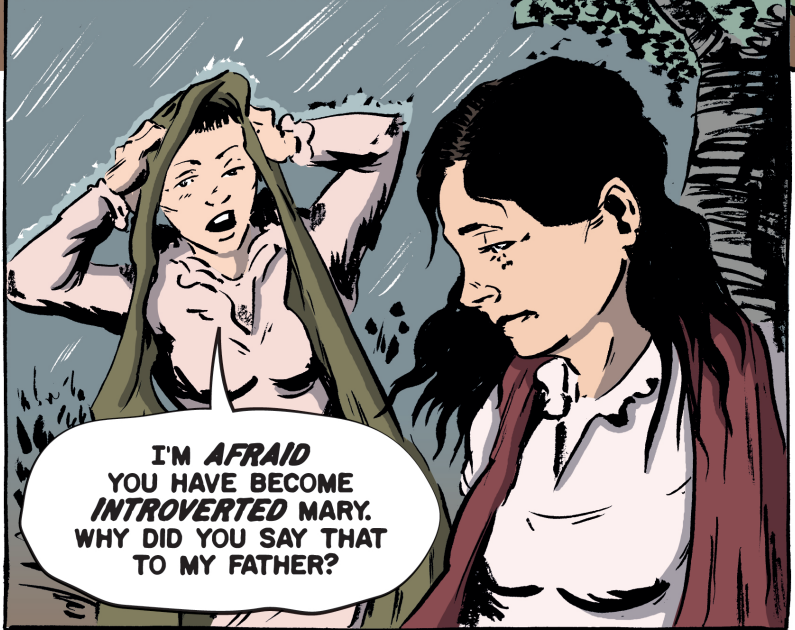




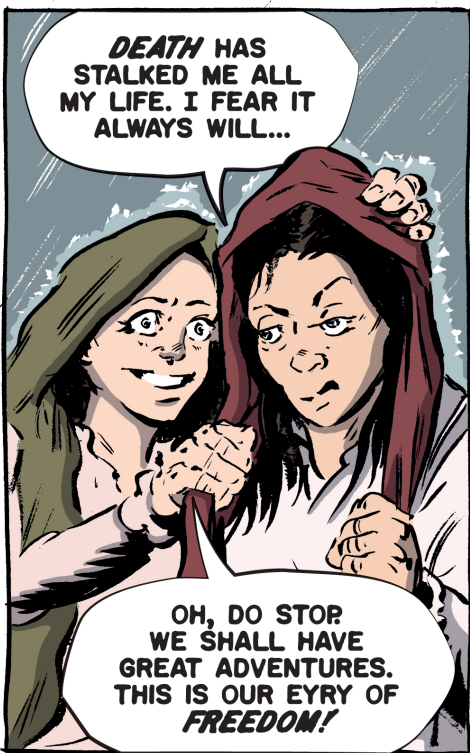
**MONSTERS  
PROWL THESE WOODS  
AND HILLS. HAVE YOU  
HEARD THE STORY OF  
THE BALDRAGON? AND  
WITCHES! WE BURN  
WITCHES!**



**MONSTERS  
DO PROWL THESE  
WOODS...**



**I'M AFRAID  
YOU HAVE BECOME  
INTROVERTED MARY.  
WHY DID YOU SAY THAT  
TO MY FATHER?**



**DEATH HAS  
STALKED ME ALL  
MY LIFE. I FEAR IT  
ALWAYS WILL...**

**OH, DO STOP  
WE SHALL HAVE  
GREAT ADVENTURES.  
THIS IS OUR EYRY OF  
FREEDOM!**

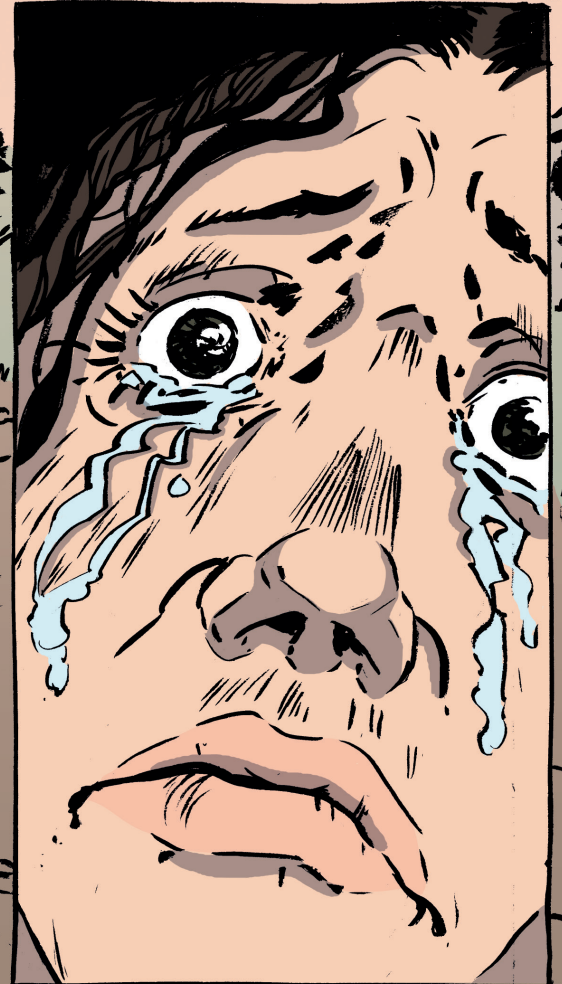
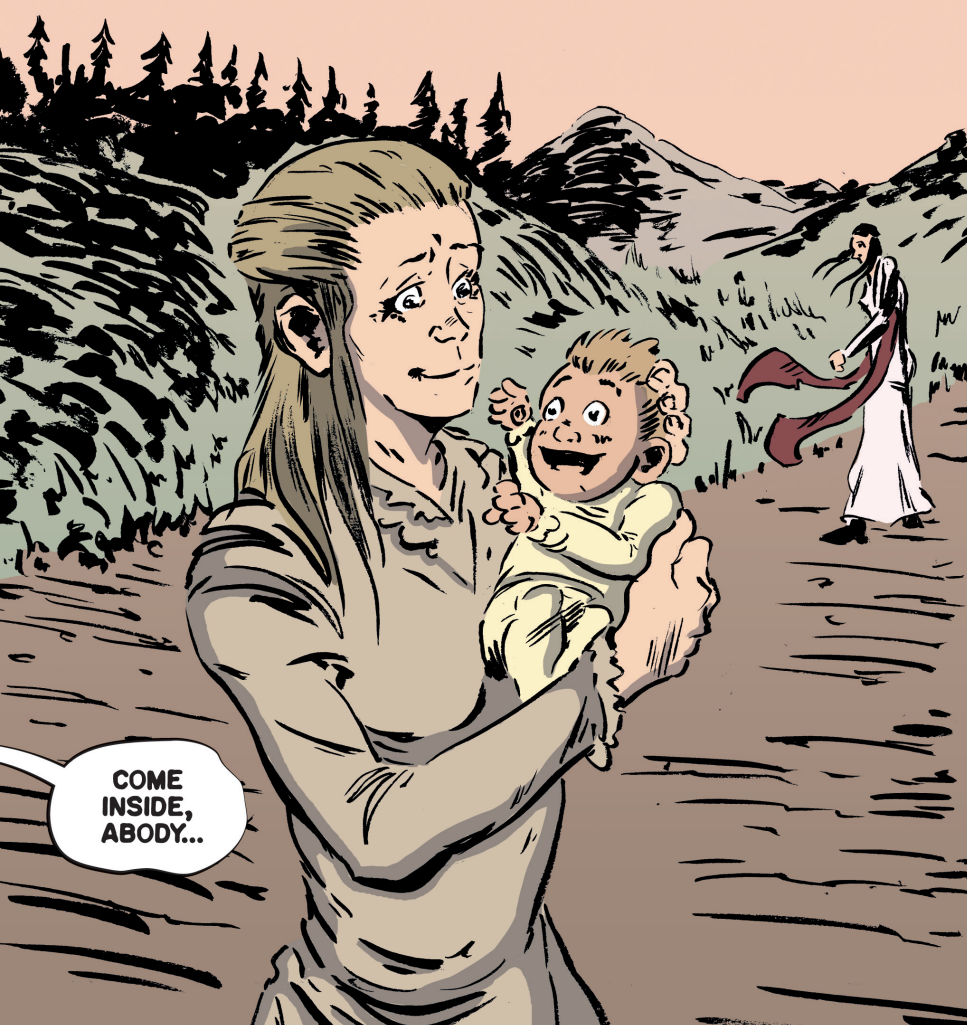
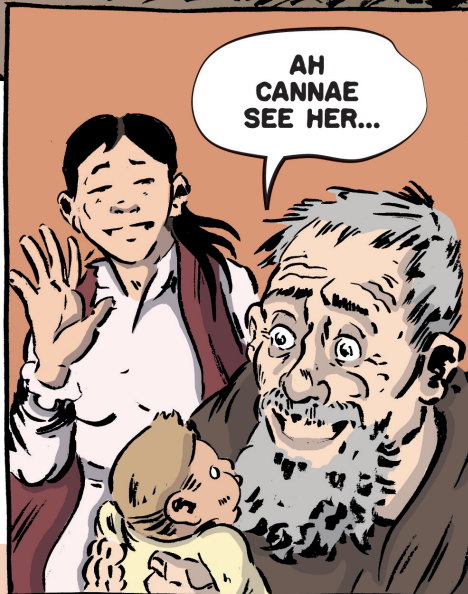
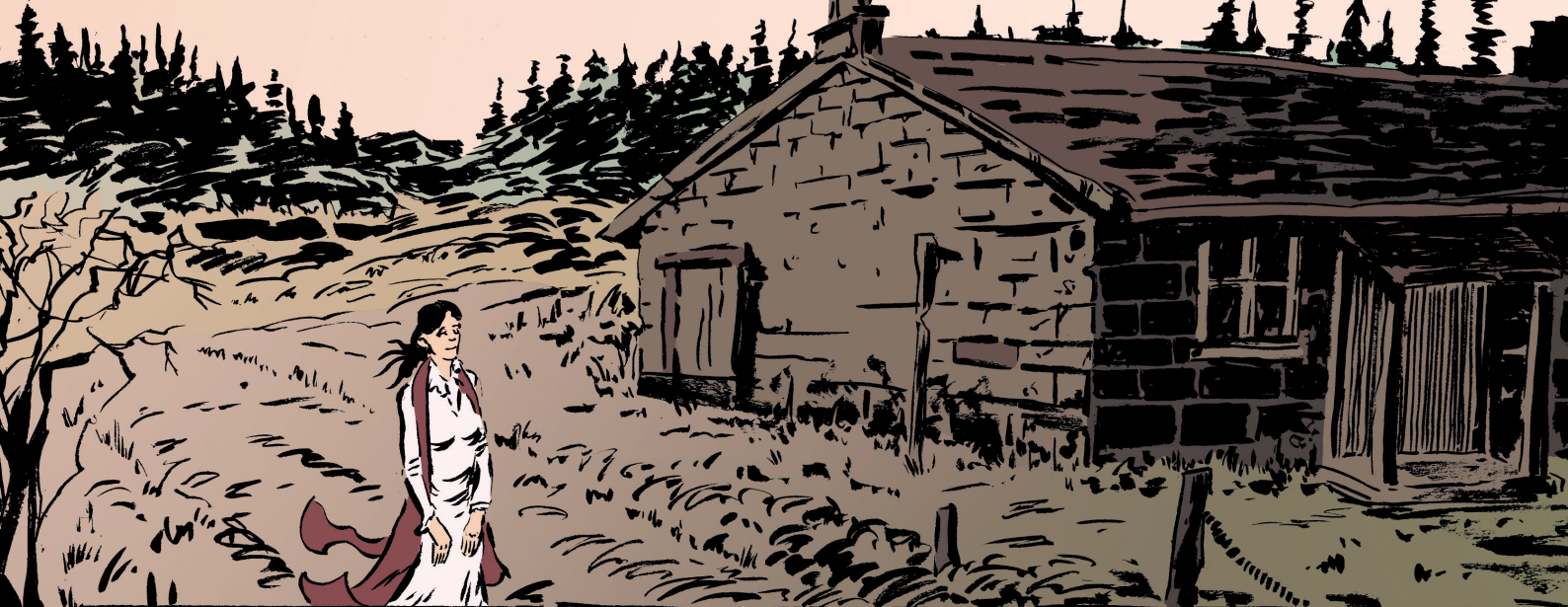


**SAY IT!  
OUR EYRY OF  
FREEDOM!**

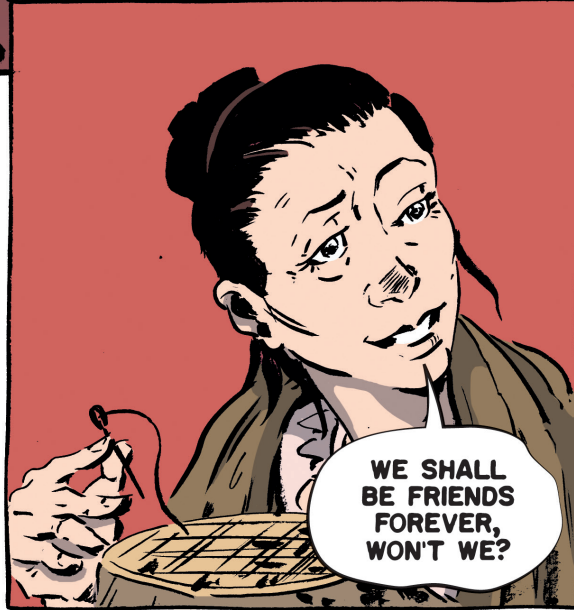
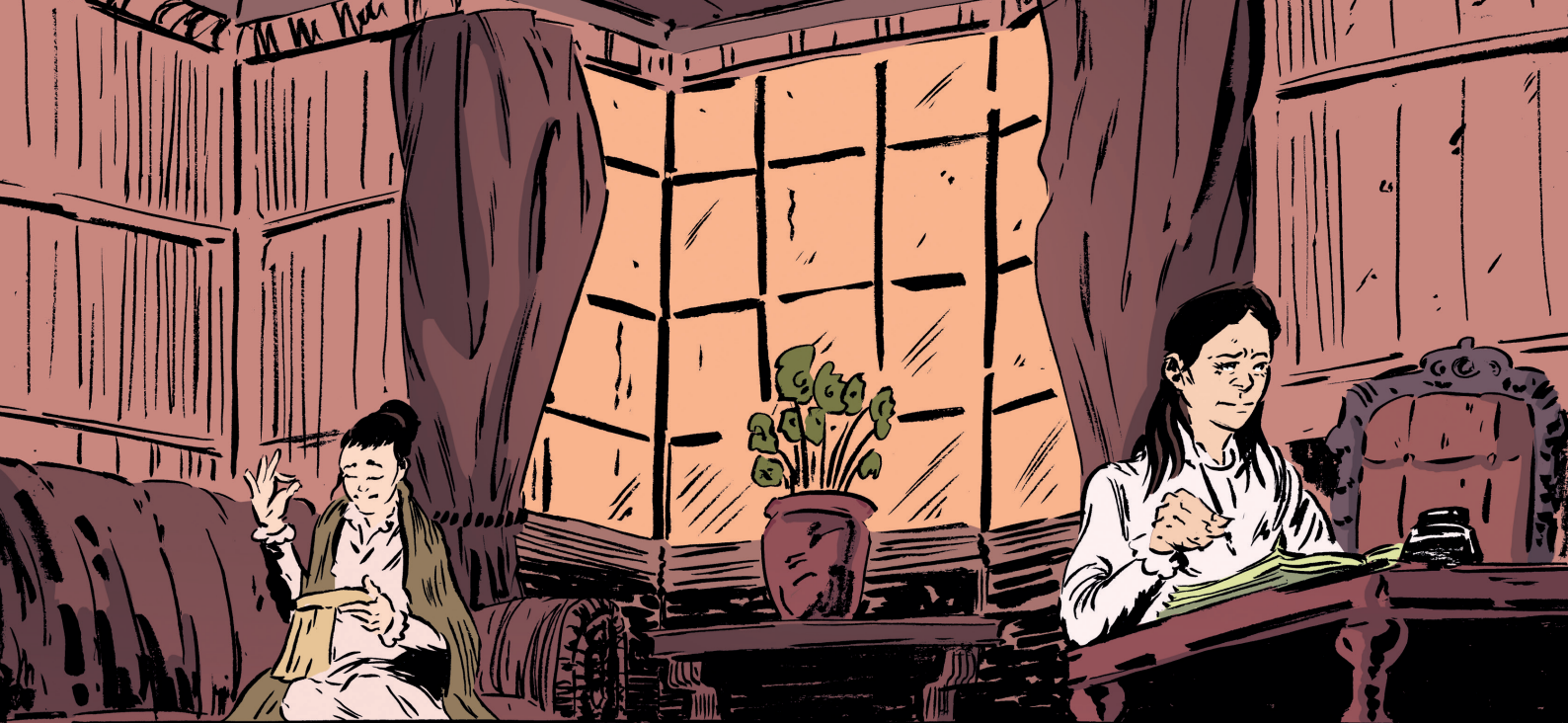


**OUR  
EYRY OF  
FREEDOM!**

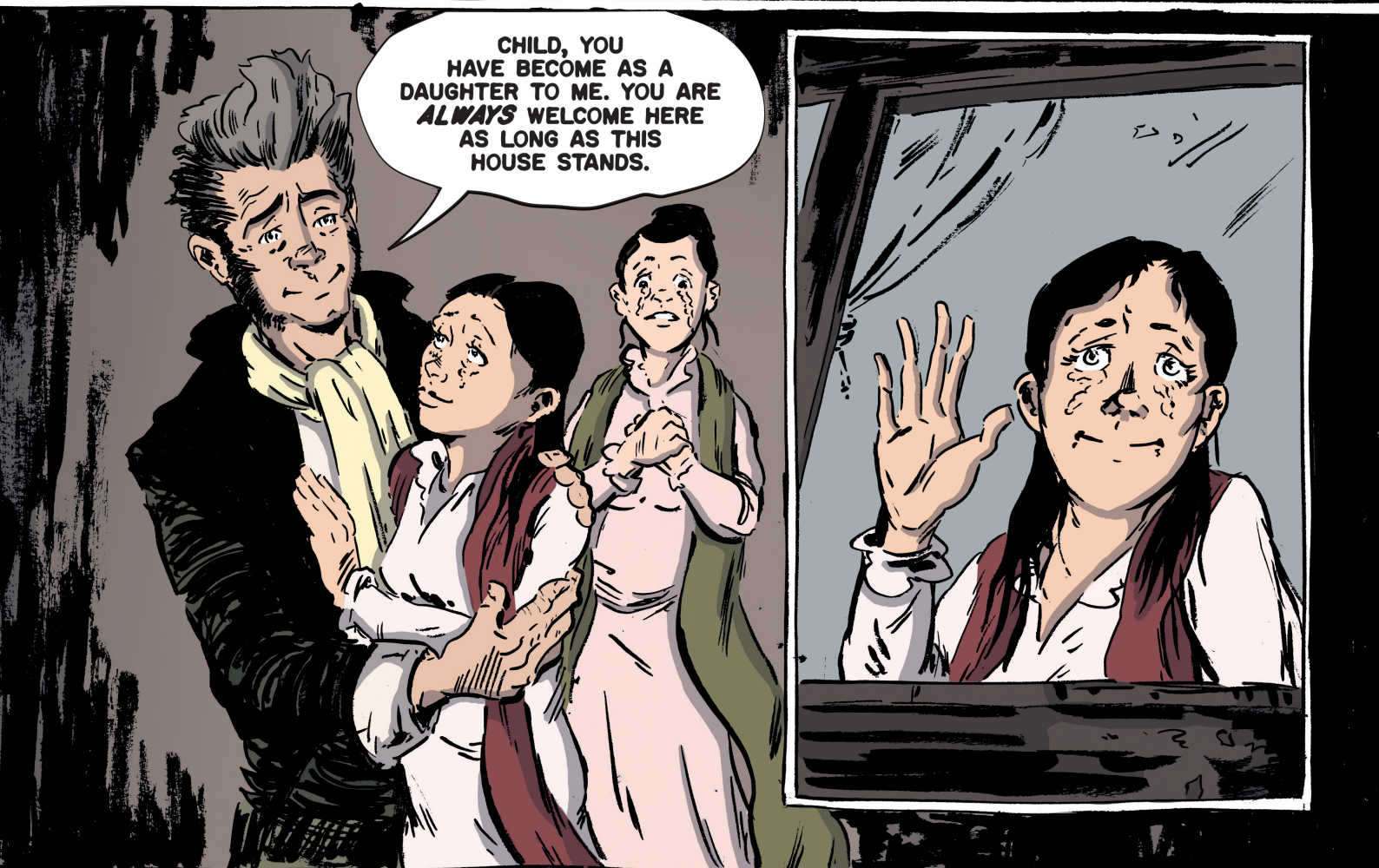
















**It is 1816, the year without Summer, as the ash from  
a volcanic eruption casts a pall over the continent.**

Mary has eloped with poet Percy Shelley, a radical, as well as a married man. Their first child lies in its grave, and others will follow. It is a time marked by death, as Mary's half-sister, Fanny Imlay, and Percy's first wife, Harriet, both commit suicide.

Mary and Percy, along with Mary's stepsister Claire, wind their way through the countryside of France, recently ravaged by war, and through Switzerland to the Villa Diodati, a manor close to Lake Geneva, to meet their friend, the scandalous Lord Byron, the father of Claire's unborn child.





ON THE WAY MARY, PERCY AND CLAIRE ARE RUMOURED TO HAVE PASSED THE GLOOMY RUIN OF CASTLE FRANKENSTEIN, ONCE THE HOME OF ALCHEMIST JOHANN CONRAD DIPPEL, WHO HAD STUDIED ANATOMY, AND MAY HAVE EXHUMED DEAD BODIES FOR THIS PURPOSE.







WE WILL  
EACH WRITE A  
GHOST STORY!



A *CREATURE*  
WHO CANNOT INSPIRE  
LOVE - ONLY FEAR.







MOTHER?





IZZIE...





PERCY...

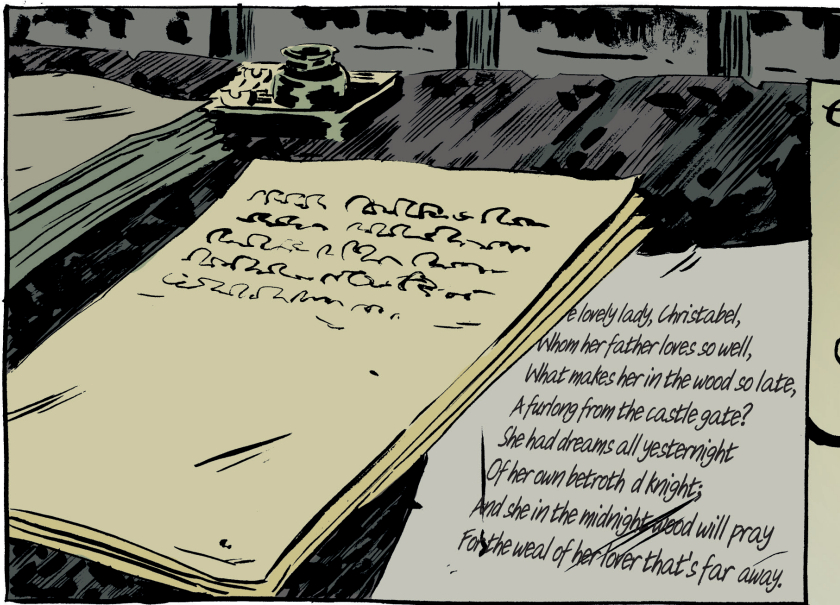












egg & his

SPEN





“You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings...”



**THE  
END**



# WHO WAS MARY SHELLEY?

BY DR. DANIEL COOK

Mary Wollstonecraft Shelley (née Godwin; 1797-1851) was an English writer best known for her gothic novel *Frankenstein: or, The Modern Prometheus* (1818), which many scholars view as the first major work of modern science fiction. Her mother was the pioneering feminist Mary Wollstonecraft, who died giving birth to her, and her father was the radical philosopher William Godwin.

Concerned about his daughter's wayward nature, Godwin arranged for Mary to spend time with the Baxter family near Dundee in the summer of 1812 (and intermittently after that), perhaps hoping she'd pick up some revolutionary spirit from William Thomas Baxter. Mary became fast friends with Isabel and Christina (Christy) Baxter, and always spoke fondly of their youthful adventures on the beach and woods by the River Tay. Years later, in the introduction to a revised edition of *Frankenstein* in 1831, she reminisced: "I lived principally in the country as a girl, and passed a considerable time in Scotland. I made occasional visits to the more picturesque parts; but my habitual residence was on the blank and dreary northern shores of the Tay, near Dundee." "Blank and dreary on retrospection I call them; they were not so to me then." "They were the eyry of freedom", she adds, "and the pleasant region where unheeded I could commune with the creatures of my fancy. It was beneath the trees of the grounds belonging to our house, or on the bleak sides of the woodless mountains near, that my true compositions of the airy flights of my imagination, were born and fostered."

In the summer of 1814, Mary returned to London, where she entered into a scandalous relationship with the young radical poet Percy Bysshe Shelley, by whom she got pregnant. Effectively outcast to continental Europe, in 1816 the Shelleys stayed at the Villa Diodati, a manor close to Lake Geneva, along with Claire Clairmont, Lord Byron and his physician John Polidori. The weather was unseasonably wretched as a major volcanic eruption had caused the "Year without Summer", so the group spent their time competing in story writing competitions. Mary had also been in mourning for her first child, who died prematurely in 1815. Tortured by nightmares and ill-health, and spurred by creative rivalry, she revisited a literary work that had first stirred in her mind while living in Dundee, *Frankenstein*.

In 1818, the year in which her novel was first published, the Shelleys relocated to Italy, where their second and third children died, before Mary gave birth to her last and only surviving child, Percy Florence Shelley. In 1822, her husband drowned when his sailing boat sank during a storm near Viareggio. He was 29 years old. Mary eventually returned to England to raise her surviving son and develop her own career as a professional author. While her writing covered a wide range of genres and forms, above all she continued to excel in fiction, with such works as the apocalyptic *The Last Man* (1826), the historical *Valperga* (1823) and *Perkin Warbeck* (1830), and her final two novels, *Lodore* (1835) and *Falkner* (1837). Despite - or perhaps as a result of - her immense productivity, her health deteriorated markedly until she eventually died at the relatively young age of 53.

Meanwhile, her childhood friend, Isabel, had married David Booth (1776-1846), who, as William Thomas Baxter informed Godwin in 1818, poisoned Isabel against the Shelleys. By this time the young couple had endured years of libellous gossip in the press. Indeed, Booth expressly banned Mary and Isabel from corresponding together, much to Mary's dismay: "so all my hopes are over there - ah Isabel - I did not think you would act thus." Today Mary Shelley is recognized in her own right as a prominent figure in the British gothic tradition, even if many audiences have first encountered her work through adaptation. Indeed, Boris Karloff's depiction of the Creature in James Whale's 1931 cinematic version has largely established the character in the public imagination.

However, Shelley's richly provocative novel, along with her wider body of works, has begun to receive the attention they surely deserve. The mother of science fiction has returned.





# THE SCRIPT BY CHRIS MURRAY

## MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS

### PAGE 1

#### PANEL 1

The story opens with William Godwin's letter to William Thomas Baxter, on the occasion of his daughter being sent to Dundee to stay with the Baxters. The first page is dominated by the letter. In the background we see Isabel Baxter meeting young Mary and walking her up to the Baxter House.

Letter from Godwin to Baxter (7 July 1812)

"I am not... a perfect judge of Mary's character. I believe she has nothing of what is commonly called vices, and that she has considerable talent... I am anxious that she should brought up... like a philosopher, even like a cynic. It will add greatly to the strength and worth of her character..."

I should also observe that she has no love of dissipation, and will be perfectly satisfied with your woods and your mountains. I wish, too, that she should be excited to industry... she shows great need to be roused..."

#### PANEL 2

Mary is ill and tired, so Isabel helps her to the door. William Baxter stands in front of the house, his other daughter Christina playing beside him.

#### PANEL 3

Mary, asleep on the first night staying with the Baxter's. She is having a nightmare.

#### PANEL 4

Mary, face contorted in terror. The page ends on the line "she shows great need to be roused..."

### PAGE 2

#### PANEL 1

A pair of yellow eyes in the darkness.

#### PANEL 2

Mary awakes from her nightmare, screaming.

#### PANEL 3

Mary and Isabel walking along Brought Ferry Beach. The castle in the background.

ISABEL: Isn't it a lovely day? The water looks so... lovely.

MARY: The castle... was it ever besieged?

ISABEL: Oh yes!

MARY: I know how it feels... I don't think I could bear to be here without you, Isabel.



ISABEL: Oh Mary, I am glad you came. We shall be sisters!

PANEL 4

Isabel takes Mary's hand.

ISABEL: We can explore!

PANEL 5

Mary, with a quizzical look.

MARY: Explore what? Where is there to go?

**PAGE 3**

PANEL 1

Mary and Isabel are in Dundee, walking the streets. They are surrounded by the bustle of industry and people going about their business. They look small and helpless in the midst of it all.

PANEL 2

Mary looks rather unimpressed.

MARY: So, your father owns all of this?

ISABEL: Well, he owns a lot of it. This is the High Street. I'm not really supposed to come here by myself.

MARY: Luckily, you aren't by yourself!

PANEL 3

A huge man carrying lots of chains over his shoulder lumbers into the girls, knocking Mary over.

PANEL 4

We see the man from Mary's perspective. He has piercing yellow eyes. Or maybe she imagines that.

PANEL 5

Isabel pulls Mary to her feet

MAN: Sorry, little Miss.

MARY: Oaf! Oh, I mean... oh, it's alright.

PANEL 6

Isabel pulls Mary away, but Mary looks back over her shoulder, watching the man walk away.

ISABEL: Come Mary, we'll see the ships.



#### **PAGES 4**

Mary and Isabel are at the docks. A huge whaling ship is in port, and it is surrounded by activity. They stand looking at the great ship. Bustle everywhere.

MARY: These ships must have seen some far off places.

ISABEL: I suppose... They go far north, and south. They spend months surrounded by ice sometimes.

MARY: I should like to pass some time that way. Could you imagine? The peace... What stories I would concoct. One might even go a little mad.

#### **PAGE 5**

Mary and Isabel standing in front of the church.

ISABEL: I think you'd like to be a little bit mad, Mary. It would suit your temperament. But you are the sanest person I've ever met! What bad luck! Oh, it's starting to rain!

MARY: And I thought this was supposed to be the sunniest city in Scotland!

#### **PAGES 6 AND 7**

Mary and Isabel are running through the street. It starts to rain. We see Jute mills, reeking looms, and the Law looming over it all.

#### **PAGES 8 AND 9**

A double page spread

PANEL 1

Night. Mary is back in her room at the Baxters'. We see her drifting off to sleep. This time smiling. Her imagination fired.

The rest of the spread shows her dream. The whaling ship violently tossed at sea in a storm. Huge hulking men with yellow eyes man the deck. The sails are held in place with chains. Sea monster and whales break the surface of the swirling waters. The creature, who resembles the man from earlier, looms over her. A terrifying image, recalling Durer and Blake.

Caption: I killed my mother when I came into this world. He could cope when I was a child, a blank slate that he could write his hopes and dreams on, but when I became my own person he did not want the responsibility. And now I look like her. A ghost right in front of his eyes. And his new wife... oh how she hates me...

#### **PAGE 10**

PANEL 1

Mary and Isabel leaving the Baxter House in high spirits.

MARY: And where shall we go today?

PANEL 2

Baxter stops the girls.



BAXTER: Where are you both headed off to?

ISABEL: The woods, father.

PANEL 3

Baxter glares at the two of them.

BAXTER: Mary, your father send you to us so you could have an education in life.

PANEL 4

Mary returns his glare.

MARY: That is not why he sent me away. He is afraid of the education in death that I have already given *him*.

PANEL 5

Baxter, shocked.

BAXTER: What did you say?

PANEL 6

Isabel, pulling Mary away.

ISABEL: We'll be back for supper father!

**PAGE 11**

PANEL 1

Mary and Isabel in the woods, near Craigowl. The sky is overcast and it is starting to rain.

ISABEL: Monsters prowl these woods and hills. Have you heard the story of the Baldragon? And witches! We burn witches!

PANEL 2

Close up on Mary. The rain is heavier now.

MARY: Monsters do prowl these woods...

PANEL 3

Isabel rolling her eyes, while pulling up her hood.

ISABEL: I'm afraid you have become introverted Mary. Why did you say that to my father?

PANEL 4

Mary, looking serious. Her hood remains down. Her hair and face are wet from the rain.

MARY: Death has stalked me all my life. I fear it always will.

PANEL 5

Isabel is bored of this. Pulling up Mary's hood.

ISABEL: Oh, do stop. We shall have great adventures. This is our eyry of freedom!



PANEL 6

Mary looks at Isabel quizzically.

ISABEL: Say it! Our eery of freedom!

PANEL 7

Mary and Isabel laughing through the torrent.

MARY: Our eery of freedom!

**PAGE 12**

PANEL 1

A bright spring day. Mary is out walking by herself. She comes across a cottage.

PANEL 2

As she walks past she sees an old man holding up an infant in the air, smiling. His son and the daughter in law stand nearby, smiling. The couple are bringing their young son to visit its grandfather (who is blind). A happy family scene.

PANEL 3

Mary walks on by, smiling.

PANEL 4

As Mary leaves the cottage behind her expression becomes a pained one.

OLD MAN: Ah cannae see her, but I ken she is fair bonny.

PANEL 5

Close up on the mother from the cottage, beaming with joy. Mary walking off in the distance.

OLD MAN (off panel): Come inside, abody

PANEL 6

Close up on Mary, crying.

**PAGE 13**

PANEL 1

Mary and Isabel are in the sitting room at the Baxters'. Isabel is sewing and Mary is writing.

PANEL 2

Isabel pauses and looks up.

ISABEL: We shall be friends forever, won't we?

PANEL 3

Mary is engrossed in her writing.

MARY: Everything I write will be for you.

PANEL 4

Isabel is clearly delighted by the prospect.

ISABEL: I would so dearly like to be a heroine of a romance.



**PANEL 5**

Mary puts down her pen. And looks sharply at Isabel.

MARY: Then you shall be disappointed.

**PAGE 14**

**PANEL 1**

It is May 1814 and Mary is leaving the Baxters'. A horse and carriage stands at the door, and the two girls embrace.

**PANEL 2**

Baxter embraces Mary. Isabel is in tears.

BAXTER: Child, you have become as a daughter to me. You are always welcome here as long as this house stands.

**PANEL 3**

Mary is in the carriage, waving back at the Baxters as she leaves their estate.

**PAGE 15**

Black inter-title

Caption: It is 1816, the year without Summer, as the ash from a volcanic eruption casts a pall over the continent. Mary has eloped with poet Percy Shelley, a radical, as well as a married man. Their first child lies in its grave, and others will follow. It is a time marked by death, as Mary's half-sister, Fanny Imlay, and Percy's first wife, Harriet, both commit suicide. Mary and Percy, along with Mary's stepsister Claire, wind their way through the countryside of France, recently ravaged by war, and through Switzerland to the Villa Diodati, a manor close to Lake Geneva, to meet their friend, the scandalous Lord Byron, the father of Claire's unborn child.

**PAGE 16**

Castle Frankenstein. One panel, Mary looking out of the carriage window,

Caption: On the way to Villa Diodati Mary, Percy and Claire are rumoured to have passed the gloomy ruin of Castle Frankenstein, once the home of alchemist Johann Conrad Dippel, who studied anatomy, and may have exhumed dead bodies for this purpose...

**PAGE 17**

Everyone is gathered around a fire in the main room at night. They are clearly engrossed in conversation. The weather outside has turned tempestuous. There is thunder and lightning.

BRYON: We will each write a ghost story!

**PAGE 18**

**PANEL 1**

Mary lying in bed. Her expression is somewhere between a smile and a grimace.



**PANEL 2**

Mary falling asleep.

**PANEL 3**

A vision of the creature.

**PAGE 19**

A full page. A dream. Victor Von Frankenstein's creature, a hulking monster, covered in chains, stands looming over Mary. They are on a hillside at night. It is raining but the moon is out. Nightmarish image. The creature bellows and holds the broken body of Isabel in its arms. There are skulls littered at its feet. Witches burn behind him. A dragon curls around his feet. The sea creatures from the earlier nightmare break through the sea of skulls and bones like they broke through the turbulent waters.

**PAGE 20**

The creature holds out the body. Now it is Mary Wollstonecraft, Mary's late mother. Her lower abdomen awash with blood.

**PAGE 21**

The creature lays the body out on a table. It is now Percy Shelley, but torn apart and stitched together like the creature itself. His clothes are soaking wet and he drips water. Percy Shelley has now become the creature. It lies on a table surrounded by fantastic machinery. There is thunder and lightning. Its eyes are closed. Mary kneels at the table, horrified.

**PAGE 22**

**PANEL 1**

The creature lurches into life, yellow eyes wide open, it appears to bellow but everything is silent.

**PANEL 2**

Mary in bed, alone. She is awake and terrified. The bed has four posts, girt with curtains.

**PANEL 3**

A large hand appears at the curtain.

**PANEL 4**

The creature pulls back the curtain. The horrid thing stands at her bedside. It lurches at her.

**PANEL 5**

Close up of the creature's eyes

**PAGE 23**

Morning. Mary is sat at a table writing. Her hair still dishevelled from a restless night. Percy is passed out on the bed behind her after an evening of heavy drug taking. She looks intently at the page, pen in hand.

**PAGE 24**

**PANEL 1**

Close up on the page Mary is writing on. A copy of Coleridge's poem "Christabel" is visible underneath the page she is writing on.



PANEL 2  
She has just finished writing the word "Frankenstein"

PANEL 3  
The pen hovers over the word. Ink gathers at the tip.

PANEL 4  
The ink starts to drip.

PANEL 5  
The ink splashes onto the page, like a drop of blood.

PANEL 6  
Mary, a hand on her shoulder. We can't tell whose it is.

### PAGE 25

Mary, older, as we know her from the famous portrait. She is surrounded by images of Frankenstein, from books, comics, film, as well as copies of her other works, such as *The Last Man*.



Design sketches by  
**Norrie Millar**

# FRANKENSTEIN IN COMICS

## BY PROFESSOR CHRIS MURRAY

There have been many adaptations of Frankenstein in comics. The first appearance of the creature in comics was in *Movie Comics* #1 (National Periodicals) in April 1939, which tied into the release of the film *Son of Frankenstein*, but it was Dick Briefer's versions of the creature that were the more memorable uses of the character in comics. Briefer's creature was first seen in *Prize Comics* #7 (Crestwood Publications, December 1940), with Briefer using the pseudonym "Frank N. Stein, and claiming that it was "suggested by the classic of Mary W. Shelley".

In this comic the creature was little more than a lumbering beast, echoing Karloff's portrayal in the films, but a more faithful version came in *Classic Comics* #26 (Gilberton Publications, December 1945), later released as *Classics Illustrated*, and written by Ruth A. Roche with artwork by Robert Hayward Webb and Ann Brewster. This was an inventive and brilliantly executed adaptation, and proved hugely popular, going through several re-printings over the course of the years, even at a time when horror comics were on the verge of being banned. Briefer's version of the creature slowly underwent a transformation, becoming more of a hero, and eventually the comic switched genres from crime-horror to humour, and the creature even became a superhero.

In Britain *Wham!* #4 (Odhams Press, July 1964) saw the introduction of Ken Reid's Frankie Stein, The Friendly Monster, which showed the potential for treating the creature humorously, which was important as horror comics fell into disrepute in both Britain and America.

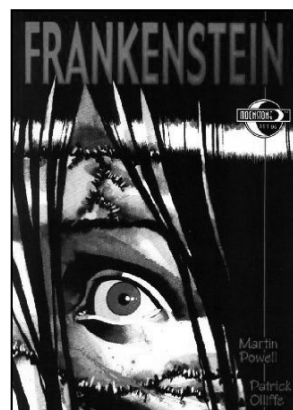
In the mid-1960s, as superheroes became increasingly popular the publisher Dell also tried Frankenstein's creature as a superhero, although this bizarre take on the creature didn't last long. However, he did appear in mainstream superhero comics such as *Detective Comics* #135 (DC, May 1948) where he fought Batman and Robin, and in *Superman* #143 (DC, February 1961). Marvel's *The Incredible Hulk* #1 (Marvel, May 1962) had more than a touch of the Frankenstein story, and Frankenstein's creature also made an appearance in *X-Men* #40 (Marvel, January 1968). In the 1970s a resurgence of interest in horror comics saw Marvel launching new Dracula and Werewolf comics, and this was followed by *Monster of Frankenstein* #1 (January 1973) written by Gary Friedrich with art by Mike Ploog. This was a very popular version of the story in comics, and in true Marvel fashion the supposed villain was actually quite sympathetic, and indeed, he was so popular that Marvel wanted to bring him into the

present day to interact with superheroes such as The Avengers and Spider-Man. The device they used for this would be familiar to readers of Captain America comics – they froze the creature in a block of ice and he was awoken in the present!

In 1983 legendary horror comic artist Bernie Wrightson provided artwork for an illustrated edition of the novel. This was a labour of love from Wrightson, and it shows. These fantastic drawings are some of the most definitive images of the creature, but one of the best versions of the story in comics came in the form of Martin Powell and Patrick Olliffe's 1990 adaptation of the novel, which bears a strong influence from Wrightson, as well as various film adaptations.

More recently *Doc Frankenstein* (Burlyman Entertainment, 2004 - 2014) featured Geoff Darrow, Steve Skroce and the Wachowski Bros' take on the character, and is suitably apocalyptic. Set in the future the creature, now a "messiah of science", fights against religious dogma. *I, Frankenstein* (2009) by Kevin Greivoux is Frankenstein meets Film Noir and *Sin City* and was turned into a film. Bernie Wrightson recently returned to the creature along with writer Steve Niles for *Frankenstein Alive, Alive!* (IDW, 2012), and Classical Comics' *Frankenstein* (2013) by Jason Cobley and Declan Shalvey. This came in two versions (original text and simplified), as well as a teaching resource pack CD. Woodrow Phoenix's *She Lives!* starring the Bride of Frankenstein in a specially made book one meter square that exists as one handmade artefact and has never been published.

In *Frankenstein's Womb* (2009) writer Warren Ellis and artist Marek Oleksicki moves the focus onto Mary Shelley as creator, with a vision of the monster she will create showing her both past and future. These very diverse treatments of the creature and Mary Shelley's story demonstrate how versatile both are, and how they continue to be adapted in the medium of comics.







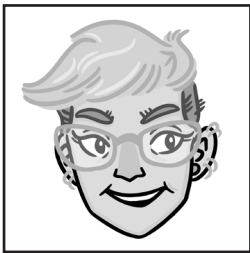
## CREATOR BIOGRAPHIES



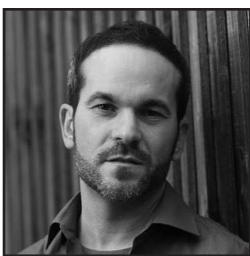
**Professor Chris Murray** is chair of Comics Studies at the School of Humanities, University of Dundee. He is Associate Dean for Knowledge Exchange and Partnerships, leads the MLitt in Comics & Graphic Novels course, and is the director of the Scottish Centre for Comics Studies and Dundee Comics Creative Space. He has published on the British Superhero, Alan Moore and Grant Morrison, Horror Comics, Comics and Literature, and Comics and Propaganda. He is co-editor of Studies in Comics, and UniVerse, and co-organiser of the International Comics and Graphic Novels conference.



**Norrie Millar** is a Scottish comics artist and founding member of Ink Pot Studio in Dundee. He has had an interest in Horror and Science Fiction since an early age with Mary Shelley's "Frankenstein," being one of favourite books as a child. It still remains a firm favourite to this day, second only to the masterpiece that is Bruce Campbell's "If Chins Could Kill." [www.behance.net/norriemillar](http://www.behance.net/norriemillar)



**Rebecca Horner** is a cartoonist and colourist based in Ink Pot Studio, and is also Workshop Coordinator at Dundee Comics Creative Space. She self-publishes her own work, and has also been published by Comichaus, Sliced Quarterly, Diamondsteel Comics, Fred Egg Comics, Treehouse, and UniVerse. [www.rebeccahorner.com](http://www.rebeccahorner.com)



**Phillip Vaughan** is a Senior Lecturer and Programme Director for the University of Dundee's MDes in Comics & Graphic Novels and also the MSc in Animation & VFX programmes, plus the creator and Module Leader of the Comic Art & Graphic Novels Undergraduate Expansive Module. He is also the Art Director at Dundee Comics Creative Space and the Scottish Centre for Comics Studies and Editor at UniVerse Publications. He completed all of the animation and front-end work on a Superman video game for DC Comics/Warner Bros and has created a strip for David Lloyd's Aces Weekly.

For more information about Comics in Dundee please visit:  
[www.dundee.ac.uk/study/pg/comics-studies/](http://www.dundee.ac.uk/study/pg/comics-studies/)





# MARY SHELLEY'S DUNDEE OR FRANKENSTEIN BEGINS



**JOIN MARY SHELLEY AS SHE EXPLORES DUNDEE AND FINDS THE  
INSPIRATION FOR HER FAMOUS CREATION - *FRANKENSTEIN!***

[www.dundeecomicscreativespace.com/frankenstein](http://www.dundeecomicscreativespace.com/frankenstein)