



INDIANA REPERTORY THEATRE

**CHRISTEL DEHAAN**

STUDENT MATINEE PROGRAM

at the Indiana Repertory Theatre



— STUDY GUIDE FOR —  
*MARY SHELLEY'S FRANKENSTEIN*  
— ADAPTED BY DAVID CATLIN —

September 20 - October 14, 2023 | OneAmerica Mainstage



# MARY SHELLEY'S FRANKENSTEIN

ADAPTED BY DAVID CATLIN



## Content Spotlight

### Mary Shelley's *Frankenstein* contains:

Sexual innuendo and sexually suggestive scenes; discussions and descriptions of depression, death, and murder; themes of moral responsibility to creation, humans' relationship to God, and necromancy; several scenes containing gore and violence; and depictions of alcohol and drug use.

Join a memorable gathering of literary giants on a dark and eerie evening as Mary Shelley stitches together her grisly Gothic tale of Victor Frankenstein and his terrifying creation. This galvanic adaptation of the classic novel thrills and entralls as it experiments with love, grief, horror, and the power to create—or destroy—life. **There's a little monster in all of us.**

**Recommended for students in grades 9-12**

*The performance will last about 2 hours and 20 minutes, with one intermission.*

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# THE STORY OF MARY SHELLEY'S *FRANKENSTEIN*

David Catlin's adaptation of Mary Shelley's *Frankenstein* tells not only the fictional story of the novel, but also the true story of how the book came to be written. As the play begins, Mary Godwin, her soon-to-be husband and up-and-coming poet Percy Bysshe Shelley, her stepsister Claire Clairmont, the famous and infamous poet Lord Byron, and Byron's personal physician, John Polidori, are spending the summer of 1816 together in a villa on Lake Geneva, Switzerland. Lord Byron has suggested that each write a ghost story, and as Mary begins to tell her tale, the quintet acts it out. As Mary weaves elements of her own life into her story, fiction and fact intertwine.

The tale begins in the Arctic, with a ship stuck in the ice. A half-frozen man is found and brought aboard. His name is Victor Frankenstein, and he tells the captain how he came to be there. Victor grew up in Geneva with an adopted sister, Elizabeth, a baby brother, William (called Willmouse), and a best friend, Henry. As a youth, Victor was fascinated by the ancient pursuits of alchemy (finding an all-healing elixir of life) and necromancy (raising the dead). These interests are intensified when his mother dies of yellow fever.

Victor leaves home for the University of Ingolstadt, where he studies anatomy and the galvanizing power of electricity. His anatomy studies require the careful examination of corpses, and Victor becomes obsessed with the idea of creating life from death. After six years of intense focus, he assembles a body out of a collection of parts and succeeds in bringing it to life. As soon as the Creature opens his eyes, however, Victor is horrified by what he has done and rejects him.

Meanwhile, Henry has traveled to Ingolstadt and finds Victor terribly ill. He nurses him back to health, but just as the two are about to return to Geneva, they receive a letter from Elizabeth saying that little Willmouse has been murdered. Back home, Victor goes to the meadow where it happened, and he sees the Creature. Blaming himself for his brother's death, Victor goes climbing in the Alps, where the Creature finds him and confronts him.

The Creature now tells his side of the story. After escaping from Victor's laboratory, he is attacked and beaten. He hides in the forest, where he learns to forage. Eventually he finds a family in a remote cottage, and after months of watching their daily lives, he learns language. Fearing to reveal himself, he speaks only to the blind father, who treats him kindly. When the rest of the family returns unexpectedly, however, they are horrified by the Creature. They drive



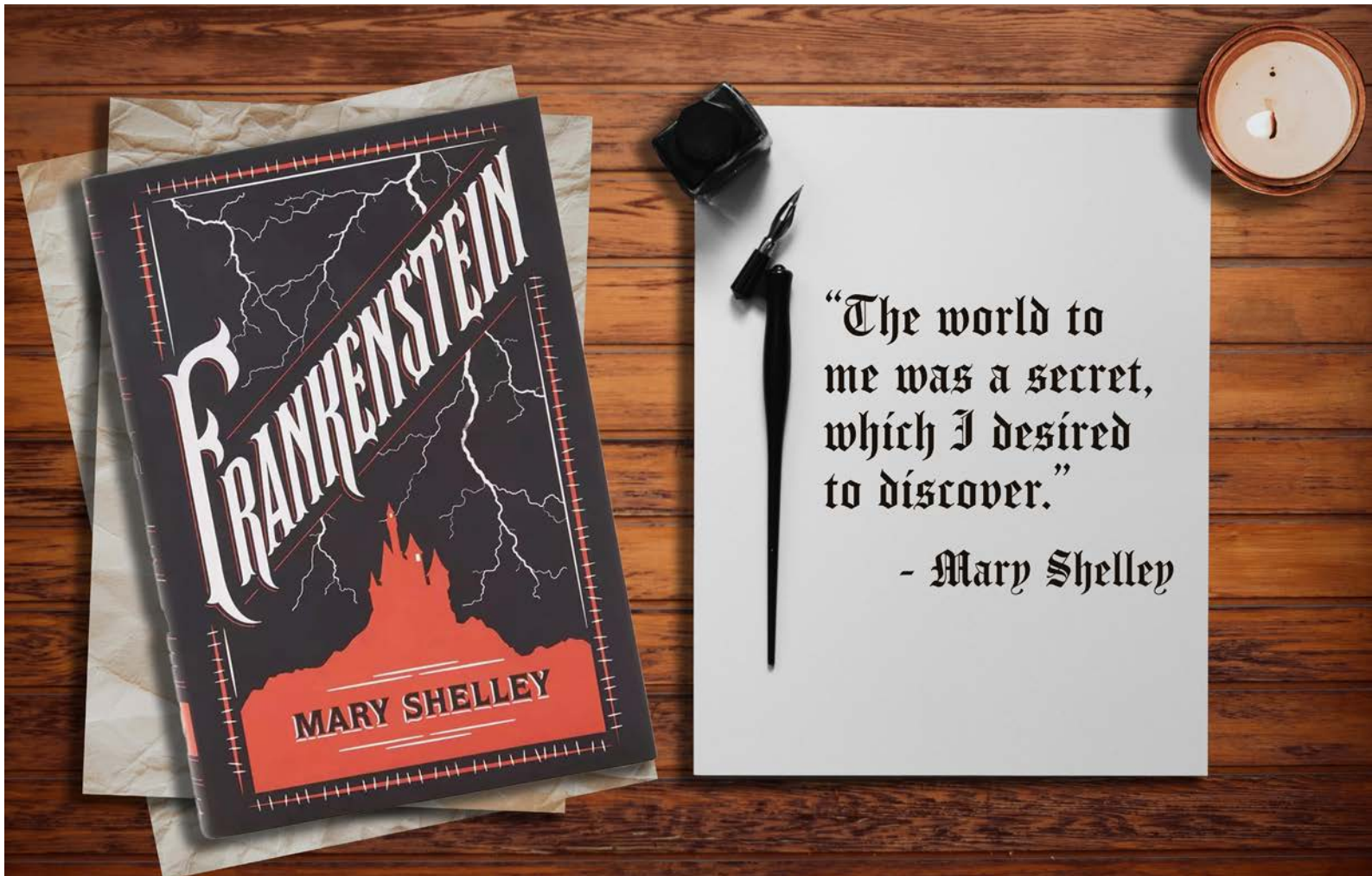
him out, pack up their belongings, and move away. Heartbroken and angry, the Creature burns down the cottage.

Discovering Victor's journal in the pocket of a cloak he took from the laboratory, the Creature decides to go to Geneva to try to find Victor. There he meets a young boy who starts screaming when he sees him. While trying to calm the boy, the Creature accidentally kills him. He follows Victor into the Alps and begs him to create a Companion who will not be frightened by his appearance.

Victor goes to the remote Orkney Islands to build the Companion, but then destroys his work. Once again thwarted in his very human desire for love and connection, the enraged Creature vows to exact a horrible revenge. Victor follows the Creature north to the Arctic, where the story finds its ending.

# THE FRANKENSTEIN MYTH

BY RICHARD J ROBERTS, RESIDENT DRAMATURG



“The world to  
me was a secret,  
which I desired  
to discover.”

- Mary Shelley

The birth of Mary Shelley's *Frankenstein* is one of the most extraordinary tales in literary history. In the summer of 1816, Lord Byron, the superstar poet of Regency England, decided to flee the many scandals, sexual and financial, that hounded him. He took with him John Polidori, fresh out of medical school and an aspiring writer, to be his personal physician and traveling companion, and rented the Villa Diodati on Lake Geneva in Switzerland. Meanwhile Claire Clairmont, who was pregnant with Byron's child, convinced her stepsister, Mary Wollstonecraft Godwin, and Mary's soon-to-be husband, the up-and-coming poet Percy Bysshe Shelley, to follow Byron. The two poets had been eager to meet each other, and the Shelley family settled in Maison Chapuis, just down the hill.

It was an unusually rainy, gloomy summer; in fact, the year 1816 is known as the Year without a Summer. Because of the after effects of the

volcanic eruption of Mt. Tambora in Bali, temperatures in Europe were the coldest on record. Byron suggested they each write a ghost story in competition. Percy wrote a fragment of a poem; Byron began and quickly abandoned a novel; and John belabored, according to Mary, "some terrible idea about a skull-headed lady." (Later that summer John, inspired by Byron's abandoned novel, would write a short novella, *The Vampyre*, which would become a very important step in the development of the genre.)

But it was Mary's effort that would have the greatest impact. One late night, after a discussion of galvanism and the nature of life itself, Mary had what she called "a waking dream": "I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion." Mary began work on her novel almost immediately. It was published in 1818 and has never been out of print since.

It is important to remember that the title character of *Frankenstein* is not the Creature, but the Creature's creator. Like Don Quixote, Ebenezer Scrooge, or Sherlock Holmes, the Creature is a character who has grown beyond his origin literature. Millions of people who have never read *Frankenstein* know who the Creature is—or think they do. The many film and TV adaptations of the story often focus on the shocking and horrific events of the tale, while ignoring its deep, thoughtful, often very personal underpinnings.

Mary filled *Frankenstein* with autobiographical details: her anxieties, fears, and painful memories about birth, children, parenting, and death. The scientist labors to create his Creature and bring him to life—like a parent—only to instantly abandon him: a clear case of child abuse. Mary's mother, the famous early feminist Mary Wollstonecraft Godwin, died when Mary was 11 days old. While that death was certainly not intentional abuse, the child's feelings of abandonment were no less acute. Her stepmother strongly favored her own child (Claire) over Mary, and when push came to shove, Mary was sent away from the family to live in Scotland. When Mary fell in love with Percy Bysshe Shelley, an anarchist disciple of her father, political philosopher William Godwin, her father refused to support the couple, emotionally or financially. This is not surprising—Shelley was, at the time, a married man—but it is not an offering of unconditional parental love.

Mary's own experience of motherhood was fraught with pain. Mary and Percy's first child, Clara, died when she was twelve days old. Mary's grief was profound. A month later she wrote in her journal: "Dream that my little baby came to life again; that it had only been cold, and that we rubbed it before the fire, and it lived. Awake and find no baby." A healthy son, William, called Willmouse, was born in January 1816, and Mary and Percy brought him with them to Lake Geneva. A sister, Clara Everina, would be born the next year, but she would die at 12 months. Nine months later Willmouse would die at age 3. Only their fourth child, Percy Florence, born five months later, would survive to adulthood. In a harsh twist of fate (or perhaps a subconscious premonition), Victor Frankenstein's young brother, who is accidentally killed by the Creature, is named William. Playwright David Catlin furthers the autobiographical connection by using the nickname Willmouse, which does not appear in the novel.

Victor's anxieties as creator are a reflection not only of Mary's traumas as a parent, but of her fears as a writer. Both Mary's parents and her stepmother were well-known published authors. As she was writing *Frankenstein* in the summer of 1816, she was surrounded by writers: Byron was wildly talented and wildly famous, and Percy was a published young poet

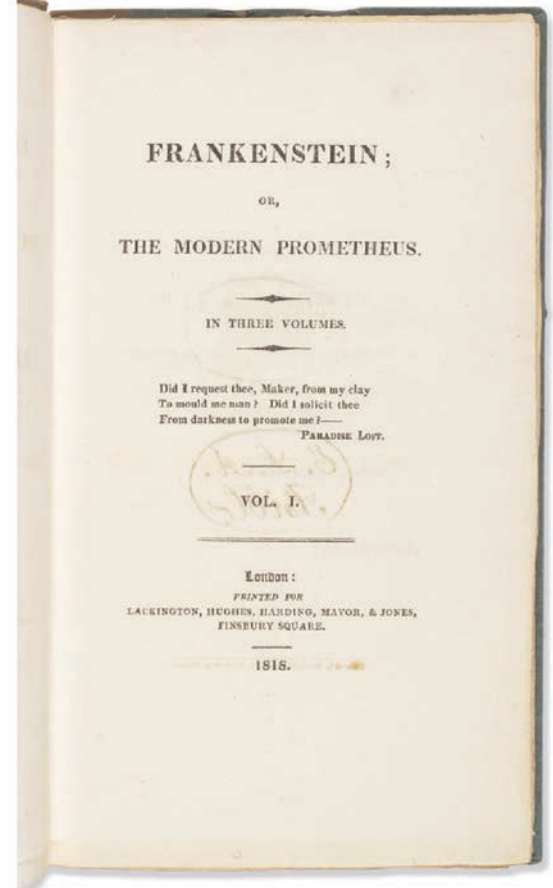
who showed great promise. Even Polidori had more finished works than Mary, an 18-year-old girl at a time when her age and even more her gender were strikes against her. Although Mary was extremely well read on a wide range of subjects, her lack of formal education was a source of insecurity.

Mary did not let her inexperience or her fears stop her from expressing ideas that she felt strongly about, no matter how they might be received. In bringing life to his Creature and then abandoning it, Victor gives birth, but fails to stick around for the important work of caring, nurturing, and loving his offspring—he has no maternal instinct. As a result, the Creature, who naturally seeks love and compassion but is denied again and again, becomes, almost against his will, a killer. The personal becomes political as the uncaring parent who creates an angry, violent child mirrors the uncaring government who creates an angry, violent people. The Creature's ugliness, which causes everyone who sees him to assume the worst about him, becomes a metaphor for society's worst reactions to otherness of all kinds: racism, sexism, religious intolerance, xenophobia, homophobia....

In *Frankenstein*, Mary created a myth of modern science—the rare myth whose source we can track to a specific person at a specific time. But the book does not present science as the cure for humanity's ills. Victor's Enlightenment goals of experimentation, discovery, and knowledge clash with his Romantic attributes of individuality, pride, and recklessness, leading to disaster. For Victor, work always comes first. This obsession, along with his adherence to traditional gender roles and his lust for personal fame, leads him to ignore the needs of his friends and family—which results in no great benefit for humanity, but in fact the death of every person he loves. Victor Frankenstein is not the hero of his own story; he is the monster.

Today, *Frankenstein* is generally considered to be one of the greatest Romantic and Gothic novels, as well as perhaps the first science fiction novel. In an interview with the website *Den of Geek*, film director Guillermo del Toro described *Frankenstein* as "the quintessential teenage book.... You don't belong. You were brought to this world by people that don't care for you, and you are thrown into a world of pain and suffering, and tears and hunger. It's an amazing book written by a teenage girl. It's mind-blowing." Mary Shelley's myth of modern science looks at the same questions asked by the myths of Ancient Greece: Why am I here? What is the right thing to do? How can I find love?

# MARY SHELLEY (1797-1851)



Mary Wollstonecraft Godwin was born in 1797, the daughter of political philosopher William Godwin, one of the forefathers of the anarchist movement, and early feminist Mary Wollstonecraft, author of *A Vindication of the Rights of Woman* (1792). Eleven days after Mary's birth, her mother died of blood poisoning. In 1801, Mary's father married a neighbor, Mary Jane Clairmont. Mary's only formal education was six months at a boarding school in 1811, but her father tutored her on a wide range of subjects, and she was an avid reader. Godwin described his 15-year-old daughter as "singularly bold, somewhat imperious, and active of mind. Her desire of knowledge is great, and her perseverance in everything she undertakes almost invincible."

In May 1814, Mary began a relationship with poet Percy Bysshe Shelley, who was married at the time. That July, Mary and Percy left for Europe together, taking Mary's stepsister Claire with them. For six weeks they traveled through France and Switzerland, reading, writing, and discussing

the creative process. During the trip, Mary became pregnant with Percy's child. Returning to London in September, the three lived together. In February, Mary and Percy's daughter Clara was born two months premature; she died 12 days later. In January 1816, Mary and Percy's son William was born; he was soon nicknamed Willmouse.

Mary, Percy, and Claire spent the summer of 1816 on Lake Geneva in Switzerland with the poet Lord Byron and his personal physician, John Polidori. It was an unusually rainy, gloomy summer, and Byron suggested they each write a ghost story in competition. One late night, after a discussion of galvanism and the nature of life itself, Mary conceived the story of *Frankenstein*: "I saw the pale student of unhallowed arts kneeling beside the thing he had put together. I saw the hideous phantasm of a man stretched out, and then, on the working of some powerful engine, show signs of life, and stir with an uneasy, half vital motion. Frightful must it be; for supremely frightful would be the effect of any human endeavor to mock the stupendous mechanism of the Creator of the world." Mary began work on the novel almost immediately.

“Beware; for I am fearless,  
and therefore powerful.”

- Mary Shelley

In September, Mary, Percy, and Claire returned to England. On December 10, Percy's wife committed suicide. On December 30, Mary and Percy married. In 1818, *Frankenstein, or the Modern Prometheus* was published and the couple moved to Italy. They never settled in one place, focused on reading, writing, sightseeing, and socializing. In September, their second daughter, Clara Everina, died at 12 months. In June 1819, Willmouse died at age 3. In November, Percy Florence was born, the only one of Mary and Percy's children to survive to adulthood.

In 1822, Percy drowned during a storm at sea. In 1823 Mary returned to England with her son. She spent the rest of her life editing and promoting Percy's work. "I am to make him beloved to all posterity." Mary also continued her own writing career: a total of seven novels, two travel books, and numerous encyclopedia articles and short stories. She practiced her mother's feminist principles, both philosophically and financially. While several men over the years pursued her romantically, she never responded with more than flirting. She told one man who proposed that after being married to one genius, she could only marry another. In 1851, Mary Shelley died at the age of 53; doctors suspected a brain tumor.

Mary's novels often feature autobiographical elements. She used the historical novel to comment on gender relations, introducing women into traditionally masculine genres and questioning established theological and political institutions.

She set the male's compulsive greed for conquest in opposition to female alternatives: reason and sensibility, promoting the values of friendship, domesticity, and equality. She was committed to cooperation, mutual dependence, and self-sacrifice. She was particularly interested in the education and social role of women. She believed that if female values could triumph over violent and destructive masculinity, men would be freed to express the "compassion, sympathy, and generosity" of their better natures.

*Frankenstein*, like much Gothic fiction of the period, mixes a visceral and disturbing subject matter with speculative and thought-provoking themes. Rather than focusing on the twists and turns of the plot, the novel leans into the mental and moral struggles of the protagonist, Victor Frankenstein. Mary imbued the text with her own brand of politicized Romanticism, one that criticized the individualism and egotism of mainstream Romanticism. Victor Frankenstein rebels against tradition; he creates life; and he shapes his own destiny—but these choices are not portrayed positively. The novel demonstrates the individual's lack of control over history. Professor Jane Blumberg writes, "his relentless ambition is a self-delusion, clothed as quest for truth."

Scholars now consider Mary Shelley to be a major Romantic figure, significant for her literary achievement and her political voice as a woman and a liberal.

# PERCY BYSSHE SHELLEY (1792-1822)



“Our sweetest  
songs are those  
that tell of  
saddest thought.”  
- Percy Shelley

Percy Bysshe Shelley was born in 1792. He studied at Eton and then Oxford, where in 1811 he and a fellow student, Thomas Jefferson Hogg, published a pamphlet called *The Necessity of Atheism*; the next month, both were expelled. Later that year he married Harriet Westbrook, and the next year he wrote *Queen Mab*, a utopian allegory preaching atheism, free love, republicanism, and vegetarianism.

Soon the marriage began to deteriorate, and Percy began a relationship with Mary Godwin. In 1814, Percy, Mary, and Mary's stepsister Claire traveled through France and Switzerland, reading, writing, and discussing the creative process. During the trip, Mary became pregnant with Percy's child. Returning to London, the three lived together. In February 1815, Mary and Percy's daughter Clara was born two months premature; she died 12 days later. In January 1816, their son William was born.

Mary, Percy, and Claire spent the summer of 1816 on Lake Geneva in Switzerland with the poet Lord Byron and his personal physician, John Polidori. Percy found Byron to be a great inspiration, and the two men became lifelong close friends. While Mary began work on her novel *Frankenstein*, Percy wrote his poems "Hymn to Intellectual Beauty" and "Mont Blanc." In September, Mary, Percy, and Claire returned to England. On December 10, Percy's wife committed

suicide. On December 30, Mary and Percy married. In 1818, both *Frankenstein* and Percy's "Ozymandias" were published, and the couple moved to Italy.

In 1820, Percy published three major works: "To a Skylark," one of his most enduring poems; *Prometheus Unbound*, a long dramatic poem inspired by the mythical figure who brought fire to humanity; and *The Cenci*, a verse drama of rape, murder, and incest based on a bit of Renaissance history. In July 1822 Percy drowned in a boating accident during a storm at sea.

Percy Bysshe Shelley was a radical in his political and social views as well as in his poetry. He advocated free love (despite marrying twice), parliamentary reform, the expansion of voting rights, an end to aristocratic and clerical privilege, and a more equal distribution of income and wealth. His poem "The Mask of Anarchy" (1819) has been called perhaps the first modern statement of the principle of nonviolent resistance. He became an important influence on generations of poets, including Browning, Swinburne, Hardy, and Yeats. Today he is considered one of the major English Romantic poets, acclaimed for the sweeping momentum of his poetic imagery; his mastery of genres and verse forms; and the complex interplay of skeptical, idealist, and materialist ideas in his work.



# LORD BYRON (1788-1824)

“Sorrow is knowledge,  
those that know the most  
must mourn the deepest,  
the tree of knowledge is not  
the tree of life.”

- Lord Byron



George Gordon Byron was born in 1788, the son of a British army captain and a Scots heiress. At age 10, the boy unexpectedly inherited a title. He studied at Harrow and Cambridge. At the age of 19 he published his first volume of poetry, *Hours of Idleness*. Traveling through Europe he began *Childe Harold's Pilgrimage*, a long narrative poem expressing the melancholy and disillusionment felt by a generation weary of revolution and Napoleonic wars. When the first two Cantos (sections) of *Childe Harold's Pilgrimage* were published in 1812, it was acclaimed by critics and public alike. In Byron's own words, "I awoke one morning and found myself famous."

To escape growing debts and scandals, the handsome superstar poet married Annabella Millbanke in 1815, around the time he wrote one of his most famous poems, "She Walks in Beauty." Annabella soon began to believe he was insane, and in 1816 she left him. That summer he rented Villa Diodati on Lake Geneva for the summer, planning to spend time with his personal physician, John Polidori. Soon Claire Clairmont, who was pregnant with Byron's child, showed up with her stepsister Mary Godwin and poet Percy Bysshe Shelley. Byron was clearly impressed by Percy's literary talents, and the two became lifelong close friends.

While Mary began *Frankenstein*, Byron worked on the next canto of *Childe Harold's Pilgrimage* and wrote

several poems, including one of his most famous, "The Prisoner of Chillon." In September, Byron dismissed John and moved on to Venice. (When John wrote his novella *The Vampyre*, he clearly modeled his antagonist on Byron himself: handsome and charming, but also arrogant and cruel; sexually voracious, using and then discarding "lesser" men and women.)

Byron spent seven years in Italy. In 1819, he published the first two of Cantos of *Don Juan*, a witty satire on the hypocrisy of social and sexual conventions and pretenses. In 1823, he decided to fight for the Greeks in their struggle for independence from Turkish rule, spending £10,000 of his own money and commanding a brigade of soldiers. But in 1824 he died of a violent fever at age 36.

A leading figure of the Romantic Movement, Lord Byron is considered one of the greatest English poets. His own life, as well as the characters he created, inspired the so-called Byronic hero: an idealized but flawed persona whose attributes include great talent, violent passion, a distaste for society and social institutions, a lack of respect for rank and privilege (although possessing both), thwarted love, rebellion, exile, an unsavory secret past, arrogance, a cruel streak, and a self-destructive nature.

# CLAIRE CLAIRMONT (1798-1879)

“Think of thyself as a stranger  
and traveler on the earth, to  
whom none of the many affairs  
of this world belong and who  
has no permanent township  
on the globe.”

- Claire Clairmont



Claire Clairmont was born in 1798, the daughter of unmarried Mary Jane Vial Clairmont. In 1801, Claire's mother married William Godwin, who had a daughter Mary. Claire was fluent in French and was later said to speak five languages.

At 16, Claire was a lively brunette with a good singing voice and a hunger for recognition. She aided Mary's clandestine meetings with Percy Bysshe Shelley, and when the couple eloped for Europe, they took Claire with them. For six weeks they traveled through France and Switzerland, reading, writing, and discussing the creative process. Claire read Rousseau, Shakespeare, and the works of Mary's mother, Mary Wollstonecraft. Returning to London, the three lived together. It is thought that during this time, Percy and Claire were lovers.

Claire hoped to become a writer or an actress. In March 1816 she wrote to Lord Byron, a director at the Drury Lane Theatre, asking for "career advice." She arranged for them to meet at an inn. Byron made it clear that Claire would not be a part of his life, but she was determined to change his mind.

Claire convinced Mary and Percy that they should follow Byron to Switzerland, where they met him and his personal physician John Polidori, at the Villa Diodati on Lake Geneva. It soon became apparent

that Claire was pregnant with Byron's child. While Mary began to write *Frankenstein*, Claire and Byron resumed their liaison, although he called her "a little fiend."

In September, Mary, Percy, and Claire returned to England. In March 1818, when the trio decided to move to Italy, Byron agreed to raise his and Claire's child on the condition that Claire keep her distance. Byron placed the child in a convent school, where she died at the age of five from typhus or malaria. Claire hated Byron for the rest of her life.

By this time, Claire was no longer living with the Shelleys. She lived in Vienna, Russia, and Dresden, working as a companion, governess, and housekeeper. She made a few unsuccessful literary attempts: "In our family, if you cannot write an epic or novel that by its originality knocks all other novels on the head, you are a despicable creature, not worth acknowledging."

In 1836 Claire returned to England, where she worked as a music teacher and cared for her dying mother. She moved to Pisa in 1841, and she lived in Paris for a time. She carried on a sometimes turbulent, bitter correspondence with Mary until Mary's death in 1851. In 1870 Claire moved to Florence, where she died in 1879 at the age of 80. *The Aspern Papers* by Henry James is based on the letters Shelley wrote to Claire, which she saved until her death.

# JOHN POLIDORI (1795-1821)



**“To do good in secret,  
and shun the world’s applause,  
is the surest testimony of a  
virtuous heart and  
self-approving conscience.”**

**- John Polidori**

John Polidori was born in Westminster in 1795, the son of an Italian political scholar and an English governess. (His sister’s children, born after his death, would include the painter Dante Gabriel Rossetti and the poet Christina Rossetti.) Little is known of John’s childhood. He attended the University of Edinburgh, where he wrote a thesis on sleepwalking and became a doctor at the age of 19. He also wrote three verse dramas on classical themes.

The next year, John was recommended to Lord Byron as a suitable traveling companion: a doctor and an aspiring young writer. Scholars have suggested that there may have been a sexual relationship between the two. Byron rented Villa Diodati on Lake Geneva for the summer. Soon, Percy Bysshe Shelley, Mary Godwin, and Claire Clairmont rented the nearby Villa Chapuis. Byron was clearly impressed by Shelley’s literary talents, and the two became lifelong close friends. The fickle Byron now seemed to find John’s presence embarrassing, and John often felt excluded and inadequate. Byron began teasing John about his writing aspirations and referred to him as “Polly Dolly.” As Byron resumed a sexual relationship with Claire, Polidori spent more and more time with Mary, upon whom he seems to have developed a crush.

It was an unusually rainy, gloomy summer, and Byron suggested they each write a ghost story in competition. Inspired by Byron’s unfinished “The Burial: A Fragment,” John wrote *The Vampyre*.

This short novella focuses on a young man who meets an older man in Europe who subsequently dies. When the younger man returns home to England, he encounters his dead friend alive again, wooing—and eventually killing—the younger man’s sister. John clearly modeled his antagonist on Byron himself: handsome and charming, but also arrogant and cruel; sexually voracious, using and then discarding “lesser” men and women.

Tired of his protégé, Byron dismissed John at the end of the summer. John eventually returned to England, unhappily practicing medicine while continuing to write essays, poems, and a novel. *The Vampyre* was published in 1819. John earned a small place in literary history, transforming the folklore village vampire into the figure that we recognize today: an aristocratic fiend who preys among high society. Pop culture scholar Christopher Frayling called John’s tale “the first story successfully to fuse the disparate elements of vampirism into a coherent literary genre.” It has been very influential on almost all subsequent vampire literature, including Bram Stoker’s 1897 *Dracula*.

Two years later, John drove his carriage into a tree. There is evidence that he had gambling debts that he could not honor, and that he committed suicide by drinking prussic acid before the accident; but when he died several days later, the coroner’s report stated natural causes. He was 25 years old.

# ALCHEMY & THE OCCULT

As a youth, Victor Frankenstein is fascinated by the ancient and Medieval arts of alchemy and the occult. Here are some terms used in the play:

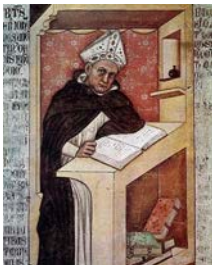


*The Alchemist* by David Ryckaert the Younger, 1649.

**ALCHEMY** was the medieval forerunner of chemistry. It was concerned particularly with attempts to convert base metals into gold, as well as developing a magical elixir to cure all ills.

An **ELIXER** is a magical medicinal potion; particularly one that can prolong life indefinitely.

## **ALBERTUS MAGNUS (c. 1183-1280)**



A German Dominican friar, philosopher, scientist, and bishop. Later canonized as a Catholic saint, he is considered by some as the greatest German philosopher and theologian of the Middle Ages. Although he actually wrote very little about alchemy, many later writings on the subject were attributed to him to lend credence to their claims.

The term **OCCULT** refers to supernatural, mystical, or magical beliefs, practices, or phenomena.

**NECROMANCY** is the practice of magical sorcery to communicate with the dead or to bring the dead back to life.

## **CORNELIUS AGRIPPA (1486-1535)**



A German Renaissance physician, legal scholar, soldier, theologian, and occult writer. His *Three Books of Occult Philosophy* was widely influential; it was condemned as heretical by the Inquisitor of Cologne while Agrippa was under the protection of the Archbishop of Cologne.

# SCIENCE & MEDICINE

Victor Frankenstein becomes a scientist in the 1790s, near the end of the Age of Enlightenment, an intellectual and philosophical movement in Europe in the 1600s and 1700s. Scientifically, it focused on (among other things) the pursuit of knowledge obtained by means of reason and the evidence of the senses, breaking away from tradition, myth, and mysticism. When Victor attends the **UNIVERSITY OF INGOLSTADT** (right), a highly respected institution with schools of theology, law, liberal arts, and medicine, he is guided away from his interests in alchemy and towards modern science. **Here are some terms used in the play:**



**ANATOMY** is the branch of biology concerned with the study of the structure of living things and their parts. Early advances in anatomy derived from examining cadavers, and the high demand for cadavers among researchers and students often led to grave robbing.

**DELERIUM** is a disturbed state of mind or consciousness.

**DERMAL TISSUE** is a term usually referring to plants; in the play it means human skin.

**ENTRAILS** are the intestines or internal organs, especially when removed or exposed.

**ELECTROSTATIC** means relating to stationary electric charges or fields as opposed to electric currents.

**FASCIA** is a thin casing of connective tissue that surrounds and holds every organ, blood vessel, bone, nerve fiber, and muscle in place.

**GALVANIC** means relating to or involving electric currents produced by chemical action.

A **LOGICIAN** is an expert in the science and/or philosophy of logic, that is, reasoning conducted or assessed according to strict principles of validity.

## **PARACELSUS (1493-1541)**



A medical pioneer of the Renaissance, emphasizing the value of observation in combination with received wisdom. He is credited as “the father of toxicology” (the study of poisons).

**THERMAL RESISTANCE** is the ability of a body to maintain a functional and comfortable inner temperature in a cold environment.

**VISCERA** are the internal organs in the main cavities of the body, especially those in the abdomen, e.g. the intestines.

# LITERARY REFERENCES

Beyond Mary Shelley, Percey Bysshe Shelley, Lord Byron, and John Polidori, the play abounds with literary references:



King Arthur, from a medieval tapestry, c. 1385.

**THE ARTHURIAN LEGENDS** are a strain of medieval literature focused on the castle Camelot, a shining symbol of peace, justice, and chivalry. **Chivalry** is a medieval code of conduct that combined a warrior ethos with gentlemanly honor and nobility. **Arthur of the Britains** is said to have united Britain in the fifth and sixth centuries. **The Lady of the Lake** is an enchantress who gives to Arthur **Excalibur**, a mythical sword that proves he is the rightful King. **Lancelot** is perhaps the greatest knight of the Round Table. **The Green Knight** loses his head as part of an elaborate test of loyalty.



**WILLIAM SHAKESPEARE (1564-1616)** was a playwright, actor, and poet, the greatest English writer, and the world's greatest dramatist. He was the author of some 39 plays and more than 150 sonnets. His plays have been translated into every major living language and are performed more often than those of any other playwright.



**VOLTAIRE (1694-1778)** was a French Enlightenment writer, philosopher, and historian, famous for his wit and for his criticism of Christianity—especially the Catholic Church—and of slavery. Voltaire was an advocate for freedom of speech, freedom of religion, and separation of church and state. His best-known work is *Candide*, a novella that comments on, criticizes, and ridicules many events, thinkers, and philosophies of his time.



**SAMUEL TAYLOR COLERIDGE (1772-1834)** was a founder of the Romantic Movement in England, famous for his poems *The Rime of the Ancient Mariner* and *Kubla Khan*. Coleridge coined many familiar words and phrases, including “suspension of disbelief.” In the play, Percy’s comment about “a serpent woman with two eyes where nipples ought to have been” is a reference to Coleridge’s narrative ballad *Christabel*, which Byron read aloud to the group one evening.



# LITERARY QUOTATIONS

What a piece of work is a man.  
How noble in reason, how infinite  
in faculty. In form and moving how  
express and admirable. In action,  
how like an angel! In apprehension,  
how like a god!

Quoted from Shakespeare's *Hamlet*,  
Act 2, Scene 2.



David Adamson & James Sutorius in the IRT's  
1981 production of *Hamlet*.

that undiscovered  
country where only  
God may wander

A reference to Shakespeare's *Hamlet*,  
the famous "To be or not to be" speech,  
Act 3, Scene 1:

The undiscovered country  
from whose bourn  
No traveler returns

Cast off thy gloomy robes.

An allusion to Shakespeare's *Hamlet*, Act 1, scene 2:  
"Good Hamlet, cast thy nighted color off"



Sophia Macias & Aaron Kirby in the IRT's 1987 production  
of *Romeo and Juliet*.

Two of the  
brightest stars  
in all the heavens  
shall be her eyes

An allusion to the balcony scene of  
Shakespeare's *Romeo and Juliet*, Act 2, Scene 2:

Two of the fairest stars in all the heaven,  
Having some business, do entreat her eyes  
To twinkle in their spheres till they return.

The mirror is a  
worthless invention.  
The only way to truly see  
yourself is in the reflection  
of someone else's eyes.

This quotation is commonly attributed  
to Voltaire, but it is not found anywhere  
in his writings.

How beautiful and calm and free thou wert  
In thy young wisdom, when the mortal chain  
Of custom thou didst burst and rend in twain  
And walked as free as light the clouds among—

Quoted from *Laon and Cythna; or, The Revolution of  
the Golden City: A Vision of the Nineteenth Century*  
by Percy Bysshe Shelley, written in 1817.

O wind,  
If winter comes,  
can spring be far behind?

The last lines of Percy  
Bysshe Shelley's poem "Ode to  
the West Wind," written in 1819.

# GREEK MYTHOLOGY

## The play contains numerous references to the mythology of Ancient Greece:

**APHRODITE** is the Greek goddess associated with love.

**ARTEMIS** is the Greek goddess of the hunt.

**ATHENA** is the Greek goddess of wisdom, warfare, and handicraft.

**HADES** is the Greek god of the dead and the king of the underworld.

**PERSEPHONE** is the Greek goddess of spring and the queen of the underworld.

**ZEUS** is the Greek god of sky and thunder, and he rules as king of the gods on Mount Olympus.

**ATALANTA** is a girl whose father wants to arrange a marriage for her. She agrees to marry the first man who can outrun her in a footrace. She bests many potential suitors before finally losing to Hippomenes, who only wins because of the magic of Aphrodite.

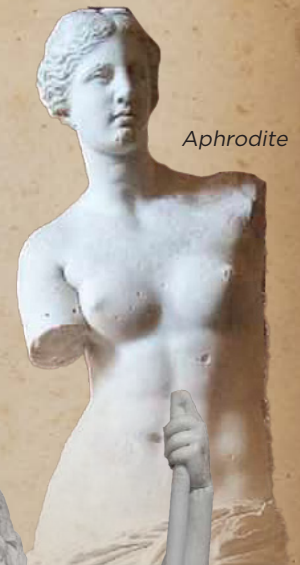
**CIRCE** is an enchantress in Greek mythology, best known for magically changing sailors into swine in Homer's *Odyssey*. Her name has often been invoked as the archetype of a predatory female.

**PANDORA** is the first human woman created by Zeus. She is given a box—"Pandora's box"—that when opened releases all the evils of humanity.

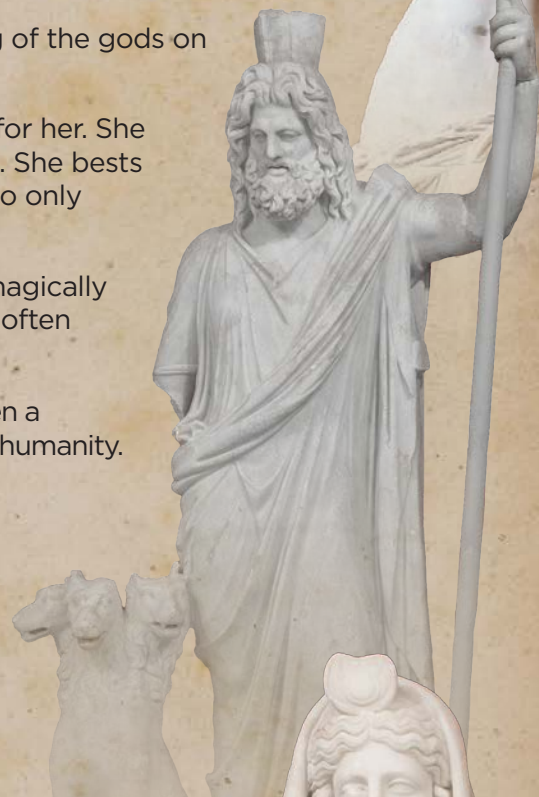


Prometheus by Paul Manship, gilt bronze, 1934, at Rockefeller Center in New York City.

**PROMETHEUS** defied the Olympian gods by stealing fire from them and giving it to humanity. In some versions of the myth, he is also credited with creating humanity from clay. As punishment, Prometheus is bound to a rock, and an eagle eats his liver (thought by the Greeks to be the seat of emotions), which grows back overnight, only to be eaten again the next day in an endless cycle. Lord Byron and Percy Bysshe Shelley both wrote works based on the Prometheus myth. Mary Shelley titled her novel *Frankenstein; or, the Modern Prometheus*. Its story offers parallels to the idea of Prometheus as creator of man. Mary depicts the creation of life by a scientist, thus giving life through the application of technology and medical science rather than by the natural acts of reproduction and birth.



Aphrodite



Hades with Cerberus, guards of the Underworld



Persephone



# THE ARCTIC



**The novel *Frankenstein* begins and ends in the Arctic. Here are some terms used in the play:**


**THE NORTH POLE** was a great mystery at the time of the play and the novel. Between 1478 and 1816 there were more than 50 expeditions to the region. Frederick Cook thought he reached the pole in 1908, and Robert Peary in 1909, but both were mistaken. Ralph Plaisted and Arthur Aufderheide were the first to reach the North Pole across the surface of the ice, via snowmobile, in 1968.

**the magnet of the pole ... the secrets of its unknown gravity** Because the poles are located at the earth's axis, where the diffusive effect of rotation is least prevalent, the pull of gravity is stronger at the poles than it is elsewhere.

**THE ARCTIC OCEAN** stretches from the northern coasts of Europe and Asia over the North Pole to the northern coast of Alaska, Canada, and Greenland. There are 17 other smaller seas in the region.

**PACK ICE** is sea ice that is not landfast; it floats and is mobile.

**NORTH PASSAGES** For centuries, explorers sought a west-bound trade route from Europe to Asia. The first complete journey of the Northwest Passage, from Greenland, north of Canada, to Alaska, did not occur until 1906. Meanwhile, other explorers sought a Northeast Passage from Norway, north of Russia, to Alaska, which was achieved in 1878. Because of global warming, both of these routes are much more navigable today.



**THE AURORA BOREALIS** Auroras are the result of disturbances in the magnetosphere (the space surrounding the Earth's atmosphere where electrically charged particles are affected by the earth's magnetic field) caused by the solar wind (the stream of charged particles emitted by the Sun). These disturbances create dynamic patterns of brilliant lights that appear as curtains, rays, spirals, or flickers covering the entire night sky. The Aurora Borealis is the aurora of the North Pole.

# THE BIBLE

The novel and the play both contain many Biblical references:



Expulsion from the Garden of Eden by *Lambert de Hondt the Elder* (1620-1665)

*Frankenstein's* themes of birth and creation naturally suggest the Biblical story of creation in the **GARDEN OF EDEN**, seen as a perfect paradise. God creates the first humans, **ADAM AND EVE**: "So God created man in his own image" (Genesis 1:27). At first, Adam and Eve are innocent and unashamed in their nakedness. God tells them that they are free to eat anything in the Garden except the fruit from the Tree of the Knowledge of Good and Evil. A **SERPENT**, who represents **SATAN**, tempts Eve, and she eats the fruit and convinces Adam to do likewise. Often, this fruit is referred to as an **APPLE**, but many biblical scholars believe that the forbidden fruit was a **POMEGRANATE**. Adam and Eve are now able to understand negative and destructive concepts such as shame and evil. God curses the serpent to crawl on the ground, and he banishes Adam and Eve from the Garden of Eden. Adam and Eve have two sons, **CAIN AND ABEL**. Cain, the firstborn, is a farmer, while Abel is a shepherd. Both brothers make sacrifices to God, but God favors Abel's sacrifice over Cain's. Cain jealously murders Abel, and God punishes Cain by condemning him to a life of wandering.

A **SACRAMENT** is a Christian rite that is recognized as particularly important and significant. The Catholic Church recognizes seven sacraments: Baptism, Penance, Communion, Confirmation, Marriage, Holy Orders, and Anointing the Sick.



*Jonah and the Whale* by an unknown Iranian artist, c. 1400

In the book of Jonah, **JONAH** is commanded by God to go to Ninevah and preach against evil, but Jonah instead tries to hide from God and sails for Tarshish. A great storm arises, and Jonah is cast overboard and swallowed by a whale. For three days inside the whale he prays for forgiveness. When he is finally cast ashore, he goes to Ninevah and preaches as originally commanded.

# FOREIGN LANGUAGES

The people of Switzerland, where much of the play takes place, speak French, German, and Italian. The play includes numerous words and phrases from foreign languages:

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## FRENCH

**Confit** - preserved; in preparing a confit of meat, one slow cooks it in pure fat

**mon père** - my father

**monsieur** - sir

## GERMAN

**auf wiedersehen** - until we see each other again

**guten tag** - good day

**lederhosen** - leather breeches: traditional garments in some regions of German-speaking countries

**mein frau** - ma'am

**mein herr** - sir

**Wunderbar!** - wonderful

**ya** - yes

## ITALIAN

**Buongiorno** - Good day

**Ciao Ciccino!** - Hi, cutie!

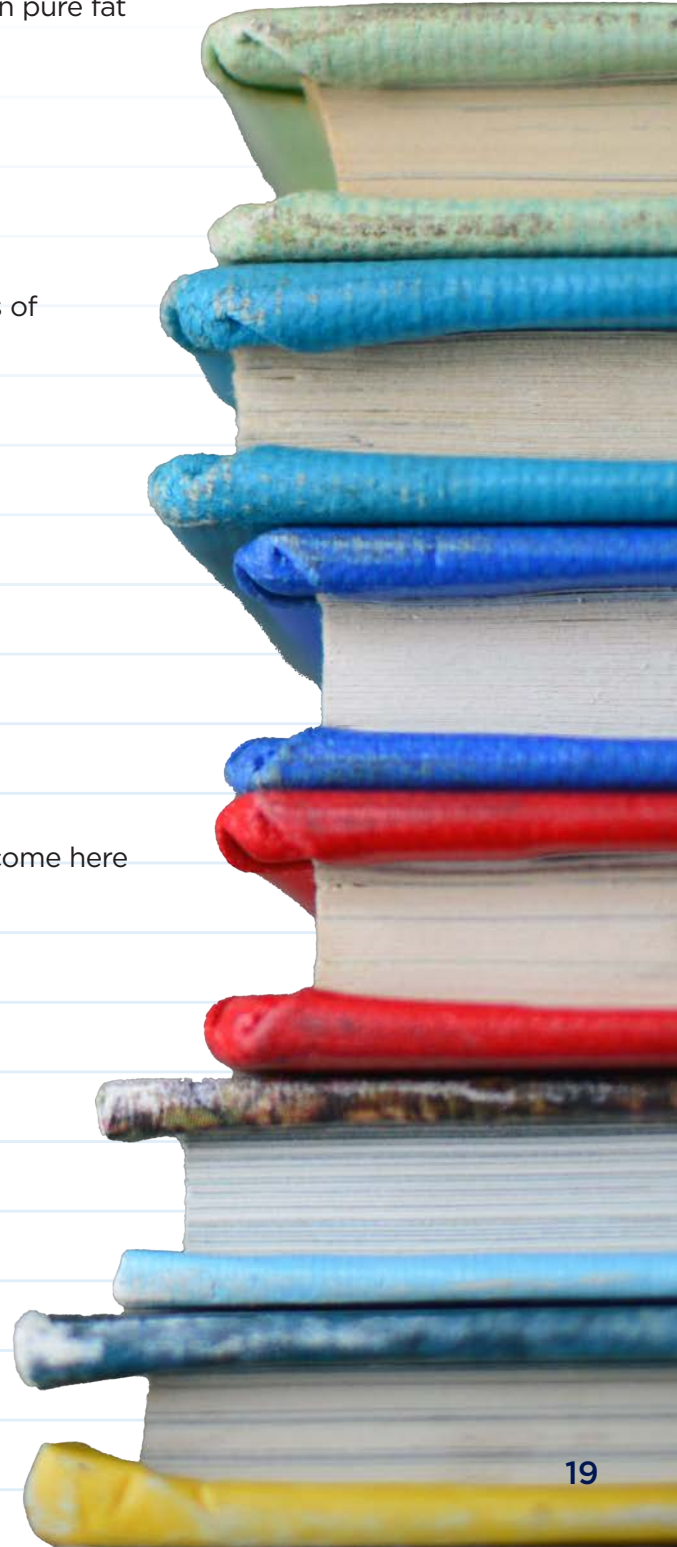
## LATIN

**Et nos unum sumus** - and we are one

**Qui infernum habitatis, nunc venite huc** - you who live in hell, now come here

## SPANISH

**¡Fuera! Basura asquerosa!** - Out! Disgusting garbage!



# PLACES IN THE PLAY



**BELLERIVE** (French: “beautiful shore”) is a suburb of Geneva on the shore of the lake, with a picturesque view of Geneva and the mountains beyond it.

**THE BLACK SEA** is located north of Turkey.

**GENEVA** is the second-largest city in Switzerland. It is situated in the southwest of the country, where the Rhône River exits Lake Geneva. In 1838 its population would be 30,000.

**GENOA** is the capital of Liguria in the north of Italy, the nation’s sixth largest city and busiest port.

**INGOLSTADT** is located on the Danube River in Bavaria, in the southern part of Germany, about 360 miles northeast of Geneva (about two weeks by coach).

**INVERNESS** is a city in the Scottish Highlands, the northernmost city in the United Kingdom.

**THE JURA MOUNTAINS** are about 110 miles north-northwest of Geneva.

**LAKE GENEVA** is a deep, crescent-shaped lake in the southwestern corner of Switzerland; its southern shore is French. The largest lake in Switzerland, it has long been celebrated for its beauty. On the southern shore the Alpine mountains are rugged and somber, while the northern shore falls in gentle vine-covered slopes, thickly set with villages and castles.

**THE ORKNEY ARCHIPELAGO** is situated off the northern tip of Scotland. It has about 70 islands, of which 20 are inhabited. The tidal currents off many of the Orkneys are swift, with frequent whirlpools.

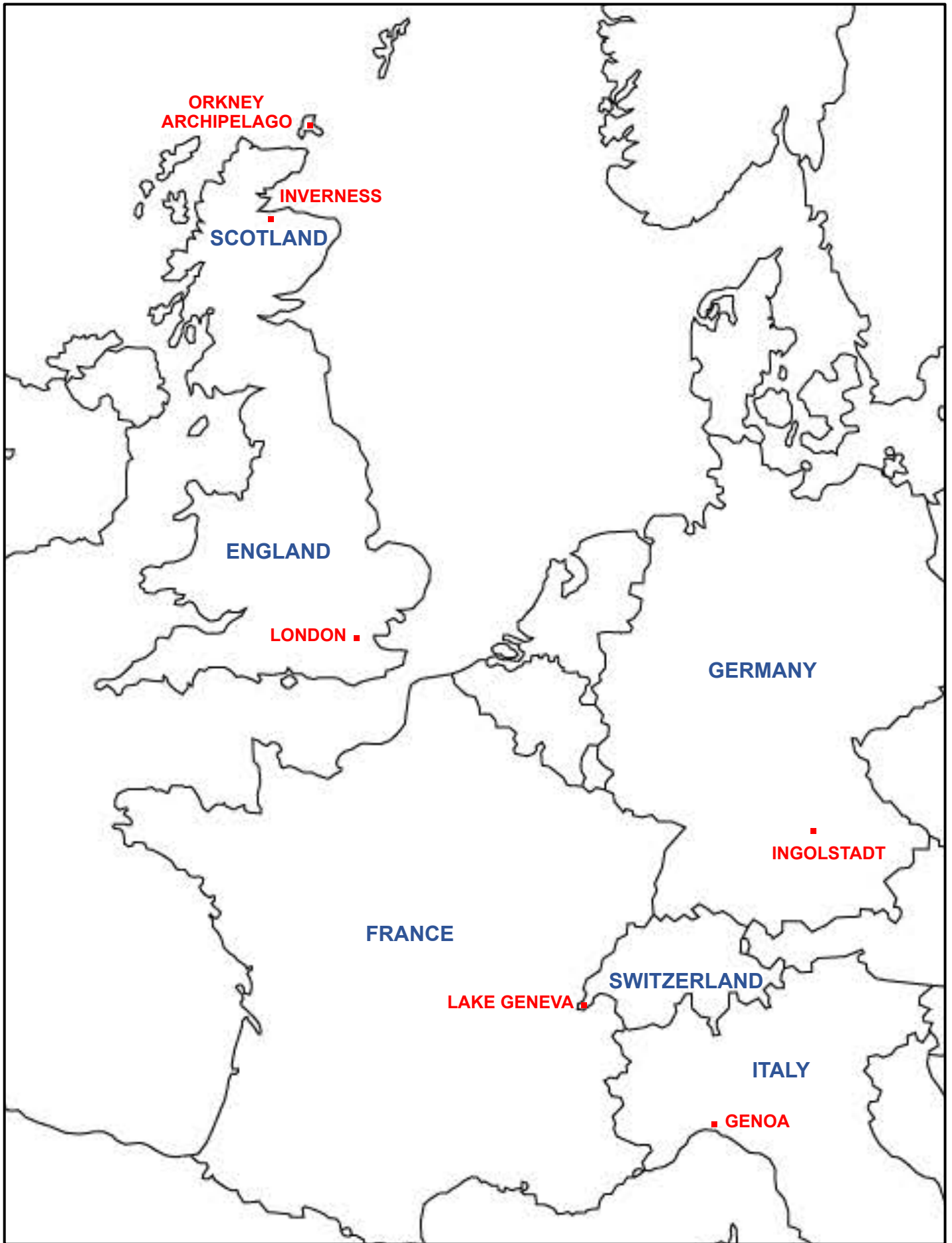
**MONT BLANC** (French: white mountain) is the highest mountain in the Alps. It is located on the French-Italian border, 55 miles southeast of Geneva.

**THE RHINE RIVER** begins in the southeastern Swiss Alps, flowing around Switzerland, across Germany, and through the Netherlands before emptying into the North Sea.

**THE RHONE RIVER** flows out of the southwest crescent point of Lake Geneva where the city of Geneva is located, and continues on through France to the Mediterranean Sea.

**THE SWISS ALPS** – Only 14% of the Alps is located in Switzerland, but the country contains 60% of the range’s highest peaks; the other 40% are located within 12 miles of the Swiss border.

**TARTARY** is an obsolete term once used in Western European literature and cartography for a vast part of Asia that today would stretch from Afghanistan, Uzbekistan, and Kazakhstan in the west to Mongolia and northern China in the east.



# INDIANA ACADEMIC STANDARDS ALIGNMENT GUIDE

Seeing Mary Shelley’s *Frankenstein* at the Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

## READING LITERATURE

- RL.1 Read a variety of literature within a range of complexity appropriate for one’s grade.
- RL.2 Build comprehension and appreciation of literature by identifying, describing, and making inferences about literary elements and themes.
- RL.3 Build comprehension and appreciation of literature, using knowledge of literary structure, and point of view.
- RL.4 Build comprehension and appreciation of literary elements and themes and analyze how sensory tools impact meaning.

## READING—VOCABULARY

- RV.1 Build and apply vocabulary using various strategies and sources.
- RV.2 Use strategies to determine and clarify words and understand their relationship.
- RV.3 Build appreciation and understanding of literature and nonfiction texts by determining or clarifying the meaning of words and their uses.

## SPEAKING AND LISTENING

- SL.1 Develop and apply effective communication skills through speaking and active listening.
- SL.3 Develop and apply active listening and interpretation skills using various strategies.

## MEDIA LITERACY

- ML.1 Develop an understanding of media and the roles and purposes of media.
- ML.2 Recognize the purpose of media and the ways in which media can have influences.

## THEATRE CREATING

- TH.Cr1 Generate and conceptualize artistic ideas and work.

## THEATRE PERFORMING

- TH.Pr.4 Select, analyze, and interpret artistic work for presentation.

## THEATRE RESPONDING

- TH.Re.7 Perceive and analyze artistic work.
- TH.Re.8 Interpret intent and meaning in artistic work.
- TH.Re.9 Apply criteria to evaluate artistic work.

## THEATRE CONNECTING

- TH.Cn.10 Synthesize and relate knowledge and personal experiences to make art.
- TH.Cn.11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
- Many technical theatre standards.

## **HISTORY/SOCIAL STUDIES LITERACY**

- LH.3 Build understanding of history/social studies texts, using knowledge, structural organization, and author's purpose.

## **PSYCHOLOGY**

- P.5 Students recognize that personality is the distinctive and relatively stable pattern of behaviors, thoughts, motives, and emotions. Students also identify the different types and functions of assessment instruments.
- P.6 Students explore the common characteristics of abnormal behavior as well as the influence culture has had on that definition. Students also identify major theories and categories of abnormal behavior. Students discuss characteristics of effective treatment and prevention of abnormal behaviors.
- P.7 Students discuss the socio-cultural dimensions of behavior including topics such as conformity, obedience, perception, attitudes, and the influence of the group on the individual.

## **ETHNIC STUDIES**

- ES.1 Cultural Self-Awareness.
- ES.2 Cultural Histories within the United States Context and Abroad.
- ES.4 Historical and Contemporary Contributions.

## **SOCIOLOGY**

- S.2 Students examine the influence of culture on the individual and the way cultural transmission is accomplished. Students study the way culture defines how people in a society behave in relation to groups and to physical objects. They also learn that human behavior is learned within the society. Through the culture, individuals learn the relationships, structures, patterns and processes to be members of the society.
- S.3 Students examine the process by which people develop their human potential and learn culture. Socialization will be considered as a lifelong process of human social experience.
- S.6 Students explore the impacts of social groups on individual and group behavior. They understand that social groups are comprised of people who share some common characteristics, such as common interests, beliefs, behavior, feelings, thoughts and contact with each other.
- S.10 Students examine the role of the individual as a member of the community. They also explore both individual and collective behavior.

## **GEOGRAPHY AND HISTORY OF THE WORLD**

- GHW.2 Students examine the physical and human geographic factors associated with the origins, spread and impact of major world religions in different regions of the world.
- GHW.6 Students examine physical and human geographic factors that influenced the origins, major events, diffusion, and global consequences of new ideas in agriculture, science, culture, politics, industry, and technology.

## **WORLD HISTORY AND CIVILIZATIONS**

- WH.5 Students examine the causes, events, and global consequences of intellectual, economic, social, and political movements and revolutions from 1500 to 1900 CE.

## **BIOLOGY**

- HS-LS1-2 Develop and use a model to illustrate the hierarchical organization of interacting systems that provide specific functions within multicellular organisms.
- HS-LS3-2 Make and defend a claim based on evidence that inheritable genetic variations may result from: (1) new genetic combinations through meiosis, (2) viable errors occurring during replication, and/or (3) mutations caused by environmental factors.

## **ANATOMY AND PHYSIOLOGY**

- AP1 Levels of Organization of the Human Body.

# DISCUSSION QUESTIONS

## Before Seeing the Play:

1. What makes a human different from an animal? How do you define humanity?
2. What do you already know about the story of *Frankenstein*?

## After Seeing the Play:

1. Did Frankenstein have an obligation to help his creation? Why or why not?
2. How is what is happening in Mary's novel reflect what is happening in her life?
3. In the play, what significance is there in which of Mary's friends plays which specific character from the novel?
4. Mary Shelley was one of the earliest writers of science fiction. What books from after her death in 1851 would you want to share with her?
5. If the Creature had been treated more kindly, how do you think he might have behaved differently?
6. How important is human connection and companionship to someone's well-being? Using the Creature, Victor, Elizabeth, Henry, and the Delancey family, how does the story illustrate this idea in different ways?
7. Discuss the terms "halo effect" and "pretty privilege." How do these concepts relate to the play and to Frankenstein's creation?
8. What would Mary Shelley (or her character Victor Frankenstein) think about our scientific advancements of today?
9. Why do you think Victor doesn't give the Creature a name? Why do you think Mary Shelley didn't give the Creature a name?





# WRITING PROMPTS



*Walter Baziak, Hamilton Gillett, Matthew Harrington, and Frederick Farrar in the IRT's 1987 production of Frankenstein, adapted by Tom Haas and Robert Gross.*

- 1. Imagine that Victor Frankenstein has brought his Creature to life today. Write a short story from the Creature's perspective. Would your Creature's gender be binary or non-binary? In today's world, how would they find food? How would they learn language? Would they, like Mary Shelley's Creature, be shunned? Or would they find friends?**
- 2. The characters in the play are having a competition to write the scariest story. Write your own horror story or play and compare with your friends to see whose is the scariest.**
- 3. Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performances of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: [education@irtlive.com](mailto:education@irtlive.com)**



## After Seeing the Play:

### Invention

Create your own scientific invention. If you had the resources, what would you create? What would its purpose be? Draw or describe your invention in detail, or better yet, build it (or build a model). How would it work? How much would it cost? Would it be marketable?

### Venn Diagram

Read Mary Shelley's original novel and then watch a movie or TV adaptation. Using the play as a third version, make a triple Venn diagram that compares and contrasts these three different tellings of the same story.

### Two Decades

Divide the class in two. Have half of them research Europe in the 1790s, when *Frankenstein* takes place. Have the other half research Europe in the 1810s, when the novel was written. Have students individually or in small groups look at politics, economics, war, history, fashion, design, art, literature, music, the Age of Enlightenment vs. the Romantic Era. Have each group create their own bulletin board display. Afterwards, compare and contrast the two displays. How did the world change in this relatively brief span of time?



Caspar David Friedrich's *Wanderer above the Sea of Fog*, painted in 1818, the year Mary Shelley published *Frankenstein*. This painting is often seen as a symbol of the Romantic Era.



Theobald von Oer's *The Weimar Court of the Muses*, a tribute to the Enlightenment and Weimar Classicism.

# RESOURCES

## Books:

*Frankenstein; or, The Modern Prometheus* by Mary Shelley  
*The Last Man* by Mary Shelley  
*Valperga* by Mary Shelley  
*Perkin Warbeck* by Mary Shelley  
*Lodore* by Mary Shelley  
*Falkner* by Mary Shelley  
*The Strange Case of the Alchemist's Daughter* by Theodora Goss  
*Son of Terror: Frankenstein Continued* by William A. Chanler  
*This Monstrous Things* by Mackenzi Lee  
*The Casebook of Victor Frankenstein* by Peter Ackroyd  
*Franny K. Stein* series by Jim Benton  
*Daughter of Earth and Water: A Biography of Mary Wollstonecraft Shelley* by Noel Gerson

## Movies:

*Frankenstein* | 1910 | NR  
*Frankenstein* | 1931 | NR  
*Frankenstein: The True Story* | 1973 | NR  
*Young Frankenstein* | 1974 | PG  
*The Haunted Mansion* | 2003 | PG  
*Corpse Bride* | 2005 | PG  
*Monster House* | 2006 | PG  
*Coraline* | 2009 | PG  
*Frankenweenie* | 2012 | PG  
*Hotel Transylvania* | 2012 | PG  
*Goosebumps* | 2015 | PG  
*Victor Frankenstein* | 2015 | PG-13



## Internet:

<https://www.nytimes.com/2011/05/29/travel/lake-geneva-as-byron-and-shelley-knew-it.html>  
<https://sites.google.com/view/mrsspriggsenglishwebsite/courses/english-iv/the-romantic-period/mary-shelleys-frankenstein>  
<https://sno-isle.bibliocommons.com/list/share/746099977/1293247167>  
<https://www.poetryfoundation.org/poets/lord-byron>  
<https://www.poetryfoundation.org/poets/percy-bysshe-shelley>

# GLOSSARY

**Alpen rose** The Alpen rose is a bright pink Rhododendron that grows just above the tree line in the Alps.

**bilious** associated with nausea or vomiting.

**Blackbeard** Edward Teach (1680–1718), better known as Blackbeard, was an English pirate who operated around the West Indies and the eastern coast of Britain's North American colonies. After his death his career was romanticized, and this legend became the archetype for many works of piratical fiction.

**edelweiss** A small white flower that grows high in the Alps (above 5,900 feet). The short-lived blooms appear in late May.



**Gorgon** The Gorgons were creatures in Greek mythology: three sisters who had snakes for hair. Anyone who saw their faces was instantly turned to stone. Two of the Gorgons, Stheno and Euryale, were immortal, but their sister Medusa was not; she was slain by Perseus.

**kinesthetic** relating to a person's awareness of the position and movement of the parts of the body by means of sensory organs in the muscles and joints.

**mermaid blood** Mermaid blood is said to have magical healing powers, invigorating the body and curing most illnesses. There are many tales of mermaids giving their blood to men they love, prolonging their lives by as much as double the usual length.

**phantasm** a figment of the imagination; an illusion or apparition.

**sherry** Sherry is a fortified wine made from white grapes that are grown near the city of Jerez de la Frontera in Andalusia, Spain.

**yellow fever** Yellow fever is a viral disease caused by the bite of an infected mosquito. Known today as a tropical disease, yellow fever appeared in Europe in several outbreaks during the first half of the 19th century.

# THE ROLE OF THE AUDIENCE



**You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:**

Leave cell phones, cameras, and other distracting and noise-making electronic devices at home or in your bag.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink are allowed in the lobby areas only during student matinees.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call; this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.