Bram Stoker’s *Dracula* is the most famous vampire in literature and film. This new collection of sixteen essays brings together a range of internationally renowned scholars to provide a series of pathways through this celebrated Gothic novel and its innumerable adaptations and translations. The volume illuminates the novel’s various pre-histories, critical contexts and subsequent cultural transformations. Chapters explore literary history, Gothic revival scholarship, folklore, anthropology, psychology, sexology, philosophy, occultism, cultural history, critical race theory, theatre and film history and the place of the vampire in Europe and beyond. These studies provide an accessible guide of cutting-edge scholarship to one of the most celebrated modern Gothic horror stories. This companion will serve as a key resource for scholars, teachers and students interested in the enduring force of *Dracula* and the seemingly inexhaustible range of the contexts it requires and readings it might generate.

A complete list of books in the series is at the back of the book.
In memory of Diane Long Hoeveler
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NOTES ON CONTRIBUTORS


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WILLIAM HUGHES is Professor of Medical Humanities and Gothic Literature at Bath Spa University in England. He is the author, editor or co-editor of seventeen books, including Beyond Dracula: Bram Stoker’s Fiction and Its Cultural Context (2000), two student guides to the criticism of Dracula and critical editions of both Dracula and Stoker’s Edwardian faux-vampire novel The Lady of the Shroud. His most recent book is That Devil’s Trick: Mesmerism and the Victorian Popular Imagination (2015).


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NOTES ON CONTRIBUTORS


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NOTE ON THE TEXT

The contributors refer to the Oxford World’s Classics edition of *Dracula*, edited by Roger Luckhurst (2009), using the shorthand *D* in the main text.
<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1847</td>
<td>Abraham Stoker, born 8 November, Dublin. Part of Protestant middle-class group in midst of Catholic majority, although parents not wealthy. In Dublin, moved in close circle of Sir William and Lady Wilde (parents of Oscar Wilde) and Gothic writer Joseph Sheridan Le Fanu.</td>
</tr>
<tr>
<td>1863–67</td>
<td>Attends Trinity College Dublin, where active in the Philosophical Society.</td>
</tr>
<tr>
<td>1865</td>
<td>First sees the actor Henry Irving perform.</td>
</tr>
<tr>
<td>1868</td>
<td>Enters Civil Service, following his father Abraham. Begins reading Walt Whitman.</td>
</tr>
<tr>
<td>1870</td>
<td>Finally graduates from Trinity, with science degree.</td>
</tr>
<tr>
<td>1871</td>
<td>Begins writing play reviews and criticism for Dublin Evening Mail, part owned by Sheridan Le Fanu, the writer of Gothic stories and novels.</td>
</tr>
<tr>
<td>1872</td>
<td>Writes letter to Walt Whitman in passionate admiration of Leaves of Grass but decides not to send it. Publishes his first story in London Society. Sheridan Le Fanu publishes story ‘Carmilla’, about a female aristocratic vampire from Styria, on the southern edge of the Austrian Empire; key influence on Dracula, initially set in Styria.</td>
</tr>
<tr>
<td>1873</td>
<td>Sees the actor Geneviève Ward on stage for first time; becomes lifelong friend.</td>
</tr>
<tr>
<td>1876</td>
<td>Gives vote of thanks to actor Henry Irving on one of his visits to Dublin, praising Irving’s ‘historic genius’ in his performance and becomes ardent admirer.</td>
</tr>
<tr>
<td>1877</td>
<td>Irving in Dublin performs both Othello and Hamlet.</td>
</tr>
<tr>
<td>1878</td>
<td>Publishes The Duties of Clerks of Petty Sessions in Ireland. In October leaves his Civil Service job to become manager of Lyceum Theatre in London for Henry Irving, at three times his annual civil</td>
</tr>
</tbody>
</table>
service salary. Marries Florence Balcombe days before leaving Dublin; she had relatively recently turned down a proposal from Oscar Wilde. At Lyceum, begins a lifelong friendship with actor Ellen Terry. Only son born. Christened Irving Noel Thornley Stoker. George Stoker, his brother, publishes 'With the Unspeakables', an account of his time as a doctor in the Russo-Turkish war in Bulgaria. George lodges with Bram for several months, full of stories of the Eastern fringes of Europe.

1879–84 Lives at 27 Cheyne Walk, Chelsea, a fashionable address near the homes of Dante Gabriel Rossetti, Algernon Swinburne and James Whistler. Meets Rossetti’s assistant, Hall Caine, who becomes close friend and later best-selling author (Dracula is dedicated to him). Through the Lyceum, becomes friends with William Gladstone, Baroness Burdett-Coutts, Richard Burton and many other celebrated figures. Florence Stoker considered a great beauty of the time and gathers admirers including the librettist and writer, W. S. Gilbert.

1882 First collection of stories, Under the Sunset. Acquires some fame for jumping into Thames in attempt to rescue a suicide, for which he is awarded a Humanitarian medal.

1883 First visit to America, touring with Irving (between 1883–1905, Stoker estimated he spent four years in America on the eight tours he took with Irving). Meets Walt Whitman.


1886 Publishes lecture, ‘A Glimpse of America’.

1887 Wife and son shipwrecked in the Channel, but both survive. Publishes sadistic tale, ‘The Dualists’.

1890 Publishes first novel, The Snake’s Pass. Qualifies as a barrister, called to bar at the Inner Temple. Makes first notes on new Gothic novel to be called The Undead. Finds Wilkinson’s An Account of the Principalities of Wallachia and Moldavia whilst on holiday in Whitby.

1891 Becomes investor in new publishing venture by William Heinemann.

<table>
<thead>
<tr>
<th>Year</th>
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</tr>
</thead>
<tbody>
<tr>
<td>1895</td>
<td>Suffers financial difficulties when investment in Heinemann fails. Requests loan from friend Hall Caine, on hope that his new book will allow him to return the money. Mary E. Braddon's story, 'The Good Lady Ducayne', about an ancient aristocrat extending life with blood transfusions from healthy young girls. George Stetson, 'The Animistic Vampire in New England'. An anthropological discussion of belief that tuberculosis is a form of vampirism in isolated Rhode Island community. George Méliès, <em>The Haunted Castle</em>, the first vampire film in the first year of cinema: a bat flies into a castle and transforms into a man.</td>
</tr>
<tr>
<td>1897</td>
<td>Stoker submits novel <em>The Undead</em> to Constable; appears on 26 May as <em>Dracula</em>. Stage version read at Lyceum on 18 May to establish copyright, but Irving refuses to stage it. Florence Marryat publishes <em>The Blood of the Vampire</em>. Exhibition in London of Philip Burne-Jones’s painting, 'The Vampire', prompting Rudyard Kipling's poem 'The Vampire'.</td>
</tr>
<tr>
<td>1898</td>
<td>Novel, <em>Miss Betty</em>.</td>
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<tr>
<td>1899</td>
<td>Novel, <em>Snowbound</em>.</td>
</tr>
<tr>
<td>1900</td>
<td>Irving loses control of the Lyceum, and the theatre is sold on. Stoker continues as Irving’s personal manager. Cheap edition of <em>Dracula</em>, abridged by Stoker.</td>
</tr>
<tr>
<td>1902</td>
<td>Novel, <em>Mystery of the Sea</em>.</td>
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<tr>
<td>1903</td>
<td>Novel, <em>The Jewel of the Seven Stars</em>.</td>
</tr>
<tr>
<td>1906</td>
<td><em>Personal Reminiscences of Henry Irving</em>, a two-volume biography of his boss. Considered by <em>The Times</em> as likely to be Stoker’s lasting work.</td>
</tr>
<tr>
<td>1909</td>
<td>Novel, <em>The Lady of the Shroud</em>.</td>
</tr>
<tr>
<td>1910</td>
<td><em>Famous Impostors</em>, which includes portrait of Franz Anton Mesmer. First (now lost) film of <em>Dracula</em> made in Hungary.</td>
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<tr>
<td>1911</td>
<td>Last novel, <em>The Lair of the White Worm</em>. Stoker’s illness and financial difficulty result in appeal to Royal Literary Fund for pension.</td>
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</tbody>
</table>
Chronology

1912  Stoker dies 20 April, aged 64. Controversy still attends cause of
death; in the 1970s biographer Daniel Farson first claimed Stoker
died from the sexually transmitted infection syphilis.

1914  His widow, Florence, publishes ‘Dracula’s Guest’ in collection of
short stories.

1922  Florence first becomes aware of the German film Nosferatu and
sues the producers for breach of copyright of Dracula, initially
through the Society of Authors. She succeeds in getting copies of
the film destroyed, chasing prints for over a decade.

1924  Florence agrees to authorised stage version of Dracula adapted
by Hamilton Deane. It opens in the provinces, then transfers to
London in 1927 where it is critically panned yet plays to packed
houses for over a year.

1927  Deane’s script is streamlined by John Balderston, and the play
opens on Broadway with Hungarian-born actor Bela Lugosi in
the role of Dracula. Another great success.

1931  After much negotiation, Lugosi stars in the famous Universal
Studio version of Dracula, the film that helped to establish the
‘horror’ genre in the cinema. Deane, Balderston and Florence
Stoker are paid for the rights.

1937  Death of Florence Stoker.