

COUNT DRACULITZ FROM SWEDEN: THE FIRST VAMPIRE FROM OUTER SPACE

BY HANS CORNEEL DE ROOS, MA

Since ancient times, man has dreamt of travelling to the stars, and the chance of meeting other creatures there. Speculations about a return from death and myths about ghosts or revenants haunting their former loved ones may be just as old. Vampires are a special kind of revenants, and if we are to believe Professor van Helsing, the occult expert from Bram Stoker's *Dracula*, the best-known vampire novel of all times, they have spread their terror all over the known world:

For, let me tell you, [the vampire] is known everywhere that men have been. In old Greece, in old Rome, he flourish in Germany all over, in France, in India, even in the Chersonese and in China, so far from us in all ways, there even is he, and the peoples fear him at this day. He have follow the wake of the berserker Icelander, the devil-begotten Hun, the Slav, the Saxon, the Magyar.¹

Now where did these two strands of human fantasy first cross, and in what form?

TALES OF SPACE TRAVEL

For the dream of flying to the moon, we can point to *Icaromenippus* by Lucian of Samosata (c. 125-180 AD). Menippus flies to the moon on an eagle's and a vulture's wing, and meets Empedocles, while Selene gives him a message to Zeus; then, he flies to Heaven, where the Gods live. In Lucian's *True History*, a ship is lifted by a giant whirlwind beyond the Pillars of Hercules, at that time considered to be the borders of the known world. The crew witnesses a war between the kings of the moon and the sun. On their way back, they are trapped in a whale, but manage to escape and finally reach the island of the blessed. Like many of the space travel tales following later, these stories served as a satire on earthly life, not as technological or astronomical exposés.

The Tale of the Bamboo Cutter, a 10th-century Japanese folktale, tells of the girl Kaguya-hime, found as a thumpling in a glowing bamboo stalk. Her foster parents raise her to a beautiful girl, wooed by five princes and finally by the emperor himself. Kaguya-hime, however, declines all marriage offers, finally revealing that she has come from the moon and must return to her own people there.

In the Persian epic poem *Shāh-Nāma* by Firdausi (1010), we learn about a king who wishes to fly to the moon:

The soul of that king was full of thought as to how he should rise into the air without wings.
He asked many questions of the learned as to how far it was from this Earth to the sphere of the Moon (...)
Then he fetched four vigorous eagles and bound them firmly to the throne.
Kai-Kā'us seated himself on the throne having placed a goblet of wine in front of him.
When the swift eagles grew hungry they each of them hastened toward the meat²
They raised up the throne from the face of the Earth; they lifted it up from the plain into the clouds.³

In Ludovico Ariosto's epic poem *Orlando Furioso* (1516-32), Charlemagne's paladine Orlando goes mad with despair over his unrequited love for the pagan princess Angelica and destroys everything in his way. The English knight Astolpho tries to find a cure for Orlando's rage and travels to the moon in the chariot of the prophet Elijah, pulled by four red horses. On the moon, Astolpho finds Orlando's lost wits in a bottle and manages to bring them back. When Orlando sniffs from the flask, his sanity is restored.

The Dream (Somnium sive opus posthumum de astronomia lunari) was written by Johannes Kepler before 1610, but not published till 1634, after his death. It tells about an Icelandic boy, Duracotus, who meets with the Danish astronomer Tycho Brahe. Back on Iceland, his mother summons a demon who tells them about the

¹ Bram Stoker, *Dracula* (London: Arch. Constable & Co., 1897), Mina Harker's Journal of 30 September.

² Legs of lamb suspended from lances fastened to the side of the throne.

³ Quoted from Frederick I. Ordway III, "Dreams of Space Travel from Antiquity to Verne," in Frederick I. Ordway III and Randy Liebermann (eds.) *Blueprint for Space. Science Fiction to Science Fact*. With a prologue by Michael Collins and an epilogue by Arthur Clarke (Washington and London, Smithsonian Institution Press, 1992), 35-48.

possibility to travel from Earth (Volva) to the moon, Levania, which is divided into two halves called Privolva and Subvolva, and is inhabited by giants.

In *The Man in the Moone: or a Discourse of a Voyage Thither* (1638) by Bishop Francis Godwin, Domingo Gonsales, left on St. Helena Island with his servant Diego, on his way back home flies to the moon by means of wild swans (“gansas”) harnessed to a framework of his own design; the inhabitants turn out to be Christians.

Other famous examples include:

- *The Discovery of a World in the Moone, or a discourse tending to prove that 'tis probable there may be another habitable world in that planet* (1638), by John Wilkins, published five months before Godwin’s book. This is a semi-scientific work on the nature of the moon and the possibility of flying there.
- *The Other World: Comical History of the States and Empires of the Moon (L’Autre monde ou les états et empires de la Lune)* (1657) by Cyrano de Bergerac, relates how the author attempts to reach the moon by strapping bottles of dew to his waist, but falls back to earth. A second attempt initially fails, too, but when soldiers attach rockets to his machine, the pilot is shot into space and meets with extraterrestrials and with Domingo Gonsales. In part two, *Histoire comique des États et Empires du Soleil* (1662), the narrator flies to the sun.
- *The Consolidator, or, Memoirs of Sundry Transactions from the World in the Moon* (1705) by Daniel Defoe. With an engine called *The Consolidator*, the author can travel from China to the moon and back. The story was written as a satire on English Parliament.
- *A Voyage to Cacklogallinia, with a Description of the Religion, Policy, Customs and Manners of that Country* (1727) by Captain Samuel Brunt (possibly a pseudonym for Daniel Defoe or Jonathan Swift). Captain Brunt reaches an island south of Jamaica, inhabited by intelligent birds. With one of them, Volatilio, Brunt flies to the moon to exploit its gold.
- In the *Great Moon Hoax* of 1835, appearing in the *New York Sun* during late August 1835, the newspaper reporter Richard Adams Locke fabricated a series of stories claiming to describe the alleged discovery of life on the moon by the famous astronomer Sir John Herschel.

In *From the Earth to the Moon (De la terre à la lune)* by Jules Verne 1865, The Baltimore Gun Club designs a bullet-shaped projectile and a cannon to shoot it to the moon. The aluminium spaceship is launched from Tampa, Florida; aboard are Impey Barbicane, the president of the Gun Club, his adversary Captain Nicholl from Philadelphia, and the Frenchman Michael Ardan. The follow-up novel, *Around the Moon (Autour de la lune)* (1870), tells the actual story of the moon trip: the three men end up in an orbit around the moon, instead of landing on it, and fall back to earth, where they are safely rescued from the Pacific Ocean. In 1875, an unauthorized parody of the books was the material of the opera *Le voyage dans la lune*, with music by Jacques Offenbach.

Further moon trips are described in *A History of a Voyage to the Moon* (1864) by “Chrysostom Trueman,” *A Christmas Dinner With the Man in the Moon* (1880), Andre Laurie’s *The Conquest of the Moon* (1889), and *Daybreak* by James Cowan (1896).

Percy Greg’s *Across the Zodiac: The Story of a Wrecked Record* (1880) describes a flight to Mars in the spacecraft *Astronaut* with the help of anti-gravitational energy. The Martians turn out to be much smaller than humans and do not believe that the narrator actually has arrived from Earth.

In Robert Cromie’s *A Plunge into Space* (1890), a spaceship powered by anti-gravity also travels to Mars, where the crew discovers a utopian human society. One of the space travellers falls in love with the Martian Mignonette, who travels back to Earth as a stow-away. As turns out that the ship has not enough oxygen for all of them, Mignonette plunges into space to save the lives of the others.

A trip to Venus is described in *Columbus of Space* by Garrett P. Serviss (1894), in which the protagonist, Edmund, becomes fascinated by a female creature, Ala. Venus also is the destination of John Munro’s *A Trip to Venus* (1897, including “Daybreak on the Moon”).

The War of the Worlds by H. G. Wells was serialized in *Pearson’s Magazine* in the U.K. from April till December 1897; it also appeared in *Cosmopolitan* magazine in the U.S. The hard cover edition was published

by William Heinemann the next year. The narrator experiences a traumatic invasion of England by Martians, who crush the human army with their three-legged fighting-machines, equipped with heat-rays and poisonous black smoke. In Part II of the novel, the narrator observes how the Martians feed off the blood of other creatures by means of blood transfusions. The novel merely describes this as a more efficient form of nutrition; the Martians are no supernatural beings, they do not bite their victims and the term “vampire” is not used. In the end, the Martians perish because they have no immunity to earthly microbes.

An unauthorized adaptation of the story, *Fighters from Mars*, was created by Garrett P. Serviss for *The New York Journal*, followed by *Edison’s Conquest of Mars*. After an unsuccessful Martian invasion, the great powers unite in an effort to strike back, using anti-gravity to propel their spacecraft, and an improved heat-ray as a deadly weapon.

In 1901, H. G. Wells published his *The First Men in the Moon*. The physicist Mr. Cavor convinces his neighbour, the London businessman Mr. Bedford, to make a trip to the moon in a spaceship containing cavorite, a material counteracting gravity—an idea already employed by Greg, Cromie and Serviss. There, they are captured by an insectoid species they call “Selenites.” Bedford manages to escape and fly back to Earth, while Cavor remains in captivity—but manages to teach English to two Selenites. This way, he learns about Selenite society and can even broadcast messages to Earth, until he gives away that humans are a war-like race and the Selenites interrupt the communication.

The next year, the first cinematographic work picturing a trip to the moon was released: *Le voyage dans la lune*, directed by Georges Méliès and loosely based on the books by Jules Verne and H. G. Wells.

EARLY STUDIES ON EAST-EUROPEAN VAMPIRES

The folkloric myth of vampires first came to the attention of West-Europeans by reports from Eastern Europe. In his *Magia Posthuma per iuridicum illud pro et contra suspensio nonnullibi iudicio investigata* (1704), Karl Ferdinand von Schertz reported on a spectre roaming about in Moravia. Two decades later, Austrian officials investigated a similar case in North Eastern Serbia, where the local population called such spectres “vampires,” as discussed by the German Lutheran pastor Michael Ranft in 1725.⁴ His text pointed to a still earlier work by Philip Rehrius (Rohr), with the same title (*De Masticatione Mortuorum*, 1679).⁵ In 1732, the field surgeon Johannes Fluckinger⁶ and his colleagues published *Visum et Repertum. Über die so genannten Vampirs oder Blut-Aussaugern, so zu Medvegia in Servien, an der Türckischen Granitz, den 7. Januarii 1732 gesehen* (1732), about the alleged Serbian vampire Arnont Paole. Similar reports came from Poland, such as “Der polnische Upier” by P. Gabriel Rzaczynski (1721).⁷ *Visum et Repertum* triggered many reactions: *Kurtzes Bedencken von denen Acten-mäßigen Relationen wegen derer Vampiren, oder Menschen- und Vieh-Aussagern*, by Gottlob Heinrich Vogt (1732); *Besondere Nachricht von denen Vampyren oder so genannten Blut=Saugern*, by Potoneus (1732);⁸ *Dissertatio de hominibus post mortem sanguisugis, vulgo sic dictis vampyren*, by M. J. Christopherus Pohlius (1732); “Philosophischer versuch, ob nicht die merckwürdige Begebenheit derer Blutsauger in Niederungarn, anno 1732 geschehen, aus denen *principiis naturae* erleutert wurden” by Demelius (1732); “Weitenkamps Meinung über die serbischen Vampyrn,” by Johann Friederich Weitenkamp (1754),⁹ etc.¹⁰ In Dom August Calmet’s *Dissertation sur les apparitions des esprits et sur les vampires* (1746), the

⁴ Michael Ranft, *Dissertatio historico-critica de masticatione mortuorum in tumulis* (Treatise on chewing and smacking of the dead in graves (Leipzig: Breitkopf, 1725), later expanded in further publications (Leipzig: Martini, 1728, and Leipzig: Teubner, 1834).

⁵ There seems to be a still earlier treatise on the same subject: “Vom Schmätzen im Grabe,” by Martin Böhm, from his work *Die drey grossen Landtplagen: 23 Predigten* (Wittenberg: Selfisch, 1601). Exhumations and decapitations of people that had died in suspicious ways were even older; see Manfred Wilde, *Die Zauberei- und Hexenprozess in Kursachsen* (Köln: Bohlau Verlag, 2003), 245ff; as early as 1552, over 150 years before *Magia Posthuma* was published, the city of Oschatz employed two guards who had to check whether the buried were smacking in their graves.

⁶ At times transcribed as “Flückinger,” “Flüchinger” or “Fluchinger.” In the manuscript, I clearly see a “k,” but no *umlaut*.

⁷ Included in *Naturgeschichte des Königreichs Polen* (Historia naturalis curiosa Regni Poloniae).

⁸ In full: *Besondere Nachricht von denen Vampyren oder so genannten Blut = Saugern, wobey zugleich die Frage, ob es möglich, dass verstorbene Menschen wiederkommen, denen Lebendigen durch Aussaugung des Bluts den Tod zuwege bringen und dadurch gantze Dörffer an Menschen und Vieh ruinieren können?* Potoneus = Johann Christoph Meinig.

⁹ Included in *Gedanken über wichtige Wahrheiten aus der Vernunft und Religion*.

¹⁰ For an overview, see Dieter Sturm and Klaus Völker (eds.), *Von Denen Vampiren Oder Menschengaugern – Dichtungen und Dokumente* (München: Hanser, 1968), with several later editions.

reports by Schertz, Ranft (here called “Rauff”) and others are cited.¹¹ In 1850, it was translated to English as *The Phantom World*¹² – but by then, the first vampire fiction had already been published in the West.

VAMPIRES IN POETRY AND FICTION

Stories about dead persons waking up from the grave to visit their loved ones already circulated in Antiquity. In “The Bride of Amphipolis” from *The Book of Marvels* by Phlegon of Tralleis (c. 130 AD), Philinnion, the beautiful daughter of Demonstratos, is married to the general Krateros, but dies young. When Machates, a young man from Pella, sleeps in the house of Demonstratos, Philinnion appears: she has fallen in love with Machates. In “Empusa” from *The Life of Apollonios of Tyana* (Vita Apollonii) by Philostratos (3rd century AD), Appolonius unmasks an un-dead girl seducing his student Menippos. The first literary work building on the East-European myth of the malicious, bloodsucking vampire, though, is believed to be the poem “Der Vampir” by Heinrich August Ossenfelder (1748), that appeared in the scientific magazine *Der Naturforscher*.

Der Vampir

Mein liebes Mägdchen glaubet
Beständig steif und feste,
An die gegebenen Lehren
Der immer frommen Mutter;
Als Völker an der Theyse
An tödtliche Vampiere
Heyduckisch feste glauben.
Nun warte nur Christianchen,
Du willst mich gar nicht lieben;
Ich will mich an dir rächen,
Und heute in Tockayer
Zu einem Vampir trinken.
Und wenn du sanfte schlummerst,
Von deinen schönen Wangen
Den frischen Purpur saugen.
Aldenn wirst du erschrecken,
Wenn ich dich werde küssen
Und als ein Vampir küssen:
Wenn du dann recht erzitterst
Und matt in meine Arme,
Gleich einer Todten sinkest
Aldenn will ich dich fragen,
Sind meine Lehren besser,
Als deiner guten Mutter?¹³

The vampire

My maiden dear is clinging
Unbendingly and firmly,
To old and traded doctrines
Taught by her pious mother;
While folk tribes at the Tisza
In murd'rous vampires fixedly
Like haiduks do believe.
But wait and see, dear Christine,
You stubbornly won't love me;
I will have my requital,
And raise today in Tokaj
A toast to vampire's kind.
And while you're softly slumb'ring
From sweet cheeks I'll be sucking
Your purple young and fresh.
And then you'll feel the terror
When finally I'll kiss you
Yes, as a vampire kiss you:
And when you're truly trembling
And in my arms, exhausted,
Like lifeless you are sinking
Then I will ask the question,
Are not my teachings better,
Than those of your good mother?

¹¹ Dom Augustin Calmet, *Dissertation sur les apparitions des esprits et sur les vampires de Hongrie, de Bohême, de Moravie et de Silésie* (Paris, de Bure l'aîné, 1746).

¹² Dom Augustine Calmet, *The Phantom World: Or, The Philosophy of Spirits, Apparitions, etc.*, edited, with an introduction and notes by the Rev. Henry Christmas, M.A. F.R.S. F.S.A. (London: Rickard Bentley, 1850), in 2 volumes. Vol. 2, Ch. 13, 52, mentions reports from the *Mercure Galent* that predate *Magia Posthuma*: “The public memorials of the years 1693 and 1694 speak of *oupires*, vampires or ghosts, which are seen in Poland, and above all in Russia. They make their appearance from noon to midnight, and come and suck the blood of living men or animals in such abundance that sometimes it flows from them at the nose, and principally at the ears, and sometimes the corpse swims in its own blood oozed out in its coffin.”

¹³ *Der Naturforscher* Nr. 48, Leipzig, 25 May 1748: 380f. My translation from the German. A “haiduk” (Wikipedia: “hajduk,” Hungarian: “hajdúk”) is a kind of Hungarian footsoldier, or a servant dressed this way. Heide Crawford, in her essay “The Cultural-Historical Origins of the Literary Vampire in Germany,” *Journal of Dracula Studies* 7 (2005), believes that the term refers to lower class people prone to superstition. But possibly, it points to the already mentioned Arnont Paole, who was a haiduk and believed to have been infected by a vampire. Crawford follows Gordon Melton's translation of “Und heute in Tockayer | Zu einem Vampir trinken,” making Christine the object of this act (“And in Tockay today | Will drink you into a vampire.”) But the object “dich” is missing in the poem, although it could have been inserted without breaking the metre (Und heut' **dich** in Tockayer | Zu einem Vampir trinken); the grammatical object of the sentence thus remains “mich” – although in proper German, it should be repeated (“Und heut' mich in Tockayer | zu einem Vampir trinken,” or, “Und heute in Tockayer | mich selbst zum Vampir trinken”) But even with “dich” expressly added, there is no German expression “jemanden zu einem Vampir trinken.” Moreover, the poem does not explain why the girl should accompany the poet to Tokaj. I opted for another interpretation. I follow Crawford in understanding

In Gottfried August Bürger's "Leonore" (1773), it is Death himself who comes to fetch his bride, but later, vampirism proper is featured again in Christoph Martin Wieland's *Schach Lolo* (1778) ("Nicht Menschen mehr, Vampyre nur erblickt | Die an ihm saugen und an ihm liegen") and *Klelia und Sinibald* (1783) ("Der Jüngling aus den Wolken | Herab gefallen, stumm und bleich | Als hatt' ein Vampyr ihm die Adern ausgemolken | Steht ganz vernichtet von dem Streich"), in *Die Braut von Korinth* ("Aus dem Grabe werd ich ausgetrieben | Noch zu suchen das vermißte Gut | Noch den schon verlohrenen Mann zu lieben | Und zu saugen seines Herzens Blut") by Johann Wolfgang von Goethe (1797, inspired by *The Bride of Amphipolis*), in *Hymnen an die Nacht* ("O! sauge, Geliebter | Gewaltig mich an | Daß ich entschlummern | Und lieben kann") by Novalis (1800), in the opera *I vampiri* by Silvestro di Palma (1800), in *Thalaba the Destroyer* by Robert Southey (1801), and in *Manuscript Found in Saragossa* by Count Jan Potocki (1805-15). Some sources falsely attribute the story "Wake not the Dead!" to Johann Ludwig Tieck and date it 1800;¹⁴ in fact, it was published as a "Mährchen" by Ernst Benjamin Salomo Raupach in 1823; he used the same title for his play "Lasst die Toten ruhn," that was performed on 10 May 1824 and published in the bundle *Lasst die Toten ruhn, Kritik und Antikritik, Die Bekehrung* (Hamburg: Hoffmann & Campe, 1829).¹⁵

John Polidori's *The Vampyre*, written in 1816, appeared only on 1 April 1819, in *The New Monthly Magazine*. Originally attributed to Lord Byron, it quickly inspired *Le Vampire* by Charles Nodier and *The Bride of the Isles* (1820) by James Robinson Planché (with music by Joseph Binns Hart) performed at the English Opera House – which later became the Lyceum Theatre, managed by Bram Stoker. In this play, the protagonist Lord Ruthven is possessed by an evil spirit, Cromal, the Bloody. Unda, the Spirit of the Flood, explains:

Thou knowest, Ariel, that wicked souls
Are, for wise purposes, permitted oft
To enter the dead forms of other men
Assume their speech, their habits and their knowledge,
And thus roam o' ver the Earth; but subject still
At stated periods, to a dreadful tribute."¹⁶

The "dreadful tribute" consists in having to marry a virgin every year at All-Hallow E'en and drink her blood. In most other vampire stories, vampires have a personal past as humans who have survived bodily death or have been woken up from it by others; they equally need to drink human blood to regenerate their powers. They are to be discerned from ghost or spirits, who have no material form of their own, and from other revenants, as described in Nordic folklore, for example.¹⁷

For the German stage, Heinrich Ludwig Ritter adapted Polidori's novel as *Der Vampyr oder Die Todten-Braut* (1822). In 1828, the opera *Der Vampyr* composed by Heinrich Marschner (1795-1861) was performed at the Leipzig Stadttheater. The libretto by Wilhelm August Wohlbrück was based on Ritter's play, which also inspired Raupach's 1824 drama. Polidori also inspired Alexei Konstantinowitsch Tolstoy's *La Famille du Vourdalak. Fragment inedit des Memoires d'un inconnu* (The Family of the Vourdalak), written in 1839 and staged in a Serbian village.

In 1847, *Varney the Vampyre; or, The Feast of Blood*, appeared, attributed to James Malcolm Rymer. The story was serialized in a series of cheap pamphlets, called "penny dreadfuls." They describe the adventures of Sir Francis Varney and how he haunts the Bannerworth family. In one of his various "resurrections," Varney is revived from death by an electric shock – just like in Mary Shelley's *Frankenstein* (1818), the creature was awoken by electricity. In Edgar Allan Poe's short story "Some Words with a Mummy" (1850), an Egyptian mummy is re-animated by means of galvanism as well.

"Tockayer" as the name of the city, not the wine. But possibly, a pub by this name existed where Ossenfelder lived?

¹⁴ E.g. David J. Skal, *Something in the Blood* (New York: Norton, 2016), 483, referring to "Johann Ludwig **Teick**."

¹⁵ „Lasst die Toten Ruhen – Ein Mährchen von D[oktor] Ernst Raupach," *Minerva, Taschenbuch für das Jahr 1823*, Vol. 16 (Leipzig: Gerhard Fleischer), III, 35-88. For the confusion with Tieck and the backgrounds of the story, see Ricardo Ibarlucia's "Presentacion" to *Dejad a la Muertos en Paz* (undated paper, no place).

¹⁶ Quoted from <http://thevampireproject.blogspot.com/2008/11/vampire-or-bride-of-isles.html>, retrieved 8 June 2018.

¹⁷ In Icelandic sagas, for example, the "draugr" mostly has a bluish-black, swollen body and can drive his enemies mad, beat them to dead or bury them under his sheer weight. See Ármann Jakobsson, "Vampires and Watchmen: Categorizing the Mediaeval Icelandic Undead," *JEGP, Journal of English and Germanic Philology* 110, Nr. 3: 281-300.

From Germany came the anonymous novel *The Mysterious Stranger*, in which a vampiristic Count Azzo von Klatka attacks the daughter of a nobleman travelling the Carpathians. The story shows strong parallels with Stoker's *Dracula* plot: it starts off with the impressive scenery of the Carpathians, where the family encounters a "stranger" who calms down the menacing wolves. In his castle, this stranger only lives off liquids and only appears during the daytime. Later, he is found to be resting in a coffin in a chapel beneath the castle. The story was translated to English and published in *Chambers' Repository* of October-December 1853.

By contrast, *Carmilla* by Stoker's fellow-Dubliner Joseph Sheridan Le Fanu (1871-72, serialized in *The Dark Blue*) was set in Styria, the location Stoker originally picked as Jonathan Harker's travel destination. Here, the young Laura lives with her father in a castle, soon joined by Carmilla, who is left there by her mother after a carriage accident in the woods. Laura and Carmilla quickly develop an erotically tinted friendship, but one night, Laura is visited by a big, black cat, jumping onto her bed and leaving a bite mark on her chest. Bertha, the young cousin of father's friend General von Spielsdorf, turns out to have made similar experiences, and died off it. Baron Vordenburg lifts Carmilla's mystery: she is a vampiristic re-appearance of the beautiful Mircalla, Countess von Karnstein. The group manages to finish her off in her hidden crypt, but at the end of the story, Laura still believes to hear Carmilla's footsteps in the deserted halls of the castle.

DRACULA AND MÖRKRETS MAKTER

Bram Stoker's *Dracula*, released on 26 May 1897 by Arch. Constable & Co, London-Westminster, thus was not the first vampire novel;¹⁸ only after the stage and screen adaptations by Hamilton Dean and John Balderston, resulting in Todd Browning's movie *Dracula* (1931, starring Bela Lugosi), plus countless other movie appearances, Count Dracula became the best-known vampire character of all time. During the negotiations between Bram's widow Florence and Universal Pictures about *Dracula's Daughter*, the planned follow-up film of *Dracula*, it turned out that Stoker had failed to fully comply with American copyright regulations; his book fell into the public domain.¹⁹ Although this was bitter for Stoker's heirs, it may have propelled the popularity of the story. Before the novel was turned into a stage play and a movie, though, it was translated to various other languages. It was in one of those early translations – or rather, modifications – where thoughts about creatures from other planets first crossed with vampire literature.

On 10 June 1899, the serialization of a Swedish adaptation of *Dracula*, *Mörkrets makter* (Powers of Darkness), started in the newspaper *Dagen*. On 16 August 1899, the same story started in *Aftonbladets Halfvecko-upplaga*, with Harald Sohlman (1858-1927) as the chief editor of both publications. But while the *Dagen* version after Harker's adventures in Transylvania continued in the diary style known from *Dracula*, the *Aftonbladets Halfvecko-upplaga* variant switched to a conventionally told story, structured in chapters. Up to the middle of page 196, though, the text of both versions is identical and it is in this part that we find the first reference to a supernatural vampire that appears as a being from another planet:

Det är, som vore han ett väsen af en annan art eller rent af en annan planet.²⁰

It seemed, as if he were a being of another species, or even from another planet.

Although this idea was not fleshed out in the rest of the Swedish text, in which the vampire is named "Count Draculitz," this line marks the first time that "classic" vampires as known from East-European folklore cross with extraterrestrial creatures in horror fiction.

Already in the British edition of *Dracula*, Stoker had included a number of modern inventions:

- Telegraph (Morse, 1837)
- Phonograph (Edison, 1877)

¹⁸ For the sake of brevity, I did not mention dozens of other titles here; especially in France, many vampire novels appeared.

¹⁹ For an overview of the many transformations of *Dracula* and the copyright issue, see David J. Skal, *Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen*. Revised edition (New York: Faber and Faber, 2004).

²⁰ "Bram Stoker," *Mörkrets makter*, Harker's Journal of 7 May, morning, 23 in the *Dagen* and *Aftonbladets Halfvecko-upplaga* serialization. In the *Tip-Top* republication, Nr. 42 of 1916: 14, first column. Stoker's name is in apostrophs because it is doubtful whether he actually wrote the text of the Swedish variant. See my article "Was the Preface to *Mörkrets makter* Written by a Priest? Bernhard Wadström and the 'White Lady'," *Vamped.org* of 26 May 2018.

- Orient Express (Nagelmackers, 1883)
- Portable typewriter (Blickensderfer Model 5, introduced 1893)
- Photography (Kodak box, 1895)

In the Swedish version of *Dracula*, we see additional technological innovations:

- Telephone (Bell, Boston 1876)
- Electric light (Edison, 1880 & later)
- Cinematography (presented in Berlin, November 1895)
- Röntgen rays (December 1895/January 1896)

We may suspect that the translator/editor of the Swedish version, using the pseudonym “A-e,” intended to add to the modernity of the story by including a hint to space travel and extraterrestrial life forms. This also added an extra layer of meaning to the Count’s character, who in the Swedish novel appeared as the leader of a political conspiracy to overthrow democracy, as the high priest of a secret cult engaging in sacrificial ceremonies in a hidden temple below his castle, and as a scientist dabbling in occult experiments.

Cinematography was one of the novelties discussed at the Fourth International Press Congress held in Stockholm in summer 1897, hosted by *Publicistklubben*, the Swedish professional association of journalists and photographers. I suspect that Anders Albert Andersson-Edenberg (1834-1913), the secretary of *Publicistklubben* and one of its co-founders in 1874, may have been the writer hiding behind the pseudonym “A-e.” Through his work in *Publicistklubben*, Andersson-Edenberg was in touch with Sohlman, who also played a prominent role in the association. For a translation of the play *Mellan drabbningarne* by Bjørnstjerne Bjørnson (1832-1910), the Norwegian author who won the 1903 Nobel Prize Winner in Literature, he used the pseudonym “A.E.” For his contributions to the monthly magazine *Svenska Familj-Journalen*, he often employed the acronym “A.-E.” Moreover, I found a number of intriguing parallels between articles Andersson-Edenberg wrote or edited for *Svenska Familj-Journalen* and certain scenes added to *Mörkrets makter*.²¹ He was able to translate from English and as the chief editor of *Svenska Familj-Journalen*, he had a broad background knowledge in the fields of literature, painting, history, geography, ethnology and economy. If my suspicions are right, Andersson-Edenberg was not only the first author ever to create an adaptation of *Dracula*, but also the first to compare a vampire to an alien. Possibly, the link was inspired by *The War of the Worlds*, describing extraterrestrials as hostile and merciless, and feeding on the blood of humans, as already mentioned.

ALIENS AS VAMPIRES IN SCIENCE FICTION NOVELS AND MOVIES

The novel *Vampires of Space* by Sewell Peaslee Wright (1932, in the series “Astounding Stories”) featured no bloodsucking aliens. Instead, Commander John Hanson of the *Ertak* Special Patrol spacecraft had to fight reddish-glowing crescent-shaped energy beings feeding off the metall hull of his ship.

Only in the 1960s and 70s, the combination of alien and blood-consuming vampire became truly popular.

In *Planet of the Vampires* (*Terrore nello spazio*, 1965), directed by Mario Bava, two interplanetary ships receive a distress signal from the unexplored planet Aura. The ships land there while members of the crew start killing each other in a hypnotic, murderous state. More and more crew members die, but their bodies are used by the Aurans, capturing one of the ships to escape their dying planet and set course for Earth.

In the movie *Queen of Blood* (1966, Director Curtis Harrington, with Dennis Hopper and Judi Meredith), a message from outside our solar system announces the arrival of a spaceship. The aliens, however, crash on the planet Mars. The astronauts Laura James, Anders Brockman und Paul Grant are sent there with the spaceship *Oceano* to rescue them. On Mars, they find a dead astronaut; later, on the Mars moon Phobos, Laura’s fiancé Allan and his colleague Tony discover a female survivor. They bring her to the *Oceano*, where she turns out to have hypnotic powers and drinks Paul’s blood. The astronauts are reluctant to kill her and feed her with blood conserves, later with their own blood. The creature also kills Anders, and manages to drink from Allan’s blood. In a fight with Laura, it turns out that the alien woman easily bleeds to death herself. Shortly before the *Oceano*

²¹ For an overview of these similarities and more background information about Andersson-Edenberg, see my article “Was Anders Albert Andersson-Edenberg the First Author to Modify *Dracula*?,” *Vamped.org* of 27 March 2018.

lands on Earth again, Laura discovers eggs laid by the alien queen and convinces Allan to conserve them for scientific purposes.

From September 1969 on, the comic series *Vampirella from the planet Drakulon* appeared, created by Forrest J. Ackerman and Trina Robbins. Vampirella is an inhabitant of a dying planet, circling around a double sun causing the rivers of blood on the planet to dry up; the Vampiri living on Drakulon face extinction. But a spaceship from Earth happens to crash on Drakulon and Vampirella, discovering that the humans are a source of drinkable blood, uses it to fly to Earth. Here, her noble fight against the evil kind of vampires begins – descendants of Dracula, who also came from Drakulon once, but was corrupted.

The Rocky Horror Picture Show (1975, Directors Jim Sharman and Richard O'Brien) tells the story of a young couple, Janet and Brad, and their former tutor Dr. Everett Scott, who by chance land in the castle of Frank N. Furter and experience a number of hilarious adventures there. Near the end of the story, the butler Riff-Raff and the housemaid Magenta announce they will beam the castle of Frank N. Furter back to "Planet Transsexual in the Galaxy of Transylvania." Although Eddie, the nephew of Dr. Everett Scott, is served as cooked food, the connection to vampirism remains vague.

Buck Rogers in the 25th Century was aired by NBC from 1979 till 1981. After a theatrical version, that was more or less a spin-off of Glenn Larson's *Battlestar Galactica*, Universal Studios and NBC decided to go ahead with a weekly TV series, based on the characters created by Philip Francis Nowlan in 1928. The protagonist is the commander of spacecraft *Ranger 3*, launched in 1987; due to a technical effect, Rogers is accidentally frozen and wakes up in the year 2491, when his spaceship is found. In episode 14 of the first season, *Space Vampire*, aired on 3 January 1980, Buck Rogers has to face the Vorvon, a vampire from space that can turn his victims into zombies by draining the life energy from them. Alas, no one believes Buck, while the vampire is already preying on his partner Wilma Deering.

In 1976, the novel *The Space Vampires* by Colin Wilson appeared. It was adapted to a movie released in 1985: *Life Force*, directed by Tobe Hooper. The spaceship *Hermes*, on a mission to explore an asteroid belt, discovers a huge alien spacecraft, containing two male and one female humanoids, preserved in glass caskets. Captain Olof Carlsen decides to bring them to Earth. A young reporter clandestinely allowed by Carlsen to view the bodies becomes the first victim of the female alien: she wakes up and, stark naked, sucks all the life-force out of the reporter in a dramatic kiss of death. Later, it turns out that his corpse can turn into an energy-vampire, while the aliens originally brought to Earth all manage to escape from the laboratory. Together with the scientist Dr. Hans Fallada, Carlsen starts chasing them.

The "gamebook" *Space Vampire* by Edward Packard was published in July 1987, as #71 in the series "Choose Your Own Adventure" (USA, Bantam Books). The reader is placed in the position of a young space pilot while Earth is being attacked by vicious vampires from outer space, and has to follow his own choices in the story, which thus can be read in many different ways. *Space Vampire* was followed by "Vampire Invaders," leading the reader to the home planet of the alien vampires.

While vampires are often cited as an example of "otherness," aliens are strange to human kind by definition. The combination of both forms of radical otherness thus seems to be an apt one. But since *Alien* (1979, directed by Ridley Scott, with Sigourney Weaver), it has become increasingly difficult to distinguish between "regular" alien monsters and vampires, as much of today's space vermin operates in secret, has impressive teeth and enjoys sucking the life out of human victims in one way or another, or even uses them as hosts for breeding. Vampires have pervaded modern pop culture so completely that elements of their behaviour can be found in almost all horror fantasy creatures now, and if the classic vampire type does not occur in modern sci-fi so often anymore, it is only because comic and movie artists have managed to invent still scarier creatures, no longer looking like humanoids. Vampires in space are still featured, though, in the novel *Amish Vampires in Space* by Kerry Nietz (2013), while the idea of aliens operating a giant refinery turning human organisms into a "youth serum" is pictured in *Jupiter Ascending* (2015, directed by the Wachowskis). Only the future will show if there is a lasting role for alien vampires in fiction and movies.

c. 25,860 characters = c. 5,140 words. + footnotes = c. 4,965 characters

For the Romanian article, c. 6,000 characters in blue and all footnotes can be left out in case the main text should be shortened to 20,000 characters only.