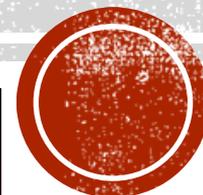




HISTORY OF THE VAMPIRE IN FOLKLORE, LITERATURE, AND FILM: PART III

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THE REAL DRACULA, PRINCE VLAD III OF WALLACHIA, AKA THE IMPALER



PORTRAIT OF VLAD C. 1560, SUPPOSEDLY COPIED
FROM A PORTRAIT MADE IN HIS LIFETIME



“And at that time Dracula rested there and had the entire suburb burned. Also as the day came, early in the morning, all those whom he had taken captive, men and women, young and old children, he had impaled on the hill by the chapel and all around the hill, and under them he proceeded to eat at table and get his joy this way.”

- TRANSLATION OF A GERMAN PAMPHLET
AND GERMAN WOODCUT, 1499



DRACULA: SON OF THE DEVIL, OR HARD BUT FAIR? IT DEPENDS ON WHO YOU ASK!

“Once there reigned in Wallachia a Prince Dracula, also known as the Impaler. This prince was very severe, but also just. He would not tolerate thieves, liars and lazy people. He did all in his power to extirpate such men from his land. Had he reigned longer he would probably have succeeded in freeing his land from such parasites and perhaps even prevented that others of that kind be born. But no such luck today!”

“The Gospel says that man shall earn his daily bread only through the sweat of his brow. Prince Vlad thought: ‘These men [beggars] live off the sweat of others, so they are useless to humanity. It is a form of thievery...They are worse than robbers. May such men be eradicated from my land!’”

“Dracula was a man with grey matter in his brains and he insisted on good order in his state. Woe to any soldier he saw improperly attired, he rarely escaped with his life. He liked to see his citizens cleanly attired and looking smart. Around him, he could not tolerate anyone who floundered or was slow in his work. Whenever he noticed a libertine or a rake he lost his temper...It is just as well that Dracula does not rule our country today, for he would have had to expend many stakes, which might have eliminated from our land the innumerable drones who wither the very grass on which they sit.”



JOURNEY TO THE PAST

- “The district [Count Dracula] named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia, and Bukovina...In the population of Transylvania there are four distinct nationalities: Saxons in the South, and mixed with them the Wallachs, who are the descendants of the Dacians; Magyars in the West, and Szekelys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns...I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (Mem., I must ask the Count all about them.)”
- “It is the eve of St. George’s Day. Do you not know that to-night, when the clock strikes midnight, all the evil things in the world will have full sway? Do you know where you are going, and what you are going to?’ She was in such evident distress that I tried to comfort her, but without effect...However, there was business to be done, and I could allow nothing to interfere with it. I therefore...said, as gravely as I could, that I thanked her, but my duty was imperative, and that I must go. She then rose and...taking a crucifix from her neck offered it to me. I did not know what to do, for, as an English Churchman, I have been taught to regard such things as in some measure idolatrous, and yet it seemed so ungracious to refuse an old lady meaning so well and in such a state of mind.”



YOUR NOBLE LECTURER AT THE GOLDEN KRONE HOTEL IN BISTRITA, WHERE JONATHAN HARKER STAYED (2004)

- “The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube, which is here of noble width and depth, took us among the traditions of Turkish rule...It seems to me that the further east you go the more unpunctual are the trains. What ought they to be in China?”



“I AM DRACULA, AND I BID YOU WELCOME...”



POENARI FORTRESS IN ROMANIA — THE REAL CASTLE DRACULA BUILT BY VLAD THE IMPALER (1453)

“I myself am of an old family, and to live in a new house would kill me. A house cannot be made habitable in a day; and, after all, how few days go to make up a century. I rejoice also that there is a chapel of old times. We Transylvanian nobles love not to think that our bones may lie amongst the common dead. I seek not gaiety nor mirth, not the bright voluptuousness of much sunshine and sparkling waters which please the young and gay. I am no longer young; and my heart, through weary years of mourning over the dead, is not attuned to mirth. Moreover, the walls of my castle are broken; the shadows are many, and the wind breathes cold through the broken battlements and casements. I love the shade and the shadow, and would be alone with my thoughts when I may.’ Somehow his words and his look did not seem to accord, or else it was that his cast of face made his smile look malignant and saturnine.”



DRACULA, IN HIS OWN WORDS

“We Szekelys have a right to be proud, for in our veins flows the blood of many brave races who fought as the lion fights, for lordship. Here, in the whirlpool of European races, the Ugric tribe bore down from Iceland the fighting spirit...till the peoples thought that the were-wolves themselves had come. Here, too, when they came, they found the Huns, whose warlike fury had swept the earth like a living flame, till the dying peoples held that in their veins ran the blood of those old witches, who, expelled from Scythia had mated with the devils in the desert. Fools, fools! What devil or what witch was ever so great as Attila, whose blood is in these veins?’ He held up his arms. ‘Is it a wonder that we were a conquering race; that we were proud; that when the...Turk poured his thousands on our frontiers, we drove them back?...To us for centuries was trusted the guarding of the frontier of Turkey-land; ay, and more than that, endless duty of the frontier guard...Who was it but one of my own race who as Voivode crossed the Danube and beat the Turk on his own ground? This was a Dracula indeed!...Was it not this Dracula...who inspired that other of his race who in a later age again and again brought his forces over the great river into Turkey-land; who, when he was beaten back, came again, and again, and again, though he had to come alone from the bloody field where his troops were being slaughtered, since he knew that he alone could ultimately triumph! They said that he thought only of himself. Bah! what good are peasants without a leader? Where ends the war without a brain and heart to conduct it? Again, when...we threw off the Hungarian yoke, we of the Dracula blood were amongst their leaders, for our spirit would not brook that we were not free. Ah, young sir, the Szekelys—and the Dracula as their heart’s blood, their brains, and their swords—can boast a record that mushroom growths like the Hapsburgs and the Romanoffs can never reach. The warlike days are over. Blood is too precious a thing in these days of dishonourable peace; and the glories of the great races are as a tale that is told.”



DRACULA'S PLAN

“These companions”—and he laid his hand on some of the books—“have been good friends to me, and for some years past, ever since I had the idea of going to London, have given me many, many hours of pleasure. Through them I have come to know your great England; and to know her is to love her. I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death, and all that makes it what it is. But alas! as yet I only know your tongue through books. To you, my friend, I look that I know it to speak.”

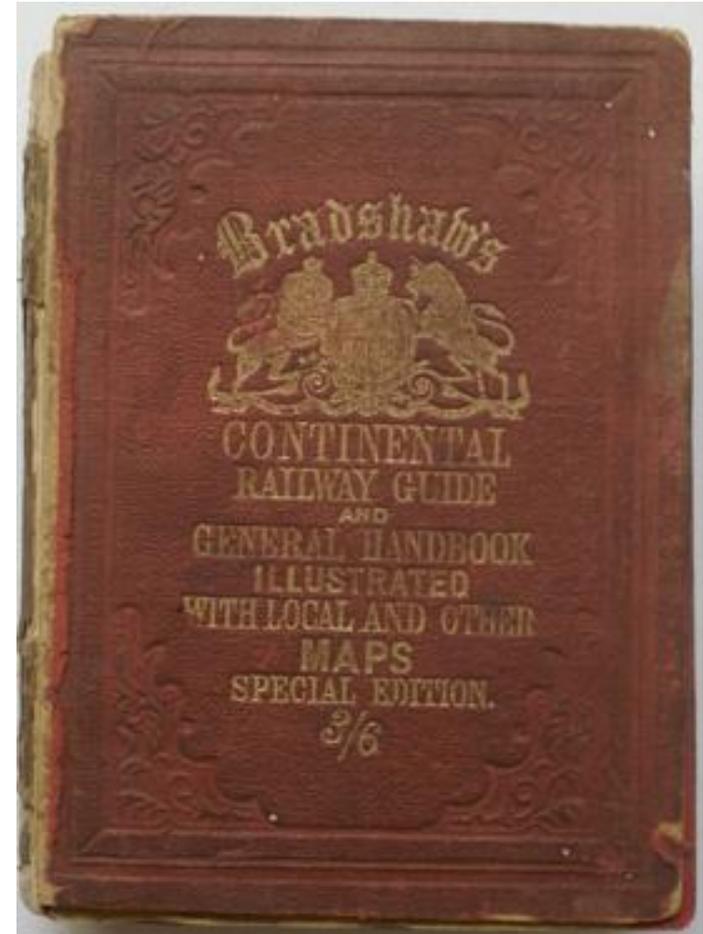
“But, Count,” I said, “you know and speak English thoroughly!” He bowed gravely.

“I thank you, my friend, for your all too-flattering estimate, but yet I fear that I am but a little way on the road I would travel. True, I know the grammar and the words, but yet I know not how to speak them.”

“Indeed,” I said, “you speak excellently.”

“Not so,” he answered. “Well, I know that, did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me. Here I am noble; I am boyar; the common people know me, and I am master. But a stranger in a strange land, he is no one; men know him not—and to know not is to care not for. I am content if I am like the rest, so that no man stops if he see me, or pause in his speaking if he hear my words, ‘Ha, ha! a stranger!’ I have been so long master that I would be master still—or at least that none other should be master of me.

..You shall, I trust, rest here with me awhile, so that by our talking I may learn the English intonation; and I would that you tell me when I make error, even of the smallest, in my speaking.”

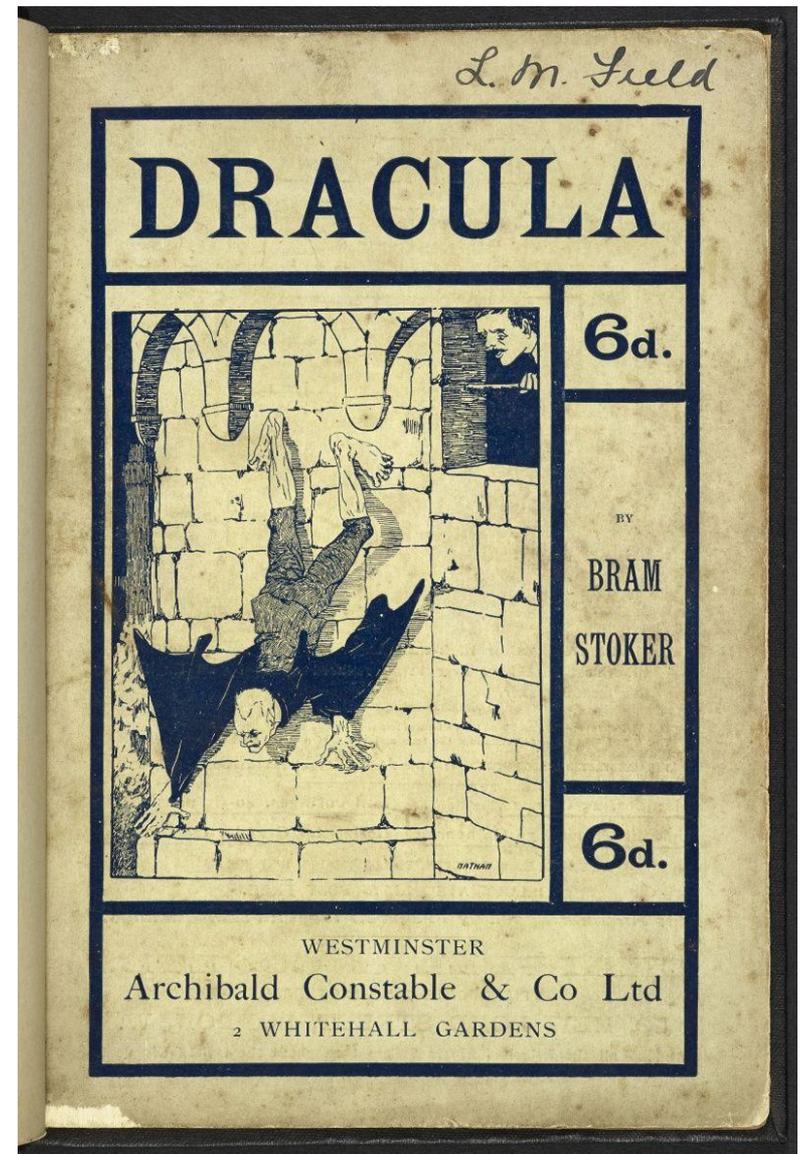


**ONE OF DRACULA'S BOOKS,
BRADSHAW'S CONTINENTAL
RAILWAY GUIDE (1891)**



DRACULA, THE IMPOSTER

- “I had been at the window somewhat less than half an hour, when I saw something coming out of the Count’s window. I drew back and watched carefully, and saw the whole man emerge. It was a new shock to me to find that he had on the suit of clothes which I had worn whilst travelling here, and slung over his shoulder the terrible bag which I had seen the women take away. There could be no doubt as to his quest, and in my garb, too! This, then, is his new scheme of evil: that he will allow others to see me, as they think, so that he may both leave evidence that I have been seen in the towns or villages posting my own letters, and that any wickedness which he may do shall by the local people be attributed to me.”
- “I heard a sound in the courtyard without—the agonised cry of a woman. I rushed to the window, and throwing it up, peered out between the bars. There, indeed, was a woman with dishevelled hair, holding her hands over her heart as one distressed with running. She was leaning against a corner of the gateway. When she saw my face at the window she threw herself forward, and shouted in a voice laden with menace:— ‘Monster, give me my child!’”



COVER OF THE 1901 EDITION



ABRAHAM VAN HELSING AND QUINCEY MORRIS

- “[Dracula’s] thick eyebrows that met over the nose now seemed like a heaving bar of white-hot metal.”
- “Van Helsing’s face grew set as marble, and his eyebrows converged till they almost touched over the nose.”
- Dracula says “[Harker] will be in Exeter, miles away, probably working at papers of the law with my other friend, Peter Hawkins. So!”
- Van Helsing uses the same way of speaking: “[Knowledge of the blood donations] would at once frighten and enjealous [Holmwood], too. There must be none. So!”
- “Quincey Morris had always been the one to arrange the plan of action, and Arthur and I had been accustomed to obey him implicitly.”
- “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.”



THE “NEW WOMAN”

“I hate that phrase ‘New Woman.’ Of all the tawdry, run-to-heel phrases that strikes me the most disagreeably. When you mean, by the term, the women who believe in and ask for the right to advance in education, the arts, and professions with their fellow-men, you are speaking of a phase in civilisation which has come gradually and naturally, and is here to stay. There is nothing new or abnormal in such a woman. But when you confound her with the extremists who wantonly disown the obligations and offices with which nature has honored them, you do the earnest, progressive women great wrong.”

EMMA WOLF, “THE JOY OF LIFE,” 1896

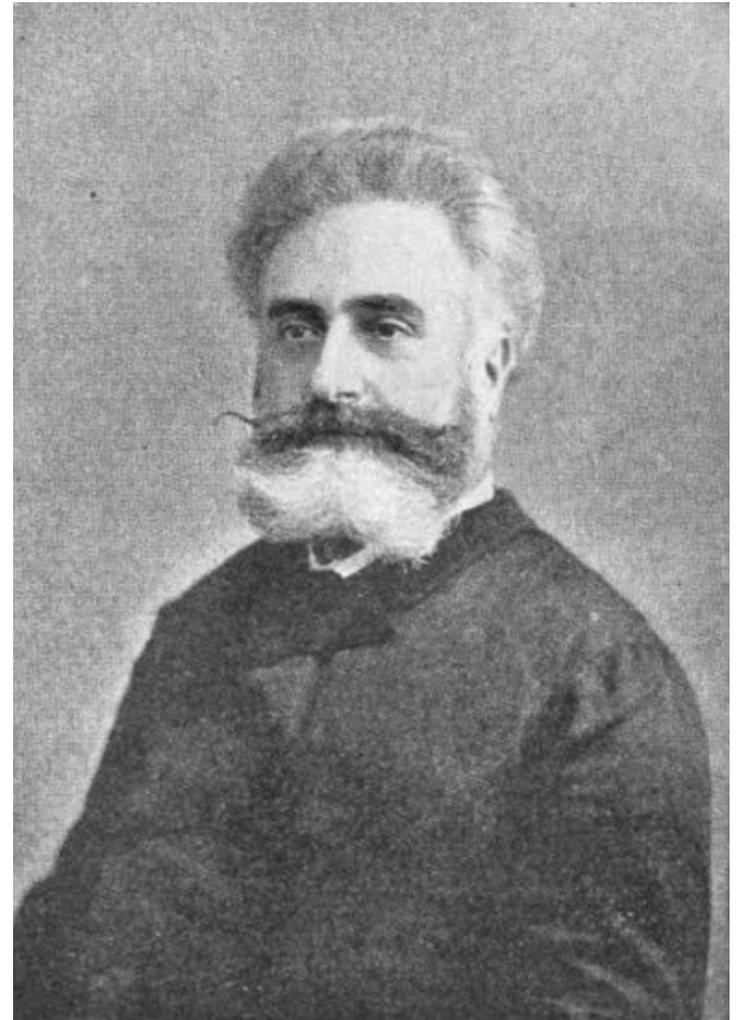


“Some of the ‘New Women’ writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting. But I suppose the New Woman won’t condescend in future to accept; she will do the proposing herself. And a nice job she will make of it, too! There’s some consolation in that.” — **MINA MURRAY’S JOURNAL**



DEGENERATION IN DRACULA

- “Degenerates are not always criminals, prostitutes, anarchists, and pronounced lunatics; they are often authors and artists.” — **MAX NORDAU, “DEGENERATION” (1895)**
- “Books and works of art exercise a powerful suggestion to the masses...If they are absurd and anti-social, they exert a disturbing and corrupting influence on the views of a whole generation.” — **MAX NORDAU, “DEGENERATION” (1895)**
- “Degeneracy betrays itself among men in certain physical characteristics...imperfection in the development of the external ear...[and] irregularities in the form and position of the teeth.” — **MAX NORDAU, “DEGENERATION” (1895)**
- “The mouth...was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips...for the rest, his ears were pale and at the top extremely pointed.” — **HARKER’S DESCRIPTION OF DRACULA**
- “A criminal and of criminal type. Nordau and Lombroso would so classify him, and *qua* criminal he is of imperfectly formed mind.” — **VAN HELSING’S DESCRIPTION OF DRACULA**

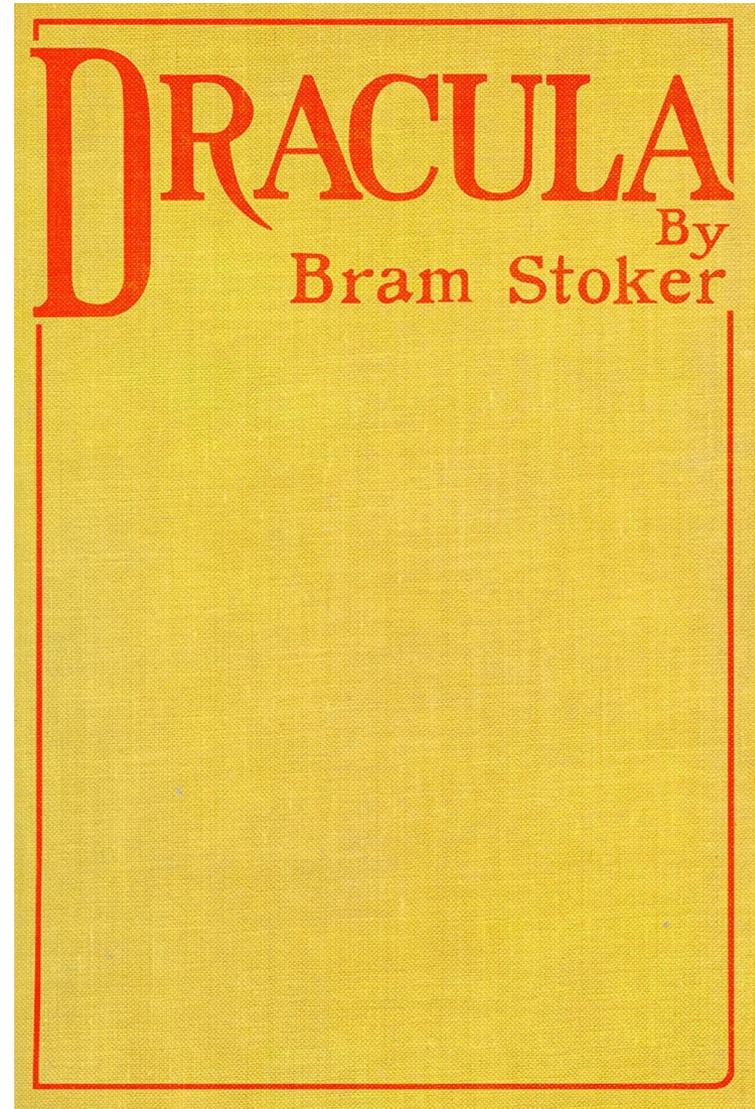


MAX NORDAU, 1895



DRACULA REVIEWED

- “The vampire idea is very ancient indeed, and there are in nature, no doubt, mysterious powers to account for the vague belief in such beings. Mr. Stoker’s way of presenting this matter, and still more the matter itself, are of too direct and uncompromising a kind. They lack the essential note of awful remoteness and at the same time subtle affinity that separates while it links our humanity with unknown beings and possibilities hovering on the confines of the known world. ‘Dracula’ is highly sensational, but it is wanting in the constructive art as well as in the higher literary sense.”
“REVIEW OF *DRACULA*,” *THE ATHENAEUM*, JUNE 26, 1897
- “Mr. Bram Stoker gives us the impression...of having deliberately laid himself out in *Dracula* to eclipse all previous efforts in the domain of the horrible, - to ‘go one better’ than...Sheridan Le Fanu, and all the other professors of the flesh-creeping school... Mr. Stoker has shown considerable ability in the use that he has made of all the available traditions of vampirology, but we think his story would have been all the more effective if he had chosen an earlier period. The up-to-dateness of the book – the phonographic diaries, typewriters, and so on – hardly fits in with the medieval methods which ultimately secure the victory for Count Dracula’s foes.” “REVIEW OF *DRACULA*,” *THE SPECTATOR* JULY 31, 1897



COVER OF THE FIRST
EDITION OF
“DRACULA” (1897)



BRAM STOKER

- “There is in reality, whose existence and progress must be based on cosmic laws, no such thing as absolute freedom. The needs and necessarily recognised rights of individuals and groups must at times become so conflicting that some sort of give-and-take rules or laws are necessary to the general good.”
- “It is natural for man to sin as to live and to take a part in the necessary strife of living. But if progress be a good and is to be aimed at in the organisation of national forces, the powers of evil, natural as well as arbitrary, must be combated all along the line. It is not sufficient to make a stand, however great, here and there; the whole frontier must be protected.”

BRAM STOKER, “THE CENSORSHIP OF FICTION” (1908)



BRAM STOKER, c. 1906



NOSFERATU – EINE SYMPHONIE DES GRAUENS (1922)

**MAX SCHRECK AS
COUNT ORLOK**



**MAX SCHRECK AS
COUNT ORLOK AND
GUSTAV VON
WANGENHEIM AS
THOMAS HUTTER
(JONATHAN HARKER)**



DRACULA (1931)

**BELA LUGOSI AS
COUNT DRACULA
AND HELEN
CHANDLER AS MINA**



**BELA LUGOSI
AS COUNT
DRACULA**



HORROR OF DRACULA (1958)

**CHRISTOPHER
LEE AS
COUNT
DRACULA**



**CHRISTOPHER
LEE AS COUNT
DRACULA AND
MELISSA
STRIBLING AS
MINA**



“BRAM STOKER’S DRACULA” (1992)



**GARY OLDMAN AS
COUNT DRACULA
AND WINONA
RYDER AS MINA**



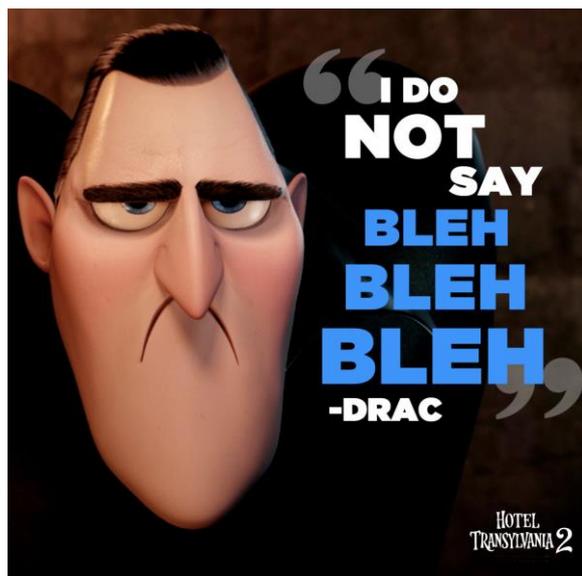
PRINCE OF THE PARODIES



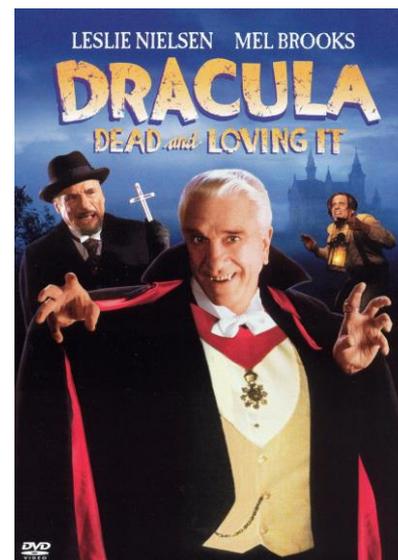
COUNT VON COUNT AKA THE COUNT FROM "SESAME STREET"
(DEBUT 1972)



COUNT CHOCULA FROM GENERAL MILLS CEREAL (1971)



ADAM SANDLER AS COUNT DRACULA IN "HOTEL TRANSYLVANIA" (2012)



LESLIE NIELSEN AS COUNT DRACULA IN MEL BROOKS'S "DRACULA: DEAD AND LOVING IT" (1995)



OTHER LATE 20TH CENTURY AND EARLY 21ST CENTURY VAMPIRES



BRAD PITT AND TOM CRUISE AS LOUIS AND LESTAT IN
"INTERVIEW WITH THE VAMPIRE" (1994)



THE CAST OF "BUFFY THE VAMPIRE SLAYER" (1997-2003)



THE VOLTURI FROM THE "TWILIGHT" SERIES (2008-2012)



THE CAST OF "THE VAMPIRE DIARIES" (2009-2017)



WHAT HAPPENED?

“Our culture has turned a cold, alienating, impersonal monster obsessed with power and possession into the Byronic hero of eternal romance...All too often we have similarly humanized our own creations, our own late twentieth century vampires, given them infusions of 'good blood' to save them or turned their passionless bites into gentle 'exchanges,' forced them to anguish over moral questions, transformed them into glamorous aesthetes, sensitive lonely immortals, redemptive holy babies. Perhaps we have lost the true threat, the true violence, of Stoker's King Vampire” – Glennis Byron, Introduction to the Broadview edition of *Dracula*, 2006.

