

Niemann may kill to get where he plans to go, but in the film he is a sensitive man in regard~~s~~ to his patients; we are lead to believe that he has nothing but the best of intentions for his servant ^{an} Talbot. Niemann is not a ghoul from hell, but a visionary scientist trying to work in a time that can not appreciate his art. If Niemann was alive today he would receive the best of treatment and praise for his work in the creation of life and brain surgery. What is alive in this story is the basic conflict between the shuffling religious masses and science that offers breakthroughs the times can not understand. ~~The personage of Niemann~~ may frighten us with things we can not understand, but at least he goes to his death sanctified for his try at exploring the mysteries of life.

Aside from the thematic content of the film, the cinematic techniques of the film are interesting. The transformation scenes are achieved without a lot of dizzying cutting and flashing about that is so popular today when something unusual is happening. The scene where Dracula fleshes out his mouldering skeleton steadily focuses on the coffin and the skeleton, and Dracula appears dreamily and slowly until he is fully fleshed out. The same technique is used ~~when~~ Talbot comes into his beast stage, the scene is steady and the hair serenely spreads over his face and hands. The nose twitches a little and the teeth flash, but again the appearance or change to monster is handled beautifully. The settings, although black and white, are the best Gothic cinema I have seen, and the standard for this type of story. Shadows are striking and dramatic and when added to the 18th or 19th ^{century} time element and surroundings, including dramatic meteorological displays, a continuous dream is produced. The rapidity of the plot also adds to the dreaminess, that is heightened by the multiple manifestations of the supernatural. If nothing else "House of Frankenstein" is a change from the insipid realism of modern cinema.