

Jill Lepore, "It's Still Alive: Two Hundred Years of Frankenstein," *The New Yorker*, February 12, 2018.

### **A Note about Sources**

*N.B. For readers who'd like to read more, or who are undertaking their own research, here is a select bibliography of my sources for this piece. As with all the bibliographies for New Yorker essays that I post on my Harvard faculty website, this brief discussion mentions a good number of works consulted but it's neither an exhaustive inventory of my sources nor a survey of the scholarship in a given field. Instead, I've listed works I found most useful or especially provocative. I have generally only included manuscripts, journal and magazine articles, and books; I haven't listed interviews here at all; I've not included things like newspapers, advertisements, patents, legislation, and policy statements; and I've generally left out citations from specialized bodies of literature in fields like medicine and law. A last caveat: these brief bibliographies are all frozen in time: I do not update them, and they therefore don't include anything written on these subjects after the date on which my essay was published.*

This essay relies heavily on Mary Shelley's own writings, especially *Mary Shelley's Journal*, edited by Frederick L. Jones (Norman, OK: University of Oklahoma Press, 1947) and *The Letters of Mary Wollstonecraft Shelley*, edited by Betty T. Bennett (Baltimore: Johns Hopkins University Press, 1980), 3 vols. I also consulted the writings of William Godwin and Mary Wollstonecraft, including Wollstonecraft, *Thoughts on the Education of Daughters* (1787), *A Vindication of the Rights of Woman* (1792), and *The Wrongs of Woman, Or Maria* (1798), and Godwin's diaries, which are available online. The single best biographical treatment is Charlotte Gordon, *Romantic Outlaws: The Extraordinary Lives of Mary Wollstonecraft and Mary Shelley* (New York: Random House, 2015). Muriel Spark's *Mary Shelley* (Manchester, UK: Carcanet, 1987, 2013) remains influential.

Modern editions of *Frankenstein* include Mary Shelley, *The New Annotated Frankenstein*, edited by Leslie S. Klinger (New York: Liveright, 2018); Mary Shelley, *Frankenstein*, with an introduction by Charlotte Gordon (New York: Penguin, 2018); and Mary Shelley, *Frankenstein: Annotated for Scientists, Engineers, and Creators of all Kinds*, edited by David H. Guston et al. (Cambridge, MIT Press, 2017).

I relied on several contemporary reviews of *Frankenstein*, including "From the British Critic," *The Portfolio*, September 1818; Sir Walter Scott, "Remarks on Frankenstein, or the Modern Prometheus," *Blackwood's Edinburgh Magazine* March 1818, 613-620, reprinted in Jason Colavito, ed., *"A Hideous Bit of Morbidity": An Anthology of Horror Criticism from the Enlightenment to World War I* (Jefferson, NC: McFarland & Company, Inc., 2008); and John Croker, "Review of Frankenstein; or, the Modern Prometheus," *The Quarterly Review* January 1818, 382, 385, reprinted in *A Hideous Bit of Morbidity*."

Scholarship on Frankenstein is wide ranging and includes the discussion of Gothicism, Romanticism, science fiction, and more. A useful introduction are the essays in *The Cambridge Companion to Frankenstein*, edited by Andrew Smith (New York: Cambridge University Press, 2016). For a sample of other approaches, see George Levine and U.S. Knoepfelmacher, eds., *The Endurance of Frankenstein: Essays on Mary Shelley's Novel* (Berkeley, CA: University of California Press, 1979). An exceptionally important interpretation is Chris Baldick, *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford: Clarendon Press, 1987).

Feminist literary criticism of *Frankenstein*, most of which dates to the 1970s, is substantial; I here list only three influential works. Ellen Moers, "Female Gothic" originally appeared in 1974 and is reprinted as ch. 4 in *The Endurance of Frankenstein*. Her argument is taken up and developed in Sandra M. Gilbert and Susan Gubar, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* (New Haven: Yale University Press, 1979, 1984), ch. 7 ("Horror's Twin: Mary Shelley's Monstrous Eve"), and, similarly, in Mary Poovey, "My Hideous Progeny: Mary Shelley and the Feminization of Romanticism," *PMLA* 95 (1980): 332-47.

On race and Frankenstein, see Milton Milhauser, "The Noble Savage in Mary Shelley's 'Frankenstein,'" *Notes and Queries*, June 15, 1946; H.L. Malchow, "Frankenstein's Monster and Images of Race in Nineteenth-Century Britain," *Past and Present* 139 (1993): 90-130; Allan Lloyd Smith, "'This Thing of Darkness': Racial Discourse in Mary Shelley's *Frankenstein*," *Gothic Studies* 6 (2004): 208-222; Marie Mulvey-Roberts, "Mary Shelley, Frankenstein and Slavery," in *Dangerous Bodies: Historicising the Gothic Corporeal* (Manchester: Manchester University Press, 2016), ch. 2; Debbie Lee, *Slavery and the Romantic Imagination* (Philadelphia: University of Pennsylvania Press, 2002), ch. 7; and Elizabeth Young, *Black Frankenstein: The Making of an American Metaphor* (New York: New York University Press, 2008). And on Frankenstein's politics, more broadly, see Adriana Craciun, "Frankenstein's Politics," in *The Cambridge Companion to Frankenstein*, ch. 6