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| ~~handsome~~  yellow | Chapter 7  21 (75  It was on a dreary night of November  ~~the frame on whic~~  that I beheld my man completeed; ~~And~~ [5]  with an anxiety that almost amount  ed to agony I collected instruments of life  that I might  around me ~~and endeavour to~~ infuse a  spark of being into the lifeless thing [10]  that lay at my feet. It was already  one in the morning, the rain pattered  dismally against the window panes, &  my candle was nearly burnt out, when  by the glimmer of the half extinguish- [15]  ed light I saw the dull yellow eye of  the creature openIt breathed hard,  and a convulsive motion agitated  its limbs.  ~~But how~~ How can I describe my [20]    emotion at this catastrophe; or how deli  neate 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 ~~h~~ as [25]  beautiful. Beautiful  ~~handsome~~. ~~Handsome~~; Great God! His  ~~dun~~ skin scarcely covered the work of  muscles and arteries beneath; his hair  of a lustrous blac k & [30]  was flowing and his teeth of a pearly white  ^  ness but these luxuriancies only ~~fomed~~  formed a more horrid contrast with  his watry eyes that seemed almost of  the same colour as the dun white [35]  sockets in which they were set, | [97:]CHAPTER IV.  It was on a dreary night of November,  that I beheld the accomplishment of my toils.  With an anxiety that almost amounted  to agony, I collected the instruments of life  around me, that I might infuse a  spark of being into the lifeless thing  that lay at my feet. It was already  one in the morning; the rain pattered  dismally against the panes, and  my candle was nearly burnt out, when,  by the glimmer of the half-extinguished  light, I saw the dull yellow eye of  the creature open; it breathed [98:]hard,  and a convulsive motion agitated  its limbs.  ¶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, |

**entire chapter]***this* Chapter 7 *is here designated Ch. 7A because it is followed by* Chap. 7 *(see folio 26 recto [page 85]), which is designated Ch. 7B; the first line of this chapter was the first line of the original "story" that MWS began in June 1816 (see Frankenstein Chronology in the Introduction)*  **left edge]***darker areas in photofacsimile exaggerate remaining stub (from folio 18) as well as curled edge of paper* **bottom edge]***darker areas in photofacsimile exaggerate soiling and discoloration of paper*  **2]***Bodleian folio number* 21 **4]***stray ink dot above* r *in canceled* frame **5]**te *overlays*\pard plain at *and then* ed *added in* completeed*; ?pbs comma below (and ?replacing) mws period (represented as semicolon in transcription) before capital* A *in canceled* And **9]**i *overlays* e *in* infuse **10]**g *overlays partly formed* k *in* thing **17]***dash or cancel line above period* **32]***second* i *added in* luxuriancies*, the plural of* luxuriancy*; misspelled and then canceled* fomed **34]***stray ink stroke below* w *in variant spelling* watry

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| 76) | his shrivelled complexion and strait  black lips.  The different accidents of life are  not so changeable as the feelings of hu  man nature. I had worked hard for [5]  nearly two years for the sole purpose  of infusing ~~f~~ life into an inanimate  body. For this I had deprived myself of  rest and ~~heath~~ health. I had desired  it with an ardour that far exceeded [10]  moderation; but now that I had succeed  ed these dreams vanished and breathless  horror and disgust filled my heart.  to endure being  Unable the aspect of the ~~creature~~ I [15]  ^  had created, I rushed out of the room and  continued  ~~remained~~ a long time traversing my  bed chamber unable to compose my  mind to sleep. At lenght lassitude [20]  succeeded to the tumult I had before  endured, and I threw myself on my  bed in my clothes endeavouring to seek  a ~~feew~~ few moments of forgetfullness.  But it was in vain; I slept indeed but [25]  I was disturbed by the wildest dreams–  in the bloom of health  I saw Elizabeth walking in the streets of  ^  Ingolstadt; delighted & surprised I embraced  her but as I imprinted the first kiss [30]  on her lips they became lurid with  the hue of death; her features appeared | his shrivelled complexion, and straight  black lips.  ¶The different accidents of life are  not so changeable as the feelings of human  nature. I had worked hard for  [99:]nearly two years, for the sole purpose  of infusing life into an inanimate  body. For this I had deprived myself of  rest and health. I had desired  it with an ardour that far exceeded  moderation; but now that I had finished,  the beauty of the dream vanished, and breathless  horror and disgust filled my heart.  Unable to endure the aspect of the being I  had created, I rushed out of the room, and  continued a long time traversing my  bed-chamber, unable to compose my  mind to sleep. At length lassitude  succeeded to the tumult I had before  endured; and I threw myself on the  bed in my clothes, endeavouring to seek  a few moments of forgetfulness.  But it was in vain: I slept indeed, but  I was disturbed by the wildest dreams.  I thought I saw Elizabeth, in the bloom of health, walking in the streets of  Ingolstadt. Delighted and surprised, I em- [100:]braced  her; but as I imprinted the first kiss  on her lips, they became livid**†** with  the hue of death; her features appeared |

**bottom left corner]***darker area in photofacsimile exaggerates soiling and discoloration of paper* **1]***variant spelling* strait **8]***partly re-inked* y *in* myself **10]***pbs* ed *added in* exceeded **16]***wet offset ink blots above* room and *(from pbs* sounds *on facing folio 22 recto [page 77], margin, line 20)* **20]***misspelled* lenght*;* l *overlays ?*s *in* lassitude **24]***variant spelling* forgetfullness **26]***heavy ink blot before and on* I **29]**delighted *could be* Delighted **below text]***ink blots; darker areas in photofacsimile exaggerate surface texture of paper* **1818 text:31]***draft* lurid *(which may have been the reading in the now missing page of fair copy) was ?mistakenly printed as* livid *in 1818, in 1818 Thomas (see 1818 Rieger, page 53), in 1823 (I, 100) and in 1831 (page 44)*

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| inarticulate  sounds  during | to change and I thought that I held (77  22  the corpse of my dead mother in my arms:  A shroud envolepped her form & I saw  the grave worms crawling in the folds of [5]  from my sleep  the flannel; I started with horror, a  ^  ~~when I saw~~ cold dew covered my forehead  my teeth ~~ah~~ chattered and every limb  became [10]  ~~was~~ convulsed, when, by the dim and  yellow light of the moon as it forced  its way through the window shutters, I  beheld the wretch — the miserable  monster whom I had created; he held [15]  —  up the curtain, and his eyes; if eyes  —  they may be called, were fixed on me–His  ~~in~~  jaws opened and he muttered some ~~words~~  while a grin wrinkled his cheeks. He [20]  might have spoken but I did not  hear — one ~~had~~ hand was stretched out  to detain me but I escaped and ~~ran~~  ~~the~~  rushed down stairs~~case~~ I took refuge in [25]  a court-yard belonging to the house  which I inhabited; where I remained  the rest of the night walking up and  down in the greatest agitation; listen  ing attentively, catching and fearing each [30]  sound as if it were to announce the  arrival of the demoniacal corpse to  which I had so miserably given life.  Oh! no mortal could support  the horror of that countenance. A [35]  again animation  mummy endued with ~~life~~ could not be  ^ | to change, and I thought that I held  the corpse of my dead mother in my arms;  a shroud enveloped her form, and I saw  the grave-worms crawling in the folds of  the flannel. I started from my sleep with horror; a  cold dew covered my forehead,  my teeth chattered, and every limb  became convulsed; when, by the dim and  yellow light of the moon, as it forced  its way through the window-shutters, I  beheld the wretch—the miserable  monster whom I had created. He held  up the curtain of the bed; and his eyes, if eyes  they may be called, were fixed on me. His  jaws opened, and he muttered some  inarticulate sounds,  while a grin wrinkled his cheeks. He  might have spoken, but I did not  hear; one hand was [101:]stretched out,  seemingly to detain me, but I escaped, and  rushed down stairs. I took refuge in  the court-yard belonging to the house  which I inhabited; where I remained  during the rest of the night, walking up and  down in the greatest agitation, listening  attentively, catching and fearing each  sound as if it were to announce the  approach of the demoniacal corpse to  which I had so miserably given life.  ¶Oh! no mortal could support  the horror of that countenance. A  mummy again endued with animation could not be |

**entire page]***some of punctuation possibly done by pbs (e.g., colon after* arms *in line 3; commas before and after* when *in line 11; see also ?m-dashes described below)* **left edge]***remaining stub (from folio 17)* **bottom of page]***darker areas in photofacsimile exaggerate soiling, discoloration, and surface texture of paper*  **2]***Bodleian folio number* 22 **3]***?pbs colon partly covers mws comma and could be intended as semicolon*  **4]**A *overlays* a *in* A*; misspelled* envolepped **7]***various ink marks after* flannel *suggest semicolon* **11]***?mws* s *overlays {*?*} in* convulsed **15]**d *overlays {*?*} in* held

**15-16,16-17]***?pbs ?m-dashes (which possibly replace punctuation below them [so that text would read* eyes—if eyes they may be called—were*]) are possibly just stray ink lines* **24-25]***mws* stairs *was altered by pbs to* the staircase *and then re-altered by pbs to* stairs **33]***pbs* y *overlays mws* e *in* miserably

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| 78)    **✗**  and mingled  with this hor  ror I felt the  bitterness of  ~~disapp~~ disappoint  ment:  avoid | so hideous as He. I had gazed on him  while unfinished; ~~and I thought~~ he  was ugly then. But when those muscles  and joints were endued with motion  it became a thing ~~to~~ such as even Dante [5]  could never have conceived.  I passed the night wretchedly–  sometimes my pulses beat so quickly and  r  hadly that I felt the palpitation of [10]  ^  every artery: At others I nearly sunk  thro  to the ground ~~with~~ languor and ex-  treme weakness. ~~Surely so wretched a~~  **✗** [15]  ~~creature as I never before existed~~.  Dreams that had been my food and  rest for so long a space were now  become a hell to me– ~~I~~ And the  change was so rapid, the overthrow [20]  so complete.  Morning – dismal and wet – at length  dawned, and ~~to~~ discovered to my sleepless  and aching eyes the church of Ingols-  ~~the~~ its [25]  s tadt its white steeple & clock which  pointed to the sixth~~e~~ hour. The porter  opened the gates of the court which had  that night been my assylum and I  them [30]  issued into the streets, pacing with  quick steps as if I ~~ough~~ sought to  the wretch whom I feared every turn-  ing in the street would present to | so hideous as that wretch. I had gazed on him  while unfinished; he  was ugly then; but when those muscles  and joints were rendered capable of motion,  it became a thing such as even Dante  could not have conceived.  ¶I passed the night wretchedly.  Sometimes my pulse beat so quickly and  [102:]hardly, that I felt the palpitation of  every artery; at others, I nearly sank  to the ground through languor and extreme  weakness.  Mingled with this horror, I felt the bitterness of disappointment:  dreams that had been my food and pleasant  rest for so long a space, were now  become a hell to me; and the  change was so rapid, the overthrow  so complete!  ¶Morning, dismal and wet, at length  dawned, and discovered to my sleepless  and aching eyes the church of Ingolstadt,  its white steeple and clock, which  indicated the sixth hour. The porter  opened the gates of the court, which had  that night been my asylum, and I  issued into the streets, pacing them with  quick steps, as if I sought to  avoid the wretch whom I feared every turning  of the street would present to |

**lower left corner]***darker area in photofacsimile exaggerates soiling, discoloration, and surface texture of paper* **1]***?stray dot after period* **3]***period on final stroke of* n *in* then **7]***heavy ink blots below* the night **8]***?mws* s *added in* pulses **9]**a *overlays* t *in* and **11]***colon after* artery *could be semicolon, but not to be confused with darker wet offset ink blots below* At *(from pbs cancel line on* ~~with~~ *on facing folio 23 recto [page 79], line 14)* **22]**th *overlays* ht *in* length **24-25]***wet offset ink blots on and around* church of *and before and on pbs* ~~the~~ its *(from pbs* opposite to *and from pbs cancel line on mws* ~~opposite~~ *on facing folio 23 recto [page 79], lines 26-27)* **24,26]***superfluous* s *was added after hyphen in* Ingols-stadt **25]***possible cancel line on pbs* the *prior to wet offset ink blot on* the *(from pbs cancel line on mws* ~~opposite~~ *on facing folio 23 recto [page 79], line 27)* **29]***misspelled* assylum

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| \_\_\_\_\_\_\_\_\_\_\_ \_\_\_\_\_  \* Coleridge's  "Ancient Mariner". | my view. I did not dare ~~to~~ return (79  which  to the appartment I inhabited but  ^  felt impelled to hurry on although 23  wetted by the ~~drizzling~~ rain which poured [5]  from a black and comfortless sky.  I continued walking in this manner  for some time endeavouring by bodily  exercise to ease the load that weighed  upon my mind. I traversed the streets [10]  without any clear conception of where  I was or what I was doing: my heart  in the sickness of  palpitated ~~with~~ fear and I hurried  ^  on with irregular steps not daring [15]  to look about me,  "Like one who on a lonesome road  "Doth walk in fear and dread  "And having once turned round  wal /walks on [20]  "And turns no more his head  "Because he knows a frightful  /fiend  "Doth close behind him tread".\*  Continueing thus, I came at lenght [25]  oppos ite to  ~~opposite~~ the Inn at which the dili  -gences and carriages usually stopped. Here  I paused I knew not why but remained  some minutes with my eyes fixed on [30]  a coach that was coming towards me  from the other end of the street.  it  As ~~I~~ drew nearer I observed that it  ^  was the Swiss diligence; it stopped [35]  just where I was standing, and on | my view. I did not dare return  to the apartment which I inhabited, but  felt [103:]impelled to hurry on, although  wetted by the rain, which poured  from a black and comfortless sky.  ¶I continued walking in this manner  for some time, endeavouring, by bodily  exercise, to ease the load that weighed  upon my mind. I traversed the streets,  without any clear conception of where  I was, or what I was doing. My heart  palpitated in the sickness of fear; and I hurried  on with irregular steps, not daring  to look about me:  Like one who**†**, on a lonely road,  Doth walk in fear and dread,    And, having once turn'd round, walks on,  And turns no more his head;    Because he knows a frightful fiend  Doth close behind him tread\***†**.  \*Coleridge's “Ancient Mariner.”  ¶Continuing thus, I came at length  opposite to the inn at which the various diligences  and carriages usually stopped. [104:]Here  I paused, I knew not why; but I remained  some minutes with my eyes fixed on  a coach that was coming towards me  from the other end of the street.  As it drew nearer, I observed that it  was the Swiss diligence: it stopped  just where I was standing; and, on |

**left edge]***darker areas in photofacsimile exaggerate remaining stub (from folio 16)*  **3]***variant spelling* appartment **4]***Bodleian folio number* 23 **6,7]***bleed-through ink blots beneath and below* n *in* and *and bleed-through diagonal line beneath* walking *(from blotted* d *and blotted* gl *in* glad *on verso [page 80], line 5)* **17]***although mws* who *is the reading in this draft, apparently in the now missing page of fair copy, and in 1818 (as well as in 1823 and in 1831), all editions of Coleridge's Rime of the Ancient Mariner have* that *rather than* who*—see Ketterer, "Readings" (pages 25-26); ?mws* es *overlays mws ?*s *in* lonesome*, the word in all editions of Rime except the 1798 edition (which prints "lonely", the reading in 1818; see Ketterer, "Readings" [pages 25-26])* **20]***smear deletion of mispositioned* wal **25]***wet offset ink blot above* e *in misspelled* Continueing *(from cancel line on* ~~to~~ *on facing folio 22 verso [page 78], line 23); misspelled* lenght **28]***blotted period* **32]***?stray ink dot below period after* street **35]***ink mark after* Swiss *is probably not a hyphen; wet offset ink blots above* stopped *(from pbs* avoid *on facing folio 22 verso [page 78], margin, line 33)* **1818 text:17]***see note above, line 17* **1818 text:24-25]***1818 Wolf-1 (page 78) omits the asterisk as well as mws's asterisked note (actually positioned at foot of page in 1818)*

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| 80)    52 | the doors being opened I perceived Henry  Clerval, who on {?~~seee~~} seeing me instantly  sprung out.  "My dear Frankenstien," exclaimed he  "How glad I am to see you; how [5]  that  "fortunate you should be here at  very  the moment of my alighting  ^  Nothing could equal my delight [10]  on ~~see~~ seing Clerval: his presence  brought back to my thoughts my fa-  ther, Elizabeth and all those scenes  of home so dear to my recollection.  I grasped his hand, and in a moment [15]  forgot my horror and misfortune.  suddenly, and during  I felt for the first time ~~for~~  ^  many months, calm and serene  joy. I welcomed my friend therefore [20]  in the most cordial manner &  we walked towards my colledge.  Clerval ~~ran on~~ ~~talked~~ continued  our mutual  talking for some time about ~~my~~ [25]  own  friends and his good fortune in  being allowed to come to Ingolstadt.  "You may believe," said he, "~~that~~  "it was not with~~out~~ considerable [30]  "trouble that I persuaded my  "father that it is not absolutely  "necessary for a merchant to  "know nothing except bookeeping | the door being opened, I perceived Henry  Clerval, who, on seeing me, instantly  sprung out.  “My dear Frankenstein,” exclaimed he,  “how glad I am to see you! how  fortunate that you should be here at  the very moment of my alighting!**†**  ¶Nothing could equal my delight  on seeing Clerval; his presence  brought back to my thoughts my father,  Elizabeth, and all those scenes  of home so dear to my recollection.  I grasped his hand, and in a moment  forgot my horror and misfortune;  I felt suddenly, and for the first time during  many months, [105:]calm and serene  joy. I welcomed my friend, therefore,  in the most cordial manner, and  we walked towards my college.  Clerval continued  talking for some time about our mutual  friends, and his own good fortune in  being permitted to come to Ingolstadt.  “You may easily believe,” said he,  “how great was the  difficulty to persuade my  father that it was not absolutely  necessary for a merchant not to  understand any thing except book-keeping; |

**ruled margin]***pbs ink blot at left edge at line 18; the other darker areas in photofacsimile exaggerate show-through ink marks (from recto [page 79])*  **margin:32]***pbs number* 52*: this is the first of 8 places where mws and pbs entered numbers to calculate the relation between draft and fair-copy pages (see Introduction; see also transcription pages 109, 121, 151, 221, 251, 343,* *and 393 in this edition)* **1]***ink blot on* I **2]***ink blots on and below ?*~~seee~~ **4]***misspelled* Frankenstien **10]***ink blot after* delight **11]***misspelled* seing **16]***period in transcription stands for two small ink dots in photofacsimile (after and below final stroke of* e *in* misfortune*)* **19]***?pbs comma* **22]***variant spelling* colledge **26]**friends *could be* firends **32]***wet offset ink blots above and between* it is *(from pbs* ~~studious~~ *and pbs cancel line on* ~~several~~ *on facing folio 24 recto [page 81], lines 31 and 32)* **33]***wet offset ink blots on* merchant to *(from pbs* have *on facing folio 24 recto [page 81], margin, line 34)* **34]***misspelled* bookeeping **1818 text:9]***draft closing quotation marks (for which no fair copy is extant) were omitted by ?compositor in 1818 and in 1818 Thomas, but they were restored in 1823 (I, 104) and in 1831 (page 45)*

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| {?y}  "a year with  "out greek –I  "eat heartily  "without greek  {?of-}  {?4}  52  180  104  52  24 17  180  ~~156~~  have | "and indeed I believe I left him (81  "incredulous to the last for his con  24  "stant answer to my applications  that of [5]  "was the same as the dutch school  ^  "master in the Vicar of Wakefield–  "‛~~I live very well yet I do not know~~  "~~Greek~~ " I have ten thousand florins–  "But his affection for me at [10]  "length overcame his dislike for  "learning, and he permitted me  under of discovery  "to take a voyage to the land of  ^  "knowledge." [15]  "And my father, brothers & Eliza  beth" said I  "Very well & very happy" replied  he "only a little uneasy that ~~yo~~    "they hear from you so seldom, & [20]  "by the bye, I mean to lecture you  "a little upon their account  "myself– But my dear Frankenstein"  continued he stopping short & gazing  "full in my face "I did not before [25]  "remark how very ill you are. So thin  "and pale; you appear as if you had  "been watching for several nights."  "You have guessed right" I replied  "I have lately been so engaged in [30]  ~~studious~~ one  "~~several~~ occupation~~s~~ that I ~~did~~  myself  "not allowed sufficient rest as you  ^ | and, indeed, I believe I left him  incredulous to the last, for his constant  answer to my unwearied entreaties  was the same as that of the Dutch school-master  in the Vicar of Wakefield:  ‛I have ten thousand florins  a year without Greek, I eat heartily without Greek.'  But his affection for me at  length overcame his dislike of  learning, and he has permitted me  to undertake [106:]a voyage of discovery to the land of  knowledge.”  ¶“It gives me the greatest delight to see you; but tell me how you left my fathers, brothers, and Elizabeth.”  ¶“Very well, and very happy,  only a little uneasy that  they hear from you so seldom.  By the bye, I mean to lecture you  a little upon their account  mysel**†**.—But, my dear Frankenstein,”  continued he, stopping short, and gazing  full in my face, “I did not before  remark how very ill you appear; so thin  and pale; you look as if you had  been watching for several nights.”  ¶“You have guessed right;  I have lately been so deeply engaged in  one occupation, that I  have not allowed myself sufficient rest, as you |

**left edge]***darker areas in photofacsimile exaggerate glue residue on remaining stub (from folio 15)*  **margin:7-8]***smear deletion of mws ?*y *and/or of cancel line on* ~~a year~~ *(represented as uncanceled in transcription)* **margin:10]***?pbs ?*of- *is a possible reading of ink marks below* greek *(with lower-case* g*)* **margin:17-23]***pbs numbers apparently calculate the* 180 *fair-copy pages used to produce 1818: Vol. I (see Introduction and transcription page 107 in this edition); ?stray ink lines above ?*4*; numeral* 4 *overlays unfinished* 5 *in number* 24 **1,2]***wet offset ink blots on and below* indeed *and on and below* us *in* incredulous *(from blotted* I *and from ink blots on ?*~~seee~~ *on facing folio 23 verso [page 80], lines 1 and 2)* **5]***?pbs* that of **6]**dutch *could be* Dutch

**8-9]***mws canceled and then corrected her misquotation from Ch. 20 of Oliver Goldsmith's Vicar of Wakefield (1766)* **8]***?single quotation mark between* *double quotation marks and* I **9]***second* " *(with evidence of knife erasure)* *either concludes* Greek" *or begins* "I **13]***misformed* ry *(or* rry*) in pbs* discovery **17]***?stray ink mark (or possibly misplaced single quotation mark) after* I **23]**Frankenstein *could be* Frankenstien*; concluding quotation mark is more above than after* n *in* Frankenstein*, after which (at right edge) is ?stray (?carry-over) ink mark (rather than comma)* **24]**he *?added between* continued *and* stopping **28]***crossed* l *in* several **32]***canceled* s *in* occupation~~s~~ **34]***pbs* ed *added in* allowed **1818 text:23]***misspelled* mysel *(for* myself*)*

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| 82) | "see; but I hope, I sincerely hope all those  "occupations are at an end—I am free  "now I hope".  I trembled excessively: I could not  bear to think of, & far less to allude [5]  to the occurences of the preceding  night. ~~I continued to walk~~ ~~theire~~ I  walked therefore with a quick pace,  and we soon arrived at my colledge.  I then reflected – and the thought made [10]  me shiver that the creature whom  I had left in my appartment might  be still there—alive and walking  about. I dreaded to see him but I  dreaded still more that Henry should [15]  behold the monst~~h~~er. ~~I therefore~~  therefore  entreating him to remain a few  ^  minutes at the bottom of the  stairs, ~~while~~ I darted up towards [20]  my own room. My hand was already  on the lock before I recovered  myself, when I paused and a cold  shivering came over me. I threw  the door open as children are accus [25]  tomed to do when they expect  a spectre to stand in waiting for  them on the other side. But  nothing appeared. I stepped fearfully  in – the appartment was empty, and [30]  my bedroon was also freed from its  hideous guest. I could hardly ~~belief~~ | see: but I hope, I sincerely hope, that all these  employments are now at an end, and that I am  at length free.”    [107:]¶I trembled excessively; I could not  endure to think of, and far less to allude  to the occurrences of the preceding  night. I  walked with a quick pace,  and we soon arrived at my college.  I then reflected, and the thought made  me shiver, that the creature whom  I had left in my apartment might  still be there, alive, and walking  about. I dreaded to behold this monster; but I  feared still more that Henry should  see him.  Entreating him therefore to remain a few  minutes at the bottom of the  stairs, I darted up towards  my own room. My hand was already  on the lock of the door before I recollected  myself. I then paused; and a cold  shivering came over me. I threw  the door forcibly open, as children are accustomed  to do when they expect  a spectre to stand in waiting for  them on the other side; but  nothing [108:]appeared. I stepped fearfully  in: the apartment was empty; and  my bed-room was also freed from its  hideous guest. I could hardly |

**entire page]***some pbs punctuation (e.g., semicolon and comma in line 1; comma in line 5) and cancelation (e.g., cancel line on* ~~while~~ *in line 20)* **ruled margin]***smeared ink blot at top; fibrous speck at line 4* **5]***slightly smeared ink spot after* bear*; blotted pbs comma after* of **6]***misspelled* occurences*; variant spelling* preceeding *was altered by ?pbs to* preceding **8]***pbs ink blots on and below* walked*, below* h *in* therefore*, and after pbs comma* *(the last blot bleeding into a stain)*  **9]***variant spelling* colledge ain **12,30]***variant spelling* appartment **18]***pbs* ing *overlays mws* ed *in* entreating **19]***pbs* s *added in* minutes **30]***ink stain (darker in photofacsimile than in manuscript) obscures* in *and n-dash*  **31]***misspelled* bedroon

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|  | believe that so great a good fortune (83  could have befallen me; but when  became  I ~~was~~ assured that my enemy had  indeed fled, I clapped my hands for [5]  25  joy and ran down to Henry.  We ascended into my room & present  ly the servant brought breakfast:  but I was unable to contain my- [10]  self. It was not joy only that possess-  -ed me,–I felt my flesh tingle with  the excess of sensitiveness and my  pulse beat rapidly. I was unable to  remain for a single instant in [15]  the same place – I jumped over  the chairs, clapped my hands & laughed  aloud. Clerval at first attributed  on  my unusual spirits to joy ~~at~~ his [20]  arrival– but when ~~saw~~ he observed  more attentively  me he saw a wildness in my eyes for  ^  which he could not account and  my loud unrestrained heartless laugh [25]  -ter frightened and astonished him.  My dear Frankenstein," cried he "What  for God's sake is the matter ~~for~~ do not  laugh so – ~~What has~~ How ill you are!  What is the cause of all this? [30]  Do not ask me cried I, putting my  hands ~~fef~~ before my eyes, for I thought  I saw the spectre glide into the | believe that so great a good-fortune  could have befallen me; but when  I became assured that my enemy had  indeed fled, I clapped my hands for  joy, and ran down to Clerval.  ¶We ascended into my room, and  the servant presently brought breakfast;  but I was unable to contain myself.  It was not joy only that possessed  me; I felt my flesh tingle with  excess of sensitiveness, and my  pulse beat rapidly. I was unable to  remain for a single instant in  the same place; I jumped over  the chairs, clapped my hands, and laughed  aloud. Clerval at first attributed  my unusual spirits to joy on his  arrival; but when he observed  me more attentively, he saw a wildness in [109:]my eyes for  which he could not account; and  my loud, unrestrained, heartless laughter,  frightened and astonished him.  ¶“My dear Victor,” cried he, “what,  for God's sake, is the matter? Do not  laugh in that manner. How ill you are!  What is the cause of all this?**†**  ¶“Do not ask me,” cried I, putting my  hands before my eyes, for I thought  I saw the dreaded spectre glide into the |

**lower left corner]***remaining stub (from folio 35)* **left edge]***darker areas in photofacsimile exaggerate glue residue* **top left corner]***paper torn away* **bottom edge and lower left corner]***darker areas in photofacsimile exaggerate surface texture of paper* **1]**good fortune *could be* goodfortune **6]***Bodleian folio number* 25 **7]**y *re-inked by ?pbs in* Henry **8]***misformed* m *in room (or possibly misspelled* roons*)* **9]***?pbs colon could be semicolon* **11]***hole in paper above terminal* t *in* that **17]***?mws* s *added in* hands **20]***wet offset ink blots above* spirits *(from pbs* ing *on facing folio 24 verso [page 82], line 18)* **28]**do *could be* Do **32]***?mws* s *added in* hands **1818 text:30]***concluding double quotation marks after question mark (for which no fair copy is extant) were omitted in draft, in 1818, in 1818 Thomas (see 1818 Rieger, page 56) and in 1823 (I, 109), but they were restored in 1831 (page 47)*

|  |  |  |
| --- | --- | --- |
| 84) | room – ~~Wh~~ He can tell! Oh save me  save ~~I~~ me"– I imagined that the  monster seized me I struggled furious  ly & fell down in a fit.  Poor Clerval! What must have been [5]  his feelings. A ~~joy~~ ~~meti~~ meeting which  he had anticipated with such joy so  strangely turned to bitterness. But I  did not witness his grief for I was  lifeless [10]  ~~senseless~~ and did not recover my  senses for ~~several~~ a long, long time. | room; “*he* can tell.—Oh, save me!  save me!” I imagined that the  monster seized me; I struggled furiously,  and fell down in a fit.  ¶Poor Clerval! what must have been  his feelings? A meeting, which  he anticipated with such joy, so  strangely turned to bitterness. But I  was not the witness of his grief; for I was  lifeless, and did not recover my  senses for a long, long time. |

**top right corner]***paper torn away* **margin:8]***small hole in paper*  **below text]***wet offset ink blots (from pbs* my *and from cancel lines on* ~~no~~ ~~doubt~~ *on facing folio 26 recto [page 85], lines 26 and 29)*