# Contents

Plan of the Series ................................................................. xxi
Introduction .................................................................................. xxiii
Acknowledgments ........................................................................... xxvi
Permissions ................................................................................... xxvii

**Publications by Bram Stoker** ......................................................... 3

**Bram Stoker: A Chronology** ....................................................... 5

## I. Bram Stoker, the Man and the Writer ............................................ 7

The Author of *Dracula* .................................................................. 7

- A Biography of Bram Stoker—from William Hughes, *Bram Stoker: A Bibliography*
- Clontarf and the Bram Stoker Heritage Centre—note by Dennis McIntyre
- Childhood Illness—from Bram Stoker, *Personal Reminiscences of Henry Irving*
- “The Jewel of the Strand”
- Stoker as a Poet—Stoker, “One Thing Needful,” in *A Volunteer Haversack*

The Courtship of Florence Balcombe ............................................... 17

- Oscar Wilde letter to Florence Balcombe, April 1878
- Wilde letter to Balcombe, late 1878
- Wilde letter to Balcombe, late 1878
- Wilde letter to Balcombe, late 1878
- Wilde letter to Ellen Terry, 3 January 1881
- Wilde letter to Balcombe, 21 February 1893

Stoker’s Reading ........................................................................... 21

- *Facsimile:* Page from Sotheby’s 1913 auction catalogue listing Stoker’s Notes for *Dracula*

The Passing of a Devoted Friend ................................................... 23

- Obituary—*The Times*, 22 April 1912
- Funeral Notice—*The Times*, 25 April 1912

The Debate about Stoker’s Death .................................................. 26

- Death from Syphilis—from Daniel Farson, *The Man Who Wrote Dracula: A Biography of Bram Stoker*
- *Facsimile:* Stoker’s death certificate
- A Note on the Death Certificate of Bram Stoker—from Leslie Shepard, *Dracula: Celebrating 100 Years*
From "The Mysterious Stranger"—anonymous story in Odds and Ends

The Brontës' Vampires—excerpts from Emily Brontë, Wuthering Heights and Charlotte Brontë, Jane Eyre. An Autobiography

Sir Richard Burton

Vikram and the Vampire—from Isabel Burton and Sir Richard Burton, Vikram and the Vampire

Vampire as a Figure of Speech—excerpts from Thomas Carlyle, The French Revolution: A History; Charles Dickens, Bleak House; Karl Marx, Das Kapital; and Walter Pater, The Renaissance: Studies in Art and Poetry

Symons’s Vampire—Arthur Symons, “The Vampire”

Kipling’s Vampire—Rudyard Kipling, “The Vampire”

Facsimile: Philip Burne-Jones letter to Stoker, 16 June 1897

The Britannica’s Vampire ................................................................. 96

Vampire—entry from the ninth edition of Encyclopaedia Britannica

III. Contexts for Dracula ................................................................. 98

Gothic and Irish Influences ............................................................. 98

The Gothic Novel— from essay by Victor Sage in The Handbook to Gothic Literature

Bram Stoker and the Tradition of Irish Supernatural Fiction— from essay by Albert Power in Dracula: Celebrating 100 Years

Dracula and Ireland— from Clive Leatherdale, Dracula: The Novel & The Legend

An Early Gothic Story ................................................................. 113

The Judge’s House—Bram Stoker, Dracula’s Guest, and Other Weird Stories

Alive with Rats—from Dracula

Stoker’s Nonfiction ................................................................. 121

Abraham Lincoln—from a lecture by Stoker

America’s Men—from Dracula

Facsimile: Page from Stoker’s lecture on Abraham Lincoln

The Censorship of Fiction— essay by Stoker in Nineteenth Century and After, September 1908

Mesmer—from Stoker, Famous Imposters

Henry Irving and the Lyceum Theatre ........................................... 129

A Wonderful Recitation—from Stoker, Personal Reminiscences of Henry Irving

A Brief Biography of Henry Irving— note courtesy of The Irving Society

The Lyceum Productions—from Stoker, Personal Reminiscences of Henry Irving

Faust in America—from Stoker, Personal Reminiscences of Henry Irving

Mephistopheles, Faust, and Dracula—from Diane Milburn, “For the Dead Travel Fast”: Dracula in Anglo-German Context

An American Reporter on Stoker—from Stoker, Personal Reminiscences of Henry Irving

The Beefsteak Room—from Stoker, Personal Reminiscences of Henry Irving

Lyceum Guests—from Stoker, Personal Reminiscences of Henry Irving

Sir Henry Morton Stanley—from Stoker, Personal Reminiscences of Henry Irving
Arminius Vambery—from Stoker, *Personal Reminiscences of Henry Irving*

My Friend Arminius—from *Dracula*

*Facsimile:* Walt Whitman letter to Stoker, 6 March 1876

Walt Whitman—from Stoker, *Personal Reminiscences of Henry Irving*

Bram Stoker, Henry Irving, and the Late-Victorian Theatre—essay by Stephanie Moss

*Facsimile:* Page from a Stoker letter, 25 February 1891

*Facsimile:* Lyceum financial statement for *Faust*

Dracula and Shakespeare: The Count Meets the Bard—essay by Elizabeth Miller

*Dracula and Macbeth*—from Clive Leatherdale, *Dracula: The Novel & the Legend*

Social and Cultural Contexts

*Dracula, Science and Technology*—from *Dracula*, edited by Glennis Byron

Blood Transfusion in the Nineteenth Century—essay by Goldie Morgenthaler

The Typewriter—from *Dracula*

We Began the Operation—from *Dracula*

From *Sesame and Lilies*—from John Ruskin, “Of Queens’ Gardens”

Mina on the New Woman—from *Dracula*

The Degeneration of Society—from *Dracula*, edited by Byron

A Theory of Criminality—from Cesare Lombroso and Gina Lombroso-Ferrero, *Criminal Man, According to the Classification of Cesare Lombroso*

From *The Female Offender*—book by Lombroso and William Ferrero

From *Psychopathia Sexualis*—book by Richard von Krafft-Ebing

From *Degeneration*—book by Max Nordau

Lucy as a Vampire—from *Dracula*

**IV. The Writing of *Dracula***

Stoker’s Notes for *Dracula*.

The Notes: An Overview—essay by Elizabeth Miller

Bram Stoker’s Working Papers for *Dracula*—Christopher Frayling, *Vampyres: Lord Byron to Count Dracula*

The First Dated Note—from Joseph S. Bierman, “The Genesis and Dating of *Dracula* from Bram Stoker’s Working Notes”

*Facsimile:* The earliest working note for *Dracula*

*Facsimile:* An early chapter outline

*Facsimile:* An early list of characters

*Facsimile:* A late list of characters

*Facsimile:* Stoker’s outline for chapter 26

*Facsimile:* A calendar of events in the novel

Works Consulted—from Elizabeth Miller, *Dracula: Sense and Nonsense*

**Vampire Lore.**

From “Transylvanian Superstitions”—Emily Gerard, *The Nineteenth Century*, July 1885

Emily Gerard and Transylvanian Superstitions—note by Lokke-Heiss
A Whirlpool of Superstition—from *Dracula*
From *The Golden Chersonese and the Way Thither*—book by Isabella Bird
Stoker’s Vampire Bat—from *Dracula*
Vampires in New England—article in *New York World*, 2 February 1896

*Facsimile:* Pages from Stoker’s notes about vampire characteristics

“A Very Marked Physiognomy”—from *Dracula*

Notes on Russian Schooners—from Bierman, “The Genesis and Dating of *Dracula* from Bram Stoker’s Working Notes”

*Facsimile:* Page from notes about shipwrecks

Transylvania

From *Transylvania: Its Products and Its People*—book by Charles Boner

Carpathian Roads—from William Wilkinson, *An Account of the Principalities of Wallachia and Moldavia* and *Dracula*

The Dark Side of Twilight—from *Dracula*

From *Round About the Carpathians*—book by A. F. Crosse

*Facsimile:* Page from Stoker’s notes on *Round About the Carpathians*

Traveling in Transylvania—from *Dracula*

From *On the Track of the Crescent*—book by Major E. C. Johnson

The People and the Carpathians—from *Dracula*

From *Magyarland*—book by “A Fellow of the Carpathian Society”

The Slovaks—from *Dracula*

Typing Transylvania—essay by Elizabeth Miller

Creating Count Dracula

The Name “Dracula”—from William Wilkinson, *An Account of the Principalities of Wallachia and Moldavia*

Dracula’s History—from *Dracula*

*Facsimile:* Page from Stoker’s notes showing his awareness of the historical Dracula


The Historical Dracula: A Brief Biography—essay by Miller

Filing for Divorce: Count Dracula vs Vlad the Impaler—essay by Miller

The Gothic Villain—from Matthew Gregory Lewis, *The Monk*; Ann Radcliffe, *The Italian*; and *Dracula*

Possible Character Models

A Dracula “Who’s Who”—essay by Miller


*Facsimile:* Two sketches of Whitby from Stoker’s notes

*Facsimile:* Page from Stoker’s notes on Whitby tombstones

Inspirations, Imitations and In-Jokes in Stoker’s *Dracula*—from essay by Bernard Davies in *Dracula: The Shade and the Shadow*
## Contents

The Mystery of “Dracula’s Guest” ............................................................. 226

Dracula’s Guest—from Stoker, Dracula’s Guest and Other Weird Tales
Preface to Dracula’s Guest and Other Weird Tales—note by Florence A. L. Bram Stoker
The Origins of “Dracula’s Guest”—note by Miller
“Dracula’s Guest” and Dracula—from Clive Leatherdale, Dracula: The Shade and the Shadow

The Typescript .................................................................................. 235

The Discovery of the Typescript—from Peter Haining and Peter Tremayne, The Un-Dead: The Legend of Bram Stoker and Dracula

Facsimile: Title page for Stoker’s final typescript for Dracula
Facsimile: Preliminary note

Dracula: The Original Typed Manuscript—from Chris Coover, Christie’s catalogue, April 2002
Facsimile: Page from chapter II
Facsimile: Page from chapter V
Facsimile: Passages from chapters XXI and XXII
The Changed Ending—note by Miller
Facsimile: Page from the final chapter

A Dramatic Reading of Dracula .............................................................. 244

The Script and the Performance—from Sylvia Starshine, introduction, Dracula: or The Un-Dead: Play in Prologue and Five Acts by Bram Stoker

The Original Publishing Contracts for “Dracula”—from Peter Beal, item 100, Sotheby’s catalogue, 10 July 2001

Facsimile: Stoker’s autograph contract
Facsimile: Last page of publishing agreement memo

The Novel and the Play—from Dracula and Dracula: or The Un-Dead: Play in Prologue and Five Acts by Bram Stoker

Facsimile: Opening page for the script of the dramatic reading

V. Publication History of Dracula .......................................................... 256

Reception in the U.K. ........................................................................ 256

Mr. Bram Stoker’s New Story—The Daily News, 27 May 1897
The First Dracula—note by Robert Eighteen-Bisang
Review of Dracula—The Daily Mail, 1 June 1897
For Midnight Reading—Pall Mall Gazette, 1 June 1897
The Colonial Edition—note by Eighteen-Bisang
Books of the Day. Dracula—W. L. Courtney, Daily Telegraph, 3 June 1897
The Dedication—from Richard Dalby, “Hall Caine,” Bram Stoker Society Journal
A Reflection Not His Own—from Bram Stoker, Personal Reminiscences of Henry Irving
Review of Dracula—Glasgow Herald, 10 June 1897
Review of Dracula—Manchester Guardian, 15 June 1897

Facsimile: Mary Elizabeth Braddon letter to Stoker, 23 June 1897
Review of Dracula—*The Athenaeum*, 26 June 1897
Our Booking-Office—The Baron de B.-W., *Punch*, 26 June 1897
The Trail of the Vampire—*St. James’ Gazette*, 30 June 1897
Charlotte Stoker on Dracula—letter to Stoker, from Harry Ludlam, *A Biography of Bram Stoker, Creator of Dracula*
Review of Dracula—*The Spectator*, 31 July 1897
Review of Dracula—*The Observer*, 1 August 1897
Review of Dracula—*Bookman*, August 1897
Dracula at the Beach—from “Chat About Books,” *Daily Mail*, 6 August 1897
Sir Arthur Conan Doyle on Dracula—letter to Bram Stoker, 20 August 1897
Four Main Editions—note by Eighteen-Bisang
Recent Novels—*The Times*, 23 August 1897
Dracula in Translation

American Reviews

Bram Stoker’s Story—*Detroit Free Press*, 18 November 1899
The Insanity of the Horrible—*The Wave*, 9 December 1899
New Novels and Holiday Books—*San Francisco Chronicle*, 17 December 1899

Stoker on Dracula

Stoker letter to William Gladstone, 24 May 1897
*Facsimile*: First page of Stoker letter to Gladstone, 24 May 1897
Mr. Bram Stoker. A Chat with the Author of Dracula—*Jane Stoddard, British Weekly*, 1 July 1897
Author’s Preface to the Icelandic Edition of Dracula
The Icelandic Edition of Dracula—note by Elizabeth Miller

Stoker’s Abridgment

Shape-Shifting Dracula: The Abridged Edition of 1901—essay by Miller
Introduced by Dracula—from “Mr. Winston Churchill talks of his Hopes, his Work, and his Ideals to Bram Stoker,” *The Daily Chronicle*, 15 January 1908
Florence Stoker’s Foreword to the 1926 Serialization—*The Argosy: The World’s Best Short Stories*
Other Noteworthy Editions—note by Eighteen-Bisang

VI. The Legacy of Dracula

The First Movies

Discovery of a Hungarian Drakula—essay by Lokke Heiss
Florence Stoker and the Survival of Nosferatu—from Jeanne Youngson, “Nosing Around Nosferatu”

Dracula on the Stage

‘His Hour Upon the Stage’: Theatrical Adaptations of Dracula—essay by David J. Skal
*Facsimile*: Page from Deane’s script for Dracula
The London Premier—cast from the Hamilton Deane Adaptation, 14 February 1927
*Punch* on Deane’s Dracula—review, *Punch*, 23 February 1927
Liveright's Production—cast from the Deane-Balderston Adaptation, 4 October 1927
A Dracula Revival—cast from the Deane-Balderston Adaptation, 15 October 1977

Dracula as a Screen Star .................................................................................. 318

Film Adaptations of Dracula—essay by James Craig Holte
Christopher Lee on Stoker’s Dracula
Filming Dracula: Vampires, Genre, and Cinematography—essay by Jörg Waltje
Frank Langella on the Novel
Francis Ford Coppola on Reading Dracula
Dracula Spinoffs

The Spreading Influence .................................................................................. 337

Revampings of Dracula in Contemporary Fiction—essay by Margaret L. Carter
Dracula: The Ever Widening Circle—essay by Elizabeth Miller

Clubs, Organizations, and Awards
Renfield’s Syndrome—from Katherine Ramsland, The Science of Vampires
The Search for Castle Dracula—essay by Miller
The Gothic Castle—from Ann Radcliffe, The Mysteries of Udolpho; Radcliffe, The Italian, or The Confessional of the Black Penitents; and Dracula
Schizophrenic Dracula: Romania, the Media, and the World Dracula Congress—essay by Miller

Dracula Scholarship ......................................................................................... 357

The Flaws of Dracula—note by Miller
A Critical History of Dracula—essay by J. P. Riquelme
Stoker’s Narrators—from Carol A. Senf, “Dracula: The Unseen Face in the Mirror”
The Narrative Method—from David Seed, “The Narrative Method of Dracula”
A Vision of Monstrous and Meaningless Happenings—from Leonard Wolf, A Dream of Dracula
Sex without Mention—from James Twitchell, “The Vampire Myth”
Vampires in the Bedroom—from Christopher Bentley, “The Monster in the Bedroom: Sexual Symbolism in Bram Stoker’s Dracula”
Dracula and Jonathan Harker—from Christopher Craft, “Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker’s Dracula”
Failed Masculinity in Dracula—from Katie Harse, “Stalwart Manhood: Failed Masculinity in Dracula”
Producing the Text of Dracula—from Jennifer Wicke, “Vampiric Typewriting: Dracula and Its Media”
Dracula’s Border Crossings—from Fred Botting, Gothic
Stoker on Seward—from John L. Greenway, “Seward’s Folly: Dracula as a Critique of ‘Normal Science’”
Stoker’s Compelling Lapses—from David Glover, Vampires, Mummies, and Liberals
Contents

Transylvania and Ireland—from Raymond T. McNally, “Bram Stoker and Irish Gothic”
Realigning Boundaries—from William Hughes, Beyond Dracula: Bram Stoker’s Fiction and Its Cultural Context
Dracula as Racial Threat—from H. L. Malchow, Gothic Image of Race in Nineteenth-Century Britain
Dracula and Jack the Ripper—Carol M. Davison, “Blood Brothers: Dracula and Jack the Ripper”
Evolution and the Fear of Degeneration—from H. L. Malchow, Gothic Image of Race in Nineteenth-Century Britain
Dracula as Racial Threat—from H. L. Malchow, Gothic Image of Race in Nineteenth-Century Britain
Dracula and Jack the Ripper—Carol M. Davison, “Blood Brothers: Dracula and Jack the Ripper”
Evolution and the Fear of Degeneration—from Bram Dijkstra, Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture
Dracula and the Gothic Psyche—from Matthew C. Brennan, The Gothic Psyche: Disintegration and Growth in Nineteenth-Century English Literature
A Reaffirmation of Christianity—from Clive Leatherdale, Dracula: The Novel & the Legend
The Bourgeois View of Dracula—from David Punter, The Literature of Terror
Modernization and the Law in Dracula—from Anne McGillivray, “He Would Have Made a Wonderful Solicitor: Law, Modernity and Professionalism in Bram Stoker’s Dracula”

Checklist of Further Reading ............................................................... 377
Biographies
Bibliographies
Annotated Editions of Dracula
Backgrounds and Context for Dracula
Dracula Criticism
Selected Websites

Index ................................................................. 395