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This vibrant collection contains all five of Mary Shelley's supernatural stories, and sheds much needed light on an author often credited with writing the first science fiction novel. Here you will find the secrets of eternal youth, souls that exchange bodies, and ancient Englishmen and Romans newly thawed out of ice. In addition to several stories by Mary Shelley, this volume also features a brand new story by renowned science fiction author Michael Bishop, which serves as a narrative introduction for this collection.

Mary Shelley's considerable reputation rests squarely on the shoulders of her one great novel - *Frankenstein, or the Modern Prometheus*, published anonymously in 1818 and revised under her own byline in 1831. Her powerful tale of blasphemous creation is perhaps more familiar to modern readers through its many film adaptations as it is from the book itself.

From Boris Karloff's electrifying performance as Frankenstein to Kenneth Branagh's latest directorial rendering, the story has received numerous interpretations which have renewed interest in the book time and time again. However, Shelley's other works have not fared as well as *Frankenstein*. She wrote just a handful of novels, of which only *The Last Man* (1826) has remained sporadically in print. A precursor to such disaster novels as George R. Stewart's *Earth Abides* and Richard Jeffries' *After London*, *The Last Man* follows its protagonist Lionel Verney through a distant future world which has been depopulated by plague.

The shorter works of Mary Shelley have remained difficult to find. During her lifetime, she published just over two-dozen stories, only three of which were of interest to readers of science fiction and fantasy. In addition to these three supernaturally-themed stories, two additional stories were published after Shelley's death. "Roger Dodsworth: The Reanimated Englishman," was printed in a volume of reminiscences by a magazine editor who had commissioned the story thirty years earlier. "Valerius: The Reanimated Roman," a story in a similar vein to "Roger Dodsworth," remained unpublished until 1976, when both stories were discovered by Charles E. Robinson, a Shelley scholar and professor of English at the University of Delaware.

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"The Mortal Immortal: A Tale"

"Transformation"

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The Mortal Immortal: The Complete Supernatural Short Fiction of Mary Shelley Details

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From Reader Review The Mortal Immortal: The Complete Supernatural Short Fiction of Mary Shelley for online ebook

Kike Ramos says

Español / English

Historias cortas de Mary Shelley. Yo dividiría estas historias en dos tipos: las que tienen que ver con algún evento sobrenatural y las que son sobre algún amor entre jóvenes.

Las primeras son excelentes. Se nota el ambiente gótico con lugares apartados, movimientos en la noche a través de capillas, o experimentos en lugares apartados. El romanticismo permea toda la obra, con énfasis en la soledad, la belleza de la noche y la melancolía ante la muerte. Son cuentos sublimes y muy buenos.

Pero los otros... meeh. Me harté de leer siempre sobre el mismo personaje, o al menos así se sentía. Un hombre guapo, atractivo, atlético, caballeroso, valiente, blah blah blah que se enamora de la mujer guapa, hermosa, bella, un ángel, que espera a su valiente hombre y blah blah blah terriblemente aburrido. Ese par de historias me las salté. Leí una o dos de ese tipo, pero las demás no las toleré.

Un gran libro de una autora increíble. Lástima que me aburrieron algunas. Sin embargo, lo tomé de la biblioteca por la idea que tengo de Shelley como escritora gótica y no me voy decepcionado en ese sentido.

A bunch of short stories written by Mary Shelley. I would say that there are 2 types of stories here: The ones that are about some supernatural event and the ones that deal with a romance.

The first type ones are amazing. You can feel the gothic influence in the set ups at a chapel during the night, in experiments at an isolated house, or just the dark night. The romanticism movement it's everywhere in the book, but in these stories it focuses on solitude, nights beauty and being melancholic about death. Amazing short stories.

Aaaand in the other hand you have the romance ones that are just meeh. I got tired of reading about the same character over and over again. All the main characters were a young, hot, strong, athletic, handsome, courageous blah blah man that falls in love with the beautiful, cute, pretty, lonely blah blah girl that is just waiting for him. ugh. I read one or two like this, but I skipped the rest.

An amazing book by an amazing author. Such a shame that I hated some of the stories. Nevertheless, I borrowed it from the library because of the idea I had about Shelley as a gothic author, and my expectations in that matter were reached.

Laura says

The Frankenstein author's fantastical tale explores man's fascination with eternal life and elixirs. Read by Shaun Dooley.

<http://www.bbc.co.uk/programmes/b007jw60>

Colin Gerber says

The Mortal Immortal is a short read that is well worth your time. This short story by the "father" of science fiction is a great take on what it means to be immortal. She poses so very interesting ideas and you almost forget you are reading a book that was written in 1834.

Adriana Rosales says

Me tomó casi un mes terminar éste libro y no porque no me gustase, sino porque decidí leerlo de a poco, pausadamente y que bien que lo haya hecho así. Varios de éstos cuentos requieren un esfuerzo por seguirle el ritmo a la lectura pero se hacen a menos y se disfrutan. Entre los más me gustaron están sin duda "El mortal inmortal" y "El heredero de Mondolfo"

Hans says

I am impressed by Mary Shelley's prose and feel an urge to read more of her works.

This one is about how immortality may be a curse rather than a blessing. To be trapped in life forever watching the ones we love die with envy of our situation. The tormented soul that yearns to leave this life.

This has made me think on my grandmother who has made frequent remarks about how she eagerly awaits death. I never thought anyone capable of wishing their own death and so I was stunned. Can life ever truly be tiring? I suppose so.

Jorge Greenwood says

Iba a escribir una reseña pero hace un tiempo me encontré con esta y fue lo que me hizo querer leer el libro, así que, igual y les sirve más si se las comparto =)

<http://www.elantepenultimomohicano.co...>

Zachary Owen says

This collection of fiction by Mary Shelley is probably better suited to passionate fans of her work than the average reader, or perhaps those who are curious about her writings beyond Frankenstein. It isn't as good as Frankenstein or even The Last Man, but it's well-written and mildly entertaining in a slight way. The title story, about a man who accidentally drinks an immortality potion, is one of the more entertaining pieces. The often anthologized Transformation is also a stand-out entry and probably one of Shelley's best works. The other three stories are more like curiosities, but I didn't regret reading them and found things to like about each. "The Complete Supernatural Short Fiction" is a bit of a misleading subtitle, as these stories are more

like loose, early science fiction stories, with only Transformation having any real elements of horror.

One noteworthy addition to this collection the narrative introduction by Michael Bishop. It might actually be one of the best introductions I've ever read. It operates more like a short story than a dry, scholarly essay. Bishop is visited by the ghost of Mary Shelley and they discuss her works. It's illuminating, humorous, and overall enhanced the book as a whole.

These stories are hard to find which makes this book indispensable. The paperback is expensive so it's probably best to go with the kindle edition. The edition I'm speaking of was originally published by Tachyon Publications with the digital version (re-titled Beyond Frankenstein) done by Particle Books. I'm not sure other editions include all the stories and the introduction.

Arturo says

3,5

Cuentos góticos es una antología que reúne varios relatos de Mary Shelley con un elemento en común, la ambientación gótica. No todos ellos contienen elementos de lo sobrenatural sino que hay algunos que se centran más en lo romántico.

La verdad es que en general estoy contento con la antología a pesar de que algunos relatos tenían mucho potencial que no se ha aprovechado del todo, en mi opinión

El mortal inmortal: 4/5

Ferdinando Éboli: 4/5

El inglés reanimado: 2,5/5

Historia de pasiones: 3/5

La transformación: 5/5

El sueño: 3/5

El heredero de Mondolfo: 3,5/5

El romano reanimado: 2,5/5

Montserrat Esteban says

Cuentos muy en la línea de mary shelley y donde ya vemos algunos muerto que reviven aunque sea de una forma diferente a frankenstein

Oscar says

Mary Wollstonecraft Shelley (1797-1851) es bien conocida por su famosa novela 'Frankenstein, o el moderno Prometeo' (1818), pero también escribió algunos buenos relatos, que han quedado eclipsados por su obra maestra. La mayoría de sus cuentos góticos tienen relación con pasiones desatadas y sentimientos arrebatados, rodeados, aunque no todos, de algún elemento fantástico. Y son estos últimos cuentos, los que tienen que ver con lo sobrenatural, los que más me han gustado de la presente antología.

La Transformación. Guido, el protagonista, nos relata el pacto diabólico al que tuvo que ceder para no caer en la ruina total. Excelente relato, el mejor de la recopilación. Imprescindible.

Historia de pasiones. Relato de corte medieval, centrado en la lucha de dos facciones por el poder.

Roger Dodsworth. Con el subtítulo de *El inglés reanimado*, narra el descubrimiento de un hombre enterrado vivo en el hielo, y su posterior resurrección al cabo de lo años.

El Mortal Inmortal. El protagonista nos narra lo que le aconteció siendo ayudante de un alquimista. Gran relato.

El heredero de Mondolfo. De nuevo un relato de corte medieval, al más puro estilo gótico de la época.

Ferdinando Eboli. Nuevo relato ambientado en Italia, con una joven acosado por un rufián.

El sueño. Otra muestra clásica de cuento gótico, al que le falta un toque sobrenatural.

En resumen, lo mejor 'La Transformación', 'El Mortal Inmortal' y 'Roger Dodsworth'. Los demás, prescindibles.

Ignacio Senao f says

El mortal inmortal: Cuento (4/5): influenciada por la obra de Charles Robert Maturin, esta mujerona nos cuenta la vida de un inmortal con una narración efímera. Centrada en el amor: ver como tu querida envejece y muere, y tú no puedes hacer nada. Eso duele.

Roger Dodsworth: El inglés reanimado (3/5): un médico encuentra en las montañas a un señor de alta cuna congelada. Este es reanimado y vuelto a la vida después de varios años sin saber de él.

Ferdinando Eboli: Cuento (4/5): Eboli se despide de su amada para irse obligado. Mientras viaja solo es raptado. Aparece preso en una cabaña y soltado sin razón. Al llegar a su destino, ve que hay un hombre que se hace pasar por él y todo el mundo le cree. Pues es llega mucho más tarde y harapiento.

Historia de pasiones (2/5): ¿Qué más pasión que la muerte por alguien amado?

La transformación (4/5): Tal es la desesperación de un joven por conseguir a su amada, que cambia su buen ver por el de un demonio deforme y bajito. A cambio de dinero.

El sueño (3/5): Siempre nos queda este medio aleatorio para recordar a quienes se fueron.

El heredero de Mondolfo (3/5): Hijo de un rico que se casa con una pobretona sin consentimiento paterno. Aquí comienza la clásica lucha padre-hijo por sus intereses.

Valerius: El romano reanimado (3/5): Que maravilloso y doloroso volver a nacer siglos después y ver como a cambiado lo que amabas para adorar otras "futuras".

Raul Flores Tello says

4*5

Jaime San miguel says

No me gusto el libro, claro, hay cuentos buenos pero como recopilación no es nada bueno, muchos de los cuentos te llenan con engorrosos datos de familias o de geografía de Italia, datos que al final no aportan dinamismo a los relatos y resultan en una distracción.

Sin embargo hay dos cuentos que merecen salir de esta descripción, habló de «La transformación» y «El heredero de Mondolfo» a los dos cuentos les pongo 5/5 son muy buenos.

«La transformación»

Impregnado de romanticismo nos narra la historia de un hombre que arrastrado por la venganza experimenta una de las peores experiencias, el hombre se cruza con un demonio que le promete ayudarlo en uno de sus peores momentos, sin embargo el resultado es fatídico, además Mary Shelley termina con un final típico de sus cuentos.

«El heredero de Mondolfo»

Nos narra la historia de un hombre que nunca fue querido y además tuvo una vida tormentosa, dicho hombre conoce el amor y todo parece ir bien hasta que una serie de eventos lo ponen en una situación de los más abrumadora. El cuento está lleno de escenarios tan bien descritos que te transportan a ellos y te hacen vivir con el personaje su historia. ¡Simplemente maravillosos!

Clare Fitzgerald says

One of the very cool things about attending nerdy literary conventions like Readercon is that you can pick up unusual little hard-to-find books. This past Readercon, in honor of the awesome Memorial Guest of Honor, Mary Shelley, I picked up a little limited-run paperback--scarcely more than a pamphlet--called *The Mortal Immortal The Complete Supernatural Short Fiction of Mary Shelley*. While Mary Shelley wrote a lot of things besides *Frankenstein*, it looks like she only wrote five pieces of supernatural short fiction. But now I have all of them!

First off, the cover is gorgeous, a textured gray with the the text made to look like a gravestone rubbing. The text is a nice atmospheric sort of tiny cramped round serif font, which is very old-timey, but it gets a little wearing to read, and also it's not right-justified and suffers from random line breaks. Overall, though, it is a very pretty book.

Before getting to the five stories, there is a meandering and somewhat self-indulgent introduction, framed as a short story wherein a middle-aged Mary Shelley returns from the dead and snarks at the book's editor. But only a little--I think it would have improved with some additional snarking, honestly. The reanimation conceit fits very well with Mary Shelley's works, as it is a theme she returned to time and time again; it works slightly less well in that the narrator manages to not narrate himself enough to establish himself as a character I care about, but enough that I feel like I'm sitting through him talking about himself. Also, he seems to be mimicking the highly detailed, overwritten prose style of the period, which, dude, there's a reason we stopped writing like that when we invented proper editing software. It does provide some solid background information on what Mary Shelley did with her life and her writing after all the fun exciting bits with *Frankenstein* and Percy Shelley getting his fool self drowned that you always hear about, at any rate.

The first story is *The Mortal Immortal: A Tale*, which brings us into the fun madcap world of Agrippa and alchemy, and reminded me that I still need to read that third Deb Harkness book. Our narrator is a hapless former apprentice of the famed alchemist, who has a haughty, demanding girlfriend, and is also an idiot who doesn't know the first thing about lab safety (literally the first thing you learn in a modern school, which is don't put anything in your fucking mouth). Idiot narrator eats a science experiment that causes him to age imperceptibly slowly, which causes issues in his marriage with Haughty Demanding Lady. (Her name is actually Bertha, as in the apropos Grateful Dead lyric, "Bertha, don't you come around here anymore.") Overall, it is an endearing story about two idiots, which eventually turns into a meditation on how age affects our relationships.

The second story is entitled *Transformation*, about a reckless young Italian lad who is, quite frankly, an asshole. He is in love with his guardian's daughter, but then he goes off to Paris and makes reckless party boy friends and spends all his money and becomes even more of an asshole, which results in a big family drama wherein he tries to kidnap the girl he wants to marry--twice. All this changes when, wandering around in a penniless rage, he meets a magical dwarf. No, he seriously does meet a magical dwarf, who offers to switch their bodies for three days in exchange for all sorts of riches, so that he can attempt to woo his girlfriend again (don't ask me how this was supposed to work) but then there are plot twists and he almost dies and becomes less of an asshole, the end. This story was really quite a lot of fun, what with all the kidnappings and fight scenes and almost dying.

The third story, *Roger Dodsworth: The Reanimated Englishman*, is not only the weirdest story in the book, but possibly the weirdest use of epistolary form I have ever seen. It's in the form of a newspaper article, that basically apologizes for not being able to get an interview with Mr. Dodsworth, and then goes on about the science of how he reanimated (cryogenics, basically), and the circumstances under which he was found, and then proceeds to speculate about what it must have been like for him. I'm not used to "speculative fiction" meaning "fiction in which people sit around speculating about stuff," but that seems to be what this is. Anyone who complains about Roger Walton should very definitely not read this story.

The Dream gets us back to more conventional storytelling form, with a regular third-person narrative with a beginning, middle, and end. This is also my favorite piece in the book, possibly because it's the only one with a female protagonist. Our heroine, Constance, is planning on getting herself to a nunnery, because her whole family is dead after a brutal fight with her boyfriend's family, as they have been enemies for years yadda yadda medieval stuff. The King of France visits her to try and talk her into not going to the nunnery, and her boyfriend, also the only surviving member of his family, comes to convince her to take him back or else he will go off to die heroically in Palestine. Constance decides to let St. Catherine decide for her by spending the night on a religiously significant ledge over a river. I must wonder how often this is actually how people made major life decisions back in olden times.

The last story, *Valerius: The Reanimated Roman*, at least has the good grace to feature actual transcriptions of our reanimated dude talking and thinking about things, although there's not much of a story arc to this one. To be quite honest, it is like 90% bitching about how terrible and degraded 19th century Italy was and how the Roman Republic was so much better. (It's a bit funny if you know about how much Mary Shelley hated Italy.) Also the friendship he strikes up with a young married English lady sounds . . . not solely friendlike.

I'm super excited that I read this, but honestly, *Frankenstein* is clearly still the masterpiece.

Originally posted at <http://bloodygranuaile.livejournal.co...>

Brian says

I like Shelley's style. At the end I kind of thought the character was being a melodramatic crybaby, but then I guess I don't know what it's like to lose a lover and keep living without hope of an afterlife. I kind of thought, stop bitching and kill yourself if it's that bad. Get over it. I liked the style though.
