Dracula (Annotated) Resource Packet

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theatre dybbuk

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Dracula **Synopsis**

Sometime in the late nineteenth century, Jonathan Harker, a young English lawyer, is traveling to Transylvania in order to finalize a transfer of real estate in England to a Count Dracula. Harker becomes extremely nervous when the local peasants react in fear after they hear of his destination; nevertheless, he continues on to Castle Dracula.

Though his accommodations are comfortable, Harker finds Count Dracula to be strange. He is terrified when, after accidentally cutting himself shaving, the Count lunges at Harker's throat in "demoniac fury." Harker finds himself imprisoned within the castle. The following morning, Harker discovers the Count's secret — that is, the Count survives by drinking the blood of human beings.

Harder attempts to kill Dracula but the Count's eyes paralyze Harker, and he fails. Hearing voices, Harker flees to the Count's room, where he hears boxes below being filled with earth and the covers nailed shut. Then he hears the sound of wheels in the driveway. Harker is convinced that he is absolutely alone, a prisoner, and Dracula is off for England to wreak his evil. Yet Harker is still determined to at least try and escape. The last entry in his journal, at this point, is desperate: "Good-bye, all! Mina!”

The novel then shifts to England, where Harker's fiancée, Mina Murray, is visiting her friend Lucy Westenra. One night while the two women are out walking, they witness the approach of a strange ship. The ship is wrecked on the beach, and we soon discover that the wrecked ship is carrying fifty boxes of earth from Castle Dracula. Soon after the shipwreck, late one night, Mina goes searching for a sleepwalking Lucy, discovering her near the graveyard overlooking the town. Mina is shocked to see hovering over Lucy a tall, thin, black shape, but when she arrives at Lucy's side the shape has disappeared. When awakened, Lucy remembers nothing of what has happened. On later, successive nights, Lucy is often found standing at the bedroom window; next to her is a creature which appears to be a bat. Lucy's health declines over the next few weeks, and Dr. Seward, a former suitor of Lucy's, is unable to ascertain the cause of Lucy's decline.

Mina receives news of Jonathan — he is in Budapest, hospitalized because of fever. Mina goes to be with Jonathan and, in a letter to Lucy, says that she has found him greatly changed. Mina notices a notebook and wonders if she could look through it for some clue as to what happened; Jonathan tells her that he has had brain fever, and he thinks that the cause of the brain fever might be recorded in the notebook. However, he does not ever want to read the contents of the book himself. Thus he gives the journal to Mina.

Lucy's condition deteriorates, and Dr. Seward wires for his mentor, Dr. Abraham Van Helsing. Van Helsing is particularly disturbed by two tiny spots on Lucy's throat and her apparent but unexplainable loss of blood. It becomes necessary to give Lucy numerous blood transfusions, and after each one she improves significantly, only to then deteriorate quickly. Van Helsing finally deems it necessary to drape Lucy's room, as well as her neck, with garlic, a technique, we learn later, which is used to ward off vampires. Eventually, however, the vampire manages to evade the spells against him, and he attacks Lucy again.

Van Helsing, knowing that Lucy is near death, summons her fiancé, Arthur Holmwood, to her side. As Holmwood bends to kiss Lucy goodbye, Lucy attempts to attack Arthur. Van Helsing throws Arthur back from her, and Lucy dies. Van Helsing then explains that Lucy has been bitten by a vampire and has become one herself. The only way to save her soul, he says, is to drive a wooden stake through her heart, cut off her head and stuff it with garlic. Eventually Van Helsing convinces them of the truth of his claims, and the "service" is performed on Lucy.

Now the protagonists begin a search for the Count and the fifty boxes of earth which he brought with him to England. Soon after the search begins, a change begins to take place in Mina. One night, Van Helsing and Seward break into Mina's room to find Jonathan unconscious, and Mina being forced to suck blood from a deep slash across Dracula's chest. They eventually discover and destroy all of the fifty boxes except one, which they learn has been sent by ship back to Dracula's castle. In Transylvania, they find the last remaining box being transported by a group of gypsies. They overcome the gypsies, throw the box to the ground, tear open its lid, and discover the body of the Count. Jonathan cuts off the vampire's head, and a knife is driven into the Count's heart. The Count himself crumbles into dust, and, and so the novel ends.

Bram Stoker

Abraham (Bram) Stoker was born on November 8, 1847, in Clontarf, then a popular holiday resort on the outskirts of Dublin, Ireland. He was the third of Abraham Stoker, Sr. and Charlotte Thornley Stoker's seven children. As a child Bram was so sickly as to be confined to his bed for much of his first seven years. He spent much of this time watching the lives of family and neighbors from his bedroom window and listening to his mother's stories of Irish history and legend. Both with the melancholic mood of the times, plagued as they were by disease and famine, and the darkly wry, slightly fantastical nature of Irish narrative, many of these tales were somewhat gothic in character—supernatural mixed with the real and believable, bound up in dark mood and lyrical language. It is easy to envision how young Bram's storytelling instincts may have been cultivated.

At the time of his enrollment at Trinity College in 1864, Bram had not only survived his still-undiagnosed childhood illness, but grew into a tall, strong, sociable character, excelling in oratory, debate, and athletics. He received a Bachelor of Arts degree in 1870 and a Master of Arts five years later, and as a student had the rare distinction of serving in the highest office of the College Historical Society and the University Philosophical Society, Trinity's pre-eminent student scholarly organizations (the former was oriented toward debate; the latter toward critical reading and discussion). Bram was an outstanding university athlete, collecting prizes in shot put, weightlifting, high and long jumping, gymnastics, and race walking. He counted his recognition as "Dublin University Athletic Sports Champion" (1867) among his proudest collegiate achievements.

It seems though that he chafed against the regimented academic program that governed Trinity in his time—in one address to the Historical Society he lamented the curriculum's neglect of history, oratory, and literature. The lasting impression one gets of Bram's life as a student and young adult in Dublin is that of a "big man on campus" (his charging ballroom dance was once likened to a fixed-bayonet attack) whose prominent figure only grew after graduation.

Stoker began his employment with the Civil Service in his second year at Trinity. Tales of riotous social functions attest to his bon vivant presence, while he earned further athletic renown organizing and competing in the Civil Service's popular annual sports competition. Moreover he was integrally involved in the substantial increase in size and influence of his office, the Petty Sessions Clerks. In short order, Bram rose to the head of his small cohort of eight junior clerks. It was soon recommended that the office be expanded and Bram be appointed to a newly created position of senior authority and independent operation, the Clerk of Inspection, responsible for auditing the offices of other districts.

Ironically, Bram's first book, *The Duties of Clerks of Petty Sessions in Ireland*—a manual that formalized the office's functions and in many ways enabled its rapid expansion—marked the end of his Civil Service career; it was published in 1879, shortly after he resigned to accept Sir Henry Irving's offer to manage the Lyceum Theatre in London. That is not to say *Duties of Clerks* was Bram's first writing foray. During his university and Civil Service years he also penned the first of many short stories, as well as theatre reviews written for the *Dublin Evening Mail*—which, perhaps not coincidentally, was edited and co-owned by Sheridan Le Fanu, whose 1872 vampire novel *Carmilla* is counted among Dracula's likely influences.

It was Stoker's theatre reviews for the *Dublin Evening Mail* that led him to meet Irving, who would become one of his closest friends. In 1878, Bram accepted Irving's invitation to join him in London as business manager of his new Lyceum Theatre. Bram Stoker was stage manager for the 250 performances of *The Merchant of Venice* in which Irving played Shylock.

Bram also served as a de facto social host for the Lyceum's high-profile guests, which led to his acquaintance with many of the leading figures of his day, including Sir Arthur Conan Doyle, Alfred Lord Tennyson, Lord and Lady Randolph Churchill, and from the American tours Mark Twain, Walt Whitman, Theodore Roosevelt, and Buffalo Bill Cody, among others.

His correspondence shows him sharing ideas and input on manuscripts and parliamentary debates with authors and politicians alike, and his record of promoting others' work both in the Lyceum and in review meant that his own work, where merited, was generally made available to wide and often favorable reception.

Stoker's first fiction book, a collection of fantasy tales called *Under The Sunset*, was published in 1882. Though it was ostensibly directed at children, it contained seeds of what was to come. For instance:

> [The fog] rose silently, higher—higher—enveloping the wilderness for far around. It took deeper and darker shades as it arose. It was as though the Spirit of Gloom were hid within, and grew mightier with the spreading vapour. To the eyes of the dying Poet the creeping mist was as a shadowy castle. Arose the tall turrets and the frowning keep. The gateway with its cavernous recesses and its beetling towers took shape as a skull.

Stoker began writing in earnest in the 1890s. His work during that time included *The Snake's Pass* (1890), which centered on the legend of Saint Patrick defeating the King of the Snakes in Ireland, as well as on the troubled romance between the main character and a local peasant girl, and *The Watter's Mou'* (1895), the story of a woman who is in love with a man whose job it is to stop the smuggling by poor local fishermen, one of whom is her father. His work then culminated with the completion of *Dracula* in 1897. The book received mixed reviews; despite its departure from true penny-dreadful sensationalism, many thought that the book was too modern in its preoccupation with Victorian technologies and quandaries, and would have been a better horror story if set a few centuries earlier. Yet *Dracula* sold well enough to earn an American printing in 1899 and a paperback run in 1901.

In 1905, Stoker published *The Man*, about a girl raised as a boy named Stephen who proposes to and marries her adopted brother Harold.

Stoker then published a widely popular two-part biography of Henry Irving in 1906; their intimate relationship lent a "tell-all" nature to the books, yet the text generally flattered Irving. He was offered a job at a theater in San Francisco, but the great earthquake that subsequently leveled the city left his job prospects in the rubble. Also in 1906, he suffered his first serious stroke, which left his ability to even make it to California in question.

Stoker would suffer a second stroke in 1910. He died on April 20, 1912, in London, though news of his death was overshadowed by that of the sinking of the Titanic five days earlier. He is interred at London's Golders Green Crematorium.

Stoker, c. 1906

Inspirations for *Dracula*

There are many stories about how Bram Stoker came to write *Dracula*. According to his son, Stoker always claimed the inspiration for the book came from a nightmare induced by "a too-generous helping of dressed crab at supper". In it, Stoker saw a man reclining, sleeping, while three vampire women hovered over him. They kissed him on the neck. Then, a man tore into the room and savagely pushed the women away, saying, "This man belongs to me. I want him."

Stoker's artistic interests had always tended towards the dark and supernatural. His 1881 collection, *Under The Sunset*, has a decidedly morbid tone, and John J. O'Connor, writing in the *New York Times* sixty-five years after Stoker's death, claimed that the author had belonged to the Order of the Golden Dawn, an occult society whose members included the poet William Butler Yeats, and Aleister Crowley, the notorious Satanist.

In July, 1890, Stoker was working on a new story, set in Styria in Austria, with a central character called Count Wampyr, when he arrived in the seaside town of Whitby having just completed a grueling theatrical tour of Scotland with Henry Irving's troupe. It was Irving who recommended Whitby, where he'd once run a circus, as a place for Stoker to stay.

Stoker had a week on his own to explore before being joined by his wife and baby son. He'd stroll down into the town, and, on the way, he took in the kind of views that had been exciting writers, artists and Romantic-minded visitors for the past century.

A possible inspiration for Castle Dracula: Slains Castle in Scotland

The favored Gothic literature of the period was set in foreign lands full of eerie castles, convents and caves. Whitby's windswept headland, the dramatic abbey ruins, a church surrounded by swooping bats, and a long association with jet – a semi-precious stone used in mourning jewelry – gave a homegrown taste of such thrilling horrors. High above Whitby, and dominating the whole town, stands Whitby Abbey, the ruin of a Benedictine monastery, founded in the 11th century. In *Dracula*, Stoker has Mina Murray – the young woman whose experiences form the thread of the novel – record in her diary a description of Whitby Abbey.

Below the abbey stands the ancient parish church of St. Mary and a cemetery, perched precariously on the eroding cliff edge. He noted down inscriptions and names at the cemetery for later use, including 'Swales', the name he used for Dracula's first victim.

On August 8, 1890, Stoker walked down to what was known as the Coffee House End of the Quay and entered the public library. It was there that he found a book published in 1820, recording the experiences of a British consul in Bucharest, William Wilkinson, in the principalities of Wallachia and Moldavia (now in Romania). Wilkinson's history mentioned a 15th-century prince called Vlad Tepes who was said to have impaled his enemies on wooden stakes. He was known as Dracula – the 'son of the dragon'. The author had added in a footnote:

Dracula in the Wallachian language means Devil. The Wallachians at that time … used to give this as a surname to any person who rendered himself conspicuous either by courage, cruel actions, or cunning.

While staying in Whitby, Stoker would have also heard of the shipwreck five years earlier of a Russian vessel called the *Dmitry* that ran aground carrying a cargo of silver sand. This became the *Demeter* from Varna that carries Dracula to Whitby with a cargo of silver sand and boxes of earth.

The cemetery at St. Mary's

Inspirations for *Dracula*

In writing *Dracula,* Stoker judiciously adapted the basics of vampirism as set forth in the accounts of eastern European vampire panics by the French biblical scholar **Dom Augustin Calmet in 1746's *Dissertations sur les apparitions des esprits et sur les vampires***. Here he found the time-honored methods of vampire disposal: a sharp stake through the heart, decapitation, and cremation. These were all physical measures taken against a physical threat. For the most part, Stoker intended his vampires to be reanimated corpses (his original title was "The Un-Dead,"), and not, as some have said, the body's astral projection of its ghostly double, which, in its nocturnal wanderings, collected blood that was somehow dematerialized and physically reconstituted in the grave-bound corpse.

Stoker retained the vampires' power of dematerialization but never raised the conundrum of blood transport. He gave Dracula the ability to shape-shift into a bat, a trait not found in folktales, and the additional ability to assume the form of a wolf, something he found in **Sabine Baring-Gould's 1865 book T*he Book of Were-Wolves*** with the description of the Serbian vampire-werewolf hybrid, the *vlokslak.*

Stoker incorporated some of Baring-Gould's descriptions of werewolf almost verbatim into his description of Dracula. Baring-Gould, for instance, says the werewolf's "hands are broad, and his fingers short, and there are always some hairs in the hollow of his hand"; Dracula's hands "are rather coarse—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm." Baring-Gould also gave Stoker descriptions of werewolf eyebrows meeting above the nose and sharp, white teeth protruding over the lips.

Jack The Ripper: In the fall of 1888 an unknown number of prostitutes in in London's East End were murdered by a serial killer who came to be known as "Jack the Ripper." Their throats were cut prior to abdominal mutilations. In *The Sunday Referee*, George R Sims proclaimed that the story "puts all the vampire stories of fiction to bed and tucks them up for the rest of their natural lives…" Three weeks later, an article with the headline "A Thirst for Blood" appeared on the front page of the *East London Advertiser*. It read: "It is so impossible to account, on any ordinary hypothesis, for these revolting acts of blood, that the mind turns as it were instinctively to some theory of occult force, and the myths of the Dark Ages arise before the imagination. Ghouls, vampires, bloodsuckers… take form and seize control of the excited fancy."

Vlad The Impaler: Vlad was the second legitimate son of Vlad II Dracul. Vlad II had won the moniker "Dracul" for his membership in the Order of the Dragon, a militant fraternity founded by the King of Hungary, and dedicated to stopping the advancement of the Ottoman Empire into Europe. Vlad II became the ruler of Wallachia in 1436, but he, along with his eldest son Mircea were killed in 1447 after the regent-governor of Hungary invaded Wallachia. Vlad's second cousin, Vladislav II, was installed as the new ruler. Relations between Hungary and Vladislav later deteriorated, and, in 1456, Vlad III successfully invaded Wallachia. As ruler, Vlad had opponents, including envoys from the Ottoman Empire, impaled (which inspired his cognomen, Vlad the Impaler.). The main Ottoman army left Wallachia, but Vlad's brother Radu and his Ottoman troops stayed behind. Although Vlad defeated Radu in two battles, more and more Wallachians deserted to Radu. Vlad withdrew to the Carpathian Mountains, hoping the King of Hungary, Matthias Corvinus, would help him regain his throne but Corvinus had him imprisoned. Vlad was held in captivity from 1463 to 1475. He fought in Corvinus's army against the Ottomans in Bosnia in early 1476, and forced Basarab Laiotă (who had dethroned Radu) to flee from Wallachia. Basarb returned with Ottoman support, and Vlad was killed in battle in January 1477.

Vlad The Impaler

Antisemitic Influences on *Dracula*

“The Wandering Jew” story

The so-called Wandering Jew is a fictitious figure who, taunting Jesus on the way to crucifixion, was then cursed to walk the Earth until the Second Coming. The exact nature of the wanderer's indiscretion varies in different versions of the tale, as do aspects of his character; sometimes he is said to be a shoemaker or other tradesman, while sometimes he is the doorman at the estate of Pontius Pilate. The two aspects of the legend are represented in the different names given to the central figure. In German-speaking countries he is referred to as "Der Ewige Jude" (the immortal, or eternal, Jew), while in Romance-speaking countries he is known as "Le Juif Errant" and "L'Ebreo Errante” (the wandering Jew).

The origins of the legend are uncertain. An early extant manuscript containing the legend is the *Flores Historiarum* by Roger of Wendover, where it appears in the part for the year 1228, under the title *Of the Jew Joseph who is still alive awaiting the last coming of Christ*. In it, an Armenian archbishop, then visiting England, was asked by the monks of St. Albans about the celebrated Joseph of Arimathea, who had spoken to Jesus, and was still alive. The archbishop answered that he had himself seen him in Armenia, and that his name was Cartaphilus; on passing Jesus carrying the cross he had said: "Go on quicker," Jesus thereupon answering: "I go; but thou shalt wait till I come."

The root of the name Cartaphilus can be divided into “kartos” and “philos,” which can be translated roughly as "dearly" and "loved", connecting the legend of the Wandering Jew to "the disciple whom Jesus loved”, John the Evangelist. A belief that St. John would not die was apparently popular enough in the early Christian world to be denounced in the Gospel of John. At least from the 17th century, the name Ahasuerus has also been given to the Wandering Jew, apparently adapted from Ahasuerus, the Persian king in the Book of Esther.

The legend became more popular after it appeared in a 1602 pamphlet, *Kurtze Beschreibung und Erzählung von einem Juden mit Namen Ahasverus (Short Description and Tale of a Jew with the Name Ahasuerus)*. The story soon passed to France, appearing in Bordeaux in 1609, and to England, where it appeared in the form of a parody in 1625. There is a somewhat different picture given of the Wandering Jew in a book called "The Turkish Spy" (1644), in which work the Wandering Jew is called "Sieur Paule Marrana," and is said to have passed through the tortures of the Inquisition in Spain, Portugal, and Rome.

No less than forty editions of the story appeared in Germany before the end of the eighteenth century. Hans Andersen wrote a version of the story, and Goethe had designed a poem on the subject, the plot of which he sketched in his "Dichtung und Wahrheit.” In France, Eugene Sue wrote his "Juif Errant" in 1844, in which the author connects the story of Ahasuerus with that of Herodias, the adulterous wife of Herod Antipas who demanded John the Baptist’s head on a platter.

In England—besides the ballad given in Percy's “Reliques" —there is a drama entitled "The Wandering Jew, or Love's Masquerade," written by Andrew Franklin (1797), and Shelley introduced Ahasuerus into his "Queen Mab.” In one of his final works entitled *Famous Imposters* (1910), a series of essays about various historical charlatans, Stoker proved his knowledge of the legend of the Wandering Jew and its literary treatments in the 19th century.

Cesare Lombroso

When Bram Stoker completed the novel in 1897, people were in a panic about crime. They had difficulty understanding why—in an era blessed with prosperous empires, flourishing arts and sciences, and a burgeoning consumer culture—crime rates were rising throughout Europe and the United States. For answers they turned to science, itself one of the glories of the Victorian age. One popular theory, devised by the Italian psychologist Cesare Lombroso, was that criminals were born that way. Lombroso spent his career searching for the roots of criminal behavior, interviewing and examining thousands of living criminals and dissecting the brains of thousands who had been executed. In December 1871, he found what he was looking for. He was conducting an autopsy of the notorious robber Giuseppe Villella when he noticed an unusual malformation: a small hollow at the base of the skull under which was an enlarged portion of the spinal cord. He had never seen this before in human beings, only lower animals and certain "inferior races."

This led Lombroso to suggest the existence of a kind of a subspecies of human, which he called "Criminal Man." Possessed of congenitally criminal brains, these creatures roamed the modern world like savages misplaced in time, lacking any sense of civilized morality. Criminal Men bore traits that went along with the more primitive brain, including insensitivity to pain and the inability to blush or feel shame. Such people, ruled by their primitive instincts, had poor impulse control and a tendency toward violence. Lombroso's work gave rise to a renewed interest in phrenology, in which bumps on a skull are measure in order to predict mental traits, and became immediately popular, for it played into the era's mania for measurement and its fascination with the dark side of human nature.

Lombroso's theory also fired the imaginations of philosophers and writers. The Hungarian philosopher **Max Nordau**, who, in his landmark book *Degeneracy*, condemned modern art and culture as retrograde. He defined degeneracy as a sort of decadence, a world-weariness, and the willful rejection of the moral boundaries governing the world. Nordau felt that not only had certain individuals slid back on the evolutionary scale, but so had society, with its carnal pleasures and bohemian lifestyles. Nordau was a friend of Lombroso's and dedicated the book to him. He was also a co-founder of the Zionist Organization together with Theodor Herzl, and president or vice-president of several Zionist congresses.

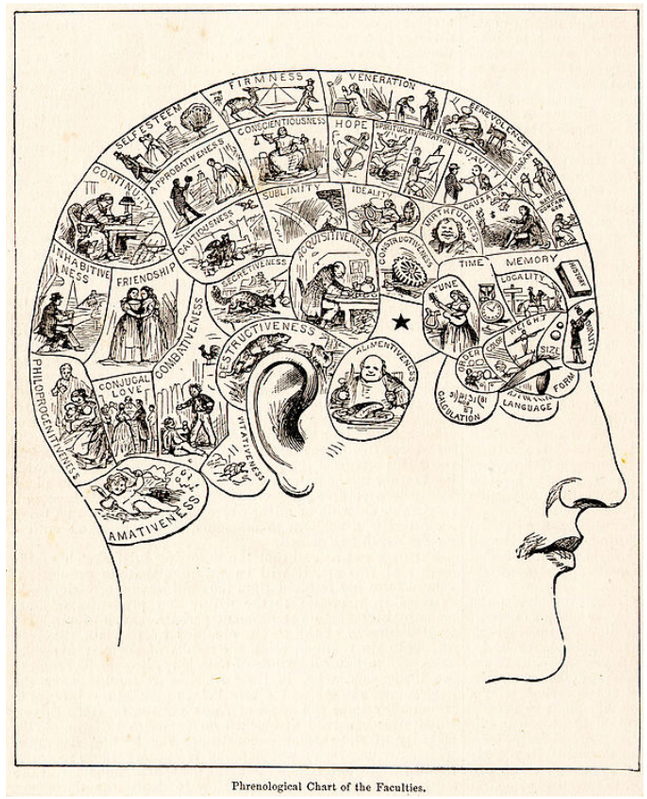
It's clear from the text that Stoker was influenced by Lombroso's thinking. Consider this cluster of behavioral characteristics: "excessive idleness, love of orgies … craving of evil for its own sake, the desire not only to extinguish life in the victim, but to … drink its blood," which sounds like a description of Dracula but actually comes from Lombroso's book *Criminal Man*. Or consider this passage from *Dracula*, in which Van Helsing asks Mina Harker, to describe the villain. Harker has been bitten by the vampire and is gradually falling under his sway.

"Tell us…dry men of science what you see with those so bright eyes," asks Van Helsing.

"The Count is a criminal and of the criminal type," says Harker. "Nordau and Lombroso would so classify him."

In a 1975 annotated version of the novel, the scholar Leonard Wolf juxtaposes Harker's full description of Dracula with Lombroso's portrait of the criminal man:

Harker: "His face was…aquiline, with a high bridge of the thin nose and peculiarly arched nostrils."
Lombroso: "[The criminal's] nose on the contrary …is often aquiline like the beak of a bird of prey."



Phrenological Chart of the Faculties.

Harker: "His eyebrows were very massive, almost meeting over the nose."
Lombroso: "The eyebrows are bushy and tend to meet across the nose."

Harker: "… his ears were pale and at the tops extremely pointed … "
Lombroso: "… with a protuberance on the upper part of the posterior margin…a relic of the pointed ear.

Eduard Drumont, a French National Socialist who, during the 1880s, called for the expulsion of the Jews from France in his newspaper *Libre Parole*, noted the identifying characteristics of the Jew as "the hooked nose, shifty eyes, protruding ears, elongated body, flat feet and moist hands. So Cesare Lombroso's description of the Criminal Man —"hooked nose, shifty eyes," etc. — aligned not just with Dracula but with the antisemitic description of Jewish physicality.

Degeneracy & Parasitism

A worker who delivers Dracula's coffins to Carfax tells Seward, "That 'ere 'ouse guvnor is the rummiest I ever was in. Blyme! ... the place was that neglected that yer migh 'ave smelled ole Jerusalem in it". To the worker, the smell is a Jewish smell. Like the diseases attributed to the Jews as a race, bodily odors, people assumed, clung to them and marked them out as different and indeed repugnant objects of pollution.

In addition, there is a libel in which Jews plot to poison Christians. This suspicion had particularly horrific results during the plague period of 1348-9. The plague, which killed about one third of Europe's population, was blamed on the Jews. According to a confession extracted under torture from 1348, a rabbi had instructed the Jews to poison wells and cisterns. The association of plague with Jews is another manner in which Judaism is linked to the figure of the vampire because what the vampire wants is to spread its terrible and unholy disease.

Part of the vampire lore is the fact that vampirism is notoriously contagious, reflective of fears about the transmission of Jewishness in late 19th century Britain. The British Gothic novel often manifested the terror evoked by the realization of such a process, one in which the threat of Judaizing England comes not through religious proselytism but through the corruption of the traditional system of values. Consider the 1875 satirical novel *The Way We Live Now*, by Anthony Trollope, in which a mysterious financier rumored to have a Jewish origins perpetrates acts of forgery and fraud before committing suicide.

Stoker was good friends with, and inspired by, Richard Burton, the author of a tract reviving the blood libel against Jews in Damascus, and Dracula's need to "consume as many lives as he can," can be seen as a parallel to the parasitism linked to Jews, both in regards to that libel and to an economic parasitism as well. In business practices in London's East End, Jews were vilified as middlemen who lived off the physical labor of English working-class bodies, bodies increasingly at risk of the diseases that developed and spread in crowded working conditions. These included cholera and tuberculosis.

Dracula is portrayed as a hoarder of money and gold. At one point, the captive Jonathan Harker enters a forbidden room of Dracula's castle and writes in his journal, "The only thing I found was a great heap of gold in one corner — gold of all kinds, Roman, and British, and Austrian and Hungarian and Greek and Turkish money." Dracula's money is an indication of his mobility; his trade traverses national boundaries, without allegiance to any one nation. This depiction falls within the antisemitic stereotype of Jews as both rich and nomadic, difficult to monitor and a threat because they drained capital by moving it elsewhere.

In addition, Jews were linked to the spread of syphilis and so the Jewish body was constructed as parasite, as the difference within, as unhealthy dependence, as a corruption of the spirit that reveals itself upon the flesh.

Antisemitic literary influences

In the novel *Trilby* which was first published in 1894 by George du Maurier, **Svengali** transforms Trilby into a great singer by using hypnosis. Unable to perform without Svengali's help, Trilby becomes entranced. Svengali is a stereotypical antisemitic portrayal of an Ashkenazic Jew, complete with "bold, black, beady Jew's eyes" and a "hoarse, rasping, nasal, throaty rook's caw, his big yellow teeth baring themselves in a mongrel canine snarl". He is continually filthy and yet still "clean enough to suit (his own) kind". George Orwell wrote that Svengali, was "a sinister caricature of the traditional type" and an example of "the prevailing form of antisemitism." Both Svengali and Dracula dominate and manipulate women, forcing them to do what they want.

Ben Kingsley as Fagin, 2005

In 1838's *Oliver Twist*, **Fagin**, who, with his gang of thieves, preys on the innocent, is described as having red hair (a traditional feature of Judas, Satan, or a vampire), "long, black nails," and "fangs as should have been a dog's or rat's," betraying vampire underpinnings. Early on, we read that "as he glided along, creeping beneath the shelter of the walls and doorways," on a damp, windy night through muddy London streets, "the hideous old man seemed like some loathsome reptile, engendered in the slime and darkness through which he moved: crawling forth, by night, in search of some rich offal for a meal." Later, he is described as having a "face so distorted and pale, and eyes so red and bloodshot, that he looked less like a man, than like some hideous phantom: moist from the grave, and worried by an evil spirit". The pallor, red eyes, and aura of supernaturalism are all manifestations of the vampire.

The Blood Libel

Blood libel or ritual murder libel is an antisemitic hoax accusing Jews of murdering Christian children in order to use their blood as part of religious rituals. Many attribute the origins of this false belief to Apion's story of King Antiochus, and the king's discovery of this practice. Historically, blood libel claims have often been made in order to account for the otherwise unexplained deaths of children.

In the first distinct case of blood libel against Jews in the Middle Ages, that of **Norwich in 1144**, it was alleged that the Jews had "bought a Christian child before Easter and tortured him with all the tortures wherewith our Lord was tortured, and on Long Friday hanged him on a rood in hatred of our Lord." The boy's hagiographer, Thomas of Monmouth, falsely claimed that every year there is an international council of Jews at which they choose the country in which a child will be killed during Easter, because of a Jewish prophecy that states that the annual killing of a Christian child will ensure that the Jews will be restored to the Holy Land. Monmouth claimed that in 1144, England was chosen, and the leaders of the Jewish community delegated the Jews of Norwich to perform the killing.

The motif of torture and murder of Christian children in imitation of Jesus' Passion persisted with slight variations throughout the 12th century, and was repeated in many libels of the 13th century. In the case of **Little Saint Hugh of Lincoln, 1255**, an element taken directly from Apion's libel was interwoven into the Passion motif. The chronicler Matthew Paris relates, "that the Child was first fattened for ten days with white bread and milk and then … almost all the Jews of England were invited to the crucifixion." And on the eve of the expulsion of the Jews from Spain, there was the blood-libel case of T**he Holy Child of La Guardia (1490–91)**. There, Conversos were made to confess under torture that, with the knowledge of the chief rabbi of the Jews, they had assembled at the time of Passover in a cave, crucified a child, and cursed him to his face, as was done to Jesus in ancient times.

The Damascus affair of 1840 refers to the arrest of several notable members of the Jewish community in Damascus on the accusation of murdering Father Thomas, a Christian monk, and his Muslim servant for the purpose of using their blood to bake matzo. The Christians were supported in their accusation by the French consul at Damascus, Ulysse de Ratti-Menton, an anti-Semite who was known to favor Christian merchants and advisers over their Jewish counterparts. Ratti-Menton ordered that an investigation be carried out in the Jewish quarter where both men had last been seen and encouraged the Egyptian governor of Damascus to act upon the matter. This resulted in the accused being imprisoned and interrogated under torture, after which they confessed to the murder. In the aftermath of the incident, Christian and Muslim violence against the Jewish population increased.

These beliefs continued to spread from Europe as time went on. One of the child-saints in the Russian Orthodox Church is the six-year-old boy Gavriil Belostoksky from the village Zverki. According to the legend supported by the church, the boy was kidnapped from his home during the holiday of Passover in 1690, while his parents were away. A Jew named Shutko was accused of bringing the boy to Białystok, piercing him with sharp objects and draining his blood for nine days, then bringing the body back to Zverki and dumping it at a local field. The boy was canonized in 1820, and his relics are still the object of pilgrimage.

The crucifixion of William of Norwich, Holy Trinity church, Loddon, Norfolk

19th century British Colonialism

The American War of Independence resulted in Britain losing some of its oldest and most populous colonies in North America by 1783. While retaining control of British North America (now Canada) and territories in and near the Caribbean in the British West Indies, British colonial expansion turned towards Asia, Africa, and the Pacific. After the defeat of France in the Napoleonic Wars (1803–1815), Britain emerged as the principal naval and imperial power of the 19th century and expanded its imperial holdings.

India

By the 1890s, British colonial rule in India, known as the British Raj, was characterized by widespread poverty. A major famine from 1896 to 1897 caused approximately 1 million deaths from starvation and subsequent epidemics. A subsequent famine of 1899–1900 killed between 1 and 4.5 million people, with the British Viceroy, Lord Curzon, criticized for implementing inadequate aid measures based on the belief that too much aid would weaken Indian self-reliance.

Economic growth remained stagnant for the vast majority of Indians. British tariffs and policies favored their own manufacturers and restricted Indian industries. Indian weavers and artisans lost their livelihoods due to the influx of cheap, machine-made British textiles, forcing many to turn to agriculture and driving down rural wages.

British officials also siphoned a portion of India's tax revenue to England, using it for things like paying British officials' high salaries and funding military expeditions. Infrastructure development like railways continued, but largely served British imperial interests rather than the needs of the Indian population. The railways were primarily designed to transport raw materials to ports for export and to aid military movements.

“The Great Game”

During this time, the British and Russian Empires engaged in a rivalry over influence in Central Asia, primarily in Afghanistan, Persia, and Tibet. Russia's foreign policy was driven by the perspective that Britain would develop and control commercial and military inroads into Central Asia, while Britain worried that If Russia were to gain control of the Emirate of Afghanistan, it might then be used as a staging post for a Russian invasion of India.

Africa

An intensified European colonization, known as “The Scramble for Africa”, followed the 1884–1885 Berlin Conference, where imperial powers established protocols for claiming territory to avoid conflict among themselves. This agreement legitimized and accelerated the partition of the continent, with Britain emerging as a dominant power.

In 1884, Britain established a protectorate, the Niger Coast Protectorate, in present-day Nigeria. It was a 250-strong party representing this protectorate and led by British Acting Consul General James Phillips that was ambushed and slaughtered in Benin in 1897, leading to the punitive Benin Expedition. At the same time, Britain also proclaimed a protectorate over the Ashanti Kingdom in Ghana, while Cecil Rhodes and his British South Africa Company were establishing the territory of Rhodesia in what is now Zimbabwe and Zambia.

An excerpt from
“The White Man’s Burden”
by Rudyard Kipling

Take up the White Man's burden—
  Send forth the best ye breed—
Go bind your sons to exile
 To serve your captives' need;
To wait in heavy harness
 On fluttered folk and wild—
Your new-caught sullen peoples,
 Half devil and half child.

Take up the White Man's burden—
  The savage wars of peace—
Fill full the mouth of famine
  And bid the sickness cease;
And when your goal is nearest
  The end for others sought,
Watch Sloth and heathen Folly
  Bring all your hopes to nought.

Victorian-era Nationalism & Gothic Literature

Gothic literature is strongly associated with the Gothic architectural period of the Middle Ages. When that style experienced a revival, starting in the 1600s, it gave rise to the literary genre as well, one that would maintain a presence in popular culture for the centuries to come. Beginning in the 1880s, Britain saw a surge of the Gothic as a powerful literary form.

Gothic writers often associated The Middle Ages with what they saw as a dark and terrifying period, marked by harsh laws enforced by torture and with mysterious, fantastic, and superstitious rituals and so Gothic fiction is characterized by an environment of fear, the threat of supernatural events, and the intrusion of the past upon the present. The atmosphere is typically claustrophobic, and common plot elements include vengeful persecution, imprisonment, and murder. Other characteristics, regardless of relevance to the main plot, can include sleeplike and deathlike states, live burials, doubles, unnatural echoes or silences, the discovery of obscured family ties, unintelligible writings, nocturnal landscapes, remote locations, and dreams. Especially in the late 19th century, Gothic fiction often involved demons and demonic possession, ghosts, and other kinds of evil spirits. The depiction of horrible events in Gothic fiction often serves as a metaphorical expression of psychological or social conflicts.

The form of a Gothic story is usually discontinuous and convoluted, often incorporating tales within tales, changing narrators, and framing devices such as discovered manuscripts. Characteristic settings in the 18th and 19th centuries include castles, religious buildings like monasteries and convents, and crypts. The setting typically includes physical reminders of the past, especially through ruined buildings which stand as proof of a previously thriving world which is decaying in the present.

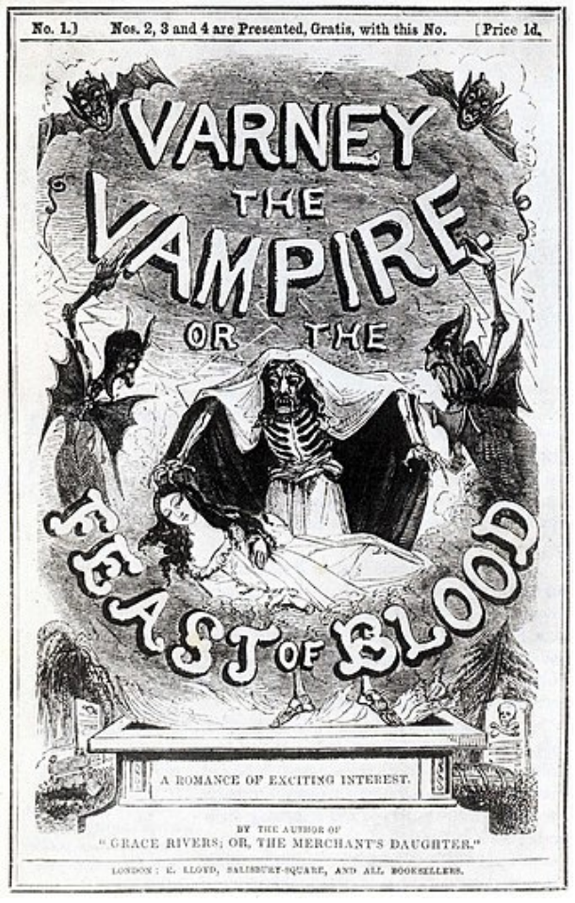
Dracula was published in Queen Victoria's Diamond Jubilee year, but it was one marked by considerably more introspection and less self-congratulation than her Golden Jubilee celebration a decade earlier. The decay of British global influence, the loss of overseas markets for British goods, the economic and political rise of Germany and the United States, the increasing unrest in British colonies and possessions, the growing domestic uneasiness over the morality of imperialism — all combined to erode Victorian confidence in the inevitability of British progress.

Late-Victorian Gothic fiction continually calls our attention to the cultural context surrounding and informing the text, and, in particular. is saturated with the sense that the entire nation - as a race of people, as a political and imperial force, as a social and cultural power - was in irretrievable decline.

In the period from 1880 to 1914, nationalism took a dramatic leap forward, and its ideological and political content was transformed. As a novel tendency developed to define a nation in terms of ethnicity and especially in terms of language, nationalism became right-wing, anti-foreigner, anti-socialist, and anti-liberal.

Dracula can be seen then as an example of the British paranoia of reverse colonialism. Dracula, the exotic foreigner, is an external invading force more imperialistic than the imperialists. In whatever guise, the reverse colonization narrative expresses both fear and guilt. The fear is that what has been represented as the "civilized world" is on the point of being colonized by "primitive forces". Such fears are linked to the colonizers own perceived decline, which makes them vulnerable to attack from more "primitive" peoples. The guilt is that British culture sees its own imperial practices mirrored back in monstrous forms.

Greater scrutiny was also brought to bear during this period on the joint questions of the Jewish influence on the British national character and Jewish patriotism. Economic factors played an especially central role in this. And Britain certainly experienced economic volatility throughout the mid-19th century. While it is true to say that Britain maintained increasing industrial and imperial hegemony throughout this era, market instability had reared its head multiple times from the 1840s to the 1870s. Financial woes were exacerbated in the early 1870s when an increase in foreign competition was combined with a transition in domestic manufacturing. As a result, the public attitude towards capitalist enterprises, underwent a seismic shift. Jewish stockbrokers were singled out for abuse and Gothic imagery was frequently brought to bear in descriptions.



Cover of a serialized Gothic horror story, 1845

Victorian-era Feminism & Gothic Literature

The final two decades of the Victorian era also witnessed the beginning of a shift in social attitudes regarding gender relations, which is marked by a steady move away from the pattern of patriarchal male supremacy and female dependence towards a more modern effort towards gender equality. One of the manifestations of this movement is the emergence of the idea of the New Woman.

The beginnings of this movement can be traced to 1792's *A Vindication of the Rights of Women*, by Mary Wollstonecraft, one of the earliest works of feminist philosophy. In it, Wollstonecraft responds to those educational and political theorists of the 18th century who did not believe women should receive a rational education. She argues that women ought to have an education commensurate with their position in society, claiming that women are essential to the nation because they educate its children and because they could be "companions" to their husbands, rather than mere wives. Instead of viewing women as ornaments to society or property to be traded in marriage, Wollstonecraft maintains that they are human beings deserving of the same fundamental rights as men.

This argument was continued in the 19th century by philosophers and social theorists like Harriet Martineau, Charlotte Elizabeth Tonna, Frances Trollope and Elizabeth Gaskell, and then gained traction in the latter half of the century as Britain's suffrage movement began. In 1857, the Divorce and Matrimonial Causes Act permitted women limited divorce, and an act of 1891 denied men conjugal rights to their wives' bodies without their wives' consent. The Married Women's Property Acts of 1870 allowed married women to retain and control their earned income, and in 1882 they gained the right to own and control their property. In 1878, the University of London began to grant B.A. to women and in the next two years the first women colleges were established at Oxford: Lady Margaret Hall and Somerville.

The term "New Woman" was coined by the writer and public speaker Sarah Grand in 1894. It soon became a popular catch-phrase in newspapers and books. The New Woman, a significant cultural icon of the *fin de siècle*, departed from the stereotypical Victorian woman. She was intelligent, educated, emancipated, independent and self-supporting.

In *Dracula*, there is a moment in Mina Murray's journal in which she briefly alludes to the New Woman figure. As she describes a delicious afternoon tea taken with Lucy Westenra, she remarks "I believe we should have shocked the 'New Woman' with our appetites." Going on to mention a recent proposal of marriage made to Lucy, she contemplates how the New Woman of the future might conduct her relationships: "But I suppose the New Woman won't condescend in future to accept; she will do the proposing herself. And a nice job she will make of it, too!"

Conversely, in *Dracula,* British men are feminized. This threat is especially foregrounded in the opening scenes in Transylvania. Imprisoned in Count Dracula's labyrinthine castle, and at the mercy of three sexually voracious vampire women who consume infants, Jonathan Harker assumes the female role. This threat of emasculation is brought closer to home when Dracula immigrates to England. There, responding to "deviant" women like Lucy Westenra who possess sexual and physical appetites which are generally attributed to the New Woman, Dracula begins to create his new race of women. Notably, the two most popular, pseudo New Women represented in Stoker's culture were Jewesses. Salome and Judith both robbed men of their power and vampirically drained them of their sexual potency by decapitating them. In the light of the conjoined Jewish menace and the advent of the protofeminist New Woman's movement, *Dracula* functioned as a type of ritually purgative text whose task is to represent, externalize, and kill off a distinct constellation of contemporary fears.

Gothic literature is often split along gender lines, with the split further demarcated by the difference between horror and terror. Horror is masculine and terror is feminine. Ann Radcliffe, matriarch of the Female Gothic movement, was the first to discuss at length the differences between horror and terror. In an essay titled "On the Supernatural in Poetry," Radcliffe describes horror as the cheaper, shock-value version of the emotion. Horror is the fear of something concrete, as experienced when one encounters a monster, or a scene of violence. Terror, on the other hand, is characterized by "uncertainty and obscurity." It is the sense of anxiety and dread that comes from the fear of the unknown or the yet-to-come.

Victorian-era Sexuality and Psychology

Hysteria, derived from the Greek word *hystera*, meaning womb, was the most well-known and frequently recorded mental illness of women during the Victorian period. Symptoms were hugely broad and included faintness, nervousness, insomnia and convulsions. The disease certainly wasn't exclusive to the Victorian era, as Galen, the father of medicine himself, described it as being predominant in 'over-passionate women'. Reports of hysteria became common during the Victoria Era, as it was a diagnosis often given by default. In fact, in 1859, a physician claimed that over a quarter of women suffered from hysteria.

A set of drawings of a woman with 'hysteria' experiencing catalepsy from an 1893 book

Treatment of hysteria varied inside the walls of asylums, but some of the most common advice earlier in the period was more frequent intercourse for married women, along with massage and vibration, particularly around the pelvis. Clockwork-driven massage machines were frequently used until the 1870s when the first electromechanical vibrator was used in for the first time. Most of these treatments were based on the idea that the womb was responsible, however treatment began to develop when psychologists such as Freud and Charcot began to attribute the illness to the brain, initiating hypnosis as a potential cure.

Other ideas for treatment ranged from bed rest, bland food and avoidance of activities that may over-stimulate the brain, such as reading. However, treatment was broad due to that fact that the diagnosis was widely used when the physician didn't really understand the cause, so much of it was generalized.

Growth in the fear of **syphilis**, or syphilophobia, coincided with the era's increasing calls for women's rights, and the infection has been often associated with prostitution. Syphilis is a common, potentially fatal, sexually transmitted illness (which can also be passed through blood).

Homosexuality
During this period self proclaimed sexologists Richard von Kraft-Ebing and Havelock Ellis were among those said to have pioneered the scientific study of sexuality and created categories for homosexuality and heterosexuality.

In 1897, a book by Ellis and John Addington Symonds is published, called *Sexual Inversion.* It is notable for being one of the first studies to examine homosexuality not as a pathological condition, but as a congenital one instead. From the book:

> *... in England, more than in any other country, the law and public opinion combine to place a heavy penal burden and a severe social stigma on the manifestations of an instinct which to these persons who possess it frequently appears natural and normal.*

Sexual inversion was believed to be an inborn reversal of gender traits: male inverts were, to a greater or lesser degree, inclined to traditionally female pursuits and dress and vice versa. The sexologist Richard von Krafft-Ebing described female sexual inversion as "the masculine soul, heaving in the female bosom". In 1895, The Criminal Law Amendment Act, commonly known as the Labouchère Amendment, criminalized all sex acts between men as "gross indecency," making them much easier to prosecute.

Notable Adaptations

Stage

As a theater professional and a lifelong lover of the stage, Bram Stoker had always imagined Dracula as a stage vehicle, performed at the Lyceum Theatre, and with Henry Irving starring as the vampire. But Irving didn't particularly care for Stoker's "shilling shocker," and aside from Stoker's own hastily produced one-time only presentation to protect the stage copyright, there were no theatrical adaptations of the novel in the author's lifetime.

The first dramatic stage adaptation didn't occur until 1924, in Derby, England. The book was adapted by the actor Hamilton Deane, once a member of Henry Irving's theater company and, by 1924, the head of his own. He adapted *Dracula* in the tradition of the drawing room drama, dropping the beginning and end sections in Transylvania and concentrating the entire story in London. We can thank Deane for the conception of Dracula as a vampire in evening clothes and a black cape. Stoker's vampire was dressed entirely in black, and only on occasion is there mention of him wearing a cloak. For the stage, Deane dressed his vampire in white tie and tails, making him presentable enough to be allowed into an English drawing room. He also draped him in an opera cape, which served a practical purpose: it helped to hide the actor's descent through a trap door when Dracula needed to make a quick disappearance.

Raymond Huntley as Dracula in the 1927 London production

Weekly Variety reported that the 1924 production resulted in women fainting and men urging the actors to "desist from their blood-thirsty conduct." But the houses sold out; the shilling-shocker was a hit. Deane next took it on the road, building up the show's reputation as a crowd-pleaser. It was such a success that he eventually organized a second touring company; there were subsequent productions in Vienna, Budapest, Paris, and Rome.

Deane's adaptation was first produced in London in 1927. It played for five months at the Little Theater before transferring to the larger Duke of York Theater. It would play throughout England for years to come, eventually making it to the Lyceum in 1939.

The Broadway version, produced at Fulton Theatre and also opening in 1927, featured actors who would later be cast in the Universal film, including Bela Lugosi as Dracula, and Edward Van Sloan as Van Helsing. *Dracula* ran for 241 performances on Broadway. Lugosi, along with playing the title role in the iconic film, would frequently return to the stage role in touring productions throughout the 1940s.

In the summer of 1977, the show returned to Broadway for its 50th anniversary, this time with Frank Langella playing Count Dracula. Reviews were full of praise for Edward Gorey's sets and for Langella's performance, which reclaimed the vampire from a decade of camp and parody and presented Dracula with grace, dignity as well as sex appeal.

Film

Nosferatu: A Symphony of Horror is a 1922 silent German Expressionist vampire film directed by F. W. Murnau and starring Max Schreck as Count Orlok, a vampire who preys on the wife of his estate agent. In contrast to Dracula, Orlok does not create other vampires but kills his victims, which causes the townsfolk to blame him for the plague which ravages the city.

Nosferatu was produced by Prana Film and is an unauthorized and unofficial adaptation of Stoker's novel. Various names and other details were changed from the novel, including Count Dracula being renamed Count Orlok, then finally Nosferatu, an archaic Romanian word with a suggested etymology of Nesuferitu, meaning "the offensive one" or "the insufferable one". Although those changes are often represented as a defense against copyright infringement, the original German intertitles acknowledged *Dracula* as the source. It was believed that, in a film made by Germans for German audiences, setting it in Germany with German-named characters would make the story more tangible and immediate for German-speaking viewers.

One significant reworking is the Van Helsing character. In *Nosferatu*, Van Helsing is rescripted as Jewish and his importance in the film is diminished almost to the point of nonexistence. Clad in his yarmulke, Van Helsing, the Jewish professor representative of the learned elite of the city, is insufficient to deal with the problem of the vampire. He is rather a minor character who arrives too late to intervene. The salvation of the German people is left to the young pure German woman Nina.

One finds in *Nosferatu* compellingly anti-Semitic undertones: the deformed property-acquiring vampire, with the help of the complicit city-fathers, invades the German borders and spreads plague and death in its wake. In the economic chaos of post-WWI German, anti-Semitic scapegoating was already on the rise and it is certainly not difficult to believe that a 1922 German monster movie could manifest anti-Semitic tendencies.

In June 1930, Universal Studios officially purchased the rights to both the play and the novel *Dracula* for $40,000. Universal also purchased the one copy of Nosferatu then known to be in the United States. The studio was initially interested in a star to play Dracula and they considered several actors before finally casting Lugosi, who had openly campaigned for the role. Since he was so desperate to take the part, Lugosi was offered only $500 per week; his total salary for the film came to $3500. David Manners, meanwhile, in the smaller role of Harker, was paid $2000 per week.

Dracula premiered on February 12, 1931 at the Roxy Theatre in New York. The full program began with an overture of Gershwin's "Rhapsody in Blue", a Movietone newsreel, and a stage show, *Hello, New York!*. Reviewer Mordaunt Hall of the *New York Times* reported that audiences broke into applause when Van Helsing produced a little cross that caused Dracula to fling his cloak over his head and flee. Hall called it "the best of the many mystery films."

Initially, Universal Pictures played down the horror aspects in their advertising. Newspaper ads for the film proclaimed: "His kiss was like the icy breath of death . . . yet no woman could resist!" and "The story of the strangest passion the world has ever known!" Eventually though, they would embrace the public's desire to be scared. In the U.S. alone, *Dracula* earned more than half a million dollars, and kicked off an entire genre of monster movies at Universal. There were multiple sequels, including *Dracula's Daughter* and *Son of Dracula*, and the character of Dracula would appear in numerous other Universal productions, including *The House of Frankenstein*, in which Dracula is portrayed as more of a stereotypical Southern gentleman.

In 1958, a British company, Hammer Films, produced a new version, starring Christopher Lee. Unlike the horror films of the 1930s and '40s that relied on the suggestion of horror, Hammer Films put the horrors onscreen, for the audience to experience firsthand. Lee was the first actor to play Dracula in a color film, and the first to be seen wearing fangs, dripping bright red blood.

The makeup artist, Phil Leakey, had two sets of fangs prepared for the actor, which clipped onto his eyeteeth. He also took Lee to an oculist to be fitted with contact lenses that gave Dracula bloodshot eyes. In Lee's Dracula films, his powers are more limited than previous screen vampires. He is unable to turn into a bat or wolf or wisp of smoke, remaining always in human form. Yet Lee's performance is more feral than any previous Dracula; he emphasizes the vampire's savage ferocity and intensely masculine physical allure. The latter is witnessed in the scenes of Dracula descending on his female victims, who wait for him expectantly, willfully surrendering themselves to his love bite with expressions of sexual ecstasy that were fairly provocative for 1950s audiences.

The first film was followed by eight sequels, including *The Brides of Dracula*, *Taste The Blood of Dracula* and *The Legend of the 7 Golden Vampires*.

In 1992, Francis Ford Coppola produced and directed a new film adaptation. The screenwriter, James V. Hart, took particular notice of the novel's ending, which explained that Mina had taken her son back to where the vampire was destroyed years earlier by Jonathan Harker, Van Helsing, and Lucy's suitors. This seemed inexplicable to Hart, leading him to theorize that perhaps the boy was Dracula's son. He combined that idea with a supposedly true story about a woman whom the historical Dracula, Vlad III, had loved. According to legend, while Vlad was fighting the Turks on the battlefield, his lover received a message that he had been killed. Heartbroken, she threw herself off the battlements, falling to her

Gary Oldman as Dracula in the 1992 film version


CARL LAEMMLE presents
DRACULA
with
BELA LUGOSI
DAVID MANNERS
HELEN CHANDLER
DWIGHT FRYE and
EDWARD VAN SLOAN
A TOD BROWNING Production
FROM THE FAMOUS NOVEL AND PLAY BY BRAM STOKER
PRODUCED BY CARL LAEMMLE Jr.
UNIVERSAL PICTURE
The story of the strangest Passion the world has ever known!


She gives you that WEIRD FEELING
DRACULA'S DAUGHTER
WITH
OTTO KRUGER · GLORIA HOLDEN
MARGUERITE CHURCHILL
EDWARD VAN SLOAN · IRVING PICHEL
NAN GRAY · Story suggested by OLIVER JEFFRIES
A Realart RE-RELEASE


JORDANA WESTER y ARSENIO NUÑEZ-JIMENEZ
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La Comedia más Elegante, Divertida y Sexy del Año, para toda la Familia...
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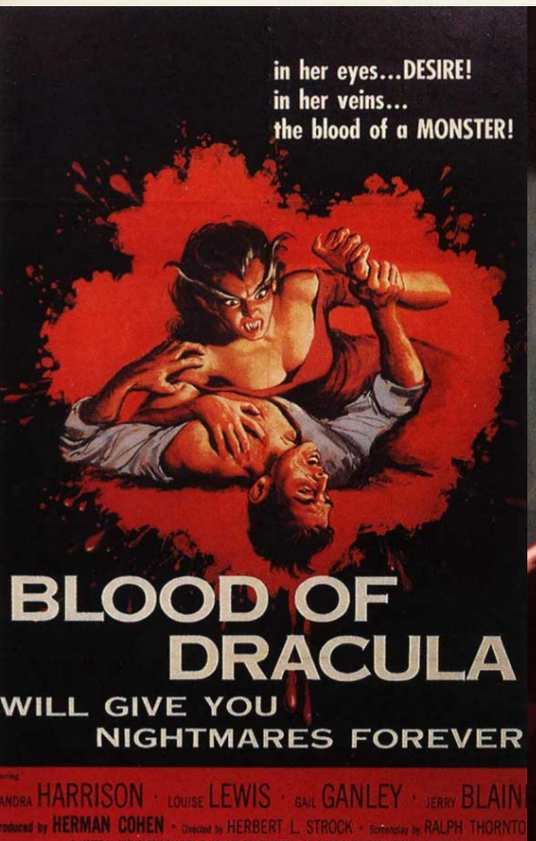
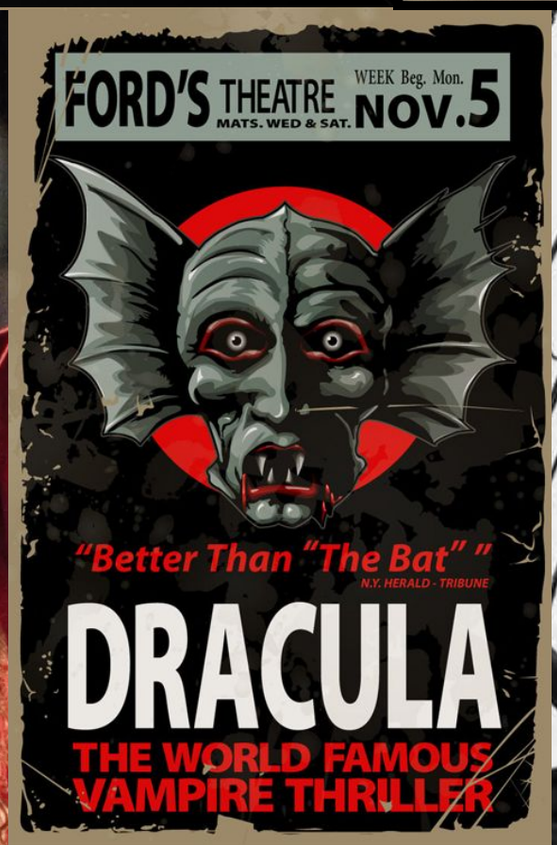
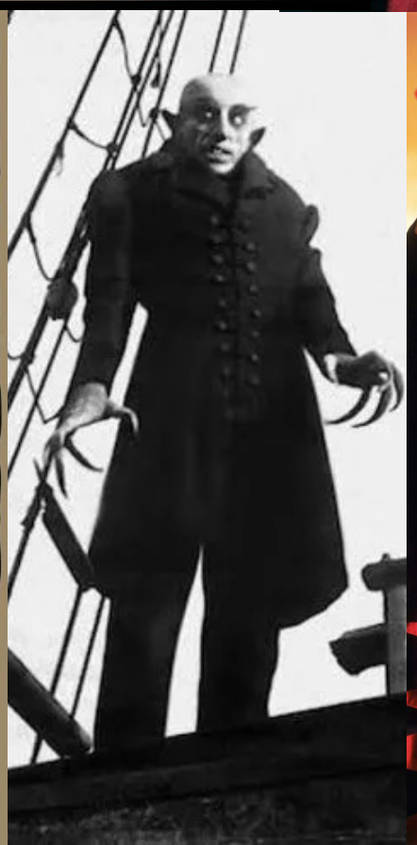
1928
ROBERTO ANTONIO OTTATO
Conde Dracula
JORDANA WESTER
Lucy Simon
CARLOS POCE
Profesor Van Helsing
CESAR CARBO
Doctor Simon
WILLY CANTILLO
John Harker
PAUL D'ALBA
Renfield
CHRISTINA SANCHEZ
Dra Wells
Escenografía, Vestuario, Versión Libre en Español y Dirección
ARSENIO NUÑEZ-JIMENEZ
Diseño y montaje de luces MARIA MADRUGA
Musicalización y sonidos YOLY AROCHA
OCTUBRE 21 DE 1978
TODOS LOS JUEVES, VIERNES Y SABADOS A LAS 8:15 P.M. EN PUNTO
DOMINGOS A LA 5:00 P.M.
ENTRADAS NUMERADAS: $6.00
TEATRO AMERICA
2173 SW. 8 CALLE • MIAMI, FLORIDA
RESERVACIONES: 649-0643


in her eyes...DESIRE!
in her veins...
the blood of a MONSTER!
BLOOD OF DRACULA
WILL GIVE YOU
NIGHTMARES FOREVER
SANDRA HARRISON · LOUISE LEWIS · GAIL GANLEY · JERRY BLAIN
Produced by HERMAN COHEN · Directed by HERBERT L. STROCK · Screenplay by RALPH THORNTON


FORD'S THEATRE
MATS. WED & SAT.
WEEK Beg. Mon.
NOV. 5
"Better Than "The Bat" "
N.Y. HERALD - TRIBUNE
DRACULA
THE WORLD FAMOUS
VAMPIRE THRILLER




LESLIE NIELSEN
Mel Brooks
DRACULA
DEAD and LOVING IT
AT THEATRES THIS CHRISTMAS

Notable Adaptations

death. Combining those two ideas with Stoker's novel excited Hart. He wanted to tell *Dracula* more from a woman's point of view than a man's, making it Mina's story instead of Jonathan Harker's or Dracula's. Hart noted that most Dracula films were based not on the novel but rather on the Deane-Balderston play. The original novel, he felt, was not only erotic, but had a great action-adventure story. "Dracula was not just this campy blood-sucking monster," Hart told Ryan Murphy of the *Los Angeles Times*. "The story was about how this great character came to London to establish this new race and find real love again."

For his part, Coppola was attracted to Hart's script because of its faithfulness to Stoker's original. In addition, his childhood was similar to Bram Stoker's, marked by closeness to a mother who filled his imagination with stories, and a crippling childhood disease. In Coppola's case, it was polio, which he contracted at age ten.

Count Chocula: In 1971, General Mills, looking to capitalize on a new mashmallow-and-grain concept featuring strawberry and chocolate flavoring, introduced the "Monster Cereals," with the chocolate-flavored Count Chocula and the strawberry-flavored Franken Berry.

The cereal line proved to be a success. But in 1987, the company came under fire when a commemorative cereal box featuring a picture taken from Bela Lugosi's portrayal drew protests from some consumers and Jewish newspapers. In it, Lugosi wears a six-pointed medallion that some inferred was a Star of David.

The Minneapolis food company immediately changed the package design to eliminate the medallion in the future boxes. General Mills also edited television commercials — which had not yet been broadcast — to remove the medallion. However, the company decided against recalling the boxes now on the shelves because they were not a health hazard — the only time the firm recalls products.

"It was unfortunate, but since there was no intention (to be anti-Semitic), it is not a serious problem," said Abraham H. Foxman, the league national director at the time. "They are acting responsibly."

Foxman said the problem arose from the computer process that took a three-dimensional picture, in which the medallion looked like a large stone in a six-pointed star, and made it two-dimensional. In the process, the massive stone was lost and the medallion became only a six-pointed star.

Count Van Count: A Muppet character on the children's TV show *Sesame Street*. The Count's main role is to teach counting skills to children. His signature greeting is, "They call me the Count because I love to count things". The Count loves counting so much that he will often count anything and everything regardless of size or amount, to the point of annoying other characters. The Count can occasionally lose his temper if interrupted while counting, or feel sad when there is nothing around for him to count.

The Munsters (1964–1966) featured "Grandpa" Sam Dracula (played by Al Lewis), a vampire, who identifies himself as being the Count Dracula in one episode, although he has found a way to sustain himself without blood and is no longer vulnerable to sunlight. He is portrayed as a friendlier mad scientist-type. He still retains his abilities to turn into a wolf or a bat. Instead of the quasi-Eastern European accent usually associated with Dracula, Grandpa Munster speaks with a Brooklyn accent.

The year 1897

Science & Technology
J.J. Thomson discovers the electron as a subatomic particle.

Aspirin, the first mass distributed product of the pharmaceutical industry, is synthesized.

John Jacob Abel announces the successful isolation of epinephrine (adrenaline), in a paper read before the Association of American Physicians.

Guglielmo Marconi sends the first wireless communication across open sea, from Flat Holm Island to Lavernock Point in the Bristol Channel. Its message says, “Are you ready?”

Politics & The Economy
The National Union of Women’s Suffrage Societies is founded in the United Kingdom.

The first issue of the feminist newspaper *La Fronde* is published by Marguerite Durand in Paris.

In an issue of the journal *Engineering*, the word computer is first used to refer to a mechanical calculation device.

The Klondike Gold Rush begins.

Drillers near Bartlesville, Oklahoma strike oil for the first time, in the designated "Indian Territory", on land leased from the Osage Indians. The gusher, at the Nellie Johnstone Number One well, leads to rapid population growth

Art
At Giverny, Claude Monet begins painting his Water Lilies series, which will continue until the end of his life.

Thomas Edison receives a patent for his kinetograph, one of the world’s first motion picture cameras.

Cyrano de Bergerac premieres onstage in Paris

The Queen’s Diamond Jubilee

Queen Victoria’s Diamond Jubilee — the celebration of her 60th anniversary as Queen — was celebrated on June 22, 1897.

The celebrations lasted a fortnight, and a garden party at Buckingham Palace and a state banquet were held to mark the occasion. Memorial fountains and towers were erected to mark the occasion, including the Jubilee Tower on the moors above Darwen in Lancashire and the Cunningham Clock Tower in Peshawar on the North West Frontier of British India. A chain of beacons were lit across the United Kingdom, and Nottingham, Bradford and Hull were granted their city charter as part of the celebrations.

The highlight of the day itself — a generally bright day in an appalling year for British weather — was a procession along six miles of London streets of the extended royal family and the leaders of the self-governing dominions and Indian states.

The British Army and Royal Navy had their best and brightest on show, and the parade was accompanied by colonial forces from Canada, India, Africa and the Antipodes, all in their best dress uniforms.

The diminutive Queen, dressed in her habitual mourning black (she had lost her husband, two children and six grandchildren by 1897) was confined to her state coach by painful arthritis.

Her parade from Buckingham Palace, past Parliament and then across Westminster Bridge before recrossing the Thames for a service at St Paul's Cathedral, was watched by hundreds of thousands of spectators.

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