

The Evolution of the Vampire in Fiction and Popular Culture

Annie Shepherd

This paper was written for Dr. Brevik's Senior Thesis and Presentation course.

The legend of the vampire is one that continues to frighten and fascinate people world-wide. The idea of an undead night-stalker that feeds on human blood has been around for centuries and endures to this day. Numerous countries and cultures across the globe have personal deviations of a similar folkloric entity. No matter the variation, all vampire tales have a key commonality—the lust for human blood. It was not until the late 19th century that an Irish author compiled a breadth of knowledge on such folkloric tales and concocted the character that now acts as the template for the vampire myth. Bram Stoker's *Dracula* was first published in 1897 and from that point forward the novelist's title character set the precedent for all fictional vampires. Vampire fiction, however, continues to evolve and captivate despite the fact that it draws from a vast folkloric and literary past.

Today, many cultures have their own ideas about mystical blood-sucking creatures and the vampire myth continues to thrive globally. For example, on the island of Trinidad, there are rumors of *soucouyants*, an old woman who sheds her skin at night. She assumes the form of a ball of fire and enters her victim's residence through a crack or key-hole to nourish herself on the blood of the hapless donor. To stop the *soucouyants*'s advances into a household, the victim must visit the witch's home and sprinkle hot pepper on her abandoned skin. Upon reassembly the vampire-witch will burn to death. In comparison, the *Tlaxcala monster*, the *tlahuelpuchis*, is a female witch who sucks the blood of infants. Also, in Maya, a present day region of the highlands of Chiapas in southern Mexico, there is the legend of the *Blackman*, a winged black demon who specializes in unrestrained sexuality, people-snatching, and cannibalism. He is said to have a six-foot penis that causes his victims to go insane. Once a woman has been attacked by a *Blackman* she can never return to her old life in the village. The victim will forever carry a foul odor and her children will resemble the *Blackman*. To destroy a *Blackman*, he must be impaled, burned, or cooked. In addition to the *Blackman*, the modern Peruvian *Shipibo* myth tells of the marriage of a woman to a night stalker. In the daylight she will discover his misshapen snout and wings. The monster-husband will then murder his wife by sucking her blood. Similarly, the Ecuadorian "*Tin-Tin*" whistles adolescent girls to destruction in the moonlight. He seduces them and impregnates them. The Amazonian *Uahti* are hair-covered creatures of the forest and water and are accompanied by a flurry of bats. They have a large penis and enjoy attacking men as well as adolescent girls (Brown 93-95). Hence, these contemporary folkloric tales prove differing cultures continue to have their own ideas about blood-suckers but also share consistencies between the various legends.

The idea that vampires exist across the globe has been a subject of folk tale, superstition, and myth throughout the history of man¹ (Noll 37). According to Brown:

Supernatural beings that visit humans and animals during the night to feed on their blood or other life-giving forces are a widespread and persistent belief. Legends of such creatures have been reported for various cultures almost worldwide, including China, India, Malaya, the Phillipines, Arabia, Turkey, Africa, and Europe. The ancient Greeks and Romans told of *lamiae* and *succubi*, demons in female form who sucked men's blood while having sexual relations with them in their sleep until they were deprived of their manhood or died. Their male counterpart was the *incubus* who preyed on women in a like fashion. Similar creatures are found in Oriental legends with the added attraction that they fed on corpses as well as blood. Nor were such beliefs confined to the Eastern Hemisphere. Prior to the Conquest, the Aztec Indians of Mexico had a dread of dead women called *Ciutateteos*. *Ciutateteos* could be the most lascivious of *succubi* or hideous hags, both of which sought out young men in order to copulate with them, some even bearing children as a result. (96)

Noll believes,

...the universality of the legend of the vampire has importance. Though these legendary figures performed acts besides those included within the bounds of our definition, (such as returning from the dead) nonetheless the biting of the object and sucking of its blood was a most essential element. These legends can be found as early as Greek and Roman mythology and were seen throughout Europe, Asia, and parts of Africa. (28)

Noll agrees that vampire aspects are found in ancient mythology: "Some of the most venerable members of the pantheon of human gods were given to blood sucking in one form or another" (37). Furthermore, in ancient Greece and Rome the vampires were thought to be blood-sucking evil ghosts. In Greece, the *Lamiae* were the corpses of loose women who came back to drink the blood out of children. Similarly, Roman *Striges* were women who assumed the shape of birds to feed upon the life-source of children (Rickles 9-10). Vampires are also found in biblical text. *Oranis*, a vampiric, shape-shifting, soul-stealing demon, was controlled by King Solomon according to the apocryphal book, *Testament of Solomon* (Guiley 223).

Despite ties with ancient mythology, the vampiric legend is thought to originate in the east.

The earliest known depiction of a vampire appears on a prehistoric Assyrian bowl, and shows a man copulating with a vampire whose head has been severed from her body. In India, the vampire theme can be traced to the *Atharva Veda*, and the *Baital-Pachisi*, or *Tales of a Vampire*, from an important part of the body of ancient literary heritage. In ancient Mexico, vampires were called *Ciutateteo*, and were associated with women who had died in their first labor. The Chinese vampire, *Ch'ing Shih*, often described in stories of the T'ang Dynasty, takes origin from much earlier times, and has a close similarity with the vampire image of the West. It would appear

that a psychic counterpart necessary for projection of the vampire into myth has existed since earliest times, and that it may be among the most archaic images known, states Noll (37-38). According to Noll, "The vampire theme may have reached Western Europe through Turkey and the Balkans, having come from India" (38). Brown concurs, "The blood-sucking vampire best known to Westerners has its origins in ancient Assyria and goes back to at least Babylonian times" (96). These Middle-Eastern undead survived on the blood and flesh of the living. At night they visited their prey by taking the form of owls and bats, or "night birds" and they could also transform into wolves, cats, and other animals. In addition, the night-stalkers could take the form of inanimate objects such as straw, beams of light, or wisps of smoke. If a person was bitten by one of these monsters, he was cursed to become one himself. Therefore, reports of vampire attacks morphed into massive epidemics (Brown 96-97). According to Noll,

As the legendary creature of supernatural origin known as the vampire (from the Hungarian, vampire) has long been associated with blood drinking and other abominable practices, it is not surprising that the widespread folklore telling of a society of vampires that threatens humanity led to many documented mass hysterical vampire scares in various towns and cities in Central Europe during the 17th and 18th centuries. (5)

As a result of these epidemics, supposed vampire bodies were extracted from the ground and their un-decomposed bodies were staked through the heart. The beheading and burning of hearts and bodies was also recommended (Brown 97).

Ultimately, tales of night-stalking bloodsuckers spread throughout Turkey and into the Balkans. The vampire superstitions became custom among Slavic and other Eastern Orthodox Christians of Turkish-occupied Europe (Brown 97). Hence, vampires came to be thought of as predominantly a Slavic myth (Noll 37). The ancient legends became embellished and the fear of vampires became a way of life and death. Undead parasites were blamed for any unexplainable event, especially the sudden death of living creatures. Vampire hysteria was reported in the late 1600s to early 1700s in Wallachia, Moldavia, Serbia, and Transylvania. Similar vampire epidemics were described in Silesia, Romania, and Russia (Brown 97-98). Africans also told tales of the pale European vampires that sucked the blood and ate the flesh of innocent natives during the European colonization of the continent (Noll 6).

Across the world, the rise of vampire hysteria was accompanied by the practice of vampire hunts. The earliest record of vampire hunters can be found in Roman history: ". . . in ancient Rome a college of clairvoyant priests was established for the training of the first ghostbusters in the war against vampirism" (Rickels 10). The original, and possibly the most notorious, of vampyrist, Gilles de Rais, a Marshal of France, was tried and executed in 1440. He was thought to have sliced the throats of more than 400 children. De Rais made his servants slit the victim's throat so the blood would spurt on his noble body. He would then sit on the dying child's bowels and drink the blood from the mutilated corpse. De Rais was sentenced to death by strangulation and afterwards his body was burned (Brown 101). More than a century later, in 1611, infamous female vampyrist, Countess Elisabeth Bathory of Transylvania, was tried for the death of 650 young women. The Countess believed bathing in the blood of young girls maintained a youthful complexion. She hired a progression of girls from a nearby village and she and her handmaidens imprisoned, tortured, and killed the hapless victims. It is reported that the Countess required her servants to lick the blood from her back instead of using a towel. Bathory's accomplices' fingernails were pulled from their beds and they were burned alive for their crimes. Because she was of noble birth and immune to execution, the Countess was sentenced to seclusion and she died three years later (Brown 101). In 1766, Hungarian Empress Maria Theresa forbade witch and vampire-hunts and in 1768 a law was passed to forbidding the persecution of magical activity because panic and death had become a normal circumstance of the region (Noll 5).

Vampire epidemics were not secluded to the east. In the late eighteenth to early nineteenth century, there was an alleged outbreak of vampirism in New England. All of the cases shared common characteristics, including multiple family deaths due to consumption. It was superstitiously believed that if a person died of consumption, the corpse might feed on remaining family members. Therefore, the bodies were extracted from the earth and the heart and other vital organs were removed, burned, and mixed with medicine. Hence, in 1892, Mercy Lea Brown, the most famous alleged vampire in America, was exhumed from her grave. Her family was suspect of vampirism because several members died within a short period and her brother was on the brink of death. Brown's father was advised to burn his deceased daughter's organs and feed them to his ill son in order to cease the vampirism of his family. Brown's brother was given the treatment, but died soon after (Guiley 36).

Vampirism continued into the twentieth century. For example, Fritz Haarman lured his victims into his home and with the aid of an accomplice entrapped them there. He killed the young men by biting their jugular veins and drinking their blood. He then ground the remainder of their bodies into sausage to be eaten or sold. In 1924, Haarman, "The Hanover Vampyre," was beheaded for killing nearly 50 boys and young men in post World War I Germany. In addition, John Haigh shot or clubbed his prey in the head, plugged their wounds, and slit their throats to draw a cupful of blood to drink in order to "revive" himself. Known as the "acid-bath" murderer, Haigh, was hung in 1949 after confessing to killing 9 people due to his insatiable desire for blood. A more recent example of a man arrested for his vampire actions is the deaf-mute laborer, Kuno Hoffman. In the early 1970s, Hoffman read obituaries and broke into the fresh graves of at least 35 deceased individuals. He sliced the corpses with razors drinking the blood in order to become good-looking and strong. In 1973, he was apprehended for killing a couple on a lover's lane. He shot the pair and drank the fresh blood from their wounds. Hoffman declared the live blood to be more invigorating than that from the corpses (Brown 101-102). Today, in a phenomenon particular to the United States and Canada, there is the

. . . belief that there is a vast underground conspiracy of satanic cults practicing the Black Mass with ritualized cannibalism, the killing and eating of infants, sexual orgies involving all ages and species, and blood rituals.

Reports began to appear with alarming frequency in the American media after about 1980. (Noll 6)

These accusations led to serious on-going investigations by the FBI, but no corroborating evidence has been found to back up the claims of underground Satanism involving ritualized murder, blood drinking, and child abuse (Noll 6-7). And so, vampire hunts continue to some extent.

The most notable epidemic and subsequent hunt, however, is recorded as the Arnold Paole case. In December 1731, the Austrian government sent a contingent of medical examiners under Field Surgeon Johannes Fluckinger to investigate reports of bodies being extracted, staked, dismembered and burned in Medwegya. The medical officers were informed several of these deaths were thought to be due to a self-confessed vampire, Arnold Paole, who had died of a broken neck five years before the outbreak. Many of the townspeople complained of being haunted by Paole a month after his death. Therefore, his grave was examined by the town leaders and his body was found perfectly preserved; blood flowed freely from Paole's eyes, ears, and nose and new fingernails and toenails had grown to replace the one's he had in life (Brown 97). "When a stake was driven through his heart, he was said to have given a loud shriek, and great quantities of blood had gushed forth," Brown informs (97). After the corpse was staked, the remains were burned and the ashes were returned to his tomb. Before his disposal, Paole was reported to have attacked several people and at least a herd of cattle (Brown 97). Brown states,

Although the corpses of his human victims had undergone the anti-vampyre treatment, all the villagers who had eaten beef from cattle that had been fed upon by the vampyres were now presumed to be vampyres themselves. (98)

Seventeen people mysteriously died within a three month period and many of these deaths were assumed to be the delayed work of Paole. Fluckinger and his officers exhumed and examined fifteen bodies, including two children. Eleven of the corpses were determined to be in a vampire state and showed signs of preservation by blood-sucking, including, neck scars and plump blood filled bodies (Brown 98).

Fluckinger's findings were a sensation upon his return to Vienna. Copies were translated and printed throughout Europe and commanded the interest of all who read the account. Everyone had an explanation for the events in Medwegya; clergymen, scholars, and men of science asserted their opinions (Brown 98). German and French universities reported the outbreak of the eastern vampirism in newspapers and journals (Rickles 2). Rickles states,

If you were to hit the books on vampirology and vampirism, you would be struck by how, at any given time, always different sets of people were suddenly coming under suspicion of being candidates for becoming vampyres. (2)

Due to the rise of medical reports on the condition, "vampyre" officially became a word in the English Oxford dictionary in 1734 (Brown 98). Through Fluckinger's published first-hand account, vampyres legitimately found their place in popular culture. Noll states,

Throughout the latter half of the 18th and the entire 19th centuries, vampires were the subject of many poems, stage plays, novels, and "penny dreadfuls" throughout Europe, but particularly in England. This interest was directly due to the peaking of the "vampire epidemic" in Central Europe in the 1730s. (9)

Fluckinger's report of the Arnold Paole case brought the birth of vampires in literature and it was only a matter of time before the undead became a popular fictional theme (Brown 98).

In the summer of 1816, Lord Byron, John Polidori, Percival Bysshe Shelley, Mary Goodwin Shelley, and Claire Clairmont, all friends, enjoyed reading gothic horror stories including the recently available texts on Eastern European vampires. The group, intoxicated on laudanum and tainted meat, decided that each should write his or her own gothic tale. The result was Mary Shelley's *Frankenstien* and Polidori's *The Vampyre*, originally published under Byron's name in 1819. In Polidori's work, the noble Lord Ruthven is a vampire who drains the blood of his victims. The success of the novel spawned a series of gentlemen vampire imitators. Eventually, many writers of the 19th century wrote a work of vampire fiction, including: Goethe, Alexandre Dumas, Alexis Tolstoy, Guy de Maupassant, H.G. Wells, Arthur Conan Doyle, and Jules Verne. Sheridan Le Fanu's *Carmilla* differed from most other horror tales of the time because the main vampiric character was a woman (Brown 105). Overall, these Victorian vampire narratives dealt with the vampire difference, often referring to sexuality and sophistication of the demonic creatures (Gelder 141). Brown states,

A favorite twist was to portray the vampire as a creature of noble birth, an allusion popular with the general public as it provided a convenient means of illustrating the blood-sucking propensities of royalty with a minimum of risk. Naturally, the locale for most of these works was somewhere in the Balkans—a setting that would return again and again throughout the history of the genre. (103)

Thus, because of actual accounts of vampire activity, the evil blood-suckers became a favored nightmare of popular society.

No vampire fiction, however, has reached the insurmountable peaks of popularity that Bram Stoker created with his title character in the 1897 novel, *Dracula*. With the release of his inventive narrative, Stoker made vampire a household word (Noll 38). Brown states, "With the publication of Bram Stoker's *Dracula* in 1897, the vampyre mystique reached new height from which it has never descended" (107). Although the novel was an immediate success, it was initially seen as no more than a slightly cheesy thriller (Allen xiii). Waller disagrees with the early critics, he believes *Dracula* is the most influential of all the tales of the living and the undead and is one of the world's most significant horror stories. Noll calls Stoker's novel the most terrifying and titillating vampire novel of all time. Although his fiction considered cheap entertainment, Stoker was

also well received by his contemporaries. Many literary minds of the time commented on Stoker's ability to frighten (Snef 12).

Writing *Dracula* was a tedious process for Stoker. The novelist spent six years working on his masterpiece. The first documentation of his idea was written on March 8, 1890 and the last recorded date is March 17, 1896 (Snef 11). Stoker took extensive notes while on tour as Henry Irving's agent (Noll 9). He worked in the archives at the British Museum to give a coherent historical account of vampirism in his work of fiction (Rickels 1). Noll affirms,

Stoker used the British Museum in London and various libraries as he travelled to conduct meticulous research into the legend of the vampire, the geography and customs of Transylvania (then in Hungary), and the many other details (nautical weather schedules, etc.) that would flesh out the skeleton of the novel. (9)

In addition to research, Stoker used his own imagination in creating the iconic vampire. *Dracula* differs from the vampires of European folklore by having animalistic features and supernatural powers through his blood lust (Guiley 8).

When studying Eastern European folklore, Stoker must have been intrigued by accounts of the tactics of the real Wallachian *Dracula*, because he chose the prince as a model for his title character. According to Guiley,

At some point in his work on the novel, Stoker named his vampire "Count Wampyr." But in 1892 his notes show the name Count *Dracula*. . . Stoker liked the name and its meaning, and so he lifted it for his vampire. He did not base the count on Vlad, except to describe *Dracula* as being descended from a line of fierce warrior nobleman.

(80-81)

In midst of his painstaking research, the novelist charted the historical *Dracula's* lineage all the way back to the fifteenth-century (Rickels 11). The historical Vlad III *Dracula* inherited his name from his father, who had been made a member of the Order of the Dragon by Holy Roman Emperor Sigismund of Luxemburg. The Order of the Dragon was created to halt the Turkish onslaught in Europe. In the fifteenth century, the name *dracul* had the meaning of "dragon." In modern Romanian the word means "devil." At the time the title was given to the prince, *Dracula* meant "son of the Dragon." The name, however, has come to mean "son of the Devil." Vlad III *Dracula*, also known as Vlad *Țepeș* (the Impaler), is one of the most controversial figures of fifteenth century Europe. Stoker's title character has often been confused with the Romanian prince and legends about the life of Vlad *Țepeș* have taken a pejorative turn throughout the years. Tales of the historical prince have skewed him as a bloody tyrant who enjoyed having breakfast among the bodies of his impaled victims, when, in fact, he was a stern but just leader (Treptow 9-17).

Although he was captivated by Vlad III *Dracula's* actual life, Stoker was motivated by more than the history of a dead prince; he was also inspired by his own experiences. Born in Dublin, Ireland on November 8, 1847, Abraham Stoker was the third of seven children to Abraham Stoker and Charlotte Mitilda Blake Thornley. He was a sickly child and lived as an invalid for the first seven years of his life. During his bed-ridden existence, Stoker's mother told him many stories which he later used in his fiction. As an invalid, the adolescent was left under the care of his uncle, William Stoker, a doctor, who wrote articles on contagious diseases and practiced bleeding on many of his patients. Also, Stoker's brother, George, became a specialist in throat diseases; this medical orientation in his adolescence provided rich material for the novel *Dracula*. Eventually, the sickly child grew to be more than six feet tall and became athletic and muscular. In 1868, he graduated with honors in science at Trinity College and later gained a master's degree in pure mathematics (Snef xi; Umland 5). Throughout his life, Stoker had an undying interest in the occult and macabre. His Irish heritage and the fairytales of his childhood provided a base of interest in supernatural folklore. He associated with people who pursued spiritual and psychic endeavors. Spiritualism was prominent during his lifetime and séances were extremely popular. Stoker attended at least one lecture given at the Society for Psychical Research (Guiley 267). In 1871, Stoker read Sheridan Le Fanu's *Carmilla*, and was very moved by the work. He drafted a chapter about a vampire Countess, a story that would eventually become "*Dracula's* Guest." That same year, Stoker became an unpaid drama critic. He befriended artistic types including Henry Irving and Oscar Wilde. In 1878, Stoker became the manager of the Lyceum Theatre as a favor to Irving and began travelling with the actor. The writer was also fascinated with the breakthroughs in technology and in 1892 he heard a recorded cylinder of Tennyson reading poetry; intrigued, he started sketching the plot of *Dracula* and placed the events of the story during the course of the following year. Six years later, *Dracula* was published and on May 26, 1897, a dramatic version of the novel was acted at the Lyceum to establish a copyright and to protect the story from piracy (Snef xii-xiv).

Unlike other vampire novelist of the Victorian age, Stoker not only transformed vampire folklore into a literary icon, he also emphasized the nature of the vampire and placed the monster into a modern setting. He was the first writer to use the vampire as an intersection between myth and science, past and present. Ultimately, Stoker revolutionized ideas about vampires (Snef 7). Since the first publication in 1897, Stoker's novel has never been out of print (Brown 107). Snef states,

Although the critics' response has been mixed since the novel was first published, *Dracula* has always been immensely popular with ordinary readers. In fact, it has never been out of print in English, and it has been translated into numerous foreign languages. In addition, the novel has been a favorite for both dramatic and film interpretations, including F.W. Murnau's *Nosferatu, the Vampire* (1922); Tod Browning's *Dracula* (1931); and literally hundreds of others that are loosely based on the novel. (13)

Furthermore, the tale of the legendary vampire continues to attract attention from literary critics, students of popular culture, and film critics (Snef 15). Allen agrees, "The novel has provided rich material for every fad and fancy of twentieth century exegesis" (xiii). *Dracula* has, therefore, shed his status of "fictional character" and became a modern myth (Allen xiii). Snef concurs, "The sheer number of works with "*Dracula*" in their title tempts me to argue that no other single work, with the

exception of the Bible, has so influenced Anglo-American culture" (7). Snef also offers one explanation for the immense success of the novel, "Dracula continues to fascinate us because it both reveals the contradictions of Stoker's own day and points us to the internal tensions of our own" (10). Dedicated to his work, Stoker went to great lengths to accomplish the novel *Dracula*.

Stoker's success is greatly due to the originality of his title character—a character that persists in contemporary fiction. Guiley claims,

No matter how great the popularity of other vampires, Count Dracula remains the definitive human bloodsucker. No other character has eclipsed him . . . There is always yet another tale that can be told of the most famous monster of all. (84)

In fact, many novelists borrow Stoker's original model for fresh stories involving Count Dracula. Elizabeth Kostova's *The Historian*, for instance, describes a modern hunt for the legendary vampire. Kostova's novel opens with the menacing threat of Dracula's ability to surpass time:

As a historian, I have learned that, in fact, not everyone who reaches back into history can survive it. And it is not only reaching back that endangers us; sometimes history itself reaches inexorably forward for us with its shadowy claw. (ix)

In her tale, Kostova adopts many of Stoker's characteristics for the renowned monster including his hypnotic ability and physical description:

He was so real, so close to us that I could not breathe; in fact, I began to feel that if I could only force myself to go nearer to him I would be able to breathe again, and then I began to long to go a little closer. I could feel the silver knife in my pocket, but nothing could have persuaded me to reach for it. Something glinted where his face must have been—reddish eyes? Teeth, a smile?—and then, with a gush of language, he spoke. I call it a gush because I have never heard such a sound, a guttural rush of words that might have been many languages together or one strange language I had never heard. After a moment it resolved itself into words I could understand, and I had the sense that they were words I knew with my blood, not my ears. (Kostova 622)

This description of the Count is closely related to Mina Harker's first glimpse of the vampire and the fear her husband expresses by merely being in the presence of the Count:

He was very pale and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin man, with a beaky nose and black moustache and pointed beard. . . His face was not a good face; it was hard, and cruel; and sensual, and his big white teeth, that looked all the whiter because his lips were so red, were pointed like an animal's. Jonathan kept staring at him, till I was afraid he would notice. I feared he might take ill, he looked so fierce and nasty. I asked Jonathan why he was disturbed, and he answered, evidently thinking that I knew as much about it as he did: 'Do you see who it is?' (Stoker 186)

Both descriptions of Dracula incorporate his ability to intimidate by merely being in the vicinity of a person. Throughout the novel Kostova adopts Stoker's original figure but adds her own twists to the vampire's character. In *The Historian*, Kostova's narrator insinuates that Stoker had a run in with the actual vampire Dracula and was inspired to write his fictional novel.

Another example of Dracula in contemporary fiction can be found in Nancy Holder's short story "Blood Gothic." In the tale, a young woman longs for her vampire lover:

Then, all at once, it happened. The windows rattled, flapped inward. A great shadow, a curtain of ebony, fell across the bed, and the room began to whirl, faster, faster still; and she was consumed with a bitter, deathly chill. She heard, rather than saw, the wineglass crash to the floor, and struggled to keep her eyes open as she was overwhelmed, engulfed, taken . . . Freezing hands touched her everywhere: her face, her breasts, the desperate offering of her arched neck. Frozen and strong and never-dying. Sinking, she smiled in a rictus of mortal dread and exultation. Eternal damnation, eternal love. Her vampire lover had come for her at last. (Holder 201)

The disastrous relationship heavily resembles the seduction of Lucy Westenra by the Count:

I remember, though I suppose I was asleep, passing through the streets and over the bridge. A fish leaped as I went by, and I leaned over to look at it, and I heard a lot of dogs howling—the whole town seemed as if it must be full of dogs all howling at once—as I went up the steps. Then I have a vague memory of something long and dark with red eyes, just as we saw in the sunset, and something very sweet and very bitter all around me at once; and then I seemed sinking into deep green water, and there was singing in my ears, as I have heard there is to drowning men; and then everything seemed passing away from me; my soul seemed to go out from my body and float about the air. (Stoker 110).

Similarly, in Eric Van Lustbader's short story, "In Darkness, Angels," the Dracula-esque character, Mordor is physically described as Stoker's vampire:

His face was long and narrow, as bony as a corpse's, his skin fully as pale. His eyes, beneath darkly furred brows, were bits of bituminous matter as if put there to plug a pair of holes into his interior. His nose was long and thin to the point of severity but his lips were full and rubicund, providing the only color to his otherwise deathly pallid face. (Van Lustbader 343)

In comparison, Stoker's original description of Dracula:

His face was strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples, but profusely elsewhere. His eyebrows

were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in the man of his years. For the rest, his ears were pale and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (22-23)

Hence, Mordor is physically the same as the character Stoker created in the late 1800s.

In addition to adult fiction, Dracula can also be found in children's literature. Drak's Slumber Party by Gertrude Gruesome, for instance, is a story about a vampire boy who wants to have a birthday party despite the fact that vampires do not have birthdays. Gruesome's title character not only shares a name with Stoker's title character, but he also lives in a castle and leaves Transylvania for a fresh atmosphere. Drak's mother, Mrs. Fangula, states:

Transylvania has become so violent. Too many monsters for such a small spot. Things are so peaceful here. We were lucky enough to find this castle in a good neighborhood. (7-8)

Thus, a contemporary character may not share the name Dracula, but literary minds often borrow traits and characteristics from Stoker's title character as a way to perpetuate his immortal legend.

The character of the notorious vampire has not only been altered within literature; with the help of technology and the invention of cinema, the physical face of Dracula has also evolved throughout the years. Count Dracula has appeared in over 130 films since the publication of Stoker's novel; that is more films than any other fictional character with the exception of Sherlock Holmes (Guiley 108). According to Gelder, "Most people, certainly would 'know' about Dracula from films rather than from Stoker's novel, popular as it has been" (86). Stoker's title character has had many faces on film. The first vampire film, as a matter of fact, is based on Stoker's novel. Murnau's *Nosferatu*, a silent German film, is the first example of Dracula on screen. In the silent movie, the Dracula figure, Count Graf Orlok, played by Max Schreck, featured a bald head, pointed ears, a large hooked nose, and two rat-like front teeth. Although Stoker's wife attempted to have the film banned due to copyright issues, it found audiences and Schreck's portrayal set the precedence for the image of the vampire (Gelder 94-95).

It was not until the release of Tod Browning's *Dracula* in 1931 that Stoker's vampire found a new face. This film, starring Hungarian actor Bela Lugosi, remains the quintessential vampire movie (Brown 111). In the picture, Dracula wears a black suit with a crisp white shirt and a high-collared black cape. He has long fingernails, piercing eyes, slick black hair, and elongated canines (*Dracula*). Lugosi is often considered the "original" Dracula because his performance is where vampire recognition begins. The popular actor played the Count three times, including: Universal's *Dracula* (1931), MGM's *Mark of the Vampire* (1935), and *Abbott and Castello Meet Frankenstein* (1948). When Lugosi died, his corpse was made up to look like the Count and was put on public display (Gelder 91). Thirty years after Lugosi's first portrayal as Dracula, Christopher Lee adopted the gentleman Dracula's charm, elegance, sleek hair, and arched eyebrows. He, however, dropped the Hungarian accent. Lee also underscored Dracula's attractiveness and ferocity. His vampiric trademark was his blood red eyes (Gelder 91-92).

Thanks to Lugosi and Lee, Dracula is now a stereotype unto itself. Gelder believes the stereotypical vampire is an individual entity of popular culture, "Rather than being dependant upon an original novel—Bram Stoker's *Dracula*, in this case—this 'look' becomes original to itself" (92). An audience, however, is aware that the figure of Dracula changes with the imagination of creators who experiment with Stoker's innovative character.

In recent decades, the appearance of the "king vampire" on screen has swayed from the stereotype set by Lugosi and Lee. The 20th century showed physical attractiveness and desirable sexuality as a trademark of the Count. For example, Gary Oldman's interpretation of Dracula in Coppola's 1992 version, *Bram Stoker's Dracula*, changed the look of the Count from Lugosi's stylized version. In the picture, Harker meets Dracula as an elderly man. Oldman's Dracula has long white hair, papery wrinkled skin, long fingernails and canines, and a thick Romanian accent. The character is frail until his arrival in England. He then retracts in age. His hair is shoulder length and brown, the elasticity of his skin returns, he becomes attractive and charming. According to Gelder, "Dracula in Coppola's film, is a romantic and 'naturally' cinematic hero who sweeps Mina off her feet: after just a little while, she simply cannot say no to him" (90).

Another example of the sexually appealing Count includes *Dracula 2000*. In the film, handsome actor, Gerard Butler, portrays Dracula. At the onset of the movie, the character is a corpse because he has been drained of his life-force—blood. After an intentional accident on a plane, Dracula ingests the blood of another and grows younger. The more blood he receives the more appealing his physical appearance becomes. Although he has red rimmed irises and long fingernails, his teeth only lengthen when he attacks. His physical appearance is alluring and off-balances his menacing qualities. Furthermore, Butler's Dracula, like Stoker's original character, surrounds himself with seductive vampire women. Each of these lustful ladies competes to command his attention and there is an underlying sense of familial orgy. In the end, Dracula may have been scary in the late 20th century, but he was also sexy.

Even though he is a prominent figure, Count Dracula is not the only globally known vampire in today's popular culture. Gelder states, ". . . the figure of Count Dracula is, now, just one vampire amongst many others in the cinematic world" (86). There are contradictions to how many films have been made featuring a vampire. Guiley thinks that more than 600 vampire films have been produced. Brown believes that the number is significantly higher, "The number of vampyre movies exploded after 1960 until there are now close to 1,000 titles" (113). And Gelder insists that the number is closer to 3,000. Gelder also insists that cinema is the ideal medium for the vampire because film, like vampire folklore, is nomadic:

Indeed, it would seem that cinema is—and has been for some time—the rightful place of occupation for the

vampire . . . Cinema may be a suitably nomadic home for the vampire: it, too, eventually goes everywhere—it has become an internationalized medium . . . film is an animating medium, bringing images to life in an otherwise darkened room, in a simulation of the night—a feature which horror films in particular often speak directly . . . This is certainly a place which the vampire might inevitably inhabit—as a seductive fascinating creature of the night, tied to the reproductive technologies of the modern age and to the accumulation of capital—a creature who, like cinema itself, throws the usual polarity of the real and illusory, belief and disbelief, into question . . . the vampire is, in some respects, a ‘naturally’ cinematic creature. (87-88)

Whatever the number, it is apparent that the differences between vampires on film is striking. The alternatives between old and new vampire cinema are also vast. New movies, however, draw ideas from the past,

Later vampire films may need to assert their difference from earlier ones; nevertheless, they are often also highly conscious of their predecessors, drawing on or modifying aspects of them, parodying them, ‘recreating’ them, and so on. Each new vampire film engages in a process of familiarisation and defamiliarisation, both interpellating viewers who already ‘know’ about vampires from the movies (and elsewhere), and providing enough points of difference (in the narrative, in the ‘look’ of the vampire, and so on) for newness to maintain itself. (Gelder 86)

In comparison, Brown believes that, “Vampyre movies have also become progressively more violent and graphic, and not a few are pornographic” (113). Furthermore, vampire films, old and new, are thought to be more formulaic than most because there are certain elements that they could not survive without, including blood, eternal life, and a spectacular climax (Gelder 93).

Dracula may not always be the primary character in vampire cinema, but the genre usually draws from Stoker’s original idea. Most vampire films have reoccurring character types. For example, many vampire movies have a Dracula figure or a “head vampire.” In the 1987 film *The Lost Boys*, Max, the video store owner, acts as the Dracula figure by being the head vampire of a coven of teenage deviants. Also, David Slade’s *30 Days of Night* involves a vampiric pack leader, Marlow, played by Danny Huston. Marlow makes decisions for his coven and seems to have a supernatural power over his minions. Besides the “head vampire” figure, vampire films usually involve a character named Lucy. For the most part, these characters are relatively weak and are ready to sacrifice themselves to evil for one reason or another; three examples of the Lucy persona include the mother in *The Lost Boys*, a female survivor in *30 Days of Night*, and Mary’s roommate in *Dracula 2000*. Many vampire movies have a mother figure, resembling Mina Harker, too. In *The Lost Boys*, Lucy, Sam and Michael’s mother, is sought out by Max to act as Wendy in his Peter Pan fantasy. In *30 Days of Night*, Stella Olsen, played by Melissa George, does not want children, but ultimately uses her motherly instincts to protect the remaining townspeople as well as a child in need. Also, Renfield characters are found in vampire cinema. *30 Days of Night* has an insane stranger who enters the town before the coven of vampires to act as a prophet. The 2010 film *Daybreakers* has a character, Lionel “Elvis” Cormac, played by Willem Dafoe, who was once a vampire but sees the brilliance of humanity in hindsight, much like Stoker’s Renfield. Furthermore, filmatic vampires are often animalistic, much like Stoker’s vampires. For example, the attacking coven in *30 Days of Night* resembles a flock of bird-like predators. In *Daybreakers*, the starving vampiric race morph into ferocious and mindless bat-like beasts as their food supply continues to diminishes. All in all, many characters found in vampire cinema can be traced back to quintessential vampire fiction, Stoker’s 1897 novel.

Varying types of vampires continue to be a popular literary focus as well. Like cinema, vampire literary fiction also draws from its predecessors. Adams states,

With the wealth of material accumulated on the nasty bloodsuckers, no two authors approach the vampire myth in quite the same way. The commonality of the vampire’s story means their tales can take place in any place.

The backdrop changes, and the details too, but always, underneath it all, there is blood. (1-2)

For instance, Neil Gaiman’s short story, “Snow, Glass, Apples,” offers a new twist on an old fairytale. In Gaiman’s version of the classic tale “Snow White,” the evil queen acts as a witch who tries to protect herself and her kingdom from the demonic princess. For his story, Gaiman draws from folkloric vampire tales as well as the popular fairytale:

I had always been scared of the little princess, but at that moment I warmed to her and, with my fingers, gently, I stroked her cheek. She looked at me and smiled—she smiled but rarely—then she sank her teeth into the base of my thumb, the Mound of Venus, and she drew blood. I began to shriek, from pain and from surprise; but she looked at me and I fell silent. The little princess fastened her mouth to my hand and licked and sucked and drank. When she was finished, she left my chamber. Beneath my gaze the cut that she had made began to close, to scab, and to heal. The next day it was an old scar: I might have cut my hand with a pocket-knife in my childhood. (Gaiman 4)

Another example includes Michael A. Burstein’s short story “Lifeblood.” In the narrative, the idea of being cursed after being bitten resembles Eastern European folklore:

Lincoln looked down at his shoes for a moment and wrung his hands. “I’ll have to trust you. My son’s been bitten, and I need you to life the curse.”

“Bitten? By a dog? Better to see a doctor.”

“No, not a dog. Cantor, my son Joseph has been bitten three times by a vampire. And unless I can find a cure by sundown tonight, he’s going to turn into one himself.” (Burstein 78)

In comparison, Stephenie Meyer’s novel, *Twilight* is often argued to be an original concept. Meyer, however, also borrows

from popular vampire lore. For example, each member of the vampiric Cullen family individually possesses a supernatural ability: Edward can read minds; Alice sees the future; Jasper controls emotions; Carlisle has inhuman compassion; Esme has enhanced motherly instincts; Rosalie has unbelievable beauty; Emmett has impossible strength. Meyer, therefore, divides supernatural abilities between family members instead of instilling the qualities into a central character.

In addition to plot and internal traits, the physical description character types are recurrent in vampire fiction as well. For instance, Stephen King's vampires in the 1977 short story "One for the Road" have red eyes like Stoker's vampires:

"What was it? A deer?" I asked.

"I guess so," he says, sounding shaky. "But its eyes—they looked red." He looked at me. "Is that how a deer's eyes look at night?" (King 470)

Stephenie Meyer's "bad vamps" in the later 2005 novel *Twilight* also have dark red eyes: "Their eyes were different, too. Not the gold or black I had come to expect, but a deep burgundy color that was disturbing and sinister" (Meyer 376). Similarly, black eyes appear in both Rice's short story "The Master of Rampling Gate" and Meyer's novel. Also, the gentlemen vampires in each narrative are impressing and attractive. Rice describes the narrator's first glance of the vampire:

I could remember the face clearly to this day. Remarkably handsome, with a narrow nose and well-drawn eyebrows, and a mop of lustrous brown hair. The large black eyes had regarded Father with the saddest expression as Father had drawn us back and hurried us away. (Rice 14)

Meyer's narrator, Bella Swan, describes her first encounter with Edward Cullen in a parallel manner:

I felt a surge of pity, and relief. Pity because, as beautiful as they were, they were outsiders, clearly not accepted . . . Just as I passed, he suddenly went rigid in his seat. He stared at me again, meeting my eyes with the strangest expression on his face—it was hostile, furious . . . I'd noticed that his eyes were black—coal black. (Meyer 22-23)

Hence, writers often refer to common myths as well as the work of their predecessors when creating their own vampiric tales.

As a whole, the sub-genre of vampire fiction has expanded and evolved, however, it essentially sticks to the basic model Stoker delivered in the novel *Dracula*. Guiley believes that the differing adaptations of the monster have softened the ferocity of the vampire and in turn have influenced vampire fiction: "The vampire's powers are sometimes seen not as a threat but as an asset, without worry about whether those powers come from the devil" (10). In the past, vampires were only portrayed as wicked. In fact, Count *Dracula* can be described as uncompromisingly demonic. Today, on the other hand, there are seven dominant protagonist models in vampire fiction: 1) the relentlessly evil 2) the victim 3) the romantic figure 4) the do-gooder 5) the empathetic alien 6) the love interest 7) the eccentric minority (Guiley 10-11). Many films as well as narratives combine these traits into a central character. For instance, Meyer's Edward Cullen can be defined as a victim because his vampirism is beyond his control. He is a romantic figure and an open citizen of the world who is romantic, seductive, and philosophical. He is a do-gooder and a part of an empathetic minority that feels superior to the human race, but maintains compassion for mortals. He is the love interest of the Bella Swan. And, finally, the entire Cullen clan represents an eccentric minority, or a group of supernatural beings that have become "the family next door" (Guiley 10-11; Meyer). Hence, creative minds, like Meyer, use vampire protagonist to create more than fiction. These visionaries use their characters as vehicles for social commentary.

In the end, it is undeniable; vampires are a part of culture:

Vampires are both textual and extra-textual creatures; one can even 'know' about them (and 'irrationally' wish to know more about them) without actually reading vampire fiction or watching vampire films. In this sense, they are 'in' culture . . . (Gelder x)

Waller suggests the vampire story has insistence on the importance of traditional wisdom, symbolic and sacred objects, and ritualized action. Vampire stories can teach about the role of the conventional in all genres, subgenres, and formulas of popular art (7). Therefore, vampires are often used to comment on the society of their creators. Stoker, for example, juxtaposed the past, the legend of the vampire, and the present, the rise of technology, as a way to remark upon Victorian England. A modern example includes the 1987 film *The Lost Boys* because it comments on youth, family, homosexuality, and the Californication of American society. The movie combines drama and comedy and the adolescent vampires question law and lawlessness. The film focuses on the experience of becoming involved with a cool vampire gang and the trauma of the transformation (Gelder 104). *The Lost Boys* is described as the Claiforian syndication of Peter Pan and the fantasy of perpetual adolescence. The movie is a reflection of the motion picture industry's reliance on film for immortal youth and beauty (Rickles 211). Rickles notes the parallel of youth and catastrophe:

The Teen Age is televisual: it is the live transmission that is always on (even when the set is off). And that is because it is always on disaster alert. That is why the crypt in which the teen vampires hang out is the ruin of a hotel built on the fault that quaked: catastrophe builds the haunt of missing children turned teen vampires. The poster on their wall beams up the suicidal direct connection with the body, the Big One Jim Morrison rode out. Before we witness our first vampire attack, we see the sun set over amusement park rides, which rehearse and repeat the thrill of catastrophe, along a pier that is the place of the missing, the homeless, the uncanny. (210)

Rickles states that the vampirism in the film is a representation of the catastrophe or "the big one we prepare for and survive" (211). Gelder describes the deviant teen vampires:

These are the vampires, the 'lost boys,' a double-edged title that refers not just to missing children in Santa

Carla but also to J.M. Barrie's *Peter Pan* (1911) and the children who never grow up—who remain, as this novel puts it, 'gay and innocent and heartless', and who, like the vampires in the film, can fly. (105)

Gelder also believes the vampire gang represents the lure of homosexuality and that David's question, 'How far are you willing to go, Michael?' carries the gay subtext (106). Broken families are another social focus of the movie; where Michael and Sam have a mother, the 'lost boys' have a father, Max, the 'head-vamp', who is searching for a mother for his boys and has the intention of creating the perfect vampire 'Brady Bunch'. As a whole, *The Lost Boys* is a commentary on the visuality of American society in the 80s:

. . . does it 'mean' anything to have the King Vampire, Max, as the manager of a video outlet? Actually, this might be an equation which reflected cinema's anxieties about its future at the time, seeing itself in the mid-1980s as under threat from videoed movies and the kind of democratising of viewer habits they promised—where less people were actually going to the movies—where more and more people, wittingly or otherwise, were instead inviting them into their homes. (Gelder 107)

In the end, *The Lost Boys* isn't merely a teen movie about never growing old or dying, it is a film that centers on the social issues facing the youth of California in the late 1980s.

Vampire narratives, like vampire films, also act as metaphors for prominent social issues. For instance, Michael Burstein's short story, "Lifeblood," is a individual commentary on religion. Lincoln Kliman's struggle to save the damned soul of his twelve year old son is a reflection of Burstein's personal views on the assimilation of American Jews into Christian culture (75). In the story, the seductive female vampire, Lily, is a representation of Christianity and the enticement that mainstream religion offers the undecided pre-teen Joseph. At one point, Lincoln asks Lily why she wants Joseph and she replies, "Because he is so easy to take, so defenseless. As are so many of your sons" (84). Burstein portrays vampirism as a Christian evil:

I find it difficult to believe that a Jew could be turned into a vampire, even if he were bitten by one. Possession by a dybbuk, perhaps, but not transformation into a vampire. Vampires are not part of the Jewish Kabala. They are part of Christian lore, not Jewish. They should only be able to affect Christians. (80)

In the end, Joseph is saved because he chooses to embrace the Jewish faith. Lily, or the lure of Christian conversion, is decimated with his decision to devote himself to the religion of his ancestors. Thus, Burstein's opinion on the assimilation debate is disguised by an intriguing story of vampires, family, and religion.

Social commentary is only one reason for continuity of vampire popularity. Adams suggests, "Perhaps the myth of the vampire comes from a little bit of projection on the part of the living. We have a hard time imagining our existence after death, and it may be easier to imagine a life that goes on somehow" (1). According to Waller, the undead must be understood in the context of the living (5). Therefore, vampires are fascinating because they were once human:

"Whatever their physical appearance, their special powers and unnatural appetites, or their particular sort of immortality, the undead betray their origins and remain recognizably, disturbingly human. . ." (Waller 16). Although an audience recognizes a vampire as a physical representation for the fear of death, there is also the recognition of the vampire as an inferior. For example, human superiority is demonstrated by the fact that vampires are classified by their animalistic behavior (Snef 82). Snef believes, ". . . physical details reveal that vampires are atavistic beings who display the deliberate cruelty of primitive human beings as well as the ferocious instincts of animals" (85). Vampires represent the monstrous other (Snef 60). Thus, vampirism continues to have waves of popularity because an audience recognizes the draw-backs and benefits of humanity. Vampires are relatable.

For the most part, vampires are on a rotation, or a cycle of popularity. Since the initial publication of Stoker's *Dracula* in the late 19th century, almost every subsequent decade has seen a peak of interest in the undead. As a whole, fascination and fear of vampires persists on a global scale. Creative and literary minds continue to use the vampire as a means of commenting on their societies. And although certain characteristics of undead protagonists have evolved, Stoker's work remains the template for all of vampire fiction. With the current popularity of vampire literature, films, and television series, it does not appear that the mythical bloodsuckers will lose their appeal anytime soon. Furthermore, it is safe to assume that vampires will continue evolve and conform into beings that attract the attention of fresh generations for years to come.

Works Cited

- 30 Days of Night. Dir. David Slade. Perf. Josh Hartnett, Melissa George, Danny Huston, and Ben Foster. Columbia Pictures, 2007.
- Adams, John Joseph. Introduction. *By Blood We Live*. Ed. Adams. San Francisco: Night Shade Books, 2009. 1-2.
- Allen, Brooke. Introduction. *Dracula*. By Bram Stoker. New York: Barnes and Noble Classics, 2003. ix-xxix.
- Bram Stoker's *Dracula*. Dir. Francis Ford Coppola. Perf. Gary Oldman, Winona Ryder, Anthony Hopkins, and Keanu Reeves. Columbia, 1992.
- Brown, David E. *Vampiro: the vampire bat in fact and fantasy*. Salt Lake City: University of Utah Press, 2002. 18 Feb. 2010 <<http://libros.lagrange.edu/uhtbin/cgiisirsi/AfC2mRbdIF/SIRSI/116530028/9>>.
- Burstein, Michael A. "Lifeblood." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 75-87.

- Daybreakers. Dir. Michael Spierig and Peter Spierig. Perf. Ethan Hawke, Willem Dafoe, Claudia Karvan, and Sam Neill. Lionsgate, 2010.
- Dracula. Dir. Tod Browning. Perf. Béla Lugosi, Helen Chandler, David Manners, and Dwight Frye. Universal Pictures, 1931.
- Dracula 2000. Dir. Patrick Lussier. Perf. Jonny Lee Miller, Justine Waddell, Gerard Butler, and Christopher Plummer. Dimension Films, 2000.
- Gaiman, Neil. "Snow, Glass, Apples." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 3-12.
- Gelder, Ken. *Reading the Vampire*. Florence, KY: Routledge, 1994. 23 Feb. 2010 <<http://site.ebrary.com/lib/lagrange/Doc?id=5004121&ppg=111>>.
- Gruesome, Gertrude. *Drak's Slumber Party*. New York: HarperPaperbacks, 1995.
- Guiley, Rosemary Ellen. *The Encyclopedia of Vampires, Werewolves, and Other Monsters*. New York: Visionary Living, 2005.
- Holder, Nancy. "Blood Gothic." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 199-203.
- King, Stephen. "One for the Road." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 464-476.
- Kostova, Elizabeth. *The Historian*. New York: Little, Brown, and Company, 2005.
- Meyer, Stephenie. *Twilight*. New York: Little, Brown, and Company, 2005.
- Noll, Richard. *Vampires, Werewolves, and Demons: Twentieth Century Reports in the Psychiatric Literature*. New York: Brunner/Mazel, 1991.
- Nosferatu. Dir. F. W. Murnau. Perf. Max Schreck, Gustav von Wangenheim, Greta Schröder, and Alexander Granach. Film Arts Guild, 1922.
- Rice, Anne. "The Master of Rampling Gate." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 13-32.
- Rickels, Laurence A. *The Vampire Lectures*. St. Paul: University of Minnesota Press, 1999. 18 Feb. 2010. <<http://libros.lagrange.edu/uhtbin/cgiisirsi/QRCJ791xWM/0/248340027/9>>.
- Senf, Carol. *Dracula: Between Tradition and Modernism*. New York: Twayne Publishers, 1998.
- Stoker, Bram. *Dracula*. Barnes and Noble Classics ed. New York: Barnes and Noble Classics, 2003.
- The Lost Boys*. Dir. Joel Schumacher. Perf. Jason Patric, Kiefer Sutherland, Corey Haim, Cory Feldman, and Jami Gertz. Warner Bros., 1987.
- Treptow, Kurt W. *Vlad III Dracula: The Life and Times of the Historical Dracula*. Portland: The Center of Romanian Studies, 2000.
- Umland, Samuel J. *Dracula: notes, including life of the author, general plot summary, list of characters, summaries and critical commentaries, German Expressionism and the American horror film, selected filmography, topics for discussion, selected bibliography*. Lincoln: Cliff Notes, 1983. 16 Feb 2010 <<http://libros.lagrange.edu/uhtbin/cgiisirsi/KhmTTErPKU/SIRSI/116530028/9>>.
- Van Lustbader, Eric. "In Darkness, Angels." *By Blood We Live*. Ed. John Joseph Adams. San Francisco: Night Shade Books, 2009. 333-354.
- Waller, Gregory A. *The Living and the Undead: From Stoker's Dracula to Romero's Dawn of the Dead*. Chicago: University of Illinois Press, 1986.

Endnotes

¹In fact, vampire legends can be found on almost every continent: African vampires include: adze, asasabonsam, ataru, bori, loogaroo, obayifo, and ramanga; blood-sucking folklore in North and South America includes: abchanchu, chupacabra, civateteo, iron-fingered demon, jaracaca, the New England vampires, quazates, and tlhuelpuchi; Asian undead include creatures like the: danag, hannya, hantpare, hantu langsuir, hantu laut, huli jing, incus, kiangshi, nagasjatingarong, polong, tengu, xiang shi, yuki-onna, and the viscera sucker; European vampires include: afrit, ala, algul, Alnwick Castle vampire, alp, baobhan sith, Breslau Vampire, bruxsa, callicantzaros, chupacabra, Croglin Grange vampire, Johannes Cuntis (Pentsch vampire), dachnavoar, dearg-diulai, dhampir, doppelsauger, empusa, erestun, eretica, eretik, The Girl and the Vampire, Highgate vampire, kathakano, kosci, kozlak, krvopijac, kudlak, lampir, lhiannan-shee, liderc, ludverc, moroi, nelapsi, opji, palis, pijawica, procolici, striges, strigoi, upier, upir, The Vampire and St. Michael, varcolac, vjesci, vjiesce, vukodlak, vyrkolaka; Indian lore includes: baital, brahmaparusha, churail, mmbuyu, neamma-parusha, ut, and vetala (Guiley 1-337).