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Explanatory Annotations
and
Changing Modes of Reading

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1. Introduction

> Frankenstein discovered that I [Robert Walton] made notes concerning his history: he asked to see them, and then himself corrected and augmented* them in many places;[1] but principally in giving the life and spirit to the conversations he held with his enemy. 'Since you have preserved my narration,' said he, 'I would not that a mutilated one should go down to posterity'. (Shelley, 1818; 160)

The passage from Mary Wollstonecraft Shelley's (MWS) novel *Frankenstein, or the Modern Prometheus* (1818) not only gives a decisive clue regarding the reliability of the narration, but it could also be understood as a self-reflective remark about the overall genesis of her novel. Both issues were also remarked on twice by annotators of different editions of *Frankenstein*. Curran, in his online edition of *Frankenstein* on the website *Romantic Circles*, annotates the passages as follows:

> The question of narrative truth is here given a sudden new twist. As readers over the course of nearly three volumes containing Victor's narrative, we have come to assume that it is a straight-forward account, unmediated by another voice. Now we are forced to recognize that what we have read in this simple understanding has been twice edited, first by Victor, and then by Walton acting at Victor's behest. What Walton first wrote has in its second draft not only been 'corrected,' but 'augmented,' added to, leaving us with the uncomfortable feeling that mistakes could still survive in the text, or that they could have been accidentally or—much more worrisome—deliberately introduced in the process of editing, or that further areas for augmentation might still exist that, if properly elaborated, might materially change the focus of our perspective ... (Curran III Walton, in continuation) [2]

The annotation in Curran's edition directs the attention to a "worrisome" (Curran III Walton, in continuation) issue in Walton's letter: his account reveals that the story, as it was presented to the reader so far, has passed through at least two 'editorial processes' before eventually being published in the form of the present narrative (Shelley, 1818; 160). Further, Curran actually misses the fact that not only Walton and eventually Frankenstein himself, have assumed the role as editors of the story, but that also Walton's sister, Margaret Walton Saville,[3] who supposedly publishes her brother's letters, and has therefore read and possibly further "augmented" Frankenstein's "narration" (160). Hence, the actual narrative only partly reflects Frankenstein's original story. Moreover, Frankenstein's words as recounted by Walton suggest a poignant irony: his intention to prevent his story from being "mutilated" by adding "life and spirit to the conversation" implies that he actually creates a distortion of the story as originally told to Walton (160). This self-reflective passage thus ingeniously exposes the tensions between the text and its editor(s): it suggests Frankenstein's aspiration to preserve his story in its 'original' form, and at the same time, his awareness that the quality of the reading experience can be enhanced by "correct[ing] and augment[ing]" it (160). Although differently, an allusion to the editing process of the text is also taken up by Wolf in his 1977 *Frankenstein* edition. 32 years prior to Curran's edition, Wolf annotates the passage as follows:

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[1] The *Frankenstein* editions vary considerably in their indication of the annotated passage, for the purpose of clarity all annotated passages are marked with * in this paper.

[2] Due to a lack of page numbers, the references will be given in form of volume I-III and chapter 1-9, or in the case of the last chapters that revert to Walton's epistolary frame narrative as "Walton, in continuation" (Curran III).

> *corrected and augmented.* If one is looking for points of similarity between Victor and [Percy Bysshe] Shelley, here is a further one. Shelley was so deeply concerned to make *Frankenstein* a success that he wrote the Preface with which the book begins. He served too as an assiduous copy editor of the manuscripts. Mary first mentions Shelley' work on the manuscript in her journal entry for May 14, 1817: '[Percy Bysshe] Shelley ... corrects Frankenstein. Write Preface. Finis.' (Wolf 312)

The annotation is further followed by an array of quotes from letters between MWS and her husband, Percy Bysshe Shelley (PBS), as well as between PBS and the first editors of MWS's novel. Rather than addressing the issue of a possibly unreliable narration, Wolf reads an implicit allusion by Shelley into the passage that reflects on the editing process of her novel by her husband, PBS. Both annotations therefore give additional information on exactly same passage;

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[3] MWS further includes an ironic twist by giving Margaret Walton Saville the same initials as her own.

however, they vary in content as well as in the way they present the information. Whereas Wolf's annotation appears in print at the left margin of the original text, Curran's annotation is marked in blue in the original text and is laid over the main text as soon as the reader clicks on the annotated passage. Further, Wolf places a strong focus on the factors that contributed to the genesis of MWS's work, such as PBS's editorial support. In contrast, Curran aspires to assign meaning to the entire passage and presents a tentative analysis to the reader. The comparison between the annotations reveals the editors' different perceptions of what should be included in the annotation. The way they are presented to the reader as well as their focus and content, however, have a considerable effect on the way the passage is read and understood.

In fact, the annotated passage in *Frankenstein* hints at a persistent issue regarding the annotation of literary works in general: The presentation of the unaltered text or its preparation and augmentation for a better understanding in order to ensure an authentic and enriched reading experience. With the development of the practice of annotating literary works during the 19th century, this issue has become the subject of continuous scholarly debates, revolving around the essential question of "what happens to the act of reading if an annotator slips in between reader and text with a note?" (Lamont 51). In "A Rationale of Literary Annotation: The Example of Fielding's Novels," Battestin describes the inevitably subjective annotator, who is

> necessarily obtrusive in this role, and … cannot be objective: every choice he makes as to when or when not to supply a note is subjectively determined, governed entirely by the quality of his own understanding of the author's intention and by his estimation of the reader's need to be enlightened. (Battestin 4)

Battestin's statement highlights the fact that the annotator pre-assigns meaning to the text and functions as a mediator between the text and its reader. Further, explanatory annotations reflect the editor's "decision-making process" (White 85), "creating himself as reader - and thus creating the reader of his work" (Hanna, III 179). The different make-up of the editions thus influences the way editors can "produce literary meanings" and hence, produce modes of reading (McGann "Literary Pragmatics and the Editorial Horizon" 11f). Accordingly, explanatory annotations in critical editions are shaped by interrelated decision-making processes: the editor's decision concerning the focus and make-up of the edition that is influenced by the demands of different kinds of readerships, and the editor's selection of annotation-worthy passages, which is in turn influenced by the possibilities and limits of the respective medium of publication. This development can be seen in the practices of the last 50 years of editing and annotating MWS's *Frankenstein*.

The first publication of MWS's *Frankenstein* in 1818, although it was an immediate popular success, incited fierce debates among literary critics that were even increased by the confusion concerning the author's true identity. It was received with praise as to its ingenuity as well as contempt and incomprehension.[4] Thus, it was mainly disregarded by scholars until the mid-20th century. The practice of annotating novels only evolved during the 20th century, which explains to some extent why the *Frankenstein* editions have moved into the focus of literary scholarship fairly late throughout the 20th century (Lamont 47). Nevertheless, the fact that the editorial history of MWS's novel is relatively young offers the opportunity to look at a condensed canon of editions that have been published over the last 50 years. The editions therefore prove valuable sources of information that demarcate the development from the printed medium to the digital editions. Indeed, the changing practices of annotating MWS's *Frankenstein* show that annotations have undergone considerable alterations throughout the past 50 years due to several innovations in the practice of annotating and the new possibilities of the digital medium as a place for publication. These changes – seen in the overall increase of the number of annotations, their presentation to the reader as well as in their shifting focus and content – have a considerable influence on the way MWS's work is read: beginning with the mainly unaffected appreciation of the hardly annotated text in the 60s and 70s, to a less unbiased approach to *Frankenstein* throughout the 80s and 90s, and finally, the multi-modal reading of excessively annotated digital editions.

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[4] For information on the critical responses by MWS's contemporaries concerning the publication of her novel *Frankenstein, or the Modern Prometheus* see the 1996 edition by P. Hunter, pp. 185-200.

1.1 Explanatory Annotations – A Working Definition

Literature differentiates between kinds of annotations such as marginal gloss, textual notes, author's self-annotations and explanatory annotations.[5] Marginal gloss was originally the explanation of a word in a classical text, whereas textual notes refer solely to the textual or editorial history of the literary work. Authors' self-annotations in contrast can be regarded as a sort of para-text that is often considered part of the literary work itself.[6] This paper, however, will be solely concerned with explanatory annotations, which are marked separately from the author's self-annotations and textual notes. Regarding their presentation, explanatory annotations may appear at the foot of the page, at the end of an edition or at the margins. Lamont only provides a rudimentary definition of annotations, differentiating between two rough categories: explanatory annotations that provide additional information and "remove obscurities and those which manifest sources" by pointing out intertextual references (Lamont 47). Annotations can further be defined as "a critical addition to a text" (Zafrin 209) that "serve[s] to transmit knowledge and understanding about texts and their content" (Bauer and Zirker "Whipping Boys Explained") and make "explicit the cultural and literary knowledge which was implicit for contemporary readers" (Small 197). An annotation therefore functions on an essentially communicative level as a mediator between text and reader (cf. Bauer and Zirker "Whipping Boys Explained"; Hanna, III 178). According to Battestin, three factors influence the make-up of an annotation:

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[5] See, e.g., Lamont "Annotating a Text: Literary Theory and Electronic Hypertext", p. 47.

[6] MWS provides the readers of her novel with only four self-annotations. Two of the annotations are intertextual references: the first identifies a quote from Coleridge's "Ancient Mariner", the other Wordsworth's "Tintern Abbey" and the last indicates a reference to Leigh Runt's "Rimini". The third annotation indicates that the creature is talking about the moon (Shelley 1818; 41, 106, 77).

> (1) the character of the audience which the annotator supposes he is addressing; (2) the nature of the text he is annotating; and (3) the peculiar interests, competencies, and assumptions of the annotator himself. (Battestin 4)

Point three of Battestin's explanation is of particular interest as it implies the uneasy relationship of an editor slipping in between the text, the danger that the annotator becomes the interpreter, influencing the way the text is read as his annotations impose "*one* reading to the exclusion of others" (cf. Hanna, III 180; Small 190). It is indeed this issue that has moved in the focus of literary scholarship particularly in the wake of the digital age, taking into consideration that there is little theory that deals with the particular composition of explanatory annotations (Small 190).

The spatial restrictions of the printed editions as well as the little attention that has been given to annotations for a long time actually never really called for an annotation theory; however, with the digital age and the unlimited space that a digital edition of a book is granted, there is an urgent need of a theoretical background that provides a guideline as to what is or is not to be included in an annotation. In the context of the *Annotating Literature Peer Learning Project* at the University of Tübingen, PD Dr. Zirker and Prof. Dr. Bauer comment on this lack of theory. They therefore introduce their own model, the Tübingen Explanatory Annotations System (TEASys). Contrary to the approaches of recent years that were concerned with questions such as the "'scope' and 'relevance'" of the annotations in particular (Battestin 9; cf. Eggert 64), their model attempts a different approach. They not only approach the theory of annotation top-down from the editor's perspective by asking the age-old question of how much and what kinds of information to include in an annotation, but at the same time by tackling the problem bottom-up from the reader's perspective: What words or passages require further explanation? What kinds of annotation(s) enhance text comprehension for a 21st century reader (Bauer and Zirker "Explanatory Annotation of Literary Texts" 212)? The annotations are then categorised according to their content. Based on previous literature – amongst others Battestin's categorisation of annotations into language, context, author's intention, intertextual references, intratextual annotations (20) – they divide annotations into the following seven different categories:

(1) Linguistic Annotation: lexical, syntactic, etc. comments
(2) Context Annotation: biographical, historical, etc. comments
(3) Interpretive Annotation: constitutes as a synthesis of (1)-(7)
(4) Intertextual Annotation: references to other texts
(5) Intratextual Annotation: motifs, themes, references to previous passages etc.
(6) Textual Annotation: variants of the text
(7) Formal Annotation: verse, narrative structure, iconicity, etc. (Bauer and Zirker "Whipping Boys Explained")

Along this approach, the instructors and students of the Annotating Literature Project laid the foundation for a standardised system of annotations that helps establish a theory of annotations. In the following, this categorisation of annotations is used to evaluate the explanatory annotations in the different versions of MWS's *Frankenstein, or the Modern Prometheus*.

2. Explanatory Annotations in *Frankenstein* Editions from 1968–2016

2.1 Principles of Evaluation

For the purpose of evaluating the annotations of the select canon of *Frankenstein* editions the TEASys was applied. The explanatory annotations in the editions, however, were not written along the TEASys or in the context of the peer learning project. Therefore, some annotations resist a definite categorisation. The approach for evaluating the special case of *Frankenstein* annotations will be explained in the following.

The category 'formal annotations' was disregarded, since it is a category of annotation that is mostly applied when annotating poetry. Annotations that could be characterised as formal annotations were treated as interpretive annotations or linguistic annotations respectively. Context annotations include all geographical explanations, mostly in the context of MWS's travels through Italy during which great parts of the book were inspired and actually written. Other context annotations include references to famous historical persons and natural philosophers; however, direct references to particular parts of their published works or their titles in the actual text are listed among intertextual references. Further, they include references to MWS's letters that might hint at the context that inspired the respective passage or sentence. Intratextual annotations also refer to inconsistencies in the text, e.g. contradictory dates, or statements concerning Frankenstein's presumable age. Textual annotations are to be considered as separate from the textual notes that comment explicitly on the textual variants in preceding editions. The textual annotations in *Frankenstein* include emendations made to the text by the author herself in the first draft of her novel, in the Fair Copy or in the revised version from 1831. They also include the variants and notes in the *Thomas* copy as well as PBS's amendments,[7] comments and corrections. Interpretive annotations include interpretations, paraphrases, themes, motifs, imagery, etc. Annotations that resisted a definite allocation to one category as they, for example, included intratextual references as well as an interpretive component, were assigned to the category which reflected the main focus and purpose of the annotation. This was also judged by the context in which the annotation appeared in the text. The following annotation was considered such a case:

> Only in retrospect will the conclusion of this letter take on additional meaning from the remarkably heightened rhetoric indulged in by Walton here at its end. For Walton so to 'testify' is to 'bear witness' before the world to a dependence upon and need for his sister. In a narrative in which solitude and obsessiveness will come to seem a threat to all normative human relationships, this prior assertion of the primacy of human affection bears an ideological import. Students of English Romantic poetry may even be reminded of the highly emotional faith with which Wordsworth turns to his sister Dorothy in "Lines Written a Few Miles Above Tintern Abbey", a poem that will be quoted by Victor Frankenstein in an encomium to his friend Henry Clerval at a point of structural balance with this passage, at the beginning of Volume 3 of the novel (III:1:21). (Curran; Letter I)

The annotation includes several elements, such as an interpretive, intertextual and intratextual comment each. The main focus of this annotation, however, is placed on the fact that Walton lays great importance on "human affection" and the special significance of this statement in the context of MWS's novel. In this case the annotation was assigned to the category of interpretive annotations.

In few special cases, annotations were ambiguous and included two aspects of which the main focus could not be determined. These annotations were split into their two or more components. This was the case with the following annotation on "[t]hey put [Clerval's] body into a bed, and rubbed it,*": "This scene recalls the resuscitation of Frankenstein by Walton's crew, and Mary's poignant futile dream of her dead baby. An apothecary is a druggist" (Wolfson and Levao 266). Whereas the first part of the annotation was considered a context annotation, the latter part is a linguistic clarification. The edition by Wolfson and Levao in particular has several annotations of this kind; these were split up accordingly.

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[7] The so-called *Thomas* copy was a version of Shelley's 1818 text which annotated for revision by herself and thus included the first consideration of a revised edition of the text. It was given to Mrs. Thomas in Genoa in July 1823 (cf. Hunter "Note on the Text").

On the whole, 3240 annotations of eleven *Frankenstein* editions were evaluated along the TEASys. The editions cover a time span of 48 years from the first edition in 1968 until the digital edition on genius.com in 2016. Nine of these editions are print versions, the other two editions are online versions accessible for free. The digital edition on genius.com is a social edition that invites users to annotate the uploaded text: altogether, 110 users contributed to the overall amount of 505 annotations. Most of the editions, except four (the digital edition on genius.com as well as the editions by Fairclough, Joseph and Hindle use the revised *Frankenstein* text from 1831), are based on the 1818 version of *Frankenstein*.

2.2 Results

Table 1. Annotations in *Frankenstein* editions in absolute numbers

	Year of Publication	**Linguistic**	**Context**	**Interpretive**	**Intertextual**	**Intratextual**	**Textual**	**SUM**
Fairclough	1968	4	7	0	10	0	0	21
Joseph	1969	9	24	0	23	0	3	59
Rieger	1974	3	10	0	18	2	33	66
Wolf	1977	46	167	117	55	73	9	467
Crook	1996	28	86	5	80	2	26	227
Hunter	1996	106	30	0	22	0	5	163
Hindle	2003	18	13	0	18	0	1	50
Robinson	2008	8	17	0	15	2	71	113

Wolfson and Levao	2014	40	120	118	95	30	44	447
Curran	2009 - xx	87	197	685	102	218	13	1302
genius.com	2016 - xx	46	51	306	72	26	4	505
								3420

Table 2. Annotations in *Frankenstein* editions in percent

	Year of Publication	Linguistic in %	Context in %	Interpretive in %	Intertextual in %	Intratextual in %	Textual in %	SUM
Fairclough	1968	19	33	0	48	0	0	100
Joseph	1969	15,3	40,7	0	39	0	5,1	100,1[8]
Rieger	1974	5	15	0	27	3	50	100
Wolf	1977	9,9	35,8	25,1	11,8	15,6	1,9	100,1
Crook	1996	12,3	37,9	2,2	35,2	0,9	11,5	100
Hunter	1996	65	18,4	0	13,5	0	3,1	100
Hindle	2003	36	26	0	36	0	2	100
Robinson	2008	7,1	15	0	13,3	1,8	62,9	100,1
Wolfson	2014	8,9	26,8	26,4	21,3	6,7	9,9	100
Curran	2009 - xx	6,7	15,1	52,6	7,8	16,7	1	99,9
genius.com	2016 - xx	9,1	10	60,6	14,3	5,1	0,8	99,9

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[8] The odd numbers result from rounding differences.

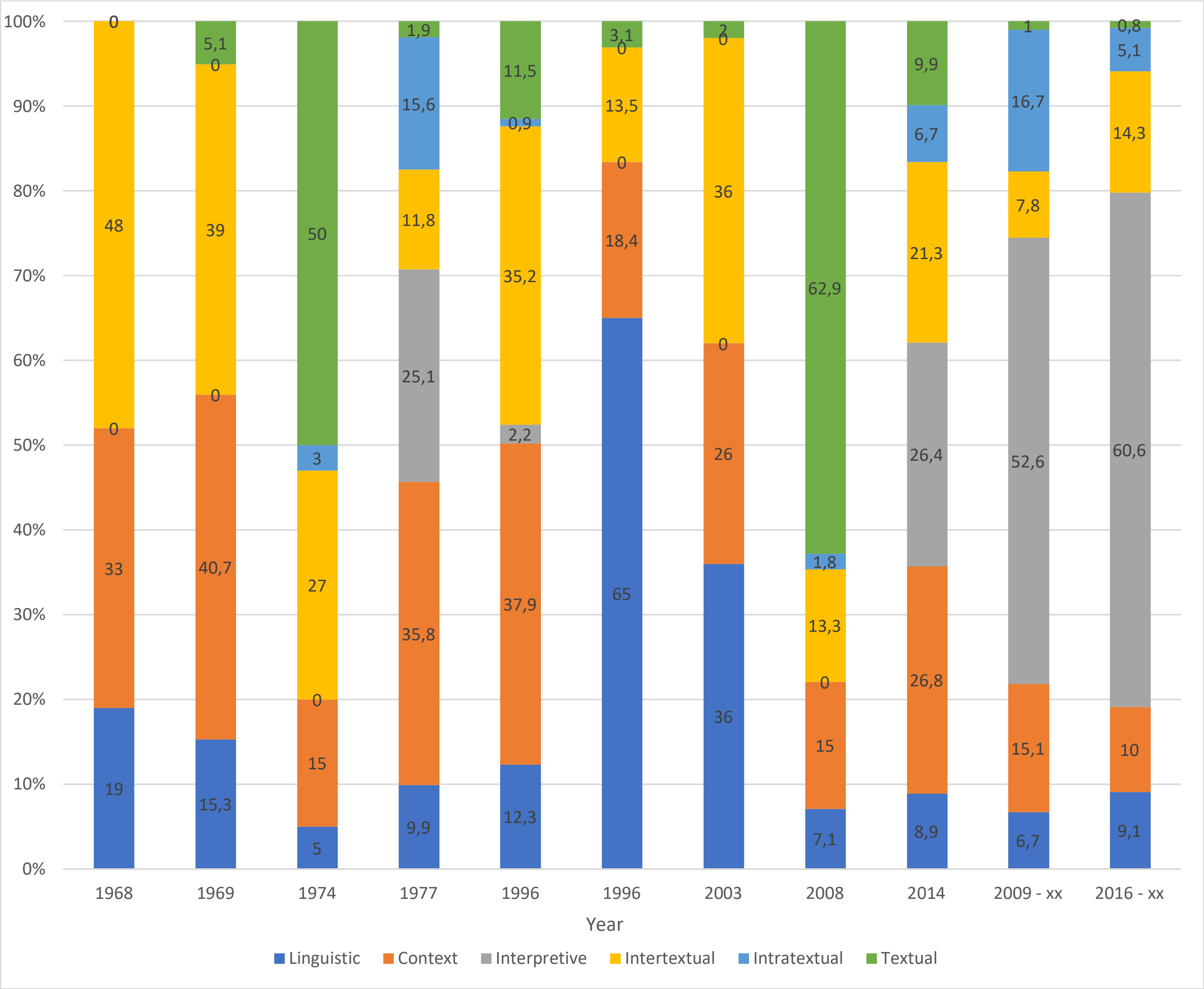

Fig. 1: Annotations in editions of *Frankenstein* in percent

Altogether, the absolute numbers of the annotations in the different editions show a considerable increase of what is considered annotation-worthy. In the first *Frankenstein* edition by Fairclough (1968), there are 21 annotations. In contrast, the digital edition on genius.com has 505, and Curran's edition with 1302 has more than twice as many annotations. The percentages of the annotations must thus be treated critically as 10% context annotations might represent a total of 5 annotations in one edition and a total of 200 in another edition. These considerations will be included in the following presentation of the results.

In total, Fairclough's *Frankenstein* (1968) has the lowest number of annotations. 10 of the 21 annotations are intertextual annotations; they make up nearly half of the annotations in the edition. The remaining annotations comprise linguistic (19%) and context annotations (33%). There are no interpretive, textual or intratextual annotations in Fairclough's edition. All annotations are listed in a separate section at the back of the edition.

Similar to Fairclough's edition, Joseph's edition (1969) shows a comparatively low number of annotations; there are 59 in total. The edition lacks intratextual as well as interpretive annotations. In contrast to Fairclough, however, the edition includes 3 textual annotations (5,1%). The highest numbers of annotations are distributed among intratextual annotations and context annotations that contribute with a share of 39% and 40,7% respectively. Joseph's *Frankenstein* thus shows a slight shift in focus towards more context annotations. The annotations are also listed separately from the textual notes at the back of the edition under the section "Explanatory Notes" (Joseph 235).

Rieger's *Frankenstein* (1974) is considerably different from preceding editions. On the whole, 50% of the annotations in Rieger's edition are textual notes. Most annotations comment on MWS's and her husband's emendations and corrections of the text such as the following remark: "*This and the following sentence were written by [Percy Bysshe] Shelley" (Rieger 30). Rieger also includes the changes made to her first draft, the Fair Copy, the revisions of the 1818 version in the *Thomas* copy, and the 1831 revised edition of *Frankenstein.* The second largest group are intertextual annotations that contribute with a share of 27% to the overall amount of annotations. Both numbers bespeak a focus on the compositional nature of MWS's text. Further, Rieger's annotations appear at the foot of the page rather than as endnotes at the back of his edition. His textual notes are thus fused with the explanatory annotations, rather than being listed separately, which is a deviation from annotation practices in previous editions.

Nevertheless, it is Wolf's edition from 1977 that demarcates a revolutionary change in the annotation practices of *Frankenstein*. Not only does his edition go along with a considerable increase of annotations, but he also introduces new annotation categories. Wolf's *Annotated Frankenstein* includes interpretive annotations as well as pictures that accompany the text. Wolf's 467 annotations to the novel comprise intertextual (11,8%), intratextual (15,6%), textual (1,9%), interpretive (25,1%), linguistic (9,9%) and context annotations. 35,8% are context annotations which constitute the greatest share of the overall amount of annotations. In contrast to those in previous annotated editions, Wolf's context annotations often include extensive background information on MWS's travels through Italy and other biographical information that might have inspired particular passages in *Frankenstein*. Wolf further includes references to annotations by previous editors, which he reviews critically or elaborates by adding new information. The annotations are listed prominently on the left and right margin along the text.

Crook's edition (1996) shows a more moderate amount of annotations. There are 227 explanatory annotations that include intertextual (35,2%), but little intratextual (1%) references as well as linguistic (12,3%), context (37,9%), interpretive (2,2%) and textual (11,5%) annotations. All annotations appear as footnotes on the bottom of the respective page. Similar to previous editions by Fairclough and Joseph, Crook's strongest focus is placed on context and intertextual annotations that contribute with a share of 37,9% and 35,2% respectively to the overall amount of annotations. Nevertheless, the length and content of Crook's context annotations, similar to Wolf's holistic approach to *Frankenstein*, is considerably different from most preceding editions. This will be subject of further discussion in chapter 3.2.

Hunter's *Frankenstein* deviates in so far from other preceding and following editions as he places a particular focus on linguistic annotations, which constitute with an amount of 106 annotations to the total amount of 163 annotations. Context (18,4%) and intertextual annotations (13,5%) are the second and third largest groups. His edition does not provide interpretive annotations or intratextual annotations. The annotations are shown at the bottom of the respective page.

Hindle's *Frankenstein* edition (2003), also falling back on the 1831 version of *Frankenstein*, can be considered a similarly moderate approach to MWS's novel. Compared to the amount of 467 annotations in Wolf's edition, Hindle considers only 50 passages as annotation-worthy. Edited for the Penguin Classics, the annotations are kept to a minimum and are generally short and written in a straightforward, neutral style. The greatest shares of annotations are intertextual (36%) and linguistic (36%) annotations. The remaining 28% are context annotations as well as textual annotations; however, only one of them is actually a textual annotation. There are no interpretive annotations or intratextual annotations given in this edition. Although there is a considerable increase of linguistic annotations, Hindle's focus on intertextual annotations, the fair amount of context annotations as well as his choice of the revised 1831 text reminds of the 60s *Frankenstein* editions by Fairclough and Joseph. Further, similar to these two editions, Hindle's annotations are listed in a separate list at the back of the novel.

Similar to Rieger, the focus of Robinson's edition (2008) is on textual annotations (62,9%) that mostly comment on the changes and correction made to the first editions (*1818*, *Thomas*, *1831*) with a particular focus on Shelley's first and then, unrevised draft. Context annotations as the second largest group contribute with a share of 15% to the overall amount of annotations. All annotations are found at the back of the edition.

Wolfson and Levao's *Annotated Frankenstein* (2014) is inspired by Wolf's outstanding edition published 37 years earlier. 447 annotations accompany the text along with pictures of paintings and images from *Frankenstein* excerpts written in MWS's hand. A remarkable 26,4% are interpretive annotations, which suggests a radically different approach to the presentation and explanation of the text compared to preceding editions. 26,8% are context annotations that give excessive information on MWS's biographical background. 21,3% are intertextual references; linguistic, textual and intertextual annotations vary between 6-10%. All annotations are presented on the page margins of the text. This practice is similar to Wolf's layout as in both cases the annotations literally frame the actual text. The considerable increase of interpretive annotations, but also the amount of annotations in general, suggests a significant shift in annotation practices that becomes even more apparent in the change from the print to the digital medium.

The *Frankenstein* edition by Curran (2009) is the first annotated digital edition by a literary scholar. It was published on the scholarly website *Romantic Circles*. Among other electronic editions Curran's *Frankenstein* is a peer-reviewed edition under the website's section "Romantic Circles Electronic Editions". The distribution of the annotation percentages reflects a major change in the philosophy of editing and presentation of MWS's work. On the whole, there are 1302 annotations, of which a total of 52,6% are interpretive, 16,7% intratextual and 15,1% are context annotations, the remaining 15,5% are intertextual (7,8%), textual (1%) and linguistic annotations (6,7%). Along with the considerable increase of annotations, there is a remarkable growth in their overall length. This, however, mostly owing to the absence of space as a limiting factor, which is a common issue in print editions. Intertextual (7,8%) and context (15,1%) annotations have decreased in numbers, while the amount of interpretive (52,6%)

annotations has increased considerably. Thus, neither the context in which the novel was written nor the factors that lead and contributed to its genesis are the focal point of this particular edition. Compared to the excessive amount of annotations in total, Curran's edition has unusually few textual (1%) annotations, which makes an overall amount of 13 annotations. He also provides the 1831 version of *Frankenstein*, though he does so in a separate section, making it difficult to compare the two texts. The annotated passages are marked in a discreet blue colour that hardly stands out from the otherwise black text. The annotations are laid over the text as soon as the reader clicks on the annotated passage in order to see the editor's explanations.

Another online edition of *Frankenstein* is provided by users of the website genius.com. The website promotes the concept of social annotation projects. The project is accessible freely and everyone who has an account can upload and annotate any kind of text, for instance, the lyrics of a song, a poem, a literary work or anything else in writing. The project even supports something similar to a peer reviewing process by giving users the chance to up- or down-vote annotations, depending on the quality of the contribution, as well as to add their own comments below the annotation. Users can annotate in any kind of medial form: images, videos, text and sound can be added to the blank annotation space, making it an enhanced multimodal edition (cf. Walsh 25). The annotations are highlighted in an unobtrusive light grey that turns bright yellow when the mouse hovers over the annotated passage, thus clearly indicating that there is further information provided in a separate column at the right margin. Only by clicking on the annotated passage does the annotation appear on screen, which is similar to the method used in Curran's *Frankenstein* edition; the decisive difference, however, is that the text remains visible on genius.com, whereas Curran's annotations are laid over the text. 110 users contributed to the overall 505 annotations of the edition. The main annotator or editor of *Frankenstein* on genius.com is a "verified account" profile called Mr. Allen, who describes himself as a "third generation educator & artist" (genius.com). He has further annotated other works on genius.com such as Huxley's *Brave New World* or Dickens' *A Tale of Two Cities*. On the whole, 60,6% of the 505 annotations in the *Frankenstein* text are interpretive annotations. Only 9-10% are context and linguistic annotations, whereas 14,3% are intertextual annotations. The excessive focus on interpretive annotations is remarkable in both online editions of *Frankenstein*.

The evaluation of the different annotations in the Frankenstein editions shows several changes in annotating practices. The first and most remarkable change is seen in the 70s when the focus shifts from a solely context, linguistic and intertextual annotations to more varied annotations that also include interpretive as well as intratextual and textual annotations. The editions can generally be grouped into different camps depending on their tendencies – shown in the quantitative analysis of the annotations – towards a minimalistic or rather holistic approach to annotating a text. The editions by Crook (1996), Hunter (1996) and Hindle (2003) still adhere to a more impartial reading of the text without providing too many annotations. Wolf (1977) as well as Wolfson and Levao's editions (2014), however, certainly represent the attempt to provide the readers of their editions with as much additional materials as possible. In contrast, the editions by Rieger (1974) and Robinson (2008) show a strong focus on a recovery of PBS's textual emendations. A last group becomes obvious when the editions move from the printed to the digital medium. Interpretive annotations gain overwhelming dominance in the online editions by Curran (2009) and on genius.com (2016), whereas intertextual and context annotations that were dominant at the early beginnings of the *Frankenstein* editions are less dominant. All in all, there is a considerable increase of annotations going along with the change in annotation practices that will be further discussed in the following.

3. Discussion

3.1 Annotating *Frankenstein*

The changing amount, length and content of the annotations (see results of previous chapter 2.2) is influenced by the purpose of the different critical editions and further depends on the particular kind of audience they are directed at. This hypothesis finds confirmation when considering the editorial statements, such as an "Introduction" or "Note on the Text" section that often contains a statement about the purpose of the critical edition and audience. Whereas the first annotated editions of *Frankenstein* are more concerned with the textual product they are presenting, adding comments on the process and the content of the annotations increasingly gains importance for later editors. As seen in table 3 below, the editions can be distinguished into roughly three groups: those editions that solely provide an explanation regarding their editorial emendations, those that reflect on their annotations in general and those that dedicate an individual section to their reflections on annotation practices.

Table 3: Editorial Statements in *Frankenstein* Editions

	Year of Publication	**Note on the Text**	**Comments on Annotations (in "Note on the Text" section)**	**Comments on Annotations (individual section)**
Fairclough	1968	✓	-	-
Joseph	1969	✓	-	-
Rieger	1974	✓	✓	-
Wolf	1977	✓	-	-
Crook	1996	✓	✓	-
Hunter	1996	✓	✓	-
Hindle	2003	✓	-	-
Robinson	2008	✓	-	-
Wolfson and Levao	2014	✓	-	✓
Curran	2009 - xx	✓	-	✓
genius.com	2016 - xx	✓	-	✓

Neither the editions by Fairclough, Joseph, Wolf and Hindle nor the edition by Robinson give any insight into their annotation process. The other editors (Rieger, Crook, Hunter, Wolfson and Levao, Curran, and genius.com), however, provide, in most cases, a short comment that reveals their approach to annotating *Frankenstein*. Although the editor of *Frankenstein* on genius.com fails to provide a statement himself, the administrators of the website discuss web-annotations in a general statement on a separate web page.[9] The distribution of editions that provide a comment regarding the content of their annotations allows no conclusions that would support a temporal development of specific annotation practices with regards to the editors' reflections on this process. The distribution rather suggests that there are several different reasons, such as purpose and target audience, for the editors to comment on their annotations. Nevertheless, the distinct accumulation of editions that include a separate section on their annotations towards the beginning of the 21st century suggests that there is a tendency to reflect more on the process of annotating and to reconsider their particular value for critical editions. Indeed, a close analysis of the editors' statements reveals an increasing desire to reflect on the quality and content of the annotations.

3.1.1 A Note on the Text

All eleven editions provide statements concerning the text that is presented to the reader and aspire to make their editorial emendations transparent. Only five of the *Frankenstein* editions comment solely on their editorial practice and withhold an explanation concerning their annotation practice. The editions by Fairclough (1968), Joseph (1969), Wolf (1977), Hindle (2003) and Robinson (2008) can therefore only be evaluated by drawing on the results in chapter 2.2. and by considering preceding and current editorial theories that might have influenced the editors' decisions regarding the presentation of their respective edition. This will then allow for considerations in how far editorial philological decisions and principles might have influenced annotation practices.

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[9] For more information see <https://genius.com/8846441>.

The tradition of editing texts has a long history that finds its roots in the 18th century. Karl Lachmann (1793-1851) was one of the earliest textual critics who established a theory of editing. He placed particular focus on the definition of a concept of text and on how it can change the process of editing. Famous for his "genealogical" editions, his ambition was to create editions that identify internal "family relations" among prevailing texts, thus considering all of the different textual variants (Tanselle 19f). Following that tradition, most discussions revolved around "how best to accomplish an agreed-on goal, the establishment of texts as finally intended by their authors" (Tanselle 23). Accordingly, each editor tried to improve on their predecessors in this respect. They therefore comprised previous editions with the aim to improve the composition of their own edition by including materials from preceding critical editions on the respective text (Bodard and Garcés 90).

During the 20th century the theory of editing texts was further refined. Annotations became a popular editorial practice and a standard for scholarly editions. Famously associated with Walter Greg, Fredson Bowers and the Center for Editions of American Authors (CEAA) (cf. Shillingsburg 334), the editors rejected Lachmann's emphasis on the author and the transmission of all the preceding versions of their literary product (cf. Littau 97). During the mid-twentieth century, scholars' focus thus shifted towards a form of textual criticism that mainly disregarded the authors and the genealogy of their texts (Shillingsburg 334; Tanselle 14).[10] The preferred method of analysis was therefore the close reading of a text that examined its formal features in particular. An author's biography and the circumstances in which the work was written as well as reader responses and literary criticism from contemporaries were seldom regarded as necessary for the analysis of the work. This meant that the text was considered to generate its meaning by its own value. Indeed, three (Fairclough, Joseph, Hindle) of the five editors merely state which version they present to the reader and omit any further comments regarding their editorial work.[11] Nevertheless, the editors' statements reveal two approaches to the *Frankenstein* text: an adherence to older Lachmann-inspired methods or teleological approach and a more modern approach inspired by the New Critical movement that focuses on the particular features of the text. This issue becomes particularly obvious when considering the fact that most editors favoured the 1831 as a 'finalised version' of *Frankenstein* until the 1970s (cf. Robinson 371). Rather than treating the 1818 version as evidence for the genesis of *Frankenstein* and MWS's development as an author, it was treated as a 'first draft' that was negligible. The editions by Fairclough, Joseph and Hindle are particularly indicative of this theory as they still use the *Frankenstein* text from 1831 in the sense of a finalised version – a

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[10] During the 70s, most scholars eventually developed a discussion about different theories of text and editing. It is Derrida, along with Barthes, who marks a beginning criticism of the current scholarly practice. Derrida reformed the definition of text and introduced a new practice of textual scholarship: Text, according to Derrida, is a composition of signs, an ultimately intangible construction. He thus belongs to the group of

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deconstructionists that Tanselle describes as perceiving "texts as fragments in an all-enveloping text, as groupings of words precipitated from the totality of language" (14). Derrida's position suggests a sceptical approach to the concept of text, denying the possibility of a definite meaning. His criticism was adopted by many scholars and marks the transition to a new philosophy of text and reading. In his 1967 essay "Death of the Author", Barthes supports this notion, arguing that the "removal of the Author … a veritable 'distancing'" can transform the reading of the literary work at hand (Barthes 145). His idea of the author-less text is further reflected in his philosophy of text and writing in general:

> We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is that neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing. (Barthes 142)

Barthes argues for the birth of the reader, defining him as a point of reference as the author's psychology is inscrutable: therefore, analysing a text on the background of the author's intention is, at least, an objectionable tool of literary analysis. He concludes that "the birth of the reader must be at the cost of the death of the Author" (148). Barthes can therefore be considered as a pioneer who, along with Derrida, marks a transition from structuralist formalism to the post-structuralist movement in literary criticism. Culler adopts this argument, saying that the meaning of a text is the "result of a reader assimilating a text by means of linguistic and literary conventions" (107).

[11] Consider, for example, Joseph's edition, who hardly edits the text at all, commenting that only the "misprints and irregularities have been corrected (where possible, by reference to the first edition of 1818); but otherwise occasional idiosyncratic spellings and irregularities of punctuation or syntax have been allowed to remain unchanged" (Joseph "Note on the Text").

common practice until the 1970s. Fairclough remarks that the version of "the text of *Frankenstein,* which was first published in 1818, is that of 1831" and that "it contains the author's final revisions" (Fairclough "A Note on the Texts"). Hindle provides a similar explanation for his decision to present the revised 1831 edition of *Frankenstein*, whilst maintaining the "three-volume divisions of the original 1818 edition" (Hindle "Note on the Text"):

> The text printed here is based upon this third edition and contains all of MWS's final revisions. I have felt it important to indicate the three-volume divisions of the original 1818 edition and employ its chapter numberings. This helps us to notice the Chinese box structure on the narrative-worlds-within-worlds of the book. (Hindle "Note on the Text")

Despite the fact that this editorial practice was already on the decline (as it was subject to incipient criticism), Fairclough, Joseph and Hindle's statements suggest their adherence to the teleological approach in the sense of a finalised version of a text. However, this notion is combined with an increased focus on the internal structure of the text, such as the "Chinese box structure on the narrative-worlds-within-worlds of the book" (Hindle "Note on the Text"). Thus, Hindle is more selective in his approach and intends to highlight particular textual features of *Frankenstein*, which can be associated with a New Critical approach to the text. The editors nonetheless disregard the importance of the original version as a textual product that is vital for showing the genesis of MWS's *Frankenstein*, and as one that laid the foundation for the 1831 version with its later emendations.

In this respect, Robinson (2008) and Rieger (1974)[12] pose a counter movement to the Lachmann's teleological textual genesis in so far as they aspire to provide their readers with the revisions by MWS and her 'editors'. They differ slightly in their focus: Rieger focusses on the emendation in the *Thomas* copy, whereas Robinson's edition shows a strong focus on the recovery of PBS's textual emendations. Both editions, however, are almost solely concentrated on what Eggert calls the presentation of "the authorial agency of textuality" (66). Robinson's statement at the beginning of the notes section, for example, is indicative of this concept:

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[12] Rieger does provide a short comment on his annotations; however, it is hardly possible to discuss both editions separately due to the similarity of their argumentation and approach to the novel. Robinson's edition is nevertheless more exhaustive in its recovery of MWS and her editors' revisions. Rieger's statement concerning his annotations will be subject to closer analysis in the following chapter 3.1.2.

> I hope that my editorial labors will provide others the means for more precise and accurate explorations of the novel, especially with regard to the collaboration between the two Shelleys, the differences between *1818* and *1831* and other versions of the novel, … Consider, for example, that we now know that Mary Shelley was reading her mother's *Vindication of the Rights of Woman* at the same time she was writing the chapters that concerned Safie's education by her mother. (Robinson 382)

Robinson's concluding comment thus shows his awareness of the compositional nature of a text. It describes his perception of text, evolving from different contexts that, in fact, cannot only be the product of an author, but the product of texts, contexts, and people; a text that, taken to the extreme, has more than one author. Referring to Bryant's *The Fluid Text*, Robinson actually comments that "Mary Shelley's *Frankenstein* is a very 'fluid' text, one that exists in a number of incarnations" (Robinson "Introduction" 16).[13] Rieger is further aware of his controversial approach to *Frankenstein* and feels impelled to include a "few words of defense" for his "choice of copytext" (Rieger "Note on the Text" xliii):

> All modern editions have followed the heavily re-written, one-volume text issued in 1831 by Henry Colburn and Richard Bently as number nine in their series of 'Standard Novels.' My choice of copytext requires a few words of defense, since it apparently violates the editorial convention that an author's final emendations have final authority. (Rieger "Note on the Text" xliii)

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[13] In *The Fluid Text*, Bryant discusses the nature of text in the digital medium. A particular focus is laid on what computers can do in contrast to books and how they change the overall reading experience (146). He points out that most of the digital issues are merely mechanical and that computers are only "exciting for the qualitatively different reading experiences they can provide" or their archival functions and its possibility to also map or store the readers own archival materials (Bryant 148). For more information on editing practices promoting a disclosure of all variants as well as comments on digital editions see Bryant's *The Fluid Text: A Theory of Revision and Editing for Book and Screen*, Brockbank's "Towards a Mobile Text", or McGann's *Radiant Textuality*.

Although Rieger "apparently violates the editorial convention", his "Note on the Text" highlights his awareness of MWS's development as an author throughout the years after the first publication and before the publication of the revised version of the novel (Rieger "Note on the Text" xliii). MWS's biography reveals several strokes of fate, such as her husband's death in 1822, that had a fundamental impact on her life. Rieger therefore wittingly rejects "editorial conventions" as he intends to present the original idea of Frankenstein that had "radically changed" in the second edition (Rieger "Note on the Text" xliii). This issue also shows that, for *Frankenstein* in particular, some editorial principles, potentially appropriate for other literary works, are not fully applicable as the discussion concerning the choice between the 1818 text and the 1831 does not necessarily revolve around the improvement and finalisation of the older version, but the fact that the author of 1818 cannot be considered the same author of the 1831 version of *Frankenstein*. In his introduction to the edition, Robinson also addresses this issue, stating that "[t]his new edition of *Frankenstein* takes us back as far as possible to the 'original' novel that Mary Shelley first drafted during that famous and rainy summer of 1816 in Geneva." (Robinson "Introduction" 16). His as well as Rieger's approach to *Frankenstein* thus reflects an awareness of the composite nature of the novel and their intention to provide the reader with a detailed insight into the development of the work.[14]

Drawing on Rieger's introduction to his edition, Wolf uses a similar line of argumentation in the presentation of his own editorial approach:

> Until 1974, when James Rieger issued his edition of the 1818 text of *Frankenstein,* Mary Shelley's great novel had been known chiefly in the various printings of the much revised 1831 edition. Since the revisions were Mary Shelley's, it becomes a fair question to ask why *The Annotated Frankenstein* should be based on the earlier work. The answer, for this editor, is that the 1818 edition preserves intact the initial vision that pushed her, in that wet 1816 summer, to put pen to paper … other changes correcting real or imagined

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[14] See for example Rieger's edition: "*Underlined in the Thomas copy. Mary Shelley wrote the phrase 'by remor' in the margin next to this phrase." (Rieger 152).

> angularities in the 1818 text, all of them [are] noted in the present edition. But Mary Shelley's vision of horror made its first and, I think, its most compelling appearance in 1818. It is that vision, textually unchanged, that follows. (Wolf "A Note on the Text")

Whereas Wolf's statement concerning his editorial work is comparable to Rieger as well as Robinson's handling of the text, it becomes obvious that his focus somewhat deviates from his predecessors. Similar to Rieger, he also feels inclined to give an explanation why he would chose the 1818 version of the text before the widely used 1831 version. Rather than focussing on a teleological approach or promoting the concept of a fluid text, his approach is indicative of a more hermeneutic approach.[15] His aspiration to depict the "initial vision that pushed [MWS]" (Wolf "Note on the Text") suggests that the 1818 *Frankenstein* is, at least for Wolf, the more "Romantic" textual version of *Frankenstein*. Wolf's choice of words implies the Romantic idea that the original and spontaneous textual product is more interesting than what has been revised and reworked with much care and deliberation. His text can therefore be considered a counterpart to the final authorial intention: the original vision. This also reflects general tendencies of textual criticism that eventually favoured the first editions to the final version. Wolf's 1977 edition of *Frankenstein*, hardly aligns with any of the aforementioned approaches to the novel. In order to provide a holistic presentation of MWS's "initial vision" (Wolf "Note on the Text"), Wolf incorporates an abundance of annotations, pictures and illustrations into his innovative edition that remained unchallenged in its exhaustiveness by any other edition until Wolfson and Levao's *The Annotated Frankenstein* (2014).[16] His broad focus on the different textual features as well as the textual genesis and MWS's biographical context support the notion of an increased focus on the readers of *Frankenstein* and the intention to bring MWS's 1818 "vision of horror" closer to its readers (Wolf "A Note on the Text").

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[15] cf. Greetham, who discusses the business of editing as the study of "the sociology and the psychology of the text … attempting to gain access to the consciousness (and even the unconscious) of the author and the subsequent bearers of the text's message" (*Scholarly Editing* 2).

[16] Wolf's edition thus signifies a first step towards a "multimodal edition" of MWS's *Frankenstein* (Walsh 25). These are editions that "have more than one 'mode' so that meaning is communicated through a synchronisation of modes" such as supplementary input in form of pictures, comments and other additional material (Walsh 25).

On the whole, all five editions reflect different approaches to *Frankenstein*. Three approaches (which might also overlap) to text editing can generally be distinguished among the *Frankenstein* editions: (1) teleological approach, leading up to the presentation of a finalised version of the text, (2) the presentation of the working process or textual genesis as an end in itself (cf. Bryant *The Fluid Text*) and (3) the presentation of the most feature-rich text (ahistorical). Whereas Fairclough, Joseph and Hindle's editions merely aspire to provide their readers with a 'finalised' *Frankenstein* text that is mainly uncorrupted by annotations, Rieger and Robinson's editions show their editors' aspiration to highlight the textual genesis of MWS's novel. In contrast to the comparatively few annotations of these five editions, Wolf's approach to *Frankenstein* is different in so far as he is more concerned with the presentation and appreciation of the text as a Romantic "vision" (Wolf "Note on the Text"). He therefore focuses on the text within its historical context, thus reviving the first years of *Frankenstein*'s genesis. Fairclough, Joseph and Hindle's readers that are presented with minimal information are provided with much room for their own interpretations. The readers of Rieger and Robinson's editions, in contrast, can trace the genesis of MWS's work that takes MWS's development as an author into account.

The following editions mostly align with Rieger, Wolf and Robinson's editorial concept. They almost always present MWS's 1818 version of *Frankenstein* (only Curran presents both versions of the text in his digital edition) and present their editorial emendations in a separate section at the back of the edition. However, they differ in so far from their colleagues as they include increasingly more annotations and that they also reflect on and thus, provide a more detailed insight into the process of annotating *Frankenstein*.

3.1.2 The Annotators of *Frankenstein* – Comments on Annotations

3.1.2.1 First Reflections

Although Wolf himself does not comment on his annotations, the abundance of information he provides in his edition requires closer scrutiny. Wolf's *Frankenstein* is mainly influenced by the desire to provide as much additional visual as well as textual information along with the original text as possible. It is indeed remarkable that such a heavily annotated edition should not be accompanied by some statement that specifies the content and purpose of the explanatory annotations. The level of importance and reflection that is given to the annotations, although abundant, can be seen in Wolf's republished and revised edition of *The Annotated Frankenstein* – then renamed to *The Essential Frankenstein* – in 1993. Remarkably, his annotations, previously at the left and right margin of the page, were reduced to a place at the bottom of the page, the illustrations were moved to the centre of the pages. The edition was moreover furbished with quotes by scholars and authors reflecting on their first encounters and experiences of reading *Frankenstein*. Only a short comment in the blurb has been added by the general editors that informs the prospective buyer that the edition is "fully annotated with thousands of fascinating facts and legends … everything you ever wanted to know about literature's most famous Creature" (Wolf, *The Essential Frankenstein*, "Blurb"). This advertisement, however, does not shed any light on Wolf's own approach to the annotation process and implies that Wolf's edition is rather unspecific with regard to its prospective readership. The description of the annotations that include "thousands of fascinating facts and legends" is equally vague and does not reveal much information about their content. The comment nevertheless suggests that, due to the abundance of annotations (also textual annotations), the reader can chose how much and what kind of information he would like to receive.

Rieger, Hunter, and Crook's editions are the first *Frankenstein* editions that actually mention annotations along with their editorial principles. They further show striking similarities in their conception of the purpose and content of their annotations. Rieger, for example, comments:

> The explanatory footnotes identify only those personages, book titles, allusions and quotations that would not, in my estimation, be familiar to the 'average reader,' whom I see as an English major in his junior year. On this somewhat shaky principle, I have glossed Pliny, but not Plutarch, 'the Sorrows of Werter', but not The Vicar of Wakefield. I have noted very few of the many references to Paradise Lost, in the perhaps naive faith that my imaginary junior has recently read that poem.
>
> Finally, for the sake of illustration, the footnotes indicate a few of Shelley's additions to his wife's manuscript. A full report of these and of Mary's own draft revisions is beyond the scope of the present edition. (Rieger "Note on the Text" xlv)

Rieger addresses both, a possible readership of his edition – namely "an English major in his junior year" – and the content of his annotations, which include "personages, book titles, allusions and quotations" as well as "few of the many references to Paradise Lost" and some of "Shelley's additions to his wife's manuscript" (Rieger "Note on the Text" xlv). More interesting, however, is his simultaneous critique of what he calls his own "somewhat shaky principle" regarding his target audience (Rieger "Note on the Text" xlv). Rieger, as the first to provide a comment concerning his work as an annotator of *Frankenstein*, here, addresses one of several major issues of the practice of annotating a literary work. As an annotator, he aspires to provide information that "would not … be familiar to the 'average reader,'" which is supposedly an English major in his third year in college; however, his choice of expressions such as "in my estimation" and "naïve faith" suggest his awareness that he is dealing with a highly heterogeneous readership whose levels of knowledge can vary widely. The second issue is addressed in Rieger's last sentence. He adds that the annotations indicate only few of PBS's emendations to MWS's manuscript and admits that "a full report" would go "beyond the scope of the present edition" (Rieger "Note on the Text" xlv). Rieger's statement reflects a common issue especially of print editions: the lack of space, which forces the annotator to be as concise as possible, while being considerate as to what kinds of information he would like to provide his readers with.

Although Hunter is less self-reflective of his own work as an annotator, he describes a similar approach to annotating *Frankenstein* as Rieger:

> The text printed here is that of the 1818 first edition, published in London in three volumes by Lackington, Hughes, Harding, Mavor, and Jones. Only glaring typographical errors have been corrected; otherwise the text reproduced here is that read by *Frankenstein's* first readers, except that explanatory notes have been provided with the needs of modern students in mind. Until recently, the tradition has been to use the third-edition text of 1831, which Mary Shelley revised carefully but from a later perspective when she was considerably older and more detached from the original conception. (Hunter "Preface" xii)

Following in the footsteps of his predecessors,[17] Hunter aspires to preserve the text in its original state and to provide readers with a plain, unaltered version that reflects MWS's "original conception" (Hunter "Preface" xii). In his "Preface", he further reflects on the purpose of his annotations by adding a rather obscure sub-clause to his initial explanations, which specifies that "explanatory annotations have been provided with the needs of modern students in mind" (Hunter "Preface" xii). A similarly vague comment is found in the blurb. The general editors' advertise the edition, claiming that Hunter "provides useful explanatory annotation" (Hunter "Blurb"). It is neither explained nor listed what the Norton general editors understand as "useful explanatory annotation" (Hunter "Blurb"). However, it becomes apparent that neither the general editors nor Hunter intend to specify their mode of annotating. Hunter's word choice nevertheless recalls Rieger's idea of the "English major" as the potential reader of his edition

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[17] Hunter's comment that the "text reproduced here is that read by *Frankenstein's* first readers" implies his alignment with Wolf's approach to the *Frankenstein* text, as discussed in chapter 3.1.1 (Hunter "Preface" xii).

(Rieger "Note on the Text" xlv). However, taking a closer look at Hunter's annotation categories shows that he has a distinctly different idea of the "needs of modern students" (Hunter "Preface" xii). Although Hunter's statement might not appear particularly elucidating at first, the overwhelming amount of linguistic annotations suggests that his edition intends to provide annotations for students that struggle with archaisms and difficult vocabulary. Hunter provides his readers mainly with word explanations (65%) and only few context and intertextual annotations.[18] The discrepancy between the editors' notions of what students of English literature require in order to understand a text highlights the difficulties of determining the needs of potential readers. Moreover, their tentative descriptions further suggest the lack of a clear definition of what to annotate and ultimately, what to include in an annotation so that it contributes to an increased understanding (cf. Small 189). Although this fact might call for more standardised annotation practices, the different approaches of the aforementioned editions support the notion that the diversity of editions available serves as a selection for the interested reader. This decision, namely which edition and consequently, what kind of information to focus on, is left with the readers of *Frankenstein*. The additional value of annotations for the respective edition thus lies in the purpose of each edition. This hypothesis is further supported when taking a look at Crook's edition.

Crook's annotations of *Frankenstein* are described in a more conclusive manner. In her "Editorial Note", Crook's focus is still mainly on her editorial work on the text;[19] however, her explanations concerning the annotations are – if only marginally – more specific:

> Editorial footnotes normally identify quotations and proper names, elucidate literary, historical, topical and biographical allusions, supply relevant information concerning

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[18] This might further imply that the edition aims at English Foreign Language (EFL) students in particular.

[19] See, for example, Crook's comment in the "Editorial Note": "In most cases, the copy text is the first published text of each item. Where editions revised or authorized by Mary Shelley are known to exist, substantive variants derived from these are given in appendices so as to display the evolution of the texts." (Crook "Editorial Note" lxxi)

> sources, explain archaisms and foreign words (and, as mentioned above, comment on certain emendations). Full names and dates of persons appearing in editorial footnotes are given for the first citation only, in each volume. Plays of Shakespeare are identified by title only. Dates given with works cited are normally of first publication, not composition … Embedded quotations and allusions are identified selectively. In particular, the numerous echoes of the Bible, Shakespeare and Milton are noted only where these are judged to be of special significance (as with the allusions to *Paradise Lost* in *Frankenstein* and to certain plays of Shakespeare in *Lodore).* (Crook "Editorial Note" lxxiv)

Despite or rather because of the wealth of her annotations, Crook's initial statement remains as unsatisfying as Rieger and Hunter's explanations. Although she comments on the content of her annotations, her statement suggests that her edition is hardly exhaustive regarding the amount of her annotations: The "numerous echoes of the Bible, Shakespeare and Milton" are "noted only when these are judged to be of special significance" and the "[p]lays of Shakespeare are identified by title only" (Crook "Editorial Note" lxxiv). This fact is further reinforced by Crook's explanation in the "Introductory Note": "The tally of identified sources of *Frankenstein* - literary and others – to which the novel often relates critically or ironically, continues to lengthen; only a representative fraction is mentioned here" (Crook "Introductory Note" xciv). Similar to her "Editorial Note", Crook states that merely "a representative fraction" (Crook "Introductory Note" xciv) is included in the footnotes. Further, she hardly specifies how she went about the selection of the quotations and in how far these footnotes can then be considered "representative" (Crook "Introductory Note" xciv). It is also unclear in how far the allusions that the novel "relates to critically or ironically" are explained. As Crook provides hardly any interpretative annotations, this comment appears rather haphazard and suggests that much of the, in this case, interpretive work is left to the reader. This – although not entirely problematic due to the interpretive freedom on the reader's part – is in so far an issue as Crook's emphasis on the annotations that were selected according to their "special significance" (Crook "Editorial Note" lxxiv) or "representative[ness]" (Crook "Introductory Note" xciv) implies that she nonetheless includes her own interpretations in the annotations by pre-selecting the information she wants to provide for her readers.

Nevertheless, her statement not only suggests the importance of referring to particular authors when annotating *Frankenstein*, but she also – probably unwittingly – addresses an issue that marks an important part of an annotator's work: to explain the relevance of an annotation at hand for the overall meaning of the text and the respective anchor it is fixed to. Unwittingly in so far as the fact that she alludes to the "[p]lays of Shakespeare … by title only" suggests that she does not intend to give an interpretive explanation in her footnotes (Crook "Editorial Note" lxxiv). Thus, similar to Rieger and Hunter's approach, the reader of Crook's edition will only be provided with those annotations that the editor herself considers essential and will be left to find and explain other intertextual allusions for himself. In fact, Crook's statements emphasise that her focus is on the presentation of the text rather than on a holistic approach to annotating *Frankenstein*. Considering the amount and focus of the different annotations, it becomes obvious that she places a strong focus on intertextual and context annotations; these, however, vary considerably in their content from previous editions. Rather than providing the reader with brief information on non-fictional characters or philosophies, she includes abundant information on MWS's background and her travels through Italy, thus highlighting the circumstances which lead to the genesis of *Frankenstein*.[20] The considerable amount of textual annotations is therefore hardly surprising, showing Crook's aspiration to make her own as well as MWS's editorial processes known to the reader. Her "Editorial Note", her "Introductory Note" as well as the focus of her annotations suggest that the edition aims at a scholarly audience that is particularly interested in the textual genesis of *Frankenstein* embedded within

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[20] See for example Crook's annotation on "the Reuss*": "The river runs through Lucerne, flows north, and joins the Rhine; Mary Shelley visited Lucerne in 1814 *(MWSJ,* I, pp. 18, 20; see 'H6WT', *MWS Travel Writing* (*H6WT*, p.55)" (Crook 22). Compare also to Joseph's annotation on the same passage on p. 22 of this paper or in Joseph, p. 236.

MWS's biographical context. All in all, Crook's edition represents a more self-reflective approach to the concept of annotating *Frankenstein* than, for example, Hunter's edition. She is more specific when it comes to what she included in her editorial footnotes; however, she, too, lacks a specific definition of how she approached the task of annotating *Frankenstein* in particular. Indeed, all statements by the editors remain vague regarding the specific challenges of annotating *Frankenstein*. Their comments are more concerned with the general challenges of annotating a literary work.

3.1.2.2 Towards a Global Annotation?

Wolfson and Levao's statements throughout their edition reflect a very different intention with their annotations in *Frankenstein*. The presentation of textual variants has moved into the background of their efforts; the editors' remark that their annotations only "from time to time … address interesting textual issues, corrections, and local variants and revisions in *1823* and *1831*" is representative of this change of focus (Wolfson and Levao "Texts and Authorship"). It is difficult to gather what the editors mean when saying "from time to time"; however, the amount of textual annotations, compared to the percentage share of the other annotation categories, suggests that only little attention was paid to annotations that reflect on the textual variants or the text's genesis. The blurb text on Wolfson and Levao's edition advertises their work by highlighting their efforts regarding the annotations:

> The editor's commentary, placed conveniently alongside the text, provides stimulating company. The often surprising observations are drawn from a lifetime of reading and teaching the novel. A wealth of illustrations, many in color, immerses the reader in Shelley's literary and social work in the range of artwork inspired by her novel as well as in Frankenstein's provocative cinematic career. The fresh light that *The Annotated Frankenstein* casts on a story everyone thinks is familiar will delight readers while deepening their understanding of MWS's novel and the Romantic era in which it was created. (Wolfson and Levao "Blurb")

In accordance with previous editions, the content of the annotations is addressed. The statements concerning their content, however, are casual and unspecific. The annotations are intended to provide “stimulating company”, while “surprising observations” are supposed to “delight readers” and cast “fresh light” on *Frankenstein* (Wolfson and Levao “Blurb”). The blurb text does not specify what these “surprising observations” might include, but the wealth of annotations at least suggests an abundance of information on MWS’s novel that was collected over “a lifetime of reading and teaching the novel” (Wolfson and Levao “Blurb”). On the whole, the edition follows two purposes: on the one hand, the editors aspire to “deepen[…] [their readers’] understanding of [MWS’s] novel and the Romantic era” and on the other hand, they want to “immerse[…] the reader” in Shelley’s world by providing a “wealth of illustrations” alongside the text (Wolfson and Levao “Blurb”). The general editors’ choice of the words “understanding” and “immers[ion]” calls attention to the twofold purpose of the edition (Wolfson and Levao “Blurb”). Whereas understanding aims at increasing reader’s comprehension and knowledge about certain passages or the text as a whole (*OED Online*, “understand v.” 1.I.a), the immersion of the reader reflects the editors’ intention to make the edition as engaging as possible in order to heighten the reader’s involvement and absorption in the act of reading the novel (*OED Online*, “immerse v.” 2.). Thus, the blurb text reflects the general editors’ endeavours to advertise the edition on the basis of its multidimensionality, but fails to give a conclusive answer regarding the particular nature and composition of the annotations for this edition. Only the first part of the statement might allow for further insight into the general editors’ considerations concerning the annotations: “[t]he editor’s commentary, placed conveniently alongside the text” (Wolfson and Levao “Blurb”). Rather than providing the annotations at the bottom of the page or at the end of the edition, the general editors decided to place the annotations and pictures prominently on the margins of the page, which highlights the special importance that is given to the annotations in this edition. This finds further affirmation in a separate section titled "Our Annotations", written by Wolfson and Levao, that is dedicated to a more detailed comment on the annotation process in which they specify their work in progress and reflect on their approach to *The Annotated Frankenstein*:

> Over the last forty years, as *Frankenstein* focused teaching, criticism, and scholarly work, capably annotated editions have followed or, in some cases, have led the way. Our annotations are aimed at the general, curious reader, without excluding the specialist scholar. We have been happy to have editions of Charles Robinson, Nora Crook, and James Rieger at hand, as well as Leonard Wolf's adventurous *Annotated Frankenstein* (now out of print). A rich archive of critical books and essays has stimulated our attention (see Further Reading)." (Wolfson and Levao "Our Annotations" 51)

Similar to the blurb text, Wolfson and Levao highlight their expertise on the subject of *Frankenstein*; they are only slightly more concrete about their annotations. It becomes apparent that their annotations have been inspired by previous editions that "have led the way" and consequently, comprise a compilation of information drawn from these editions as well as experiences of "teaching" the novel, including "criticism and scholarly works … critical books and essays" on *Frankenstein* (Wolfson and Levao "Our Annotations" 51). The annotations were further written for a broad readership, keeping the "general, curious reader" in mind "without excluding the specialist" (Wolfson and Levao "Our Annotations" 51). Not only *Frankenstein* scholars, but especially "curious" readers that are looking for an edition with notes that provide an enriching reading experience rather than just explaining what could not be understood otherwise (Wolfson and Levao "Our Annotations" 51). Again, the explorative qualities, that might also result from the editors' aim to address both the general and the specialist reader of *Frankenstein*, are emphasised. Thus, while making their approach to *The Annotated Frankenstein* fairly clear – looking at previous editions and conducting research as well as drawing their own conclusions – the editors remain disappointingly vague about the process of selecting and structuring their information in the annotations. The abundance of pictures and comments suggests, though, that space and thus, the reduction of the annotations to their essential information was not an issue in this edition. This also becomes a factor that needs to be considered when looking at the online edition by Curran. Along with transition from the print medium to the endless space of the digital medium new issues arise in the practice of annotating.

Curran provides the readers of his *Frankenstein* with a total amount of 1302 annotations. Curran, in his introduction to the edition, is less concerned about the content or purpose of his annotations, but addresses a new problem that comes along with online editions – how to operate the edition and how to navigate through the text:

> This edition has pop-up notes that are accessed through links in the text. Often the notes contain links to other sections of the edition. When you click on one of these links within the pop-up note, a third window will open.
>
> To return to the main page you were reading, you can close the pop-up boxes, or you can click on the main page you were reading and the pop-up boxes will disappear from view. (Curran "Editorial Notes – About this Edition")

Explaining the specific operation of the pop-up notes, Curran highlights the benefits of the digital medium. The intertextual references are designed in the form of "links to other sections of the edition", which enable the reader to browse through the edition (Curran "Editorial Notes – About this Edition"). Curran's digital edition includes a separate comment on his annotations, which he, quite in line with their final appearance – a pop-up window laid over the original text – calls "Pop-up Notes" (Curran "Editorial Notes – About this Edition"). Indeed, Curran refers to his annotations only with regard to their digital qualities as "pop-up boxes" or "notes" (Curran "Editorial Notes – About this Edition") or as "commentary" (Curran "Editorial Notes – Introduction"). The choice of these names for his annotations is representative of the whole make-up of the edition. Rather than limiting the annotations to the most essential information necessary to understand certain passages or allusions in the text, Curran's excessive practice of annotating *Frankenstein* is representative of the possibilities, but also challenges of the digital medium. This becomes clearer when looking at Curran's reflections on the genesis of his edition:

> Our initial goal was to create a complete conceptual framework for the novel, surrounding it with a library of the elements that formed its exceptional intertextual echo chamber: the Creature's reading list, the contemporary scientific discourse everywhere informing the discourse, the relevant history of polar exploration, etc. … As such a list suggests, a basic organizational principle would be essential to making resulting cross-connections simple and navigable … ambition being directly proportional to the sense that there was virtually no end to the library that could be embedded here, we decided to key in all the critical literature discussing Frankenstein and similarly cross-index its references both to the novel and to other critical articles. The end of this would be the creation of an instantaneous variorum commentary. (Curran "Editorial Notes – Introduction")

In his "Introduction" to the edition, Curran addresses several points that are of interest for the evaluation of his approach to create a digital *Frankenstein*. He first comments on the content of his annotations as well as his research approach. When he describes his vision to create a "conceptual framework for the novel, surrounding it with a library", Curran significantly extends the function of explanatory annotation to include any relevant context. For example, he includes especially intertextual references, such as the "Creature's reading list, the contemporary scientific discourse everywhere informing the discourse, the relevant history of polar exploration, etc." (Curran "Editorial Notes – Introduction"). His comment emphasises his aspiration to lay a special focus on the intertextual references in *Frankenstein*, thus creating an "exceptional intertextual echo chamber" (Curran "Editorial Notes – Introduction"). This further reflects his editorial efforts to exploit the possibilities of the digital realm by using links to create a web of information through which the reader can navigate. However, Curran also admits that "there [is] virtually no end to the library", which is a particular issue coming along with the endless space in the digital medium (Curran "Editorial Notes – Introduction"). Thus, structuring the amount of information while keeping the edition "simple and navigable" is an important issue for digital editions (Curran "Editorial Notes – Introduction"). Indeed, these challenges are a constant issue in scholarly debates. Hickman and McIntyre warn of the "infinite capacities of computers" as this can lead to projects that, despite being ambitious, lack scholarly value (132). Lamont strikingly comments on the tendency to excessively annotate digital editions that this has for a long time been perceived as a "manifestation of the dangerous stupidity of misguided scholarship" (Lamont 55). All three scholars warn of too ambitious and excessive modes of annotating that might lead to a reduction of the edition's critical and scholarly value. Curran's edition indeed shows that the increase of annotations not only comes along with a new perception of the possibilities of annotating in the digital realm, but also requires a new, more critical mode of annotating and reading the digital *Frankenstein*. Curran's own reflections concerning his annotations with regard to his readers stress the need for a more clearly defined approach to annotating in the digital space. His statement demands further attention in so far as it lacks careful reflection on his own editorial work as well as a conclusive explanation concerning his guidelines when annotating the text:

> I set to work writing a commentary that sought to highlight the intertextuality and complex interplay between the embedded narrative lines as well as not to hobble the interpretive latitude available to its readers. This all took many months – some years, in fact. (Curran "Editorial Notes – Introduction")

Curran here states his initial approach to write a "commentary" that "highlight[s] the intertextuality and complex interplay between the embedded narrative lines" (Curran "Editorial Notes – Introduction"). Whereas he is certainly right to call his annotations a "commentary" – a word choice that the 52,6% interpretive annotations clearly supports – the high percentage of interpretive annotations also suggests that he somewhat deviated from his initial objective. His interpretive annotations comprise explanations of typical Romantic themes,[21] analyses of passages[22] and more personalised comments[23] by the editor. Thus, rather than trying to avoid "hobbl[ing] the interpretive latitude available to its readers", Curran provides his readers with an abundance of interpretive approaches that are mostly dominated by his personal interpretation instead of a discussion or presentation of different critical voices (Curran "Editorial Notes – Introduction"). A closer look at Curran's statements in the "Introduction" as well as his "About this Edition" therefore highlights several issues concerning the changing modes of annotating that become prevalent in digital editions. In comparison to the print editions, the annotation practices in the digital medium seem to require even more reflection due to the vast amount of space and new possibilities. Curran's focus lies on the exploitation and advertisement of the digital possibilities and advantages of his edition; however, the very brief comment on the annotation process in general stresses the lack of a directed approach to annotating *Frankenstein*. Curran's edition therefore implies a more experimental exploration of the possibilities of a digital edition. This, however, appears to go along with generally more extensive annotations that often lack a clear and concise statement. This suggests that the unlimited space requires a *structure* in order to limit the amount of information and make the notes as informative and relevant as possible;[24] an issue that gains even more relevance when looking at the statements on the website genius.com, the second digital edition.

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[21] See for example the passage on Frankenstein's lonesome ponderings that are "filled with dreary imaginations*" shortly after his first meeting with the creature: "The withdrawal is a dangerous portent, but for Mary Shelley

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once again to connect such a process with the exercise of the imagination clearly questions the value of this central concept of Romanticism" (Curran III.1).

[22] See for example the creature's comment on his "protectors" (Curran II.7), which he describes as "such lovely creatures*": "However this veneration of an ideal to which he might aspire testifies to the underlying human sensibility of the Creature, the awareness to which his logic carries him, that he is not part of the human family, places it within another and more pernicious construction. In effect, he is internalizing a sense of profound alienation, becoming the Other that society would make him" (Curran II.4).

[23] See for example the creature's conversation with the old Mr. De Lacey: "From your lips first have I heard the voice of kindness*": "What the Creature does not know is that this will also be the last such expression of kindness directed to him" (Curran II.7).

[24] For more information and a discussion of the difficulties of social digital annotations as well as the presentation of a possible 'best practice model' see Bauer and Zirker (2017) "Explanatory Annotation of Literary Texts and the Reader: Seven Types of Problems" in IJHAC 11.2, pp. 212-32.

The social edition genius.com does not provide a specific statement concerning the annotations of *Frankenstein*; however, the general editors encourage their users to abide to some general rules of annotating texts or lyrics. Under the title "How do I write an annotation?" they offer suggestions of how to "say something that adds value to the page" (genius.com "web-annotator"):

> The best annotations confront the underlying text in some way—whether it's a fact check, a difference of opinion, or simply an updated look at an older piece of writing.
>
> Highlight a strong word, phrase, or succinct idea. Then add your original take, coupled with:
>
> - Meaty context with links to sources
> - Rich imagery (i.e. interesting videos, photos, infographics, archived tweets, or gifs)
> - A question or prompt for other readers/annotators to reply to
>
> (genius.com "web-annotator")[25]

The general editors' description of what "makes a good annotation" emphasises their objective to provide their annotators with an, at least, tentative style guide for annotating texts in order to guarantee a certain quality standard for their annotations (genius.com "web-annotator"). The overall amount of clarifications – three, on the whole, that are updated continuously[26] – on the website reflects the need to explain and specify the annotation process. In contrast to Curran, the general editors of genius.com deal with their approach to a practice of annotating online in a more structured manner. Not only do they give clear instructions and thus, allow for an increased transparency with regard to their annotations, but they also provide suggestions concerning the content of the annotations in order to encourage annotators to structure the information in the annotations. They specify what "A Good Annotation Can Include" in a separate list:

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[25] For more information on the web-annotator see < https://genius.com/web-annotator>.

[26] See also "The Ten Annotation Commandments" in the Appendix A.

- A breakdown of a reference
- Uncommon slang term definitions
- A description of poetic wordplay or double meanings
- Quotes from artist interviews that give context or explain meaning
- Connections to history or current events that expand the meaning
- Connections to lyrics or themes in other songs
- Connections to the artist's real life
- Images, GIFs, or videos that help explain meaning or provide evidence
- Jokes! (But only really good jokes!)

(genius.com "How Genius Works")[27]

Whereas the first seven bullet points align with the categories also listed in the TEASys style guide, the last two bullet points seem to be a special aspect of this social edition. The call for "[i]mages, GIFs, or videos" (genius.com "How Genius Works") in particular appears in all three instructions, which implies the general editors' focus on "[rich] imagery" (genius.com "web-annotator") rather than too much text. Thus, the annotations are not primarily meant to be explanatory, but also entertaining. Nevertheless, both instructions reflect the general editors' attempt to come up with simple explanations for the public that will concisely instruct them how to annotate a digital text.

Despite the editors' more reflective approach to digital annotations, both instructions also reveal some issues. Whereas the advice to "confront the underlying text" is certainly useful as it emphasises the general work of an annotator, that is, to question the text and search for passages that are worth annotating such as a "strong word, phrase, or succinct idea", it also implies a general problem that can also be seen in Curran's edition (genius.com "web-annotator"). The general editors' statement suggests that, basically, anything can be annotated as long as some users considers it annotation-worthy. Indeed, Tanselle warns of the abundance of possibly unreliable information (26). The general editors are, however, aware of this issue and ‘warn’ the readers of the annotations, adding whether “[t]his annotation is unreviewed” or it has any “contributors”. Users can thus up- or down-vote an annotation in order to support a reviewing process and increase the quality of the annotations. Although the social aspect of this edition within the digital realm offers the possibilities of a more direct exchange of “question[s] or prompt[s]” that “other readers/annotators [can] reply to” (genius.com “web-annotator”), these remain disappointingly sparse in the *Frankenstein* edition.[28] If at all, most of the exchange is less a discussion of critical texts, but rather a game of question and answer or an, often simple, addition to the previous annotation. The following passage in *Frankenstein*, which was annotated by ZachManzella as well as the reply by another user might serve as an example:

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[27] For more information on the annotations on genius.com see also "The 10 Annotation Commandments" of which a screenshot is attached in Appendix A or on the website < https://genius.com/8846441>.

> How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness;* but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips. (genius.com ch. 5)

The following annotation was added; Victor’s exclamation: “Beautiful! Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of a pearly whiteness*” was chosen as its anchor in the text (genius.com ch. 5):

> *ZachManzella
> This was the calm before the storm for Victor. Blinded by the fact he created a living being, he has yet to realize just how ugly and horrid his creation is. And you thought the monster in *Frankenstein* was green! But that image originated in the 1931 film adaptation.

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[28] For an intricate discussion on the ‘critical internet culture’ and the dynamics of user feedback in blogs see Lovink’s *Zero Comment*.

> Yasamin
> The adjective ‘Beautiful!’ is an ironic exclamation, because the creature is actually hideous. (genius.com ch. 5)

ZachManzella’s comment, if not completely wrong, nevertheless poses at least two problems. First, his annotation is ruptured. It mixes an interpretive aspect with a completely different piece of information, which can be treated as additional information concerning the creature’s cinematic presentation. The sudden change of topic makes it hard to follow his train of thought, especially when considering that ZachManzella chose to use “[a]nd” as a transition to his next fact that treats a completely different aspect (genius.com ch. 5). Moreover, his annotation does not explain how this particular passage makes him think that Victor “has yet to realize just how ugly and horrid his creation is” (genius.com). It is Yasamin’s comment that points out the shortcoming of his interpretive annotation. Her remark that “’Beautiful!’ is an ironic exclamation” stresses the fact that Victor, rather than being “[b]linded” as ZachManzella argues, is just realising how “ugly and horrid his creation is” (genius.com ch. 5). Indeed, the annotation above exemplifies another issue that is hardly addressed in the general editors’ instructions. It is the appointment of a well-chosen anchor in a relevant passage of the text. Most annotations seem to have been written rather intuitively with little regard to their relevance to this respective passage. In fact, ZachManzella’s comment might have been more fitting when split and anchored in two different passages of the text. The first part of his annotation might still have been correct had it been anchored in the previous sentence: “I had selected his features as beautiful” (genius.com ch. 5). The second part of his annotation would have been more appropriate as a separate piece of information anchored to the passage “[h]is yellow skin” (genius.com ch. 5). Therefore, the example shows two drawbacks: first, the overall difficulty to guarantee annotations of an acceptable quality and second, the issues of the social editing process. Yasamin’s comment implies that she knows of at least one of the problems in

ZachManzalla's annotation. Despite its inadequacy, however, she does not comment or correct his annotation, but rather adds another piece of information. In the end, it is the reader's task to put the pieces together. The concept of a collective editing process therefore still requires refinement. In fact, it demands for even more participation from the users as the comments in the annotations hardly ever develop into a 'dialogue' and seldom have more than one comment by one other user. The need for more editorial guidance and surveillance becomes further obvious when taking a closer look at the actual presentation of the original *Frankenstein* text on the website.

Brockbank comments on the new possibilities of the digital age with ambivalent feelings, arguing that "the text could be called 'mobile' merely to mark the ease with which it could be moved and manipulated" (104). His statement gains even more relevance when considering one phenomenon in the *Frankenstein* edition on genius.com that is indeed an example of the justness of his reservations. The handling of the original text can be called careless, at the least. The "editor" of the Frankenstein edition on genius.com failed to include the Preface as well as Walton's initial letters to his sister, which form an essential part of the story and contribute to the intricately interwoven narrative layers of the novel. It is neither indicated that there is such a thing as a Preface, nor that there is an epistolary frame narrative that introduces the reader to the story; nor does the editor give an explanation as to why he decided to exclude such crucial parts of the story. In fact, one of the other users comments on this discrepancy from the original, thus making the fact known to other readers. The comment was left unnoticed by the editor, who could have easily added the missing text passages. Ironically, the fluidity of hypertexts suggests that the missing chapters could be uploaded any moment; therefore, it is all the more remarkable to observe that the parts have not been uploaded yet. In this context, Lamont's comment that "[h]ypertexts in modern usage are *authored*" (60) is quite striking. Sutherland equally fears that "each user will choose, expertly or ineptly, her own variant text to prove her own critical point," which might have a fatal effect on the "critical dialogue and the shared life of our discipline" (23). The reservations of all three scholars raise the question of authority and further highlight the fact that the presentation of the texts and annotations in online editions will always have to be treated with great care.

Nevertheless, the wealth of annotations, visual input, exchange of opinions and information in the digital *Frankenstein* edition also shows the potential of digital editions. The overall participation reflected in the amount of annotations in the *Frankenstein* edition shows that the web poses not only great potential with regard to modes of annotating, but also reflects the users' motivation to share their ideas and contribute to a global exchange of knowledge.[29] The general editors' focus on "rich imagery" or "Jokes!" further promotes the special characteristics of social web-editions and emphasises the purpose of this particular approach to online editions. Rather than providing a reliable high quality critical edition, their vision revolves around the web as a platform to share ideas, thus creating a community with a mutual "mission to annotate the world" (genius.com "web-annotator").

All in all, the editions of *Frankenstein* give an explanation as to what has led Small to admit that there "can never be any single adequate theory of the practice of annotation" (189). Rieger (1974), Crook (1996), and Hunter's (1996) editions, for example, are mostly determined by the purpose of their individual editions as well as the general issue of the print medium, space. In fact, the editions show no discernible systematic approach to addressing the specific features of *Frankenstein* in the annotations; rather, some concepts about annotating the novel in general become obvious. The *Frankenstein* text poses its individual challenges to the editor due to the special history of its author and thus, its genesis: MWS was inspired by a rich exchange with and encouragement from Europe's intellectuals, such as her husband PBS and his friends. Moreover, her mother and father's texts had a considerable influence on her own writing, which altogether make the novel a challenging work to annotate.

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[29] For more information on creating annotated online editions see also Bauer and Zirker "Whipping Boys Explained: Literary Annotation and Digital Humanities" and Stroud "The Closest Reading: Creating Annotated Online Editions."

Nevertheless, despite the inconclusive results with regard to an annotation theory or practice of *Frankenstein* in particular, a more general statement can be made, supporting the concept that the content of the annotations depends on the overall purpose of the edition and its target audience. Indeed, Bennett describes editing as "a major determinant in what and how we read" (89). This also becomes obvious in the editors' statements about their target audience. A noticeable focus on annotations in the 1990s editions and following suggests that a redefinition of editorial approaches to annotations has taken place. With the first website going online in 1991 and the new possibilities of the digital medium, literary scholarship is conscious of a radical change.[30] Annotations are increasingly perceived not only as a source of additional information, but as a fairly independent form of text that opens up new possibilities of enriching the reading experience by facilitating understanding and making the novel accessible for all kinds of readers. The most vital changes are thus only seen when it comes to an orientation towards a theory of – depending on the editing practices[31] – how the information presented can change the reader's perception of the text. This argumentation highlights the importance of a consideration of the overall make-up of the respective editions with regards to its readership.[32]

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[30] For more information see the article on sueddeutsche.de: "So fängt alles an: Tim Berners-Lee veröffentlicht den ersten WWW-Browser und ein Programm, das aus einem Computer einen Webserver macht. Vorher hat er die HTML-Sprache für das World Wide Web entwickelt. Als erste Website überhaupt geht www.cern.ch ins Netz" (sueddeutsche.de) <http://www.sueddeutsche.de/digital/info--1.607280> (last accessed 14 July 2016).

[31] cf. Chapter 3.1.1: three approaches to text editing can generally be distinguished: (1) teleological approach, leading up to the presentation of a final product, (2) the presentation of the working process and (3) the presentation of the most feature-rich text (ahistorical).

[32] Hickman and McIntyre claim that "the very nature of a book (size, typeface, and number of footnotes and annotations) sends signals about the audience for which it is intended" (144) and Lamont as well as Small equally argues that annotations reflect "an implied reader" (48) or a "possible readership" (203). The "demand" (Lamont

Indeed, the diversity of the editors' approaches to MWS's work reflect the variety of possible modes of annotating and reading *Frankenstein*.

3.2 Changing Modes of Reading

3.2.1 The Presentation of Explanatory Annotations

The presentation of the text and its annotations is an essential factor that can have a considerable influence on the way a literary work is read. Indeed, White argues that:

> Physical decisions about how to read are made when the eye approaches the black and white blocks on the page and searches that flat surface for meaning-bearing data. Long before the content of a text makes an impact upon the reading consciousness, the patterns of contact set up as the structure of reading carry meaning – and demands for action – to the reader. (81)

She thus concludes that already the position of the annotations, whether at the foot of the page or at the end of the novel, has a considerable influence on the reading experience and "may affect the development of reading strategies" (86). Irrespective of the content of the annotations, White develops the concept of how the presentation can influence the extent to which importance is given to the primary text and the annotations.[33] In fact, the constant presence on the page raises the readers' awareness that there is easily accessible additional information on certain passages in the text. In contrast, annotations that are listed at the end of the work make the reader's choice whether to look at the annotations or not more optional. The presentation of the blank text, the indication of explanatory annotations at the end of the work by adding numbers or signs in the text, or providing the annotations on the respective page therefore has a decisive influence on the way the text is read.

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48) is therefore an essential contributor to the genesis and growth of a scholarly edition (cf. Köhler 171; Eggert 64).

[33] Bowersock also discusses the relation between explanatory annotations and their primary text, arguing that they are "loose and bound at the same time" as they depend on the text, but are nevertheless visibly separated from it (55). Derrida famously characterised this relation as the "double bind" of annotations (202).

Four of the eleven *Frankenstein* editions place the explanatory annotations at the end of the edition. These are the two earliest editions by Fairclough and Joseph as well as more recent editions by Hindle and Robinson.[34] The distribution of these editions over a relatively broad span of time (40 years; from the first edition by Fairclough in 1968 to the newest by Robinson in 2008) is already indicative of the ongoing disagreement among editors where to place the annotations. This is due to the significant influence of the editor's decision on the presentation of the text and thus, its reading. Several aspects have to be considered: First, the decision to place the annotations at the back indicates the primacy of the main text and highlights the aspiration to present a pristine text that leaves room for the reader's own interpretations and appreciation of the text.[35] Foucault and Derrida support the notion that the physical "subordination" of the annotation on the page or actual removal from the page confirms the primacy of the text (Derrida 194). Thus, "placing notes at either the foot of the page or at the end of the primary text … *suggests* the manifestation of [the] traditional power-structure" (White 85). Second, the decision to actually look at the annotations is clearly connected with a conscious process as the reader is provided with no indication or merely unobtrusive signs in the text indicating that there is additional information at the back of the edition. This further involves the physical activity of turning the pages and looking up the annotated passage. The consequence is a considerable amount of time that is spent with retrieving additional information. Therefore, the reader gains knowledge of the respective passage at the expense of the reading flow.

Five of the eleven editions provide annotations on the respective page. There are, however, significant differences among the editions. Rieger, Crook and Hunter present the annotations at the foot of the page, thus adhering to the traditional hierarchical structure between annotations and main text. In contrast, Wolf as well as Wolfson and Levao's annotations frame the text on each margin.[36] Contrary to older editions, Rieger, Crook and Hunter's annotations thus accompany the main text. This mode of presenting the annotations can affect the unprecedented reading experience significantly. Providing the annotations at the foot of the page makes the information more easily accessible to readers. The physical leafing through the edition until the end of the book is thereby avoided and the readers' efforts to gain more knowledge on the respective passage are decreased. This is a perceptible change towards a more reader-oriented mode of annotation. Nevertheless, White argues that already the indication of the presence of a note might influence the decision as "the reading eye is both drawn to and repelled by the secret and potentially dangerous words contained in the cellar space" (85). Her objections suggest that the unprecedented reading experience of the plain text will hardly be possible with the tempting presence of the annotations at the bottom of the page.

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[34] For an exemplary scan of the annotations listed at the back of the Joseph edition see Appendix A.

[35] As discussed in chapter 3.1 this also goes along with a particular philosophy of text and editing.

This issue becomes even more complex when considering the editions by Wolf as well as Wolfson and Levao who place their notes along with the visual input at each margin of the text. The reader's attention is actively drawn to the fact that there are notes in the text that might give relevant information that could contribute to the understanding of MWS's novel. Wolfson and Levao's mode of annotation clearly disturbs the hierarchy between the main text and its annotations originally promoted by Foucault and Derrida. Thus, the annotation was originally meant to accompany the text as additional material that can contribute to the increased quality of the reading experience. In Wolf's as well as Wolfson and Levao's editions, however, the undeniable presence of the annotations next to the text suggests the editor's omnipresent 'voice' that accompanies the reader through the work. This suggests an increasingly interventional mode of annotating *Frankenstein*, which also affects the readers' perceptions of the actual text.

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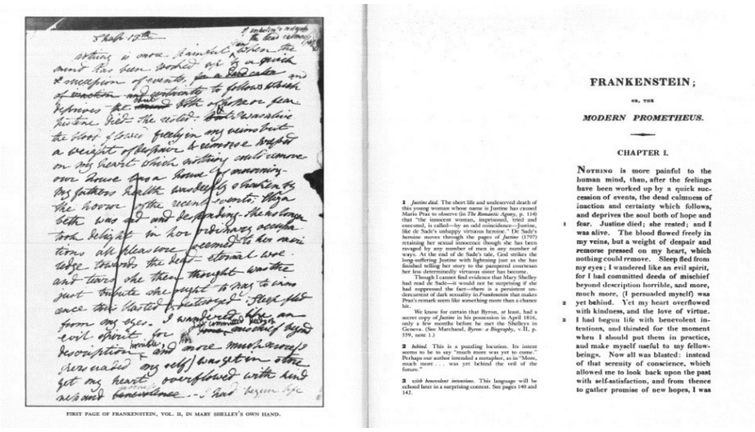
[36] For exemplary scans of the Wolf edition see Appendix A.

Indeed, the over-abundance of information and visual input alongside the text moves the main text into the background, which becomes particularly obvious in some of the annotations in Wolf's edition that are sometimes hardly discernible from the original *Frankenstein* text:[37]



FIRST PAGE OF FRANKENSTEIN, VOL. II, IN MARY SHELLEY'S OWN HAND.

1 *Justine died.* The short life and undeserved death of this young woman whose name is Justine has caused Mario Praz to observe (in *The Romantic Agony*, p. 114) that "the innocent woman, imprisoned, tried and executed, is called—by an odd coincidence—Justine, like de Sade's unhappy virtuous heroine." De Sade's heroine moves through the pages of *Justine* (1797) retaining her sexual innocence though she has been ravaged by any number of men in any number of ways. At the end of de Sade's tale, God strikes the long-suffering Justine with lightning just as she has finished telling her story to the pampered courtesan her less determinedly virtuous sister has become.

Though I cannot find evidence that Mary Shelley had read de Sade—it would not be surprising if she had suppressed the fact—there is a persistent undercurrent of dark sexuality in *Frankenstein* that makes Praz's remark seem like something more than a chance hit.

We know for certain that Byron, at least, had a secret copy of *Justine* in his possession in April 1816, only a few months before he met the Shelleys in Geneva. (See Marchand, *Byron: a Biography*, v.II, p. 559, note 1.)

2 *behind.* This is a puzzling locution. Its intent seems to be to say "much more was yet to come." Perhaps our author intended a metaphor, as in "More, much more . . . was yet behind the veil of the future."

3 *with benevolent intentions.* This language will be echoed later in a surprising context. See pages 140 and 142.

FRANKENSTEIN;

OR, THE

MODERN PROMETHEUS.

CHAPTER I.

NOTHING is more painful to the human mind, than, after the feelings have been worked up by a quick succession of events, the dead calmness of inaction and certainty which follows, and deprives the soul both of hope and fear. Justine died; she rested; and I [1] was alive. The blood flowed freely in my veins, but a weight of despair and remorse pressed on my heart, which nothing could remove. Sleep fled from my eyes; I wandered like an evil spirit, for I had committed deeds of mischief beyond description horrible, and more, much more, (I persuaded myself) was yet behind. [2] Yet my heart overflowed with kindness, and the love of virtue. I had begun life with benevolent intentions, [3] and thirsted for the moment when I should put them in practice, and make myself useful to my fellow-beings. Now all was blasted: instead of that serenity of conscience, which allowed me to look back upon the past with self-satisfaction, and from thence to gather promise of new hopes, I was

Fig. 2: Exemplary scan of a page from Wolf's *Frankenstein*; on the left-hand side the editor provides a sample of MWS's handwriting (Wolf 125).

The presentation of the main text with its annotations on the margins constantly reminds the reader of "previous readers" that assume the authority to actively influence the reading experience (Lamont 47). These two *Frankenstein* editions thus suggest the annotations' claim for a new authority over the text.

The uneasy relationship between the text and its annotations becomes even more problematic in the transition from the print to the digital medium as the hypertext is fundamentally different from the previous concepts of text. In *The Fluid Text*, Bryant discusses what computers can do in contrast to books and how they change the overall reading experience (146). He points out that most of the digital issues are merely mechanical and that computers are only "exciting for the qualitatively different reading experiences they can provide" or their archival functions and its possibility of also mapping or storing the reader's own archival materials (Bryant 148). Editors using the first computer programmes primarily directed the focus on the potential of the new digital methods of visualising a text and put a strong emphasis on collation (Hickman and McIntyre 125). Their aim thus moved from representing the finalised version of the text to a collation, the presentation of all possible versions of the text on screen (Battestin). This manner of presenting the literary work highlights the fact that it is by no means a fixed entity; rather, it is "fluid" (Bryant 146) or "unbounded" (Lamont 55) and consists of several preceding drafts and editorial changes. Bryant and Lamont's statements thus point out that a text is in fact not a stable entity but a jigsaw puzzle that depends much on the way it is presented to the reader and that consists of many pieces, which all contribute to its textuality. Hypertext thus goes along with new qualities of text and new modes of presentation as it "allows readers to follow hyperlinks that lead to other sections within the same text, or to material beyond the text's boundaries" (Herbert-Goodall). Therefore, the "representation of textual information" (Buzzetti 45) on the screen has moved into the focus of literary scholars as "the world told [increasingly] becomes the world shown" (Serafini 27). This becomes obvious in Curran and genius.com's presentation of their notes.[38]

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[37] For more exemplary scans of such a passage see Appendix A.

Although the annotations are accessible on the page, the reader has to click on them in order to read the annotation. This mode of annotating is faintly reminiscent of the traditional presentation of the plain text with the annotations moved to the back of the novel. However, it also resembles Rieger, Crook and Hunter's decision to provide the annotations at the foot of the page as the information is just a click of the mouse away and "available to the reader at the cost of minimal effort and minimal loss of reading time" (White 87). In digital editions, the hierarchical structures between text and its notes are altered considerably: from Foucault's primacy of the text and Derrida's subordinate footnote to a feature **of** the text. Indeed, words become multimodal, functioning as interfaces between the reader and the screen as the text is accompanied by more and more data such as additional text, pictures and audio (Strehovec 342). The written words literally turn into a "textual landscape" through which the reader can "navigate" (Schreibman) with the help of the mouse or "a textual avatar, [39] which demonstrates the reader's presence" on the page; text becomes something "tangible" (Strehovec 341, 346).[40]

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[38] For exemplary screenshots of both editions see Appendix A.

Both digital editions differ in the way they present the annotations. Whereas the edition on genius.com makes the annotations pop up in a column on the right margin, Curran's annotations appear in a separate window in the forefront while the main text fades into the background. The display of the annotations on genius.com therefore resembles a variation of Wolfson and Levao's presentation of their annotations. In contrast, Curran's annotations in form of an isolated tableau in front of the main text suggest a certain degree of detachment from the annotations' original source of reference. This mode of presenting the notes indicates a temporary dominance of the annotation over the original text, which implies a reversal of Derrida's subordinate footnote. Curran's annotations thus claim their own place in the digital world of *Frankenstein*. His decision to place the annotation in front of the main text, however, also affects the reading of his edition. The moment the reader clicks on the respective passage, the annotation almost brusquely interrupts the flow of reading. Moreover, the mouse has to be moved on the annotation in order to scroll down and will later have to be moved back again towards the margins of the screen in order to close the annotations. The act of reading the annotation therefore involves a discontinuation of the reading flow and goes along with a relatively cumbersome physical action. This clearly raises the reader's awareness of the spatial dimensions of the hypertext.

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[39] Indeed, Curran's edition provides a separate paragraph with the heading "Navigation" in his section "About this Edition" that explains to the reader how to 'navigate' through the edition. For more information see <https://www.rc.umd.edu/editions/frankenstein/Front/about.html>.

[40] For more information on the digital environment and the reconsideration of text and textuality see also Loizeaux and Fraistat's *Textual Studies in the Late Age of Print*.

On the whole, the *Frankenstein* editions reflect the editor's changing practices of presenting the text and its annotations to the reader, which ultimately affects the way MWS's novel is read. There is a perceptible movement of the annotations closer to their source of reference or their 'anchor' in the text as well as a general increase of more diverse annotations. The earlier *Frankenstein* editions still present the annotations at the back, whereas later editions increasingly provide annotations more easily accessible alongside the main text. The reader is thus constantly reminded of their presence on the page, which implies the development of an increasing self-consciousness of annotations and their value for the literary work.

3.2.2 Making Meaning – Changing Modes of Reading

At the beginning of the 19th century, and the creation of MWS's *Frankenstein*, reading was essentially associated with "living, construing texts and making sense of life" (Darnton 142).[41] Books were mostly advertised by their "physical quality", such as the fabric of their cover, the kind of paper or the typographical features of the text (Darnton 153).[42] This mode of reading reflects an unpremeditated enjoyment of the literary work and the reader's appreciation of the plain text. However, with the evolution of editing theories and practices of scholarly annotations throughout the 19th century, the perception of reader-text relationships changed radically. The annotator that "slips in between the reader and the text" (Lamont 51) has a vital influence on the way a literary text is defined and read. The modes of reading and making-meaning through a reader thus moved into the focus of scholarly debates.

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[41] For more information on the history of reading see Cavallo, Chartier, and Cochane's *History of Reading in the West*.

[42] Darnton gives an example of a bookseller advertising a quarto edition of the *Commentaires sur la coutume d'Angoumois*: "The text of the *Coutume* is printed in *gros-romain* type; the summaries that precede the commentaries are printed in *cicero;* and the commentaries are printed in *Saint-Augustin.* The whole work is made from very beautiful paper manufactured in Angouleme" (153).

Fairclough and Joseph's editions are the earliest annotated *Frankenstein* publications. Their philosophy markedly highlights the primacy of the text, considering readership, context and genesis of the work as negligible. Both editors provide only few annotations (Fairclough with 21, Joseph with 59) that hardly have an impact on the flow of reading. Their annotations are written in a neutral style that animates their readers to analyse and make sense of MWS's novel themselves. Their annotations thus clearly promote an autonomous mode of reading. This is further supported by the fact that the annotations appear at the end of the work, giving the reader the opportunity to just read the plain text without ever looking at the annotations at all. Consider a typical one of Joseph's intertextual annotations: "*Page* 156. *the 'very poetry of nature':* ascribed *(1818)* to Leigh Hunt, *The Story of Rimini.*" (Joseph 240). Fairclough's annotations are written in a similar style; however, they sometimes also include an excerpt from the referenced text or a summary, such as in the following note:

> (p. 326) *Angelica:* in Ariosto's *Orlando Furioso* (1516), partly based on the Roland(Orlando)-Charlemagne legend, Angelica is pursued by many knights, including Orlando himself, but at length she marries Medora, a poor man. (Fairclough 504)

Reflected in these annotations is the idea of a plain way of annotating *Frankenstein* that is as unobtrusive as possible; the editor's personality is hardly perceptible in any of the annotations. This fact was also noticed by Hanna, who comments on the "rhetorically discrete" twentieth-century annotators, who are "completely removed from the text page" (178f). The editor's neutral rhetoric suggests that the edition does not serve "any critical ends, but is above and beyond them" (Eggert 63). The hidden editor thus only contributes as a background authority to the understanding of the text and never as an instance that directly assigns meaning to the respective passage.

A similarly neutral practice of annotating is also noticeable in the context annotations that represent the second largest group of annotations in the first two scholarly editions. They give minimal information of the respective text and lack an explanation why the reference to the other text is made in this particular context. The context annotations hardly give any information concerning the circumstances surrounding the genesis of the novel or biographical information on MWS. Rather, they are reduced to the most important information that is required for the understanding of the text and only give information about characters that are referred to in the text, some of them MWS's contemporaries, such as "Dr. Darwin*" (Fairclough 502). They further provide geographical information,[43] allusions to contemporary beliefs,[44] textual annotations, or what could then be considered common knowledge,[45] but might not be obvious to a 20th century reader of MWS's novel. This form of annotating reflects a tendency towards the New Critics' belief that the author as well as the circumstances leading to the creation of the literary work should be disregarded when analysing the work. Greetham critically reflects on this theory of text that

> asserts its logistic and phenomenological superiority over the record of variance embedded in the deliberately invisible, or occluded, apparatus-sought to render culturally impotent the margins of discourse, whether bibliographical or political. ("The Philosophical Discourse" 38)[46]

His critique of the New Critical movement actually highlights the most common practice of editing in the mid-20th century. It aims particularly at the practice of considering the text to be detached from cultural and political influences and the belief that text meaning is generated from the text's internal structure. For several decades this concept of text and textual scholarship has been considered a standard among literary scholars. Fairclough and Joseph's mode of annotating *Frankenstein* somewhat echoes this philosophy of the "mysterious unattainability of literature", which requires a minimalistic mode of annotating a text in order to avoid limiting "the interpretative potential in favour of one reading, or at any rate a lesser range of possibilities than the plurality of the text might command" (Lamont 50).

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[43] See for example Joseph's edition: "*Page* 32. *the Reuss:* river on which stands the city of Lucerne (Luzern)" (Joseph 236).

[44] See for example Fairclough's edition: "(p. 361) *necessary beings:* William Godwin's pet theory was that the Principle of Necessity, which denies free will to man, rules the world. Peacock makes fun of the idea in 14 of *Headlong Hall* (1816) and Chapter 4 of *Nightmare Abbey* (1818)" (Fairclough 504).

[45] See for example Joseph's edition: "*Page* 35. (1) *schiavi ognor frementi:* 'slaves always fretting'; the context refers to Italian unrest under Austrian domination during the eighteenth and nineteenth centuries; cf. also p. 192" (Joseph 236).

[46] For another critical discussion of editing practices see also Evans' "System Reboot".

The intertextual annotations are particularly representative of the editors' philosophy of a minimalistic mode of annotating *Frankenstein*. Intertextual annotations in both editions are written much in the style of the following annotation by Fairclough: "(p. 362) … *mutability:* the last lines of [Percy Bysshe] Shelley's poem *Mutability* (1816)" (Fairclough 504).[47] The annotation solely provides the information that MWS is referring to PBS's poem yet lacks an explanation of its significance for the interpretation of the respective scene or its overall relevance for the understanding of *Frankenstein*. For readers that are unfamiliar with PBS's "Mutability", this form of annotation might decrease the overall value of the reference to the poem. An informed reader, in contrast, will be able to analyse the passage more thoroughly due to the awareness of this intertextual reference. However, s/he is equally left to develop her/his own interpretation as the neutral presentation of the information suggests a vacuum of meaning that requires the reader to make sense of the novel on her/his own terms. This promotes a very personal mode of reading and prevents a predetermined way of reading MWS's work.

Contrary to his predecessors, Rieger provides the annotations along the text and places a strong focus on the editorial processes of MWS's novel. He further fuses textual notes and explanatory annotations. Rieger places his textual annotations along with the other explanatory annotations at the bottom of the respective page. Robinson's 2008 edition shows a similar concept. He lists his textual comments with the other explanatory annotations at the back of the edition with the heading "Notes" (cf. Robinson 245). Rather than considering the two as separate concepts, both editors obviously consider the modus operandi of editing and annotating as a simultaneous process, which further suggests that they hardly perceive both tasks as necessarily different. Annotations are thus not separated from the general editorial work. Rieger's decision to include few interpretive, linguistic or intratextual annotations directs the potential reader's attention to the generative process of MWS's novel and influences the perception of the text and thus its reading. Rieger's annotations are written in a neutral style as he rarely gives an explanation along with the annotations. In one of Walton's letters to his sister, Walton comments that "the manuscript will doubtless afford you the greatest pleasure*". Rieger adds a textual annotation to "pleasure": "*In the Thomas copy, this word is underlined in pencil: Directly below it, also in pencil, appears the author's comment: impossible" (Rieger 25). This comment might require further explanation as it is not clear from the context what Mrs. Thomas considers "impossible". Rieger, however, does not comment on this peculiar note. The neutralised annotations set a strong focus on the genesis of MWS's *Frankenstein* text and suggest the compositional features of her work. The focus is moved away from the actual content or message of the text.

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[47] Compare an intertextual annotation by Joseph: "*Page* 45. *'old familiar faces':* from Charles Lamb, 'The Old Familiar Faces'" (Joseph 237).

Similar to his textual notes, Rieger hardly gives an interpretation of the references in the particular context of *Frankenstein*. Rather, his annotations inform the reader that the scene or statement by one of the characters is a reference to another literary work that a contemporary reader might have known, but is less obvious to a reader of *Frankenstein* 154 years after its publication. In the context of *Frankenstein,* this has a considerable influence on the reading experience, as especially Frankenstein's creature derives its education from three books in particular: "*Paradise Lost,* a volume of *Plutarch's Lives,* and the *Sorrows of Werter*" that define and shape its discourse, and thus, its character (123). Rieger merely comments with a few lines on the creature's references in its narrative. Remarkably, he also decides to only comment on one title out of three, the *Sorrows of Werter*:

> *J. W. von Goethe (1749-1832), *Die Leiden des jungen Werthers* (1774; revised 1787). This semi-autobiographical, epistolary romance of the Sturm und Drang school explores the pathological aspects of erotic sentiment. The alienated hero, frustrated in his love for Charlotte, becomes increasingly introverted and finally shoots himself. (123)

This annotation gives background information on the content of the epistolary novella and offers a tentative interpretation of the novel. However, it does not give any information in how far this is relevant in the context of *Frankenstein* or, more importantly, how this particular novel might influence the creature's ethics and behaviour.[48] Rieger leaves much of the interpretive part to the reader without taking direct influence on the way the novel is to be read; he leaves the text to speak for itself. Readers of his edition will therefore have to determine the relevance of the intertextual reference themselves. This, again, supports a mainly unbiased reading of the novel. Kraft, Schilling, and Vonhoff describe this concept as "literary competence" ("literarische Kompetenz"), which is expected of the reader (168ff).

In contrast, Wolf excessively annotated his edition of *Frankenstein* and thus aims at a holistic (re-)creation of MWS's novel. The introduction of interpretive and intratextual annotations alongside an abundance of visual material further confirms this assumption.[49] His annotations thus contribute to a considerable change of the mode of reading *Frankenstein*. In contrast to preceding editions, Wolf's edition leads the readers through MWS's novel and reveals his personal interpretation of her work. Although previous editions also show interpretive approaches, these appear as additional information in the context of another annotation and only marginally contribute to the overall understanding of the text. An example of such an annotation would be the following intertextual annotation by Fairclough:

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[48] In fact, the reference to Goethe's *Die Leiden des jungen Werthers* foreshadows the creature's determination to commit suicide after Frankenstein's death, exclaiming: "I shall die" (Shelley 1818; 170).

[49] For an analysis of the influence of visual material on the mode of reading see chapter 3.2.3.1.

> *(p. 385) *Ruins of Empires:* the Comte de Volney wrote *Les Ruines, ou meditations sur les revolutions des Empires,* an essay in the philosophy of in 1719. The book added much to that aspect of the Gothic Revival which involved the love of decay. (504)

The last sentence of the annotation is hardly perceived as an interpretive approach. In fact, the wording of the annotation suggests that the editor merely remarks on a common Romantic theme in literature. Fairclough further avoids directly setting the comment in relation to the overall context of the novel, which leaves the reader to decide what to do with this piece of information. Nevertheless, Fairclough's remark on this particular theme in Romantic literature indicates how the intertextual reference can be interpreted in this particular context. It can therefore be considered an intertextual annotation that also includes an interpretive component. In contrast, the interpretive annotations by Wolf are clearly discernible as such:

> **inquisitiveness of mine.* This exchange of civilities here in the arctic wastes is Mary Shelley's way of signaling [sic] to us that these men are both endowed with sensibility, a quality much admired in the Romantic age. (26)

Wolf comments on a possible intended meaning by the author and thus indicates his interpretation of this particular scene. His intention to offer the reader a possible interpretive approach to the novel by his annotations can therefore be considered a new strategy of annotating a text. His annotation practice thus shifts the focus towards considerations concerning the construction of meaning through the text, its variants and its influences. In "A Rationale of Literary Annotation: The Example of Fielding's Novels", Battestin claims that literary scholars are "unable to agree on what constitutes 'the meaning of the text' or on the procedure required to make that meaning 'intelligible to the reader'" (9). In this context, he argues for a hermeneutic approach to annotating literature: The text has to be analysed in its entirety and, therefore requires a consideration of all the aspects that further contribute to its literariness and its meaning. These include the context in which it was written, intertextual references, as well as the critical responses of contemporaries and scholars. Battestin's approach supports an editor's direct interference between the text and the reader by considering the linguistic aspects of the text as well as its literary meaning and, finally, the transmission of this knowledge to the reader (20). This signifies a newly gained self-confidence of annotations in the field of scholarly editing. Indeed, during the 90s, the focus of editors explicitly moves to the potential readership of editions and the development of theories on the role of the reader. In "Reading Multimodal Texts" Serafini summarises the four resources model by Freebody and Luke. They ascribe four roles to the reader: (a) code breaker, (b) text-participant, (c) text user, and (d) text analyst (Serafini 27). Only 9 years later, in 1999, changing scholarly practices and the increasing digitalisation of literary texts called for a reconsideration of this concept, leading to another publication by Freebody and Luke.[50] They take a considerably more constructivist approach. The ability to 'read' is actually developed in the context(s) of reading rather than predetermined by "sets of cognitive skills" (Serafini 27). Their observations thus lead to a change in the text-reader perspective. Maureen Walsh develops this point, arguing that reading a text involves several levels – "interpersonal, symbolic, social" (M. Walsh 28). This, however, might not reveal the entire meaning of the text. The reader and the text are therefore working in a relationship that Walsh describes as "a two-way recursive and dynamic interaction" between the reader's knowledge and the socio-cultural context of the literary work (M. Walsh 26). In order to fully understand the text, the reader will therefore have to "'fill in the gaps' to understand the cultural, social and specific contexts" (M. Walsh 33). Annotations are thus considered a medium that provides the necessary context in order to fill the knowledge gap and contribute to a clearer understanding of the literary work. The variations in the *Frankenstein* editions support the assumption that editions should provide the adequate information for different kinds of readers. This is further confirmed by the increase of annotations and their focus on a clarification of the novel's meaning, or in "enabling a prospective reader to 'understand'" (Small 190).

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[50] For more information on the four resources model see both articles by Freebody and Luke's "A Map of Possible Practices: Further Notes on the Four Resources Model" (1999).

The editions by Hindle, Crook, Hunter and Robinson, for example, show considerable variations in the focus on the passages that are annotated. Whereas Hindle's 'old-school' edition of *Frankenstein* can be considered as being written for an informed readership – being part of the Penguin Classics editions – Crook's edition signifies an attempt to a full-scale annotated version of *Frankenstein* that is similar to Wolf's hermeneutic approach. Hunter, in contrast, places a strong focus on linguistic annotations (65%). Robinson concentrates on textual annotations (62,9%) and an authentic recreation of the original text. The increase of annotations in the *Frankenstein* editions and a changing focus, depending on the edition, suggest the editors' aspiration to create editions with a particular readership in mind. Depending on the purpose of the editor and his concept of text, the annotations and thus the demands on the reader change considerably, creating what Gumbrecht defines as "author-subjects and reader-subjects" (243).

Further, Hindle's context annotations imply a change in annotation practices that was already anticipated in Wolf's *Annotated Frankenstein* and turns into a standard form of annotation in later editions such as Crook's, Wolfson and Levao or Curran's *Frankenstein*s. Although mostly keeping the annotations at a minimum of interpretation and hardly including information on MWS's biography, Hindle weaves minor comments into his annotations that describe possible events that have possibly inspired the respective passage. When annotating on Luigi Galvani, for instance, he adds that his experiment "might have inspired Mary Shelley's idea" that a corpse could be revived "through the agency of an enormous … Galvanic battery" (267). Moreover, his annotation on Frankenstein's description of his professor includes a remark that "the description shows a marked resemblance to the physical appearance of William Godwin" (Hindle 268). Hindle's annotations thus suggest increasingly mixed annotations that combine interpretive approaches with a neutral account of, for example, a particular non-fictional character. Furthermore, his use of the expression "might have inspired" reflects an ongoing debate among editors (Hindle 267), where some promote a consideration of the context and its possible influence on a particular passage, whereas others argue against it. On the one hand, context can lead to a possible understanding of the author's ambitions and a more profound analysis of a certain passage. On the other hand, the context will never be proof of the author's true intentions and might lead the reader as well as the editor to draw false conclusions from an anecdote.[51]

In contrast to Hindle, Crook clearly supports the notion of providing context annotations that also provide information on MWS's private life and biographical background, such as the annotation on "Luzerne and Uri*":

> The Shelley party stayed at Brunnen in 1814, on the Lake of Lucerne, from which they could see Lake Uri; this has associations with both the tyrant-killer William Tell and the philosopher Ruffigny in Godwin's *Fleetwood (MWSJ,* I, p. 19 and n.; 'H6WT' in *MWS Travel Writing, (H6WT,*pp. 48-54). (Crook 119)

The annotation primarily gives background knowledge on MWS's travels through Europe and suggests an explanation why she chose to set part of her novel in this region of Switzerland. Nevertheless, it also includes additional information on other literary sources that might have had an influence on this setting. Despite its superficial neutrality, the word choice in the annotation suggests that there is also an act of interpretation, influencing the overall reading of this particular passage: the description of William Tell as a "tyrant-killer" prescribes a mode of reading the annotation. It clearly draws a parallel to Frankenstein's creature that develops more and more into a tyrant for Frankenstein. However, ironically, both Frankenstein and his creature refer to each other as tyrants. Frankenstein indirectly blames the creature as a “tyrant” that is responsible for Justine’s death (Shelley 62). In a similar manner, the creature accusingly addresses Frankenstein as “my tyrant and tormentor” (Shelley 130). An attentive reader can draw two conclusions from Crook’s annotation. First, Crook merely wanted to provide the reader with an additional piece of information. Second, Crook was aware of the only two uses of “tyrant” in *Frankenstein* and wittingly included this into her annotation, leading to the question: who is the “tyrant-killer” when both opponents believe the other to be the tyrant (Shelley 119)? The question whether MWS had this paradoxical issue in mind when writing the passage is of course beyond any attempts of verification. Therefore, the annotation implies a certain reading of this passage and might even influence the perception of the following story. Crook’s annotation thus clearly shows in how far context annotations can contribute, but also affect the reading of a novel.

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[51] As outlined in chapter 3.1, this point is strongly supported by Roland Barthes.

Wolfson and Levao’s extensive print edition signifies a further development of annotation practices. Their inclusion of editors’ comments in the annotated passages implies new annotation practices and most importantly a newly gained consciousness of annotations as a mode of communication between the editor and the reader. This is especially obvious in the editors’ style of writing the annotations. Some of them include comments by the editors that overtly suggest their own opinions and thoughts while reading *Frankenstein*. An example of such a quote is the following annotation on the passage “only one dog remained alive*”: “This is the last mention of the poor creature!” (Wolfson and Levao 79). The comment appears like a personal lamentation of a dog lover and suggests that annotations offer editors the possibility of including their own voice in the annotations and that these can function as a medium of communication with the reader. This also implies an increasing interference of the annotations with the actual reading of the text. Thus, *The Annotated Frankenstein* can be considered an essentially modern edition that paves the way towards a more personalised annotation style, which aspires to convey the meaning of the text to its potential readers. These annotations, however, will always be the representation of the editor's own, inevitably subjective, interpretation of the respective passage.

In the case of Wolfson and Levao's edition, the potential readership stretches beyond the casual reader. Some of their annotations plainly suggests that the edition is written for an informed readership already familiar with the novel. This can be seen in comments such as the following on a passage volume I during which Elizabeth faints and is only "restored with extreme difficulty" and "[w]hen again she live[s]*…" (Wolfson and Levao 134), the editors remark that "[t]his reanimation scene will prove ultimately to be futile" (Wolfson and Levao 134). The annotation can be considered an intratextual annotation that comments on a future event. Implied in this annotation is the fact that Elizabeth will not survive, which indirectly anticipates the events to follow in the novel for everyone who has not yet read the novel. It seems, however, that the editors assume the reader to have the respective knowledge of how the story will proceed and it suggests their intention to show the inter-relational nature of MWS's novel.

The editors' aspiration to present a holistic approach to MWS's novel is further obvious in the nature of their context annotations. Apart from giving information on particular events, persons and places, they also show the contemporary notion that editions should provide the reader with "full textual disclosure … its wealth of evidence of changes of mind while the work was in progress" (Eggert 66). The quantity of textual and context annotations that add information on books, essays, pamphlets, articles and notions in literature popular around the time MWS wrote *Frankenstein* supports his notion. The following annotation is exemplary for the new practice:

> Capable in an implicit "reading" of his situation, the Creature now desires the science of language, the capacity to interpret words. One of the fascinations of Shelley's days was "The Wild Child of Aveyron" …, found in the woods of southern France in 1797 ... After much patient education, he was able to spell L.A.I.T. and understand the reference to milk (E.M. Itard, *An Historical Account of the Discovery and Education of a Savage Man, or The First Developments, Physical and Moral of the Young Savage Caught in the Woods Near Aveyron in the Year 1798* [London: Richard and Phillips, 1802], 136-138). (Wolfson and Levao 188)

In this annotation, Wolfson and Levao describe a case of special interest around the turn of the 18th century that attracted great public attention. It is highly probable that MWS knew about the incident with the wild boy – she might even have read the book by Itard, though, this is not proven – which might have inspired her to include a passage on the creature's gradual processes of language acquisition. The annotation thus gives insight into possible incidents and texts that influenced the process of writing *Frankenstein*. Wolfson and Levao's intention to present the text as a contemporary reader might have understood MWS's novel is a change also noticed by Hanna. In "Annotation as Social Practice", he states that the annotators' aspiration to set the annotated passages in the context of *Frankenstein*'s genesis "is always a testimony to alienation from a text, always represents a response to a prior culture from which one believes oneself (and consequently, nearly everyone else) distanced" (178f). The great number of context annotations in Wolfson and Levao's edition is representative of the editors' attempts to bring the text closer to their readership. The increasing time span between the first publication and the latest edition calls for new measures. Works, general opinions and instances in *Frankenstein* that were popular and common knowledge around the time of its publication in 1818 might not be known to a contemporary reader. This requires a different approach to the text than one would have taken around its publication.

Moreover, the considerable increase of interpretive annotations enhances the editions' characteristics of a modern edition. An interpretative approach to MWS's work has been an unpopular concept in print editions of *Frankenstein*. Most editions place a strong focus on context and intertextual annotations; however, in *The Annotated Frankenstein* intertextual annotations have been outstripped in importance by interpretive annotations. An abundance of drawings, mostly by MWS's contemporaries and scenes taken from later movie adaptations are added throughout the edition. These add to the editors' interpretive approach, further contributing as a select visual stimulus for the reader. Thus, "sensation and sense-making" are two essential factors that contribute to the reading experience of a modern *Frankenstein* edition (Littau 100). The sensation of reading is actually much enhanced in multi-modal editions such as Wolf's, Wolfson and Levao's and genius.com, all of which incite the senses on several levels. Nevertheless, the annotations have made the aspect of sense-making on the reader's part less dominant as they are more interpretive than ever.

Wolfson and Levao's edition shows that explanatory annotations have progressively claimed their own field of research in literary scholarship. Rather than reducing the reading of a text to a minimalistic approach, or the close to nihilistic modes of annotation, the new annotations provide a pluralistic concept of annotating *Frankenstein*. Their edition faintly reflects Devereux's observations concerning the digital humanities whose methods offer new approaches to texts

> that make […] it possible to see cultural texts not necessarily as autonomous objects but nonetheless as works that generate their own meanings through the organization and particular use of language, not detached from social and political contexts or histories, but equally not detached from symbolic practice. (227)

Devereux calls this the method of close reading as well as the form of distant reading famously supported by Moretti a "dually attentive close reading," considering both the contextual as well as intertextual aspects of a text while also conceding the text to generate its own meaning (Devereux 229). Online editions such as Curran's *Frankenstein* or the edition on genius.com provide a new platform for the development of these modes of reading.

3.2.2.1 *Frankenstein* Going Digital

Curran and genius.com's editions present the first two hypertext editions of *Frankenstein*. A major concern of editors working on digitalised critical editions is in how far explanatory annotations have the potential to contribute to the value of the editions (Bryant). The amount and length of annotations in both online editions clearly show what Sutherland calls the "spatial liberation" (17). This freedom is discussed by Lamont in "Annotating a Text: Literary Theory and Electronic Hypertext". She sees the potential in the digital medium in its "freedom from the print medium, freedom from the organizational conventions" (Lamont 54). Overall, online editions provide a remarkable opportunity that can "open up the records of the past" and can support a "new chain of knowledge" (P. Robinson 164).

Curran's edition and the *Frankenstein* on genius.com are representative of the new presentation of the digital 'texture', an image of the text on screen that does not reflect the physical qualities of an actual book. Both provide the reader with the plain text first; the annotated passages are highlighted in unobtrusive colours that although not impeding the reading flow nevertheless indicate a wealth of information waiting to be explored. The reader merely has to click on the annotated passage in order to be presented with the full annotation. This allows the editor to proceed with an "entirely new discretion" by being able to keep the annotations as unobtrusive as possible, yet, at the same time as close as possible to the original text (White 87). The edition on genius.com in particular offers an abundance of additional materials such as visual input, audio and video files, as well as additional textual material. In contrast, Curran's edition offers more than twice as many annotations as the editors on genius.com; it is nevertheless more sober in style, as it does not offer any other visual or audio materials along the text. The aspiration of both editions to first present the reader with the plain text can be an indication of the new definition of an interactive text. The reader is free to explore the world of *Frankenstein* on his own accord without having to deal with the over-abundance of information all at once.

Curran's *Frankenstein* shows the greatest share of intratextual annotations among all the *Frankenstein* editions. This can have several explanations. First, this might lead to the perception that the text is more difficult to access due to its digital remoteness from its reader (Strehovec). Therefore, the editor might feel the need to create links between the different passages of the text as the reader is not provided with the physical object in front of him. Second, the digitalisation of the text offers new possibilities of interlinking passages in the text. The reader can jump from one annotated passage to another passage in the text that is related to the previous passage by clicking on the respective link. This "anti-linear" mode of reading suggests that there is "more than one organizing principle" that offers the reader the opportunity to take a digitalised literary 'stroll' through the *Frankenstein* edition rather than reading the edition from front to back like a book (Lamont 58; Hickman and McIntyre 137). In this context, Strehovec actually emphasizes the increasing perception of the materiality of hypertext and the physical experience while reading (341). Interestingly, this is a post-structuralist focus on the materiality of the text, which could also be argued to have disappeared in the process of digitalisation. She nevertheless argues for an increasing physical involvement in the reading process (Strehovec 346). Although the digital text does not require the reader to actually turn the pages of the book, she claims that the reader is much closer to the text as s/he will scan the text with the click of the mouse – like highlighting a passage, clicking on the link that will take the reader to the next page, opening an annotated passage, searching for a specific word (Strehovec 346). The reader is thus able to open new windows and explore the world of the page, which increases the reader's involvement in the reading process as s/he can choose her/his next actions and her/his personal mode of reading. Nevertheless, Strehovec's, Lamont's as well as Hickman and McIntyre's argument can be questioned as the same anti-linear reading is, of course, also possible with a book. The physical aspect of the book even suggests that the process of jumping between the passages is even easier than in a digitalised version. The reader is constantly reminded how far advanced in the book s/he is and will therefore be able to judge where to look for the respective passage.

Curran's linguistic annotations, however few, mark another development of annotation practices. Rather than simply giving translations, semantic paraphrases or explanations of words, he also comments on linguistic phenomena. Such is the case in the following annotation on "I was led to examine the cause and progress of this decay*": "Victor's choice of language—passive verbs—suggests once again that he believes (or hopes to convince Walton) that some force other than his own volition guides his investigation" (Curran I.3). Another example is Curran's annotation on "to dress my food*": "An archaic usage, meaning to prepare or cook: only the nominative form—'dressing'—is still retained in English with this original import" (Curran II.3). His annotation broadens the spectrum of linguistic annotations. In the digital editions and also in the more recent editions of the 21st century, the focus moves away from language explanations that can easily be looked up in an online dictionary. *The Annotated Frankenstein* by Wolfson and Levao as well as Curran's *Frankenstein* edition analyse the text and annotate linguistic or formal peculiarities of the text rather than giving mere language definitions. They thus adapt their annotations to the modern readers' demands.

Most remarkable, however, is the increase of interpretive annotations that make up slightly more than half of the annotations. This has a major effect on the overall tone of Curran's edition. Many of the interpretive annotations are radically subjective and might not express the opinion of every reader; they could even be perceived as patronising. Shortly after Frankenstein's creature ends its narration of events to Frankenstein, Victor perceives "a scene of wonderful solemnity*" (Curran II.9). Curran annotates this passage with the following interpretation: "In returning us to the sublime Alpine landscape in which she sets the second volume of her novel, Mary Shelley makes us realize how deeply internalized as psychological reality, for both Victor and his Creature, its sublimity has become" (Curran II.9). This interpretive annotation is interesting for several reasons. Curran's analysis of the scene is ambiguous. What does he mean when saying that the "solemnity" of the landscape – that he casually equals with the Romantic concept of "sublimity" – has become a "psychological reality" (Curran II.9)? Curran fails to give further explanation of his interpretation, making the scene even more obscure than it is. His statement can only be understood when taking a closer look at the etymology of the word *solemnity*. The *OED* gives several possible explanations of *solemnity*, some of which are relevant for the understanding of Curran's annotation. It was originally used to describe a "festive scene", frequently of a "religious character" (*OED* 2). In the 19th century, it was more often used when describing a "serious, grave" person or state of mind (*OED* 5); though also in the former sense. Curran does not specify which meaning of the word is more suitable in this context, thus depriving the reader of a more specific analysis of Victor's psychological state. Only the context can clarify that "solemnity*" actually sets the tone for Victor's following exclamation: "Oh! stars, and clouds, and winds, ye are all about to mock me: if ye really pity me, crush sensation and memory; let me become as nought; but if not, depart, depart and leave me in darkness" (Curran II.9). Victor's desperate pledge suggests the invocation of a pantheistic nature, rather than the Christian God, to free him from his consciousness. His reluctance is hardly surprising for someone who aspires to play God and acts as the creator of a new species, which implies the denial of God. Thus, "solemnity" clearly has a religious connotation in this context (Curran II.9). In fact, Curran notices this issue, but offers an explanation only in the following annotation on "Oh! stars, and clouds, and winds*", arguing that in this scene MWS intends "to emphasize that where man plays God, he has no other deity to whom to turn to right his injustices but himself" (Curran II.9). Curran's two interpretive annotations therefore need to be read together in order to make sense as he fails to explain the initially arbitrary replacement of "solemnity" with "sublimity" (Curran II.9). In cases such as this, annotating single words or expressions can lead to annotations that are fragmentary and lack a clear statement. The over-abundance of space in digital editions could be one of the reasons for such a rudimentary mode of annotation. This, however, can prevent a full understanding of an annotated passage, especially for a reader who might not read all the given annotations, but chooses to only selectively click on the annotations – especially since this mode of selection is suggested by the presentation. Therefore, the annotator of a digital edition will nevertheless have to adhere to the principle of completeness, rather than quantity, when annotating a passage.

Moreover, in this annotation Curran's use of "us" is also remarkable (Curran II.9). In preceding editions, the editors remained an imperceptible authority in the background. The "us", however, implies that Curran intends to involve the reader in the process of reading and analysing *Frankenstein* (Curran II.9). It implies a conversational tone that addresses the reader on a very personal level and guides him through the novel. The issue of authority in a digital edition thus becomes even more pressing than before. Schreibman argues that particularly editors of digital editions "must decide to what level of fidelity the linguistic codes (the linguistic elements of the text and paratext) are maintained" (Schreibman). In the case of Curran's annotations, of which some are written more in the style of a discursive commentary, the inclusive *us* might be perceived as too personal. The overwhelming amount of interpretive annotations contributes to the perception that the reader is directed towards Curran's understanding of the novel rather than an autonomous mode of reading.

In contrast to Curran's *Frankenstein*, the edition on genius.com impressively reflects Gumbrecht's idea of "plurality, argument, and contention", which gained particular attention during the change from the print to the digital medium (247). One of the principal innovations is the idea that the reader himself can add material, annotate the text, create indices and key categories (Brockbank). As a result, the boundary between reader and annotator largely dissolves (Sahle 177, 258). The genius.com *Frankenstein* provides a plurality of voices and opinions that are presented in the multitude of extensive annotations. The readers' different perceptions of Frankenstein's psychology are an interesting example of the variety of shared knowledge and opinions. At three different points in the text, different users annotate that at this specific point, Victor starts thinking about creating life (genius.com ch. 2, ch. 3, ch. 4). This discrepancy shows how differently multiple readers experience certain passages while reading a text. It also suggests a sense of freedom that leaves room for individual interpretations and conveys the idea that it is impossible to assigning ultimate meaning to a text. These new modes of knowledge production in the 21st century are supported by the incredible amount of historical and textual data now accessible to everyone, which marks a new change in literary scholarship. Moretti comments on this "*condition of knowledge*" (Moretti 48) that "since no one knows what knowledge will mean in literary studies ten years from now, our best chance lies in the radical diversity of intellectual positions" (Moretti 89). Thus, social scholarship and the sharing of information has moved into the focus of literary scholarship, turning the traditional "individual reading, thinking, and writing to produce a textual or discursive product" (Pressman and Swanstrom 5) into a social practice and experience (cf. Moretti 240). Digital editions therefore open the possibilities to a presentation of critical discourse rather than a selected choice of arguments (Bodard and Garcés 91f; Hickman and McIntyre 144). This suggests that the once clearly defined roles between reader and writer of the annotations increasingly disintegrate and move towards a co-construction of meaning (Herbert-Goodall).

This issue is further enhanced by newly introduced features of annotations that are added to the genius.com *Frankenstein* edition, such as comments and questions. Annotations that are written in form of personal comments, such as the following exclamation by an upset user, confirm the assumption of a more emotionally involved reading of *Frankenstein*: "Victor's overjoy is comical in its exaggerated stupidity. // He thinks everything is just fine now! // [sic] *How could he think that!!!*" (genius.com ch. 5, emphasis in original). Personal comments that stretch the original definition of annotations rather than merely providing the reader with relevant additional information are quite popular in the genius.com *Frankenstein*. Questions as a form of communication between the annotators or users of genius.com have also become popular. During Justine's trial, she pleads: "I beg permission to have a few witnesses examined concerning my character, and if their testimony shall not overweigh my supposed guilt, I must be condemned", which one user annotates in form of a question "what does this mean?" (genius.com ch. 7). Another user has added the following explanation:

> Justine hopes that some people can come to her aid as 'Character Witnesses', speaking of what a great person she is. But, if they cannot persuade the judge otherwise, she realizes that she will be found guilty… (genius.com ch. 7)

This clearly shows the change from the image of the lonely scholar in a secluded chamber towards annotating as a social activity, an exchange of ideas and opinions. Despite critical voices with regard to possibly indiscrete or unreliable annotations,[52] the abundance of individual voices and contributions can enhance the exchange of ideas, perceptions and most importantly, knowledge. Thus, there is a new perception of the scholarly community.

Nevertheless, the excessive focus on annotations also raises issues as regards the primacy of the text. Lamont bemoans the fact that the new practice of annotation actually "dethrone[s]" the original text (59). She further develops this issue by asking what happens if the text is not the centre from which the annotations gain their "*raison d'être*" (Lamont 59). They become an individual entity, framing the text as data turn into more data that will have to be processed by the reader. This issue is prevalent in the new discussions that annotation theory gained throughout the past years. Her objections are summarised by Greetham:

> In this re-imagined universe of textuality, postmodernism collapses the 'text itself' and its accoutrements, for it is no longer possible to discern exactly where 'text' ends and 'commentary' begins. ("The Philosophical Discourse" 39)

Lamont and Greetham's uneasiness concerning the decentralisation of text finds further confirmation when considering the amount of data provided for the readers of modern *Frankenstein* editions. As most editions work with frames and pop-ups the information is segmented, which also poses dangers and can even impede a full understanding of the text. Both editions actually support Lamont's reservations concerning digital editions. Curran's practice of laying the annotations over the text suggests a clear decentralisation of the main text; the omission of Walton's first letters to his sister in the genius.com edition can equally be a cause of concern. The editor's omission of the first part as well as the absence of an explanation for his decision clearly supports Lamont's objections. Robinson, however, also sees great potential in exactly this point of self-editing MWS's novel:

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[52] For critical reflections on digital editions see Bowersock, Lamont, Buzzetti, Sutherland and Bryant.

> If we exploit the latest electrical, electronic, and scientific technologies, then readers of the future will have all the parts of all the extant texts and thereby be able to assemble their own *Frankensteins*! In effect, these future readers will become authors or at least editors of their own texts of Mary Shelley's novel. (Robinson "Texts in Search of an Editor" 383)

His revolutionary statement, however, inevitably leads to a reconsideration of the role of an editor: What is the use of a (scholarly) editor if everyone can create his or her own *Frankenstein*? Robinson alludes to a crucial problem of the digital age. The information sharing symbolises a new era that calls for new roles for editors, editions and readers alike. Lamont further notices that scholars do not only intend to only support "first-time readers", but also intend to present all interpretations and comments ever made on this subject (55). Editors of free online editions in particular will have to consider the fact that their editions are accessible for every kind of readership. This suggests a renunciation of the possible-readership-theory and the aspiration to provide all possibly retrievable information for any kind of readership. Small promotes the concept of "re-annotation", arguing that there is not one final way of annotation, but several ways of annotating and that annotations live from being re-annotated (Small). Online editions such as genius.com provide a platform for exactly this kind of re-annotation.

In this context, Sutherland poses a crucial question: "how will we equip the user to understand (and critique) those theories and interpretations?" (19). The fact that technically every single word in a text can be annotated inevitably leads to the question how far the reader can process the amount of information. In fact, despite the changing presentation of text and annotation practices, the readers' actual capacity of processing information does not, which becomes even more problematic in online editions that provide images and videos alongside the text. The reading of the text with its annotations changes into a multi-focal reading: the text, the annotations as a framing structure, and the pictures as a visual input. The reading experience itself develops into a mental as well as physical activity comparable to a 3D "ride" that involves the reader and allows him to actively experience the text (Strehovec 351). The reader of a digital text has to be considered as a "*reader-viewer*" (Strehovec 27) experiencing not only the written word and structures, but also the audio-visual input as reading moves "more into the realm of television" (Hockey 144). This dual mode of reading implies a holistic mode of experiencing text, involving words that follow the logic of "time and sequence" as well as images that represent "space and simultaneity" (M. Walsh 27). Thus, the reader's "physical experience of the work joins with [the] intellectual" task of assigning meaning to the text (White 82). These new textual features therefore pose new demands on their readership. The reader will hardly be able and probably also be unwilling to look at all of Curran's 1302 annotations. The annotations will therefore always be subject to the reader's pre-selection of the passages that s/he wants to know more about and get additional information on. Nevertheless, as delineated above, in practice, the information in the annotations is often fragmented and at times can only be understood when actually read in sequence. Cases such as this necessarily prescribe at least to a certain degree, a linear reading, even of digital editions.

On the whole, the practices of annotating *Frankenstein* influence the modes of reading MWS's novel. The content as well as the style, in which the annotations are written, change considerably over the course of time. Whereas early editions of *Frankenstein* refrain from a direct interference between the reader and the text, later editions increasingly assume the role of the mediator between text and reader. The digital editions signify yet another shift in annotation practices. The new medium and the abundance of material pose new demands on the readers of *Frankenstein* and significantly influence the reading experience. Furthermore, the new categories of annotations, such as personal comments and questions, as well as the readers' possibility of contributing to the process of annotating and editing the novel themselves, suggest an increasingly personalised mode of reading *Frankenstein*.

4. Conclusion

The practices of annotating *Frankenstein* show considerable variations over the past 50 years that have also influenced the modes of reading MWS's novel. The analysis of the different annotation practices included two different approaches: a quantitative and a qualitative analysis of the annotations as well as the editors' statements. The quantitative method allowed for an evaluation of the collected data from eleven *Frankenstein* editions, which shows a change in annotation practices that develops from a minimalistic usage of annotations to excessive annotations as well as more varieties within the annotations, such as the introduction of interpretive annotations and textual notes. The qualitative analysis of the annotations and editors' statements provided a deeper insight into the editors' theoretical considerations and an analysis of how they put their theories into practice in their actual annotations. Finally, this approach allowed a close investigation of the different modes of annotating within the canon of *Frankenstein* editions.

Several different approaches to editing and annotating the novel can generally be distinguished among the *Frankenstein* editions. Some editions, including the first editions, (Fairclough, Joseph, Hindle, Crook, Hunter) follow the a teleological approach to *Frankenstein*, mostly presenting the 'finalised' version of the 1831 text. Their annotations are presented in a neutral way, including only the most essential information, thus hardly taking influence on the reading experience of *Frankenstein*. Rieger and Robinson's editions, though, show their editors' aspiration to highlight the textual genesis of MWS's novel. Both editors make the presentation of MWS's working process the purpose of their edition. In contrast to the comparatively few annotations of these editions, Wolf, Wolfson and Levao as well as Curran and genius.com's approach to *Frankenstein* is different in so far as they focus more on the text, thus reviving the first years of *Frankenstein*'s genesis and while also focusing on the presentation of the most feature-rich text (ahistorical). Wolf, for example, is more concerned with the presentation and appreciation of the text as a Romantic “vision” (Wolf “Note on the Text”).

These different concepts allow further conclusions concerning the editors’ modes of annotating. On the whole, the editions vary roughly between two opposing concepts of text editing described by Gumbrecht, which place emphasis on either “textual pragmatics” or the “theoretical reading” (239). These describe a scale that varies between two concepts of providing the potential reader with information: (1) neutral, minimalistic annotations that suggest the infinite subjectivity of the literary work and refrain from assigning definite meaning to the text,[53] and (2) annotations that reflect the aspiration to assign meaning to the text. Whereas earlier editions adhere to the first concept, later editions focus on a more hermeneutic approach and increasingly aspire to ‘explain’ the text. Later editions often provide more annotations and also show a clear tendency to include additional information, such as biographical information on MWS. This goes along with a general increase of the number of annotations as well as a shift towards a more interpretive mode of annotation that takes direct influence on the readers’ understanding of the respective passages. The annotations are more intrusive and suggest the editors’ constant involvement in the reading process. In fact, the editors’ judgement of the annotation-worthy passages as well as their decision what to include in the actual annotation is necessarily subjective, the reader’s understanding of MWS’s novel will therefore be decisively influenced by the editors’ personal perspective. In Wolf’s as well as Wolfson and Levao’s multi-modal editions, for example, the annotators’ intervention in the reading flow is most obvious. The introduction of illustrations along the text suggests an act of interpretation that further affects the perception of the novel as they directly influence the readers' imagination of MWS's world of *Frankenstein*. The annotations in these editions generally suggest a more reader-oriented mode of annotation. Indeed, the increasing amount of annotations further supports the notion of editions that aspire to cover a wider spectrum of possible readers. In contrast to the earliest editions that, at times, require exhaustive literary background knowledge in order to understand the annotation, later editions provide more explanations along with, e.g., intertextual notes. This enables less knowledgeable readers to also discern the possible meaning and relevance of the respective passages for the overall understanding of MWS's *Frankenstein*.

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[53] cf. Derrida “This is Not an Oral Footnote,” who describes footnotes/annotations as a framing device that accompanies the text, but cannot assign definite meaning (192-206).

The transition from the print to the digital medium signifies the most radical change of reading modes (Curran, genius.com). The reading experience shifts from the physical aspect of the book to a representation of the text on the screen. This implies new, essentially unlimited possibilities of data presentation, but also new demands on the reader, who will have to decode not only written, but also visual materials and audio files. The annotated passages are highlighted and interlinked, which turns the overall reading experience into a navigation between different passages and annotations, while the cursor as a navigation tool manifests the readers' constant presence on the page. The presentation of the annotation enhances this impression as the words turn into interactive features of the text. These are, however, optionally accessible and thus offer a maximally self-directed approach of reading *Frankenstein* that prevents the reader from being overwhelmed by the amount of information. In contrast, the social edition on genius.com offers more varied perspectives on MWS's work. The reader can actively participate in the process of editing and annotating, which also suggests an increasingly personalised mode of reading *Frankenstein*. However, this goes along with more responsibilities for the reader as s/he will have to judge for her-/himself whether the offered material is authentic, reliable or in general, scholarly.

The different modes of presenting the annotations have a significant influence on the reading experience. In the *Frankenstein* editions, these modes vary between forms of presentation that suggest a transition from relatively unobstructed modes of reading to annotations that directly interfere with the reading experience, as is the case in Wolfson and Levao's edition. The reversal to the presentation of the blank text in digital editions is remarkable; however, it actually signifies a combination of both annotation practices. Although the reader can opt for an unprecedented reading of *Frankenstein*, the annotations have at the same time literally become a feature of the text. This development implies a transition from annotations that are perceived as additional, critical material accompanying the text, to more elaborate annotations that contribute to the overall literariness of the work. This is also reflected in the content and the style in which the annotations are written. The changing practices of annotating MWS's *Frankenstein* thus show that annotations have undergone considerable alterations throughout the past 50 years that decisively influence the different modes of reading MWS's *Frankenstein*.

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[54] For ease of reference the citations of the *Frankenstein* editions deviate slightly from the MLA citation style.

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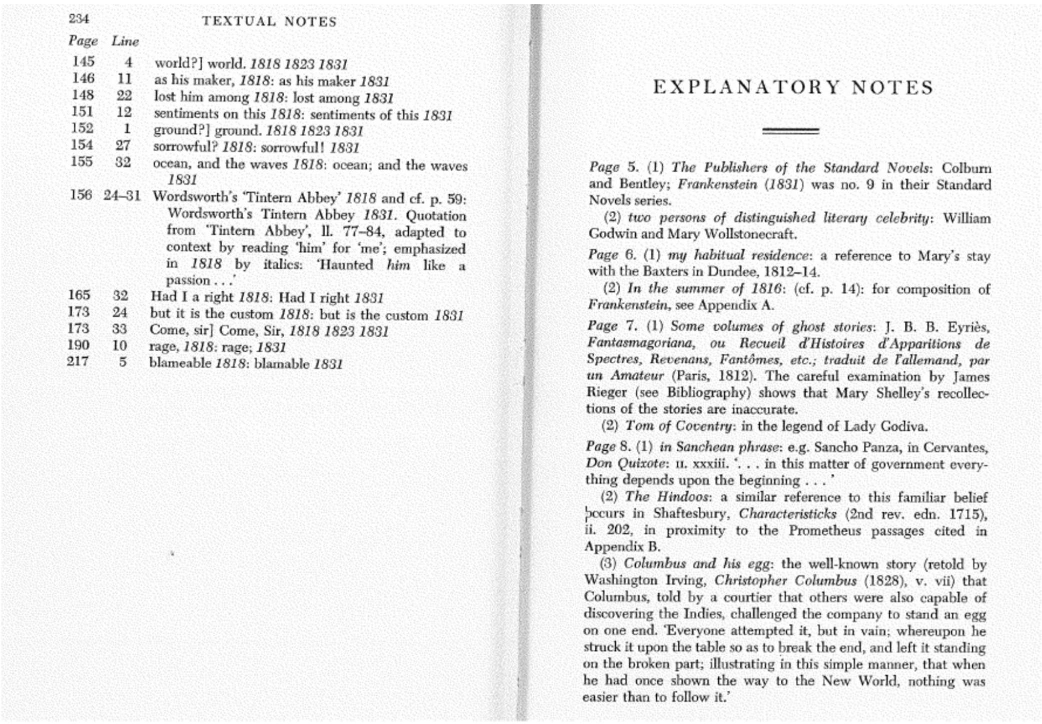
Appendix A



234 TEXTUAL NOTES

Page	Line	
145	4	world?] world. *1818 1823 1831*
146	11	as his maker, *1818*: as his maker *1831*
148	22	lost him among *1818*: lost among *1831*
151	12	sentiments on this *1818*: sentiments of this *1831*
152	1	ground?] ground. *1818 1823 1831*
154	27	sorrowful? *1818*: sorrowful! *1831*
155	32	ocean, and the waves *1818*: ocean; and the waves *1831*
156	24–31	Wordsworth's 'Tintern Abbey' *1818* and cf. p. 59: Wordsworth's Tintern Abbey *1831*. Quotation from 'Tintern Abbey', ll. 77–84, adapted to context by reading 'him' for 'me'; emphasized in *1818* by italics: 'Haunted *him* like a passion . . .'
165	32	Had I a right *1818*: Had I right *1831*
173	24	but it is the custom *1818*: but is the custom *1831*
173	33	Come, sir] Come, Sir, *1818 1823 1831*
190	10	rage, *1818*: rage; *1831*
217	5	blameable *1818*: blamable *1831*

EXPLANATORY NOTES

Page 5. (1) *The Publishers of the Standard Novels*: Colburn and Bentley; *Frankenstein* (*1831*) was no. 9 in their Standard Novels series.

(2) *two persons of distinguished literary celebrity*: William Godwin and Mary Wollstonecraft.

Page 6. (1) *my habitual residence*: a reference to Mary's stay with the Baxters in Dundee, 1812–14.

(2) *In the summer of 1816*: (cf. p. 14): for composition of *Frankenstein*, see Appendix A.

Page 7. (1) *Some volumes of ghost stories*: J. B. B. Eyriès, *Fantasmagoriana, ou Recueil d'Histoires d'Apparitions de Spectres, Revenans, Fantômes, etc.; traduit de l'allemand, par un Amateur* (Paris, 1812). The careful examination by James Rieger (see Bibliography) shows that Mary Shelley's recollections of the stories are inaccurate.

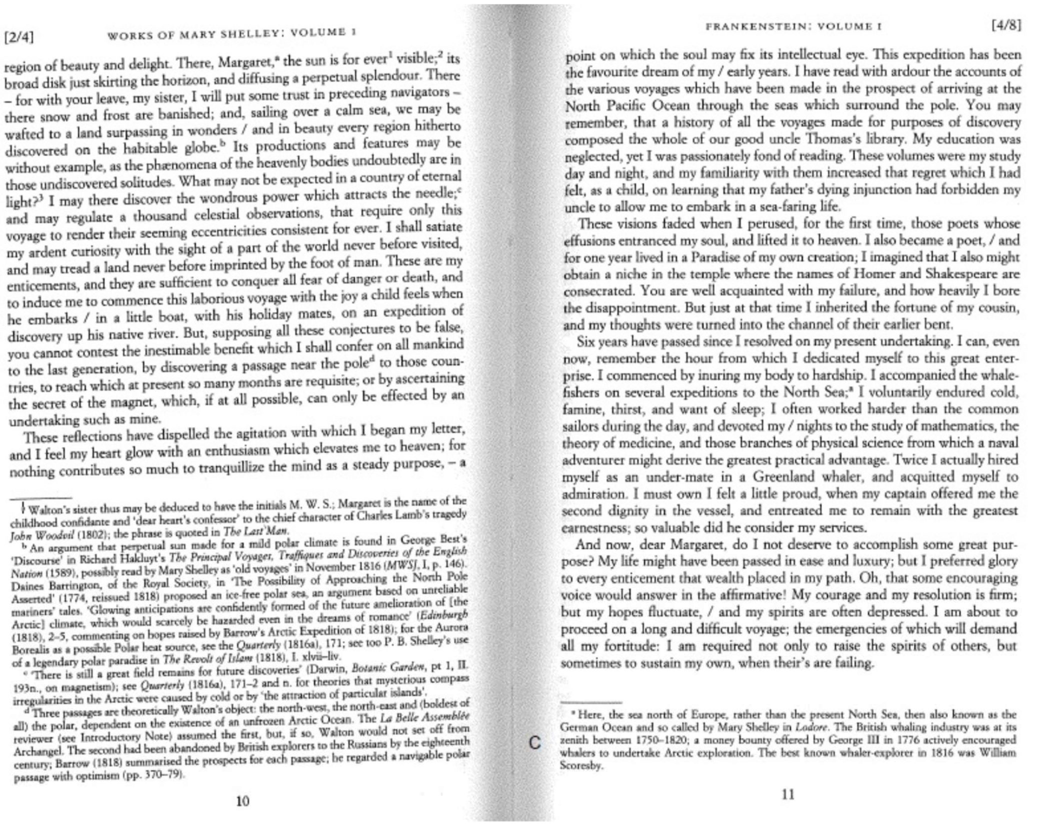
(2) *Tom of Coventry*: in the legend of Lady Godiva.

Page 8. (1) *in Sanchean phrase*: e.g. Sancho Panza, in Cervantes, *Don Quixote*: II. xxxiii. '. . . in this matter of government everything depends upon the beginning . . .'

(2) *The Hindoos*: a similar reference to this familiar belief occurs in Shaftesbury, *Characteristicks* (2nd rev. edn. 1715), ii. 202, in proximity to the Prometheus passages cited in Appendix B.

(3) *Columbus and his egg*: the well-known story (retold by Washington Irving, *Christopher Columbus* (1828), v. vii) that Columbus, told by a courtier that others were also capable of discovering the Indies, challenged the company to stand an egg on one end. 'Everyone attempted it, but in vain; whereupon he struck it upon the table so as to break the end, 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.'

Fig. 3: Scan of the explanatory annotations in Joseph's edition of *Frankenstein* (1968)



[2/4] WORKS OF MARY SHELLEY: VOLUME 1

region of beauty and delight. There, Margaret,[a] the sun is for ever[1] visible;[2] its broad disk just skirting 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.[b] Its productions and features may be without example, as the phænomena of the heavenly bodies undoubtedly are in those undiscovered solitudes. What may not be expected in a country of eternal light?[3] I may there discover the wondrous power which attracts the needle;[c] 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, 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 contest the inestimable benefit which I shall confer on all mankind to the last generation, by discovering a passage near the pole[d] 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.

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 tranquillize the mind as a steady purpose, – a

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[a] Walton's sister thus may be deduced to have the initials M. W. S.; Margaret is the name of the childhood confidante and 'dear heart's confessor' to the chief character of Charles Lamb's tragedy *John Woodvil* (1802); the phrase is quoted in *The Last Man*.

[b] An argument that perpetual sun made for a mild polar climate is found in George Best's 'Discourse' in Richard Hakluyt's *The Principal Voyages, Traffiques and Discoveries of the English Nation* (1589), possibly read by Mary Shelley as 'old voyages' in November 1816 (*MWSJ*, I, p. 146). Daines Barrington, of the Royal Society, in 'The Possibility of Approaching the North Pole Asserted' (1774, reissued 1818) proposed an ice-free polar sea, an argument based on unreliable mariners' tales. 'Glowing anticipations are confidently formed of the future amelioration of [the Arctic] climate, which would scarcely be hazarded even in the dreams of romance' (*Edinburgh* (1818), 2–5, commenting on hopes raised by Barrow's Arctic Expedition of 1818); for the Aurora Borealis as a possible Polar heat source, see the *Quarterly* (1816a), 171; see too P. B. Shelley's use of a legendary polar paradise in *The Revolt of Islam* (1818), I. xlvii–liv.

[c] 'There is still a great field remains for future discoveries' (Darwin, *Botanic Garden*, pt 1, II. 193n., on magnetism); see *Quarterly* (1816a), 171–2 and n. for theories that mysterious compass irregularities in the Arctic were caused by cold or by 'the attraction of particular islands'.

[d] Three passages are theoretically Walton's object: the north-west, the north-east and (boldest of all) the polar, dependent on the existence of an unfrozen Arctic Ocean. The *La Belle Assemblée* reviewer (see Introductory Note) assumed the first, but, if so, Walton would not set off from Archangel. The second had been abandoned by British explorers to the Russians by the eighteenth century; Barrow (1818) summarised the prospects for each passage; he regarded a navigable polar passage with optimism (pp. 370–79).

10

FRANKENSTEIN: VOLUME I [4/8]

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 injunction had forbidden my uncle to allow me to embark in a sea-faring life.

These visions faded when I perused, for the first time, those poets whose effusions 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.

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 inuring my body to hardship. I accompanied the whale-fishers on several expeditions to the North Sea;[a] I voluntarily endured cold, famine, thirst, and want of sleep; I often worked harder than the common sailors during the day, and devoted my / nights to the study of mathematics, the theory of medicine, and those branches of physical science from which a naval adventurer might derive the greatest practical advantage. Twice I actually hired myself as an under-mate in a Greenland whaler, and acquitted myself to admiration. I must own I felt a little proud, when my captain offered me the second dignity in the vessel, and entreated me to remain with the greatest earnestness; so valuable did he consider my services.

And now, dear Margaret, do I not deserve to accomplish some great purpose? My life might have been passed in ease and luxury; but I preferred glory to every enticement that wealth placed in my path. Oh, that some encouraging voice would answer in the affirmative! My courage and my resolution is firm; but my hopes fluctuate, / and my spirits are often depressed. I am about to proceed on a long and difficult voyage; the emergencies of which will demand all my fortitude: I am required not only to raise the spirits of others, but sometimes to sustain my own, when their's are failing.

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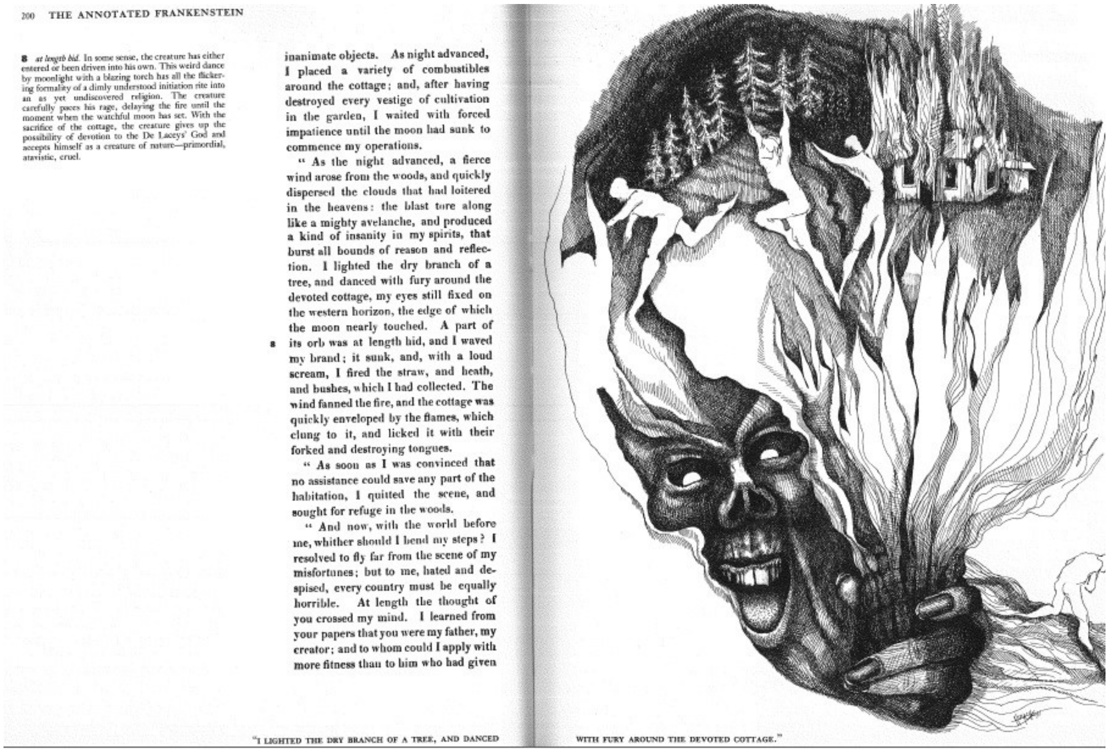
[a] Here, the sea north of Europe, rather than the present North Sea, then also known as the German Ocean and so called by Mary Shelley in *Lodore*. The British whaling industry was at its zenith between 1750–1820; a money bounty offered by George III in 1776 actively encouraged whalers to undertake Arctic exploration. The best known whaler-explorer in 1816 was William Scoresby.

11

Fig. 4: Scan of the explanatory annotations in Crook's edition of *Frankenstein* (1996)



200 THE ANNOTATED FRANKENSTEIN

8 *at length hid.* In some sense, the creature has either entered or been driven into his own. This weird dance by moonlight with a blazing torch has all the flickering formality of a dimly understood initiation rite into an as yet undiscovered religion. The creature carefully paces his rage, delaying the fire until the moment when the watchful moon has set. With the sacrifice of the cottage, the creature gives up the possibility of devotion to the De Laceys' God and accepts himself as a creature of nature—primordial, atavistic, cruel.

inanimate objects. As night advanced, I placed a variety of combustibles around the cottage; and, after having destroyed every vestige of cultivation in the garden, I waited with forced impatience until the moon had sunk to commence my operations.

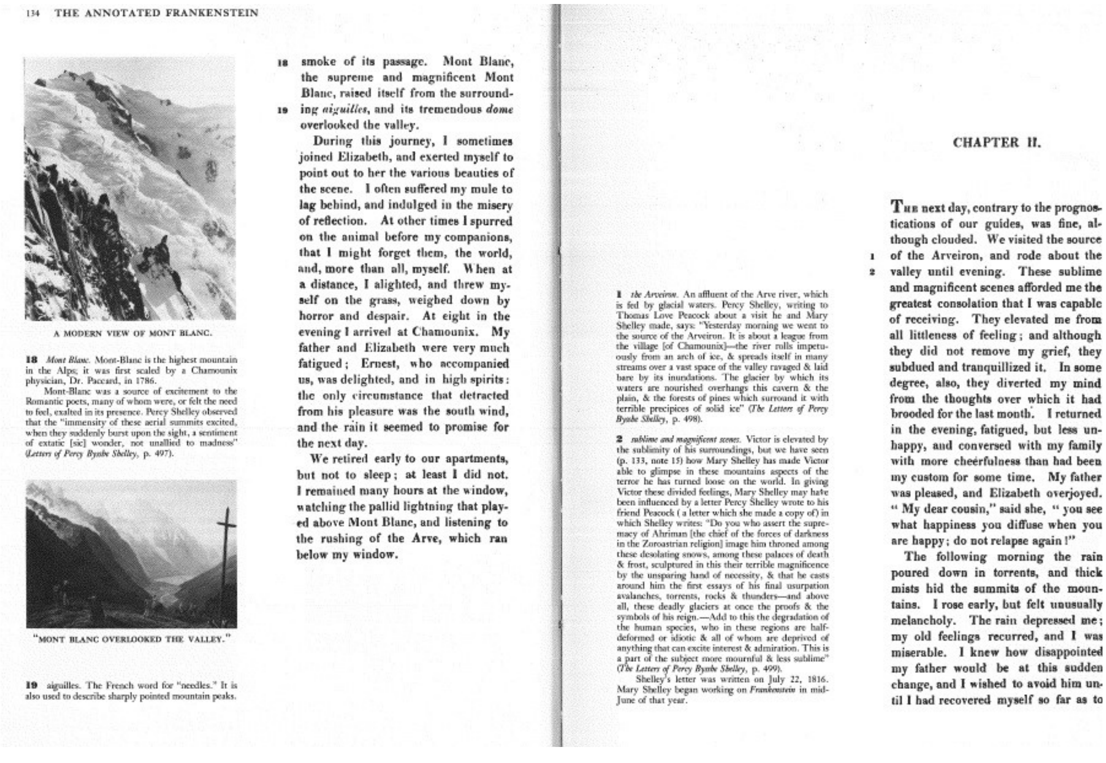
" As the night advanced, a fierce wind arose from the woods, and quickly dispersed the clouds that had loitered in the heavens: the blast tore along like a mighty avelanche, and produced a kind of insanity in my spirits, that burst all bounds of reason and reflection. I lighted the dry branch of a tree, and danced with fury around the devoted cottage, my eyes still fixed on the western horizon, the edge of which the moon nearly touched. A part of
8 its orb was at length hid, and I waved my brand; it sunk, and, with a loud scream, I fired the straw, and heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it, and licked it with their forked and destroying tongues.

" As soon as I was convinced that no assistance could save any part of the habitation, I quitted the scene, and sought for refuge in the woods.

" And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you were my father, my creator; and to whom could I apply with more fitness than to him who had given

"I LIGHTED THE DRY BRANCH OF A TREE, AND DANCED WITH FURY AROUND THE DEVOTED COTTAGE."

Fig. 5: Scan of the explanatory annotations and illustrations by Huyette in Wolf's edition of *Frankenstein* (1977)



134 THE ANNOTATED FRANKENSTEIN

A MODERN VIEW OF MONT BLANC.

18 *Mont Blanc.* Mont-Blanc is the highest mountain in the Alps; it was first scaled by a Chamounix physician, Dr. Paccard, in 1786.

Mont-Blanc was a source of excitement to the Romantic poets, many of whom were, or felt the need to feel, exalted in its presence. Percy Shelley observed that the "immensity of these aerial summits excited, when they suddenly burst upon the sight, a sentiment of extatic [sic] wonder, not unallied to madness" (*Letters of Percy Bysshe Shelley*, p. 497).

"MONT BLANC OVERLOOKED THE VALLEY."

19 aiguilles. The French word for "needles." It is also used to describe sharply pointed mountain peaks.

18 smoke of its passage. Mont Blanc, the supreme and magnificent Mont Blanc, raised itself from the surround-
19 ing *aiguilles*, and its tremendous *dome* overlooked the valley.

During this journey, I sometimes joined Elizabeth, and exerted myself to point out to her the various beauties of the scene. I often suffered my mule to lag behind, and indulged in the misery of reflection. At other times I spurred on the animal before my companions, that I might forget them, the world, and, more than all, myself. When at a distance, I alighted, and threw myself on the grass, weighed down by horror and despair. At eight in the evening I arrived at Chamounix. My father and Elizabeth were very much fatigued; Ernest, who accompanied us, was delighted, and in high spirits: the only circumstance that detracted from his pleasure was the south wind, and the rain it seemed to promise for the next day.

We retired early to our apartments, but not to sleep; at least I did not. I remained many hours at the window, watching the pallid lightning that played above Mont Blanc, and listening to the rushing of the Arve, which ran below my window.

1 *the Arveiron.* An affluent of the Arve river, which is fed by glacial waters. Percy Shelley, writing to Thomas Love Peacock about a visit he and Mary Shelley made, says: "Yesterday morning we went to the source of the Arveiron. It is about a league from the village [of Chamounix]—the river rolls impetuously from an arch of ice, & spreads itself in many streams over a vast space of the valley ravaged & laid bare by its inundations. The glacier by which its waters are nourished overhangs this cavern & the plain, & the forests of pines which surround it with terrible precipices of solid ice" (*The Letters of Percy Bysshe Shelley*, p. 498).

2 *sublime and magnificent scenes.* Victor is elevated by the sublimity of his surroundings, but we have seen (p. 133, note 15) how Mary Shelley has made Victor able to glimpse in these mountains aspects of the terror he has turned loose on the world. In giving Victor these divided feelings, Mary Shelley may have been influenced by a letter Percy Shelley wrote to his friend Peacock (a letter which she made a copy of) in which Shelley writes: "Do you who assert the supremacy of Ahriman [the chief of the forces of darkness in the Zoroastrian religion] image him throned among these desolating snows, among these palaces of death & frost, sculptured in this their terrible magnificence by the unsparing hand of necessity, & that he casts around him the first essays of his final usurpation avalanches, torrents, rocks & thunders—and above all, these deadly glaciers at once the proofs & the symbols of his reign.—Add to this the degradation of the human species, who in these regions are half-deformed or idiotic & all of whom are deprived of anything that can excite interest & admiration. This is a part of the subject more mournful & less sublime" (*The Letters of Percy Bysshe Shelley*, p. 499).

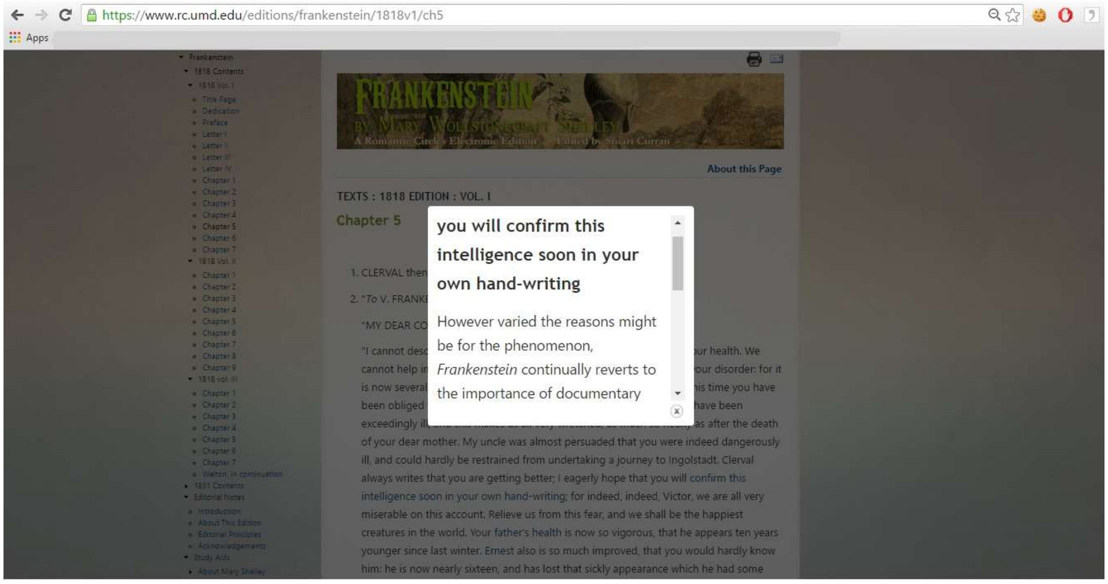
Shelley's letter was written on July 22, 1816. Mary Shelley began working on *Frankenstein* in mid-June of that year.

CHAPTER II.

THE next day, contrary to the prognostications of our guides, was fine, although clouded. We visited the source
1 of the Arveiron, and rode about the
2 valley until evening. These sublime and magnificent scenes afforded me the greatest consolation that I was capable of receiving. They elevated me from all littleness of feeling; and although they did not remove my grief, they subdued and tranquillized it. In some degree, also, they diverted my mind from the thoughts over which it had brooded for the last month. I returned in the evening, fatigued, but less unhappy, and conversed with my family with more cheerfulness than had been my custom for some time. My father was pleased, and Elizabeth overjoyed. " My dear cousin," said she, " you see what happiness you diffuse when you are happy; do not relapse again!"

The following morning the rain poured down in torrents, and thick mists hid the summits of the mountains. I rose early, but felt unusually melancholy. The rain depressed me; my old feelings recurred, and I was miserable. I knew how disappointed my father would be at this sudden change, and I wished to avoid him until I had recovered myself so far as to

Fig. 6: Scan of the explanatory annotations with picture in Wolf's edition of *Frankenstein* (1977)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FRANKENSTEIN
BY MARY WOLLSTONECRAFT SHELLEY
A Romantic Circles Electronic Edition
Edited by Stuart Curran
About this Page

TEXTS : 1818 EDITION : VOL. I

Chapter 5

1. CLERVAL then

2. "*To* V. FRANK

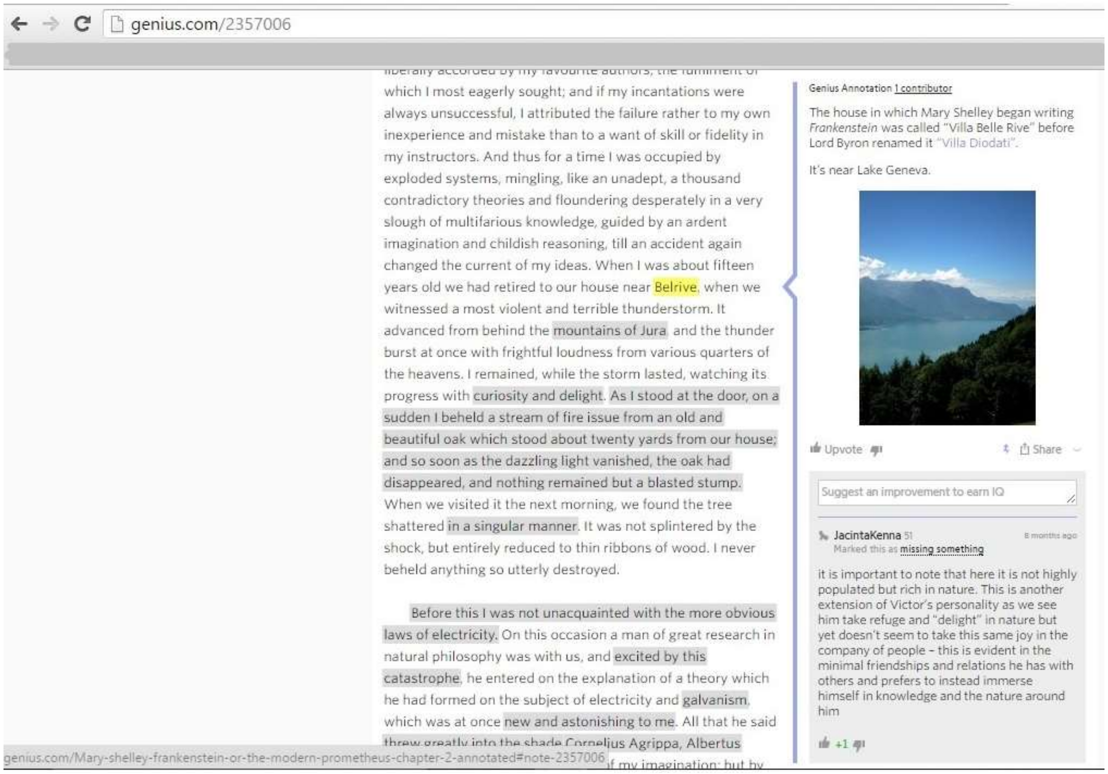
"MY DEAR CO

"I cannot desc ... ur health. We cannot help in ... our disorder: for it is now several ... is time you have been obliged ... have been exceedingly ill ... as after the death of your dear mother. My uncle was almost persuaded that you were indeed dangerously ill, and could hardly be restrained from undertaking a journey to Ingolstadt. Clerval always writes that you are getting better; I eagerly hope that you will confirm this intelligence soon in your own hand-writing; for indeed, indeed, Victor, we are all very miserable on this account. Relieve us from this fear, and we shall be the happiest creatures in the world. Your father's health is now so vigorous, that he appears ten years younger since last winter. Ernest also is so much improved, that you would hardly know him: he is now nearly sixteen, and has lost that sickly appearance which he had some

you will confirm this intelligence soon in your own hand-writing

However varied the reasons might be for the phenomenon, *Frankenstein* continually reverts to the importance of documentary

Fig. 7: Scan of the explanatory annotations in Curran's edition of *Frankenstein* (2009)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liberally accorded by my favourite authors, the fulfilment of which I most eagerly sought; and if my incantations were always unsuccessful, I attributed the failure rather to my own inexperience and mistake than to a want of skill or fidelity in my instructors. And thus for a time I was occupied by exploded systems, mingling, like an unadept, a thousand contradictory theories and floundering desperately in a very slough of multifarious knowledge, guided by an ardent imagination and childish reasoning, till an accident again changed the current of my ideas. When I was about fifteen years old we had retired to our house near Belrive, when we witnessed a most violent and terrible thunderstorm. It advanced from behind the mountains of Jura, and the thunder burst at once with frightful loudness from various quarters of the heavens. I remained, while the storm lasted, watching its progress with curiosity and delight. As I stood at the door, on a sudden I beheld a stream of fire issue from an old and beautiful oak which stood about twenty yards from our house; and so soon as the dazzling light vanished, the oak had disappeared, and nothing remained but a blasted stump. When we visited it the next morning, we found the tree shattered in a singular manner. It was not splintered by the shock, but entirely reduced to thin ribbons of wood. I never beheld anything so utterly destroyed.

Before this I was not unacquainted with the more obvious laws of electricity. On this occasion a man of great research in natural philosophy was with us, and excited by this catastrophe, he entered on the explanation of a theory which he had formed on the subject of electricity and galvanism, which was at once new and astonishing to me. All that he said threw greatly into the shade Cornelius Agrippa, Albertus

Genius Annotation 1 contributor

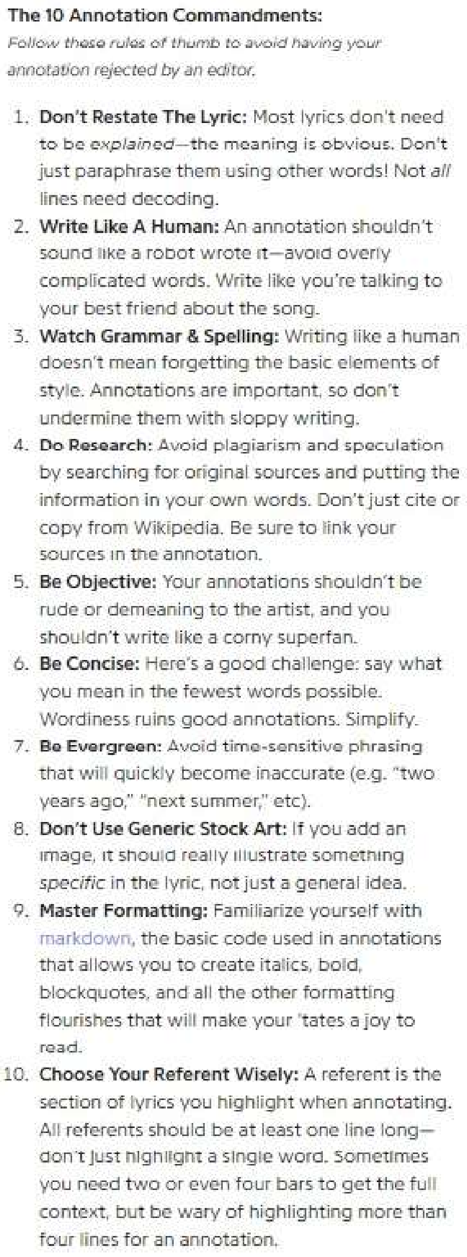
The house in which Mary Shelley began writing *Frankenstein* was called "Villa Belle Rive" before Lord Byron renamed it "Villa Diodati".

It's near Lake Geneva.

JacintaKenna 51 8 months ago
Marked this as missing something

it is important to note that here it is not highly populated but rich in nature. This is another extension of Victor's personality as we see him take refuge and "delight" in nature but yet doesn't seem to take this same joy in the company of people – this is evident in the minimal friendships and relations he has with others and prefers to instead immerse himself in knowledge and the nature around him

Fig. 8: Scan of the explanatory annotations in genius.com's edition of *Frankenstein* (2016)

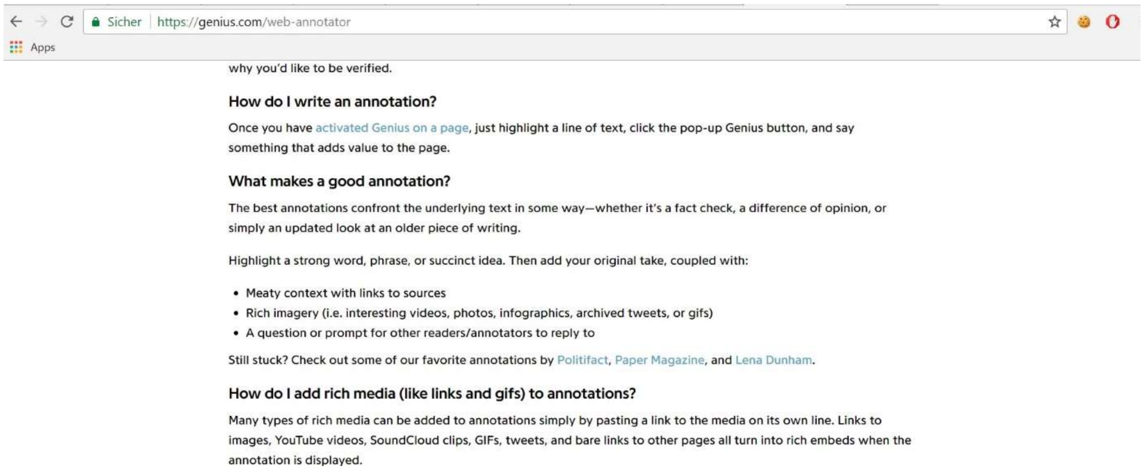


The 10 Annotation Commandments:

Follow these rules of thumb to avoid having your annotation rejected by an editor.

1. **Don't Restate The Lyric:** Most lyrics don't need to be *explained*—the meaning is obvious. Don't just paraphrase them using other words! Not *all* lines need decoding.
2. **Write Like A Human:** An annotation shouldn't sound like a robot wrote it—avoid overly complicated words. Write like you're talking to your best friend about the song.
3. **Watch Grammar & Spelling:** Writing like a human doesn't mean forgetting the basic elements of style. Annotations are important, so don't undermine them with sloppy writing.
4. **Do Research:** Avoid plagiarism and speculation by searching for original sources and putting the information in your own words. Don't just cite or copy from Wikipedia. Be sure to link your sources in the annotation.
5. **Be Objective:** Your annotations shouldn't be rude or demeaning to the artist, and you shouldn't write like a corny superfan.
6. **Be Concise:** Here's a good challenge: say what you mean in the fewest words possible. Wordiness ruins good annotations. Simplify.
7. **Be Evergreen:** Avoid time-sensitive phrasing that will quickly become inaccurate (e.g. "two years ago," "next summer," etc).
8. **Don't Use Generic Stock Art:** If you add an image, it should really illustrate something *specific* in the lyric, not just a general idea.
9. **Master Formatting:** Familiarize yourself with markdown, the basic code used in annotations that allows you to create italics, bold, blockquotes, and all the other formatting flourishes that will make your 'tates a joy to read.
10. **Choose Your Referent Wisely:** A referent is the section of lyrics you highlight when annotating. All referents should be at least one line long—don't just highlight a single word. Sometimes you need two or even four bars to get the full context, but be wary of highlighting more than four lines for an annotation.

Fig. 9 : Screenshot of the "Ten Annotation Commandments" on the website genius.com



why you'd like to be verified.

How do I write an annotation?

Once you have activated Genius on a page, just highlight a line of text, click the pop-up Genius button, and say something that adds value to the page.

What makes a good annotation?

The best annotations confront the underlying text in some way—whether it's a fact check, a difference of opinion, or simply an updated look at an older piece of writing.

Highlight a strong word, phrase, or succinct idea. Then add your original take, coupled with:

- Meaty context with links to sources
- Rich imagery (i.e. interesting videos, photos, infographics, archived tweets, or gifs)
- A question or prompt for other readers/annotators to reply to

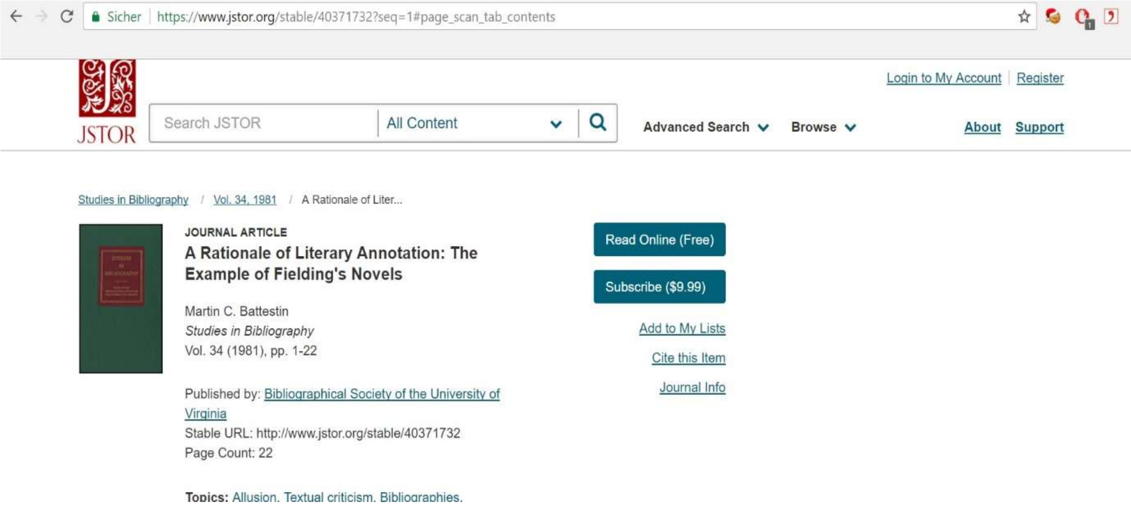
Still stuck? Check out some of our favorite annotations by Politifact, Paper Magazine, and Lena Dunham.

How do I add rich media (like links and gifs) to annotations?

Many types of rich media can be added to annotations simply by pasting a link to the media on its own line. Links to images, YouTube videos, SoundCloud clips, GIFs, tweets, and bare links to other pages all turn into rich embeds when the annotation is displayed.

Fig. 10 : Explanations concerning the web-annotator on genius.com

Appendix B (Internet Sources)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Studies in Bibliography / Vol. 34, 1981 / A Rationale of Liter...

JOURNAL ARTICLE

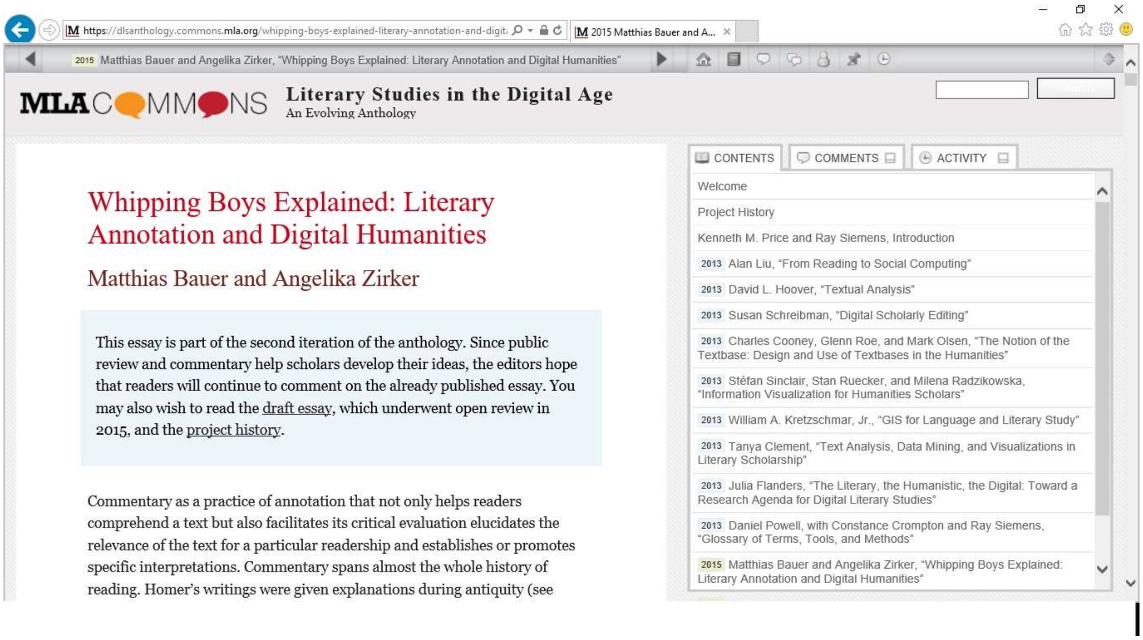
A Rationale of Literary Annotation: The Example of Fielding's Novels

Martin C. Battestin
Studies in Bibliography
Vol. 34 (1981), pp. 1-22

Published by: Bibliographical Society of the University of Virginia
Stable URL: http://www.jstor.org/stable/40371732
Page Count: 22

Topics: Allusion, Textual criticism, Bibliographies,

Battestin, Martin C. “A Rationale of Literary Annotation: The Example of Fielding's Novels.” *Studies in Bibliography*, vol. 34, 1981, pp. 1–22, *JSTOR* www.jstor.org/stable/40371732.<http://www.jstor.org/stable/40371732. [last accessed: 03.01.2018]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Whipping Boys Explained: Literary Annotation and Digital Humanities

Matthias Bauer and Angelika Zirker

This essay is part of the second iteration of the anthology. Since public review and commentary help scholars develop their ideas, the editors hope that readers will continue to comment on the already published essay. You may also wish to read the draft essay, which underwent open review in 2015, and the project history.

Commentary as a practice of annotation that not only helps readers comprehend a text but also facilitates its critical evaluation elucidates the relevance of the text for a particular readership and establishes or promotes specific interpretations. Commentary spans almost the whole history of reading. Homer’s writings were given explanations during antiquity (see

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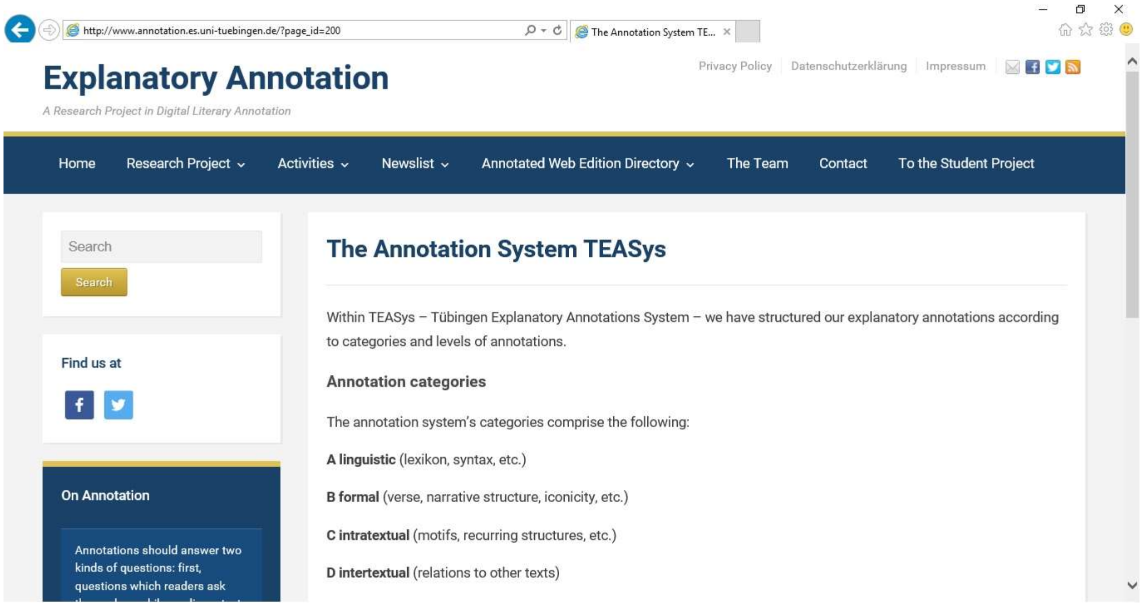
- 2013 Stéfan Sinclair, Stan Ruecker, and Milena Radzikowska, “Information Visualization for Humanities Scholars”
- 2013 William A. Kretzschmar, Jr., “GIS for Language and Literary Study”
- 2013 Tanya Clement, “Text Analysis, Data Mining, and Visualizations in Literary Scholarship”
- 2013 Julia Flanders, “The Literary, the Humanistic, the Digital: Toward a Research Agenda for Digital Literary Studies”
- 2013 Daniel Powell, with Constance Crompton and Ray Siemens, “Glossary of Terms, Tools, and Methods”
- 2015 Matthias Bauer and Angelika Zirker, “Whipping Boys Explained: Literary Annotation and Digital Humanities”

Bauer, Matthias, and Angelika Zirker. “Whipping Boys Explained: Literary Annotation and Digital Humanities.” *Literary Studies in the Digital Age*, edited by Kenneth M. Price and Ray Siemens: Modern Language Association of America, 2013, https:// dlsanthology.commons.mla.org/whipping-boys-explained-literary-annotation-and-digital-humanities/. [last accessed: 03.01.2018]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Explanatory Annotation

A Research Project in Digital Literary Annotation

The Annotation System TEASys

Within TEASys – Tübingen Explanatory Annotations System – we have structured our explanatory annotations according to categories and levels of annotations.

Annotation categories

The annotation system's categories comprise the following:

A linguistic (lexikon, syntax, etc.)

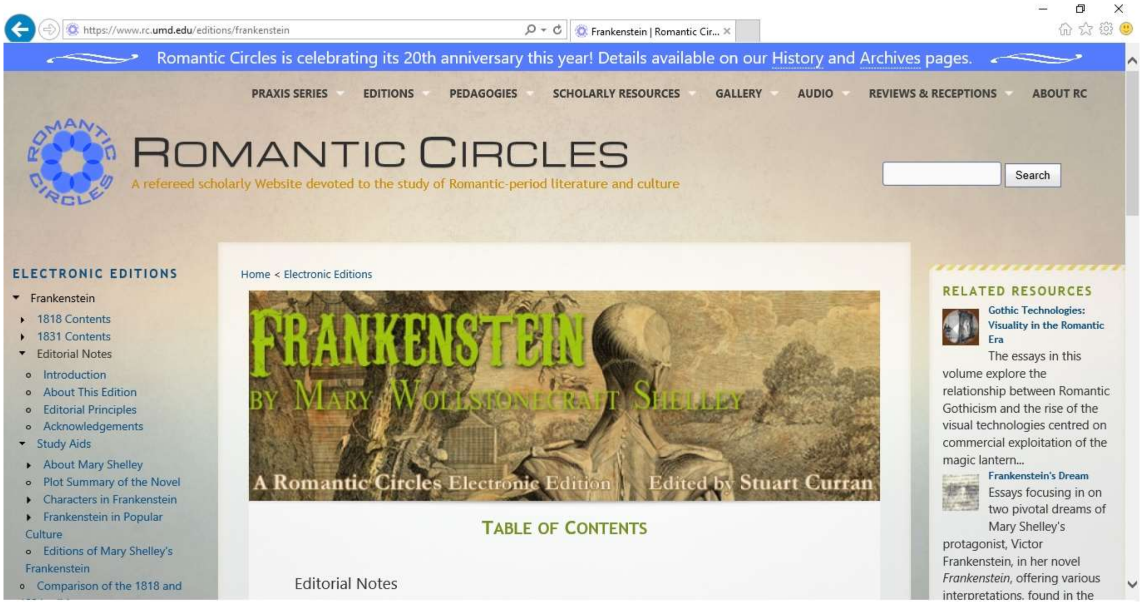
B formal (verse, narrative structure, iconicity, etc.)

C intratextual (motifs, recurring structures, etc.)

D intertextual (relations to other texts)

Annotations should answer two kinds of questions: first, questions which readers ask

Bauer, Matthias, and Angelika Zirker, eds. *Explanatory Annotation: A Research Project in Digital Literary Annotation.* University of Tübingen, 2016, http://www.annotation.es.uni-tuebingen.de/?page_id=200. [last accessed: 03.01.2018]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BY MARY WOLLSTONECRAFT SHELLEY
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Edited by Stuart Curran
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Gothic Technologies: Visuality in the Romantic Era
Frankenstein's Dream

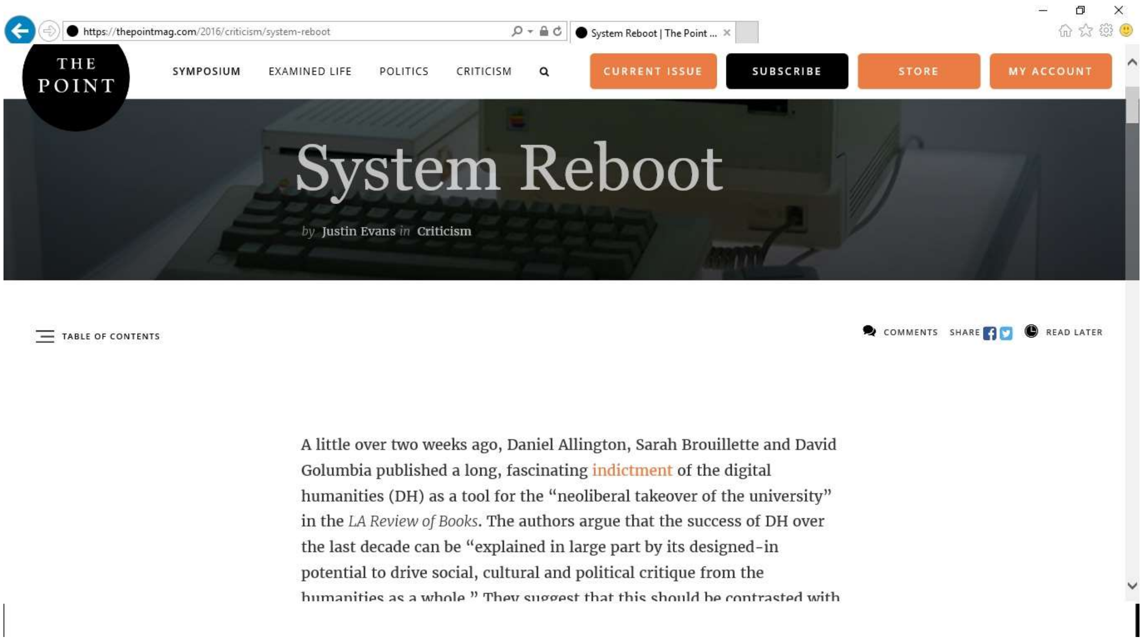
Romantic Circles is celebrating its 20th anniversary this year! Details available on our History and Archives pages.

A refereed scholarly Website devoted to the study of Romantic-period literature and culture

The essays in this volume explore the relationship between Romantic Gothicism and the rise of the visual technologies centred on commercial exploitation of the magic lantern...

Essays focusing in on two pivotal dreams of Mary Shelley's protagonist, Victor Frankenstein, in her novel *Frankenstein*, offering various interpretations, found in the

Curran, Stuart and, Mary Shelley. *Frankenstein.* Romantic Circles, 2009, 30 July 2016, https://www.rc.umd.edu/editions/frankenstein. [last accessed: 03.01.2018]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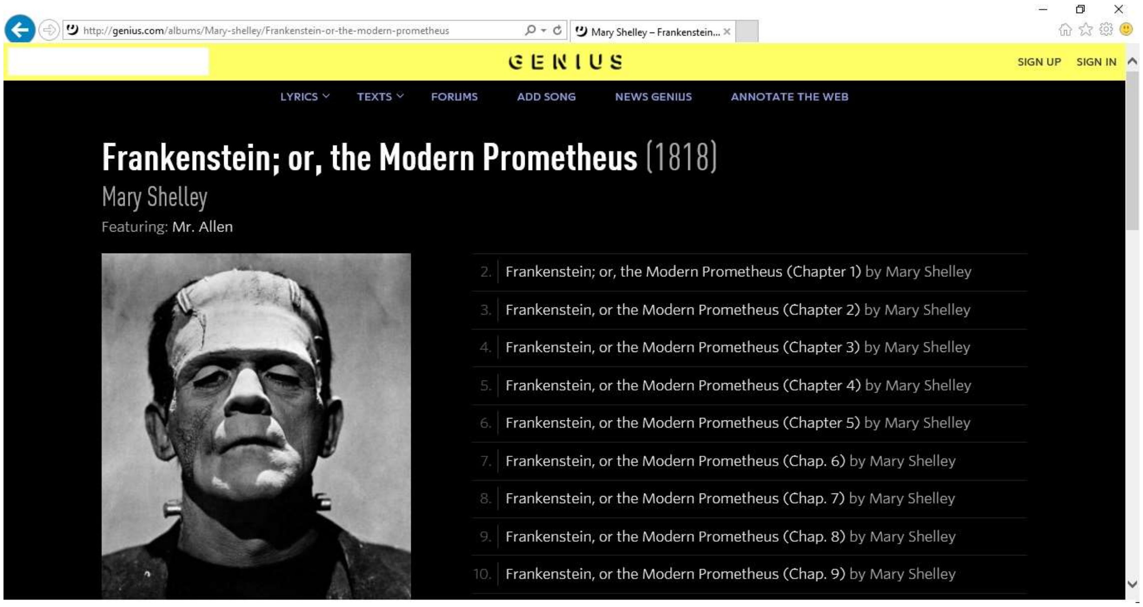
System Reboot

by Justin Evans in Criticism

A little over two weeks ago, Daniel Allington, Sarah Brouillette and David Golumbia published a long, fascinating indictment of the digital humanities (DH) as a tool for the "neoliberal takeover of the university" in the *LA Review of Books*. The authors argue that the success of DH over the last decade can be "explained in large part by its designed-in potential to drive social, cultural and political critique from the humanities as a whole." They suggest that this should be contrasted with

Evans, Justin. *System Reboot.* The Point Magazine, 2016, 25 May 2016, https://thepointmag.com/2016/criticism/system-reboot. [last accessed: 03.01.2017]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Frankenstein; or, the Modern Prometheus (1818)

Mary Shelley

Featuring: Mr. Allen

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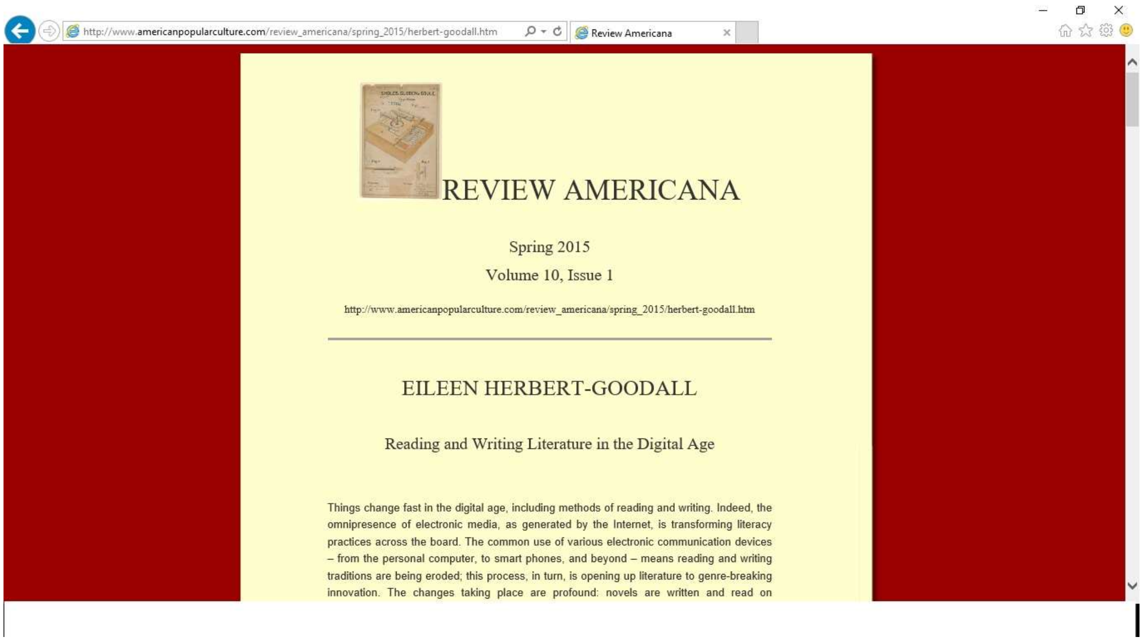
Genius.com and Mary Shelley. *Frankenstein; or, the Modern Prometheus*, 2016, 30 July 2016, http://genius.com/albums/Mary-shelley/Frankenstein-or-the-modern-prometheus. [last accessed: 03.01.2018]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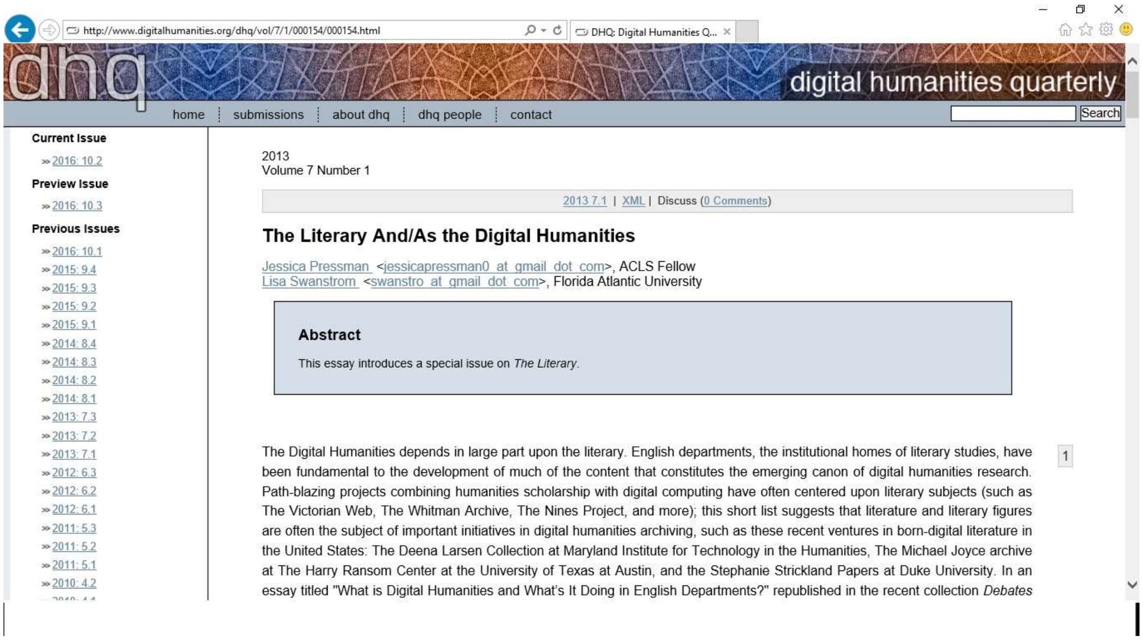
EILEEN HERBERT-GOODALL

Reading and Writing Literature in the Digital Age

Things change fast in the digital age, including methods of reading and writing. Indeed, the omnipresence of electronic media, as generated by the Internet, is transforming literacy practices across the board. The common use of various electronic communication devices – from the personal computer, to smart phones, and beyond – means reading and writing traditions are being eroded; this process, in turn, is opening up literature to genre-breaking innovation. The changes taking place are profound: novels are written and read on

Herbert-Goodall, Eileen. “Reading and Writing Literature in the Digital Age.” *Review Americana: A Literary* Journal, 2015, 27 July 2016, http://www.americanpopularculture.com/review_americana/spring_2015/herbert-goodall.html. [last accessed: 03.01.2018]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The Literary And/As the Digital Humanities

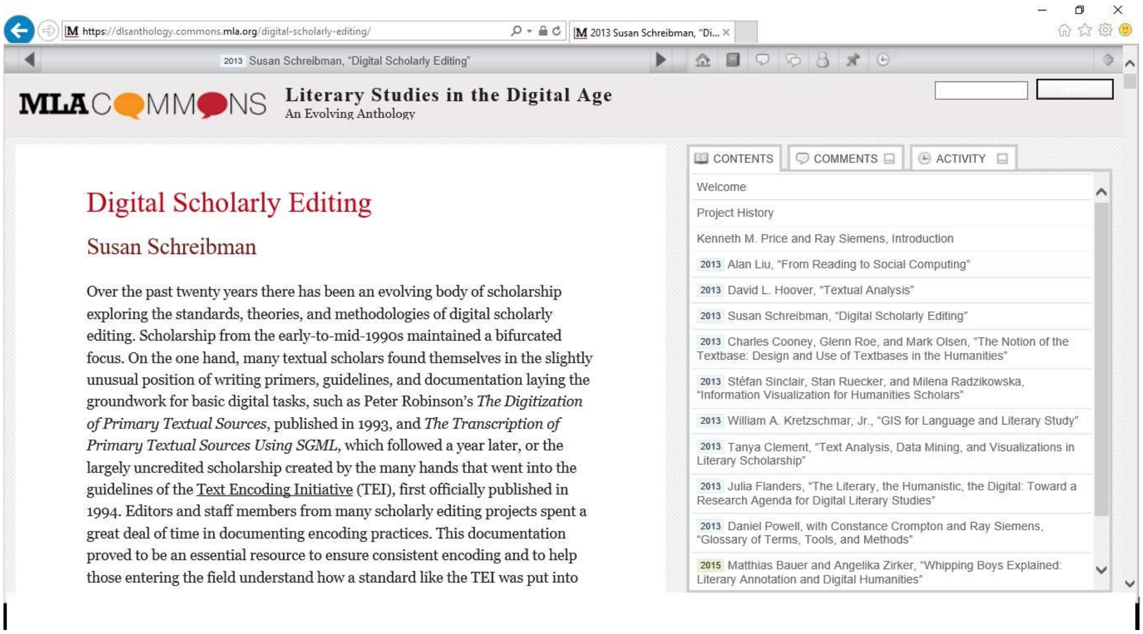
Jessica Pressman <jessicapressman0 at gmail dot com>, ACLS Fellow
Lisa Swanstrom <swanstro at gmail dot com>, Florida Atlantic University

Abstract

This essay introduces a special issue on *The Literary*.

The Digital Humanities depends in large part upon the literary. English departments, the institutional homes of literary studies, have been fundamental to the development of much of the content that constitutes the emerging canon of digital humanities research. Path-blazing projects combining humanities scholarship with digital computing have often centered upon literary subjects (such as The Victorian Web, The Whitman Archive, The Nines Project, and more); this short list suggests that literature and literary figures are often the subject of important initiatives in digital humanities archiving, such as these recent ventures in born-digital literature in the United States: The Deena Larsen Collection at Maryland Institute for Technology in the Humanities, The Michael Joyce archive at The Harry Ransom Center at the University of Texas at Austin, and the Stephanie Strickland Papers at Duke University. In an essay titled "What is Digital Humanities and What's It Doing in English Departments?" republished in the recent collection *Debates* 1

Pressman, Jessica, and Lisa Swanstrom. “The Literary And/As the Digital Humanities.” *Digital Humanities Quarterly*, vol. 7, no. 1, 2013, pp. 1–13, 3 May 2016, http://www.digitalhumanities.org/dhq/vol/7/1/000154/000154.html. [last accessed: 03.01.2018]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Digital Scholarly Editing

Susan Schreibman

Over the past twenty years there has been an evolving body of scholarship exploring the standards, theories, and methodologies of digital scholarly editing. Scholarship from the early-to-mid-1990s maintained a bifurcated focus. On the one hand, many textual scholars found themselves in the slightly unusual position of writing primers, guidelines, and documentation laying the groundwork for basic digital tasks, such as Peter Robinson's *The Digitization of Primary Textual Sources*, published in 1993, and *The Transcription of Primary Textual Sources Using SGML*, which followed a year later, or the largely uncredited scholarship created by the many hands that went into the guidelines of the Text Encoding Initiative (TEI), first officially published in 1994. Editors and staff members from many scholarly editing projects spent a great deal of time in documenting encoding practices. This documentation proved to be an essential resource to ensure consistent encoding and to help those entering the field understand how a standard like the TEI was put into

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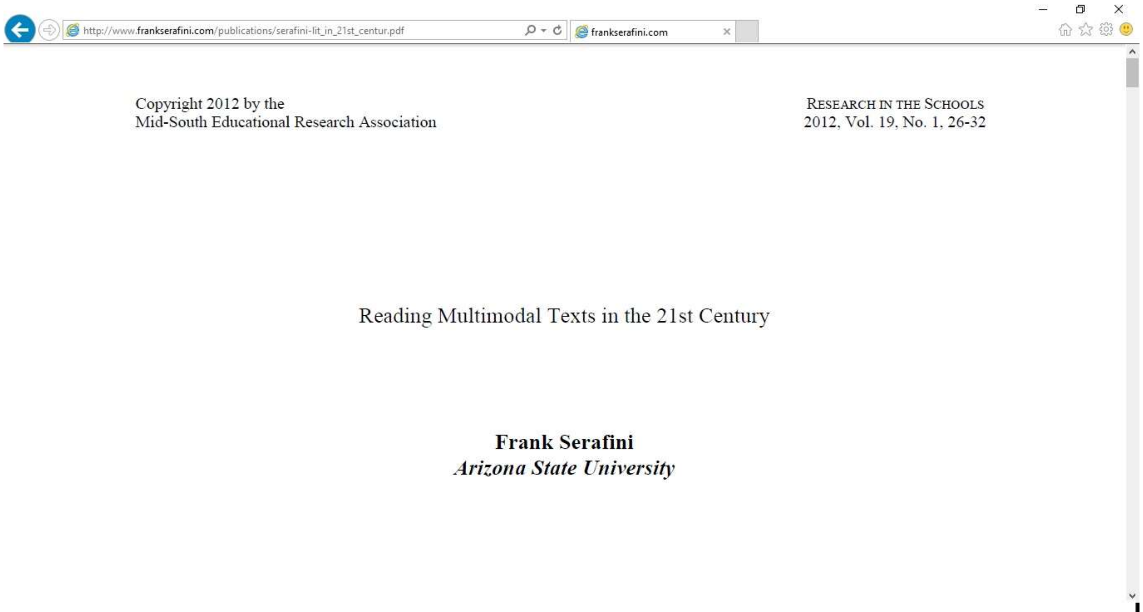
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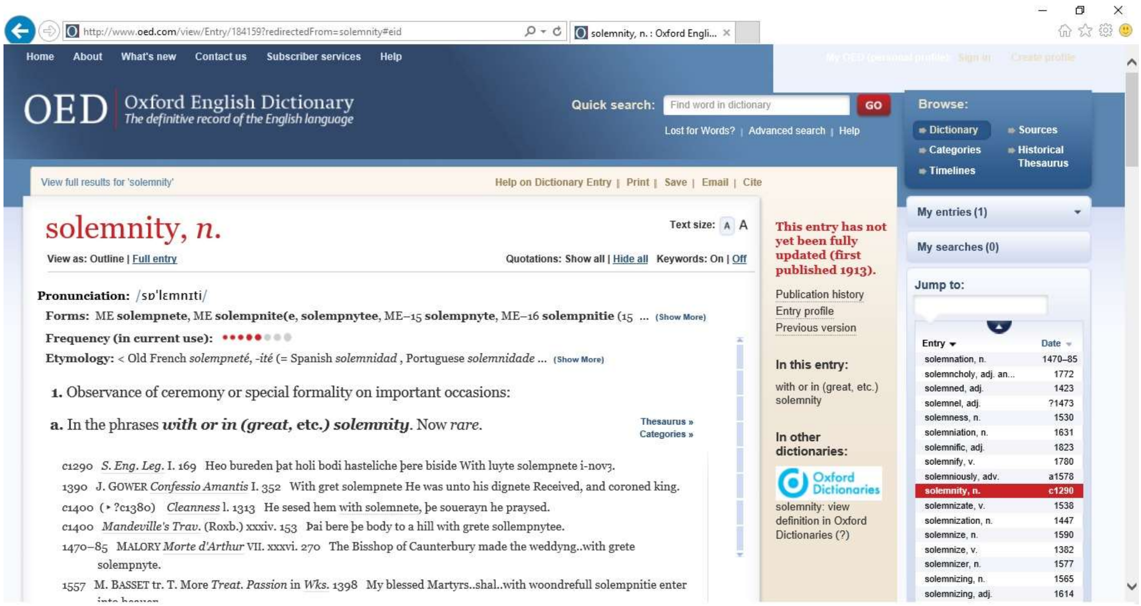
Research in the Schools
2012, Vol. 19, No. 1, 26-32

Reading Multimodal Texts in the 21st Century

Frank Serafini
Arizona State University

Serafini, Frank. "Reading Multimodal Texts in the 21st Century." *Research in the Schools*, vol. 19, no. 1, 2012, pp. 26–32, 25 May 2016, http://frankserafini.com/publications/>. [last accessed: 03.01.2018]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solemnity, *n.*

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Quotations: Show all | Hide all Keywords: On | Off

Pronunciation: /sɒˈlɛmnɪti/

Forms: ME **solempnete**, ME **solempnite(e**, **solempnytee**, ME–15 **solempnyte**, ME–16 **solempnitie** (15 ... (Show More)

Frequency (in current use): ●●●●●●●●

Etymology: < Old French *solempneté, -ité* (= Spanish *solemnidad* , Portuguese *solemnidade* ... (Show More)

1. Observance of ceremony or special formality on important occasions:

a. In the phrases ***with or in (great, etc.) solemnity***. Now *rare*.

Thesaurus »
Categories »

c1290 *S. Eng. Leg.* I. 169 Heo bureden þat holi bodi hasteliche þere biside With luyte solempnete i-novȝ.

1390 J. GOWER *Confessio Amantis* I. 352 With gret solempnete He was unto his dignete Received, and coroned king.

c1400 (▸ ?c1380) *Cleanness* l. 1313 He sesed hem with solemnete, þe souerayn he praysed.

c1400 *Mandeville's Trav.* (Roxb.) xxxiv. 153 Þai bere þe body to a hill with grete sollempnytee.

1470–85 MALORY *Morte d'Arthur* VII. xxxvi. 270 The Bisshop of Caunterbury made the weddyng..with grete solempnyte.

1557 M. BASSET tr. T. More *Treat. Passion* in *Wks.* 1398 My blessed Martyrs..shal..with woondrefull solempnitie enter

This entry has not yet been fully updated (first published 1913).

Publication history
Entry profile
Previous version

In this entry:

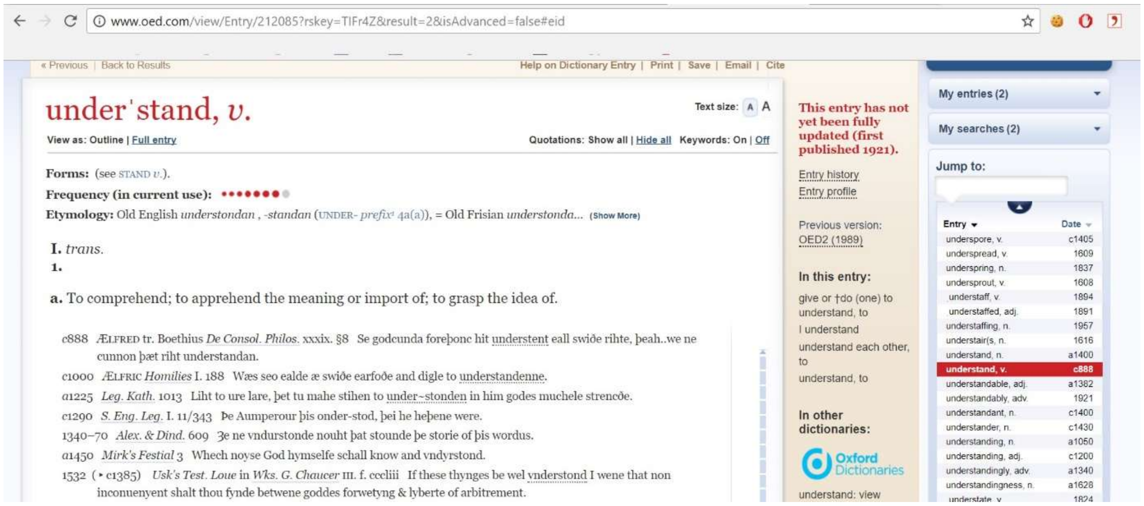
with or in (great, etc.) solemnity

In other dictionaries:

solemnity: view definition in Oxford Dictionaries (?)

Entry	Date
solemnation, n.	1470–85
solemncholy, adj. an...	1772
solemned, adj.	1423
solemnel, adj.	?1473
solemness, n.	1530
solemniation, n.	1631
solemnific, adj.	1823
solemnify, v.	1780
solemniously, adv.	a1578
solemnity, n.	c1290
solemnizate, v.	1538
solemnization, n.	1447
solemnize, n.	1590
solemnize, v.	1382
solemnizer, n.	1577
solemnizing, n.	1565
solemnizing, adj.	1614

"solemnity, n., 2.a, 5" *OED Online*. OUP, June 2016, http://www.oed.com/view/Entry/184159?redirectedFrom=solemnity#eid. [last accessed: 03.01.2018]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Jump to:

underˈstand, *v.*

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Quotations: Show all | Hide all Keywords: On | Off

Forms: (see STAND *v.*).

Frequency (in current use): ●●●●●●●●

Etymology: Old English *understondan* , *-standan* (UNDER- *prefix*¹ 4a(a)), = Old Frisian *understonda*... (Show More)

I. *trans.*

1.

a. To comprehend; to apprehend the meaning or import of; to grasp the idea of.

c888 ÆLFRED tr. Boethius *De Consol. Philos.* xxxix. §8 Se godcunda foreþonc hit understent eall swiðe rihte, þeah..we ne cunnon þæt riht understandan.

c1000 ÆLFRIC *Homilies* I. 188 Wæs seo ealde æ swiðe earfoðe and digle to understandenne.

a1225 *Leg. Kath.* 1013 Liht to ure lare, þet tu mahe stihen to under~stonden in him godes muchele strencðe.

c1290 *S. Eng. Leg.* I. 11/343 Þe Aumperour þis onder-stod, þei he heþene were.

1340–70 *Alex. & Dind.* 609 Ȝe ne vndurstonde nouht þat stounde þe storie of þis wordus.

a1450 *Mirk's Festial* 3 Whech noyse God hymselfe schall know and vndyrstond.

1532 (▸ c1385) *Usk's Test. Loue* in *Wks. G. Chaucer* III. f. cccliii If these thynges be wel vnderstond I wene that non inconuenyent shalt thou fynde betwene goddes forwetyng & lyberte of arbitrement.

This entry has not yet been fully updated (first published 1921).

Entry history
Entry profile

Previous version:
OED2 (1989)

In this entry:

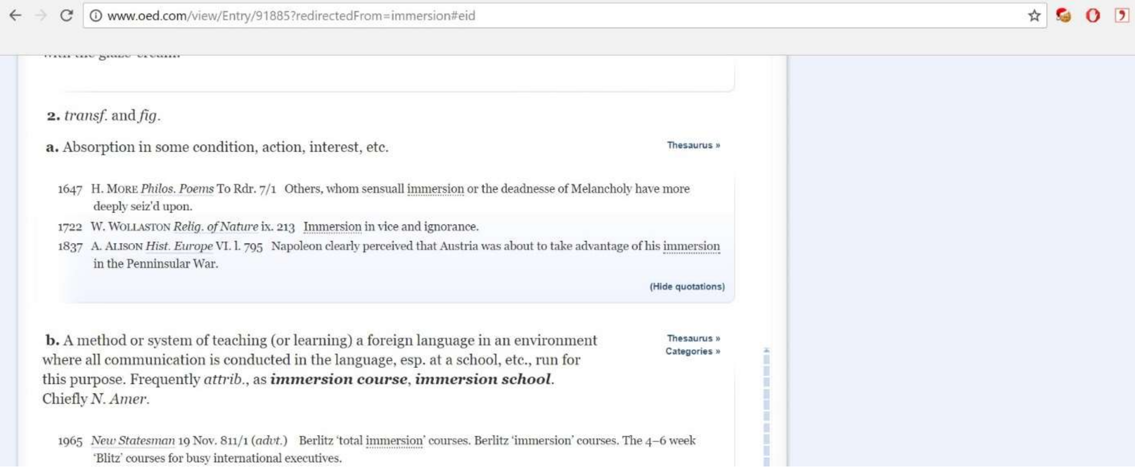
give or †do (one) to understand, to
I understand
understand each other, to
understand, to

In other dictionaries:

understand: view

Entry	Date
underspore, v.	c1405
underspread, v.	1609
underspring, n.	1837
undersprout, v.	1608
understaff, v.	1894
understaffed, adj.	1891
understaffing, n.	1957
understair(s, n.	1616
understand, n.	a1400
understand, v.	c888
understandable, adj.	a1382
understandably, adv.	1921
understandant, n.	c1400
understander, n.	c1430
understanding, n.	a1050
understanding, adj.	c1200
understandingly, adv.	a1340
understandingness, n.	a1628

"understand, v., 1.a" *OED Online*. OUP, June 2016, http://www.oed.com/view/Entry/184159?redirectedFrom=solemnity#eid. [last accessed: 03.01.2018]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Categories »

2. *transf.* and *fig.*

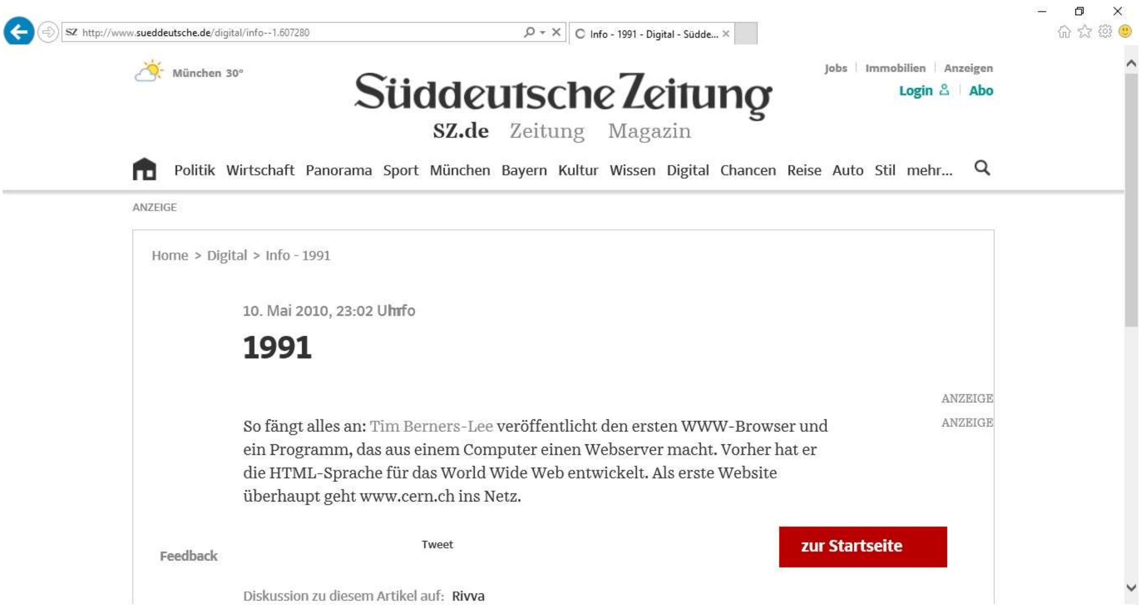
a. Absorption in some condition, action, interest, etc.

1647 H. MORE *Philos. Poems* To Rdr. 7/1 Others, whom sensuall immersion or the deadnesse of Melancholy have more deeply seiz'd upon.
1722 W. WOLLASTON *Relig. of Nature* ix. 213 Immersion in vice and ignorance.
1837 A. ALISON *Hist. Europe* VI. l. 795 Napoleon clearly perceived that Austria was about to take advantage of his immersion in the Penninsular War.

b. A method or system of teaching (or learning) a foreign language in an environment where all communication is conducted in the language, esp. at a school, etc., run for this purpose. Frequently *attrib.*, as ***immersion course***, ***immersion school***. Chiefly *N. Amer.*

1965 *New Statesman* 19 Nov. 811/1 (*advt.*) Berlitz 'total immersion' courses. Berlitz 'immersion' courses. The 4–6 week 'Blitz' courses for busy international executives.

"immerse v. 2." *OED Online*. OUP, June 2016, http://www.oed.com/view/Entry/184159?redirectedFrom=solemnity#eid. [last accessed 03.01.2018.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10. Mai 2010, 23:02 Uhrnfo

1991

So fängt alles an: Tim Berners-Lee veröffentlicht den ersten WWW-Browser und ein Programm, das aus einem Computer einen Webserver macht. Vorher hat er die HTML-Sprache für das World Wide Web entwickelt. Als erste Website überhaupt geht www.cern.ch ins Netz.

Diskussion zu diesem Artikel auf: Rivva

Sueddeutsche.de GmbH, Munich, and Germany. *Info – 1991*, 2010, http://www.sueddeutsche.de/digital/info--1.607280. [last accessed: 03.01.2018]

Eberhard Karls Universität Tübingen 20 März 2018
Philosophische Fakultät
Englisches Seminar
WS 17/18
Betreuende Dozenten: Prof. Dr. Matthias Bauer, PD Dr. Angelika Zirker

Declaration:

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