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The original 1818 text of Mary Shelley's classic novel, with annotations and essays highlighting its scientific, ethical, and cautionary aspects. Mary Shelley's Frankenstein has endured in the popular imagination for two hundred years. Begun as a ghost story by an intellectually and socially precocious eighteen-year-old author during a cold and rainy summer on the shores of Lake Geneva, the dramatic tale of Victor Frankenstein and his stitched-together creature can be read as the ultimate parable of scientific hubris. Victor, " the modern Prometheus, " tried to do what he perhaps should have left to Nature: create life. Although the novel is most often discussed in literary-historical terms—as a seminal example of romanticism or as a groundbreaking early work of science fiction—Mary Shelley was keenly aware of contemporary scientific developments and incorporated them into her story. In our era of synthetic biology, artificial intelligence, robotics, and climate engineering, this edition of Frankenstein will resonate forcefully for readers with a background or interest in science and engineering, and anyone intrigued by the fundamental questions of creativity and responsibility. This edition of Frankenstein pairs the original 1818 version of the manuscript—meticulously line-edited and amended by Charles E. Robinson, one of the world's preminent authorities on the text—with annotations and essays by leading scholars exploring the social and ethical aspects of scientific creativity raised by this remarkable story. The result is a unique and accessible edition of one of the most thought-provoking and influential novels ever written. Essays by Elizabeth Bear, Cory Doctorow, Heather E. Douglas, Josephine Johnston, Kate MacCord, Jane Maienschein, Anne K. Mellor, Alfred Nordmann

'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 . . .' What you create can destroy you. One freezing morning, a lone man wandering across the Arctic ice caps is rescued from starvation by a ship's captain. That man is Victor Frankenstein and his story is one of ambition, murder and revenge. As a young scientist he pushed moral boundaries in order to cross the final scientific frontier and create life. But his unnatural creation is a monster stitched together from grave-robbd body parts who has no place in the world, and his life can only lead to tragedy. Written when she was only nineteen, Shelley's gothic tale is one of the greatest horror stories ever written.

Since the original publication of *Playing God?* in 1996, three developments in genetic technology have moved to the center of the public conversation about the ethics of human bioengineering. Cloning, the completion of the human genome project, and, most recently, the controversy over stem cell research have all sparked lively debates among religious thinkers and the makers of public policy. In this updated edition, Ted Peters illuminates the key issues in these debates and continues to make deft connections between our questions about God and our efforts to manage technological innovations with wisdom.

Slowly I learnt the ways of humans: how to ruin, how to hate, how to debase, how to humiliate. And at the feet of my master I learnt the highest of human skills, the skill no other creature owns: I finally learnt how to lie. Childlike in his innocence but grotesque in form, Frankenstein's bewildered creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal. Urgent concerns of scientific responsibility, parental neglect, cognitive development and the nature of good and evil are embedded within this thrilling and deeply disturbing classic gothic tale. Mary Shelley's Frankenstein, adapted for the stage by Nick Dear, premiered at the National Theatre, London, in February 2011.

Surveys the literary and theatrical history of the monster tale, from its creation by Mary Shelley to its latest appearance on the motion picture screen. Bibliogs

Mathematics is traditionally seen as the most neutral of disciplines, the furthest removed from the arguments and controversy of politics and social life. However, critical mathematics challenges these assumptions and actively attacks the idea that mathematics is pure, objective, and value-neutral. It argues that history, society, and politics have shaped mathematics—not only through its applications and uses but also through molding its concepts, methods, and even mathematical truth and proof, the very means of establishing truth. Critical mathematics education also attacks the neutrality of the teaching and learning of mathematics, showing how these are value-laden activities indissolubly linked to social and political life. Instead, it argues that the values of openness, dialogicality, criticality towards received opinion, empowerment of the learner, and social/political engagement and citizenship are necessary dimensions of the teaching and learning of mathematics, if it is to contribute towards democracy and social justice. This book draws together critical theoretic contributions on mathematics and mathematics education from leading researchers in the field. Recurring themes include: The natures of mathematics and critical mathematics education, issues of epistemology and ethics; Ideology, the hegemony of mathematics, ethnomathematics, and real-life education; Capitalism, globalization, politics, social class, habitus, citizenship and equity. The book demonstrates the links between these themes and the discipline of mathematics, and its critical teaching and learning. The outcome is a groundbreaking collection unified by a shared concern with critical perspectives of mathematics and education, and of the ways they impact on practice.

Looks at science fiction and utopian literature written by women, employing feminist, social, and cultural theory to identify new forms of science fiction that emerge from women writers as they address problems of the male-oriented genre. Examines work by authors including Mary Shelley, Marion Zimmer Bradley, Ursula K. Le Guin, and Anne McCaffrey. Paper edition (unseen), \$16.95. Annotation copyrighted by Book News, Inc., Portland, OR

Popular Science gives our readers the information and tools to improve their technology and their world. The core belief that Popular Science and our readers share: The future is going to be better, and science and technology are the driving forces that will help make it better.

A monster assembled by a scientist from parts of dead bodies develops a mind of his own as he learns to loathe himself and hate his creator. Shelley's suspenseful and intellectually rich gothic tale confronts some of the most important and enduring themes in all of literature—the power of human imagination, the potential hubris of science, the gulf between appearance and essence, the effects of human cruelty, the desire for revenge and the need for forgiveness, and much more.

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