



INDIANA REPERTORY THEATRE

and



present

# DRACULA

BY STEVEN DIETZ

BASED ON THE NOVEL BY BRAM STOKER

September 7 - October 1, 2011 • OneAmerica Stage

## TEACHER PACKET

*edited by Richard J Roberts & Milicent Wright*

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# **Dracula**

by Steven Dietz

adapted from the novel by Bram Stoker

Vampires, werewolves, and madmen! But nothing is more frightening than Dracula himself. Steven Dietz has adapted Bram Stoker's gothic novel into a chilling and thrilling theatrical production that brings the suspense and seduction of the original to life. Experience anew the perseverance of human goodness against the seemingly unstoppable evil of the undead.  
(graphic and sexual content)

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**“Welcome to my home.  
Enter freely, and go safely—leaving  
something of the happiness you bring.”**

—Thus, Dracula welcomes you to the IRT's 40<sup>th</sup> anniversary season!

*left: Bela Lugosi as Dracula (1931)*

We thoroughly enjoy opening seasons with something monumental, highly theatrical, and captivating, something that asks a lot of us: big design, passionate acting—the grand gesture on all fronts! *Dracula* invites us to create all that for you, showcasing our best talents both behind the scenes and on the stage, as more than 60 artists and artisans bring their considerable skills to this thrilling Victorian story in a new production created specifically to open our 40<sup>th</sup> anniversary season.

Why is the vampire king so timelessly attractive? He, like Sherlock Holmes, is often mistaken for an historic figure, so strong is his impression on our psyches (and so prolific is the industry of reinterpretations that have followed his 1897 creation). To create him, Stoker wisely called upon a mythic theme as old as human history itself: the belief in the existence of human-preying creatures, whose special curse brings them immortality. More than 200 movies, innumerable fiction treatments, and even TV series have capitalized on our fascination with the vampire. These depictions alternately condemn and redeem him, attempting to explain him historically (although his connection to Vlad the Impaler is purely fictional), and always connecting him to what is a bit savage, a bit romantic, and more than a bit alluring in human nature.

The Victorians were the greatest creators of our monsters (and our monster slayers, like Mr. Holmes). *Dracula* and *Frankenstein's* creature both emanate from this era, reminding us that in periods of great social change and uncertainty, writers are capable of harnessing deep human curiosities, as well as fears. The Victorians could conquer the planet and create an empire, but they couldn't conquer their own darkest fascinations with destruction—and neither can we! They created a society that was based on control and regulation, but they couldn't regulate their deepest worries—can we? *Dracula* remains a perennial favorite in part because we are endlessly fascinated by what we fear and by what we fear to become.

Stoker's ability to place our proverbial fingers on the heartbeat of the tension between good and evil, between the power of Christianity and the power of the pagan, between science and faith, between human desire and social propriety, between sanity and insanity, between our attraction to and our repulsion from immortality, all account for the edge-of-the-seat feelings we get when watching a faithful retelling of this story. If the retelling does real justice to Mr. Stoker's novel, our sense of *Dracula* ricochets uncontrollably between abhorrence and allure. He is, after all, a most cultured, rarified, and mesmeric monster.

That Stoker's *Dracula* was always meant for the stage is clear, both from the scale of the character he creates and from the dramatic structure he gives his novel. Like a stage thriller, the story keeps all the characters unmoored from the complete truth while sinking the reader (the audience?) in a mounting dread of the inevitable. Stoker creates a wonderful playground for theatre artists to explore reality and illusion, one of the tenets of the story itself, through the tricks of our trade. Part of *Dracula's* lasting allure is his unpredictability. Mr. Holmes would have found that disconcerting, if not downright impossible; but we as viewers thrive on that air of uncertainty, the attraction of the invisible, and the power of the unknown. Wherever will he pop up next?

Welcome to the 40<sup>th</sup> season—may it hold surprises, revelations, and unexpected journeys for us all!

**—Janet Allen, Artistic Director**

## Bram Stoker



Abraham "Bram" Stoker (1847–1912) was an Irish novelist and short story writer, best known today for his 1897 Gothic novel *Dracula*. Stoker was born in Clontarf, a suburb of Dublin, Ireland. He was bed-ridden until he started school at the age of seven, when he made a complete recovery. Of this time, Stoker wrote, "I was naturally thoughtful, and the leisure of long illness gave opportunity for many thoughts which were fruitful according to their kind in later years." His parents were Protestants, members of the Church of Ireland, and young Bram was educated in a private church-run school. Overcoming his health issues, Bram was named University Athlete at Trinity College, Dublin, graduating in 1870 with honors in mathematics. He was president of the University Philosophical Society, where his first paper was on "Sensationalism in Fiction and Society."

Stoker became interested in the theatre while a student, becoming the theatre critic for the *Dublin Evening Mail*. In 1876, he wrote a favorable review of Henry Irving's *Hamlet* at Dublin's Theatre Royal. Irving invited Stoker for dinner, and they became friends. Stoker also wrote stories, and in 1872 "The Crystal Cup" was published by the London Society, followed by "The Chain of Destiny" in four parts in *The Shamrock*. As a civil servant in Dublin, Stoker wrote *The Duties of Clerks of Petty Sessions in Ireland*, published 1879, which became a standard reference manual. In 1878, Stoker married Florence Balcombe, a celebrated beauty whose suitors included Oscar Wilde. Stoker had known Wilde from his student days, having proposed him for membership of the university's Philosophical Society while he was president. Wilde was upset at Florence's decision, but Stoker later resumed the acquaintanceship, and after Wilde's fall visited him on the Continent.

The Stokers moved to London, where Stoker became business manager of Irving's Lyceum Theatre, a post he held for 27 years. In 1879, Bram and Florence's only son was born. Through his collaboration with Irving, the most famous actor of his time, Stoker became a figure in London's high society, where he met James Abbott McNeill Whistler and Sir Arthur Conan Doyle (to whom he was distantly related). Stoker was dedicated to Irving, and his memoirs show he idolized him. In the course of Irving's tours, Stoker traveled the world, although he never visited Eastern Europe, a setting for his most famous novel. Irving was popular in the United States, and he and Stoker were invited twice to the White House, meeting William McKinley and Theodore Roosevelt.

While working for Irving, Stoker began writing novels, the most famous of which are *Dracula* (1897) and *The Lair of the White Worm* (1911). All of his novels—even *Dracula*—might be classified as romantic fiction; each involves a beautiful, imperiled damsel who is rescued in one fashion or another by a handsome gallant. In 1906, after Irving's death, Stoker published his popular life of Irving and managed productions at the Prince of Wales Theatre. After suffering a number of strokes, Stoker died in 1912. Some biographers attribute the cause of death to syphilis. He was cremated, and his ashes placed in a display urn at Golders Green Crematorium. To visit his remains, visitors must be escorted to the room the urn is housed in, for fear of vandalism.

Stoker was brought up as a Protestant, in the Church of Ireland. He was a strong supporter of the Liberal party. He took a keen interest in Irish affairs and was what he called a "philosophical home ruler," believing in Home Rule for Ireland brought about by peaceful means; but as an ardent monarchist he believed that Ireland should remain within the British Empire, which he believed was a force for good. Stoker had a strong interest in science and medicine and a belief in progress. Some of his novels, such as *The Lady of the Shroud* (1909), can be seen as early science fiction. Stoker had an interest in the occult, especially mesmerism, but was also wary of occult fraud and believed strongly that superstition should be replaced by more scientific ideas.

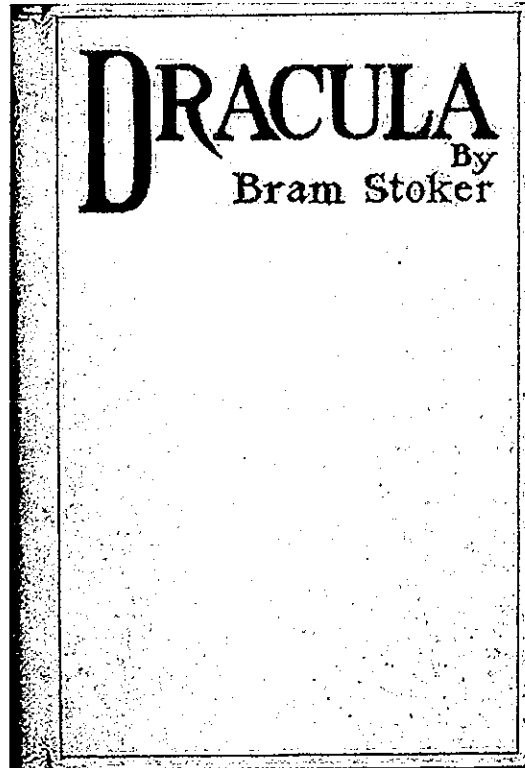
## The Novel & Its Progeny

First published as a hardcover in 1897 by Archibald Constable and Co., Bram Stoker's *Dracula* has been assigned to many literary genres, including vampire literature, horror fiction, the gothic novel, and invasion literature. Structurally it is an epistolary novel: it is told as a series of letters, diary entries, ships' logs, etc., all of which add a level of detailed realism to the story, illustrating skills Stoker had developed as a newspaper writer. Literary critics have examined many themes in the novel, including the role of women in Victorian culture, conventional and conservative sexuality, immigration, colonialism, postcolonialism, and folklore. Although Stoker did not invent the vampire, the novel's influence on the popularity of vampires has been singularly responsible for many theatrical, film, and television interpretations since its publication.

Before writing *Dracula*, Stoker spent seven years researching European folklore and stories of vampires, being most influenced by Emily Gerard's 1885 essay "Transylvania Superstitions." Although today it is the most well-known vampire novel, *Dracula* was not the first. It was preceded and partly inspired by Sheridan Le Fanu's 1871 *Carmilla*, about a lesbian vampire who preys on a lonely young woman, and by *Varney the Vampire*, a lengthy penny dreadful serial from the mid-Victorian period by James Malcolm Rymer. The image of a vampire portrayed as an aristocratic man, rather than a hideous beast, was created by John Polidori in the short story "The Vampyre," written during the summer of 1816 at the same summer house where his friend Mary Shelley was writing her novel *Frankenstein*. Stoker's employer, actor-manager Henry Irving, was Stoker's real-life inspiration for *Dracula*'s dramatic sweeping gestures and gentlemanly mannerisms. (Stoker hoped Irving would play *Dracula* in a stage version, but that never happened.)

*The Dead Un-Dead* was one of Stoker's original titles for *Dracula*, and up until a few weeks before publication, the manuscript was titled simply *The Un-Dead*. When it was first published, in 1897, *Dracula* was not an immediate bestseller, and reviews were mixed. The *Daily Mail* proclaimed it a classic of Gothic horror: "In seeking a parallel to this weird, powerful, and horrible story, our mind reverts to such tales as *The Mysteries of Udolpho*, *Frankenstein*, *The Fall of the House of Usher* ... but *Dracula* is even more appalling in its gloomy fascination than any one of these." Sherlock Holmes author Sir Arthur Conan Doyle wrote to Stoker in a letter, "I write to tell you how very much I have enjoyed reading *Dracula*. I think it is the very best story of *diablerie* which I have read for many years." The general reaction was perhaps best noted by *The Bookman*: "A summary of the book would shock and disgust; but we must own that, though here and there in the course of the tale we hurried over things with repulsion, we read nearly the whole thing with rapt attention." Most Victorian readers simply enjoyed *Dracula* as a good adventure story; it only reached its broad iconic legendary classic status later in the 20th century when the movie versions appeared.

Although *Dracula* is a work of fiction, it does contain some historical references, although how much Stoker knew about the history is a matter of conjecture and debate. The name "Dracula" is derived from a secret fraternal order of knights called the Order of the Dragon, founded by the Holy Roman Empire to uphold Christianity and defend against the Ottoman Turks. Vlad II (c. 1393–1447) was admitted to the order around 1431 because of his bravery in fighting the Turks.



From 1431 onward, Vlad II Dracul wore the emblem of the order and later, as ruler of Wallachia, his coinage bore the dragon symbol. Vlad III Dracula of Wallachia (1456–1462; the name Dracula means “Son of Dracul”), known as “Vlad the Impaler,” is said to have killed from 40,000 to 100,000 European civilians—political rivals, criminals, and anyone else he considered “useless to humanity”—mainly by impaling them on a sharp pole. Vlad III is revered by Romanians as a folk hero for driving off the invading Turks.

Stoker came across the name Dracula in his reading on Romanian history, and chose this to replace the name that he had originally intended to use for his villain, Count Wampyr. In the Romanian language, the word *dracul* can mean either “the dragon” or, especially in the present day, “the devil.” Dennis McIntyre, director of the Stoker Dracula Organization, believes that the word Dracula comes from the Irish “Droch Ola” which means bad blood. The Dracula legend as Stoker created it and as it has been portrayed in films and television shows is most likely a compound of various influences.

The story of *Dracula* has been the basis for countless films and plays. Stoker himself wrote the first theatrical adaptation, a seven-hour epic which was performed only once at the Lyceum Theatre to establish copyright. In 1922, the novel was adapted as *Nosferatu* by German film director F. W. Murnau without permission from Stoker's widow; the filmmakers attempted to avoid copyright problems by changing many of the details. A 1924 stage adaptation by Hamilton Deane toured England for three years before settling in London. It was the first adaptation of the novel authorized by Stoker's widow and has influenced many subsequent adaptations. Deane's play was substantially revised by John L. Balderston for a 1927 Broadway production starring Bela Lugosi, who later starred in the popular 1931 film version of the play. The play was revived in 1977 in a production featuring set and costume designs by Edward Gorey and starring Frank Langella as Dracula. The production won Tony Awards for Best Revival and Best Costume



Design. Langella, like Lugosi, went on to reprise the role in the 1979 film version. The character of Count Dracula has remained popular over the years, and many films have used the character as a villain, while others have named him in their titles, such as *Dracula's Daughter*, *The Brides of Dracula*, and *Zoltan, Hound of Dracula*. In 1992, Francis Ford Coppola directed Gary Oldman in *Bram Stoker's Dracula*, a film which follows the book much more closely. According to IMDB, 219 films feature Dracula in a major role, a number second only to Sherlock Holmes (223 films). More than 1,000 novels have been written about Dracula or vampires, along with a plethora of cartoons, comics, and television programs. At the center of this subculture is the place myth of Transylvania, which has become almost synonymous with vampires.

*Bela Lugosi as Dracula (1931)*

## Being Dracula

by Steven Dietz, Playwright

Wade McCollum,  
the IRT's Dracula



I write to you from the midst of an enormous shadow. It is a shadow cast by history and fate; legend and myth. It is the shadow of Bram Stoker.

Stoker was a man of the theatre, serving as noted actor Henry Irving's business and tour manager for more than twenty-five years. It is altogether fitting, then, that *Dracula* has found a home not only in book stores, but on the stage. Even more so than film (cursed by its technology to always present a full picture), the stage presents an audience with the exact conundrum faced by a reader of Stoker's book: pieces of a story; fragments and clues, left partly unassembled. Events awaiting a detective.

Most of the characters in Bram Stoker's *Dracula* spend the better part of the book trying desperately—with the absolute best of intentions—to keep secrets from one another. Their reasons have to do with safety, honor, respectability, and science ... but every secret buys the vampire in their midst more time. Every evasion increases the impossibility of anyone assembling the totality of the facts, the cumulative force of the information. Secrecy breeds invasion. Darkness begets darkness.

It is this secrecy among the principal characters—heightened by the lack of third-person objectivity, since the novel consists entirely of personal letters, diaries, and news reports—that is the heart of the book's unique power. The objectivity so desperately needed by the characters is handed to the *reader*. A trans-continental jigsaw puzzle. A myriad of disturbing clues. And it falls to the reader alone to make the connections between these events.

The theatre's intrinsic reliance on the imagination of its audience (where one flower can represent a garden; one flag, a country) finds its perfect complement in Stoker's *Dracula*. Stoker, like the greatest of playwrights, understands that the mind is constantly in search of order. We cannot help but make stories out of whatever (seemingly) random information is presented to us. We are unwitting conspirators to the art of storytelling. In this way, Stoker gives us the feeling that *the story cannot happen without us*.

I had a blast adapting Mr. Stoker's masterpiece. It was a thrilling, humbling, invigorating experience. As I was writing, my friends kept asking what my "take" on the story was. In my adaptation, they wondered, what did Dracula "represent"? And though I was tempted to join them in their esoteric aerobics, I realized that, for my purposes, to make Dracula a "metaphor" was cheating. It was akin to putting a muzzle on the most terrifying aspect of the story. You can hide from a metaphor. A metaphor doesn't wait outside your window under a full moon. A metaphor doesn't turn into a bat and land on your bed. So, instead, I took Mr. Stoker at his word: Although there are obviously many metaphorical dimensions to Count Dracula, the *actual being* is the most haunting. The question, then, is not what Dracula represents, but what he *is*: A brilliant, seductive, fanged beast waiting to suck the blood from your throat. Hide from that.

So, as the Count himself would say: "Welcome to my house! Enter freely and of your own will!" The shadow has been cast. The clues are here. The story awaits you.

What will happen tonight?

## Returning to the Count's Roots

by Peter Amster, director

When Janet Allen asked me to direct *Dracula*, my response was "which one?"

There have been many different versions since the Count made his initial appearance in Bram Stoker's novel. The Bela Lugosi movie, Frank Langella's *Dracula* on Broadway in the seventies, all the send-ups (*Love at First Bite*, *Dead and Loving It*), Francis Ford Coppola's *Bram Stoker's Dracula* with Gary Oldman in some rather astonishing wigs—these are only a few (and to me the most memorable) in a long line of manifestations. According to David J. Skal's terrific little book *Hollywood Gothic*, there have been more than 50 different theatrical adaptations since *Dracula* first came to the stage in 1924, and well over 200 movies. And because each one was an attempt to see Mr. Stoker's book through the lens of its own time and inclinations, there are as many different *Draculas* as there are productions.

So, after re-reading the novel, I read Steven Deitz's play to see which *Dracula* he had in mind. I expected good things from the author of *Sherlock Holmes: The Final Adventure*, which I directed here at the IRT three years ago, and I wasn't disappointed. The compression of the story from a lengthy novel into a two-hour play is deft and seamless. The dramatization of scenes that were only journal entries in the book is full-throated and dynamic. The flow is cinematic, pulsing urgently forward, where the novel, in its spaciousness, often stops to reflect. And yet, surprisingly, the play reminds me of opera (in a good way): there are arias and duets of passion and longing, quartets of confusion and resolve—not sung, of course, but spoken with the magnitude and eloquence that only nineteenth century music and literature could pull off. And it is very practically written for the stage: Mr. Deitz understands the possibilities and limitations of theatrical space, and he uses stagecraft to fire our imaginations, creating a palpable sense of presence and magic and terror that the cinema cannot provide.



The Count has recently been crowded off the stage and screen by some of his wayward children. Anne Rice's Lestat, Buffy and her friends, the kids from *Twilight* and *True Blood* have carried on the tradition of embodying our fears of the unknown, of the foreign, of our own passions and the consequences of infection and too much sun. But with the aid of Mr. Deitz's thrilling adaption, I hope that a return to Mr. Stoker's original will prove that the Count is still King.

above:

Frank Langella as *Dracula*, (1979)

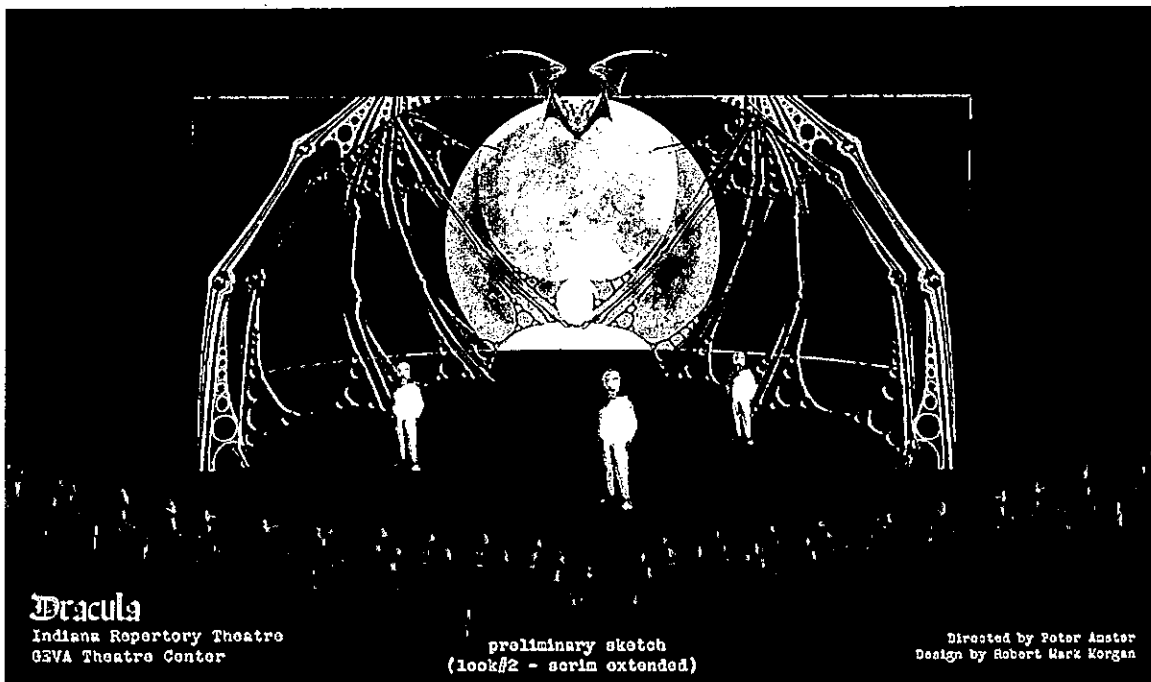
left: Gary Oldman as *Dracula* (1992)



## Behind the Blood ...

### Robert Mark Morgan Scenic Designer

Few other design assignments offer the opportunity to be so uniquely creative as *Dracula*. In what other job on the planet do discussions about blood transfusions, mysterious appearances, puppets, and eating of (seemingly) live animals fall under the category of a "business lunch"? In fact, *Dracula* is a perfect example of the type of theatre piece that requires all of the artists involved to be theatrical! It is the type of production that requires the varied talents of all the collaborators from the director and myself to the many scenic artists, electricians, and properties artisans. All must bring their A game to pull off the stage magic. While they operate behind the scenes, the stage artisans at the IRT are some of the best in the business. And it is for these reasons that the IRT is the perfect venue for the theatrical challenge that *Dracula* represents. Enjoy the magic!



*Preliminary Photoshop sketch by scenic designer Robert Mark Morgan.*

### Gregg Coffin Composer

Director Peter Amster and I talked about the organ music of Messiaen and Kodaly as research for the incidental score to this production of *Dracula*. I also listened to a little Phillip Glass, a little Schubert, some 19th century parlor piano, and every early gothic horror movie score I could get my ears on—all to represent the many different musical worlds of this great story.

## Tracy Dorman Costume Designer

Of course the most exciting part of designing this play is creating the character of Dracula and making him visually exciting, mysterious, and frightening. There have been many interpretations of these characters on both stage and screen for almost a century, so everyone comes to the theatre with a pre-conceived notion of what they look like. We've chosen to set the play in the time that it was written, 1897, and to ground the characters in the reality of that time. That said, we've then tried to add an element of the fairy tale to the story so that it becomes more heightened and visually exciting. Lucy and Mina are a contrast in that Lucy is wealthier and Mina is more of a working girl. This comes through in their costumes: Lucy's fabrics and silhouettes are the more lush, while Mina's echo the silhouette of the more tailored Gibson Girl, a popular cultural image of the time. The men are designed to feel very real, so that the unreality of their situation is in stark contrast to the world that they inhabit. So the menswear is dark, serious, very tailored. Dracula's silhouette is meant to be quite dramatic in comparison, and the fabrics and shapes of his clothes make it apparent that he is from a different world entirely. Designing for this show requires a great deal of collaboration between the departments, coordinating special effects and—not surprisingly, but perhaps, most importantly—the strategic use of stage blood!

*Costume renderings for Lucy and Dracula by designer Tracy Dorman.*



## Discussion questions

### Pre-Show Question

What are some of the historical facts, myths, or legends you have heard about Dracula's origins? Do you think there is any validity to these theories? Why or why not?

### Themes & Symbolism

What are some of the techniques Van Helsing and his team use to combat Dracula and those he has bitten? What objects do these methods require? What specific task is each of these items intended to accomplish? What do they symbolize? Why do you suppose these weapons became part of the vampire folk mythology (or, in some cases, were chosen by the author)?

What parallels can you draw between the characters in *Dracula* and other historical or legendary figures?

What are the moral and sexual standards for Victorian women as seen in this play? What seem to be the consequences of ignoring or rejecting these expectations? How do Mina and Lucy fit into the ideal of a Victorian woman, and in what ways do they diverge from this standard? How does Dracula's particular method of attack relate to these Victorian ideals?

How does Seward's treatment of Renfield differ from Mina and Van Helsing's treatment of him? Is Renfield insane, evil, or both? Is he in control of his actions? What happens in the play to support your conclusion? From what you see in the play and/or read in the book, in what ways has our treatment of psychiatric patients evolved?

How is the subject of immortality treated in *Dracula*? What sacrifices do certain characters make to attain immortality? What are some of the ways contemporary society is attempting to grasp immortality? What can be the advantages and/or disadvantages of these actions?

*Dracula* is in many ways a science fiction story, featuring many medical and intellectual innovations that were on the cutting edge ideas at the time it was published (1897). What are the technological and scientific innovations present in *Dracula*? Which of these ideas went on to become standard parts of our world, and which have faded away into obscurity? If you were to write a similar story, what cutting edge ideas from today's world might you incorporate?

Where are representations of tradition and the old world present in *Dracula*? What are some of the traditional beliefs? What are some of the modern beliefs? What are the supernatural elements present in the story? What are the scientific elements? How do these differing viewpoints conflict in the story?

### Characters

Compare and contrast Lucy and Mina. How would you classify their roles in the story? In what ways are they similar or different in behavior? How do Harker, Seward, and Van Helsing treat the women individually?

Who is the hero of the story and why? Do you believe there is a hero? Could any of the characters have managed to defeat Dracula on his or her own?

Would you have made the same decision about Dracula's fate as the characters do? Why or why not?

## Modern Context

Compare and contrast Dracula to other famous vampires (Angel or Spike in *Buffy the Vampire Slayer*, the vampires in the *Twilight* series, the BBC's *Being Human*, Charlaine Harris's *Sookie Stackhouse* series, the Anne Rice novels, etc.). What are some of the "rules" of vampires? How can you identify a vampire? Can there be "good" vampires? How can vampires be killed? How can humans protect themselves, or is protection necessary? Which rules seem to be constant among different versions and which have producers and writers altered for their storytelling?

Is the Dracula story scary to you? Why or why not? What are some of your personal fears that this story provokes? What are some design elements in the show that create fear for the audience?

Many characters from classic books and movies have permeated popular culture through the decades, vampires among them. As a class, discuss the presence of vampires in our culture since Bram Stoker. Consider marketing, fashion, television, movies, education, etc. In what ways have depictions of the vampire changed to make them more consumer-friendly, approachable, "hip," and/or relevant to the times? In what other ways have depictions of the vampire changed to reflect contemporary tastes in horror?

## Dracula as a Stage Play

What other adaptations have you seen of the Dracula story? In what ways did this stage adaptation differ? Do you find the story more effective live onstage, on the screen, or on the page? Why?

How did this adaptation present Dracula as a character? Describe this actor's interpretation of the role. How would you describe his movement onstage, or his manner of speaking?

Which, if any, parts of the Dracula story were you familiar with before seeing the play? What were some of your expectations about the show before seeing it? In what way did the IRT's production meet, exceed, or fall short of your expectations?

How did the director, designers, and actors create several different locations onstage at once? Were the sets more realistic or abstract? Why do you think they chose to represent the locations in this manner? How did the lights, sound, and costumes factor into suggesting the time and place?

Using the costumes from the production for reference, what do clothes of the late Victorian era suggest about differing roles and expectations for men and women? What do the costumes worn by Mina, Lucy, and the vixens suggest about the similarities and differences between their characters? How do Dracula's costumes set him apart from the other men in the play?

What special effects can you recall seeing in this production of *Dracula*? How do you imagine that the designers created or staged these special effects? How would you create these effects if you were the designer?

## Writing Prompts

Using your knowledge of vampires, from *Dracula* and/or other vampire stories, describe how to recognize a vampire and explain how to defend oneself against it. Choose the format that will best disseminate your information, and follow that style in your writing, e.g.: news bulletin, TV public service announcement, newspaper article, pamphlet, etc.

What is Dracula's backstory? Where did he come from? Was he turned into a vampire by someone else or did he create himself? What happened to make him a soulless vampire? Choose how much of your story you wish to base on historical events and previous iterations of the Dracula story, and how much you wish to create on your own.

## Activities

Create a concept board of costume ideas for your own version of Dracula. Find images that will evoke the mood and feeling of the character; you might use colors, shapes, magazine cutouts, images from the internet, anything that will give you ideas for your design. Is your Dracula wearing all black? Does he wear a cape? What do his teeth look like? How is he different or similar to other incarnations of Dracula?

Present a debate between two people: one who believes Dracula has a historical origin and one who doesn't. Research the major myths and legends of the story and present a strong case for both sides. Have the class vote on who has a more compelling argument.

Imagine you are in charge of marketing this production of *Dracula*. Why should the audience come see this production? What about it will be most appealing to an audience? How would you advertise this Gothic horror drama on posters, t-shirts, billboards, radio, television, and/or the internet? Design an ad for one of these media: choose the font, slogans, photographs or drawings. Or create your own commercial: make a film or create moving images with graphics, choose music, record voice overs and sound effects.

## Activity: Synonyms

The Steven Dietz adaptation of *Dracula* maintains many of the literary devices used in the novel. This language creates lush imagery for the reader and the audience. This activity will have you exploring synonyms. Synonyms are different words that have the same meaning (occasionally with slight differences). Fill in the correct synonym in the sentence and then transfer the **underlined** letters to the blanks below to reveal one of the characters who fight the vampire. The letters are not in numerical order. To help you out, visit this website <http://thesaurus.com>

— — — — —

1. Lucy has three admirers, boyfriends,
2. Dr. Seward oversees an insane, manic, neurotic, psychotic,  
           asylum.
3. Dracula lies that only a cur, mongrel,        survived the journey, when in fact it was a wolf.
4. Over the years, Dracula has acquired a lot of cash, capital, abundance, fortune,
5. The characters in this play speak with and feel a great deal of zeal, ecstasy, heat,
6. Jonathan Harker's log, memoir, diary,        is very helpful to Dr. Van Helsing.
7. Garlic is placed around Lucy's neck for her security, defense,           .
8. To return to Transylvania they all must voyage, journey,        by train, ship, and carriage.
9. Jonathan Harker wants to send Dracula to eternal perdition, Abaddon, Hades,       .
10. Dracula only consumes, imbibes,        blood.

## Activity: Antitheses

A number of literary devices create imagery by comparing, contrasting, and joining unlike items and statements. Dracula is filled with opposing themes and language related through antithesis, similes, metaphors, and oxymoron. After seeing the play, complete the following matches. Then take the letters in the holes and arrange them into the name of a famous person connected to the story of Dracula on the line below. Some letters have been provided to assist you.

○ ○ ○ ○    ○ ○ ○ ○ ○ ○

1. Good vs. ○ \_ \_ L
2. Night vs. \_ ○ Y
3. Sun vs. \_ \_ ○ N
4. Caged vs. \_ ○ \_ E
5. Light vs. \_ \_ ○ K
6. Life vs. \_ \_ \_ ○ H
7. Saved vs. D \_ ○ N \_ D
8. Health vs. ○ \_ \_ KN \_ \_ \_
9. Strength vs. \_ \_ \_ ○ \_ \_ SS
10. Cursed vs. ○ \_ \_ SS \_ \_



1

## Activity:

## Match the Movie Draculas



2

\_\_\_\_\_ Frank Langella, *Dracula*, 1979



3

\_\_\_\_\_ Leslie Nielsen, *Dracula: Dead and Loving It*, 1995



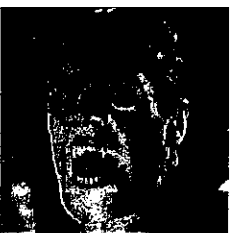
4

\_\_\_\_\_ George Hamilton, *Love at First Bite*, 1979



5

\_\_\_\_\_ Duncan Regehr, *The Monster Squad*, 1987



6

\_\_\_\_\_ Gary Oldman, *Bram Stoker's Dracula*, 1992



7

\_\_\_\_\_ Christopher Lee, King of Dracula movies, 1958-1976



## Resources

### Books

#### ***Books on Dracula***

*Dracula* by Bram Stoker, Norton Critical Edition, edited by Nina Auerbach and David J. Skal

*The New Annotated Dracula*, by Bram Stoker, edited by Leslie S. Klinger with an introduction by Neil Gaiman

*The Everything Vampire Book* by Barb Karg, Arjean Spaite, and Rick Sutherland

*Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen*, revised edition, by David J. Skal

*In Search of Dracula: The History of Dracula and Vampires Completely Revised* by Raymond T. McNally and Radu Florescu

#### **Other Classics**

*Frankenstein* by Mary Shelly

*The Phantom of the Opera* by Gaston Leroux

*The Adventure of the Sussex Vampire* by Sir Arthur Conan Doyle

*The Hound of the Baskervilles* by Sir Arthur Conan Doyle

*Jane Eyre* by Charlotte Brontë

*Northanger Abbey* by Jane Austen

*The Oxford Book of Gothic Tales*, edited by Chris Baldick, Oxford University Press

*The Picture of Dorian Gray* by Oscar Wilde

*Rebecca* by Daphne du Maurier

*The Scarlet Letter* and *The House of Seven Gables* by Nathaniel Hawthorne

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

*Tales of Mystery and Imagination* by Edgar Allan Poe

*The Turn of the Screw* by Henry James

#### **Other Fantasy and/or Science Fiction**

*Fahrenheit 451* by Ray Bradbury

*Interview with a Vampire* by Anne Rice

*The Left Hand of Darkness* by Ursula Le Guin

*Lord of the Rings* (trilogy) by J. R. R. Tolkien

*Three Vampire Tales: Dracula, Carmilla, and The Vampyre*, edited by Anne Williams, published by New Riverside Editions

*Twilight* by Stephenie Meyer

## Websites

Vlad Dracula, the man the character is loosely based on

<http://www.middle-ages.org.uk/vlad-dracula.htm>

[http://vampires.monstrous.com/vlad\\_dracula.htm](http://vampires.monstrous.com/vlad_dracula.htm)

Count Dracula: Beyond the Legend

<http://www.romaniatourism.com/dracula-legend.html#draculname>

YouTube – The Real Dracula History from the History Television LOST WORLDS

<http://www.youtube.com/watch?v=wPuT7qM0Wbk>

YouTube – Dracula-Vlad the Impaler---History of the Romanian Prince-Part I

<http://www.youtube.com/watch?v=N7wBYfSTqjo>

The International Dialects of English Archives-

dialect and accent resource founded by Paul Meier.

<http://web.ku.edu/~idea/index.htm>

A Glossary of Literary Gothic Terms

<http://personal.georgiasouthern.edu/~dougth/goth.html>

Elements of the Gothic Novel

<http://www.virtualsalt.com/gothic.htm>

## DVDs

*Dracula*, 1931, with Bela Lugosi in the title role

*Dracula*, 1979, with Frank Langella in the title role

*Dracula: Dead and Loving It*, 1995, a Mel Brooks comedy

*The Exorcist*, 1973

*Let the Right One In*, 2008, from Norway

*The Lost Boys*, 1987

*Nosferatu*, 1922 with Max Schrek in the title role

*Nosferatu the Vampyre*, 1979, by Werner Herzog

*Rosemary's Baby*, 1968

*Shadow of the Vampire*, 2000

*Sherlock Holmes Faces Death*, 1943 with Basil Rathbone in the title role

*Van Helsing*, 2004, with Hugh Jackman in the title role

## Text Glossary

### Page

#### Act 1

#### 9 Dublin

Dublin is the capital and largest city of Ireland. The English name is derived from the Irish name *Dubh Linn*, meaning "black pool". Dublin is situated near the midpoint of Ireland's east coast, at the mouth of the River Liffey. Originally founded as a Viking settlement, it evolved into the Kingdom of Dublin and became the island's primary city following the Norman invasion. It is a historical and contemporary cultural centre for the country, as well as a modern center of education, the arts, administration, economy and industry.

#### 10 stenographer ... shorthand

Shorthand is an abbreviated symbolic writing method that increases speed or brevity of writing as compared to a normal method of writing a language. The process of writing in shorthand is called stenography, from the Greek *stenos* (narrow) and *graphie* (writing); it was the Greeks who developed the earliest shorthand systems. Although today it has largely been supplanted by recording and dictation machines, until recently shorthand was considered an essential part of secretarial training as well as being useful for journalists. In the play's setting of 1897, the industrial revolution and the growth of the British Empire have created an expansion of administrative needs, and Mina's clerical skills put her in the vanguard of women entering the workforce.

#### 11 Carpathian Mountains

The Carpathian Mountains form an arc roughly 932 miles long across Central and Eastern Europe, sweeping in a large semicircle around central Transylvania. They provide the habitat for the largest European populations of brown bears, wolves, chamois, and lynxes, as well as over one third of all European plant species. The Carpathians also concentrate many thermal and mineral waters, with Romania home to a great many spas. The word *Carpathian* is derived from Thracian Greek *Karpates oros*, meaning rocky mountain, probably via German *Karpathen* and Latin *Carpatus*. After the Alps, the Carpathians form the next most extensive mountain system in Europe. Although they present as great a structural variety as the Alps, the Carpathians lack the bold peaks, extensive snowfields, large glaciers, high waterfalls, and numerous large lakes that are common in the Alps. No area of the Carpathian range is covered in snow all year round, and there are no glaciers. The Carpathians at their highest altitude are only as high as the middle region of the Alps, with which they share a common appearance, climate, and flora.

#### 11 Bistritz

In the novel, Jonathan stays at the Golden Krone Hotel in Bistrița, the capital of Bistrița-Năsăud County, Transylvania, Romania, situated on the Bistrița River. Although no such hotel existed when the novel was written, a hotel of the same name has since been built for tourists.

#### 11 Transylvania

Transylvania is a historical region in the central part of Romania, bounded on the east and south by the Carpathian mountain range. The region is known for the scenic beauty of its Carpathian landscape and its rich history. Transylvania has been dominated by several different peoples and empires. Once part of the Roman Empire, it was later overrun by a succession of tribes—the Carpi (Dacian tribe), Visigoths, Huns, Gepids, Avars and Bulgars—which subjected the region to various influences. The Hungarians

(Magyars) conquered the area at the end of the 9th century and by the 16<sup>th</sup> century Transylvania was part of the Ottoman Empire. The Habsburgs acquired the territory in 1683, and in 1867 the region became part of the newly established Austro-Hungarian Empire. After World War I, Transylvania became part of Romania. Both Hungarian and Romanian influences are strong in Transylvanian culture, sometimes leading to conflict. An exceptionally vital and creative traditional Romanian folk culture survives to this day due to the rural character of the Romanian communities. Romania's rich folk traditions have been nourished by many sources, some of which predate the Roman occupation. Traditional folk arts include wood carving, ceramics, weaving and embroidery of costumes, household decorations, dance, and richly varied folk music. Party music is very lively and shows both Balkan and Hungarian influences. Sentimental music, however, is the most valued, and Romanians consider their *doina* (a sad song either about one's home or about love, composed like an epic ballad) unique in the world. Romanian spirituality is greatly influenced by its strong connections with the Eastern Christian world; 90% of Romanians are Romanian Orthodox. With the success of Bram Stoker's *Dracula*, Transylvania became associated in the English-speaking world with vampires. Since then it has been represented in fiction and literature as a land of mystery and magic.

**12 forcemeat**

Forcemeat is a mixture of ground, lean meat, emulsified with fat. The emulsification can be accomplished by either grinding, sieving, or pureeing the ingredients. Forcemeats are used in the production of such items as sausages and pâtés.

**12 impletata**

A scooped-out eggplant stuffed with the pulped eggplant, ground meat, breadcrumbs, and butter, and baked.

**12 St. George's Day**

St George's Day is celebrated on April 23, the traditionally accepted date of Saint George's death in 303 CE. For Eastern Orthodox Churches who use the Julian calendar, April 23 corresponds to May 6 on the Gregorian calendar, which matches the dates of Harker's journal entries in the novel. Throughout eastern Europe, it is believed that vampires are most active on the eves of St. Andrew's Day and St. George's Day. Dracula himself might be particularly sensitive to St. George's Day as his family name is derived from the word dragon, and St. George is most renowned for killing a dragon.

**12 pagans**

Pagan (from Latin *paganus*, meaning "country dweller," "rustic") is a pejorative term typically used to refer to followers of polytheistic religious traditions. It is primarily used in a historical context, referring to Greco-Roman polytheism as well as the polytheistic traditions of Europe and North Africa before Christianization. Characteristics of pagan traditions include the absence of proselytism and the presence of a living mythology which explains religious practice. Today, in referring to traditional or historic faiths, ethnologists avoid the term pagan, with its uncertain and varied meanings and its overtones of the inferior and the commonplace, preferring more precise categories such as polytheism, shamanism, pantheism, or animism.

**12 rosary**

The rosary (from Latin *rosarium*, meaning "rose garden") is a traditional Catholic devotion. The term denotes the prayer beads used to count the series of prayers that make up the rosary. The prayers consist of repeated sequences of the Lord's Prayer followed by ten prayings of the Hail Mary and a single praying of "Glory Be to the Father," sometimes accompanied by the Fatima Prayer; each of these sequences is known as a *decade*. The praying of each decade is accompanied by meditation on one of the Mysteries of the Rosary, which recall the life of Jesus Christ. The traditional 15 Mysteries

of the Rosary were standardized, based on the long-standing custom, by Pope St. Pius V in the 16th century. The mysteries are grouped into three sets: the joyful mysteries, the sorrowful mysteries, and the glorious mysteries.

**12 solicitous**

anxiously or tenderly concerned or attentive; eagerly desirous; full of anxiety and concern

**13 dream interpretation**

In many ancient societies, such as Egypt and Greece, dreaming was considered a supernatural communication or a means of divine intervention, whose message could be unraveled by those with certain powers. Dream interpretation was taken up as part of psychoanalysis at the end of the 19th century; the perceived, *manifest* content of a dream is analyzed to reveal its *latent* meaning to the psyche of the dreamer. One of the seminal works on the subject is *The Interpretation of Dreams* by Sigmund Freud, published in 1899. Writing in 1897, Stoker has positioned Dr. Seward on the cutting edge of science.

**13 hypnosis**

Depending up the theory to which one subscribes, hypnosis is either a mental state or imaginative role-enactment. It is usually induced by a procedure known as a hypnotic induction, which is commonly composed of a long series of preliminary instructions and suggestions. Hypnotic suggestions may be delivered by a hypnotist in the presence of the subject, or may be self-administered ("self-suggestion" or "autosuggestion"). The use of hypnotism for therapeutic purposes is referred to as "hypnotherapy." The words *hypnosis* and *hypnotism* both derive from the term *neuro-hypnotism* (nervous sleep) coined by the Scottish surgeon James Braid around 1841. Although he later abandoned the practice, early in his career Sigmund Freud was an enthusiastic proponent of hypnotherapy. He wrote a favorable encyclopedia article on hypnotism and published an influential series of case studies with his colleague Joseph Breuer entitled *Studies on Hysteria* (1895). This became the founding text of the subsequent tradition known as "hypno-analysis" or "regression hypnotherapy." Once again, Stoker shows Dr. Seward pursuing the latest methodology.

**17 vivisection**

Vivisection (from Latin *vivus* "alive" + *sectio* "cutting") is defined as surgery conducted for experimental purposes on a living organism. Today's controversy about animal testing is not new.

**18 Burdon-Sanderson's physiology**

John Scott Burdon-Sanderson (1828-1905) was an important figure behind the establishment of physiology as an independent medical discipline. (Physiology is the science of the function of living systems. This includes how organisms, organ systems, organs, cells, and biomolecules carry out the chemical or physical functions that exist in a living system.) In 1870, Burdon-Sanderson devoted himself to scientific research and initiated a new English school of experimental physiology. He was especially interested in the study of the functions of living tissues, investigated the electrical currents produced by the heart, and measured the speed of the nervous impulse. In 1882, he was appointed the first Waynflete professor of physiology at Oxford University, and, as an upholder of the usefulness and necessity of experiments upon animals, he immediately became the object of furious anti-vivisectionist agitation. That same year the Royal Society awarded him a Royal Medal in recognition of his researches into the electrical phenomena exhibited by plants and the relations of minute organisms to disease, and of the services he had rendered to physiology and pathology. He continued his work at Oxford and was Regius Professor of medicine there from 1895 to 1903.

**20     The bride-maidens rejoice the coming of the bride; but when the bride draweth nigh, the maidens shine not.**

Although this speech of Renfield's sounds vaguely biblical, no source can be found. Critics who examine Stoker's perverse parallels between Dracula and Christ see Renfield as an evil John the Baptist preparing the way for a greater Lord. Meanwhile at Carfax, as at Dracula's ancestral castle in Transylvania, the Count sleeps in a ruined chapel. He turns a Christian place of worship into a lair of evil, instating himself as the chapel's new Lord.

**20     vixen**

Literally, a female fox; traditionally, a woman regarded as quarrelsome, shrewish, or malicious; in contemporary slang, a woman who is considered sexy or flirtatious. Although popularly thought of as the brides of Dracula, in the novel these characters are simply referred to as "young women," and their relationship to Dracula is ambiguous.

**21     the Pit**

an oft-use euphemism for Hell

**23     fortnight**

14 nights (two weeks)

**25     Budapest**

Budapest is the capital of and largest city in Hungary, and is the country's principal political, cultural, commercial, industrial, and transportation center. Cited as one of the most beautiful cities in Europe, its extensive World Heritage Site includes the banks of the Danube, the Buda Castle Quarter, Andr ssy Avenue, Heroes' Square, and the Millennium Underground Railway, the second oldest in the world. Other highlights include a total of 80 geothermal springs, the world's largest thermal water cave system, second largest synagogue, and third largest Parliament building. Budapest is a journey of about 300 miles from Transylvania.

**26     Hamburg**

Hamburg is the second-largest city in Germany. The port of Hamburg is the fourth-largest port in Europe and the eighth largest in the world. One of the most affluent cities in Europe, Hamburg is a major transportation hub in Northern Germany as well as a media and industrial center.

**27     brain fever**

Brain fever describes a medical condition where a part of the brain becomes inflamed and causes symptoms that suggest fever. The terminology is dated, and is encountered most often in Victorian literature. Conditions that may be described as brain fever include encephalitis, an acute inflammation of the brain, commonly caused by a viral infection; and meningitis, the inflammation of the membranes covering the brain and spinal cord.

**28     hemorrhage**

loss of blood from the circulatory system; bleeding

**30     Amsterdam**

Amsterdam is the largest city and the capital of the Netherlands. Its name is derived from *Amstelredamme*, indicative of the city's origin: a dam in the river Amstel. Settled as a small fishing village in the late 12th century, Amsterdam became one of the most important ports in the world during the Dutch Golden Age, a result of its innovative developments in trade. During that time, the city was the leading center for finance and diamonds. In the 19th and 20th centuries, the city expanded, and many new neighborhoods and suburbs were formed. The city is the financial and cultural capital of

the Netherlands. Amsterdam's main attractions include its historic canals, the Rijksmuseum, and the Van Gogh Museum.

**31 brandy**

Brandy (from *brandywine*, derived from Dutch *brandewijn*—"burnt wine") is a spirit produced by distilling wine. Brandy generally contains 35%–60% alcohol by volume and is typically taken as an after-dinner drink. Some brandies are aged in wooden casks, while some are simply colored with caramel coloring to imitate the effect of such aging (and some brandies are produced using a combination of both aging and coloring).

**34 syringe**

The piston syringe dates back to ancient Rome. The first medical hypodermic syringe with a needle fine enough to pierce the skin was developed in 1853.

**34 morphine**

Morphine is a potent opiate analgesic (painkilling) medication. It was first isolated in 1804 by Friedrich Sertürner. It was more widely used after the invention of the hypodermic needle in 1853. It took its name from the Greek god of dreams, Morpheus. Morphine is the most abundant alkaloid found in opium, the dried sap (latex) derived from shallowly slicing the unripe seedpods of the opium poppy, *Papaver somniferum*. Morphine was the first active principle purified from a plant source. In clinical medicine, morphine is regarded as the gold standard of analgesics used to relieve severe or agonizing pain and suffering. Morphine acts directly on the central nervous system to relieve pain. Morphine has a high potential for addiction; tolerance and psychological dependence develop rapidly, although physiological dependence may take several months to develop.

**35 Attila ... the Huns**

The Huns were a group of Eurasian nomads, appearing from east of the Volga, who migrated into Europe c. 370 and built up an enormous empire there. Their main military techniques were mounted archery and javelin throwing. They were possibly the descendants of the Xiongnu who had been northern neighbors of China three hundred years before and may be the first expansion of Turkic people across Eurasia. The origin and language of the Huns has been the subject of debate for centuries. Attila (?–453), also known as Attila the Hun, was the ruler of the Huns from 434 until his death in 453. He was leader of the Hunnic Empire, which stretched from the Ural River to the Rhine River and from the Danube River to the Baltic Sea. During his reign he was one of the most feared enemies of the Western and Eastern Roman Empires. He crossed the Danube twice and plundered the Balkans, but was unable to take Constantinople. He also attempted to conquer Roman Gaul (modern France), crossing the Rhine in 451 and marching as far as Aurelianum (Orléans) before being defeated at the Battle of the Catalaunian Plains. Subsequently he invaded Italy, devastating the northern provinces, but was unable to take Rome. He died while planning further campaigns against the Romans.

**37 the Magyar**

Hungarians, also known as Magyars (from the Hungarian *magyarok*), are an ethnic group native to and primarily associated with Hungary. Today there are around 14 million Hungarians, of whom 10 million live in today's Hungary; about 2.5 million Hungarians live in areas that belonged to the Kingdom of Hungary before the 1920 Treaty of Trianon but are now parts of Hungary's seven neighbor countries, especially Romania, Slovakia, Serbia, and Ukraine.

**37 the Lombard**

The Lombards were a Germanic tribe of Scandinavian origin. By the 5th century the Lombards had settled in the valley of the Danube where they subdued the Germanic Heruls and the Gepids. From the Danube region they conquered the Byzantine Italy in

568 under the leadership of Alboin. They established a Lombard Kingdom in Italy, later named Kingdom of Italy, which lasted until 774, when it was conquered by the Franks, although Lombard nobles would continue to rule parts of the Italian peninsula well into the 11th century. Their legacy is apparent in the regional appellation Lombardy and the term Lombard banking, after the many Lombard bankers, money-lenders, and pawn-brokers who operated in Western Europe during the Middle Ages.

**37 the Avar**

The Eurasian Avars or Ancient Avars were a highly organized nomadic confederacy of mixed origins. They were ruled by a *khagan*, who was surrounded by a tight-knit entourage of nomad warriors, an organization characteristic of Turko-Mongol groups. Although the name *Avar* first appeared in the mid-fifth century, the Avars of Europe enter the historical scene in the mid-sixth century AD, when they established a peace spanning considerable areas of Central and Eastern Europe.

**37 the Turk**

The Turkic peoples reside in northern, central, and western Asia; southern Siberia; northwestern China; and parts of eastern Europe. They speak languages belonging to the Turkic language family. They share, to varying degrees, certain cultural traits and historical backgrounds. The term *Turkic* represents a broad ethno-linguistic group of people including existing societies such as the Turkish, Azerbaijani, Chuvashes, Kazakhs, Tatars, and Uzbeks, as well as past civilizations such as the Avars, Bulgars, Khazars, Ottoman Turks, and possibly the Xiongnu and Huns.

**37 Hapsburgs**

The House of Habsburg (pronounced and sometimes spelled *Hapsburg*) is one of the most important royal houses of Europe and is best known for being an origin of all of the formally elected Holy Roman Emperors between 1438 and 1740, as well as rulers of the Austrian Empire and Spanish Empire and several other countries. Originally from Switzerland, the dynasty first reigned in Austria, which they ruled for over six centuries. A series of dynastic marriages enabled the family to vastly expand its domains, to include Burgundy, Spain, Bohemia, Hungary, and other territories into the inheritance. In the 16th century, the family separated into the senior Habsburg Spain and the junior Habsburg Monarchy branches. The House of Habsburg became extinct in the male line in the 18th century. The Spanish branch ended upon the death of Charles II in 1700 and was replaced by the Anjou branch of the House of Bourbon in the person of his great-nephew Philip V. The Austrian branch went extinct in 1780 with the death of Empress Maria Theresa and was succeeded by the Vaudemont branch of the House of Lorraine in the person of her son Joseph II. The new successor house styled itself formally as House of Habsburg-Lorraine, although it was often referred to as simply the House of Habsburg.

**37 Romanoffs**

The House of Romanov was the second and last imperial dynasty to rule over Russia, reigning from 1613 until the February Revolution abolished the crown in 1917.

**37 da Vinci**

Leonardo da Vinci (1452–1519) was an Italian Renaissance painter, sculptor, architect, musician, scientist, mathematician, engineer, inventor, anatomist, geologist, cartographer, botanist, and writer. He has been described as the archetype of the Renaissance Man, a man of “unquenchable curiosity” and “feverishly inventive imagination.” He is considered to be one of the greatest painters of all time and perhaps the most diversely talented person ever to have lived.

**37 Charlemagne**

Charlemagne (French: Charles the Great; possibly 742–814) was King of the Franks from



768 and Emperor of the Romans from 800 to his death in 814. He expanded the Frankish kingdom into an empire that incorporated much of Western and Central Europe. His rule is also associated with the Carolingian Renaissance: a revival of art, religion, and culture through the medium of the Catholic Church. Through his foreign conquests and internal reforms, Charlemagne helped define both Western Europe and the Middle Ages. Today he is regarded not only as the founding father of both French and German monarchies, but also as a *Pater Europae* (father of Europe): his empire united most of Western Europe for the first time since the Romans, and the Carolingian renaissance encouraged the formation of a common European identity.

**37 Bach**

Johann Sebastian Bach (1685-1750) was a German composer, organist, harpsichordist, violist, and violinist whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period and brought it to its ultimate maturity. Although he did not introduce new forms, he enriched the prevailing German style with a robust contrapuntal technique, an unrivalled control of harmonic and motivic organisation, and the adaptation of rhythms, forms, and textures from abroad, particularly from Italy and France. His compositions are revered for their intellectual depth, technical command, and artistic beauty, and he is generally regarded as one of the principal composers of the Baroque style and one of the greatest composers of all time.

**40 gypsies**

The Romani people are often referred to as Gypsies, although many prefer the designation *Roma*. (The English term *Gypsy* originated from the Greek word *Aigyptioi*, in the erroneous belief that the Romanies originated in Egypt, and were exiled as punishment for allegedly harboring the infant Jesus.) The Roma are descendants of the ancient warrior classes of Northern India, particularly the Punjab, who emigrated in the 11th century when their homeland was raided by Mahmud of Ghazni. When the Romani people arrived in Europe, they were greeted with curiosity which was soon followed by hostility and xenophobia. Since that time, their history is one of attempts at banishment, forced assimilation, persecution, deportation, slavery, and attempted extermination. As recently as the 1930s and 1940s, the Nazis of the Third Reich imprisoned and murdered approximately 500,000 Roma. Today the Roma continue to be victims of persecution, especially in the eastern European countries of the former Soviet bloc. The term *Gypsy* has come to bear pejorative connotations (such as the term "gyp" meaning "to cheat"). However, use of the word *Gypsy* in English is so pervasive that many Romani organizations use it in their own organizational names.

**40 solicitor**

Solicitors are lawyers who traditionally deal with any legal matter including conducting proceedings in courts. In the United Kingdom, the legal profession is split between solicitors and barristers (or, in Scotland, advocates). Barristers specialize in courtroom advocacy, drafting legal pleadings, and giving expert legal opinions. Solicitors have more direct access with clients, and may do transactional-type legal work. Barristers are rarely hired by clients directly but instead are retained (or instructed) by solicitors to act on behalf of clients.

**41 "Welcome the coming, speed the parting guest!"**

Alexander Pope (1688–1744) was an 18th-century English poet, best known for his satirical verse and for his translation of Homer. In a series of poems satirizing metaphysical poet John Donne, Pope wrote:  
For I, who hold sage Homer's rule the best,  
Welcome the coming, speed the going guest.

**44 garlic**

Garlic has been used throughout its history for both culinary and medicinal purposes. It has also been regarded as a spiritual force for both good and evil. According to *Cassell's Dictionary of Superstitions*, there is an Islamic myth that after Satan left the Garden of Eden, garlic arose in his left footprint and onion in the right. In Europe, many cultures have used garlic for protection or white magic, perhaps owing to its reputation as a potent preventative medicine. Central European folk beliefs considered garlic a powerful ward against demons, werewolves, and vampires. To ward off vampires, garlic could be worn, hung in windows, or rubbed on chimneys and keyholes.

**45 nervous prostration**

a condition of irritable weakness and depression, which may be psychogenic or the result of a severe prolonged illness or exhausting experience; today, a non-medical term used to describe an acute, time-limited phase of a specific disorder that presents primarily with features of depression or anxiety

**48 joie de vivre**

(French: *joy of living*) a French phrase often used in English to express a cheerful enjoyment of life; an exultation of spirit

**48 Arrive-ed from Gloucester! Pray, what news?**

While this line seems to be a quote from Shakespeare, it is—like Renfield's seemingly biblical quotes—not so.

**48 Gloucester**

Gloucester is a city of Gloucestershire in the South West region of England, located close to the Welsh border on the River Severn. Gloucester was founded in AD 97 by the Romans and was granted its first charter in 1155 by King Henry II. Economically, the city is dominated by the service industries, and has a strong financial and business sector.

**49 Mozart**

Wolfgang Amadeus Mozart (1756–1791) was a prolific and influential composer of the Classical era. He composed more than 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, piano, operatic, and choral music. Mozart developed a brilliance and maturity of style that encompassed the light and graceful along with the dark and passionate. His influence on subsequent Western art music is profound, and he is among the most enduringly popular of classical composers.

**49 treatise**

a written work dealing formally and systematically with a subject

**50 cryptic**

having a meaning that is mysterious or obscure.

**50 homilies**

religious discourses intended primarily for spiritual edification rather than doctrinal instruction; sermons

**50 flummoxed**

bewildered or perplexed

**54 crucifix**

A crucifix (from Latin *cruci fixus* meaning "[one] fixed to a cross") is a three-dimensional cross with a representation of Jesus's body, referred to in English as the *corpus* (Latin for "body"), as distinct from a cross with no body. It is a principal symbol for many groups of Christians. It is especially important in the Catholic Church, but is also used in Orthodox

and Eastern Catholic, as well as Anglican, and Lutheran churches, (though less often in other Protestant churches), and it emphasizes Jesus's sacrifice — his death by crucifixion, which Christians believe brought about the redemption of mankind. Large crucifixes high across the central axis of a church, by the late Middle Ages a near-universal feature of Western churches, but now very rare, are known by the Old English term *rood*. Modern Roman Catholic churches often have a crucifix above the altar on the wall; for the celebration of Mass, the Roman Rite of the Catholic Church requires that, "on or close to the altar there is to be a cross with a figure of Christ crucified." Strictly speaking, to be a crucifix the cross must be three-dimensional, and a painting of the Crucifixion of Jesus is not a crucifix. However this distinction is not always observed. While the cross must be three-dimensional, the "corpus" need not be, and in the Orthodox Church it is normally either painted on a flat surface or worked in low relief.

## 55 the Un-Dead

Undead is a collective name for fictional, mythological, or legendary beings that are deceased and yet behave as if alive. Undead may be incorporeal, such as ghosts, or corporeal, such as vampires and zombies. Undead are featured in the legends of most cultures and in many works of fantasy and horror fiction. Bram Stoker considered the *The Un-Dead* for the original title for his novel *Dracula* (1897), and its use in the novel is mostly responsible for the modern sense of the word. The word does appear in English before Stoker but with the more literal sense of "alive" or "not dead," for which citations can be found in the *Oxford English Dictionary*. Stoker's use of the term refers only to vampires, and the extension to other types of supernatural beings arose later. Most commonly, it is now taken to refer to supernatural beings which had at one time been alive and continue to display some aspects of life after death, but the usage is highly variable.

## 55 vampir

German: vampire. The exact etymology is unclear, although it may have been borrowed from a Tatar word for witch (*ubyr*). The notion of vampirism has existed for millennia; cultures such as the Mesopotamians, Hebrews, Ancient Greeks, and Romans had tales of demons and spirits which are considered precursors to modern vampires. However, despite the occurrence of vampire-like creatures in these ancient civilizations, the folklore for the entity we know today as the vampire (as well as the term *vampire* itself) originates almost exclusively from early 18th-century southeastern Europe, when verbal traditions of many ethnic groups of the region were recorded and published. In most cases, vampires are revenants of evil beings, suicide victims, or witches, but they can also be created by a malevolent spirit possessing a corpse or by being bitten by a vampire. Belief in such legends became so pervasive that in some areas it caused mass hysteria and even public executions of people believed to be vampires.

## 55 Nosferatu

*Nosferatu* is often presumed to be a Romanian word, synonymous with "vampire." It seems, however, to be largely a literary creation, and its basis in Romanian folklore is uncertain. The etymological origins of the word are difficult to determine. It achieved popular currency through Bram Stoker's novel *Dracula* and its unauthorized cinematic adaptation, *Nosferatu, eine Symphonie des Grauens* (1922). Stoker identified his source for the term as 19th-century British author Emily Gerard, who used the word in an 1885 magazine article and in her 1888 travelogue *The Land Beyond the Forest* (Transylvania means "land beyond the forest"): "More decidedly evil is the *nosferatu*, or vampire, in which every Romanian peasant believes as firmly as he does in Heaven or Hell." The word, however, had previously appeared in an 1865 journal article by Wilhelm Schmidt. *Nosferatu* does not correspond to any readily identifiable existing word in the Romanian language. Some theorize that, due to her limited familiarity with the language, Gerard misinterpreted the sounds of a word such as *necuratu* (unclean, usually associated with the occult), or *nesuferitu* (the insufferable one), or *nefărtatu* (the devil). Some have

suggested that the term originally came from the Greek *nosophoros* (disease-bearing), but etymologists doubt this theory. Others note that *nosferatu* breaks down into three Latin roots: *nos* (we) or *noster* (our); *fera* (wild animal/sea monster/beast of prey); *tu* (you). Thus the Latin "*nos/noster tu fera*" translates as "you are our wild beast"; with truncation and rearrangement, it becomes *nosferatu*.

**55 scourge**

historically, a whip used as an instrument of punishment; metaphorically, a person or thing that causes great trouble or suffering

**55 Christendom**

In a cultural sense, the term *Christendom* refers to the worldwide community of Christians, adherents of Christianity. In a historical or geopolitical sense, the term usually refers collectively to Christian majority countries or countries in which Christianity dominates.

**55 the Lords of Lucifer**

Traditionally, Lucifer is a name that in English generally refers to the devil before being cast from heaven, although this is not the original meaning of the term. In Latin, from which the English word is derived, *Lucifer* means "light-bearer" (from the words *lucem ferre*). It was the name given to the dawn appearance of the planet Venus, which heralds daylight. (For this meaning, English generally uses the names "Morning Star" or "Day Star" rather than "Lucifer"). Use of the name "Lucifer" for the devil stems from a particular interpretation of Isaiah 14:12, a passage that does not speak of any fallen angel but of the defeat of a particular Babylonian King: "How you have fallen from heaven, morning star, son of the dawn! You have been cast down to the earth, you who once laid low the nations!" In 2 Peter 1:19 and elsewhere, the same Latin word *lucifer* is used to refer to the Morning Star, with no relation to the devil. It is only in post-New Testament times that the Latin word *Lucifer* was used as a name for the devil, both in religious writing and in fiction, especially when referring to him prior to his fall from Heaven.

**55 emission**

the production and discharge of something; the heart's emission is blood

**56 we shall drive a stake through her heart and sever her head from her body**

Folkloric methods of destroying suspected vampires varied, with staking the most commonly cited method, particularly in southern Slavic cultures. Ash was the preferred wood in Russia and the Baltic states, or hawthorn in Serbia. Potential vampires were most often staked through the heart, though the mouth was targeted in Russia and northern Germany and the stomach in north-eastern Serbia. Piercing the skin of the chest was a way of "deflating" the bloated vampire; this is similar to the act of burying sharp objects, such as sickles, in with the corpse, so that they may penetrate the skin if the body bloats sufficiently while transforming into a revenant. Decapitation was the preferred method in German and western Slavic areas, with the head buried between the feet, behind the buttocks, or away from the body. This act was seen as a way of hastening the departure of the soul, which in some cultures was said to linger in the corpse.

**56 flies ... with steel and sapphire on their wings**

The common house fly often features an iridescent grey and blue coloring.

**56 moths—with the heads of Death emblazoned on their backs ...**

***Acherontia atropos***

*Acherontia atropos* is the most widely-known of the three species of Death's-Head Hawkmoth. Found throughout the Middle East and the Mediterranean region, and increasingly as far north as southern Great Britain due to recently mild British winters, this moth is easily distinguishable from others in this region by a vaguely skull-shaped pattern

on its back. *Acherontia atropos* is very large, with a wingspan of three to five inches, being the largest moth in some of the regions in which it is found. The adult has the typical streamlined wings and body of the Hawkmoth. The upper wings are brown with slight yellow wavy lines; the lower wings are yellow with some wide brown waves.

**58 Bloofer Lady**

Charles Dickens, in his book *Our Mutual Friend*, uses the term "boofer lady" to suggest a very young child's mispronunciation of "beautiful lady." Scholars suggest that "bloofer lady," which seems to appear in no other literary source, is Stoker's version of the same idea.

**62 host ... communion wafer**

A host is a portion of bread used for Holy Communion in many Christian churches. In Western Christianity the host is often a thin, round unleavened wafer. The word "host" is derived from the Latin *hostia*, which means "sacrificial victim." The term can be used to describe the bread both before and after consecration, though it is more correct to use it after consecration ("altar bread" being preferred before consecration). Western theology teaches that at the Words of Institution the bread is changed or altered (known as either transubstantiation or transignification according to tradition or denomination) into the Body of Christ. Hosts are often made by nuns as a means of supporting their religious communities. In the Latin Rite, unleavened bread is used as in the Jewish Passover or Feast of Unleavened Bread. The Code of Canon Law requires that the hosts be made from wheat flour only and recently made so that there is no danger of spoiling. The General Instruction of the Roman Missal §321 recommends that "the eucharistic bread ... be made in such a way that the priest at Mass with a congregation is able in practice to break it into parts for distribution to at least some of the faithful. ... The action of the fraction or breaking of bread, which gave its name to the Eucharist in apostolic times, will bring out more clearly the force and importance of the sign of unity of all in the one bread, and of the sign of charity by the fact that the one bread is distributed among the brothers and sisters."

**62 In the name of the Father – and of the Son – and of the Holy Ghost**

Known as the Trinitarian formula, this phrase is quoted from a command of the resurrected Jesus in Matthew 28:19, commonly called the **Great Commission**: "Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit." According to Roman Catholicism, Eastern Orthodoxy, Anglicanism, and most forms of Protestantism, a baptism is not valid if the Trinitarian formula is not used in the administration of that sacrament. Together with baptism, the trinitarian formula is used in other prayers, rites, liturgies, and sacraments. One of its most common uses apart from baptism is when Roman Catholics and others make the Sign of the Cross while reciting the formula. The Christian doctrine of the Trinity defines God as three divine persons—Father, Son, and Holy Spirit—distinctly coexisting in unity as co-equal, co-eternal, and consubstantial, or of one being. The Trinity itself is considered to be a mystery of Christian faith.

**63 concubine**

a woman in an ongoing, marriage-like relationship with a man whom she cannot marry, often because she is of lower social rank than the man (including slave status) or because the man is already married; a mistress

**63 Carfax**

Carfax is Stoker's fictional creation of an estate in the London suburb of Purfleet, located on the north bank of the Thames River, downstream from London. In the 1890s, Purfleet was a quiet rural Essex Village some 10 miles beyond the fringe of London's East End. In the novel, Carfax is described as is an old house, dating to medieval times, with a nearby chapel, set amidst 20 gloomy, heavily wooded acres surrounded by a stone wall. Harker

suggests that the name Carfax is a derivative of *quatre face*, noting that the square house's four walls are aligned with the cardinal points of the compass. Scholars suggest, however, that the name is derived from the Latin *quadrifocus* or the Anglo-Norman *carfuks*, both of which mean crossroads. According to tradition, suicides were buried at crossroads (perhaps to confuse their ghosts), and people who committed suicide were often thought to return as vampires.

- 66 pabulum**  
a substance that gives nourishment; food
- 67 sanctified**  
Rendered holy by religious rites. Sanctity is an ancient concept widespread among religions, a property of a thing or person sacred or set apart within the religion, from totem poles through temple vessels to days of the week, to a human believer who achieves this state. Sanctification is the act or process of acquiring sanctity, of being made or becoming holy. To sanctify is literally "to set apart for special use or purpose," figuratively "to make holy or sacred," and etymologically from the Latin verb *sanctificare* which in turn is from *sanctus* "holy" and *facere* "to make."
- 68 death knell**  
Literally, the ringing of a bell to announce a death; metaphorically, an omen of death or destruction.
- 69 blow-fly**  
Calliphoridae (commonly known as *blow-flies*, *carion flies*, *bluebottles*, *greenbottles*, or *cluster flies*) are insects in the Order Diptera, family Calliphoridae. The name blow-fly comes from an older English term for meat that had eggs laid on it, which was said to be fly blown. The first known association of the term "blow" with flies appears in the plays of William Shakespeare: *Love's Labour's Lost*, *The Tempest*, and *Antony and Cleopatra*.
- 72 fetid**  
smelling extremely unpleasant
- 72 betrothed**  
fiancé; betrothal is a formal state of engagement to be married
- 72 wine-press**  
a device used to extract juice from crushed grapes during wine making
- 73 "Truly my soul waiteth upon God: from him cometh my salvation.  
They consult to cast him down, they delight in lies –  
But in God is my salvation and glory, he is my defense, I shall not be moved –  
For the Lord God has spoken - I!"**  
excerpts from Psalm 62
- 76 the Orient Express**  
The Orient Express was the name of a long-distance passenger train service originally operated by the Compagnie Internationale des Wagons-Lits. It ran from 1883 to 2009. Although the original Orient Express was simply a normal international railway service, the name has become synonymous with intrigue and luxury travel. The route and rolling stock of the Orient Express changed many times. At the time of the novel, the route ran from Paris through Strasbourg, Munich, Vienna, Budapest, and Bucharest, to Istanbul.
- 76 Varna**  
Varna is the largest city and seaside resort on the Black Sea Coast of Bulgaria, located just south of Romania. Commonly referred to as the marine (or summer) capital of

Bulgaria, Varna is a major tourist destination, business and university centre, seaport, and headquarters of the Bulgarian Navy and merchant marine. Varna is approximately 400 miles southeast of Dracula's home in Transylvania.

**77 the Sereth**

The Siret or Sireth (Sereth is the German spelling) is a river that rises from the Carpathians in the Northern Bukovina region of Ukraine, and flows southward into Romania for 300 miles before it joins the Danube. In ancient times, it was named *Hierasus*.

**77 the Borgo pass**

Burgo or Borgo are Hungarian terms for what is today in Romania called the Tihuța Pass in the Romanian Bârgău Mountains (Eastern Carpathian Mountains) connecting Bistrița (Transylvania) with Vatra Dornei (Bukovina, Moldovia).

**80 “In God is my salvation and my glory – My strength and my refuge is in God!”**  
excerpts from Psalm 62