



INDIANA REPERTORY THEATRE

Anthem.   PRESENTS

DR. JEKYLL & MR. HYDE

ADAPTED BY JEFFREY HATCHER
from the novella *STRANGE CASE OF DR. JEKYLL AND MR. HYDE*
by ROBERT LOUIS STEVENSON

September 5 – 30, 2012
OneAmerica Stage

TEACHER PACKET

edited by Richard J Roberts
contributors: Janet Allen, Risa Brainin,
Russell Metheny, Devon Painter, Michael Klaers, Michael Keck
Milicent Wright, Collin Jones

Indiana Repertory Theatre
140 West Washington Street • Indianapolis, Indiana 46204
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SEASON 2012-2013



Dr. Jekyll and Mr. Hyde

adapted by Jeffrey Hatcher

from the novella *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson

A highly respected doctor locks himself in his laboratory seeking a cure for wickedness, while a debauched killer stalks the midnight streets. Part mystery thriller and part science fiction, Robert Louis Stevenson's Victorian study of good and evil has been very popular on both stage and screen. Using four different actors to portray Hyde, Jeffrey Hatcher's sleek, swift, and highly theatrical adaptation explores the many sides of the beast within us all.

Directed by	Risa Brainin
Scenic Designer	Russell Metheny
Costume Designer	Devon Painter
Lighting Designer	Michael Klaers
Composer	Michael Keck
Fight Choreographer	Adam Noble
Dialect Coach	Nancy Lipschultz
Dramaturg	Richard J Roberts
Stage Manager	Nathan Garrison

Cast

Dr. Henry Jekyll	Ryan Artzberger
Gabriel Utterson, Hyde, et al.	Jason Bradley
Mr. Edward Hyde, Dr. Lanyon, et al.	Kevin Cox
Poole, Hyde, et al.	Mary Beth Fisher
Sir Danvers Carew, Hyde, et al.	Torrey Hanson
Elizabeth Jelkes et al.	Cora Vander Broek

Setting: London, 1883

There will be one intermission.

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Robert Louis Stevenson

Scottish novelist, essayist, travel writer, and poet Robert Louis Stevenson was born in Edinburgh, Scotland, in 1850. A sickly child with a tendency to coughs and fevers, he was attended by his faithful nurse, Alison Cunningham. Although she was a loving caretaker, she had a strict and severe view of religion and often gave her young charge nightmare with her morbid stories about the Scots Presbyterian martyrs.

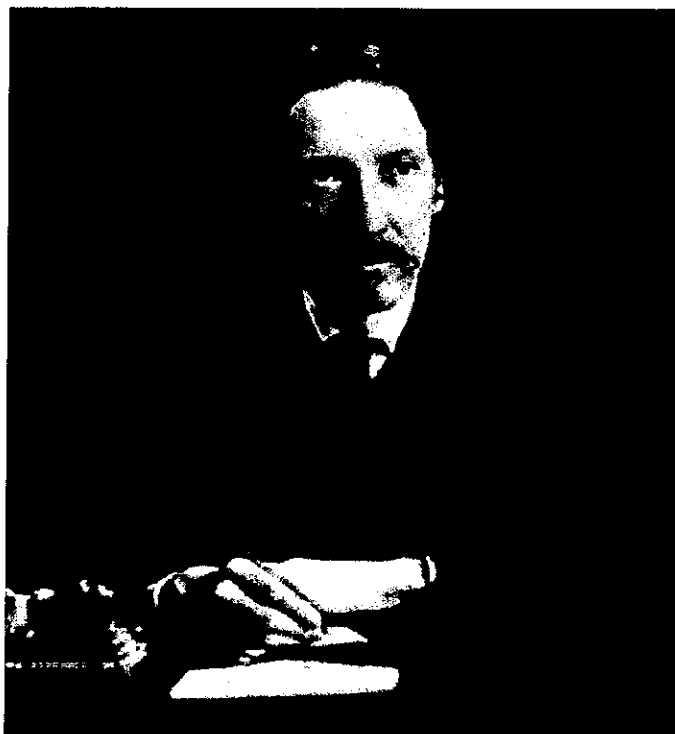
Robert's father, a lighthouse engineer, was a storyteller, and his mother doted on her precocious son. Because the family took frequent trips to southern Europe for the boy's health, he had little formal schooling. Nonetheless, he was a compulsive story writer. This tendency continued when he attended the University of Edinburgh, where he was an indifferent student but a passionate writer.

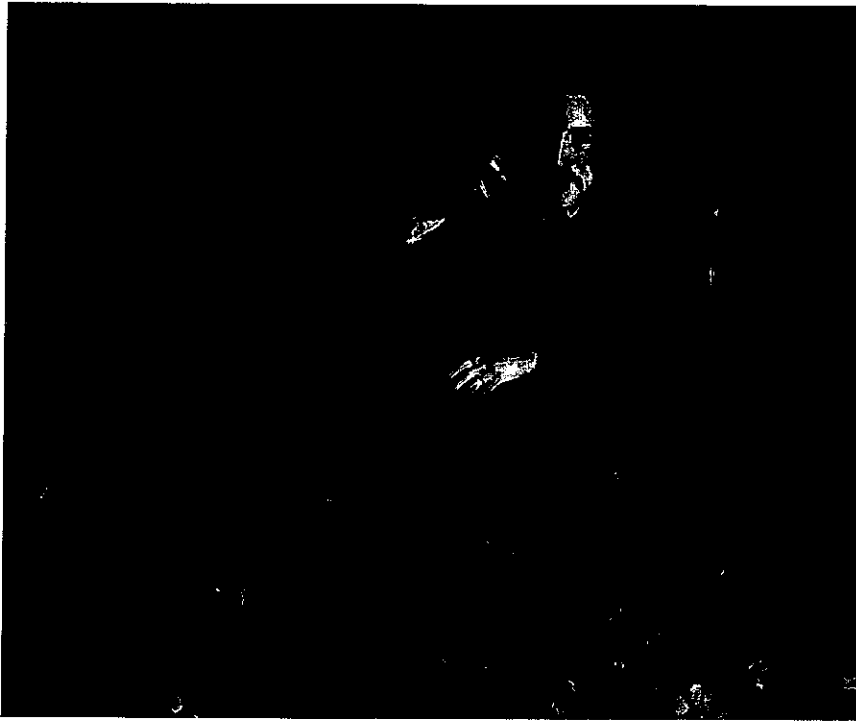
Young Stevenson trained for his father's profession, lighthouse engineering. In 1871 he was awarded a silver medal from the Royal Scottish Society of Arts for a paper on the economy of enhancing oil-burning lamps with revolving mirrors. Two weeks later he told his father he did not want to be an engineer, but instead a writer; his father insisted he study law as a backup, and Robert eventually earned his degree in 1875.

Stevenson began publishing magazine pieces in 1873. That same year his father discovered that his son was an atheist. The two had a serious falling out, although eventually they reconciled. The theme of father-son conflict and resolution is found throughout Stevenson's work.

The budding author spent his twenties exploring the bohemian lifestyle across Europe and writing introspective travel pieces about his rambling, aimless journeys. He fell in love with Indianapolis-born Fanny Osbourne, a married woman ten years his senior who was separated from her husband and temporarily living in France. In 1879, the same year his first book, *An Inland Voyage*, was published, Stevenson traveled to San Francisco in hopes that his beloved would divorce her husband. Penniless, depressed, and near death, he got lost near Monterey, California, where two ranchers nursed him back to health.

Robert Louis Stevenson





1885 portrait of Robert Louis Stevenson by John Singer Sargent.

When his estranged parents learned of his poor condition, they put their differences aside and promised him a steady income. In 1880 he married the divorced Fanny, and they honeymooned in an abandoned mining cabin in Silverado. When he returned to Scotland with his new wife, she quickly won over his parents, and they were a happy family.

Stevenson's health continued to plague him. He was thought to have had

tuberculosis, and the family was constantly on the move in search of a healthier climate. Confined to bed with hemorrhaging lungs, all he could do was write.

Despite his poor health, this period produced his most enduring works. An historical novel of adventure and romance set during the War of the Roses, *The Black Arrow* made Stevenson's name when it was serialized in a children's literary magazine in 1883. That same year the pirate adventure *Treasure Island* was published. Sparked by a map he had drawn to entertain his twelve-year-old stepson, it became one of the most popular books of the decade. *A Child's Garden of Verses* was first published in 1885 and has never since been out of print. *Kidnapped*, an historical novel of a young man caught up in the 17th century Scottish Jacobite struggles, appeared in 1886, the same year as *Strange Case of Dr. Jekyll and Mr. Hyde*. The success of these books assured the author's financial security for life.

Stevenson's main concern as a writer was to entertain. As a child he had purchased Skelt's Juvenile Drama—a toy theatre with cardboard cutout characters acting in melodramatic adventures. As an adult he wrote that his view of life and art had been forever shaped by that colorful, romantic, cheap paper toy. He saw himself as the literary descendent of Sir Walter Scott, carrying readers away from their humdrum lives and everyday circumstances into a world of adventure and excitement.

In 1884 he wrote an essay disagreeing with Henry James's statement that the novel competes with life. James came to call and was at first mistaken for a tradesman, but eventually the two became close friends.

Stevenson's wife Fanny was not only his nursemaid, she was also his editor and his gatekeeper. She cut him off from more than one friend whom she felt kept him up too late.

After his father died in 1887, Stevenson decided to try the air in Colorado. On the way, the family stopped in upstate New York for the winter, and it was so cold he decided to try the South Seas instead. That spring the family chartered a yacht and visited Tahiti, Hawaii, Samoa, and Australia. While in Hawaii he visited the leper colony on Molokai and became a great admirer of Father Damien, the missionary whose name now graces the Damien Center here in Indianapolis.

Although he was homesick for Scotland, Stevenson came to the conclusion that the only place he felt close to healthy was near the equator, and in 1890 he settled in Samoa. At first he was rather patronizing to the native islanders, but he gradually developed a deep sympathy for their way of life and their struggles against colonial imperialism.

He continued to write vociferously—essays, novels, political tracts, a family history, letters to friends and to British papers back home. *A Footnote to History: Eight Years of Trouble in Samoa* (1892) brought him grief from both British and German officials, but earned him the love of the Samoan people. When he died of a cerebral hemorrhage in 1894, at the age of 44, they carved a path through the jungle from his home to the top of nearby Mt. Vaea, where he was buried.

Back home in Scotland Stevenson was mourned by friends and relatives who immediately set to work to lionize his reputation. The result was a backlash against his work, which led critics to trivialize his more serious South Seas books and focus on his romantic fiction. The late twentieth century has seen a resurgence of serious scholarship about an author whose popularity has never waned, whose imaginative powers still carry readers out of their chairs and around the world.

—**Richard J Roberts, Dramaturg**

*The last known photograph of Robert Louis Stevenson,
taken in Samoa in 1894.*



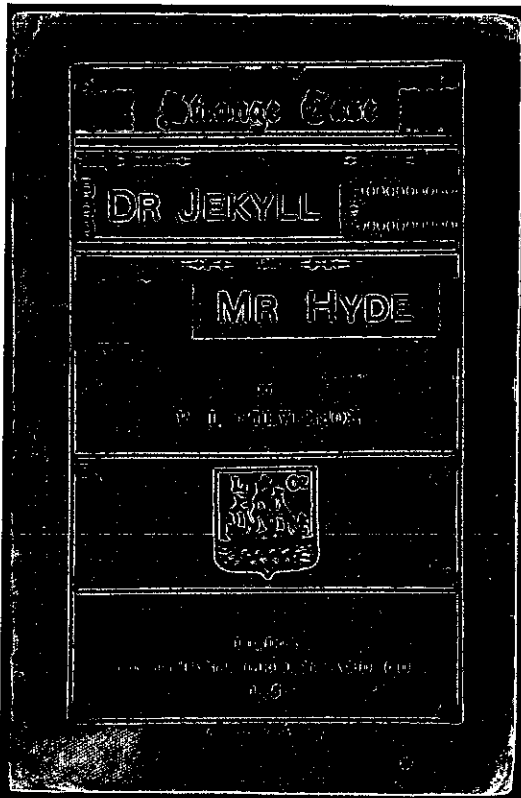
The Book and Its Adaptations

Since its initial publication in 1886, Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (the original title has no *The*) has become a part of our common culture. Like Sherlock Holmes, Count Dracula, and Ebenezer Scrooge, Henry Jekyll and Edward Hyde are immediately recognizable fictional characters who have become cultural icons. To describe a split personality or even a sudden mood swing with the phrase "Jekyll and Hyde" requires no explanation, even for those who have never read the book or seen the story on screen.

Given our shared knowledge of the story in today's world, it may be surprising to learn that in the original book, the relationship between the respectable Dr. Jekyll and the disturbing Mr. Hyde is a great mystery. The revelation that they are, in fact, the same person is the surprise twist revealed only in the final pages of the novel.

Stevenson's stepson, Lloyd, claimed that the story came to the author in a fevered dream. Stevenson wrote the first draft in just three days. His wife, Fanny, who was also his closest editor and sharpest critic, told him it was a good enough horror story, but that he had completely missed the morality aspect that could make it great. Stevenson angrily threw his hand-written manuscript into the fire; but within another three days he had produced a second draft which, with some revisions, is the novella we have today.

Scholars have noted numerous influences in the writing. Stevenson's nanny had read



him horror stories as a child, giving him bad dreams. He had long been interested in the theme of duality, which he explored in several short stories and essays. His ill health had led him to many potential cures over the years, including mind-altering drugs such as cocaine, and he was prone to wild dreams. He also had a particular interest in Deacon William Brodie, a highly respected 18th-century cabinet maker and Edinburgh city councilor who secretly moonlighted as a thief. Stevenson had in fact grown up with one of Brodie's cabinets in his family home.

Strange Case of Dr. Jekyll and Mr. Hyde was an immediate success, selling 40,000 copies in its first six months. Critics and readers alike immediately began sifting the story for allegorical meaning. Some saw the tale as an exploration of good and evil; ministers in the pulpit cited the book as a parable on the wages of sin. Jekyll was seen as a drunk or a drug addict.

Today's readers often see the story as a condemnation of Victorian hypocrisy. Some claim the book is a reaction to the strong figure of the New Woman, citing Stevenson's own wife, Fanny, as a prime example. Others note the Parliamentary enactment prohibiting "gross indecency" one year before the book's publication and see Jekyll's need to lead a double life through Hyde as an expression of the character's homosexuality. Freudians see a battle between the ego and the id. Scholars note that although the book's setting is London, the city described feels more like Edinburgh; this view suggests the book is an exploration of the Scottish character, with its dual nationality (Scottish and British), its dual language (Scots and English), and its instinctive spontaneity repressed by a Calvinist church.

The first serious stage adaptation, by T. R. Sullivan, premiered in Boston in 1887. Shakespearean actor Richard Mansfield played the dual title roles and returned to them throughout his career for the next 20 years. Playwright Sullivan structured his play around a romantic plot that is nowhere to be found in the novel; indeed, the book focuses almost exclusively on men, with only two minor female characters. Most subsequent stage and screen adaptations have followed Sullivan's model.

More than 120 film versions of the tale have been produced. Fredric March won the Oscar for Best Actor for his dual portrayal in 1931. MGM's 1941 version starred Spencer Tracy and featured Ingrid Bergman and Lana Turner as two love interests for the central character's two opposing sides. In 1971, *Dr. Jekyll and Sister Hyde* was the first adaptation to transform Jekyll's alter ego into a woman. A 1997 musical by Frank Wildhorn and Leslie Bricusse ran for four years on Broadway; currently a new production of the same musical is touring the country and headed for Broadway starring *American Idol* finalist Constantine Maroulis.



Robert Louis Stevenson spent much of his life in bed, suffering from debilitating disease, yet he is perhaps best known for his books of action and adventure. It seems only fitting that *Strange Case of Dr. Jekyll and Mr. Hyde* continues to both frighten and fascinate us all.

—Richard J Roberts, Dramaturg

Wrestling with Duality

by Janet Allen, Artistic Director

Welcome to the IRT's 41st Season! We are creating for you a variety of exciting theatre experiences, devised to thrill you with new looks at known works, exhilarating productions of new works, and throughout, the highest quality of professional art-making—just what we hope you've come to expect of the IRT over its past four decades. For those of you here for the first time—a hearty welcome. We will endeavor to create an evening so memorable for you that you'll be compelled to return soon. For those of you here for the tenth time—it's about time to buy a subscription so you can see everything we have in store for this season! For those of you here for the hundredth time—we intend that your season's experience will broaden your horizons, feed your sense of the dramatic, and deepen your belief in theatre's ability to change lives through the collective exploration of our personal and social terrain.

We open this season with the promise of a mystery—and the instinctive yearning we share to explore the duality of human nature. One of the IRT's most prized theatrical endeavors is our practice of bringing first-class fiction writing to the stage in dynamic theatrical adaptations. We are delighted to admit Robert Louis Stevenson into that pantheon, with this savvy and suspenseful stage adaptation by American playwright Jeffrey Hatcher, whose other literary adaptations, *The Turn of the Screw*, and *Tuesdays with Morrie* have graced our Upperstage in recent years.

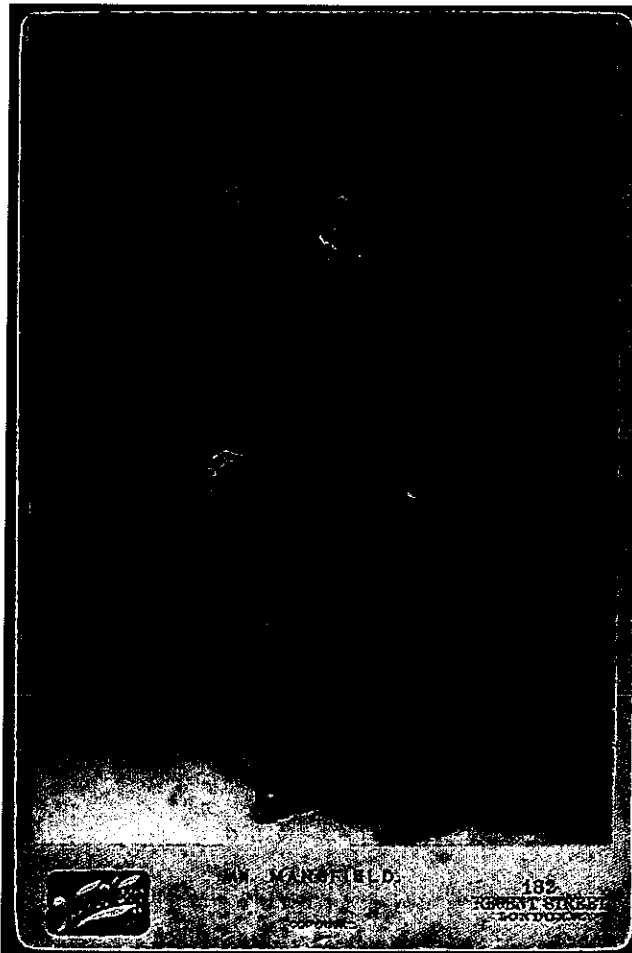
Stevenson shared with many writers in the Victorian period a fascination with the advances in scientific theory (Darwin et. al), the establishment of the field of psychology (Freud et. al), and the tension these thought lines created within the traditions of religious belief. But amid these lofty ideas, Stevenson was also a master of suspense: he leads us, inexorably, into a vortex of self-exploration, as first Hyde's friends and colleagues encounter the mysterious fiend, and then Hyde himself must wrestle with the beast within. Much of the horror is psychological, but like many a good Jack-the-Ripper-obsessed Victorian tabloid, the story also mines the energy of the sensational. Not surprisingly, given these attributes, the adaptations of the novella to film number in the hundreds.

The challenges of bringing this story to the stage—rather than the screen with its ease of editing and special effects—are enticing, and it's not surprising that a writer of Hatcher's savvy took up the challenge. By employing the powerful tools of actor transformation, emblematic stage devices, shifting narrative voice, and direct address to the audience, Hatcher has captured the intensity of the novella, heightened its sense of danger, and exploded its potential for contemporary resonance. He has also recognized in Stevenson's voice the underlying heartbeat of the Romantic tradition, where seemingly "good" men are lured into the environs of moral corruption, where the soul and body clash over conflicting desires. Hatcher also poses a great challenge to directors, designers, and actors in this piece—the lightning-fast changes from character to character, the leaps over the gender chasm, the pressing urgency in pace and place,

and the intensity of the emotional life of the characters is seismic in every moment and offers us exciting artistic hurdles.

Given the story's immediate popularity when it was first published, and its continued success on stage and screen, Jekyll and Hyde long ago developed into popular myth, and their names are synonymous with the concept of a split personality, even with those who know little about the story's origins. But the questions abound: Is Henry Jekyll a romantic hero, who strives to free man from the evil in his nature through a series of dangerous, self-sacrificial experiments? Is he a hypocrite who unleashes the diabolic in himself through the application of the drugs so he can indulge in disturbing pastimes undetected? In either interpretation, we are riveted by Jekyll's revelation of his most private thoughts as he wrestles with this duality of existence:

I was the first that could thus plod in the public eye with a load of genial respectability, and in a moment, like a schoolboy, strip off these lendings and spring headlong into the sea of liberty. But for me, in my impenetrable mantle, the safety was complete. Think of it—I did not even exist!

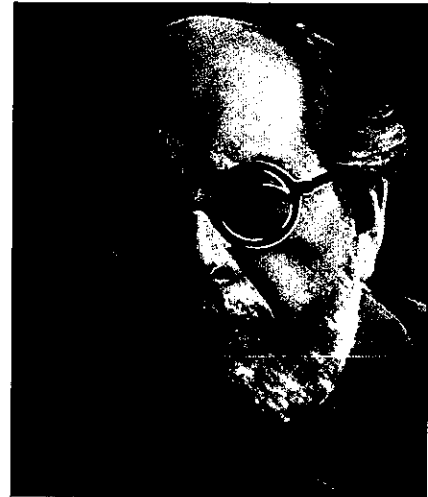


The fact that Jekyll is deadly ashamed of this revelation is what makes him so like the rest of us. In the theatre, we can safely wrestle with these dualities through the vehicle of character, and debate these ambiguities which are so much more difficult to determine in life. Let the theatre season, with its many opportunities for entertainment and enticement, begin!

English actor Richard Mansfield was so successful in the dual roles of Dr. Jekyll and Mr. Hyde in T. R. Sullivan's 1887 stage adaptation of Stevenson's novel that he returned to the role off and on for the next 20 years.

Playwright Jeffrey Hatcher

Jeffrey Hatcher is a playwright and screenwriter. He spent his youth in Steubenville, Ohio, a gritty Ohio River town better known for its mob connections, houses of ill repute, and industrial detritus than for its literary sons and daughters. Hatcher was much influenced by a high school teacher, Glenda Dunlope, an old-school thespian who ran the drama program there. He attended Denison University in Granville, Ohio, and later, as he migrated to New York City and ultimately to Minneapolis, he continued to draw on his home turf for inspiration.



His many award-winning original plays have been performed on Broadway, Off-Broadway, and regionally across the US and abroad. Some of his plays include *Ten Chimneys*, *The Turn of the Screw* (IRT 2003), *Three Viewings*, *Scotland Road*, *A Picasso*, *Neddy*, *Korczak's Children*, *Mercy of a Storm*, *Work Song: Three Views of Frank Lloyd Wright* (with Eric Simonson), and *Lucky Duck* (with Bill Russell and Henry Kreiger). Hatcher wrote the books for the Broadway musical *Never Gonna Dance* and the musical *ELLA*. He also co-wrote the stage adaptation of *Tuesdays with Morrie* with author Mitch Albom.

He adapted his stage play *Compleat Female Stage Beauty* into a screenplay, *Stage Beauty*. He wrote the screenplay *Casanova* for director Lasse Hallström, as well as the screenplay for *The Duchess*. He wrote for the Peter Falk TV series *Columbo* and E! Entertainment Television.

Hatcher adapted Robert Louis Stevenson's novella, *Strange Case of Dr. Jekyll and Mr. Hyde*, into a play in which actors play multiple roles, and Mr. Hyde is played by four actors, one of whom is female. The adaptation, which has been called "hipper, more erotic, and theatrically intense...definitely not your grandfather's *Jekyll and Hyde*," was nominated by the Mystery Writers of America for an Edgar Award for Best Play.

His other works include *Murder by Poe*, *Fellow Travelers*, *Mrs. Mannerly*, *Murderers*, *Smash Armadale*, *To Fool the Eye*, *The Falls*, *A Piece of the Rope*, *All the Way with LBJ*, and *The Government Inspector*. They have been seen at such theatres as Manhattan Theatre Club, Primary Stages, Arizona Theatre Company, Yale Repertory Theatre, The Old Globe, South Coast Repertory, Seattle Repertory Theatre, Intiman Theatre, Florida Stage, The Empty Space, California Theatre Center, Madison Repertory Theatre, Illusion Theater, Denver Center Theatre Company, Oregon Shakespeare Festival, Milwaukee Repertory Theater, The Repertory Theatre of St. Louis, Philadelphia Theatre Company, Coconut Grove Playhouse, Asolo Repertory Theatre, City Theatre, Studio Arena Theatre, and dozens more in the U.S. and abroad. He is a member and/or alumnus of The Playwrights' Center, The Dramatists Guild of America, Writers Guild of America and New Dramatists.

Hiding Hyde

by Risa Brainin, Director

A limited collector's edition of Stevenson's book published in 2006 by Shepherds Sangorski & Sutcliffe.

"I had learned to dwell with pleasure, as a beloved daydream, on the thought of the separation of these elements (good and evil.) If each, I told myself, could but be housed in separate identities, life would be relieved

of all that was unbearable; the unjust might go his way, delivered from the aspirations and remorse of his more upright twin; and the just could walk steadfastly and securely on his upward path, doing the good things in which he found his pleasure, and no longer exposed to the disgrace and penitence by the hands of this extraneous evil."

—from *Strange Case of Dr. Jekyll and Mr. Hyde* by Robert Louis Stevenson.



When the book came out in 1886, *Strange Case of Dr. Jekyll and Mr. Hyde* was a giant commercial success selling 40,000 copies in six months in England and tens of thousands of pirated copies in the United States. Stevenson was an instant superstar. Over the past 116 years, there have been 134 film versions, 98 stage versions (including musicals), eight radio plays, two operas, eight ballets, and some 60 prequels, sequels, and retellings. What makes this tale so wildly popular that hundreds of artists have adapted it and millions of patrons have come to see it?

When we think of the story, we think: oh, that's the one about the monster with the split personality. But recently reading the novella for the first time—how did I miss that in high school?—I was struck by how deeply scary it is, and not in a "monster" way at all. At the core of the novella is this question: Is it possible to live life free of accountability and follow any impulse or desire no matter how socially unacceptable? Even the most upright of us have flashes of rage. What if we could act freely? Imagine if you could just go after the guy who hacked your e-mail account? It's a frightening thought.

One of the reasons Jekyll takes on this experiment is because he's spent his whole life trying to be the quintessential morally upright citizen, consciously repressing his darker urges. Perhaps we all wish we could let our "Hyde" go free from time to time. But if we let our dark desires run amok, what happens to those around us? On the other hand, if we repress our desires as Jekyll does, might that also drive us to extreme acts?

We've all got a bit of Hyde in us; it is simply a question of how we handle him. Perhaps the popularity of the story lies in the complexity of this dilemma.

Behind the Mask

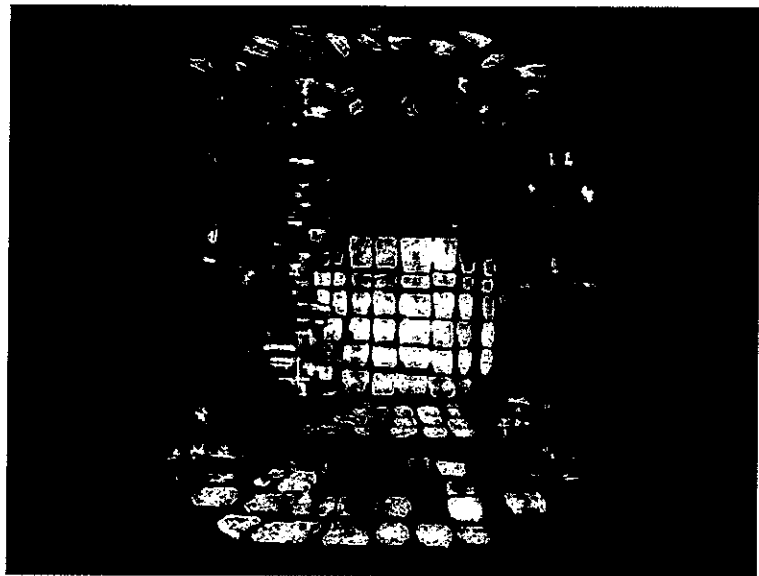
Russell Metheny

Scenic Designer

This set is my attempt to defy gravity. Entrances from above and below as well as the usual side-to-side add a new dimension to the actors' kinetic energy, their body language, their dynamism. The dimly lit black stage allows images to overlap in an almost filmic way, evoking both the dualism of the central characters and the story's rich cinematic history.

Opportunities for uplighting suggest both the classic image of footlights and the dramatic cinematography of classic horror films.

*Preliminary sketches
by scenic designer
Russell Metheny
show the design's evolution
towards its final rendition.*



Michael Klaers Lighting Designer

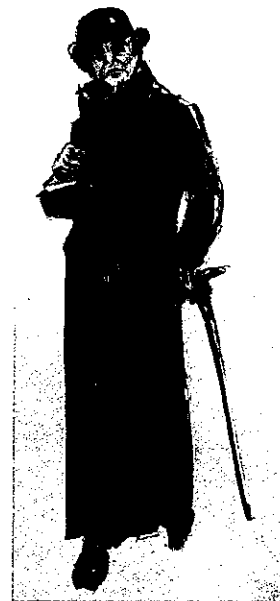
So much of this play happens in the dark—or almost in the dark. Sometimes dark enough that you can't see something you desperately need to see. Sometimes only a form or silhouette is visible—and maybe that's worse than seeing clearly. We're going to try to use light in *Dr. Jekyll and Mr. Hyde* to tightly control a primary and secondary focus, both as a method of storytelling and as a way to track important transitions in characters. Just as the play wrestles with the uncomfortable flashes of thoughts, desires, and emotions that we all experience but try to keep unexamined, the lighting needs to allow the actors to step forward out of the dark, unexpectedly.

Devon Painter Costume Designer

Set in Victorian times, *Dr. Jekyll and Mr. Hyde* raises intriguing questions about good and evil that seem just as relevant today. Should the person who watches a murder without doing anything about it be considered as guilty as the person who commits the crime? If someone murders a morally corrupt person, is it considered “an immoral act” or “justice”? Can one separate good and evil in oneself, or deny the very existence of evil? These questions led me to look beyond traditional Victorian fashion and be influenced by the current fashion trends steampunk (referring to the steam-powered technology prevalent in Victorian times) and goth. The brooding eye makeup, the graphic patterns, and the tight palette add a modern, fantasy edge to traditional Victorian fashion that allow us to view this story through our more modern precepts. To tie the ensemble together, I used the same fabric for all the suits and skirts. Adding to their suits simple individual pieces like hats, scarves and gloves helps the actors quickly transform from character to character.



*Preliminary renderings
by costume designer
Devon Painter
for Dr. Jekyll (left)
and Mr. Hyde (right).*



Michael Keck Composer

Dr. Jekyll and Mr. Hyde's bizarre occurrences of “split personality” invite the use of tonality and gesture from more than one musical style within the same score. In this case, there are two personalities, one apparently good and the other evil, both subjective to the audience's experience of the dramatic narrative. In discovering how I might incorporate the interplay of good and evil into a score, I looked to gaslight romance and steampunk stories, most commonly set in a romanticized, smoky, late-nineteenth-century London. These modern Gothic stories focus nostalgically on such icons as Dracula, Jekyll and Hyde, Jack the Ripper, or Sherlock Holmes, combining supernatural fiction of a darker bent with expressions of fantasy and horror. This “combo plate”—a term I've borrowed liberally from director Risa Brainin—has guided and informed a score that features an ageless orchestral palate with contemporary industrial percussive rhythms.

Resources

Books about Robert Louis Stevenson

Myself and the Other Fellow: A Life of Robert Louis Stevenson by Claire Harmon

Dreams of Exile: Robert Louis Stevenson, a biography by Ian Bell

Louis: A Life of Robert Louis Stevenson by Philip Callow

Robert Louis Stevenson: A Biography by Frank McLynn

Great Writers of the English Language, executive editor Reg Wright

Fiction and Poetry by Robert Louis Stevenson

The Black Arrow

A Child's Garden of Verses

Treasure Island

Kidnapped

Strange Case of Dr. Jekyll and Mr. Hyde

The Master of Ballantrae

Fiction by other authors that you might enjoy

Frankenstein by Mary Shelley

Dracula by Bram Stoker

Wuthering Heights by Emily Bronte

Jane Eyre by Charlotte Bronte

The Turn of the Screw by Henry James

The Picture of Dorian Gray by Oscar Wilde

"The Legend of Sleepy Hollow" by Washington Irving

the stories of Edgar Allan Poe

the Sherlock Holmes stories by Sir Arthur Conan Doyle

DVDs

Dr. Jekyll and Mr. Hyde (1931). Known for its acting, visual symbolism, and special effects, it follows the Sullivan plot. Fredric March won the Academy Award for his portrayal. The technical secret of the transformation scenes was not revealed until after the director's death.

Dr. Jekyll and Mr. Hyde (1941). A remake of the 1931 movie, it stars Spencer Tracy, Ingrid Bergman, and Lana Turner.

Mary Reilly (1996) with Julia Roberts and John Malkovich.
A unique telling of Robert Louis Stevenson's story of the dedicated Irish servant to Edinburgh physician Dr. Jekyll who eventually realizes that she is in love with both him and his horrific alter ego, Mr. Hyde

Jekyll & Hyde – The Musical (2001) starring David Hasselhoff
Video recording of a live performance of the Broadway musical with music by Frank Wildhorn, book and lyrics by Leslie Bricusse. Features the song "This Is the Moment" popularized by the Olympics.

Websites

<http://www.robert-louis-stevenson.org/>

Information on Stevenson's life and works, including plot synopses, full texts, and information about their publication and reception; biographical pages and information on his family, friends, and literary network; locations to visit for those wishing to follow in Stevenson's footsteps; museums and libraries with significant Stevenson collections; and links to other useful sites.

<http://www.victorianlondon.org/>

Dictionary of Victorian London

<http://www.poemuseum.org/index.php>

The Museum of Edgar Allen Poe in Richmond, Virginia

Discussion Questions

Before seeing the play:

What (if anything) do you know about the story of *Dr. Jekyll and Mr. Hyde*? Have you read the book? What film or stage versions have you seen? Based on your past experiences with this story, what elements are you expecting?

The original novella *Strange Case of Dr. Jekyll and Mr. Hyde* has been variously altered in a wide range of dramatic adaptations since it was written by Robert Louis Stevenson in 1886. If you've read the novella, pay attention to similarities and differences within the play. Why might a playwright alter a work of fiction as it is adapted for the stage? How does one judge if such alteration is appropriate and effective or not?

After seeing the play:

The original novella has no love story, in fact it has only two minor female characters. Why do you think the playwright added the character of Elizabeth? What do you think draws Elizabeth to Mr. Hyde? In what ways does this new character play alter or reinforce your definitions of love?

Why does Dr. Jekyll have such a poor relationship with Sir Danvers Carew? What are the differences between these two characters? How are they alike?

In the play, Utterson refutes Jekyll's claim that there are two minds in one person by claiming that these "two streams" are more likely "streams and rivers, waterfalls and ice-jams, swamps and quicksand, oceans and deserts." What does he mean by this? Based on your own observation of the world, how accurate do Jekyll's theories seem to be? How does modern discourse support or refute his theories? How do both Jekyll and Hyde's actions support your claim?

Most scenes in the play are flashbacks recounting events that have already taken place. The beginning of the play is repeated at the end. How does this structure affect the audience's perception of the story and sense of time? What do you suppose was the dramatist attempting to convey?

When the parlor maid is recounting the murder of Sir Danvers Carew, she says, "The better me would have called out sooner ... but the bad in me wanted to watch." What does this statement say about human nature? How does this statement reflect on other themes of the story? Have you ever found yourself in such a situation?

Have you ever felt that you were not yourself, or were acting in an irrational or hurtful manner like Jekyll does when under the control of Hyde? What methods does Jekyll use to control Hyde? How effective are they? What lessons can we draw from his experiences?

Several scenes in this play take place in a dissection classroom. Though it may seem disturbing, gross, or even immoral to many people today, dissection of human bodies has led to a large number of medical discoveries. Jekyll finds Sir Carew's wish to dissect a child to be immoral. Why might he think this? Do you agree with him? Why or why not? What if that dissection led to a medical discover that saved your life today?

When we first meet Dr. Lanyon, he is laughing with Dr. Jekyll. How and why does their relationship change throughout the play? Why does Jekyll choose him to retrieve the tinctures? Why does Jekyll kill Lanyon? What other actions might Jekyll take instead?

When the novella *Strange Case of Dr. Jekyll and Mr. Hyde* was released, readers did not know that Mr. Hyde was actually a transformation of Dr. Jekyll until the end of the story. Were you aware of Jekyll's transformation before entering the theatre? If so, how did this knowledge affect your perception of the play? In what ways did the playwright account for the well-known story of this play, while still attempting to make it exciting? How successful was he?

Now that you have seen the production, look at the preliminary sketches by scenic designer Russell Metheny on page 12. What differences do you see between the first sketch and the second sketch? What differences do you see between the second sketch and the final design as seen on stage? What design elements have remained consistent throughout? What factors—esthetic, budgetary, or otherwise—might have caused these design changes? How effective was the final product in performance? Why?

In *Dr. Jekyll and Mr. Hyde*, a small group of six actors plays some two dozen characters. What elements of performance and design were employed to enable this process? How effective were the actors' transitions from character to character? How did their costumes help them or hinder them in their transformations?

Compare Stevenson's original novella to Hatcher's adaptation. How are they similar? How are they different? How do you as a reader and/or audience member react differently to each?

Activities:

Divide the class to debate the restrained lifestyle of Jekyll and the reckless disregard of Hyde. What does this dual viewpoint suggest about Victorian life? How might these two opposing viewpoints relate to life in today's world? Discuss the ethics and morality of each side.

After seeing the play, as a class create a timeline detailing the good and evil actions of both Dr. Jekyll and Mr. Hyde. Divide the students into two groups with each discussing the evolution of one of these central characters in the play. After they have had some time with their groups, join together as a class and discuss their findings. What can be seen as the "bad" side of Dr. Jekyll? What can be seen as the "good" side of Mr. Hyde? How do the two opposing elements within each character relate to each other? How do we reconcile opposing ideas within our own minds?

This play is set in Victorian England nearly one hundred and thirty years ago. At this point in history manners and customs were much more reserved and restricted than they are today. Have students research the specific reasons for different customs and manners of the people of England in the 1880s. Have them present their findings to the class. Ask specific questions such as: how did these behaviors make life more easy or difficult for people? What customs have we still held onto today? Which of these should be done away with? What customs, if any, would you like to see return?

Writing:

Develop a monologue as one of these characters in the play:

Jekyll
Hyde
Utterson
Elizabeth
Dr. Lanyon
Sir Danvers Carew
Poole

React to the character's inner-most secrets and desires. How aware is he/she of the relationship between Jekyll and Hyde? Is there something that the character knows that he/she doesn't tell anyone else in the play?

The closing line of the play, spoken by Hyde, is, "...I dreamt I was a man named Henry Jekyll. Everyone loved me... and I was so unhappy... Thank God I woke in time to know I wasn't him." Imagine that you are your "evil half," and write about yourself as though your "real" existence was merely a dream. As your own Hyde, would you be glad to be rid of the normal you, or would you long for a life in which you are accepted by others? Why?

In each of us exists the capacity and desire to do evil things. Write a brief essay describing ways that you control and banish your "Hyde" impulses.

Like many other plays and movies, *Dr. Jekyll and Mr. Hyde* is based on a classic work of literature. Write a scene for a play based on a classic, favorite, or popular book. Feel free to adjust timeline of events, character actions, or plot points in order to fit your artistic vision. Remember that what is most affective in literature is not always the same for live theatre.

Write a review of the IRT production of *Dr. Jekyll and Mr. Hyde*. Discuss the effectiveness of the script, staging, design (including scenery, costumes, lighting, and sound), and acting. Post your review on the IRT website: <http://reviews.irtlive.com/>

Text Glossary

page

Act 1

2 **London, 1883**

London is the capitol of the British Empire, the most powerful governing power in the world at the time of the play, 1883. During the Industrial Revolution (c. 1750-1850), people had flocked to the cities to procure jobs in factories. These factories gave little pay for long hours in harsh working conditions. From 1861 to the early twentieth century, the population of London continued to grow, more than doubling from three million to seven million. The play is set at the height of the Victorian era, so named for Queen Victoria, who ruled the British Empire from 1837 to 1901. During her reign the British Empire began to move away from the rationalism of the Georgian era towards mysticism and romanticism that affected peoples' views on religion, morality, art, and entertainment. The Victorian era is known for its restrictive social values and high standards of propriety, perhaps at least in part inspired by Victoria's 40 years of self-imposed isolation and mourning after the death of her husband, Prince Albert, in 1861.

2 **bed-sitting room**

Also known as a bedsit, a bed-sitting room a single rented room that shared a common bathroom with other rooms. Similar in function to modern-day dorm rooms.

3 **Police Inspector**

Within the British police, inspector is the second supervisory rank. It is senior to that of sergeant, but junior to that of chief inspector. The rank is mostly operational, meaning that inspectors are directly concerned with day-to-day policing. Uniformed inspectors are often responsible for supervising a duty shift made up of constables and sergeants, or act in specialist roles such as supervising road traffic policing.

5 **solicitor**

In England, a solicitor is a lawyer whose job mainly consists of advising clients and representing them in lower courts, as opposed to a barrister who may practice law in the high or supreme courts. Utterson is not only Dr. Jekyll's friend, but also his lawyer.

6 **constable**

The lowest ranking position in the British police force, a patrol officer or beat cop.

6 **Hyde**

Scholars believe Stevenson chose the name Hyde for its homophony with the word "hide." In the novella, Utterson at one point says, "If he be Mr. Hyde... I shall be Mr. Seek." Some believe the name Jekyll (traditionally pronounced "JEE-kle") was chosen to suggest a pun on the children's game Hide and Seek.

6 **there are damages here**

Enfield, like Utterson, is in the legal business. By claiming that there are damages, he is implying that Mr. Hyde is legally obligated to compensate the girl for the damages he has caused.

7 **twenty pounds**

In 1883, twenty pounds was the equivalent of two thousand dollars by today's standards.

7 **cheque**

the British spelling for a bank check

- 7 **The bank is beyond reproach,**
Hyde is noting that the bank is reputable. In the novel, the bank is specifically named as Coutt's, which was a well-known London bank at the time.
- 7 **steamer**
a steamship
- 9 **Took place in Scotland, which explains a lot.**
Scotland and England have a long history of opposition. They became one kingdom after the unification of Britain in 1707, though negative stereotypes of both lingered. As Jekyll makes reference on page 33, Lanyon is himself Scottish. Lanyon may be poking fun of his own negative stereotype.
- 9 **A solicitor does all he can to make sure his clients *don't* end up in court.**
In England solicitors work with their clients before they enter into the higher courts. If his client were to go to trial for murder, a solicitor would assist a barrister who works in higher courts to prepare a case.
- 10 **housebreaker**
intruder; one who has unlawfully broken into a house
- 10 **his confessor**
Though today in America confession is largely associated with Catholicism, both the Anglican Church and the Church of Scotland perform this religious rite.
- 11 **brandy**
A strong alcoholic drink distilled from wine or fermented fruit juice.
- 11 **Dr. Carew's lecture ... dissection.**
Dissection of human bodies has always been controversial. Scientists and physicians believe the practice adds to the storehouse of human knowledge and improves our ability to tackle disease. Conservatives and ethicists argue that it violates the sanctity of the human body. The Romans banned the practice. In the late 15th century, Leonardo da Vinci secretly made use of human cadavers for his anatomical drawings, detailing the human skeletal, muscular, and vascular systems as never before. The first anatomists robbed graves at night, but even when dissection was legalized, few volunteers offered to donate their bodies to science. Before the 1830s, only criminals convicted of murder could legally be dissected, so many schools turned to body snatchers and grave robbers to illegally obtain bodies. By the 1880s regulations had loosened, but bodies were still in high demand to teach medical students the human anatomy and causes of death, as well as to research the causes and effects of unknown diseases.
- 11 **prostitute**
Prostitution was rampant in London during the Victorian era. In 1857, police estimated there were 8,600 prostitutes in London. Victorian social codes dictated that "decent" women never talked about or enjoyed sex; this stricture sent large numbers of frustrated men, from all classes, to find sexual release with prostitutes.
- 11 **Tickets are going fast.**
Dr. Lanyon and Dr. Jekyll both work as professors at the college of London Hospital. The dissections would be viewed publicly both by students and members of the lay public who would purchase tickets to dissection. As early as the 1700s, dissections were hugely popular among the public with large balls and celebrations to follow. Though the festivities had died down by the time of the play, a curious public still oftentimes clamored to see these dissections.

12 taking soundings around the hospital

To take a sounding is to measure the depth of a river or lake. Dr. Carew is “testing the waters” around the hospital, gathering public opinion.

12 committee on ethics

Most hospitals, historically and still today, have an ethics committee comprised of staff doctors who discuss issues involving questions of medical ethics and determine hospital policies. Such questions might involve such issues as autonomy: the patient's right to refuse or choose their treatment; beneficence: whether a practitioner is acting in the best interest of the patient; non-maleficence: the principle of “first, do no harm”; or justice: concerns the distribution of scarce health resources, and the decision of who gets what treatment (fairness and equality).

12 viscera

Viscera are the internal organs in the main cavity of the body, especially used to refer to intestines.

13 behind the canal

Although the city is not famous for its canals, there are in fact more than a dozen in London.

14 your club

In the nineteenth century, gentlemen joined clubs where they could socialize. It was not uncommon for men to be a part of more than one club. Membership into these clubs was often based on professional or political ties and very exclusive. Since Jekyll is not a member Enfield's club, perhaps it is one based on profession.

15 College of London Hospital

After Middlesex Hospital refused to allow students to enter their hospital wards in the 1830s, the University of London opened this hospital to allow their medical students to gain medical experience. At this time, it was the only medical school in London.

15 lecture theatre

At the time of the play, a hospital's lecture theatre, or dissecting theatre, was a space where experienced doctors would dissect human and animal corpses to educate medical students and the paying public. Generally the spectators would watch from a raked or balconied area surrounding a dissection table.

15 dissection paraphernalia

knives, saws, dissecting scissors, dissecting needles, dissecting, forceps, scalpels, rulers, syringes, callipers

15 chief surgeon

A chief surgeon oversees the surgical department of a medical facility. Managing a team of physicians, nurses and other medical staff, he/she implements and enforces all policies and procedures.

15 distended

swollen

15 rapaciousness

given to seizing for plunder or the satisfaction of greed

15 intellectual spheres

The intellectual spheres are the area of the brain devoted to intelligence. Carew is most likely referring to what is known today as the Temporal lobes, which also controls hearing, long-term memory, and categorization.

- 15 those devoted primarily to the pursuits of lust and degradation**
Carew is likely speaking of the hypothalamus, a portion of the brain that controls body temperature, hunger, and thirst. There has been a long-held belief that the more primitive functions of the brain take place in the bottom of the brain, while those devoted to higher functions, such as language and intelligence are on the outer areas of the brain. Ironically, new studies are finding that the temporal lobe, the part of the brain associated with intellect, also plays a key role in human sexuality.
- 15 visage**
Visage is a French word meaning face.
- 15 her sex**
In this context, her sexual organs.
- 15 Rot**
Rot is a British expression meaning nonsense.
- 16 boot nails**
Boot nails are used in making boots.
- 16 cobble pick**
This reference is unclear. A cobble pick, used for chiseling cobblestones, would hardly leave the same marks on a body as a boot nail. The context suggests a hoof pick, used to carefully remove stones and other small sharp items from the hooves of a horse.
- 16 If you want lurid depictions ... buy a postcard from a Frenchman**
As photography began to become more accessible, pornographic pinups also rose in popularity. France was particularly known for its lewd postcards, to the point that all pornographic photographs came to be known as "French postcards."
- 18 Agnostic**
An agnostic is a person who believes that nothing can be known about the existence of God or any matters beyond the physical world. The term Agnosticism was originally coined by Thomas Henry in 1869. At the time of the play, Agnosticism was taboo, as it was seen to be in opposition to Christianity, which requires faith in the belief of God.
- 18 Atheist**
An atheist is someone who denies the existence of God.
- 18 Nay-Sayer**
one who denies, refuses, opposes, or is skeptical or cynical about something; an objector; somebody who speaks against something, especially somebody who habitually expresses contrary opinions
- 18 charlatan**
A Charlatan is a person who falsely claims to have a special knowledge or skill. At the time of the play, the term refers to imposters of any profession. The word comes from the French *charlatan*, a medicine salesman who sold useless potions and elixirs, which can be further traced to the Italian *ciarlare*, to prattle.
- 19 gurney**
A gurney is a wheeled stretcher used for carrying hospital patients.

19 London Weekly News

Perhaps a reference to the *Illustrated London News*, a popular weekly newspaper. It was the first newspaper to have illustrations in every issue, thus sensationalizing the news.

21 Board of Governors

the governing board of a public entity or not-for-profit institution

21 distillation

Distillation is the process of purifying a liquid by boiling it and condensing its vapors.

21 tinctures

A tincture is a medicine made by dissolving a drug in alcohol.

21 jig-jig voodoo

Jig-jig is an onomopoeic word from Asia that means sexual intercourse. Voodoo is a religion that combines religions of Africa and Catholicism; it is known for black magic, rituals, and incantation.

21 opium den

Opium is a reddish-brown heavily scented drug that is very addictive. Opium relieves pain and creates a sense of euphoria. Opium was smoked laying down, bringing a pipe over a lamp to heat the opium as it evaporated and was inhaled. An opium den was a place where opium was both sold and smoked. Opium dens were characterized as being run and visited primarily by Chinese immigrants who imported the drug from their country of origin. Despite the near obsession Londoners had with the damage opium was doing to their city, compared to other Western countries the United Kingdom had very little use of the drug in this time period.

21 The Times

The *London Times* is one of the most well-known newspapers in Britain. It began publishing in 1785 and continues to this day.

22 Diviner

A diviner is religious leader who may interpret natural signs as communications of the divine or predict the future. The diviner that Jekyll speaks of is likely practicing Winti, a deviation of several religious traditions brought from Africa by slaves in Suriname. Winti was created by runaway slaves who banded together to form communities and is similar to Haitian Voodoo.

22 Suriname

Suriname is a country on the northeastern coast of South America. At this time it was under Dutch control, with a variety of ethnic and religious diversity. In the seventeenth century, England traded the Surinamese land for the Dutch's New Amsterdam, what is today New York City.

22 South Seas

The South Seas are those seas located south of the equator. At this time period, the term was used especially to describe the South Pacific Ocean.

22 consciousness

Consciousness is the quality or state of being aware of an external object or something within oneself. It has been defined as: subjectivity, awareness, the ability to experience or to feel, wakefulness, having a sense of selfhood, and the executive control system of the mind. Despite the difficulty in definition, many philosophers believe that there is a broadly shared underlying intuition about what consciousness is. Philosophers since the time of Descartes and Locke have struggled to comprehend the nature of consciousness and pin down its essential properties. Issues of concern in the philosophy of consciousness include whether the concept is fundamentally valid and whether consciousness can ever be explained mechanistically. Perhaps the thorniest issue is whether consciousness can be understood in a way that does not require a dualistic distinction between mental and physical states or properties.

22 subterranean.

The term subconscious is used in many different contexts and has no single or precise definition. This greatly limits its significance as a definition-bearing concept, and in consequence the word tends to be avoided in academic and scientific settings. In everyday speech and popular writing, however, the term is very commonly encountered as a layperson's replacement for the unconscious mind, which in Freud's opinion is a repository for socially unacceptable ideas, wishes or desires, traumatic memories, and painful emotions put out of mind by the mechanism of psychological repression. Carl Jung developed the concept further. He divided the unconscious into two parts: the personal unconscious and the collective unconscious. The personal unconscious is a personal reservoir of experience unique to each individual, while the collective unconscious collects and organizes those personal experiences in a similar way with each member of a particular species.

22 hansom cab

A hansom cab is a two-wheeled, horse-drawn covered carriage with the driver's seat behind and above the passengers. Hansom cabs were used as taxis, with rates determined either by distance or time.

22 bile

Bile is a greenish-brown alkaline fluid that aids digestion

22 secretions

A secretion is a substance produced and discharged by glands, cells, or organs to perform necessary bodily functions.

22 Empire

At this time the British Empire was the most powerful governing force on the planet. Victorian England saw the expansion of territories in Europe, Asia, North and South America, and Australia. It was said that "The sun never sets on the British Empire." This expression could be taken both figuratively, as the Britain experienced great expansion of prosperity through colonization, and literally, as a portion of the Empire was always in sunlight. The prosperity that Britain gained from colonization, however, was also at the exploitation of native populations. For example, in India the native Indian population was forced to work in poor conditions on lower wages, under discriminatory policies.

22 good and evil

In religion, ethics, and philosophy, the dichotomy "good and evil" refers to the location on a linear spectrum of objects, desires, or behaviors, the good direction being morally positive, and the evil direction morally negative. Good is a broad concept but it typically deals with an association with life, charity, continuity, happiness, love, prosperity, and justice. Evil is typically associated with conscious and deliberate wrongdoing, discrimination designed to harm others, humiliation of people designed to diminish their psychological needs and dignity, destructiveness, and acts of unnecessary and/or indiscriminate violence that are not legitimate acts of self-defense but aggressive and designed to cause ill-being to others. The good and evil of a context represents a personal or subjective judgment, a societal norm, or either's claim to an absolute value related to the human nature or transcendent religious standard for that context.

The nature of goodness has been given many treatments; one is that the good is based on the natural love, bonding, and affection that begins at the earliest stages of personal development; another is that goodness is a product of knowing truth. Differing views also exist as to why evil might arise. Many religious and philosophical traditions claim that evil behavior is an aberration that results from the imperfect human condition (e.g. "The Fall of Man"). Sometimes, evil is attributed to the existence of free will and human agency. Some argue that evil itself is ultimately based in an ignorance of truth (i.e., human value, sanctity, divinity). A variety of Enlightenment thinkers have alleged the opposite, by suggesting that evil is learned as a consequence of tyrannical social structures.

Theories of moral goodness inquire into what sorts of things are good, and what the word “good” really means in the abstract. As a philosophical concept, goodness might represent a hope that natural love be continuous, expansive, and all-inclusive. In a monotheistic religious context, it is by this hope that an important concept of god is derived—as an infinite projection of love, manifest as goodness in the lives of people. In other contexts, the good is viewed to be whatever produces the best consequences upon the lives of people, especially with regard to their states of well being.

23 the nature of man

Human nature refers to the distinguishing characteristics, including ways of thinking, feeling and acting, that humans tend to have naturally, i.e. independently of the influence of culture. The questions of what these characteristics are, what causes them, and how fixed human nature is, are amongst the oldest and most important questions in western philosophy. These questions have particularly important implications in ethics, politics and theology. This is partly because human nature can be regarded as both a source of norms of conduct or ways of life, as well as presenting obstacles or constraints on living a good life. The complex implications of such questions are also dealt with in art and literature, while the multiple branches of the Humanities together form an important domain of inquiry into human nature, and the question of what it means to be human. The branches of contemporary science associated with the study of human nature include anthropology, sociology, sociobiology, and psychology, particularly evolutionary psychology and developmental psychology. The “nature versus nurture” debate is a broadly inclusive and well-known instance of a discussion about human nature in the natural sciences.

28 Charing Cross

Considered to be the center of London, Charing Cross is the junction of three major roads just south of Trafalgar's square. Charing Cross is home to the Charing Cross Railway Station, built in 1864.

28 milliner's assistant

A milliner is a person who makes and sells women's hats.

28-29 sweets emporium

An emporium is a business that specializes on products in a large scale. A sweets emporium is a large candy store.

29 governess ... you haven't the breeding

A governess is a woman who is hired to teach children in a private household. Governesses were usually the unmarried daughters of middle-class households, not from impoverished families like Elizabeth's.

29 gentleman

The term gentleman at this time referred to one's social status. A gentleman was typically of noble birth and had a large sum of wealth.

30 a card from his pocket

At this time men carried cards with their names and addresses and sometimes their professions on them, similar to modern business cards. These were often left at houses they would visit if the tenant was not home.

31 all the way up to my room

Servants' quarters were often located in the attic.

80 Surgery

Surgery in this context means the place where a doctor treats and advises patients, a doctor's office. At the time of the play it was not uncommon for doctors to have a surgery in their homes.

- 33 **a Scotsman wouldn't waste good oil on empty rooms**
The Scottish people are stereotypically known for their thrift.
- 34 **a "black out"**
A black out, in this context, is a momentary loss of consciousness, memory, or vision. It is likely that Lanyon is one of the very first to be using this term, as it did not come into common use until around 1910.
- 35 **asylum**
At this time mental institutions were much more prevalent than they are today, and the duration of confinement was much longer. If Jekyll were to admit himself in an asylum, the only way he could leave is if it were approved by a commission of eleven people. Though conditions in asylums were made better by regulations set in place by the Lunacy Act of 1845, asylums were still largely overcrowded and had a negative stigma. During the time of the play, conditions were very poor in asylums, as mental illness was not completely understood and often seen as a character flaw rather than an illness. Inmates were often treated more like prisoners than patients.
- 37 **Regents Park**
Regent's Park is located in the north-western area of the center of London in Westminster. It was originally designed as a palace with villas by John Nash for the Prince Regent (later George IV [1762-1830]). The palace and most of the villas were not built, though some of the terraces of houses along the outside of the park were built.
- 37 **it was out of the way**
Regent's Park is about 2 and a quarter miles north of Soho, where Elizabeth's mother lives, and Charing Cross, where Elizabeth works.
- 37 **Soho**
Soho is an area of Westminster that at the time of the play was known for vice. The area had many small theaters, dance halls, and cheap eateries.
- 38 **rend**
to tear with force or violence
- 38 **on the green**
on the lawn
- 38 **ravish**
to force (someone) to have sex against their will
- 38 **ravage**
to devastate or destroy
- 41 **Personal Enquiries Agent**
a private detective.
- 41 **Queen's Court**
The Court of Queen's Bench was a senior court of common law, with civil and criminal jurisdiction, and a specific jurisdiction to restrain unlawful actions by public authorities.
- 41 **retainer**
A retainer is a fee paid in advance in order to obtain a service.
- 43 **domicile**
place of residence; home, apartment, or house

43 Whitechapel

Whitechapel is an area of London that today is most remembered for the murders of Jack the Ripper, although they took place five years after the play is set. Its reputation as a poverty stricken slum, however, had been made long before those murders took place. It is about a three mile walk from the heart of Soho to Whitechapel.

43 public house

A Public house is a tavern, or pub.

43 chop house

A chop house is a restaurant that specializes in steak and other chops of meat.

43 a house of ill repute

A house of ill repute is a brothel.

46 chloroform

Chloroform is a colorless, volatile organic compound used most often today as a solvent. In the second half of the 19th century, it was widely used as an anesthetic. It was eventually abandoned in favor of ether. Chloroform's vapor depresses the central nervous system of a patient, allowing a doctor to perform various otherwise painful procedures. Chloroform has often been used by criminals to knock out, daze or even murder their victims.

45 madam

a woman who owns and runs a brothel

46 Three quarters of a million sterling

The official name of the British currency is "pound sterling." Today, except for formal occasions, the sterling has been dropped. Seven hundred fifty thousand pounds in 1883 would be approximately \$75 million today.

46 docksman

A dockworker, a stevedore, a longshoreman; a man who loads and unloads ships in port. Such men are usually large and very strong.

48 Porter

A porter is someone whose job it is to maintain the entrance of a hotel and carry guests' luggage.

50 Tower of London

This is a castle on the northern bank of the river Thames. Since it was constructed after William the Conqueror's conquest of England in 1066, it has held an important role in English history, not only as a prison but also an armory, a menagerie, a public records office, and home of the Royal Mint. In the latter half of the 19th century it was largely empty and undergoing restoration. Today the Tower is home to the Crown Jewels and one of Britain's top tourist attractions.

50 chambermaid

A chambermaid is a maid who cleans bedrooms and bathrooms in a hotel.

53 chemist's closet

A built-in cupboard set into a recess in the wall, with drawers, doors, shelves, etc.; in this case it is designed for the storage of the powders and chemicals, beakers and bottles of a chemist or pharmacist.

54 laboratory

a facility that provides controlled conditions in which scientific research, experiments, and measurement may be performed

- 54 **manifestation**
the act of showing something; an act of showing or demonstrating something; state of being shown; the condition of being shown or being perceptible; sign: an indication that something is present, real, or exists
- 55 **He took a fancy to me.**
He took an interest in me.
- 60 **parlor maid**
A parlor maid is a maid in a private home whose job it is to care for the parlor, to serve at table, and to answer the door.
- 61 **pulled open the sash**
Opened the window. The sash is the frame that holds the glass in a sliding window.

Act 2

- 62 **police doctor**
The office of coroner has existed in England since the 11th century. Its initial function was to "keep the pleas of the Crown" (Latin, *custos placitorum coronae*), from which the word "coroner" is derived. This role provided a local county official whose primary duty was to protect the financial interest of the crown in criminal proceedings. To become a coroner in England the applicant must have a degree in a medical or legal field plus five years professional experience in that field. The position of forensic pathologist only came into existence in the latter half of the 20th century.
- 62 **bereft**
in this context, lacking something necessary
- 62 **his identity had to be ascertained by tailor's markings.**
A wealthy man like Sir Danvers Carew would be wearing a hand-tailored or bespoke suit which would have been made specifically for and fitted to him. With the help of a label or a maker's mark, such a suit could be traced back to the shop where it was made and thus to the client for whom it was made.
- 66 **the medical seal ... The serpent and the sword.**
Jekyll is probably talking about the rod of Asclepius, the Greek god of healing and medicine. A stick entwined with a serpent, the rod of Asclepius has long been used a symbol associated with medicine. It is often confused with the Caduceus, the scepter of Hermes, messenger of the Greek gods. The Caduceus is a winged rod with two serpents circling it, and it represents commerce and negotiation, as well as printing. Because of its similarities with the rod of Asclepius (which has no wings and a single serpent), the Caduceus has often been misinterpreted as a symbol of medicine. Neither of these symbols, however, has a sword.
- 68 **Curzon Street**
Curzon Street is located within the exclusive Mayfair district of London. Over the years it has been home to many prominent members of British society.
- 71 **deranged**
behaving in an uncontrolled or dangerous way because of mental illness
- 71 **publicans**
A publican is a person who owns or manages a pub.
- 72 **held as extortion**
held for the purpose of blackmail

30

72 environs

literally, environment: neighborhood, stomping grounds; in this context, even residence

72 hovel

shack; a small dirty, or poorly built house

72 Metropolitan Police Force

The Metropolitan Police Service is the territorial police force responsible for Greater London, excluding the "square mile" of the City of London which is the responsibility of the City of London Police.

75 Messers

plural of Mister

74 a resurrectionist

a person who exhumes and steals dead bodies to sell

74 sold him a penny a pound

sold the body for the price of one cent per pound of weight; in today's currency, about \$1 per pound

75 ice-jam

Also known as an ice dam, an ice-jam is when liquid water builds behind a blockade of ice.

75 tributaries

ivers or streams that flow into a larger body of water

75 bifurcated

divided into two branches or forks

77 ramble

a stroll, a walk for pleasure, usually in the countryside, typically without a definitive route

84 crystal

In this context, stemware, wine glasses, which in this time period, in this class, would have been made of crystal. Lead crystal is a variety of glass in which lead replaces the calcium content of a typical potash glass. Lead crystal is desirable owing to its decorative properties. The brilliance of lead crystal relies on the high refractive index caused by the lead content. The addition of lead oxide to potash glass also reduces its viscosity, rendering it roughly 100 times less viscous than that of ordinary soda glasses. Thus, clear vessels may be made free from trapped air bubbles with considerably less difficulty than with ordinary glasses, allowing the manufacture of perfectly clear, flawless objects. When tapped, lead crystal makes a ringing sound, unlike ordinary glasses. Consumers still rely on this property to distinguish it from cheaper glasses. Since the potassium ions are bound more tightly in a lead-silica matrix than in a soda-lime glass, the glass when struck absorbs less energy. This causes the glass to oscillate, thereby producing its characteristic sound. Due to the potential health risks of lead, true lead crystal glassware is rare nowadays. In today's lead-free crystal glass, barium oxide, zinc oxide, or potassium oxide are employed instead of lead oxide.

89 bereft

in this context, sorrowful due to loss or deprivation

90 flay

to hit or whip a person or animal so severely that the skin is broken