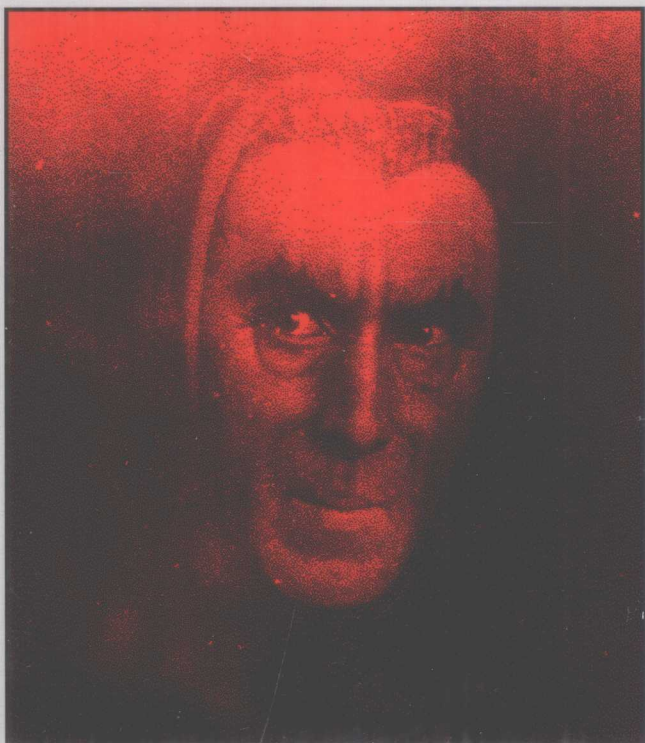


# DRACULA

BRAM STOKER



EDITED BY NINA AUERBACH  
AND DAVID J. SKAL

A NORTON CRITICAL EDITION

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Bram Stoker  
DRACULA



AUTHORITATIVE TEXT  
CONTEXTS  
REVIEWS AND REACTIONS  
DRAMATIC AND FILM VARIATIONS  
CRITICISM

*Edited by*  
NINA AUERBACH  
UNIVERSITY OF PENNSYLVANIA  
*and*  
DAVID J. SKAL



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## Preface

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Though *Dracula* was published in 1897, it is difficult to detach the novel from its vigorous twentieth-century life: we tend to superimpose on Bram Stoker's enigmatic monster Bela Lugosi's intonations or Frank Langella's sinuous seductiveness or Gary Oldman's tears. Stoker's vampire story is far more important to us than it was to its contemporary Victorians, who relished it as a good potboiler but never made Bram Stoker or his monster famous. A novel that seemed commonplace in its time unfurled into a legend haunting and defining the next century.

*Dracula* seemed commonplace in 1897 in part because it was one of many fantastic adventure stories pitting manly Englishmen against foreign monsters. Throughout the 1880s and 1890s, authors such as H. Rider Haggard, Rudyard Kipling, Robert Louis Stevenson, and H. G. Wells turned out hordes of tales—several more eloquent and sophisticated than *Dracula*—in which fabulous creatures from remote corners of the earth (or beyond) threatened the integrity of the British home and empire. Sometimes these creatures arose from within: in Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, a hideous alien reminiscent of a monkey, a Cockney, and an overgrown boy springs out from within a doctor even more respectable than Stoker's John Seward. *Dracula*'s essential formula of invasion and appropriation was by 1897 cozily familiar to readers of adventure tales.

But unlike Rider Haggard's *She* or the Beast People in H. G. Wells's *The Island of Doctor Moreau*, *Dracula* is an adaptable monster—more so in Stoker's novel than in its many flamboyant film adaptations—and this may be why we continue to believe in him. When we meet the vampire, he has never left his native Transylvania, but his English is more elegant and lucid than that of the Englishmen he accosts, many of whom are tangled in the thickets of their own dialect.

Moreover, *Dracula* is a monster only to those who know him. Humans instinctively shy away from Stevenson's Mr. Hyde as an alien, though he has no visible deformity; *Dracula* blends into London as if he belongs there, even sporting a straw hat. When we strip away the mannerisms of movie *Draculas*, we meet a vampire with the potential to be at home everywhere.

*Dracula* may be less alien than he seems, but he is a monster of his time in that he embodies a threat that haunted *fin-de-siècle* England:

that of atavism, or reversion. At the height of domestic prosperity and imperial expansion, thoughtful Victorians were uneasily aware of the fragility of their sophisticated civilization. Technology was galloping forward and London and its inhabitants had never looked more gorgeous or conversed more stylishly, but barbarians were glimpsed at the gates, as if the inhumanity of the twentieth century dropped an ugly shadow. In this spirit, the human characters in *Dracula* surround themselves with modern gadgets and skills—shorthand, typewriters, dictating machines, cameras—but they must learn to combat an ancient enemy with ancient beliefs: wild Eastern European superstitions (several of which Stoker invented), and, with Van Helsing as medium, the Catholicism that was anathema to the enlightened secularism of sophisticated Victorians. *Dracula's* evolution into atavism hinted that advanced civilization is itself a lie.

London's glamour may have seemed especially unreal to Bram Stoker because he gave his best energies to fortifying its illusions: between 1878 and 1898, he managed the Lyceum Theater, headed by the tyrannical actor-manager Henry Irving. Irving was Stoker's indelible inspiration, not only for his vampire, but for the noble England *Dracula* threatened: Irving specialized in diabolical roles, but his ornate Lyceum exuded conspicuous consumption and cultural uplift. Like England itself, Irving's Lyceum was grand, solid, and implacably patriarchal. Because of Irving's achievement, the disreputable stage found itself for the first time in the vanguard of Victorian art and culture. Yet Stoker saw the price of this cultural primacy. Irving was always overspending, never saving: his theater's appearance of solidity was built on sand. Only outsiders were surprised when, in 1898, he had to relinquish his control over the Lyceum to a syndicate.

The Lyceum family had always been a brilliant fiction. Onstage, Irving paternally engulfed his radiant partner, the beloved actress Ellen Terry. But while the Lyceum made Terry famous, it thwarted her as an artist. Irving was too solemn and stately to stage the comedies she loved; he refused, in fact, to stage any play that did not highlight his own magnificence. Throughout the 1890s, Ellen Terry aged into increasing agitation and barely suppressed rage at her diminishing roles in rickety vehicles for Irving. Stoker wrote much chivalrous gush about Ellen Terry, but he observed her as well. Like Ellen Terry, the women in *Dracula* are uneasy in their roles even before the vampire comes. Like her in her rages, they show sinister and unexpected powers once bitten. During Stoker's long career at the Lyceum, he saw the fissures in imperial British society and the hierarchical English family. His life in a powerful theatrical company imperceptibly coming apart gave him the material to articulate fears that reached beyond the stage.

In the world beyond the theater, England was losing her homogeneity, if not yet her primacy. The British Empire's penetration into

Africa and India—"the dark places of the earth," as Conrad called them—accompanied a new penetration of England by aliens: the waves of immigrants, especially Jewish immigrants, that began in the 1880s. As the boundaries of England and Englishness became less clear-cut, racial purity became a new fetish. Max Nordau's *Degeneration* (1893) was a popular jeremiad against racial deterioration—and the deterioration of manhood as well. Jonathan Harker's dislocating journey to Transylvania at the beginning of *Dracula*; his possible human and sexual pollution there; and Dracula's ensuing invasion of the heart of London—all arise from a decade in which national, racial, and even human boundaries appeared increasingly permeable. It is uncertain in *Dracula* whether Jonathan's journey *beyond* England or Dracula's journey *to* it poses the greatest threat to the integrity of British male humanity. In Stoker's time, that integrity was increasingly besieged.

Englishmen were threatened not only by dark places, foreigners, and Jews, but by their own women. Victorian patriarchy, whereby middle-class women were, to preserve the sanctity of the family, legally, educationally, and economically dispossessed, had always been a vulnerable institution. The 1890s saw a rising wave of feminist awareness, a wave that would crest in the next decade with the mass movement for female suffrage; only World War I, followed by the granting of partial suffrage in 1918 and universal suffrage in 1928, would check it.

In 1897, a new dispensation seemed to many women an exhilarating possibility. Their vision of new lives was incarnated in a personification called the New Woman, about whom Stoker's Mina makes ambivalent jokes. Celebrated and mocked in fiction and journalism, the New Woman is an eccentric with no relation to the collective movement feminism was rapidly becoming. Still, for most men, she was threatening enough on her own, for she refused to be satisfied with the old Victorian definitions: economically and sexually, she was either independent of male control or aspiring to be so. Thus she was by conventional standards perverse, no longer recognizable as female. The appellation "New Woman" itself suggests an evolutionary mutation. The strange changes Dracula catalyzes in Lucy and Mina—seemingly, of all London's "teeming millions," the only mortals on whom he preys—are symptomatic of the changes men feared in all their women. In the guise of fantasy, Bram Stoker wrote a novel true to the dislocating experience of his bewildered contemporaries.

New Women threatened British manhood from without, but Oscar Wilde—like Stevenson's Mr. Hyde—eroded it from within. The Wilde trials of 1895 probably shocked Stoker into writing *Dracula* as we know it, for Wilde's two-year imprisonment for "acts of gross indecency" gave Victorian England a new monster of its own clinical making: the homosexual. An impertinent novelist and playwright who relished the license his fame gave him to shock the middle class, Oscar

Wilde became the test case, not only for a new statute criminalizing sodomy, but for a new medical model of homosexuality that stigmatized not acts, but essence: like the vampire, this creature was tainted in his desires, not his deeds. This pariah, more dangerous than the New Woman because more insidiously pervasive, cast a shadow not only over the theatrical community but over all men.

Stoker knew Wilde, not only through the theater: Wilde had proposed to the beautiful Florence Balcombe, whom Stoker later married. Stoker himself may, in freer days, have been involved in the homosexual community later ostracized in Wilde's person: his impassioned hero worship of Walt Whitman and then of Irving released an obsessed ardor scarcely apparent in his marriage. In *Dracula*, though, Stoker created a monster, not an alter ego.

The Wilde trials generated the terror that took the form of *Dracula*, but Stoker's humorlessly single-minded predator has nothing in common with his imprisoned former friend. If anything about his vampire suggests Wilde, Stoker did his best to expunge it, as he expunged Wilde's name from his sanctimonious memoir, *Personal Reminiscences of Henry Irving* (1906). *Dracula* may be closest to Wilde because he is most alive in his silences. Once Wilde was sentenced to prison, he had tried vainly to speak: "And I? May I say nothing, my lord?" But the judge only waved to the warders, who hurried Wilde to his cell. In the same spirit, *Dracula* abounds in narratives; almost every character spills out stories in diaries, letters, and monologues; but once he arrives in England, *Dracula* is effectively voiceless, existing only in the tales of experts who want to destroy him.

Compared to such earlier vampires as Polidori's Lord Ruthven and Sheridan Le Fanu's Carmilla, *Dracula* is scrupulously hygienic, even monogamous. He seems to abstain from biting his mortal guest Jonathan Harker, attacking men by destroying their women in proper British fashion. But in a passage published only in the 1899 American edition, he announces that he will feast on Jonathan; there are faint hints throughout the novel that Jonathan, like his wife Mina, is changing; but these undeveloped glimmers of a less orthodox *Dracula* subside. *Dracula*'s official abstinence is a concession to the new taboos the Wilde trials bequeathed to the twentieth century, but repression does not destroy this terrifying novel: rather, repressive conditions probably frightened Stoker into writing it.

Later, more comfortably progressive decades would develop these faint hints of a vampire existence that eludes patriarchal categories: in the 1970s, *Dracula* was transformed into a poignantly androgynous liberator of trapped women, while Anne Rice's best-selling *Vampire Chronicles* are openly homoerotic. In Stoker's novel, though, the vampire is a snarling enigma, the repository of mortals' fears for themselves. He never quite lives and he never quite dies: since his final, hurried

destruction is shorn of the rituals Van Helsing decrees necessary to drive vampires into the “true death,” Dracula may well rise again after our heroes have returned to England. Whether he rises or not, his power has expanded beyond his time. In 1897 and today, Dracula lives in the transformations he inspires.

## Acknowledgments

Certain critics with Freudian tastes have suggested that Bram Stoker wrote his novel simply by releasing the sexual monsters in his own unconscious, but Stoker’s consciousness—informed, urbane, alert—permeates his story. Editing *Dracula* confronted us with the staggering range of Bram Stoker’s knowledge and awareness—not only of vampires and the occult, but of the mores, the science, the art, of his own England.

Since scholarship is a cumulative enterprise, we would not have seen quite so much in *Dracula* without the many editors who came before us, explicating its arcane contemporary allusions and its larger folkloric frame of reference. Leonard Wolf’s *The Essential Dracula* (Plume Books, 1993; first published by Clarkson Potter as *The Annotated Dracula* in 1975) remains the most ornately and exhaustively annotated edition; we particularly admire Leonard Wolf’s pioneering work. We are grateful to have been invited speakers at his *Dracula* centenary conference “The Aesthetics of Fear,” held at New York University in March 1997, and we gratefully acknowledge his *Annotated Dracula*, and *Essential Dracula*, which have informed a number of our notes.

Raymond McNally and Radu Florescu’s edition, also called *Essential Dracula* (Mayflower Books, 1979), is the most historically substantive of all the editions; we learned much from it. We also benefitted from the *Draculas* edited by George Stacie (Bantam Classics, 1981), A. N. Wilson (Oxford University Press, 1983), Maurice Hindle (Penguin Classics, 1993), and Marjorie Howe (Everyman Editions, 1993).

We wish to thank the Rosenbach Museum and Library in Philadelphia for allowing both editors direct access to Bram Stoker’s working notes for *Dracula* prior to our work on this edition; especially useful were Stoker’s original transcriptions of Yorkshire dialect. We thank with particular warmth the Rosenbach’s executive director, Stephen Urice, for his encouragement, appreciation, hospitality, and invitation to speak at the opening of the Rosenbach’s *Dracula* Centenary Exhibition. Other research collections consulted include the Elmer Holmes Bobst Library of New York University; the Billy Rose Theatre Collection, New York Public Library at Lincoln Center; the Van Pelt Library of the



University of Pennsylvania; and the University Research Library of UCLA.

We thank all other Dracula-hunters who preceded us in leading the vampire out of the shadows. We wish good hunting to the many who will surely follow.

### A Note on the Text

This edition of *Dracula* is based on the original British edition, published by Archibald Constable and Company in June 1897. Simple typographical errors and misspellings have been silently corrected; a few textual variations are covered in footnotes.

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# DRACULA

BY

BRAM STOKER

WESTMINSTER  
ARCHIBALD CONSTABLE AND COMPANY  
2 WHITEHALL GARDENS  
1897



TO  
MY DEAR FRIEND  
HOMMY-BEG<sup>1</sup>

1. *Dracula* is dedicated to the novelist Hall Caine, one of Stoker's closest friends. "Hommy-Beg" is an affectionate Manx nickname meaning "Little Tommy."



How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of later-day belief may stand forth as simple fact.<sup>1</sup> There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary,<sup>2</sup> given from the standpoints and within the range of knowledge of those who made them.

1. An appeal to the empirically based Victorian scientific method.

2. The simulation of temporal immediacy is a familiar device in English fiction; see Samuel Richardson's epistolary novels, *Pamela* (1740) and *Clarissa* (1747-48), and Wilkie Collins's multiply narrated *The Woman in White* (1860) and *The Moonstone* (1868).



