Creature of the Night: The Changing Image of Dracula

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Abstract

Vampires have horrified and fascinated people the world over for thousands of years. During that time vampires have evolved with society. Even from the time the Bram Stoker’s novel *Dracula* was published in 1897 to the first on-screen depiction of Dracula, there is change. Dracula doesn’t bring to mind the fearsome, corpse-like monster that Stoker created, but images of Bela Lugosi in the classic 1931 film. Today the “Bela Lugosi” Dracula has become the quintessential vampire. His long, black opera cape and tuxedo are the standard attire for the twentieth and twenty-first century vampire. Dracula is not a static creature, and has changed with the times. As society becomes more comfortable with sex, Dracula does as well. Thus it is important to examine not only what led to the “birth” of Dracula but also the social situations which have changed the way Dracula is portrayed in film and literature. Stoker’s Dracula who was pure evil has “matured” over time and now is an attractive figure who finds himself engaged in love affairs.
Creature of the Night: The Changing Image of Dracula

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Introduction

Vampires have horrified and fascinated people the world over for thousands of years. From the time the legend originated in the Himalayan Mountains over three thousand years ago, the vampire has traveled outward to every continent. From the Americas, to Asia and Africa vampires are known.¹ Now, thinking of a vampire brings to mind images of Bela Lugosi in the classic 1931 film version of Bram Stoker’s Dracula or the image of Brad Pitt and Tom Cruise as the characters Louis and Lestat in Interview with a Vampire (Ann Rice’s works, although popular, do not center on Dracula, so will not be discussed further). These images of the vampire have, however, changed throughout the years and don’t even resemble the pre-1800 vampire, which was historically described as plaguing towns and countryside. Although Dracula is synonymous with the word vampire, he has changed with western society. Today Dracula has become the quintessential vampire. His long, black opera cape and tuxedo are the standard attire for the twentieth and twenty-first century vampire. Thus it is important to examine not only what led to the “birth” of Dracula but also the social situations which have changed the way Dracula is portrayed in film and literature. Stoker’s Dracula who was pure evil has “matured” over time and now is an attractive figure who finds himself engaged in love affairs.

¹ James Craig Holte, Dracula in the Dark (London: Greenwood Press, 1997), xiii.
Chapter 1: The Vampire Before Dracula
The Vampire of Folklore

Cultures all over the world have stories of hideous monstrosities that would often attack the living for revenge or for survival. The original image of the vampire in Eastern Europe was that of a hideous corpse which was able to leave the grave at night and drink the blood of the living for sustenance. Mascetti describes the vampire as follows:

The physical features are repulsive: long nails that curve like claws; skin showing deathly pallor, except when flushed after feeding; eyes often described as “dead” but nevertheless possessing a hypnotic stare; and rat-like fangs prepared for attack. The vampire is also psychologically repulsive: he is evil, devoid of any moral code; he stands outside—and therefore threatens—all normal society; he drinks blood; he kills without mercy; and still worse, he is capable of the final and most inhuman of acts—transforming his victims into to equally horrific creatures—a unilateral decision that no mere human under his power is strong enough to prevent.

It is this image of the European and Slavic vampire that influenced European writers in the nineteenth century. After Christianity spread throughout Europe, the Church adopted the belief in vampires and portrayed them as minions of Satan. Reports of vampires came from villages all over Europe, and were accepted by learned men of the church. In 1215, the Church officially acknowledged vampires as an entity during the Fourth Lateran Council of Catholic Church leaders in Rome. By officially recognizing the presence of vampires,

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the Church hoped that the populations would turn to the church for aid, and not pagan remedies, which was often the case.\textsuperscript{5}

The Black Plague of the 1300s helped to strengthen the belief in vampires, since the afflicted appeared to waste away, much like the victims of vampires are reported to do. Vampire reports continued to come to local authorities, usually requesting that the body of the suspected vampire be exhumed and staked, so as to prevent any further vampire attacks. The practice of exhuming a body only to run a stake through its heart horrified the Church. In an attempt to stop the increasing reports of vampires, Archbishop Giuseppe Davanzati issued a statement in 1744 claiming that vampires were simply creatures of fantasy, although these fantasies were due to the influence of Satan.\textsuperscript{6}

Vampires of the time, however, were usually people from the lower social orders: shoemakers, soldiers and the like, taking forms that lowborn knew.\textsuperscript{7} Davanzati commented on this fact in his report, blaming vampires on ignorant, superstitious peasants, and asserted that they were not actual demonic predators:

\begin{quote}
Why is it always peasants, carters, shoemakers, and innkeepers? Why has the demon never been known to assume the form of a man of quality, a scholar, a philosopher, a theologian, a magnate or a bishop? I will tell you why: learned men and men of quality are not so easily deceived as idiots and men of low birth and therefore do not so easily allows themselves to be taken in by appearances.\textsuperscript{8}
\end{quote}

Davanzati’s report was issued through the Church but failed to persuade the peasantry to stop exhuming bodies, leading the Church to persuade government officials to pass laws

\begin{footnotes}
\textsuperscript{5} Roberts, 34-37.
\textsuperscript{6} Roberts, 43.
\textsuperscript{7} Mascetti, 17.
\textsuperscript{8} Roberts, 45.
\end{footnotes}
that would prevent such practices. These laws, however, did not stop the practice since the fear of vampires was so great.  

If vampires were in the real world, how was one able to determine just who was a vampire? Those most likely to become vampires include: suicides, witches, unbaptised children, perjurers, seventh-born sons, and men born with cauls, an amniotic membrane covering the baby’s head. If a vampire were to look upon a woman who was pregnant, that child would become a vampire. Corpses could turn into vampires if a cat jumped over it, or if a nun stepped over it, or if a shadow of a living man fell on it. To find suspected vampires, people would employ a number of methods, which included scattering ashes around graves to find the path of the vampire to its tomb. One could lead a pure white or black horse over the graves and where it would not tread marked the grave of the vampire. Places in cemeteries where the earth had sunk and the tombstones were crooked also indicated a vampire.

Once a vampire was found, it was essential that it be eliminated. Folklore held that when a vampire’s body was disinterred it would appear to have not decayed, no matter how long in the grave. In 1731, Dr. Johannes Fluckinger was called to investigate a supposed case of vampirism. After exhuming the bodies of forty suspected vampires, he found many which appeared to be undecayed and described them as vampires.

In order to end this evil, they dug up this Arnod Paole forty days after his death—this on the advice of their hadnack (soldier), who had been present at such events before; and

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9 Roberts, 45.
11 Roberts, 23.
they found that he was quite complete and undecayed, and that fresh blood had flowed from his eyes, nose, mouth, and ears; that the shirt, the covering, and the coffin were completely bloody; that the old nails on his hands and feet, along with the skin, had fallen off, and that new ones had grown; and since they saw from this that he was a true vampire, they drove a stake through his heart, according to their custom, whereby he gave an audible groan and bled copiously.  

Leo Allatius, who also wrote scholarly works on vampires in 1645, described a body that had been exhumed when it was suspected of being a vampire:

A corpse perfectly whole; it was unusually tall of stature; clothes it had none, time or moisture having caused them to perish; the skin was distended, hard, and livid, and so swollen everywhere that the body had no flat surfaces but was round like a full sack. The face was covered with hair dark and curly; on the head there was little hair, as also on the rest of the body, which appeared smooth all over; the arms by reason of swelling of the corpse were open, the eyelids closed, the mouth gaping, and the teeth white.

A vampire must be put to death using specific methods. The most popular way to kill a vampire was to run a stake through its heart. This did not have to be a wooden stake, and often iron stakes or knives could be used instead. A vampire could also be decapitated to stop the head from directing the body to do evil. The decapitated head would be placed in between the corpse’s knees or alternatively buried separately, and usually the mouth was stuffed with garlic or stones. Sometimes the body of the vampire would be cremated and the ashes thrown into moving water, because a vampire, who did not have a soul, could not cross water, except at complete high or low tide. Other

13 Quoted in Mascetti, 24.
14 Quoted in Hoyt, 45.
Christian symbols, such as crucifixes were used against vampires who, as creatures of Satan, were afraid of objects blessed by God.¹⁵

What would make people begin to suspect that there were vampires about? There were times when beggars were so destitute, they took to sleeping in tombs and mausoleums during the day. Coming out at night, they seemed to be a reanimated corpse. Premature burials may also be a basis for the vampire. The fear of being buried alive was a very real fear. At the beginning of the twentieth century it was estimated that at least one burial a week in England was premature, as coma victims were often presumed dead.¹⁶ If a person was buried prematurely, they would often try to escape, so the body will have moved or the person will have torn at the coffin. In 1882, John G. Krichbaum patented a mechanism built into a coffin allowing a person to signal that they had been buried alive.¹⁷

![Diagram](image.png)

Picture 2: Mechanism for those who had been buried alive

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Poems and songs both reveal that the subject was not far from the minds of Europeans over the centuries. A limerick appearing in the English periodical *Burial Reformer* deals with premature burial:

There was a young man from Nunhead,  
Who awoke in a coffin of lead.  
‘It is cosy enough,’  
He remarked in a huff  
‘But I wasn’t aware I was dead.’

Even popular drinking songs, such the Irish song Finnegan’s Wake deal with premature burial. Finnegan’s Wake tells the story of a man who falls off a ladder because he has had too much to drink. He is presumed dead and a funeral is arranged for him. At his wake, a fight breaks out and a bit of whiskey falls on him, which causes him to wake up and startle his mourners. Although these fears are presented in a very light-hearted fashion, vampires were still considered a terrible plague on society, which increased when times were the hardest. However, the image of the vampire was about to change because of the influence of literary imagery and public reception.

**The Nineteenth Century Vampire**

The representation of the vampire as a peasant who plagued villages would be markedly changed in Europe during the nineteenth century with the advent of vampire fiction. Up until the beginning of the nineteenth century, anything written about vampires was an account of an attack or a sighting. In approximately 1800, Johann Ludwig Tieck

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18 Quoted in Farson, 120.  
20 Roberts, 46.
wrote “Wake Not the Dead” which may possibly be the first literary vampire story, and was the catalyst for the vast amounts of vampire fiction to follow.\(^{21}\) Out of this growing body of literature came The *Vampyre* by John Polidori, *Varney the Vampyre* by James Malcolm Rymer or Thomas Preskett Prest (the authorship is debated) and *Camilla* by Sheridan Le Fanu.

In 1816, Lord Byron, Percy and Mary Shelley, and John Polidori were vacationing in Geneva, Switzerland. On one particularly dreary day, Byron suggested they each tell ghost stories to pass the time. Only Byron and Mary Shelley came up with stories. Shelley had the beginnings of her masterpiece *Frankenstein*. Byron had a fragment of a story which concerned a nobleman who could not be killed and preyed on beautiful women. He did not have a way to end the story, but Polidori took note of the plot. Three years later Pilodori published a story entitled *The Vampyre*, which was the story of an English aristocrat named Lord Ruthven. He is described as having dead gray eyes and a deadly pale face.\(^{22}\) While traveling with a friend named Aubrey, Ruthven is mortally wounded. Having promised not to tell of the death of Ruthven, Aubrey returns home, only to find the Lord at home and courting Aubrey’s sister. Aubrey goes mad and tells his sister’s guardians of Ruthven just before he expires. The guardians rush to protect the sister only to find that she has been the bloody victim of the vampyre. This was the first story that cast nobility as a vampire instead of a peasant and it was so


popular it spawned many vampire stories and plays through the 1820s in both Paris and London.  

Ruthven was not the only vampire to gain fame through fiction. *Varney the Vampyre, or, the Feast of Blood* was first published in 1845 in the Penny Dreadful series, which was a cheap horror weekly serial, a new section being released each week. It was so popular that it ran for 109 weeks. The authorship of the story has been debated; until recently the story was always credited to Thomas Preskett Prest (who also wrote *Sweeney Todd, the Demon Barber of Fleet Street* and *The Calendar of Horrors*), but now the story is credited to James Malcolm Rymer. Varney is a vicious creature who stalks beautiful women and attacks on stormy nights. He has long nails, which appear to not have been trimmed for several years, that he taps against the widow pane of his victims. His face is “perfectly white—perfectly bloodless,” equipped with fang-like teeth; and his eyes have a hypnotic gaze, which paralyses his victims. Many of these traits were to be found in the vampires to follow. Although *Varney* was incredibly popular in its day, the 800-page novel is often too tedious for modern audiences and is often overlooked.

The female vampire Carmilla, has always maintained fame, and probably influenced Bram Stoker’s *Dracula* the most. In 1871, *Carmilla* by Sheridan Le Fanu was first published in the magazine *The Dark Blue*. It was the tale of a young woman, Carmilla, who, after a carriage accident, was left with a hospitable family while her mother deals with undisclosed business. Carmilla is described as having odd habits such as waking very late in the day and never eating anything while the family is present. A “plague” strikes the city and soon several girls have died. Carmilla then attacks the

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24 Ryan, 25.
25 Mascetti, 158.
27 Cooper, 64-71.
narrator, a young man, during the night. After a 1698 portrait of Carmilla arrives at the narrator’s home, he realizes that Carmilla is a vampire. He leads a group to her tomb during daylight to decapitate her, run a stake through her heart, and burn the body.\textsuperscript{28}

These three works of vampire fiction captivated people of all stations. Although the working class mostly enjoyed \textit{Varney}, all literate people had a chance to read about the vampire. It wasn’t until Stoker published \textit{Dracula} that one vampire was truly able to become immortal. The Count is still popular more than 100 years after the novel was published.

\textsuperscript{28} Cooper, 96-97.
Chapter 2:

Dracula Is Born

Picture 4: Cover of Bram Stoker’s *Dracula*
**Dracula’s Author**

Abraham “Bram” Stoker was born in Dublin, Ireland in 1847. Through his life he had many professions, such as a clerk, a writer of theater reviews, and a manager of a London theater. He was quite a prolific writer with mild success, but it was in 1890, when Stoker met Arminius Vámb ery, that he was inspired to write *Dracula*, a work that has withstood the test of time. Vámb ery, a Hungarian professor from the University of Budapest, told Stoker of Vlad Tepes, the Voivide (Prince) of Wallachia.29

![Woodprint of Vlad the Impaler](image)

Although he was a Romanian national hero, the rest of Europe remembers him for his brutal practice of impaling his victims. It is estimated that he impaled over 100,000 people on pikes in his six-year reign, but he was also able to push the Turks out of Wallachia.30 Only the name and the exploits with the Turks of the real Vlad are included in Stoker’s novel.

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29 Hoyt, 143-144
Readers in Victorian England had a love for the macabre, and Bram Stoker was able to capture that with his Transylvanian Count. Bram Stoker’s *Dracula*, although not considered a masterpiece, was well received in 1897 when it was published.\(^{31}\) It was a perfect novel for the “Victorian noon”, a time that was both looking forward and back. The *fin de siècle* attitude, which looked to science and progress, was also pulled back by the religious authority and rigid gender assignments.\(^{32}\)

**Dracula And His Enemies**

The characters of *Dracula* consist of two main groups; Dracula and those who seek to destroy him. Dracula is the king vampire. His ancestry is traced to Attila the Hun and those that helped to stop the Turkish invasion. He wishes to move to England where he will begin to infect the country with his “disease”. Dracula has only one ally, Renfield. R. M. Renfield, a patient at Seward’s asylum (see below), starts as the servant of Dracula and later tries to protect Mina (see below) from his master, dying in the process.

The audience first meets Dracula when Jonathan Harker, a solicitor from London arrives at the Transylvanian castle; he is also the first to notice that the count is not normal. His fiancée, Mina Murray, remains in Whitby, England, a resort town on the English coast. She works as an assistant schoolmistress and is vacationing with her former pupil and friend, Lucy Westenra. Lucy becomes the first victim once Dracula lands on English soil. Three marriage proposals in a single day delight this spoiled and self-indulgent girl. Lucy’s three suitors include Dr. John Seward, head doctor at a lunatic asylum; Quincey P. Morris, a stereotypical Texan; and Arthur Holmwood, a handsome nobleman. Dr. Van Helsing, a Dutch doctor who specializes in rare diseases, completes the group which bands together to fight Dracula.

**Dracula in Victorian England**

The Victorian era was torn between the new scientific way of Darwin and the old religious way of the Church. Dr. Van Helsing at one time relies heavily on new technologies, such as blood transfusions, but then uses a sort of magic to defeat Dracula. In a post-Darwinian era, Europeans were dealing with the concept that the universe was not created with man as the central being, and if man were a product and evolution through natural selection, there was also the chance that man could further evolve and cease to be.³³ At the same time there was still the pre-Darwinian fear that if humans were not controlled and held up to a moral standard they would devolve into mere animals.³⁴

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³⁴ Bhalla, 41.
Many of the attitudes of the time shaped and are reflected in Stoker’s novel. This was the time of the New Woman who took control of her own life, and did not simply resign herself to the whims of her husband. The traditionalists considered her to be a sexual predator. Lucy and the female vampires of Dracula’s castle are sexual predators. Though not a predator, Mina has traits of the New Woman. She has a job as a teacher and becomes the unspoken leader of the hunt for Dracula; she does, however, allow the men to decide what is best for her, even when put in a dangerous situation. Stoker gives a conflicting message about his idea of the New Woman. He also does not totally discard religion for science, or vice versa. Both science and religion play a large part in the novel and each is necessary to capture Dracula.  

The end of the century in England also saw the height of the British Empire. People in England, however, were quite unsure about the strength of English power, and Dracula becomes, in a sense, the foreigner who is invading England. The colonized becomes the colonizer. Typical of Europeans of the time, Jonathan Harker has a distrust of all things foreign. He discredits the beliefs of the Transylvanian people, even though they are familiar with the dangers of the region. A modern audience would see this sentiment as being bigoted, but distrust of non-English was common in Stoker’s time.  

Since Stoker wrote many of the attitudes and fears of the Victorian era into his novel, his audience was able to relate to his characters. Alok Bhalla notes that Dracula captured the Victorian imagination because it tapped into something deeper:

35 Snef, 8-10.
37 Snef, 37-40.
Part of the reason for the long and continuing fascination with the figure of Dracula is that in him are encoded a larger complex of fears—biological, sexual, psychological, social—than in any vampire character before him. His physicality is a threat to our species identity; his erotic power is a reminder of the temptations we still feel for fierce orgasmic abandonment untroubled by any tender regard for the other or by our generative tasks; his ability to mesmerize people to do his bidding is a violation of our senses of ourselves as rational creatures who can will their own lives; and, finally, our willingness to fight him with the same kind of fury as he has is a grim warning to us about how close our civilizations always are to the Hobbesian jungle where brutal is also moral affirmation.38

Dracula represents to the Victorian audience, but also to contemporary audiences, our deepest fears but also our desires.

**Dracula Strikes**

*Dracula* starts with one of the heroes, Jonathan Harker, traveling to Transylvania to finalize a property sale with Count Dracula. One the way to the castle, Harker runs into superstitious peasants who warn him not to go to the castle. Jonathan pays these warnings no heed, but does take the crucifix offered to him. The only thing that he knows of the count is that he wishes to purchase Carfax Abbey, a piece of property with a ruined abbey, situated slightly outside of London.

Stoker describes the main character of his novel with such detail that the reader is able to gain a clear picture of Count Dracula as Stoker imagined him. When Jonathan Harker first reaches Dracula’s Castle, he is met by the count whom he describes as, “a tall old man, clean shaven save for a long white moustache, and clad in black from head to

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38 Bhalla, 37.
foot, without a single speck of colour about him anywhere."39 While shaking hands, Jonathan notices that the Count’s strength is great and his hand was “as cold as ice—more like the hand of a dead than a living man.”40 Once inside the castle, Harker has a better chance to observe Dracula and describes him as follows:

His face was strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth so far as I could see it under the heavy moustache, was fixed rather cruel-looking, with peculiarly sharp, white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. Hitherto I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now rather close to me, I could not but notice that they were rather coarse—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point.41

The image of hairy palms intimates the image of a werewolf. Dracula has the ability to change into a wolf. While Dracula is not a werewolf, when referencing Slavic vampires of folklore, vukodlak (werewolf) and vampir (vampire) are synonyms.42 In the Slavic tradition, a werewolf may simply be a shape-shifter, while a vampire is actually a

40 Stoker, *Dracula*, 17.
member of the un-dead. It may occur, however, that a werewolf will become a vampire upon death.\(^{43}\)

During Jonathan’s stay, he notices many strange things: first, there are no mirrors anywhere in the castle; and second, when Harker is shaving, he does not see Dracula approaching in the mirror, and when he cuts himself, Dracula is drawn to the blood. Dracula is repelled by the crucifix around Harker’s neck. Jonathan also discovers that all doors that might lead him out of the castle are locked and he realizes that he is a prisoner. Horrified, Jonathan starts searching the castle for a means of escape. He finds what appears to be a woman’s boudoir. He is drowsy and lays down to rest, but somewhere in between sleeping and waking, he sees three women enter. These three voluptuous women caress Jonathan, who states that he yearned for their kiss. Dracula interrupts this scene, and calls the women away, offering them a child to satisfy them.

\(^{43}\)Masters, 29.
Now Jonathan knows that Dracula and the women are monsters. At one point he looks out of a window and sees Dracula crawling down the wall of the castle, like a lizard. A few days later, Jonathan follows the same path and enters a ruined chapel where he finds several coffins. He leaves after he finds Dracula sleeping in one of the coffins. Days later he returns, determined to destroy the monster. He drops his weapon and leaves a gash in Dracula’s forehead. Seeing the horrifying look on the count’s face, Jonathan quickly leaves. Over the next few days, he is aware that the Count is having fifty boxes filled with dirt and Harker knows that Dracula is about to set out and that he is going to be left with the three demon women.

The reader is then acquainted with Lucy Westenra and Mina Murray, the fiancée of Jonathan Harker. Lucy is an upper-class woman who is being courted by three men: Dr. Seward, Arthur Holmwood, and Quincey P. Morris. She has settled on Arthur Holmwood, although the other men are still deeply in love with her. Lucy has a tendency to sleepwalk, which eventually leads her into the clutches of Dracula. Lucy’s sleepwalking episodes coincide with Dracula nearing England, which shows the great power he has. In Stoker’s time, sleepwalking was regarded as a neurosis. Therefore Lucy’s character was already tainted, and Dracula simply took advantage of this.
While Dracula’s three demonic “brides” keep Jonathan hostage in Transylvania, the Count starts his plan to colonize England with vampires. The two women are in Whitby, England, when the Demeter sails into harbor. Something, or someone, unknown, had slaughtered all of the crew on the Demeter. The only survivor appeared to be a great dog, which jumped from the boat and ran away. Mina attempts to stop Lucy’s sleepwalking, but to no avail and one night she finds Lucy out at the ladies’ favorite bench, which overlooks the harbor. Mina notices that a dark figure with “a white face and red, gleaming eyes” is bending over Lucy.\textsuperscript{44} The reader knows this to be Dracula feeding on Lucy. After Mina brings her home, she notices two marks on her throat, which she concludes are accidental pinpricks from fastening her shawl.

In London, Dr. Seward’s most unusual patient named Renfield raves about the master having come at last. Dr. Seward elaborates, throughout the novel, on Renfield’s

\textsuperscript{44} Stoker, Dracula, 100.
madness. He has been labeled a zoophagous patient, one who ingests living creatures in order to gain that life force. Seward describes how Renfield meticulously collects flies with sugar, and then uses those flies to collect spiders. Then those spiders will be used to collect birds, and so up the food chain. Throughout the novel, Renfield escapes to Carfax Abbey, where he is found speaking to his “master”, telling him that he will do his bidding.

Once again the reader is directed to Lucy and Mina at Whitby. Dracula continues to visit Lucy, in the form of a large bird sitting on the windowsill by Lucy. The victim’s health deteriorates considerably with these visits. At this time, Mina also learns of Jonathan’s whereabouts. He has escaped from Castle Dracula, and is in a hospital in Budapest. There he is suffering from “brain fever”. Mina is summoned to him for immediate marriage.

While Mina is gone, Lucy’s health improves, since Dracula has now moved to London. Lucy, however, returns home to London. There she experiences terrible nightmares and begins to weaken. It is revealed that Lucy’s mother has a heart condition, so is not informed of her daughter’s mysterious illness. Lucy’s fiancé, Arthur, is quite distracted from his love, as his father is also ill. He writes to Dr. Seward to look after Lucy’s health. Dr. Seward agrees; but once there cannot determine what might be the cause of her illness. He writes to Dr. Van Helsing, who is the world’s foremost expert on rare diseases.

Now the men begin their battle against Dracula for Lucy. As Dracula continues to drain Lucy’s blood, Seward, Van Helsing, Holmwood and Morris all provide
transfusions. Van Helsing places garlic about Lucy’s room, but her mother, thinking to
freshen the room, removes the garlic and opens the window. A series of mishaps such as
this stop the doctors from curing their patient. With the blood from Lucy, Dracula is
growing younger. He is described by a zookeeper, who noticed him only because the
wolves were acting strangely in the Count’s presence:

There wasn’t much people about that day, and close at hand
was only one man, a tall, thin chap, with a ‘ook nose and a
pointed beard, with a few white hairs runnin’ through it. He
had a ‘ard, cold look and red eyes, and I took a sort of
mislike to him, for it seemed as if it was ‘im as they was
hirritated at. He ‘ad white kid gloves on ‘is ‘ands, and he
pointed out the animiles to me and says: ‘Keeper, these
wolves seem upset at something.’

The same wolf, which was irritated, escaped from the zoo later that evening. Under
Dracula’s control, it crashes through Lucy’s window, where Lucy and her mother are
sleeping. With her heart condition, Lucy’s mother dies of fright and Lucy is severely
weakened when Dracula takes one last meal from her blood. The next day, even after a
transfusion, Lucy dies. After her death, the marks on her neck disappear.

Still in London, the reader learns of the arrival of Mina and Jonathan. Jonathan’s
health seems to be very fragile. As they get into a carriage in Piccadilly, Jonathan is quite
anxious at the sight of something. Mina notices that Jonathan is looking at a man, which
he describes as the “man himself.” Mina describes Jonathan’s reaction and the now
much younger Dracula.

He was very pale, and his eyes seemed bulging out as, half
in terror and half in amazement, he gazed at a tall, thin

45 Stoker, *Dracula*, 150.
46 Stoker, *Dracula*, 188.
man, with a beaky nose and black moustache and pointed beard, who was also observing the pretty girl. He was looking at her so hard that he did not see either of us, and so I had a good view of him. His face was not a good face; it was hard, and cruel, and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal’s.47

A week after Lucy’s death, children are being attacked in Hampstead. A beautiful woman lures the children away, and when these children are found they have wounds on their throats. Van Helsing knows that this is Lucy who is luring the children. Seward is not convinced, so the two go to Lucy’s tomb in the night. Van Helsing unscrews the lid only to find an empty coffin. While making their way out of the tomb, the two men notice a white figure holding a child, which appears to be making its way toward to Lucy’s tomb. Seward, however, still does not believe that Lucy is a vampire. The next day, Seward and Van Helsing return to the tomb and see that Lucy is in her coffin. Van Helsing also must convince Holmwood and Morris so that he can allow her soul to rest, by cutting off her head and running a stake through her heart. Holmwood is offended by this suggestion, so Van Helsing makes him visit Lucy’s tomb in both day and night. Finally, all the men are in agreement that she is a vampire. Holmwood volunteers to release Lucy from her torment by staking and decapitating her. Once the job is finished, Van Helsing reminds the men that they have an even larger goal: finding and ridding the world of Dracula.

47 Stoker, *Dracula*, 188.
After Lucy’s second death, Van Helsing brings Mina and Jonathan Harker into the search for the vampire who attacked Lucy. The band of hunters headquarters themselves at Seward’s Asylum, which is located next door to Carfax Abbey. Mina begins by compiling all the journals so that the group may have an accurate time-line of events; all members of the group read through the journal anthology in order to understand the situation. They learn that Dracula is indeed the vampire and that he is living next door. Mina asks to speak to Renfield, in hopes of finding clues, but the most he reveals is his plea for her to leave. Renfield then pleads with Seward for immediate release, which is denied. The men decide to leave Mina while they go to the Abbey in search of Dracula. They discover that Dracula has prepared boxes of his native soil. Some are stored there, but others have been moved to separate locations. Mina grows pale while the men continue their search over the next few days.
When the men return, Renfield is found with a broken face and shattered skull. Van Helsing helps the patient, who tells the doctors that Dracula has visited Mina. Renfield tried to stop Dracula from preying on her, but since Dracula has immense strength, it was no use. Van Helsing, Seward, Holmwood and Morris run to Mina and Jonathan’s room and break down the door to reveal a horrifying sight:

On the bed beside the window lay Jonathan Harker, his face flushed and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw all recognized the Count—in every way, even to the scar on his forehead. With his left hand he held both Mrs. Harker’s hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man’s bare breast which was shown by
his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten’s nose into a saucer of milk to compel it to drink. As we burst into the room, the Count turned his face, and the hellish look that I heard described seemed to leap into it. His eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind the full lips of the blood-dripping mouth, clamped together like those of a wild beast.48

In order to protect Mina from further harm, Van Helsing places a consecrated host to her forehead. It burns her forehead, leaving a scar. She realizes the consequences of this and knows that she has Dracula’s blood in her veins. The next day, the men go to sanctify all the boxes of dirt that Dracula has placed around London. They wait at Dracula’s house in Piccadilly for the Count’s arrival. They are not disappointed, but they are not able to detain the Count, who jumps out of a window shouting that he still has a place to rest. He is referring to the one box of earth that the men could not locate.

Through the rest of the novel, the reader follows the band of vampire hunters as they chase after Dracula. The Count leaves on a ship, which is to sail to Varna, a port in Romania. The hunters take a train, which will arrive much sooner. Mina helps the group by being hypnotized by Van Helsing. She has a sort of psychic connection to Dracula, which is especially strong at sunrise and sunset. Once in Varna, the group awaits Dracula. Days later, they learn that Dracula has passed Varna, and his making his way up river, closer to his castle. The group splits to intercept Dracula: Holmwood and Harker go up river; Morris and Seward ride along the river, and Mina and Van Helsing go straight to the castle. While at the castle, the three vampire women invite Mina to join them, but

48 Stoker, Dracula, 310-311.
Van Helsing keeps her back, and sees her struggling against her vampire side. The next day, Van Helsing decapitates and stakes the three women.

Dracula, with help of a band of gypsies is nearing the castle, with Holmwood, Harker, Seward and Morris close behind. All are racing to beat the sunset, when Dracula will have full power. Upon reaching the castle, a small battle begins between the heroes and the gypsies. In the scuffle, Morris receives a fatal wound. Harker jumps onto the cart and opens the box containing Dracula. The gypsies flee, but the heroes must now fight the Count.

I saw the Count lying within the box upon the earth, some of which the rude falling from the cart had scattered over him. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew too well. As I looked, the eyes saw the sinking sun, and the look of hate in them turned to triumph. But, on the instant, came the sweep and flash of Jonathan’s great knife. I shrieked as I saw it shear through the throat; whilst at the same moment, Mr. Morris’s bowie knife plunged into the heart. It was like a miracle; but before our very eyes, and almost in the drawing of a breath, the whole body crumbled to dust and passed from our sight.49

Both Dracula and Quincey Morris die as a result of the battle against evil. Mina’s forehead is clear of the scar and her body is clear of Dracula’s blood after the vampire’s death. Later, Jonathan and Mina have a child named Quincey, which serves to bind the whole group of Dracula hunters together. So ends Stoker’s Dracula.

49 Stoker, Dracula, 416.
Chapter 3: Dracula Steps Off The Page And Onto The Stage And Screen
Dracula Goes To The Theater

Immediately after the novel Dracula was released, Stoker realized the economic potential and staged a reading in London to protect the novel’s theatrical copyright. This ensured that Dracula spin offs (as had been done with Pilodori’s Vampyre) could not be performed without royalty payments to the author. He did realize that the novel was obviously too complicated and long to simply be read out loud. Stoker instead cut several of the scenes, and added new ones to clarify the plot for this dramatic reading.50

After Bram Stoker’s death, his wife Florence inherited the rights to the novel, and she intended to protect them with all her might. In 1922, F.W. Murnau, a German film director, wished to make a cinematic version of Dracula entitled Nosferatu: Eine Symphonie Des Grauens (Symphony of Terror). The names of the characters were changed and the credits claimed that the story was only loosely based on Stoker’s novel. Florence waged a veritable war against Prana Films, especially since she was not receiving any money from the film venture. She wished to have all copies of the film destroyed, without even knowing what the films actually contained. She never asked to see the film; she only wanted royalties. Those who did see the film witnessed the tale of Graf Orlock played by Max Schreck, who appeared to be more like a rat than a man. He had a bald head, pointed ears, a hooked nose, demonic eyes and rat-like fangs.51 As Gerald Mast states:

Murnau’s vampire was hideously ugly—a shriveled, ashen little man with pointed nose, pointed ears, and pointed

head. This ugliness made the sexual implications of the vampire’s relationships with humans—particularly the use of a man’s bedroom for the primary setting of the nightmare bloodsucking—even more horrifying.\textsuperscript{52}

This image of the vampire was not the one taken from the pages of Stoker’s novel, and is rarely mentioned in discussions of Dracula.

![Picture of Graf Orlock]

Picture 11: Graf Orlock takes another victim

Thanks to Florence Stoker, this Dracula was not the one, which is so popular today, but the Dracula of Hamilton Deane’s stage play.\textsuperscript{53} In 1924, Florence Stoker offered Hamilton Deane the first license to write a play based on Dracula to be played in London. Stoker’s rules were strict, however, and Deane, who ran a company of actors, was only allowed to keep a small percentage of the profits. In order to make profits, Deane’s company toured extensively.\textsuperscript{54} The Count which appeared in Deane’s version of the story is the one that most shapes the modern image of Dracula. Instead of the corpse-

\textsuperscript{52} Quoted in Holte, 33.
like man with hairy palms and bad breath, the Dracula of the theater became sanitized. He had to be acceptable enough to be invited into Jonathan Harker’s home. Dracula now wore the evening tuxedo and high-collared opera cloak, with which he is often associated to this day. This high collar had theatrical purposes as it hid the actor’s head from the audience so he could slip through a trap door without being seen by the audience.\textsuperscript{55}

In 1927 the play opened in the West End of London, after Deane’s version of \textit{Dracula} done with the touring company was a hit all over England. Actor Raymond Huntley’s portrayal of Dracula seemed to have horns which were actually white streaks running through his black hair, but he had to rely heavily on makeup, since he was only twenty-two at the time.\textsuperscript{56} There it was seen by Horace Liveright, who was determined to bring Dracula, though a revised version, to Broadway. He enlisted John L. Balderston to rewrite the play for Broadway. Liveright offered the title role to Raymond Huntley, who turned it down since the salary was so small. The part was next offered to the Hungarian expatriate, Be’la Ferenc Dezso Blasko, who was known professionally as Bela Lugosi.

\textsuperscript{55} Skal, 73. 
\textsuperscript{56} Skal, 72.
Although his original roles in films were romantic leads, his performance in the character of Dracula on stage and screen had the most impact on what is conjured up by the general public upon hearing the Count’s name. All around the world, the name Dracula conjures up images of a man with a tuxedo, a long cape, and slicked back hair.

Picture 13: Bela Lugosi in 1928

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57 Dean and Balderston, xiv.
Universal’s Immortal Film

Bela Lugosi will forever be the Count. After playing the Count on the stage, Bela Lugosi was then cast in the film. Universal’s choice was not Lugosi but Lon Chaney, the “man of a thousand faces”. Chaney had played a vampire (who turned out to be only an undercover detective) in Universal’s 1927 silent film London After Midnight. His vampire was pop-eyed with rows of sharp teeth; the image of Dracula would have been very different had Chaney been the star. Lon Chaney died while the film was in pre-production, so another actor needed to be found. Conrad Veidt, who had played in numerous horror films, including F.W. Murnau’s version of Jeckyll and Hyde entitled Der Januskopf, was also considered for the part of Dracula.58

Universal’s film Dracula was based more on the plays by Deane and Balderston, than on the novel by Bram Stoker. Therefore, many of the characters and action was cut or combined to make the show a reasonable length. The play had also reduces the grotesqueness of the Count. In the novel he had foul breath and hairy palms, but, in the play, he needed to be pleasant enough to be invited inside. These features carried over to the movie, and once again the audience found Dracula eternally strutting around in evening dress. Dracula starts with black hair, so never has the chance to grow younger, as in the novel. Neither fangs nor blood ever appear, and all of the vampire killings happen off screen. Although this horror film scared audiences of the time, there was very little gore, which is abundant in later Dracula films.59

58 Glut, 109-110.
Bela Lugosi was a very suave Count, who attracts women both on and off screen. He seemed a bit like Rudolph Valentino with a sinister side.\textsuperscript{60} The character Lucy is attracted to the Count, although she finds him odd. When the Dracula comes to visit Lucy during the night, the audience never sees any biting or blood sucking. Anything that is too horrific, or too sexual, is left to happen off screen. Even without an overt reference to Dracula as a sexual being, Dracula may be attractive to the film audience and characters.

That same year, Universal also made a Spanish version of Dracula. In the evening, after a day of filming the English version, the Spanish-speaking cast would come in to film essentially the same scenes in Spanish. The script was simply translated to Spanish, although the running time of the Spanish version of \textit{Dracula} is longer. George Melford, the director, followed the script more closely than Tod Browning.\textsuperscript{61} Critics, such as David Skal, find the Spanish \textit{Dracula} to be a better film, since scenery

\textsuperscript{60} Skal, 85.
and camera angles were emphasized, whereas Browning’s technique was very flat. Skal argues that the Spanish version of Dracula was a “shot-by-shot critique” of the American Dracula, each shot having more dimension, tension and eroticism. Although the Spanish version is often considered to be a much better film by critics and later directors, it was Lugosi’s Dracula that become truly immortal with the public.

**Dracula The Movie Star**

After Universal’s two 1931 films, the studio waited to release any type of sequel. Dracula’s Daughter was released in 1936, and picked up where Dracula had left off, with Dracula only nominally appearing in the film. The Count’s daughter mourns his death and is forced to come to terms with her vampire side. Universal enlarged the Count’s family with Son of Dracula (1943), which brought the badly miscast Lon Chaney Jr. as Count Alucard (Dracula spelled backwards) into Louisiana. It seemed that in an attempt to capture the fame and success of the original Dracula film, Universal was merely spending its money on movies with no great appeal or box office returns.

Throughout the decades, filmmakers would try to tap into Dracula, only to release several films which had little success. During the 1940s, Hollywood was dealing with money problems from violations of anti-trust laws, but also because foreign markets were heavily taxing the profits of American films. The vampire film became the low budget moneymaker, which studios produced continuously. Multiple monsters in one movie

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62 Skal, 160.
guaranteed even larger profits, so several films featured two or more classic monsters.\(^\text{63}\) According to Skal, films such as *House of Frankenstein* (1944), *House of Dracula* (1945), and *Blood of Dracula* (1957) all seemed to lack the quality that made *Dracula* 1931 a classic. Amid the multiple “lackluster” *Dracula* interpretations there were a few movies that are considered noteworthy.\(^\text{64}\) The trend to create spoofs and multiple monster movies continued until the end of the decade.\(^\text{65}\)

In 1948, Universal released *Abbot and Costello Meet Frankenstein*. This combined the horror monsters Frankenstein, Wolfman, and Dracula with the two jokesters, to create a film which was really about comedy and horror. With Lugosi playing the part of Dracula, the Count’s appearance was familiar to the movie going

\(^{64}\) Wolf, 221.
\(^{65}\) Murphy, 59.
audience. Although it owes very little to Stoker, Dracula could now be funny, or at least appear in a comedy.66

Ten years later, the Hammer Film series of Dracula movies would begin with *Horror of Dracula*, starring Christopher Lee, who has now become the second most memorable Dracula. What set Lee apart from other Draculas, was that he had never actually seen Lugosi’s Dracula. He did not try to model the classic Dracula, but developed his own Count. Two elements contributed largely to the popular success of the film: color and sex. Up to that point, many of the horror films were in black and white, which provided a more mysterious element to the story. Hammer’s films were done in color, which made the action more realistic, but also more vivid. Not only were there blood baths on the screen, but there was also an erotic element when Dracula would bite his victims.67 Hammer Films had a style of “sexuality, physicality, and clear delineation

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66 Wolf, 224.
67 Wolf, 224-226
between good and evil". 68 Lee was a tall, lean, detached and reticent Dracula, who searched for voluptuous females to bite. Although they still may not have been willing volunteers, Dracula’s victims sigh and moan in a way that seems to indicate pleasure. This was the first time that victims and Dracula show overt sexual pleasure in their exchanges which became an essential part in later vampire films. 69 Stoker’s vampire was cold, evil, and asexual. The Hammer Dracula was evil, but also received and provided sexual pleasure when biting a victim. This Dracula series lasted through several movies, sometimes two or three films in one year, but the studio stopped the series in 1972 since the films no longer brought in large audiences. 70

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68 Holte, 52.
69 Holte, 54.
70 Wolf, 227-231.
Chapter 4: Dracula Is A Household Name

Picture 18: Dracula selling Pepperoni!
Dracula Is Everywhere

In the 1970’s Dracula had now become a common character. He appeared on everything from paint by numbers to belts, but it was always the same Dracula: Bela Lugosi. Bela Lugosi had become Dracula. So much so that he requested to be buried in his full regalia, including cape, tuxedo and medallion. Dracula shows up in a Woody Allen short story where he accidentally goes out during an eclipse, and is caught by some townsfolk. He even appeared on television shows such as “The Munsters” as Grandpa and “Sesame Street” as Count Von Count.

![Picture 19: Grandpa Munster](image1.png) ![Picture20: Count Von Count](image2.png)

Although these two characters are not the Dracula of the horror films, they do mimic the style of Bela Lugosi, therefore conjuring up images of the classic horror villain. Dracula had moved from the horror genre to be a universal icon. On “The Munsters”, Dracula is the old grandpa who, although witty, doesn’t have the horror appeal of Christopher Lee and Bela Lugosi. Dracula was so popular, he became the mascot for the cereal Count Chocula, released in 1973. Even house pets weren’t immune from Dracula. Bunnicula

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71 Skal, 191.
72 Skal, 188.
74 Skal, 197.
the vampire bunny, found in a movie theater appropriately showing *Dracula*, was the focus of the 1979 children’s novel. The dog and cat of the house are suspicious of the new rabbit, especially when, in the morning, the vegetables appear to be totally drained of color.\(^75\)

Social changes occurring in the sixties and seventies, including civil rights and black power movements were also incorporated into the Dracula myth. One of the most popular films of the early seventies was *Blacula*, which featured an African prince, who is bitten by Dracula. Years later, the prince believes he has found his reincarnated wife, but destroys himself after her death. *Scream, Blacula, Scream* (1973) was the sequel, which also proved to be very popular.

During the seventies, theaters were flooded with vampire movies. Michael Murphy estimates that over 200 vampire movies were released in the seventies, which is

more than the number released from 1900 to 1959. Notable Dracula films, which follow either the novel or the Deane-Balderston play included a version made in 1973 with Jack Palance as an old, sympathetic Count, and a 1979 version with Frank Langella as a highly sexual Dracula.

A comic and incredibly tan Dracula also showed up in the 1979 comedy *Love at First Bite*. George Hamilton portrays the Count, who moves to Manhattan and falls in love. *Nosferatu: Phantom Der Nacht* (Phantom of the Night) was also released the same year. The story is very similar to the 1922 film, and Herzog tried to match many of the shots from the earlier version. Dracula still has a rat-like appearance, but is frustrated with being undead. The Nosferatu of 1979, however, is not quite as empty as his 1922 self. Klaus Kinski’s Dracula wants to be loved; the pure-hearted Lucy must fulfill this

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76 Murphy, x.
demand. When she gives herself to Dracula, he can finally rest … but he is not the last nosferatu.

Novels for adults were also using Dracula as a major character, or as a twist, such as in *The Dracula Archives*, by Raymond Rudorff. He blends the Dracula legend with that of “Bloody” Countess Bathory, which mimics the Stoker format. Instead of reinventing Dracula, Rudorff relies on the reader’s knowledge of Stoker’s Dracula. So does Fred Saberhagen in *The Dracula Tape*, which is Stoker’s Dracula told from the Count’s point of view. This tongue-in-cheek interpretation points out the pedantic nature of Van Helsing and the willing nature of Lucy and Mina. Dracula also asks why his hunters could be so stupid as to assume that they had killed him with two knives.

**Dracula Takes A Break**

Throughout the 1980s, there is very little, for critics such as David Skal which can be considered a classic, or halfway decent film. Many of the Dracula films of the eighties

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are verging on pornography such as *Dracula Exotica* (1981). The glutted market for Dracula films of the sixties and seventies has affected the number of Dracula films released since. Over-exposure of Dracula has turned filmmakers from the Count, to the exploration of other vampires. Very few elaborate and popular films of Dracula have been made since the late 1970s. Even though Dracula is no longer appearing in quite so many movies, he is not forgotten.

Many of Dracula’s appearances in the eighties were on television. Not only in the form of the Count Von Count and Grandpa Munster, but also new shows such as *Count Duckula*, which was the tale of a vegetarian vampire duck. The cartoon premiered in 1988 and ran to 1993. Count Duckula was never a scary creature and although he had a greenish color, he wore the clothes and hairstyle of Lugosi’s Dracula.

![Count Duckula](image)

**Picture 24: Count Duckula, the vegetarian vampire**

Once again, Dracula surfaced in children’s literature. This time he is a doll who is taken to camp, and terrorizes the campers, or does he? *Dracula Is a Pain in the Neck* (1983) is based on the Lugosi style Dracula doll, which is brought to camp, but then is
buried out in the forest to keep him from attacking. Dracula is blamed from strange occurrences around camp, which turn out to be done by counselors.⁷⁹

Although Dracula makes appearances throughout the 1980s, he stays a relatively static character. Throughout the films and books, Draculas mimic the Bela Lugosi style vampire. It is not until the 1990s that Dracula makes his most recent change into the pitiable hero of Francis Ford Coppola.

Dracula Returns

In 1992, Francis Ford Coppola decided to film a new, and supposedly exact version of *Dracula*. Vlad Tepes and other historical elements are brought into the film. Count Dracula is shown as a heroic warrior fighting off the Muslim infidels, just as the United States is butting heads with Iraq in the first Gulf War (1991). The audience learns how Dracula became a vampire. While Vlad is off fighting, his wife receives a false message that Dracula has been killed. Overcome with grief, she throws herself from the tower. When Dracula returns, he finds his wife dead and he is offered little comfort from the priests, since she committed suicide. Angered by this, Dracula abandons God and is therefore forced to be undead for eternity.
Leslie Nielsen’s Dracula is, however. Mel Brooks’ *Dracula: Dead and Loving It* (1995) spoofs the 1931 Dracula but follows its plotline very closely. Nielsen comes across as neither the suave or horrific Dracula, but always as the clown. When Dracula finds himself wandering around in the daytime he becomes suspicious. The Count joins picnickers and feels he has been cured of vampirism, until Renfield tells him that he is starting to smoke. Dracula runs to find shelter, and awakens in his coffin and realizes he has had a “daymare”.  

Although Dracula was decently popular in the theaters, his early 1990s television show entitled *Dracula: The Series* was not so popular. Alexander Lucard, the blond vampire, who is really Dracula, heads an international company. He still searches for victims, but is always foiled by a group of teenagers who are guided by Gustav Helsing. The episodes were rather poorly written, and the show only ran for one season. Lucard has a very aristocratic appearance, but none of the menace of Lugosi or Lee. Although he wears a business suit during the day, he dresses for a “bite” in true Lugosi fashion. *Little*

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*Dracula*, a cartoon airing in 1991, was also not able to maintain an audience. The show followed the adventures of a young Dracula.

![Picture 29: Opening Credits for Little Dracula](image)

Dracula’s literary appearances in the 1990s are also mostly drawn from the Lugosi *Dracula* of the 1930s. In the children’s books *Vampire Baby*[^81] and *Dracula Doesn’t Rock and Roll*[^82] by both Marcia Thorton Jones and Debbie Dadey, Dracula is a happy but stereotypical vampire, who wouldn’t really hurt anyone. *Dracula’s Tomb* also features a stereotypical Dracula, who relates his life story and tells a bit about his favorite foods.[^83]

Adult literature also features Dracula in a more sinister vein, and often follows the description of Stoker. In *Vlad the Undead* by Hanna Lützen, Dracula is exactly what Stoker visualized, including the staring, but empty eyes, the cold hands, the rancid breath and the hairy palms. While on his way to London, Dracula traps the *Demeter’s* captain and tells him his story, which in turn is told the captain’s doctor in London. The doctor

records the tale, but is never sure what to make of it. Years later, this tale is passed down
to the doctor’s great-granddaughter. She begins reading the tale and is pulled in by Vlad's
horrific life and power.84

The dark lord appears in Dracula Unbound (1991), which tells of a time in the future where Dracula rules the world. In order to recruit enough vampires he must go back in time to create the undead. Although he retains the pure evil spirit of Stoker’s Dracula, the Count appears as either horned and demonic or suave and handsome, his image depending on whom he confronts.85

Dracula In The Twenty-first Century

Dracula movies no longer flood the market as they did in the seventies, but Dracula films are never unpopular. In December 2000, Dimension films released Dracula 2000, which brought Dracula into the twenty-first century. Van Helsing, a English antique dealer, who turns out to be the Van Helsing of Stoker’s tale, has been keeping Dracula locked away until he can find a way to rid the world of the king vampire. In order to stay alive for a century, he has been injecting Dracula’s blood filtered through leeches. Thieves, assuming there is something very important behind Van Helsing’s security, steal the coffin and accidentally release Dracula. The Count flies to New Orleans to search for one who is not bitten, but born. Van Helsing’s daughter Mary is the one Dracula seeks and wishes to make his wife. Van Helsing follows to stop Dracula.

Although a few of Stoker’s characters appear in *Dracula 2000*, the movie never uses the image of Stoker’s Dracula. While in his coffin, Dracula, played by Gerard Butler, looks like a corpse, but as soon as he is able to feed, he becomes young and attractive. When the Count walks into a record store to search for Mary, all the women he passes turn to stare lustily, which are certainly not the women Stoker would write about. Any Dracula who makes heads turn, or has sex on the ceiling is not the Dracula Stoker described.
Chapter 5: The

Ever-changing Dracula
Dracula has gone from a cold, evil creature to both a ridiculous and sexual being. Since the Count was “adapted” for children, he was funny and harmless, but for adults, Dracula was an increasingly sexual character. Nina Auerbach notes the way audiences respond to Dracula from the novel to the Browning film, “Dracula is not essentially a loveable, nor, in Stoker’s novel, is he especially erotic—repulsive in himself, he catalyzes spectacular changes in women—but Lugosi’s artful re-creation allows the twentieth century to steep him in desire”. \(^86\) Carlos Villeras, the count in the Spanish version of Dracula (1931), played an excellent Dracula, with more sexual prowess; it was Bela Lugosi, however, who is the epitome Dracula. Although the Spanish version is often considered to be a much better film by critics and later directors, it was Lugosi’s Dracula that become truly immortal with the public. Carlos Villarías, the count in the Spanish version of Dracula (1931), played an excellent Dracula, with more sexual prowess; it was Bela Lugosi, however, who is the epitome Dracula.

During the sixties, attitudes concerning sex and pornography were changing. Women were wearing mini-skirts and bathing topless. Vampire movies reflected this social trend by featuring nude actors and stressing the erotic nature of vampirism. \(^87\) William Patrick Day notes that this change in attitude, and a rebellious attitude on the part of the audience was what really brought about a major sexual liberation for Dracula. “The central event in vampire stories over the last thirty years is the vampire’s transformation from monster or object of covert fascination into a protagonist embodying our utopian aspirations to freedom, self-acceptance, self-expression, and community

\(^{86}\) Nina Auerbach, Our Vampires, Ourselves (Chicago: University of Chicago Press, 1995), 115.
\(^{87}\) Murphy, 90.
outside the restrictions and limitations of conventional middle class”. Dracula’s sexual liberation continued through the seventies, with one main exception. In a time when Dracula was becoming more attractive and sexual, actor Klaus Kinski’s Dracula in Nosferatu: Phantom Der Nacht (1979) seems out of place. Since the movie was a remake of sorts, the director wanted to mimic Max Schreck’s horrifying Count.

Dracula undergoes another transformation; he becomes a compassionate character. Bram Stoker’s Dracula incorporates a love story between Dracula and Mina, which often infuriates many readers of the novel, since the movie claims exactness. The audience no longer loathes Dracula, as they should, but feel pity for a man who is broken hearted. Since the romance is the focus of the story, Coppola makes the movie into an erotic thriller, highlighting the sexual nature of vampires that earlier works may have repressed. Dracula is a handsome prince and lover, who attracts women to him, while trying to win back his reincarnated wife. Gary Oldman’s portrayal of Dracula is a different from the one Stoker had written almost 100 years earlier. Although in the beginning, Dracula is old and ugly, he is never Stoker’s being of pure evil; nor is he the Dracula of Lugosi.

Not only has Dracula become a more sexual and compassionate vampire, but he has also changed from a character that frightens to one who brings laughter. The 1948 Abbott and Costello Meet Frankenstein began the change from the horrific Dracula to a
comic Dracula. George Hamilton’s portrayal of the count in the 1979 film *Love at First Bite* continues the trend. Since Dracula is no longer as threatening, he has been “defanged”, children’s entertainment incorporate humorous images such as Sesame Street’s Count Von Count, Duckula or Little Dracula. *Dracula Dead and Loving It* (1995) continued the tradition of Abbot and Costello, using Dracula as a ridiculous character aided by the inept Renfield, and hunted by the rather dense Dr. Seward and Jonathan Harker.

Bram Stoker wrote *Dracula* over 100 years ago, and yet the story remains popular. The Count has become one of the most recognizable characters and can been found on any number of products. Count Chocula is still a successful cereal, videogames that feature Dracula are fairly common, and even rubber ducks featuring the Lugosi Dracula are offered for sale online. Dracula officiates weddings in Las Vegas and is the star of several musicals, plays, and ballets.
Dracula has always had the ability to triumph over death. For over a century, Dracula has fascinated readers and audiences, and will continue to do so through the next century. It is not the same Dracula, however, which has come down through the ages. The Dracula of today is no longer as dangerous or sexually reserved. The modern audience can see Dracula all over, from the mild to the pornographic (see Appendix B).

James Craig Holte describes this transformation:

The vampire narrative, best known in the Dracula adaptations, both on paper and on screen, and now moving into cyberspace, had established itself as a genre, a discrete narrative type with its own history, conventions, and audience expectations. Although the core structure of the narrative has remained consistent—vampires feed on humans, may live forever, and are not bound by conventions of society—audience’s attitudes toward vampires have changed. Dracula has been evolving from monster to hero. In Bram Stoker’s novel, Dracula represents both subversive violence and a threat to order and progress. Victorian readers, believers in order and progress and, at least theoretically, uncomfortable with subversive sexuality and violence, read the vampire as a monster. Modern—or perhaps postmodern would be more accurate—readers and viewers, however, disillusioned by failures of order and progress are more comfortable with sexuality, read Dracula quite differently. For contemporary readers, Dracula is an attractive figure, as the proliferation of Dracula societies and fan clubs clearly attests…

As society becomes more open to sex, Dracula becomes more sexual. Since Dracula has become so ingrained in our culture, he is no longer nearly as frightening. He can become funny and kid friendly. Look at all the Dracula figures marketed toward children, which are not scary in the least. He is comfortable and fun. Dracula is even the central attraction of a theme park being constructed in Romania.

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91 Holte, xvi-xvii
Bram Stoker might look upon the modern incarnation of Dracula and declare him to not resemble the character he wrote. Stoker might also wander through modern day London and be shocked by what fills the streets. Times and society have changed, and so has folklore and icons Western culture.

Picture 33: Dracula as a rubber duck
Appendix A: Time Line

1897  *Dracula* is published and dramatic reading is staged.

1922  *Nosferatu: Eine Symphonie Des Grauens* is released.

1931  Tod Browning’s *Dracula* starring Bela Lugosi is released.

1965  Hammer’s *Dracula, Prince of Darkness* starring Christopher Lee is released.

1970s  Raymond McNally and Radu Florescu write on the historical Dracula, Vlad Tepes.

1973  *Dracula* starring Jack Palance is released.

1979  *Dracula* starring Frank Langella is released.

1992  Francis Ford Coppola’s *Bram Stoker’s Dracula* is released.

2000  *Dracula 2000* is released.
Appendix B: Filmography

Filmographies are quite difficult to do for Dracula, because vampire movies often get mixed in. How does one define a Dracula movie? Does it matter if the name Dracula appears in the title? Or if the name Dracula appears in the title, but Dracula does not appear in the film, does it still count? This list is of movies that were relevant to this study, so they stick to “Dracula films” or those which impact the image of Dracula.

1920

*Dracula.* (No known copy). Russia. silent film.

1921

*Drakula.* (No known copy). Hungary. silent film.

1922


1931

*Dracula.* *Dir. Tod Browning.* *Perf. Bela Lugosi and Helen Chandler.* *Universal, USA.*


1936


Universal, USA.

1943

Universal, USA.

1944


Universal, USA.

1945


Universal, USA

1948


1952

Batula. USA

1953


Demirag, Turkey.

1957


American International, USA.

Curse of Dracula. Dir. Tony Brzezinski. Adventure Film Productions, USA.
**Dracula. Perf. John Carradine.** NBC Television Matinee Theatre, USA.

**Frankenstein Meets Dracula. USA.**

1958


United Artists, USA.


**Revenge of Dracula.** Perf. Don Glut. Amateur, USA

1959


1960


**La Maschera Del Demonio.** Dir. Mario Bava. Perf. Barbara Steele and John Richardson.

Galatea Films, Italy/West Germany.

1961

**Ahkea Kkots** (Horror of Dracula). Sunglin Films, South Korea.


Amateur, USA.
1962

*Dragstrip Dracula.* Dir. Don Glut. Perf. Don Glut. Amateur, USA.


1963


1964

*Batman Dracula.* Dir. Andy Warhol. Perf. Jack Smith and Baby Jane Holzer. Film Maker’s Cooperative, USA.

*Ng Manugang Ni Drakila* (The Secrets of Dracula). Philippines.

1965

*Billy the Kid vs. Dracula.* Dir. William Beaudine. Perf. John Carradine and Chuck Counrtney. Embassy, USA.


1966

*Eye of Flickenstein.* USA.

*Horror of Dracula.* Amateur, USA.

1967


   Lea/Fidelis, Philippines.


*Dracula’s Wedding Day*. Film Maker’s Coop, USA.


1968

*Castle of Dracula*. Delta S.F. Film Group, England.


*Dracula Meets the Outer Space Chicks*. Independent, USA.

Santo en el Tesoro de Dracula (Santo and the Treasure of Dracula). Dir. Rene Cardona.

1969

Dracula. Dir. Patrick Dromgoole. Perf. Denholm Elliot and Corin Redgrave. English
ABC, England.

Dracula and the Boys. USA

Whit Boyd, USA.

Dracula Returns. France.

Dracula Sucks. Perf. “Georgio Dracula” USA.

Philippines.

Guess What Happened to Count Dracula?. Dir. Laurence Merrick. Perf. Des Roberts and
Claudia Barron. Merrick International, USA.

Men of Action Meet Women of Dracula. Dir. Artemio Marquez. Perf. Dante Varona and
Eddie Torrente. Philippines.


1970

El Conde Dracula (Count Dracula). Dir. Jesus Franco. Perf. Christopher Lee and Fred
Williams. Fenix Films, Spain.

Dracula’s Baby. USA.


A Trip with Dracula


1971

The Blue Sextet. Independent, USA.

**Dracula Contra El Dr. Frankenstein.** Dir. Jesus Franco. Perf. Dennis Price and Alberto Dalbes. Fenix/Comptoir Francais du Film, Spain/France.


**Dracula’s Castle, Or, Will the Real Count Dracula Stand Up?.** Dir. Anthony Cardoza. Perf. Thor Nielsen and Valda Hansen. Hawthorne Productions, USA.


**Gidget Gets Married.** Perf. Paul Lynde. Universal, USA.

**Lust of Dracula**


**Winter with Dracula.** Boder Films, England.

**1972**


**La Fille de Dracula** (Dracula’s Daughter). Dir. Jesus Franco. Perf. Britt Nichols and Howard Vernon. Le Comtoir Francais du Film, France.


*The Horrible Orgies of Count Dracula, Or, Black Magic...Rites...Reincarnations*. Dir. Ralph Brown. G.R.P., Italy.


1973


*Dragula*. Perf. Casey Donovan and Walter Kent. USA.

The Mystery in Dracula’s Castle. Perf. Johnny Whitaker and Scott Kolden. World of Disney Films, USA.

El Retorno De La Duquessa Dracula (The Return of Duchess Dracula). Spain.


Shadow of Dracula. Canada


1974

Allen and Rossi Meet Dracula and Frankenstein. Perf. Bernie Allen and Steve Rossi. USA.


Dracula Goes to R.P. RVQ Productions, Philippines.

Dracula in the House of Horrors.

Dracula vs. Dr. Frankenstein. Perf. Dennis Price and Howard Vernon.


Rockula. Creative Entertainment, USA.

1975

Deafula. Dir. Peter Wicksberg. Perf. Peter Wicksberg and James Randall. Signscope, USA.

Disciples of Dracula. Perf. Ervin Cartwright and Phil Souza. First-West Film Prods., USA.

Dracula in Italy. Italy.


1976

Dracula. Dir. Andrew Chiaramonte and George Greer. Orsatti Productions.

Dracula, Pere et Fils (Dracula, Father and Son). Dir. Edouard Molinaro. Perf.

Christopher Lee and Bernard Menez. Gaumont International/ Production 2000, France.


Mazquiriz, Spain.


1977

The Hardy Boys and Nancy Drew Meet Dracula. Perf. Parker Stevenson and Shaun Cassidy. USA.


T13/IFV Prod., Germany.

1978


Prince Dracula. USA.

Vadim’s Dracula. Dir. Roger Vadim. USA.


1979


Curse of Dracula. Perf. Michael Nouri and Stephen Johnson. NBC-TV, USA.


1980


  New Empire Features/Cannon, USA.

*Mamma Dracula.* Dir. Boris Szulzinger. Perf. Louise Fletcher and Maria Schneider.


  Jacqueline Alexandre and Eugène Berthier. France.

1981


  Entertainment Ventures/VCA, USA.

1982


1983


  Allagi Films, Greece.

1985


Hello Dracula. Dir. Henry Leung. Hong Kong.

1988


1989


1990


1991


1992


1993
Dracula Rising. Dir. Fred Gallo. Perf. Christopher Atkins and Stacey Travis. Concorde Pictures, USA.

1994


Children of Dracula. Dir. Bret McCormick and Christopher Romero. Remington York Inc, USA.

1995


1998

Die Hard Dracula. Dir. Peter Horak. Perf. Bruce Glover and Kerry Dustin. USA

1999


2000


2001


2002


Buena Vista/Miramax/Dimension Films, USA.

2004


Buena Vista/Miramax/Dimension Films, USA. (not yet released)
Pictures Used


1. http://cgfa.sunsite.dk/munch/

2. Wolf, 19.


5. Wolf, 65.


8. Kathleen Webb

9. Kathleen Webb

10. Kathleen Webb


16. Wolf, 222.

17. http://www.msstate.edu/Images/Film/ChristopherLee.jpg
18. Hormel Ad, 2002


23. Wolf, 206.


Bibliography


A “classic” multiple monster movie from Universal when they were running out of ideas.


A science fiction story with Dracula as the dark lord of the future.


A book of stories, one of which deals with Dracula and his adventures when he accidentally goes out during an eclipse.


Dr. Dracula, a non-vampire, is compelled to destroy young women in both Paris and Hungary.


A book that traces the views of vampires through time, placing many of the Dracula interpretations within a cultural context.


A decent book with an overview of vampires, suited for children, but very little on Dracula and no sources.

Overview of vampires with not much on Dracula, as it was concerned with the folklore vampire.


Investigates the social, psychological, biological, and social fears associated with vampires in English literature of the 19th Century.


A modern *Dracula* that follows the book closely with the exception of a love story.


Provides a nice about of photographs pertaining to Dracula in Pop culture, including comic books, records, games.


Analysis of the novel, most of which are not related to this paper.


Analysis of the novel through race, gender, class, etc.

Discusses the Dracula Park to be built in Romania to capitalize on the popularity.


Good discussion of novels, short stories and films, often comparing them to Stoker’s Dracula.


Claims to be exact, but is not. Dracula still has sexual power is but has not attractive. The ending leaves it wide open for a sequel, which there were many.


Source of Dracula valentine.


A children’s novel with plays on the popular conceptions of vampires.


School kids wonder about their teacher, who seems to be a vampire.


Tracks the course of the vampire legends through American culture including their status now. This is the most recent of all the books, and includes *Dracula 2000*, although it does not say very much on the subject.

Contains the two version of the stage play Dracula, both the English and American versions. It also has a great deal of pictures and illustrations from those productions.


The play that inspired the 1931 movie, which made Dracula so popular.


A Dramatized version of *Dracula*.


Good to compare to the book. It is similar to the novel, but the changes are evident and Dracula is not particularly clever.


The Spanish version of the Bela Lugosi film.


Dracula travels to the United States to search for the one who is not bitten but born. It provides quite an interesting explanation for why Dracula is who he is.
*Dracula: Dead and Loving It.* Dir. Mel Brooks. Perf. Leslie Nielsen and Peter McNicol.


A comic look at Dracula, which primarily spoofs the 1931 version, but also the Coppola version.


Written by Stoker’s great-nephew, not too much revealed, but some interesting ideas on *Dracula* and its industry.


Biography of Vlad Tepes with little on the literary Dracula.


Tons of information on movies and books with Dracula.


Although a very brief book, this book looked to be a good source of pictures, but it probably will not contribute much in the end.

Holte, James Craig. *Dracula in the Dark: The Dracula Film Adaptations.* London:


A good synopsis of almost every film which ties everything together and provides some social commentary.


First major color Dracula film ever made and the start of the Hammer Dracula series.


An example of the multiple monster movies popular during the forties and fifties.


A children’s novel dealing with a vampire bunny found at a *Dracula* film.


*Brief Dracula overview and biography of Stoker. Mostly about real people who have a blood fetish.*


*Similar to other book with literary analysis, exploration of race, class and gender.*


A children’s story which features the brother and child of Dracula and shows him to be a pretty mild mannered guy.


A Collection of vampire and Dracula stories through time.

In depth information into the most popular *Dracula* films along with commentary.


This trilogy follows the Dracul family, the decedents of Dracula, Vlad Tsepesh.


Provided discussion on class and race in the novel.


A children’s story about Dracula haunting a summer camp.


Songs Stoker would have known, including Finnegan’s Wake.


While on the Demeter, Dracula tells his tale to the ship’s captain, who relates it to his doctor. The doctor’s great-granddaughter gets caught up in the story.


Plot summaries for vampire movies through time, and includes a good deal of pictures.


A far-fetched and repetitious book (using Anne Rice as fact so to speak). A good description of vampires, however, there was not a bibliography.


Similar to the other books providing an overview of vampires in legend on through *Dracula.*


Good information on influences for novel as the authors has access to Stoker’s notes. It opens the question of alternative authorship of *Dracula.*


Some exploration of *Dracula* from 1890s on with movie guide and information on some fiction.


A children’s book that takes a humorous view of vampire and his activities.


Vampire films studied by decade and tying many different movies together by era.

A tale that assumes that Van Helsing’s group never stopped Dracula.


The first *Dracula* movie still in existence and Florence Stoker fought to get this movie destroyed since it infringed on copyrights. It is a bit slow, but that is simply because it is a silent film, with a score from the 1960s, when it was re-released.


A remake of the original silent German masterpiece. A faithful remake with a twist.


Information of the evolution of vampires but nothing significant to Dracula.


One of the works that influence Stoker.


An excellent source with a good deal of overview material about both vampires and Dracula (of fact and fiction). There was a good section on *Dracula* and how it affected vampire lore.

A good section concerning Dracula and the Cold War.


A tale weaving Bathory and Dracula stories, although there is not very much on Dracula.


Collection of vampire stories from 1816 to 1984. It is a good illustration of how vampires have changed and haven’t.


A work which influenced Stoker.


Bram Stoker’s Dracula from Dracula’s point of view and very much tongue-in-cheek.


A work of fiction which is inspired by Stoker’s Dracula.


A work of fiction which is inspired by Stoker’s Dracula.


A work of fiction which is inspired by Stoker’s Dracula.

Good information on social situation of late 1800s.


Vampire films grouped by type of vampire. Very little examination of film, but more a summary of plot lines.


A comprehensive look at *Dracula* since the book, mostly focusing on theatrical and film versions of the story. Centers around the very early years of *Dracula*, including Nosferatu.


A sadly miscast Long Chaney Jr. as Count Alucard, Dracula’s son, who travels to the United States.


This is, of course, the center of the research. It was useful for the descriptions of Dracula and all of the characters, but also concerning Dracula’s habits and abilities, as this may change as well through time.


Source of pictures.

Contains “missing chapter of *Dracula*.


Not much pertaining to *Dracula*, but an excellent source on folklore vampires.


An exploration of the *Dracula* film and Dracula depictions in the mid 1900s.


A silly romp with horror film characters who turn out to all be patients of the cosmetic surgeon.


A study of vampire films by type, but a more Freudian study than necessary.


Two plays based on *Dracula*, one which reviews the actual story and the other which is Dracula, Mina and Lucy in Manhattan.


A comprehensive book of Dracula all over, with a decent amount given to film Dracula and the novels “decedents”.

Good references and *Dracula* filmography.


Clarkson N. Potter, Inc./Publisher, 1975.

Similar to his other edition but with pictures by Satty.
Preface

Horror movies have fascinated me since I was a child. Although I was never really scared, there is something wonderful about the suspense of a horror film. Vampires have also held my interest as long as I can remember. Dracula is, of course, the king of all vampires. He became the center of my research since he is the most well known of all the vampires. Dracula is also the easiest to track since his name stays the same, for the most part, although his character may change.