Nosferatu
Murnau's own copy of the Script

Murnau's own copy of Henrik Galeen's script for Nosferatu was entrusted to me by Robert Plumpe Murnau and has been translated here by Gertrud Mander.

The prime interest of Galeen's script lies in what it has to tell us about script-writing in the Expressionist period. For this reason, in translating it into English an attempt has been made to follow the original syntax, punctuation, and line division as closely as possible. Much of the original, with its oddly-broken lines, looks like blank verse; and we have tried to reproduce this effect. We have followed the original in its prolific use of exclamation marks, words in capitals, and letter-spaced lower-case matter. Most noticeably, we have tried to keep the staccato rhythm of the original, with its incomplete sentences, clauses, phrases, and idiosyncratic punctuation; and we have avoided the temptations of grammatical tidiness or narrative smoothness. In one respect, the liberal use of series of full points (...), we have standardized to three points, and not attempted to follow the apparently arbitrary use, in Galeen's typescript, of any number of points from two to six. We have also italicized speech and quoted passages in the titles.

Murnau scribbled alterations and notes on the typescript in his own hand, and all these amendments appear in the translation in bold type. Where he deleted a word or passage in the original we enclose the deleted portion in square brackets [ ]. We have used round brackets ( ) where they appear in the original, and also for a few necessary editorial comments, and for Murnau's deletions of his own notes.

There are two features of the script which we have not attempted to reproduce. The first is the repeated use of a roughly drawn grid, rather like a noughts-and-crosses frame, which Murnau used as a working tool for listing the characters, their clothes, and the time of day. The second is the presence throughout the script of Murnau's rough sketches for the sets and camera set-ups. Examples are shown on page 235.

The script begins with a complete list of titles. The main text follows. In the notes at the end I comment upon some points of difference between the script and the film as it survives in the copies known to me.

L.H.E.

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Ellen! Ellen!

his nights.

Nosferatu was raising his wings - yet at dawn Hutter set out to fathom the horrors of

But I know that in that night her soul had heard the call of the death bird. Already,

(Diary) page 7: and young Hutter travelled on many a dusty road until finally the peaks

23. (Diary) The doctor described to me Ellen's anxiety as if it had been an unknown illness.

24. ‘Quickly ... my meal — I must go on to Count Orlok's castle!’

25. (Vampire Book) Pentagram

26. (Vampire Book) Of vampires, monstrous ghosts, feats of magic and the seven deadly

sins.

27. (Vampire Book) From the seed of Belial came the vampire Nosferatu which liveth and

feedeth on the blood of mankind and, unredeemed, taketh his abode in horrible caves,

graves and sarcophagi filled with cursed earth from the graveyards of the black
dead.

28a. (Vampire Book) Pentagram

29. ‘Drive on! The sun is setting!’

30. ‘Pay whatever you like! We are not going any further!’

31. ‘We are not going any further. The other side of the pass is haunted.’

32. (Diary) Hutter had barely crossed the bridge when he was seized by the sinister visions

he often described to me later.

33. ‘You have let me wait — wait too long. It is almost midnight now. The servants are

asleep.’

34. End of Act I.

35. Nosferatu, Act II.

36. ‘You have hurt yourself ... Your precious blood!’

37. ‘Shall we stay up together for a while, dear sir? It's a long time to go till sunrise and

during the day I sleep, my friend, I truly sleep the deepest sleep.’

38. (Hutter's letter) darling! Dearest!

Do not grieve because your beloved is far away ...
The raftsmen knew nothing about the sinister load they were taking down the valley.

SS.

End of Act II.

S6.

Nosferatu. Act III.

'The peasants brought him into the hospital yesterday. They said he had fallen from a mountain. He is still feverish ...'

'Still feverish ...'

(Diary)page 17 Nosferatu was on the way, danger was afoot for Wisborg. The Paracelsian Professor Bulwer, who was attempting at that time to discover the secrets of nature and its basic principles, told me that the two-masted schooner 'Empusa' had taken on a consignment of coffins filled with earth.

The schooner is supposed to set out this very night.

(Diary) I must report that during those days Professor Bulwer, the Paracelsian, explained to his students the horrible habits of carnivorous plants. They caught a terrifying glimpse of the deep mysteries of nature.

'Isn't it - just like a vampire!'

(Diary) Already, Nosferatu's approach seemed to affect Knock, the house agent.

'The patient who was brought in yesterday has a fit of raving madness.'

The schooner is supposed to set out this very night.

(Diary) Ellen was often seen in the lonely dunes on the beach. She longed for her beloved. Her eyes were searching the waves and the distant horizon.

Hutter's letter

Hutter's letter

No, I have to get away ... reach home by the shortest possible way!

(Novel) Varna - July 12. Crew, apart from myself, the captain - one helmsman, one mate, and five sailors. Departing for the Dardanelles.

(Novel) 2nd day: July 13. One sailor has contracted a fever.


Third day: July 14. Mate has begun to hallucinate, says a strange passenger is below deck. Course: SE. Direction of wind: NE. Volume of wind: 3.6.

There is a danger of plague! Go home! Shut all your windows and doors!

(Proclamation) All citizens are notified that the Honourable Magistrate of this town prohibits the moving of plague-suspects into hospitals to prevent the plague from spreading through the streets.

End of Act IV.

Nosferatu. Act V.

(Diary) Hutter had made Ellen promise not to touch the book which had given him such terrifying hallucinations. Yet she was unable to withstand its strange fascination.

‘This is how I see it - every evening ...!!!’

Panic seized the population. Who was still well? Who already ill?

‘I shall run over there quickly ... I shall get Sievers ...’

(Proclamation) All citizens are notified that the Honourable Magistrate of this town prohibits the moving of plague-suspects into hospitals to prevent the plague from spreading through the streets.

End of Act IV.

Nosferatu. Act V.

(Diary) Hutter had made Ellen promise not to touch the book which had given him such terrifying hallucinations. Yet she was unable to withstand its strange fascination.

(Vampire Book)

This is how I see it - every evening ...!!!

Panic seized the population. Who was still well? Who already ill?

‘I shall run over there quickly ... I shall get Sievers ...’

(Vampire Book)

Wherefore there is no salvation therefrom except that a woman without sin were to make the vampire forget the first crowing of the cock. Of her own free will she would have to give him her blood.
Noferatu

The panic-stricken town was looking for a scapegoat. It chose Knock.

"He was seen - he ran away from the house - he strangled the attendant."

"He strangled him ... the vampire!"

"Bulwer! Fetch Bulwer!"

"Knock has been captured!"

"The master ... the master!"

"The master ... is ... dead."

"Hutter!"

(Diary) page 113 and the miracle shall be told in truth: at that very hour the Great Death ceased and the shadow of the death bird vanished as if it had been overcome by the victorious rays of the living sun.

The end.

Characters:

Count Orlok, the Nosferatu
Thomas Hutter
Ellen, his wife
(foot) Harding, a shipbuilder
Anny, his sister (Ellen's friend)
Professor Sievers, municipal physician
Knock, a house agent (Hutter's employer)
Professor Bulwer, a Paracelsian
The Carpathian innkeeper
An old servant

1 Captain
3 Mate
2 Helmsman
4 Sailors
Doctor
Nurse
(An old woman)
(Citizens, sailors, Huzules, Transylvanian Jews and others ...)
(Time - the 1840s. Place: a small harbour town

Transylvania
and the open sea ...)

Schreck
Wangenheim
Schoeder
Schnell
Ruth Landshoff
Botz
Granach
Gronau
Hersfeld
Nemetz
Witte
? 
Venohr
Hardy von François

Fade-in.

Fade-out.

Scene (2) 3
Outside a window.

Scene [3] 4
[Small neat kitchen]

Scene [4] 3a
A small sitting room (attic)

4a A small flower garden [in front of Hutter's house].

Scene 5
(The small kitchen)

[Shot of cooker.

Shot of door:

Shot of cooker:

Title:
Nosferatu

She is sulking now and trying to placate him. But he pulls out his watch; it is late already; he has to go. He kisses her goodbye, but she calls him back again to confess that she hasn’t got any money left to do the shopping. He pulls out his purse with a sad look and holds it up: there is nothing in it! They both sigh. He leaves with a heavy heart. The moment she is alone she takes a small basket of potatoes, which is all she can find, the last resort of the poor housewife, and starts peeling them. A potato drops on the floor, the kitten comes up and plays with it.

They are rushing towards each other, Ellen throws herself into Hutter’s arms.

He produces the bouquet, hands it to her beaming all over his face.

She is touched then, saddening, she takes the flowers looking at the stems and stroking them. His voice asks for the reasons of her behaviour.

She says:

*Why have you killed them . . .
... the beautiful flowers?*

Hutter is taken aback for a moment.

He apologises and kisses her. Then she forgives him, they stand in an embrace.

10 metres Lauenburg.

Professor Bulwer.

Professor Bulwer is walking vigorously, yet slowly along the road, enjoying the morning and the sunshine. His stick strikes the ground energetically.

Suddenly he stops and turns round. Who is following him in such haste? Isn’t it Hutter? He grasps the passing man by his sleeve; he holds on to it. Hutter greets him, looking pleased.

Bulwer laughs and, looking deep into his eyes, says:

*Why so hasty, my young friend? One reaches one’s goal soon enough.*

Hutter, of course, doesn’t understand him. He has to get to the office quickly. He greets him again and again. Until he manages at last to break free with a laugh and rushes off.

Bulwer stands there for a moment, then he resumes the regular rhythm of his walk.

6 metres Caption: Knock - a house agent

Pale light is falling through tiny blind window-panes into the strange room which is eccentrically decorated with bits of old-fashioned furniture. Knock is standing at a high desk. People call him a house agent.
Knock's spindly hunch-backed figure. Grey hair, weather-beaten face full of wrinkles. Around his mouth throbs the ugly tic of the epileptic. In his eyes burns a sombre fire. He is reading a letter.

The letter. On a sheet of paper decorated on the margin with grotesque vignettes a medley of intricate and quite illegible signs.

Knock seems to be able to make sense of the strange letter, for his ugly mouth sets into an understanding smile. Then he turns and opens a door.

Very narrow and dark, totally without sun. Hutter, buried in files. Knock looks through the door and calls him in. Another clerk is present.

Knock and Hutter enter; Knock points to the letter with mysterious gestures and tells Hutter:

*Count Orlok - His Grace... From Transylvania... wants to buy... a beautiful house... in our little town.*

Knock's demonic face with wide-open eyes.

In Hutter's face expressions of mounting joy and strange apprehension are fighting each other. Yet joy wins in the end.

Knock digs up an old atlas from the depths of the cabinet and opens it. His finger runs over a page:

*The route from England to Transylvania on the map.*

Knock seems to be able to make sense of this page too, he turns back to Hutter who is already day-dreaming about his journey.

He wants a handsome deserted house.

For a moment Knock is lost in thought, then he has an idea. He limps over to the window.

Knock walks back from the window and says to Hutter:

*That house... just opposite yours. Offer him that!*

Hutter seems to be a little taken aback, but he rallies round quickly. Knock urges him to set out on the journey at once, hands him some money and documents and pushes him to the door.

Ellen is sitting by the window. Now she can see him coming. She waves to him. Her face lights up with joy. She hurries over to the door. Presently Hutter enters. Moved and happy, he puts his arms round her and tells her his great news:

*I shall go on a journey far far away... to the country of [blood-red] mountains where there are bandits and ghosts still.*

Ellen is startled. A shadow passes over her forehead. She wants to hold him back. But he is not listening. He has got to pack; already he is leaving her.

Hutter is packing his little travelling bag. Ellen appears in the door behind him. Suddenly she starts to beg him tearfully, entreatingly: *Do not go! I am worried about you! But he rejects her remonstrations. Now he has finished packing. He gets up. Ellen, realising that he has made up his mind steps back, resigning herself. But there is fear in her eyes. Seeing her like this he hesitates for a moment. But then he embraces her again with determination, takes up his bag and leaves the room with her.

Hutter, all ready for the journey, takes his leave from Harding and his sister Anny. Ellen, weeping, is supported by Anny.

The two men. Hutter, taking both of Harding's hands and looking deep into his eyes:

*I entrust Ellen to your care.*

Harding promises his friend to look after Ellen, she can live here, she will never be alone.

Hutter gives his hand to Anny and then to Ellen. One last farewell kiss. [At this moment her grief is over. As if she had a premonition she says: *Farewell! There is no escape left.*]

At first they are all startled by these words. Then Hutter breaks away. Another farewell, another wave of the hand and Hutter vanishes into the park. Ellen is staring vacantly into the distance.
appears, mounts the horse, gives one last backward look and gallops off.

8 metres Schlesische Hütte
The Carpathian Mountains.
Wild and rocky mountains. Contre jour.

Evening
10 metres

The big mail coach drawn by four horses drives up and comes to a halt.

The inn-keeper, a small old Jew, comes out and sees the coach.
Hutter jumps out first. He looks around.

The house. One part brick-walled living area, the other coach house and open stables.

In the meantime the other passengers have got out. Long-haired, black Huzules. All identically dressed and of identical appearance like ghosts. They go into the house.

The inn-keeper has gone up to Hutter and greets him with an inviting gesture.

The horses are now unharnessed, the coach is being pushed into the coach-house. Night is falling.

8 metres servant: Frau Kurz
A large smoky room with an enormous tiled stove. A central hanging lamp throws out dazzling light. At tables in the background the passengers. Hutter, who came in last, is standing in the foreground, he looks around and sits down right in front.
At once the old servant approaches with a glass and puts it down in front of him. He overcomes a strange anxiety that was brought on by the evening mood in a strange country and puts on a sudden show of liveliness. He knocks on the table and says:
Quickly, my meal – [and then]
I must be off to Count Orlok’s castle.

The servant recoils in horror. The strangely identical-looking passengers, sitting in the background, rise up abruptly to stare at him.

The old hunch-backed Jew pricks up his ears.

Hutter looks around in embarrassment, then takes up his glass resolutely and down it at one gulp.

The ground falls away towards the back. Night mists are creeping up from the valley. The horses are put out here to graze. Suddenly, they raise their heads, as if frightened and, scattering, gallop away.

8 metres

The passengers, seen from behind, are standing by the window, looking out apprehensively. The old servant has not got the courage to go up to where they stand and makes the sign of the cross. Hutter stands alone, looking around. He is perplexed and wants to ask what is happening. The old servant comes up to him and whispers into his ear.

You mustn’t go there now, there are wolves about.
Spend the night here.
Hutter understands and decides to stay.

Title:
NOSFERATU

Fade-out.
Scene 15
Title:
NOSFERATU

Fade-out.
Scene 16
Outside the Carpathian inn.

Long shot:

Shot of door of inn:

Scene 17
Inside the inn.

Long shot:

Shot of coach:

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Scene 18
A grassy slope behind the inn.

Scene 19
Inside the inn.

Shot of window:

(19a is missing from the script)

Title:
NOSFERATU

Fade-out.

Scene 20
A room at the inn.

5 metres
The pale passengers, now without Hutter in the enormous room, look frightened. They, too, are listening to the horrible howling. They look at each other and are crossing themselves in terror!

Scene 21
The tiny white-washed room.

20 metres
In the light of the candle Hutter, shivering, closes the window.

He is no longer sleepy. He walks up and down the room restlessly, stopping in front of a little bookcase.
Looking for something to distract him Hutter pulls out a book at random.

Long shot.
He moves back to the candle, sits down on his bed and opens the book. He gets interested in it.

Close-up:
The book’s title page: VAMPIRE

The page is being turned over.
THE NOSFERATU.
From the bloody sins of mankind a creature will be born which will seek revenge for the sin committed by the parents and visited on their children and children's children. Whosoever lusts after blood without reason is under his spell, the spell of the vampire NOSFERATU.

Shot of bed. Close-up:
Hutter, shaking his head, continues reading.

Book: ... grown up on his native soil – from which alone he draws his powers.

Fade-out.
Scene 24
Fade-in.

12 metres
Morning sun is flooding in from the window. Hutter wakes up. Yawning like someone who has slept deeply but not well. He sits up rubbing his eyes. They fall on the book on the bedside table. He reads the title:

**VAMPIRE**

spits on the floor in contempt of the confused rubbish and throws the book playfully into a corner. Then he pauses to listen, goes over to the window to open it. He takes a deep breath of the morning air.

The grassy slope in the morning light. Coachmen and grooms are rounding up the horses with long whips and lots of shouting.

Hutter steps back from the window. His eyes are laughing, as he turns round. He stretches himself happily; then he takes off his shirt, goes over to the washstand, pours water over his body. He has a proper wash.

The coachman is about to climb onto his seat, but the small Jewish inn-keeper holds him back: one passenger is missing. They look up to the windows; angry about the delay the passengers begin to prod the coachman with their whips. Hutter appears in an upstairs window, still only half-dressed; he gives a wave: I am coming. And disappears again.

The Huzules take off their hats. The children are waving. The old servant has joined them. God bless the travellers. May he guard them against evil spirits. They stretch out their hands as if warding them off.

Hutter appears in the small white room at the inn. He sits up rubbing his eyes. They fall on the book on the bedside table. He reads the title:

**VAMPIRE**

The old servant, mother to all animals, throws corn to her chickens. There are sparrows, too. Everything is bathed in sunlight.

The bustle of departure. The horses are in harness. The passengers have got into the coach. Now, in the morning light, one can see their differences. They are much less uniform than they had seemed the previous nightfall. They are chattering noisily to the people who are staying behind and with the peasants and nosy children who are gathered around the coach.

Hutter comes rushing out with his travelling bag. He climbs to his seat on the coach-box, the horses start moving.

The mail coach is moving into the setting sun.

A coach window. [An old woman! Hutter leans out, giving the coachman a push with an umbrella. Drive on!]

Next to her another old woman, identical looking. She is staring into the abyss. Now the first one turns to look in the same direction: two identical faces.

Wigs of mist are rising and falling in the last rays of the setting sun. Patches of sun and shade.

Hutter walking past the carved madonna.

View through the cut made into the rock by the road into the far distance. In the background the fantastic castle of Count Orlok in the evening light. One can see a steep road leading straight up into the sky. Something comes racing down. A coach? A phantom? It moves with unearthly speed and disappears behind a ground-swell.

Mortally frightened, the coachman beats his horses. [The old woman has disappeared as if swallowed up by the ground.] Astonished, Hutter follows the vanishing coach with his eyes. He is all alone now, standing like this for a while. Then he pulls himself together and walks resolutely along the road on the left.

Hutter appears at the crossroad.

A carved madonna casts a long shadow across the road. Behind it an old woman on her knees, deep in prayer. She lifts her head and looks down the road. The mail coach approaches, the horses are pulling with difficulty, breathing hard. She seems to ask herself: do they want to drive to the haunted castle? and gets into the middle of the road to warn them off. The mail coach stops. Hutter gets off the coach box. Now he stands at the crossroad. The passengers are anxious to move on, gesturing violently to him not to take the left fork. But Hutter disregards their shouting. He waves farewell with his hat and walks briskly off.
He halts: what's that? Something comes racing up, turns round as if moved by a hidden force and moving jerkily. Stops dead. Hutter likewise. A black carriage. No wheels? Two black horses - griffins? Their legs are invisible, covered by a black funeral cloth. Their eyes like pointed stars. Puffs of steam from their open mouths, revealing white teeth. The coachman is wrapped up in black cloth. His face pale as death. His eyes are staring at Hutter. Raising his whip he makes an inviting, almost commanding gesture. He waits. Hutter cannot rally enough strength to follow the invitation. Yet those eyes assert their power. Step by step, as if pulled by invisible threads, Hutter approaches the uncanny creature. He gets into the carriage. It reverses quick as lightning, dashes off and disappears.

5 metres At the Vratsa Pass, behind Tyer Hora
Empty. By the roadside a wise, man-sized raven. Its shoulders hunched up. It turns its head listening. Then takes two hops forward and looks down the road. Who's coming? The familiar vehicle sweeps up and past. A young man, holding on desperately, sits inside, looking terrified. [It] The raven follows him with mocking eyes behind glasses. Coach drives at top speed through a white forest!

5 metres [Valley] Deserted lane. Only a lonely twisted willow-tree with a strangely top can be seen. Again, the carriage races past. Like an ancient man who has been disturbed in his rest the tree looks after the vehicle with blank eyes. Isn't there a grin on its mouth?

Drive over stone bridge across deep gorge.
15 metres Poczamok

The arch of a gate in the shade. The silhouette of the carriage drives underneath it at a sharp angle and disappears in the moonlit spacious castle yard.

The porch. The carriage stops in front of it. Almost in a faint, Hutter slides down. As if in a whirlpool, the carriage circles round him and disappears. Hutter turns round and follows it with his eyes. He stands in front of the closed gate, holding his bag.

Then, very very slowly the two wings of the gate open up. Somewhere far back in the dark corridor a man can be seen standing motionless. He is holding a candle which lights up his chalky white face. He is waiting. Who is that? Hutter bounds up the two steps and stands in the doorway. He would still like to go back. Yet it is too late now. Hesitantly he walks towards the stranger. Behind him the gates close.

End of Act I
Against the stone wall, he begins to write a letter. He shakes off his misgivings. He decides to leave to-morrow. He

A small room in the castle.

Hutter is standing in the middle of the room, quite dazed. He holds a sheet of paper and a pencil in his hands. Then he casts about for a suitable place and, leaning against the stone wall, he begins to write a letter.

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kisses the picture and starts to undress, when to his amazement he discovers a book in his pocket. The old book from the inn. Did the inn-keeper's wife put it there? Mechanically, he opens it. The book.

**Chapter II.**

_Night is the vampire's element._

He can see in the dark which is a wonderful ability to have in this world, half of which is night.

_We humans, however, are helpless and blind at night_ . . .

Hutter shuts the book. A horrible thought has occurred to him. He is feverish. Is it this book, these ancient walls which make him believe in the existence of ghosts? Did not the count seem to have vampire-like claws and rat's teeth? He jumps up, first running, then sneaking to the door.

**4 metres**

By the fireplace Count Orlok, no, not Orlok but a gigantic vampire, a motionless, sombre watcher in the night.

He looks at Hutter with a fixed gaze.

**6 metres**

Hutter. He supports himself against the doorpost. A terrible realisation has dawned on him. Shut the door, shut it quickly! There is no bolt. No lock. He looks around, puts the heavy oakchair against the door. Is it possible to escape?

**3 metres Tegeler Forest**


**8 metres**

Hutter falls on his knees by the side of the bed. Hands clutching the bedclothes, he stares at the door behind which the horror is waiting. What is this?

Moved by an invisible hand the door opens to half its width in one single jerk.

Hutter. Terrified, he covers his eyes with his arms, pulls at the bedclothes and shields his eyes. He mustn't see it. He mustn't look!

**6 metres**

Ellen is perching on the edge of the balcony. Harding rushes into the room. Discovers that the bed is empty. He shouts: 'Ellen!' Ellen! He catches sight of the sleepwalker at the moment when, woken up by his shouts, she loses her balance and falls over. He runs up to her and gathers her in his arms. He carries her over to the bed. A servant, alerted by the noise, appears in the door. A doctor! shouts Harding. The servant disappears.

**6 metres**

Hutter in bed, tense and doubled up. Slowly, Nosferatu creeps up on him. Irresistible, he bends over the terrified and helpless man and buries his fangs in his throat.

**7 metres**

Ellen shouts: _Hutter!!!_ Ellen in bed ... in delirium. Anny is kneeling by her side. A doctor, Professor Sievers, is taking her pulse. Harding. Ellen trembles like a wounded bird. She doubles up, throws herself about and retreats into a corner of the bed.

**8 metres**

_Nosferatu_ turns his head. He is listening intently as if he could feel—hear the terrified shouting in the distance. _Nosferatu_ moves away from Hutter's bed. He [dissolves into the air] leaves the room.

**8 metres**

Ellen is calming down slowly. Her terror turns into apathy. Breathing weakly. She settles back listlessly into her pillows. Sievers can tell the improvement from the pulse-rate and says to Harding _Normal congestions of the blood ... caused by an awkward position during sleep ..._ He has assumed an academic air. His beard trembles in his eagerness.
The walls of the castle seen from outside.

Scene 66

Hutter stares from a window. He refuses to believe what he sees.

Hutter coat

10 metres

The river flows majestically through the immense plain. The scenery is bathed in sunshine. All is peaceful. Then a large raft appears round a bend in the river and floats slowly into view. Boatmen with long poles are pushing it with considerable effort. At the stern a high pile of boxes. Black, coffinlike boxes. Stacked into a pyramid. An uncanny sight. Indefatigably, the boatmen go on punting. The raft is coming closer and closer – like doom.

Fade-out.

End of Act II
Act III

Scene 73
Title: A Budapest hospital.
Hospital ward.

Fade out.
Scene 74
 Fade in.
The port of Varna.

Close-up: At the quayside, ready for loading, and next to other cargo, the pile of black coffins. Customs officials are examining the lettering and papers. They are approaching the boxes.

Medium close-up: The customs inspector questions the official who accompanies him about the boxes. The man searches among the papers and hands over the freight letters to his boss.

Close-up: Freight letter.

Normal shot:]

The inspector smiles incredulously. He orders a search!!

Barefooted dock-workers drag up one of the apparently very heavy boxes, heaving and swearing. The inspector gives an order.

They open the lid with difficulty. There is earth [sand] inside!

The inspector gives another order: turn it out! The workers obey. [Sand is falling out] . . . nothing but sand earth.

Satisfied, the inspector turns to another pile of cargo.

Yet in the sand . . . something moves violently . . . something is alive . . . jumps out . . . horrible animals . . . rats!!

One of the dock-workers, who bends over to scoop the scattered sand back, hits out violently. Did not one of the animals . . . reeling from the blow . . . bite his foot?

Title: Coffins——

Content: garden soil for experimental purposes.

Scene 75
Title: Professor Bulwer, a Paracelsian, explains the nature of carnivorous plants to his students.
The Institute.

Medium close-up: Professor Bulwer, surrounded by a few students, quiet and simple people. They are listening to his lecture. Now he points emphatically to a plant with a very strange shape.

A flower. Its petals reaching out like tentacles. Motionless. Now. An insect. Hovering, attracted by the scent . . . settles on the colourful calyx. There in a flash the tentacles have gripped it. The insect is caught. Its struggling is in vain. With irresistible force the flower has drawn it into the recesses of the calyx . . .

Medium close-up: Bulwer pointing at the flower. Slowly his lips are moving: Isn't it like a vampire??

Scene 76
Title: 6 metres
Medical laboratory.

Dr Sievers.

Scene 77
Title: 12 metres
Lunatic's cell.

The patient who came in yesterday has had an attack.

At once, Sievers follows the attendant who leads the way.

Scene 78
The Institute.

Close-up: Sievers and the attendant stop short at the doorway. Straining their eyes to see into the semi-darkness. There, in the corner. Something moves slowly. It is a man. Now his face is in the light. Like a panther preparing to leap, his ferocity restrained, he raises himself up slowly. His crazed burning eyes staring at the nurse. And now we recognise him at last . . . it is Knock!!!

Suddenly in one leap, he is at the window. Sievers is startled, says something to the attendant. Who prepares the straitjacket he brought along.

Yet the expected attack does not come.

Knock remains at the window, arms jerking, he begins . . . to catch flies which he puts into his mouth. Horrible food. The madman's face twists into a grin that resembles distant lightning. His swollen lips are murmuring something: Blood is life! Blood is life!!!

Suddenly, the madman starts up and throws himself with all his might on the unsuspecting Sievers. Who can barely ward him off. But the attendant comes to his help quickly and throws the straitjacket over the raging man's head.

Scene 79
Title: 8 metres

The madman, in a quiet, scholarly manner with his students. He points to an aquarium.

Close-up: On a piece of rock in the water hangs a small polyp. Now it
stretches out its tentacles, grabs a small fish and pulls it up to
its mouth. It is almost transparent, colourless and of a jelly-like
consistency.

Close-up: Bulwer’s face. He is talking.
Title: And this one ... a polyp with tentacles...
transparent ... almost incorporeal ...
almost a phantom. 3 titles

Scene 79
Lunatic’s cell.
Close-up:
Title: S p i d e r s . . . !
Normal: A spider-web with a live spider which clutches, vampire-like,
an insect and is sucking its blood.

Fade-out.
Scene 80
Fade-in.
The graveyard of Whitby.

Scene 81
In Harding’s park.

Scene 82
At the park gates.

Scene 83
In the park.

Scene 84
At the graveyard.
Medium close-up:

Scene 85
The sea.

Scene 86
At the graveyard.

Scene 87
Title: The port of Galaz at night.

Scene 88
The hospital at Budapest.

Scene 89
Title: The port.

Nosferatu

Shall we take it to her straight away? Harding agrees, they
hand their rackets over to the servant and walk off.

3 metres

Ellen is still sitting there, looking over the vast waters, lost in
her sad longing thoughts.

3 metres Heligoland

Distant view over the sea. A sand bank skirted by rocks, jutting
out into the surf waters.

12 metres

Harding and Anny are approaching. They are joining the lone­ly
Ellen, shaking hands and trying to cheer her up. Guess what
we have brought you! They show her the letter. Ellen trembles.
She looks at the letter quickly and tries to open it. But her hands
are too weak. Does she foresee disaster? Looking pale, she
gives the letter to her friend. Open it! I cannot do it. Gladly and
quickly, Anny takes over. You’ll see, he is safe and sound and
sends you good news. She starts to read it, gives a joyful laugh,
she was right. All is well. The worries were unfounded. Happi­ly
she gives Ellen the letter.

But barely has she read the letter when Ellen’s face assumes an
expression of hurt certainty. Does she derive evil premonitions
from these lines?
The letter.

... the mosquitoes are a real pest. I have been stung on the neck
by two at once, very close together, one on each side . . .

Ellen’s face is distorted as if she were suffering physical pain.
Harding and Anny are perplexed.

The graveyard. Afternoon light. In front of the graveyard la
long row of benches. People are strolling up and down looking
out on to the sea ... sitting on the benches and enjoying the
view . . .

Close-up:
The graveyard. Afternoon light. In front of the graveyard la
long row of benches. People are strolling up and down looking
out on to the sea ... sitting on the benches and enjoying the
view . . .

Medium close-up:
A bench, somewhat apart from the others. Ellen is sitting there.
Dreamily, her eyes searching a distant country beyond the sea.
She seems to be wrapt in an anxious day-dream about her dis­tant
lover. Now she shuts her eyes, because tears are welling up.

4 metres

Croquet?

Scene 81
In Harding’s park.

Scene 82
At the park gates.

Scene 79
Lunatic’s cell.

Scene 70
The port.

252

253
255

Focus on quay:
The ‘Demeter’ at anchor. What’s scuttling over there? ... A shadow from the ship to the land ... rats ... one ... four ... ten ... an endless stream ... they carry terror with them.

Omitted.

Scene 90
8 metres Polnischer Kamm Non-stop rain
Entry to the Vratna Gorge
In the Hungarian plain.
The mail coach is arriving at top speed. The coachman whips his exhausted horses into a last effort. The coach has barely stopped when Hutter jumps off. He calls for more speed. Now fresh horses are being brought along.
Hutter joins the grooms and tells them to hurry on! To hurry on!
The tired horses have been taken out of harness and are being led to the stable. Bring fresh horses! Hutter gives a helping hand. Now the straps are done up. The coachman blows his horn. Some late-comers appear. They get into the coach, Hutter is the last. And the heavy coach rumbles off, the horses galloping, sparks flying from the hooves, dust rising, into the pathless country.

Hutter leads a limping horse through heroë (illegible)

Fade-out.
Scene 91
Fade-in.
The port of Constantinople.
Long shot.

Scene 92
Lunatic’s cell.
In a fresh breeze, the ‘Demeter’ emerges from the confusion of mast-heads and gains the open sea.

Omitted

15 metres
In a stupor, Knock is perching on his bunk. The attendant, holding a broom, is about to leave the cell.
At this moment Knock lifts his eyes. With a look of artful cunning and with rigid concentration he follows the attendant’s movements. Now, he seems to have discovered an opportunity; softly, he sneaks up on the unsuspecting man and takes away the newspaper that sticks out of his pocket. The attendant does not notice and shuts the door behind him. The moment Knock is alone he unfolds the paper [trembling with expectancy] and starts reading [searching for something] with wide-open eyes. [Now he has found what he was looking for. He is riveted to this passage:]

Close-up:
The Newspaper. PLAGUE
In Transylvania and in the Black Sea ports of Varna and Galax a plague epidemic has started. Young women in particular fall victim to it in large numbers. All the victims show the same peculiar wound marks on the neck whose origin is still an enigma to the doctors.
The Dardanelles have been closed to all ships suspected of carrying the epidemic. [It is out of the question that the epidemic will reach Western Europe.]

Medium close-up:
Knock’s mocking, triumphant face assumes an expression of demonic grandeur. He straightens himself up, lifts up his head, raises his arms as if greeting the evil.

8 metres North Sea
In the distance, the ‘Demeter’ sailing through the waters gleaming in the evening light.

The ship’s deck.
The ship’s mate is running up the companion-way in great agitation and crosses the deck on his way to the captain’s cabin.

Scene 94.
In the captain’s cabin.
Title:
Beck dea a sailor has fallen ill.
He is talking in a fever.
The captain looks up, shocked. He leaves his work and follows the mate.

Scene 95
Below deck.

Medium close-up:
Captains and mates go up to the patient who stares at them as if they were ghosts. He seems to listen intently. Every noise makes him start.

12 metres
In the background the ship’s hold. Among other cargo in the deep darkness the coffins. To be seen through an open door. In one of them the defilious sailor.

Captain and mate go up to the patient who stares at them as if they were ghosts. He seems to listen intently. Every noise makes him start.

10 metres Hornunger Moor Lüneburger Heide
In the distance a galloping horseman on the plain. He comes closer and closer ... moving at tremendous speed. It is Hutter.

Hutter, standing near his horse and examining its injured hoof. With a desperate gesture, he lets go of it. Yet he has made his decision. He must go on. He takes the horse by the reins and walks on, dragging the limping animal after him.
Scene 97
Title: On deck, the ‘Demeter’

On deck. The ‘Demeter’

Shot of ship’s side:

On deck.

Title: Scene 98

Below deck.

Close-up:

Long shot:

Scene 99
Fade-in.

On deck.

Fade-out.

End of Act III
View from the sea towards the harbour.
Sailing ships are coming in at full sail.
Contre jour (Wismar). Trick.

Ellen runs out [room]
Broken axle
Ellen runs through garden
Ship moves towards objective

Knock

Ship coming into the harbour
Hutter, running through street. Knock
Ship in harbour. Nosferatu appears
Hutter running through street
Nosferatu through gate with coffin
Door Hutter
Knock escape
Nosferatu square or street

Room

4 metres
Ellen in Anny’s arm. Her hair is fluttering in the wind. Ellen, stretching her hands towards the sea, as if trying to defend herself.

[I must go home. He is coming.]

6 metres
In the foreground the crosses. In the back sandbank and cliffs.
In the far distance people, hurrying to rescue the ship-wrecked.
The sand bank. The ship crashes into it . . . turns over on its side.

View through archway: the sailing boat is moving past.

(Wismar)

4 metres
Knock alone. He drags up a chair . . . to the window. He climbs up on it.

Knock pulls himself up by the bars, trying to look out. The wind, blowing in, makes his hair stand on end uncannily.

10 metres
Dead and forsaken. [The] a rope is dangling from the deck. Is it swaying in the wind?

An endless number of rats climbing down the swaying rope.

1) Ship anchored in the harbour. Dissolve.
2) Ship’s hatch with a piece of deck.

Trick: 1) Canvas glides away from hatch.
2) Hatch lid is lifted.
3) Rats are rushing on deck.
4) Nosferatu coffin in arm climbs out.

8 metres
Lauenburg or Travemünde
Nosferatu

In front of Hutter’s house.
Scene 124
Fade-in.
[Hutter’s parlour]

Title:

Scene (129) 130
Street in front of Rutter’s house.

[Shot of Hutter’s house]
The deserted house.
Medium close-up:

Fade-out.
Scene [113] 126
On the [stranded] ship.

Close-up:

[Close-up]

Scene 127 [114]
Sandbank Harbour.

Long shot:
Close-up:
Medium close-up:

Title:

Scene [115] 128
On board ship.

Long shot:

Captain’s cabin:

Nosferatu, staring up.
6 metres 2x

Ellen’s room.
Hutter and Ellen, on the chaise longue. He sits up, looking deep into her eyes.
Thank God... you are well... now everything has come all right.
She does not understand him. But the joy of being together again is stronger than anything else. And the room is bright.

10 metres
There is nobody about. But in the middle of the street stands Nosferatu, hidden by the night, carrying the coffin. Slowly, he turns his head and looks over to Hutter’s house.
[There is a friendly light in the window]
Empty! Carrying the coffin — Nosferatu appears in the picture.
Nosferatu. Once more he turns his head. He looks over to the other side. [The deserted house is over there]. He makes for that now, walking slowly. Then he goes into the house.

12 metres
The captain, collapsed in death, is tied to the helm. In the foreground, some men, Harding among them, are climbing up on deck. They are aghast at the terrible sight.
The dead captain. Tied to the helm in discharge of his duty!
One hand is still on the helm. The other [holding a crucifix] clutches his chest in mortal agony.
His head sunk back, face distorted. There are two red marks on his neck.

Close-up:
Harding. He cannot comprehend the horror....
(The ship has anchored.)

[Close-up]

Scene 129 [114]
[Shot of Draft house]

The deserted house.

Medium close-up:

Close-up:

[Close-up]
The [stranded] ship is in sight. [It is night-time.]
In the blowing wind [nocturnal figures]... Townspeople.
Down the tilted hulk a man is climbing along a rope.

By the light of a torch the captain of the harbour with a number of old people..... Looking like fishermen. The climber approaches and reports.
Everything has been examined... No living soul on board.
The captain receives the report... jots down some notes.

10 metres [is inserted below]
Night.
Back-board with helm.
Some men are lifting up the dead captain, and carry off the corpse.

Harding alone... he finds a book next to a masthead that is affixed to the helm. [In the light of a dim lantern he reads]:

Scene 127 [114]
Sandbank Harbour.

Long shot:
Close-up:
Medium close-up:

Title:

Scene [115] 128
On board ship.

Long shot:

Captain’s cabin:

A page of the book.
Varna – July 12.
Crew – apart from myself the captain – one helmsman, mate and five sailors.
Departing – for the Dardanelles.

Normal shot:
Harding shakes his head.
He is puzzled.

On deck. Harding emerges from the cabin with the book in his hand.

Fade-out.
Scene [121] 129
Fade-in:
Port Authority building.

[Night] Daytime.

A large hall. On the walls a number of figure heads.
Models of ships are suspended from the ceiling.
The dead captain is [carried in] lying in state.
Dr Sievers is examining him. He notices the marks on his neck.

Dr Sievers turns to Harding. He, too, cannot make sense of this case. Nevertheless he talks incessantly. Harding comes closer, shows him the log-book. Both of them are reading:
The log-book. A page:

Second day: July 13.
A sailor has fallen ill with a fever.
Course: SSW. Direction of wind:
Third day: July 14.
Mate is talking strangely. He says there is an unknown passenger below deck.
Course: SE. Direction of wind: NE.
Volume of wind: 3.6.

Sievers and Harding are looking at each other.
Sievers' white beard is trembling. They continue reading.

Tenth day: July 22.
Rats in the ship's hold.
Danger of plague.

Sievers understands at last. He points to the book with his finger. Danger of plague! That's what it is. DANGER OF PLAGUE, he calls out.

Shut all your windows and doors!

Deeply frightened, the bystanders move away. The women put the ends of their head-scarves into their mouths. Panic-stricken, the crowd leaves the room.

(Perhaps end of act)

Scene 130
Fade-in.
A deserted square.

Nobody is about. Except in the centre of the square, the town drummer with his large drum.
The drummer. He beats a mighty roll.

A closed window. The hatch opens and a woman's head appears: totally emaciated, sunken cheeks, long dishevelled hair. The disease has gripped her too.

On her neck the ominous little marks.
The drummer has produced a piece of paper and reads it aloud:

All citizens are notified that the honourable magistrate of this town prohibits any movement of plague-suspects into hospitals to prevent the plague from spreading through the streets.
The drummer has finished reading and goes off.

Ellen by the window. Hutter approaches her from the door.
[Suddenly, she grabs his arm, stares out of the window, pointing out, she shouts: There!!! Her body is tensed up like a bow, trembling with excitement.]

A window, divided into four rectangular panes. Light from behind. Stuck to the window, almost completely covering it, something looking like a black four-legged spider. It takes a moment before one can make out Nosferatu's fingers which are clawing the window frame. In the centre of the body, grinning lasciviously, the waxen face with the ratlike teeth.
Scene 134 (137)
Ellen’s bedroom.

Title:

Medium close-up:
Medium close-up:
Fade-out.
Scene 134 135.
In front of Hutter’s house.

Scene 138 (136)
Fade-in.
Anny’s bedroom (boudoir).

Long shot:

Anny crouching on a chaise longue. Bent over her Harding, who is holding her hands and trying to calm down the struggling woman who is shaking fitfully. She collapses with exhaustion. Then he pulls himself together and decides:

I will run over quickly ...
I shall get Sievers.

And he is gone.

Medium close-up:

Anny, having almost fainted with fear, comes to again. She opens her eyes. She lifts up her head. Nobody around?? Is she all alone?? Isn’t there something moving about in the corner? Something fluttering at the window?

Medium close-up:
The window, covered by the curtain. Behind it, the shadow of a giant bat. It grows and grows. Soon it isn’t a bat any longer. A vampire?!

Medium close-up:

Anny’s body hits the wall. She jumps up and pulls the bell. [Then, half crazed with fear, she runs into the background.]

Scene 139 (137)
Anny’s bedroom.

Long shot:

Night. Servants running to and fro in the direction of the boudoir.

137a

137b

Scene 140 (138)
Anny’s boudoir bedroom.

3 metres

3 metres

Anny pressed close to the wall. Servants are rushing in.

There!

She shouts, pointing to the window. Like a flock of chickens the women are huddling together. Anny rushes over to them, but they are already so gripped by fear that they imagine her fingers, which they are trying to push back, to be the vampire’s claws. Shrieking, they run off in all directions. The door is slammed shut. Anny beats against it the door. She is waiting for the horror, but she doesn’t want to see it, much rather die first. She grabs a tablecloth and covers her head and neck. Then she collapses.

Scene 141 (139)
Fade-out.
Scene 142 (140)
Street in front of Hutter’s house.

Scene 143 (141)
Ellen’s room.

Close-up:

Close-up:

Fade-out.
Scene 144 (142)
Fade in.
In front of Harding’s mansion.

Medium close-up:

The porch. Harding — haggard — a broken man, comes out. He closes the door and supports himself against the door-post. His hand reaches up, paints a black cross on the door ... and falls down. His hollow eyes refrain from looking at his work again ... they cannot bear to see the symbol. [He moves forward with a glazed look in his eyes.]

Hardings: black cape, dark trousers.

Omitted

7 metres


**Nosferatu**

*(In front of deserted house)*

**Title:**

*He has been seen!*

*He ran out of the house!*

*He strangled the attendant!*

**Scene 146|144**

**Well in the market-place.**

Two ancient women are sitting by the well. Death has no terrors for them. Since every new day is a present to them.

**Close-up:**

They are whispering to each other; their heads are trembling.

**Title:**

*[In the deserted house ... that's where it is hiding.]*

*He strangled him. The vampire.*

**Medium close-up:**

Further back agitated people are running across the square, shouting excitedly to one another. The two women turn round gesturing fiercely.

They clench their bony fists threateningly. Harding can be seen behind the well. He has heard everything.

**Close-up:**

He utters a bitter and mocking laugh.

**Long shot:**

Harding walks on.

**Scene 144a**

**Street (shot from above).**

Crossing. Crowd gathering from all sides, then moving in one direction.

**Close-up:**

A street-corner with a man who points at something above. People rush up to him; they all turn to face the same way, look up, make threatening gestures.

Somebody throws stones.

---

**145**

**Gable of a house.**

**Medium close-up:**

A figure is crouching on a roof-top. It is Knock. He is looking down with a sneer on his face and pokes out his tongue.

A stone whizzes past him. He suddenly gets up and clammers off.

**Scene 149|147**

**Ellen's bedroom.**

Ellen in an old armchair, busy embroidering a cushion in the cross-stitch manner of the 1840s. An inscription reading:

*I LOVE YOU.*

She puts down her work, resting her head.

**Close-up:**

Tired, she falls to day-dreaming. **Then she lights a lamp.**

Ellen takes up her work again, determined to finish it.

**Scene 154|148**

**Evening.**

**4 metres**

The street is empty. Knock jumps down a wall and runs off. In the distance some men appear, chasing him. They catch sight of him and rush after him.

**Scene 156|149**

**Meadows outside the town.**

Shot against a wide expanse of sky.

In the distance running figures, no more than silhouettes. (Turn slowly) Knock in front. His pursuers following a long way behind.

---

**Scene 162|150**

**Fields.**

Evening mists. Cornfields waving in the wind.

Suddenly, right in front between the ears of corn a head. Dishevelled hair. Then a bony back. The head turns round slowly. It is Knock.

**3 metres**

The landscape has grown dim in the evening light. The men chasing Knock are approaching. They stop. They seem to have lost the trail.

Suddenly, one of them sees something. He opens his eyes wide, shouting: there!!!

They all look one way. They all dash off in that direction.

**10 metres**

A scare-crow. A black coat is dangling on a stick. Bits of straw and tattered rags. The men fall on it in their disappointment. Suddenly they stop. There! What can that be!!!

A hundred feet away a head has appeared. Then the figure of a man. It is moving away quickly. The chase starts up again.

---

**Scene 163|151**

**Cornfield. Long shot.**

In the distance one can still see the back and dishevelled head. Is it Knock? He seems not to hear or see his pursuers.

The men are coming near, rushing towards him across the field. They lift up their sticks and fists.

---

**Scene 164|152**

**Cornfield. Long shot.**

A scare-crow. A black coat is dangling on a stick. Bits of straw and tattered rags. The men fall on it in their disappointment. Suddenly they stop. There! What can that be!!!

A scare-crow. A black coat is dangling on a stick. Bits of straw and tattered rags. The men fall on it in their disappointment. Suddenly they stop. There! What can that be!!!

**Scene 153**

**Night.**

**Nosferatu at the window.**

**8 metres**

*2x*

Eilen wakes up. She sits up in bed, listening as if she had heard somebody calling her.

She gets up, walking as if pulled by invisible threads.

She goes over to the window. In the foreground Hutter asleep in an armchair, looking worn out.

Eilen is clinging to the window.

**Scene 155**

**Deserted house.**

**3 metres**

Eilen is about to collapse by the window. Shaking with fear she struggles violently with herself. The last battle.

Twice her hand comes up to open the window and drops down again weakly; then, with sudden determination, she pulls herself up dead straight and deliberately throws the window wide open.

**Scene 156**

**Eilen's room.**

**Medium close-up:**

Eilen is about to collapse by the window. Shaking with fear she struggles violently with herself. The last battle.

Twice her hand comes up to open the window and drops down again weakly; then, with sudden determination, she pulls herself up dead straight and deliberately throws the window wide open.
Nosferatu

Scene 157
Deserted house.
Medium close-up:

Scene 158
Ellen's room. Close-up:

Scene 159
Deserted house.
Medium close-up:

Scene 160
Ellen's room. Medium close-up:

Scene 161
In front of Hutter's house.

Scene 162
Ellen's room. Long shot.

Scene 163
Deserted house. Long shot:

Scene 164
In front of Hutter's house.

Scene 165
Ellen's room.

Scene 166
Bulwer's laboratory (cum living room).

Scene 167
A municipal building of the period (town hall).

Scene 168
(An office type room inside the town hall.)

Scene 169
Ellen's room.

Scene 170

Scene 171
Sievers' lunatic's cell.
[Inside the town hall]

Scene 172
Ellen's room.

Scene 173

Scene 174
Ellen's room.

Scene 175
Street with front gardens.

Nosferatu moves away from the window, turns round and disappears.

Ellen trembling with fear and apprehension.

She wants to call for help.
She stops in front of Hutter.
One last moment of indecision.
Then she wakes him up. Hutter jumps to his feet.
He catches the trembling figure in his arms
and carries her over to the sofa.
She begs him, hands raised as if in prayer:

She entreats him to go. Hutter takes her hands, she quickly kisses his head,
then he rushes out.

Ellen is covering her face with her hands, seized with mortal fear.
Ellen at the window. She wants to call for help.
She staggers forward.
She stops in front of Hutter.
One last moment of indecision.
Then she wakes him up. Hutter jumps to his feet.
He catches the trembling figure in his arms
and carries her over to the sofa.
She begs him, hands raised as if in prayer:

Then she turns round suddenly. She is shaking with fear, anticipating
the horror about to happen. And it is coming - slowly,
tensed like a predatory animal. She recoils, moves backwards
step by step, and step by step it follows her.

Bulwer... Fetch Bulwer!

She entreats him to go. Hutter takes her hands, she quickly kisses his head,
then he rushes out.

Ellen is still looking in the direction she saw Hutter leave, then
she gets up and walks towards the window.

The house looks more deserted than ever!

The master... the master...

He tries to break free. At Sievers' order he is put down brutally.

Nosferatu raises his head. He looks drunk with pleasure. Ellen's eyes are full of terrible fear. She must not allow Nosferatu just to go. She puts her arms round him; he cannot resist and bends his head over her again.

Night. Ellen in bed, the strangler is at her throat, his fingers clawing her arms. Her eyes, widened in mortal fear, have a glazed look. Then she seems to have heard something. A cock jumps on to a still-life of farm implements. He flaps his wings, puff's up his throat and heralds the morning.

The sun is rising over the small town.
Ellen's last moment of apprehension. There, isn't that a flicker of sunlight on the wall over the bed? Her eyes light up hopefully and remain fixed on this first sign of the new day. She stretches out her hand for it. And look: it is moving; it is moving downwards.

A large crowd is gathering in front of the town hall. Knock has been captured. More people keep pouring in from all sides.

Omitted.

Dr Sievers' laboratory.

Sievers rushes in excitedly from the adjoining room, accompanied by a man who has brought him the news. From the other side Knock is being brought in. The lunatic is trembling with fear.

exit

Knock at the window, held by two men. Trying to ward them off, he shouts anxiously:

The master... the master...

He tries to break free. At Sievers' order he is put down brutally.

Nosferatu raises his head. He looks drunk with pleasure. Ellen's eyes are full of terrible fear. She must not allow Nosferatu just to go. She puts her arms round him; he cannot resist and bends his head over her again.

Omitted.

The sun is rising over the small town.

Ellen's last moment of apprehension. There, isn't that a flicker of sunlight on the wall over the bed? Her eyes light up hopefully and remain fixed on this first sign of the new day. She stretches out her hand for it. And look: it is moving; it is moving downwards.

Omitted.

The long shadows of sunrise. Nobody is about. Then the
shoulders of Hutter and Bulwer appear. They are hurrying on and turning into a side street.

8 metres
The bed is bathed in sunlight. Ellen's eyes are full of anticipation. Has she sacrificed herself in vain? Suddenly the horrible figure jerks himself up. He looks about in amazement. He clutches his heart. The bestial tenseness of his bearing relaxes.

For a moment he stands, legs apart, as if trying to regain his balance. He clutches his heart again and falls on his knees, his face turned to the sun, distorted by pain.

Knock. 5 metres
Knock, in a straitjacket, alone in the sunlight which is falling through a barred window. He is mumbling disconnected words:

*The master ... the master ... is dead.*

His head sinks on to his chest.

8 metres
Nosferatu on his knees, supporting himself with one hand on the ground. He raises the other in the direction of the sun to shield himself from the light that brings him death. But he cannot hold out against the sun. His fingers, his hand, his arm are dissolving in the light. The sun seems about to strike his heart. Now his body is disintegrating in the light. Ellen throws up her hands, [triumphantly] calling:

*Hutter!*

4 metres
Shot looking out from the doorway into the distance. Bulwer and Hutter are running, not just walking into the house.

Scene 180
Ellen's room.

8 metres
Ellen in bed. In anticipation, her hand reaches out for Hutter. Hutter comes rushing in, falls on his knees by the bed. He takes hold of her hand.

Her hand grasps his, then it lets go weakly and drops away. Ellen's head falls over — — —

Bulwer is standing at the window, hands behind his back, looking out.

Variations from the Script in the Final Screen Version

These scenes are less detailed. The business with the kitten and Ellen's forgetting to prepare breakfast is omitted. Murnau instead emphasizes the bouquet scene and the happiness of their marriage.

Scene 8:
Instead of the old atlas there is a large map hanging in the office.

Scene 14, 16, 28:
The people walking in the square are omitted (Murnau and the rather small firm had to be careful with money and extras). Similarly with the coach. On the journey to the Carpathians we see no other passengers. The people in the inn are not fellow passengers but belong to the village.

Scene 27:
The old servant feeding the chickens is omitted. (Murnau was to make use of this scene later, in *Sunrise.*)

Scene 29:
The children waving goodbye: omitted.

Scene 30–33:
The two old women are omitted. Likewise the old woman praying who tries to warn them. Titles 30, 31, and 32 are omitted.

Scene 37, 38:
The man-size raven and the grinning tree are omitted. Murnau has no need of such devices to create terror.

Scene 41, 62:
The gallery containing family portraits is omitted. Murnau used a real castle for the exteriors and only two studio-built sets: the dining hall and the small room.

Scene 62, 62a:
We only see a flight of stairs.

Scene 80:
Instead of a real graveyard the film simply presents some crosses on a sand-dune, the graves of those lost at sea.

Scene 81–83:
The game and the postman are omitted.

Scene 110:
There is no sandbank threat to the *Demeter.*

Scene 112:
Nosferatu emerges without his coffin. He is, however, carrying the coffin when he enters Wismar.

Scene 113a [120]:
Simplified to a few workers, owners etc.; no bystanders.

Scene 127 [114]:
Instead of a deserted square the film shows us the narrow (and real) street along which the coffins will later be carried. When the drummer reads the proclamation several people, including a child, all apparently healthy, open their windows and look out.

Scene 130:
The superfluous bat is omitted; the curtains merely flutter.

Scene 136:
No servants rush in. There is one only, who sleeps through the ringing of the bell.

Scene 138:
The man dragging himself along is omitted.

Scene 140:
The film shows us no more of Harding, and we are left to suppose that Anny died of the plague.
Murnau bases his interpretation of this scene on a picture by Moritz von Schwind. Murnau's sequences of Nosferatu's shadow gliding up the stairs and standing at the entrance door do not appear in the script. Murnau's ending includes a scene in a landscape and a (different) castle ruin, not provided for in the script. See pages 115–16, for mention of the use of more of this material in the German copy of the film preserved at the Cinémathèque Française.