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Frankenstein



Mary Shelley

Introduction, notes and activities by

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Introduction, notes and activities
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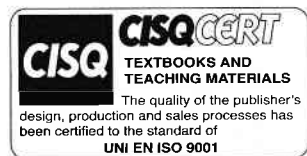
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TO
WILLIAM GODWIN

Author of *Political Justice*, *Caleb Williams*, etc.

INTRODUCTION

[1831]

The Publishers of the Standard Novels,¹ in selecting 'Frankenstein' for one of their series, expressed a wish that I should furnish² them with some account of the origin of the story. I am the more willing to comply, because I shall thus give a general answer to the question, so very frequently asked me – 'How I, then a young girl, came to think of, and to dilate upon, so very hideous an idea?' It is true that I am very averse to bringing myself forward in print; but as my account will only appear as an appendage to a former production, and as it will be confined to such topics as have connection with my authorship alone, I can scarcely accuse myself of a personal intrusion.

It is not singular that, as the daughter of two persons of distinguished literary celebrity, I should very early in life have thought of writing. As a child I scribbled;³ and my favourite pastime, during the hours given me for recreation, was to 'write stories.' Still I had a dearer pleasure than this, which was the formation of castles in the air – the indulging in waking dreams – the following up trains of thought,⁴ which had for their subject the formation of a succession of imaginary incidents. My dreams were at once more fantastic and agreeable than my writings. In the latter I was a close imitator –

1. *The Publishers of the Standard Novels* : Colburn and Bentley: *Frankenstein* (1839) was no. 9 in their Standard Novels series.

2. *furnish* : provide.

3. *scribbled* ['skribld] : produced a great deal of worthless writing. Mary Shelley is deprecating her early attempts to write.

4. *trains of thought* : series of thoughts.

rather doing as others had done, than putting down the suggestions of my own mind. What I wrote was intended at least for one other eye – my childhood's companion and friend; but my dreams were all my own; I accounted for them to nobody; they were my refuge when annoyed – my dearest pleasure when free.

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 residence¹ was on the blank² and dreary³ 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 eyry⁴ of freedom, and the pleasant region where unheeded I could commune with the creatures of my fancy. I wrote then – but in a most common-place style. It was beneath the trees of the grounds belonging to our house, or on the bleak⁵ sides of the woodless mountains near, that my true compositions, the airy flights of my imagination, were born and fostered.⁶ I did not make myself the heroine of my tales. Life appeared to me too common-place an affair as regarded myself. I could not figure to myself that romantic woes⁷ or wonderful events would ever be my lot;⁸ but I was not confined to my own identity, and I could people the hours with creations far more interesting to me at that age, than my own sensations.

After this my life became busier, and reality stood in place of fiction. My husband, however, was, from the first, very anxious that I should prove myself worthy of my parentage, and enrol myself on the page of fame. He was for ever inciting me to obtain literary

reputation, which even on my own part I cared for then, though since I have become infinitely indifferent to it. At this time he desired that I should write, not so much with the idea that I could produce any thing worthy of notice, but that he might himself judge how far I possessed the promise of better things hereafter. Still I did nothing. Travelling, and the cares of a family, occupied my time; and study, in the way of reading, or improving my ideas in communication with his far more cultivated mind, was all of literary employment that engaged¹ my attention.

In the summer of 1816, we visited Switzerland, and became the neighbours of Lord Byron. At first we spent our pleasant hours on the lake, or wandering on its shores; and Lord Byron, who was writing the third canto of *Childe Harold*,² was the only one among us who put his thoughts upon paper. These, as he brought them successively to us, clothed in all the light and harmony of poetry, seemed to stamp as divine the glories of heaven and earth, whose influences we partook with him.

But it proved a wet, ungenial³ summer, and incessant rain often confined us for days to the house. Some volumes of ghost stories,⁴ translated from the German into French, fell into our hands. There was the *History of the Inconstant Lover*, who, when he thought to clasp⁵ the bride to whom he had pledged his vows,⁶ found himself in the arms of the pale ghost of her whom he had deserted. There was the tale of the sinful founder of his race, whose miserable doom⁷

1. *my habitual residence* : from 1812 to 1814 Mary Shelley lived with the Baxters in Dundee.
2. *blank* : featureless, of no interest.
3. *dreary* : dismal, dull.
4. *eyry* ['aɪrɪ] : eagle's nest. Shelley associates the eagle's nest, which is built high up, with freedom.
5. *bleak* : bare of vegetation, wind-swept.
6. *fostered* ['fɒstəd] : encouraged in their development.
7. *woes* : sorrows, sources of trouble.
8. *my lot* : my fate.

1. *engaged* : attracted and held.
2. *Childe Harold* : in the third canto of Byron's *Childe Harold's Pilgrimage*, the pilgrim travels to the Rhine, the Alps and the Jura, which all feature in *Frankenstein*.
3. *ungenial* : unpleasant.
4. *some volumes of ghost stories* : J. B. B. Eyriès's *Fantasmagoriana, ou Recueil d'Histoires d'Apparitions de Spectres, Revenans, Fantômes, etc.*; traduit de l'allemand, par un Amateur (Paris, 1812). James Rieger has shown that Mary Shelley's recollections of the stories are inaccurate.
5. *clasp* : embrace.
6. *to whom he had pledged his vows* : whom he had promised to marry.
7. *doom* : fate, destiny.

it was to bestow¹ the kiss of death on all the younger sons of his fated² house, just when they reached the age of promise. His gigantic, shadowy form, clothed like the ghost in Hamlet, in complete armour, but with the beaver³ up, was seen at midnight, by the moon's fitful⁴ beams, to advance slowly along the gloomy avenue. The shape was lost beneath the shadow of the castle walls; but soon a gate swung back, a step was heard, the door of the chamber opened, and he advanced to the couch of the blooming⁵ youths, cradled in healthy sleep. Eternal sorrow sat upon his face as he bent down and kissed the forehead of the boys, who from that hour withered⁶ like flowers snapt upon the stalk. I have not seen these stories since then; but their incidents are as fresh in my mind as if I had read them yesterday.

'We will each write a ghost story,' said Lord Byron; and his proposition was acceded to. There were four of us. The noble author began a tale, a fragment of which he printed at the end of his poem of Mazeppa. Shelley, more apt to embody ideas and sentiments in the radiance of brilliant imagery, and in the music of the most melodious verse that adorns⁷ our language, than to invent the machinery of a story, commenced one founded on the experiences of his early life. Poor Polidori had some terrible idea about a skull-headed lady, who was so punished for peeping through a key-hole – what to see I forget – something very shocking and wrong of course; but when she was reduced to a worse condition than the renowned Tom of Coventry,⁸ he did not know what to do with her, and was

1. *bestow* [bɪ'stəʊ] ... on : give ... to.
2. *fated* : destined to be destroyed.
3. *beaver* : lower portion of the faceguard of a helmet.
4. *fitful* : irregularly changeable.
5. *blooming* : coming to maturity.
6. *withered* ['wɪðəd] : faded and died.
7. *adorns* : adds beauty to.
8. *Tom of Coventry* : Peeping Tom, who, in later versions of the story of Lady Godiva, was struck blind because he peeped out at her while she was riding naked through the streets of Coventry.

obliged to despatch her to the tomb of the Capulets, the only place for which she was fitted. The illustrious poets also, annoyed by the platitude of prose, speedily relinquished their uncongenial task.

I busied myself *to think of a story*, – a story to rival those which had excited us to this task. One which would speak to the mysterious fears of our nature, and awaken thrilling horror – one to make the reader dread to look round, to curdle¹ the blood, and quicken the beatings of the heart. If I did not accomplish these things, my ghost story would be unworthy of its name. I thought and pondered – vainly. I felt that blank incapability of invention which is the greatest misery of authorship, when dull Nothing replies to our anxious invocations. *Have you thought of a story?* I was asked each morning, and each morning I was forced to reply with a mortifying negative.

Every thing must have a beginning, to speak in Sanchean phrase;² and that beginning must be linked to something that went before. The Hindoos give the world an elephant to support it, but they make the elephant stand upon a tortoise. Invention, it must be humbly admitted, does not consist in creating out of void,³ but out of chaos; the materials must, in the first place, be afforded:⁴ it can give form to dark, shapeless substances, but cannot bring into being the substance itself. In all matters of discovery and invention, even of those that appertain to⁵ the imagination, we are continually reminded of the story of Columbus and his egg.⁶ Invention consists

1. *curdle* ['kɜːdl] : coagulate, clot.
2. *in Sanchean phrase* : in Cervantes's *Don Quixote*, II, xxxiii, Sancho Panza says : '... in this matter of government everything depends on the beginning.'
3. *void* : emptiness, nothing.
4. *afforded* : given, made available.
5. *appertain* [æpə'teɪn] to : belong to, are related to.
6. *Columbus and his egg* : there is a story that, when Columbus was told by a courtier that others were also capable of discovering America, he challenged anyone to stand an egg on one end. 'Everyone attempted it, but in vain; whereupon he struck it upon the table, and left it standing on the broken part; illustrating in this simple manner, that when he had once shown the way to the New World, nothing was easier than to follow it' (Washington Irving, *Christopher Columbus*, 1828).

in the capacity of seizing on the capabilities of a subject, and in the power of moulding¹ and fashioning ideas suggested to it.

Many and long were the conversations between Lord Byron and Shelley, to which I was a devout but nearly silent listener. During one of these, various philosophical doctrines were discussed, and among others the nature of the principle of life, and whether there was any probability of its ever being discovered and communicated. They talked of the experiments of Dr Darwin,² (I speak not of what the Doctor really did, or said that he did, but, as more to my purpose, of what was then spoken of as having been done by him,) who preserved a piece of vermicelli in a glass case, till by some extraordinary means it began to move with voluntary motion. Not thus, after all, would life be given. Perhaps a corpse would be reanimated; galvanism had given token of such things: perhaps the component parts of a creature might be manufactured, brought together, and endued³ with vital warmth.

Night waned⁴ upon this talk, and even the witching hour⁵ had gone by, before we retired to rest. When I placed my head on my pillow, I did not sleep, nor could I be said to think. My imagination, unbidden,⁶ possessed and guided me, gifting⁷ the successive images that arose in my mind with a vividness far beyond the usual bounds of reverie. I saw – with shut eyes, but acute mental vision, I saw the pale student of unhallowed⁸ arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine,⁹ show signs of

1. *moulding* [məʊldɪŋ] : shaping, constructing.
2. *Dr Darwin* : Erasmus Darwin (1731-1802), physician, poet and evolutionist.
3. *endued* [ɪn'dju:d] : supplied.
4. *waned* : grew less in quantity.
5. *witching hour* : midnight, the time belonging to witchcraft.
6. *unbidden* : without any conscious control, involuntarily.
7. *gifting* : enriching.
8. *unhallowed* [ˌʌn'hæləʊd] : unholy, impious, wicked.
9. *engine* : machine, motive force.

life, and stir with an uneasy, half vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavour to mock the stupendous mechanism of the Creator of the world. His success would terrify the artist; he would rush away from his odious handy-work, horror-stricken. He would hope that, left to itself, the slight spark of life which he had communicated would fade; that this thing, which had received such imperfect animation, would subside into dead matter; and he might sleep in the belief that the silence of the grave would quench¹ for ever the transient existence of the hideous corpse which he had looked upon as the cradle of life. He sleeps; but he is awakened; he opens his eyes; behold the horrid thing stands at his bedside, opening his curtains, and looking on him with yellow, watery, but speculative eyes.

I opened mine in terror. The idea so possessed my mind, that a thrill of fear ran through me, and I wished to exchange the ghastly image of my fancy for the realities around. I see them still; the very room, the dark *parquet*,² the closed shutters, with the moonlight struggling through, and the sense I had that the glassy lake and white high Alps were beyond. I could not so easily get rid of my hideous phantom; still it haunted me. I must try to think of something else. I recurred to my ghost story, – my tiresome unlucky ghost story! O! if I could only contrive one which would frighten my reader as I myself had been frightened that night!

Swift as light and as cheering was the idea that broke in upon me. 'I have found it! What terrified me will terrify others; and I need only describe the spectre which had haunted my midnight pillow.' On the morrow I announced that I had *thought of a story*. I began that day with the words, *It was on a dreary night of November*, making only a transcript of the grim³ terrors of my waking dream.

At first I thought but of a few pages – of a short tale; but Shelley

1. *quench* : (here) kill.
2. *parquet* : floor made of wooden pieces forming a pattern.
3. *grim* : fierce, harsh.

urged me to develope¹ the idea at greater length. I certainly did not owe the suggestion of one incident, nor scarcely of one train of feeling, to my husband, and yet but for his incitement, it would never have taken the form in which it was presented to the world. From this declaration I must except the preface. As far as I can recollect, it was entirely written by him.

And now, once again, I bid my hideous progeny go forth and prosper. I have an affection for it, for it was the offspring of happy days, when death and grief were but words, which found no true echo in my heart. Its several pages speak of many a walk, many a drive, and many a conversation, when I was not alone; and my companion was one who, in this world, I shall never see more. But this is for myself; my readers have nothing to do with these associations.

I will add but one word as to the alterations I have made. They are principally those of style. I have changed no portion of the story, nor introduced any new ideas or circumstances. I have mended² the language where it was so bald³ as to interfere with the interest of the narrative; and these changes occur almost exclusively in the beginning of the first volume.

Throughout they are entirely confined to such parts as are mere adjuncts to the story, leaving the core and substance of it untouched.

M. W. S.

London, October 15, 1831

1. *develope* : older spelling of 'develop'.
2. *mended* : improved.
3. *bald* : bare, featureless, lacking in style.

PREFACE

[1818]

The event on which this fiction is founded, has been supposed, by Dr Darwin, and some of the physiological writers of Germany, as not of impossible occurrence. I shall not be supposed as according the remotest degree of serious faith to such an imagination; yet, in assuming it as the basis of a work of fancy, I have not considered myself as merely weaving a series of supernatural terrors. The event on which the interest of the story depends is exempt from the disadvantages of a mere tale of spectres or enchantment. It was recommended by the novelty of the situations which it develops; and, however impossible as a physical fact, affords a point of view to the imagination for the delineating of human passions more comprehensive and commanding than any which the ordinary relations of existing events can yield.

I have thus endeavoured to preserve the truth of the elementary principles of human nature, while I have not scrupled¹ to innovate upon their combinations. The Iliad, the tragic poetry of Greece, – Shakespeare, in the Tempest and Midsummer Night's Dream, – and most especially Milton, in Paradise Lost, conform to this rule; and the most humble novelist, who seeks to confer or receive amusement from his labours, may, without presumption, apply to prose fiction a licence, or rather a rule, from the adoption of which so many exquisite combinations of human feeling have resulted in the highest specimens of poetry.

1. *scrupled* ['skru:pld] : hesitated.

The circumstance on which my story rests was suggested in casual conversation. It was commenced partly as a source of amusement, and partly as an expedient for exercising any untried resources of mind. Other motives were mingled with these, as the work proceeded. I am by no means indifferent to the manner in which whatever moral tendencies exist in the sentiments or characters it contains shall affect the reader; yet my chief concern in this respect has been limited to the avoiding the enervating effects of the novels of the present day, and to the exhibition of the amiableness of domestic affection, and the excellence of universal virtue. The opinions which naturally spring from the character and situation of the hero are by no means to be conceived as existing always in my own conviction; nor is any inference justly to be drawn from the following pages as prejudicing any philosophical doctrine of whatever kind.

It is a subject also of additional interest to the author, that this story was begun in the majestic region where the scene is principally laid, and in society which cannot cease to be regretted. I passed the summer of 1816 in the environs of Geneva. The season was cold and rainy, and in the evenings we crowded around a blazing wood fire, and occasionally amused ourselves with some German stories of ghosts, which happened to fall into our hands. These tales excited in us a playful desire of imitation. Two other friends (a tale from the pen of one of whom would be far more acceptable to the public than any thing I can ever hope to produce) and myself agreed to write each a story, founded on some supernatural occurrence.

The weather, however, suddenly became serene; and my two friends left me on a journey among the Alps, and lost, in the magnificent scenes which they present, all memory of their ghostly visions. The following tale is the only one which has been completed.

Marlow, September, 1817.

Frankenstein
or
The Modern Prometheus¹

Letter I

To Mrs Saville, England

St Petersburg, Dec. 11th 17 --.

You will rejoice to hear that no disaster has accompanied the commencement of an enterprise which you have regarded with such evil forebodings. I arrived here yesterday; and my first task is to assure my dear sister of my welfare, and increasing confidence in the success of my undertaking.

I am already far north of London; and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves,² and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my day dreams become more fervent and vivid. I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to

1. *The Modern Prometheus* : Prometheus is a type of creator. He made mankind out of clay. He also gave man fire, against the will of Zeus. His activities were therefore against the will of the gods. Frankenstein, the modern Prometheus, in creating his monster, can also be seen as engaging in an activity forbidden by the divine will.

2. *braces my nerves* : stimulates my nerves, makes me excited.

my imagination as the region of beauty and delight. There, Margaret, the sun is forever visible;¹ its broad disk just skirting² the horizon, and diffusing a perpetual splendour. There – for with your leave, my sister, I will put some trust in preceding navigators – there snow and frost are banished; and, sailing over a calm sea, we may be wafted to a land surpassing in wonders and in beauty every region hitherto discovered on the habitable globe. Its productions and features may be without example, as the phenomena of the heavenly bodies undoubtedly are in those undiscovered solitudes. What may not be expected in a country of eternal light? I may there discover the wondrous power which attracts the needle;³ and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever. I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man. These are my enticements,⁴ and they are sufficient to conquer all fear of danger or death, and to induce me to commence this laborious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river. But, supposing all these conjectures to be false, you cannot contest⁵ the inestimable benefit which I shall confer on all mankind to the last generation, by discovering a passage near the pole to those countries, to reach which at present so many months are requisite; or by ascertaining the secret of the magnet, which, if at all possible, can only be effected by an undertaking such as mine.

1. *the sun is forever visible* : in one copy this was corrected, to read: 'the sun is constantly visible for more than half the year', but was allowed to stand in 1831. The idea, together with that of an ice-free pole, was a popular belief.
2. *skirting* ['skɜːtɪŋ] : on the edge of.
3. *which attracts the needle* : referring to the magnetic force which attracts the compass needle to the north.
4. *my enticements* [ɪn'taɪsmənts] : the things which attract me.
5. *contest* : argue against.

These reflections have dispelled the agitation with which I began my letter, and I feel my heart glow with an enthusiasm which elevates me to heaven; for nothing contributes so much to tranquillise the mind as a steady purpose, – a point on which the soul may fix its intellectual eye. This expedition has been the favourite dream of my early years. I have read with ardour the accounts of the various voyages which have been made in the prospect of arriving at the North Pacific Ocean through the seas which surround the pole. You may remember, that a history of all the voyages made for purposes of discovery composed the whole of our good Uncle Thomas's library. My education was neglected, yet I was passionately fond of reading. These volumes were my study day and night, and my familiarity with them increased that regret which I had felt, as a child, on learning that my father's dying injunction¹ had forbidden my uncle to allow me to embark in a seafaring life.

These visions faded when I perused, for the first time, those poets whose effusions² entranced my soul, and lifted it to heaven. I also became a poet, and for one year lived in a Paradise of my own creation; I imagined that I also might obtain a niche in the temple where the names of Homer and Shakespeare are consecrated. You are well acquainted with my failure, and how heavily I bore the disappointment. But just at that time I inherited the fortune of my cousin, and my thoughts were turned into the channel of their earlier bent.³

Six years have passed since I resolved on my present undertaking. I can, even now, remember the hour from which I dedicated myself to this great enterprise. I commenced by inuring⁴ my body to hardship. I accompanied the whale-fishers on several expeditions to the North Sea; I voluntarily endured cold, famine,

1. *dying injunction* : command on his death bed.
2. *effusions* [ɪ'fjuːʒnz] : pouring out of thoughts in poetry.
3. *earlier bent* : earlier tendency or inclination.
4. *inuring* [ɪ'njuəriŋ] : habituating, getting it used to.