

Dracula



INTRODUCTION

BRIEF BIOGRAPHY OF BRAM STOKER

One of seven children, Bram Stoker was born to upper-middle-class Irish Protestant parents in the middle of the nineteenth century; he suffered a grave illness at age seven, which caused him to turn to reading and probably prompted his interest in literature. As a young man, Stoker attended Trinity College, Dublin, and studied mathematics. He then embarked on a career in the theater, moving to London and working for the Lyceum, befriending such intellectuals as Oscar Wilde, and working as the Lyceum's stage and business manager for over a decade. Stoker later took a job at the London paper *The Daily Telegraph*, working as a literary reporter and critic. He began writing *Dracula*, his only successful novel, during this period of employment; it went on to become a sensation on its publication in 1897. Stoker wrote other novels and short stories before his death, of stroke, in 1912, but none approached the popular acclaim of *Dracula*. The novel has become a part of the Western popular imagination, drawn as it was from Victorian ideas of morality and reinterpretations of Central European myths about "wampyrs," or vampires.

HISTORICAL CONTEXT

Dracula can be framed against the social and political currents of the Victorian period in English society, which existed during the reign of Queen Victoria from 1837 to 1901. During this time, England experienced a great deal of economic, social, and political change. Under Victoria, England expanded its colonial holdings to form an empire "on which the sun never set"—this empire extended from India to ports in China, to islands in the Caribbean, to portions of Africa in which England had trading and other financial interests. British imperialism during this time caused not only a great infusion of money into London, the capital of the empire, but also caused a greater exchange of information, stories, and legends from around the world. The legends of the Carpathian mountains, in present-day Romania, form the basis of the novel *Dracula*.

RELATED LITERARY WORKS

The novel most often compared to *Dracula* is Mary Shelley's *Frankenstein*, published in 1818, approximately 80 years before the publication of *Dracula*. Like *Dracula*, *Frankenstein* is a novel-in-letters, containing first-person accounts of interactions with a horrible monster. Both novels contain typically "gothic" elements, such as old castles, sweeping views of nature; both, too, are considerations of the interaction between "science" (or

"reason") and superstition. But the fact of *Dracula's* being written much later actually belies *Dracula's* basis in the mythology of present-day Romania, which included mention of "wampyrs." *Frankenstein*, on the other hand, is more or less the invention of Shelley, although it draws more broadly on ancient stories of the creation of man out of inert material, including the "Pygmalion" myth.

KEY FACTS

- **Full Title:** *Dracula*
- **When Written:** 1896-97
- **Where Written:** London, England
- **When Published:** May 1897
- **Literary Period:** late-Victorian, but drawing on the Gothic and melodramatic traditions in the English novel
- **Genre:** horror; horror-romance; Gothic novel; novel-in-letters
- **Setting:** Transylvania and in and around London, England; the very end of the 1800s
- **Climax:** The group locates Dracula in Transylvania, and stabs him in the heart and beheads him, thus freeing his soul to heaven and freeing Mina from his spiritual grasp
- **Antagonist:** Count Dracula
- **Point of View:** first-person (as relayed through letters and journal entries by various characters)

EXTRA CREDIT

Other representations, over time. The character "Dracula" has achieved nearly universal recognition since the publication of Bram Stoker's novel, although many people who know of *Dracula* have not read the book. But *Dracula's* fear of mirrors, his aversion to garlic and crucifixes, his sleeping at night, and, of course, his desire to suck the blood of women, children, and the weak have become touchstones of Western society and culture. Notable versions of the *Dracula*-legend in the West include: *Dracula*, a film with Bela Lugosi (1931); *Dracula*, a film with Christopher Lee (1958); *Dracula*, a film with Frank Langella (1979); *Bram Stoker's Dracula*, a film directed by Francis Ford Coppola (1992); *Dracula*, a play on Broadway (1924); and various video games, graphic novels, and versions in other media.



PLOT SUMMARY

Dracula opens with a young solicitor's assistant, Jonathan Harker, en route from Budapest into Transylvania, to visit the

Castle Dracula and to meet with Count Dracula, a nobleman who has recently purchased an estate in London called Carfax. Harker worries, as he approaches the castle, about the superstitious locals, who seem to fear Dracula. Harker is picked up by a strange driver and taken to the castle, where he meets the Count and begins to discuss business. Harker finds the Count odd—he is active only at night, and seems never to eat. And the Count appears to be the only person living in the Castle.

Harker realizes, slowly, that Dracula was, in fact, the "strange driver" who brought Harker there, and that Dracula is holding Harker prisoner. Harker observes Dracula crawling out his window, along the castle walls, "like a lizard," and even believes he has seen Dracula turn himself into a **bat**. Harker, in the meantime, stumbles upon a room of the castle in which he meets the demonic forms of three women, who appear to want to drink his **blood**. But Dracula intervenes, saying Harker is "his," and carries Harker back to his own bedroom. Eventually, Harker decides to escape and finds a deep basement chapel in the castle, where Dracula sleeps in a wooden box filled with earth. Harker attempts to kill Dracula by gashing him in the face with a shovel, but Dracula seems only superficially harmed. Harker escapes from the castle through his window and brings his journal with him, to show his experiences to his fiancée Mina.

Meanwhile, Mina and Lucy, two young, upper-middle-class friends in England, are on vacation at Whitby, an English port. Lucy begins sleepwalking, and Mina finds Lucy one night bent over a rock in a cemetery above Whitby, with a ghastly shade above her. Mina brings Lucy back to her house, and notices, over the ensuing days, that Lucy's condition appears to be worsening. Mina calls in Arthur, a nobleman and Lucy's fiancé, Seward, a doctor and chief of a London insane asylum, and Morris, a Texas man, to help Lucy—Seward and Morris were former suitors of Lucy's, and are now her friends. Seward, realizing he doesn't understand the nature of Lucy's illness, calls in his former Professor Abraham Van Helsing, from Amsterdam, to help Lucy.

Van Helsing believes he knows the cause of Lucy's illness, but does not immediately explain it to Seward and the rest of the group. Lucy appears to be losing blood at night, and in turn Arthur, Morris, Van Helsing, and Seward all give Lucy transfusions to keep her alive. After a while, however, these transfusions prove insufficient. One night, when the men of the group are away, and when Lucy's elderly mother is in her bedroom, a wolf leaps in through Lucy's window, then rushes out—Lucy documents the events in her journal, and her mother dies from the shock of the wolf's attack. Afterward, Lucy cannot be saved by any future blood transfusions, and she dies surrounded by the men of the group.

Meanwhile, Mina has been in Budapest caring for Harker, who has suffered a "nervous breakdown" after his time with the

Count, and believes the strange things he saw at Castle Dracula were hallucinations. When Mina and Harker return to England, however, Van Helsing tells Harker that his interactions with the Count were not hallucinations, but real. Van Helsing gathers the men of the group and tells them that Lucy is not truly dead, but is an Un-Dead vampire; the men of the group travel to Lucy's cemetery, observe her haunting the grounds and attempting to suck the blood of children, and later "truly kill" her by stabbing her in the heart with a stake and cutting off her head. Although these events shock Arthur, Morris, Seward, and Harker, the men agree to track down Dracula, whom they believe to have bitten Lucy in England, and "truly kill" him as well.

As the group prepares to do this, however, Harker notices that Mina appears to be getting sick as well, and one night, as the group is all assembled in Seward's office of the insane asylum, a loud crash is heard, and Dracula is seen having bitten Mina and forcing Mina to suck his own blood, while Harker is in a deep trance beside them. This causes the group great alarm, and Mina feels she has been "poisoned" by Dracula in this blood-ritual. In the asylum, Seward has also had conversations with an insane man named Renfield, who speaks of wanting to gain the "life force" of animals he eats, and who is discovered, also, to be communing with Dracula—Renfield allowed Dracula to enter the asylum by inviting him in, and this enabled Dracula to attack Mina and form a "blood link" with her.

The men of the group find out that Dracula has shipped 50 wooden boxes, filled with sacred earth from Transylvania, to England—Dracula needs these boxes to sleep in, to maintain his powers. The group realizes they must sterilize these boxes with holy communion wafers in order to remove their special restorative properties and destroy Dracula. The group finds 49 of the 50 boxes in London, at the Carfax estate and other of Dracula's properties, and sterilizes them; but the last box, they realize, Dracula has taken back to Transylvania. The group tracks Dracula and this final box to Dracula's castle.

The group makes the trip with Mina, who can tell Dracula's location when hypnotized by Van Helsing because of her blood link with the Count. They believe Dracula will land at the port Varna, near Romania, but he actually lands at Galatz—the group intercepts him, however, as he sleeps in his final box en route to the castle, and Harker and Morris stab him in the heart and cut off his head, thus truly killing him—freeing his soul from his Un-Dead body. But Morris is fatally wounded by a gypsy during this attack, and later dies. In a closing note, written seven years later, Harker says that he and Mina now have a child, named after Morris, and that Seward and Arthur both ended up finding love and getting married. They write that they and Van Helsing worry no one will believe their fantastical story of Dracula, even though they have painstakingly assembled their accounts of his activities in order to "prove" his existence.



CHARACTERS

MAJOR CHARACTERS

Count Dracula – A Count living in a castle in the Carpathian mountains, near present-day Romania (or Transylvania), Dracula is a member of an ancient family of warriors, some of whom fought against the Huns, the Turks, and other invaders in Central Europe in the Middle Ages. Dracula is also a vampire, or an Un-Dead being that sleeps at night, turns into a **bat** at will, and must feed on the **blood** of the living to survive. At the beginning of the novel, Dracula is doing business with Jonathan Harker, an English solicitor's assistant, in order to buy property in London; as the novel progresses, Dracula comes to London, bringing with him 50 wooden boxes filled with sacred earth, in which he sleeps to restore and preserve his powers. Eventually, Dracula is tracked down by Harker, Van Helsing, Seward, and others, as he feeds on the blood of the women Lucy and Mina; the group then destroys Dracula's boxes and, eventually, Dracula himself, by stabbing him in the heart and a stake, and cutting off his head, freeing his soul.

Mina Harker – Harker's fiancée, and then wife, Mina tends to Lucy, her friend and Arthur's fiancée, during Lucy's illness; it then turns out that Lucy was preyed upon by Dracula. Mina, in turn, has her **blood** sucked by Dracula, and through a "blood link" formed between her and Dracula, Mina is able to channel his thoughts when hypnotized by Van Helsing.

Abraham Van Helsing – An eminent professor from Amsterdam, and a learned "man of science," Van Helsing was Seward's former teacher; Seward calls him to England to help with the case of Lucy. Van Helsing later leads the group, including Seward, on the hunt to "truly kill" Lucy and track down and truly kill Dracula. Van Helsing speaks a kind of non-idiomatic, "choppy" English.

Dr. Seward – The head of an insane asylum in London, which happens to sit next to Dracula's first English estate at Carfax, Seward was a former suitor of, and current friend to, Lucy, before her death. With Van Helsing and the others, Seward then tracks down Dracula in England, and follows him to Romania, where Dracula is "truly killed."

Arthur Holmwood – Lucy's fiancé, Arthur is an English nobleman (Lord Godalming) of a somewhat nervous and emotional temperament. Van Helsing convinces Arthur that Arthur must stab Lucy in the heart to "free her" from her vampirism, and to achieve closure—to realize that Lucy can only be "safe" when she is no longer forced to exist as an Un-Dead.

Lucy Westenra – Arthur's fiancée, Lucy is stricken by sleepwalking and then an unknown illness. As it turns out she is being stalked and her blood drunk by Dracula. Lucy is best friends with Mina, who wonders what is happening as Lucy begins to waste away and lose a great deal of **blood**. Lucy is treated by Seward and Van Helsing, though she later turns into

a vampire, and must be killed "again" in her tomb by Arthur, Van Helsing, and the rest of the group.

Swales – An old man living in Whitby, the vacation spot where Lucy and Mina stay together, Swales jokes to the two young women about the unnecessary nature of cemeteries. He later recants his jokes when he feels that a kind of "evil" has arrived in England, when the boat on which Dracula traveled to England winds up at the Whitby port. Swales then dies at night under mysterious circumstances.

Renfield – An insane man kept in Seward's institution, Renfield has a desire to gain the "life-force" of flies, spiders, birds, and cats, and later has a desire for **blood**—he promises to be Dracula's student, and is eventually killed by Dracula, once Renfield invites the Count into the asylum. The Count goes on to attack Mina there.

MINOR CHARACTERS

Jonathan Harker – A young solicitor's assistant, who marries Mina after his terrible interactions with the Count in Transylvania. Harker believes his visions of the vampire are hallucinations, until he learns, from Van Helsing, that Dracula is really a vampire. Harker then helps in the group's efforts to find and kill Dracula.

Quincey Morris – A young gentleman from Texas, Morris is one of Lucy's former suitors; he dies, "gallantly," in the last effort to kill Dracula, as he is stabbed in the side by a gypsy protecting Dracula's wooden box.

Mrs. Westenra – Lucy's mother, Mrs. Westenra is in fragile health, and is killed by shock when Dracula, in the form of a wolf, plows through the window into Lucy's bedroom in England.

Nurse Agatha – A nurse who tended to Harker during his "nervous illness" in Budapest, after his visit to the Castle Dracula, Nurse Agatha communicates about Harker's condition with Mina via letter.

Captain of the Demeter – A sea captain who unknowingly transports Dracula to England, he eventually dies on his ship, ties himself to its wheel, and pilots the vessel, after his death, erratically into the Whitby port, where it becomes a local news sensation.

The Landlord and Landlady in Romania – Romanian peasants, the Landlord and Landlady warn Harker that it might be dangerous to visit Dracula at his castle; the Landlady begs him not to travel there, although Harker does anyway.

The Three Sisters – Three of Dracula's sisters, the Three Sisters are vampires and spirits who haunt Dracula's castle, and who wish to feed on Harker's **blood** before Harker is "saved" by Dracula—since Dracula wants the first "draw" of Harker's vital fluids for himself.

Arthur's Father – A sick nobleman, Arthur's father dies during

Lucy's illness, keeping Arthur away from Lucy at crucial moments, as Dracula is feeding on her **blood**.

Hawkins – The head solicitor of Harker's firm, Hawkins considers Harker like a son, and later names Harker and Mina in his will—they inherit the large share of Hawkins' money, making Harker and Mina quite wealthy as young people.

Quincey Harker – The child of Mina and Harker, born on the day Quincey Morris died, Quincey Harker was named after Morris in memory of his heroism in fighting to "truly kill" Dracula.



THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.



WRITING, JOURNALING, AND MESSAGING

Dracula isn't really a "novel" at all; it does not present itself as the work of a single author or narrator. Instead, *Dracula* consists of series of diary entries, letters, telegrams, memoranda, and occasional newspaper clippings, assembled and typed up by Mina Harker, with help from Seward, Van Helsing, Jonathan Harker, Quincey Morris, and Arthur, Lord Godalming. In a sense, then, Mina is the "author" of the book: she knits together these various accounts. This creates an intriguing "meta-narrative" effect: the characters in the novel are reading "the novel" as we, the reader, are making our way through it.

The novel is, essentially, a detective story, as the group finds out the nature of Dracula's violent activities and attempts to track him down and destroy him. The accounts knit together by Mina show how the group goes about catching the Count. Jonathan Harker's journal tells of his arrival to Transylvania, location of Castle Dracula; his eventual imprisonment there; his attempts to ward off Dracula and the Three Sisters; and his eventual escape to Budapest. Letters between Lucy and Mina track, primarily, the slow "illness" overtaking Lucy, which results in her becoming a vampire. Seward's diary contains information about the patient Renfield, an accomplice and acolyte of Dracula's, who refers to him as "lord and master." Mina's journal details Mina's own illness and refers to her hypnotic visions, which serve as a "conscious link" between the Count and Mina. Van Helsing notes down several events toward the end of the novel, including the final pursuit of Dracula; newspaper reports of supernatural events fill out the uncanniness of the narrative, from perspectives beyond those of Mina and the rest of the group.

These accounts serve a central purpose in *Dracula*. Journals, diaries, and other first-person accounts lend credence to events that, if they were narrated by a third-person omniscient narrator, might seem too fantastical for the reader to accept. When the novel's characters make sense of the events they have seen, and relay these events to others, via their own writing and messaging, though, it puts the characters and the readers in the same position. Van Helsing therefore comments, in a quotation referenced by Harker in the novel's Closing Note, that because these are all "accounts" and not "objectively validated" by other persons, one still must, at the end of *Dracula*, take the characters' word for what has happened. Despite this almost obsessive reliance on the truthfulness of the information being reported, what we have, here, is nevertheless subject to embellishment and fantasy. It is up to the reader to judge if and when such fantasy has been inserted into the narrative.



ILLNESS, MADNESS, AND CONFINEMENT

Dracula contains a study of the meaning of "sanity" and "insanity," of "wellness" and "illness." The treatment for both "insanity" and "illness" in the novel is confinement, which recurs throughout. Practically every character in the group questions his or her wellness or sanity at some point. Jonathan Harker, on his trip to Dracula's castle, is confined within the castle as a prisoner of Dracula's. Harker believes he is going insane there, and he has visions of Dracula turning into a **bat**, and of the ghastly Three Sisters. When Harker escapes, he is treated for a "nervous illness," before Van Helsing verifies his account, and tells him that, indeed, vampires are real. Lucy is afflicted with bouts of sleepwalking, one of which takes her out in the moors of England, where she is first attacked by Dracula. Lucy is then confined to her room by Dr. Seward, who eventually calls in Van Helsing to help with her case. After her "first death," Lucy is confined to a tomb, and her soul is only "set free" when Arthur drives a stake through her heart. Mina's **blood** connection to Dracula causes her to have hypnotic visions of Dracula's whereabouts. Van Helsing desires, first, that Mina also be confined during her "illness," but Mina is later brought along on the group's mission to Transylvania, as Mina can provide important information for the tracking of the Count.

Other characters have smaller bouts of illness of madness. Van Helsing and Seward both worry that they, too, are mad, though they believe they are men of "science," tracking Dracula according to the laws for hunting vampires. Renfield, an insane man confined under Seward's care, attempts to be Dracula's apprentice, and at times appears quite lucid in his desire to consume the **blood** of living organisms. Arthur, an emotional man, becomes so horrified after his fiancée Lucy's death that he collapses in Mina's arms, in a fit of hysterics approaching

madness.

The function of this theme in the novel is manifold. First, the theme draws out late-Victorian cultural attitudes toward illness and madness—that is, any socially-aberrant behavior is "mad," and women are more prone to this behavior than men; both illness and madness require that the patient be removed from society. Dracula is compared, often, to a poison, or to vermin—he is an illness, a social virus that must be isolated and destroyed. His boxes of earth are systematically "sanitized" by means of communion wafers, meaning the Count cannot sleep in them, and, finally, Dracula himself, the viral host, is destroyed in Transylvania, by Morris and the others.



CHRISTIANITY, SCIENCE, AND THE OCCULT

The novel also considers the interactions of Christian belief, superstitious or "occult" practices, and rational science. The tracking of Dracula requires methodical investigations in each of these fields, and the fields themselves, by the end of the novel, appear very much interrelated, even entirely entangled. Most of the characters in the group profess a serious and proper Christian belief. The Harkers are observant Protestants, and God-fearing people; their love is made permanent in the eyes of God through their speedy marriage. Arthur has special Christian scruples about the discretion of Lucy's body, in order to save her from her undead status; he eventually acquiesces and aids in her "true killing," thus releasing her soul. Dr. Seward professes a similarly orthodox understanding of God's goodness, and all characters typically end their conversations by saying that their group's success is in God's hands.

But superstition and occult practices become interwoven with these Christian beliefs. Harker sees, in Transylvania, that many of the peasant-folk have special charms to ward off the evil eye. All the preparations designed to ward off vampires—garlic, the wooden stake, decapitation—come from Transylvanian superstition dating back to the Middle Ages. The group's efforts to fight Dracula draw on these superstitions, which prove "real," inasmuch as they work, eventually, to kill the Count.

The novel draws out a tension, therefore, between rational, scientific thought and irrational belief that was very much a part of Victorian society in England. These religious attitudes, Christian and occult, are married to a procedural, rational, scientific frame of mind, most unified in Van Helsing, the universal "man of learning." Van Helsing is an ardent, believing Christian, but also a man who collects, with great rigor, superstitious practices from central Europe. Van Helsing and Seward also have an intimate knowledge of medicine and biology. All this knowledge, centered on Van Helsing, is brought to bear in the capture of Dracula. Van Helsing—as a man of

science, religion, and collector and believer in superstition—is therefore the "cure" for a problem Stoker identifies in Victorian society: a belief, among many Victorians, that rational, scientific knowledge might not be sufficient to overcome the dangers of superstition, those areas of human life not immediately explained by science.

Dracula is not only a devil walking the earth; he is not only a mythical monster, foretold in Romanian legends. And he is not explained fully by testable scientific hypotheses. Dracula is, instead, a human embodiment of the very human beastliness that Victorians feared and hoped to destroy. And only a combination of religious, ritualistic, and scientific modes allows the group to track and kill Dracula.



ROMANTIC LOVE, SEDUCTION, AND SEXUAL PURITY

Dracula contains a long meditation on "proper," socially-sanctioned love, and "improper" relations of lust and seduction. Much has been made of this aspect of the novel, particularly in 20th-century criticism, and with good reason: it is impossible to separate the act of Dracula's forcible **blood**-sucking, directed at unsuspecting women, from the process of violent seduction and sexual assault.

Jonathan and Mina Harker, and Arthur (Lord Godalming) and Lucy, are the novel's two primary romantic pairs. Their loves follows remarkably similar tacks, but the former survives, and the latter, sadly, does not. An early romantic intrigue in the novel is Lucy's entertaining of three suitors: Dr. Seward, Arthur, and Quincey. But this "romantic intrigue" so typical of Victorian novels is only a prologue, in this novel, to the actual drama of Lucy's life—the fact that she is bitten by a vampire, and becomes a vampire herself. Thus, not only is Arthur robbed of his future wife—he must participate in her "true killing" (that is, the freeing of her soul from the cycle of undeadness). Van Helsing believes that Arthur will be able to let go of his love for Lucy by helping to drive a stake through her heart and cut off her head. It is a gruesome, if necessary, end to their love.

On the other hand, Mina and Jonathan have a love characterized by mutual help during times of illness. First, Mina cares for Jonathan after his nervous collapse, prompted by his stay at, and escape from, the Castle Dracula. Later, Jonathan fights bravely to kill Dracula—to release him from his own undeadness—in order, also, to free Mina from Dracula's spell. Opposed, then, to these "natural" processes of romantic love are the processes of demonic possession and seduction. Harker is "seduced" by the Three Sisters at Dracula's castle, though he manages to avoid falling into their clutches. Dracula "seduces" both Lucy and Mina. In the former case, he suggestively "penetrates" Lucy's neck while Lucy, who had been sleepwalking, is sprawled over a mossy embankment, outside. With Mina, Dracula is found forcing Mina to suck Dracula's

own **blood** from a cut in his abdomen. This, also highly sexually-suggestive, creates a bond between the two that can only be broken by Dracula's true death.

Thus, at the end of the novel, the killing of Dracula allows Jonathan and Mina to live together as husband and wife, and to start a family—this is considered the "natural" outcome of a Christian marriage. Meanwhile, the others of the group, those whose hearts were broken by Lucy, find their own separate loves in time and marry as well.



LIFE, DEATH, AND THE UN-DEAD

All the above lead into the final, and perhaps most important, theme of the novel: that of the relationship between life, death, and the state in between these two, known by Van Helsing as "undeathness." Dracula is a creature of the undead. He sleeps during the day and lives at night; he is of incredible strength when awake, but must be invited into one's room in order to begin his "seduction." But the touchstone of Dracula's undeathness is his inability actually to die—his soul is trapped in a kind of prison, and must be released by the cutting off of Dracula's head, or the driving of a wooden stake through his heart. In this sense, to kill Dracula is to allow him to live—to free his soul from the prison of his body.

Other characters in the novel hover between these categories of living and dying. Harker's swoon, upon leaving Dracula's castle, nearly kills him, and he spends many months regaining his full health, only to find that Mina has been afflicted by Dracula's bite. Mina, then, is hypnotized by Van Helsing, later on, to provide information on Dracula's whereabouts. This "in-between" hypnotic state is a kind of undeathness. Lucy's sleepwalking, too, is an "in-between state," not waking and not sleeping, which allows Dracula to find her, bite her, and eventually make her a vampire. Both Harker and Van Helsing appear to go gray and age as the book progresses—they near death, physically, as they endanger their lives, and only once Dracula is fully killed do they regain their total health. Renfield is obsessed with the life-giving energies of the animals he eats—flies, spider, birds, cats—and these animals must die to give him life. Renfield wishes to gain the special knowledge of undeathness from Dracula, but is eventually killed by his would-be master.

Interestingly, undeathness seems to diametrically oppose the Christian notions of resurrection, or life after death. In the former, the soul is given immortal life in heaven, in nearness to God, once it has been released from the earthly body, which passes from living to dying. But in the case of undeathness, the living body seems almost to die, but maintains a kind of purgatorial state in which it feasts on the **blood** of the living, and the soul, trapped inside, cannot abide with God in heaven. The body becomes a parasite, eking out an existence stolen from the vital energy of others. The novel seems to argue that,

in order to continue the normal biotic processes of living and dying, and the normal, moral, "Christian" processes of death and resurrection, undeathness must be eliminated. Souls must be allowed to rise to heaven. Thus Mina rejoices even when Dracula, the villain of the novel, has his soul released from his terrible body. In this way, even Dracula, the evil one, is saved.



SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.



BLOOD

One of the foremost colors in the novel is red, and perhaps the novel's most arresting image is that of **blood**. Dracula, of course, must feed on the blood of the living to survive—it is the "life-power" of one's blood that enables him to live for long periods of time. Dracula draws blood from Mina and Lucy, and attempts to draw blood from Harker; the Three Sisters, similarly, wish to drink from Harker's blood in turn. Renfield, Seward's patient at the insane asylum, has a desire to eat living animals, including their blood, in order to gain their "life-force." Arthur, Seward, Van Helsing, and Morris must all give Lucy blood transfusions, as Dracula is consuming enormous quantities of Lucy's vital fluid. The drawing of blood has, naturally, a violent undertone, and indeed Dracula's parasitic need to live off others is shared, in part, by the bat, which is his primary animalistic or bestial representation. But blood also contains a reference to sexual desire and sexual violence, as the flushing of cheeks, or "ruddiness," was considered a sign of sexual arousal in Victorian times, and Dracula's stealing of women's blood in the night is a thinly-veiled indicator of his desire to "take" from them, to "pollute" them in a manner not unlike sexual assault. Only when Dracula is stabbed through the heart, and when his head is cut off, does the cycle of blood-lust cease in the novel.



BATS

The **bat** is the primary animal-representation for Dracula. Bats in the novel, of course, desire the blood of other living things—they are mammals, and certain species of vampire bat do indeed feed on living animals. The bat, also, is nocturnal, or active at night, and the bat can fly, allowing it access to places Dracula might not otherwise be able to reach. Morris attempts to shoot a bat he sees flying around a meeting of the group, at the insane asylum; Harker fears that Dracula has changed himself into a bat, at his castle; both Lucy and Mina report having seen bats near them when they are being attacked by Dracula (or having their blood sucked); and Van Helsing later informs the group that bats—and also,

secondarily, wolves and rats—are creatures historically associated with vampires, or the Un-Dead. When Dracula is truly killed at the end of the novel—when his spirit is "set free" by the group—representations of bats also cease—the bats are no longer under Dracula's power, and are free to return to their normal lives in the wild.



QUOTES


Note: all page numbers for the quotes below refer to the Dover Publications edition of *Dracula* published in 2000.

Chapter 1 Quotes

☝ I saw around us a ring of wolves, with white teeth and lolling red tongues, with long, sinewy limbs and shaggy hair. They were a hundred times more terrible in the grim silence . . . then even when they howled.

Related Characters: Jonathan Harker (speaker)

Related Themes:   

Related Symbols: 

Page Number: 11

Explanation and Analysis

As Harker is being taken out to the castle by the "strange driver," he notices that the woods along the road have taken on a sinister character. The animals that live in the wood are far from friendly - indeed, they appear to be possessed by a demonic energy. Here, and throughout the novel, Harker and other characters will perceive a natural world that has been suffused with and bathed in an energy they cannot explain. This is the energy that will animate Dracula, and that will threaten their lives and the lives of those around them.

At this point in the narrative, however, Harker is not aware of Dracula, of his supernatural powers, his desire for human blood. Instead, Harker wonders whether he himself isn't crazy - seeing something that isn't there. These ideas, of perception vs. reality, and of "seeing things" (madness) vs. accurately understanding the external world, will come to dominate the novel, as the primary characters hunt down Dracula and attempt to curb his violence.

Chapter 2 Quotes

☝ In no place [in the castle] save from the windows in the castle walls is there an available exit. The castle is a veritable prison, and I am a prisoner!

Related Characters: Jonathan Harker (speaker)

Related Themes:   

Page Number: 22

Explanation and Analysis

Harker realizes, on arriving at Dracula's castle that, after a short span of time, he is hardly a guest at all. Dracula, in this section, behaves suspiciously, telling Harker that bleeding in Transylvania can be "dangerous." Dracula also discards Harker's mirror - something that will be explained later in the text, attributed to Dracula's fear of being caught in a mirror and therefore defeated.

Again, however, Harker cannot understand what is happening to him and around him - he is not acquainted with the supernatural powers Dracula possesses, which would cause blood and mirrors to assume such terrible significance. This section, then, is a case of dramatic irony, wherein the reader perceives more of what is happening to the character than the character himself does. This will recur throughout the text - it is, indeed, a trope of horror fiction, where the reader understands that danger lies just ahead of a particular unsuspecting person. And, of course, that person is powerless to stop the violent act - only heightening the expectation of bloodshed.

Chapter 3 Quotes

☝ Well, now I promise you that when I am done with him you shall kiss him at your will. Now go! go! I must awaken him, for there is work to be done.

Related Characters: Count Dracula (speaker), Jonathan Harker, The Three Sisters

Related Themes:    

Page Number: 33

Explanation and Analysis

This is the first explicit, and truly bizarre, supernatural act in the novel. The narrator never reveals the exact identity of the "Three Women," but they do appear to be under the direct control of Dracula. Dracula, for his part, argues that Harker's blood is, first, for him, and that only after he is done with Harker might the Three Women have their turn.

Here, Stoker makes most clear the link between sexual desire and a hunger, either for blood or for flesh. Throughout the novel, correspondences will be drawn between a hope for sexual coupling and for the satisfaction

of Dracula's need for human blood. Dracula is, then, both a "real" character in the text and an embodiment of an abstract characteristic - sexual submission and perceived "sinful" perversions, afflicting (as seen in this passage) both women and men. Harker, for his part, is powerless to resist the Three Women, and it is only when Dracula intervenes that he is "saved" - although it is unclear for how long.

Chapter 4 Quotes

☝ At least God's mercy is better than that of these monsters, and the precipice is steep and high. At tis foot a man may sleep—as a man. Good-bye, all! Mina!

Related Characters: Jonathan Harker (speaker), Mina Harker, Count Dracula

Related Themes:     

Page Number: 45

Explanation and Analysis

Harker writes in his journal and hopes that his imploring might somehow make its way back to Mina, his beloved (in case he dies without ever seeing her again). He has, at this point, largely given up hope that he might survive his time at Dracula's castle unscathed. He is completely imprisoned, threatened constantly by the strange forebodings of Dracula and the Three Women, and he has come to discover that Dracula sleeps in a coffin and feeds off human blood. He is, to Harker, a "monster."

In this message, Harker hints that perhaps the only way to escape Dracula is to kill himself - to throw himself from the walls of the castle-prison. Harker, nevertheless, plans to escape the fortress by crawling along its side, the same way Dracula does. Harker has noticed that Dracula is capable of moving in these strange, inhuman ways, especially at night - that Dracula assumes, essentially, the form of a bat in the evening. But Harker at this point does not fully understand Dracula's supernatural powers - he knows only that the Count is not of this earth, and that there is little he, Harker, can do to defeat him outright. He must instead escape him through cunning - or if he fails to escape, he must end his life on his own terms, and thus remain a "man" rather than being corrupted and transformed into a "monster."

Chapter 5 Quotes

☝ I am very, very happy, and I don't know what I have done to deserve it. I must only try in the future to show that I am not ungrateful to God for all His goodness to me in sending to me such a lover, such a husband, such a friend.

Related Characters: Lucy Westenra (speaker), Arthur Holmwood

Related Themes:  

Page Number: 51

Explanation and Analysis

Lucy is painted, at this point in the novel, as a model of purity, chastity, and "polite" female desire. She loves Arthur, and she claims that she will do anything for him - she is utterly devoted to him and believes herself lucky for having found so suitable a husband. With perhaps a touch of condescension, she tells her friend Mina that perhaps there is another man for her - Dr. Seward - although it is clear that Mina is committed to Harker, who is, at the time of this writing, still imprisoned in Dracula's castle.

Stoker takes pains to establish Lucy's purity in large part to undercut it later on. When Lucy is stalked by Dracula, and has her blood drunk at night, her behavior becomes impossible to predict. She blushes and appears more ravenous, more sexually and physically - more disposed to passionate fits that defy society's rules of female modesty. Stoker therefore uses Lucy as an example of what vampiric "infection" can do to even the most morally-upright of individuals.

Chapter 7 Quotes

☝ Early this morning a large dog, a half-bred mastiff belonging to a coal merchant . . . , was found dead in the roadway opposite to its master's yard, It had been fighting, and manifestly had had a savage opponent, for its throat was torn away, and its belly was slit open . . .

Related Characters: Mina Harker (speaker)

Related Themes:   

Related Symbols: 

Page Number: 70

Explanation and Analysis

This is another instance of the haunting violence that

appears to be afflicting those on the English coast, near Mina, Lucy, and their friends. This dog may or may not have been the same dog that escaped from the deck of an abandoned ship that washes up in the nearby harbor. The locals do not fully understand what is happening in their community, but they do sense that a violent foreboding is pervading everything - exciting, especially, the animals nearby to fits of odd behavior.

The parts of the dog that are maimed are not by accident. As will be revealed later, Dracula focuses on the necks of his victims, all the better to suck the blood from them in order to nourish himself. And the belly, too, is another symbolically-powerful location - hinting both at earthly hunger and at pregnancy, which in the context of the novel is shot through with dark notions of the integrity of the female body and the protection of sexual purity.

Chapter 8 Quotes

☝️ She looks so sweet as she sleeps; but she is paler than is her wont, and there is a drawn, haggard look under her eyes which I do not like.

Related Characters: Mina Harker (speaker), Lucy Westenra

Related Themes:   

Page Number: 82

Explanation and Analysis

Mina begins to notice a change in Lucy's demeanor. Lucy exhibits symptoms that would be similar to those of, say, someone sick with a serious illness (like consumption). Lucy has very little energy, she sleeps for long periods during the day, and she has difficulty holding down food and water.

But Lucy's ailment has another dimension, too. She leaves the house at night and goes out walking among the grasses and by the seashore. Lucy, too, seems to have no recollection of these events the next day. Further, Lucy has the signs of bite marks on her neck. It is not clear what animal has put these marks there, and Lucy does not actively recall being bitten. But the idea that Lucy's "disease" has been transmitted through contact with another force is a powerful and persistent one in the novel. It will be borne out, later, when it is revealed that Dracula draws blood from the necks of his unsuspecting victims in an identical process.

Chapter 9 Quotes

☝️ I want you to do me a favor. Lucy is ill; that is, she has no special disease, but she looks awful . . . I told her I should ask you to see her . . . and she finally consented.

Related Characters: Arthur Holmwood (speaker), Dr. Seward

Related Themes:    

Page Number: 95

Explanation and Analysis

Arthur is put in the position of requesting help from the doctor on Lucy's behalf. Lucy argues that she is okay, although clearly she has trouble completing even the most basic of waking tasks, and frequently must be confined to bed for long stretches. Arthur is worried about his fiancée, although at this point, he does not seem to suspect that anything out of the ordinary is wrong with her.

The conference between Seward and Arthur is an indication of another dynamic in the novel - that of men working among themselves to protect the health and security of women. Seward and Arthur feel they are in a position to insulate Lucy from whatever problem might be besieging her. Men and women outside this friendship circle seem to recognize that it is the responsibility of these men to care for Lucy. And, indeed, because Dracula presents himself as a male menace, Arthur and Seward are the men - so they style themselves - who will defend Lucy's honor and try to help her to survive.

Chapter 10 Quotes

☝️ You were always a careful student, and your case-book was ever more full than the rest. You were only student then; now you are master, and I trust that good habit have not fail. Remember, my friend, that knowledge is stronger than memory, and we should not trust the weaker.

Related Characters: Abraham Van Helsing (speaker), Dr. Seward

Related Themes:  

Page Number: 103

Explanation and Analysis

It turns out that Seward has studied with Van Helsing for some time, and that Van Helsing has attempted to teach Seward all he knows about supernatural possession, and

methods to defeat practitioners of the dark arts. Although Van Helsing does not directly identify Dracula as the culprit at this point in the text, it is clear he believes that Lucy has been possessed by some kind of demon, that that demon is associated with the presence of a bat, and that extreme scientific and religious methods must be used to counteract it.

Van Helsing hints at a vastly-developed system of university instruction that enables professors to teach their students about the intricacies of interaction with vampires and other supernatural beings. It is not clear whether this exists within, or in parallel to, "normal" university education. But it is another indicator that the world in the novel *Dracula* is almost like, but not exactly like, our own. It is, at least, a world realistic enough to make its supernatural elements all the more frightening.

Chapter 11 Quotes

☝☝ How good they all are to me. I quite love that dear Dr. Van Helsing. I wonder why he was so anxious about these (garlic) flowers. He positively frightened me, he was so fierce. . . . There is peace in its smell; I feel sleep coming already . . .

Related Characters: Lucy Westenra (speaker), Abraham Van Helsing

Related Themes:    

Page Number: 114

Explanation and Analysis

Lucy discusses, via her journal, how it feels to be protected by some of the supernatural charms Van Helsing and Seward have prepared for her. She does not necessarily understand their purpose, and in fact their presence is in some sense terrifying to her - because it points to something "beyond the normal," or beyond the medical, about her current situation. Lucy seems to understand that she is in the throes of no ordinary illness.

But, nevertheless, Lucy does what she can to soldier on despite the circumstances. She remains positive and, in her journal, thanks those around her for caring about her. Her confinement does nothing to alter her fundamental belief in God and in the goodness of people. She refuses to give in to the fear that surrounds her, even as she notes the concern on the faces of those charged with caring for her. Lucy achieves an almost saintly level of calm in this section of the novel - a state that will be horrifyingly contrasted with her violation by Dracula and her transformation into an un-dead


being.

Chapter 12 Quotes

☝☝ Once again we went through that ghastly operation. I have not the heart to go through with the details. Lucy had got a terrible shock and it told on her more than before, for though plenty of blood went into her veins, her body did not respond to the treatment as well as on the other occasions. . . .

Related Characters: Dr. Seward (speaker), Lucy Westenra

Related Themes:    

Related Symbols: 

Page Number: 128

Explanation and Analysis

The operation that Dr. Seward describes involves what would, today, be termed a massive blood transfusion. The blood of "four strong men" is poured into Lucy - interestingly, this blood is not checked for blood type, perhaps because Seward and Van Helsing are unaware of the scientific existence of blood types at this point in medical history. Nevertheless, the transfusion itself seems to work manageably. What is more difficult, however, is the process of retaining this blood - Lucy seems to be "leeching" blood out, although no one is sure who is taking this blood from her.

At this point, the dramatic irony in the text becomes so overwhelming as to be almost unbearable. It is clear that Dracula, or one of his minions, is sucking the blood from Lucy, such that no amount of blood can replace it. But apart from Van Helsing, who has experience in the hunting of vampires, no other character in the novel is aware that Lucy is being preyed on in exactly this way.

Chapter 13 Quotes

☝☝ I believe it is the Count, but he has grown young. My God, if this be so! Oh, my god! my God!

Related Characters: Jonathan Harker (speaker), Count Dracula

Related Themes:   

Page Number: 148

Explanation and Analysis

Harker is shocked to find, on the streets of London, a man who resembles the Count - the very same Count who imprisoned, and nearly killed, Harker many months ago in Transylvania. Harker, like other characters in the novel, is unsure of whether this "supernatural" appearance of the Count - who seems to be younger now than he was in the past - is attributable to "actual" magic, or to a psychological disturbance on Harker's part. In other words, he does not necessarily trust his own mind, even though his eyes, and heart, tell him that he is in danger, that the Count's specter has returned.

This points to a much larger network of themes in the novel: that of life, science, magic, and their relation to human perception and right-mindedness. Harker wishes, above all, to leave the experiences of Transylvania behind him - to move on as a "regular" person in the world. But the reappearance of the Count causes him to distrust his emotions and his intellect. This, as much as the physical danger the Count poses, is what is truly terrifying about Dracula's influence and threat of violence.

Chapter 14 Quotes

☹☹ Now that you are willing to understand, you have taken the first step to understand. You think then that those so small holes in the children's throats were made by the same that made the hole in Miss Lucy?

I suppose so.

Then you are wrong It is worse, far, far worse.

In God's name, Professor Van Helsing, what do you mean? They were made by Miss Lucy!

Related Characters: Abraham Van Helsing, Dr. Seward (speaker), Lucy Westenra

Related Themes:    

Related Symbols: 

Page Number: 165

Explanation and Analysis

Van Helsing recognizes that Lucy's illness, already thought to be caused by a supernatural infection brought on by continued bites from Dracula, is worse than he initially imagined. It is not just that Lucy has been infected with the vampiric illness - she is now an active vampire herself, and she requires the blood of others to survive. Perhaps Van Helsing was aware that this was a possibility before meeting

with Lucy in person, but now he is convinced that the vampiric illness is one that is spread through bites - and that those bitten become those that bite.


The symbolic influence of this form of infection is clear. Van Helsing and Seward recognize that Lucy is not just in danger herself - she, potentially, can also bring great harm to others. In this way, vampiric infection is similar to any other kind of transmissible disease, including venereal (sexually-transmitted) disease. Those who have been infected can transfer that infection to others - meaning that the disease must be stopped in its tracks, through finding the initial vector (Dracula) and through quarantining those infected (like Lucy). Furthermore, the "disease" is presented as a kind of perverse passion - previously, Lucy had been saintlike and pure, but now she has been corrupted by Dracula's sexually-tainted affliction, and so she holds that same unholy passion and lust for blood.

Chapter 16 Quotes

☹☹ Come to me, Arthur. Leave these others and come to me. My arms are hungry for you. Come, and we can rest together. Come, my husband, come!

Related Characters: Lucy Westenra (speaker), Arthur Holmwood

Related Themes:    

Related Symbols: 

Page Number: 181

Explanation and Analysis

Lucy, in her un-dead state, has become possessed not only with new "demonic" life. She is also more overtly sexual in her behavior. She has lost, in other words, the late-Victorian decorum that has characterized her behavior with Arthur for so long. She no longer observes the sexual mores of her time and place, no longer feels it necessary to comport herself like a modest lady.

This change is not coincidental. In Stoker's telling, Dracula not only takes the blood from those he attacks - he creates in them a thirst for blood itself, an unquenchable desire that can only be temporarily slaked through intimacy with another. Thus Lucy, when she beckons to Arthur, does not really wish to love him, or to engage in "appropriate" sexual relations with him - as she might have asked in private in her waking life. Instead, Lucy in her vampiric form uses this form of intimacy to attack Arthur, to attempt to drink his blood



and therefore tap into his life essence.

Chapter 17 Quotes

☝ We women have something of the mother in us that makes us rise above smaller matters when the mother-spirit is invoked.

...

Related Characters: Mina Harker (speaker)

Related Themes:  

Page Number: 197

Explanation and Analysis

Mina admits to an overarching care not only for Lucy, whom she has seen destroyed by vampiric illness, but for all those in the circle, whom she rightly believes to be in danger at the hands of the Count. Mina, it is revealed in this section, displays this (stereotypically feminine) "mother-spirit" in numerous ways, not the least of which is her desire to write down the events she has seen. In other words, Mina's journal becomes the basis for the entire account on which the book is based. Mina is the secret author of *Dracula*, and Stoker is (within the fictional world of the novel) merely using her words to form the "total" account after compiling it with other journals to which he has, presumably, gained access.


In this way, *Dracula* is not only a story about blood, lust, and the supernatural. It is a story about the telling of stories - the way that stories unfold from documentary accounts of things. Mina is the "writer" and the "editor" here, and Stoker, by this logic, is merely the publisher of her words.

Chapter 18 Quotes

☝ You will, I trust, Dr. Seward, do me the justice to bear in mind, later on, that I did what I could to convince you [to free me] tonight.

Related Characters: Renfield (speaker), Dr. Seward

Related Themes:   

Related Symbols: 

Page Number: 212

Explanation and Analysis

Renfield exists on the other side of the spectrum of

"insanity" - he lives in, and is confined in, an asylum. Seward has been observing Renfield there for some time, and it appears that Renfield, for his part, is attuned to the actions of the Count. In other words, the Count's proximity to Renfield seems to trigger that man's supposedly "insane" behavior. In this, then, Renfield is not so different from Lucy, who is also confined, and labeled "ill," when in fact she is being visited in the night by the Count - and he takes blood from her body.


True "craziness," then, is called into question in this section. Is it, after all, "insane" to fear a man who wishes to kill one, to drink one's blood? Renfield wants to be protected from the Count, and yet, in the asylum, he is sitting prey. As much as Seward wants to protect, even to "cure" Renfield, he has trouble letting go of the idea that Renfield is truly insane, and that his confinement in the asylum is a means of making him healthy.

Chapter 19 Quotes

☝ Last night I slept, but did not dream. I must have slept soundly, for I was not waked by Jonathan coming to bed; but the sleep has not refreshed me, for to-day I feel terribly weak and spiritless.

Related Characters: Mina Harker (speaker), Jonathan Harker

Related Themes:    

Related Symbols: 

Page Number: 223

Explanation and Analysis

Dreams are an important part of the narrative. Because they exist outside of waking life, they are a means of tapping into whatever supernatural or spiritual energies flow beneath life's surface. They are also a window into other consciousnesses - and when *Dracula* is present, dreams allow the dreamer to see him, perhaps to confront him or flee from him. That is why Mina reports that she does not remember her dreams - she does not remember having contact with *Dracula* at that time.

But Mina also notes that the sleep she slept did not possess characteristics typical of sleep. That is, it did nothing to restore her. It was not a respite from anything - it was a way of coming closer to *Dracula*'s dangerous energies, even if she does not remember them. Sleep, in the novel, is therefore not a way of refreshing the body. It is instead a

plane on which supernatural forces can act, without regulation of the conscious mind in waking life.

Chapter 20 Quotes

☞☞ The attendant came bursting into my room and told me that Renfield had somehow met with some accident. He had heard him yell; and when he went to him found him lying on his face on the floor, all covered with blood.

Related Characters: Dr. Seward (speaker), Renfield

Related Themes:   

Related Symbols: 

Page Number: 235

Explanation and Analysis

Even though Renfield has warned the others, especially Seward, that he is in danger, and that the asylum will not protect him from the violence of the Count, Seward and the others in the hospital still believe that Renfield has met with some "accident" here. This, despite the fact that there was no point of entry to Renfield's room, no way for any human attacker to find him there. The only answer, other than Renfield hurting himself (which seems very unlikely based on the location of the face wound), is that a supernatural force has indeed attacked him.

In another context, this supernatural explanation would seem, at best, far-fetched. But based on the other supernatural activity in the novel up till this point, such a conclusion would indeed be rational and warranted. This is Stoker's commentary, then, on the nature of the rational to begin with. Rational acts are those that can be explained by some causal connection. Because the supernatural has already been established in the text, it is not "crazy" to think that the supernatural might continue to pose a threat. Indeed, that is the explanation that makes the most sense here - and it seems "crazy" to have ignored the warning signs and to continue to assume that Renfield's death is just an "accident."

Chapter 21 Quotes

☞☞ First, a little refreshment to reward my exertions. You may as well be quiet; it is not the first time, or the second, that your veins have appeased my thirst!

Related Characters: Count Dracula (speaker), Mina Harker

Related Themes:   

Related Symbols:  

Page Number: 246

Explanation and Analysis



For the first time in the novel, the Count remarks explicitly on what it feels like to drink the blood of a human, to feed on the life essence of a living being. For Dracula this feeding satisfies several urges. It is, first, a way of refreshing his energies. It is not dissimilar to a human eating "normal" food. But it is, too, a way of restoring a supernatural balance of power. of refreshing his "un-deadness."

This is the paradox of the Count. He is a being who is so dead as to be beyond death - he lives in that state of un-deadness that Lucy also occupied. In order to maintain this state, he must consume the very thing that keeps human beings actually alive - and that is the blood that runs through their veins. Thus blood, symbolically, is revealed to be the key of human life, and also the key to life beyond the pale of the human, in the realm of those existing beyond death.

Chapter 22 Quotes

☞☞ And now, my friends, we have a duty here to do. We must sterilize this earth, so sacred of holy memories, that he has brought from a far distant land for such fell use. He has chosen this earth because it has been holy.

Related Characters: Abraham Van Helsing (speaker), Count Dracula

Related Themes:   

Page Number: 255

Explanation and Analysis

Van Helsing is a man of science, and he uses scientific methods of rationalism to dispatch Dracula, to make sure that he can no longer endanger those in the immediate vicinity. But there is a trick, or a hitch, to the scientific method that is elaborated in the novel. For it is not, of course, the science one might be taught in a university setting, either today or at the time the novel was written.

Instead, it is scientific rationalism used in the service of explaining events that appear to have no rational explanation. For Stoker, the rational can apply to things that are not necessarily observable, that do not appear to be

normal or run-of-the-mill. The supernatural world, then, obeys the same laws as the natural and observable world. Only those laws must be discovered using special methods, and charms, that are not available to the layman. The special knowledge of the scientist, then, is occasionally hard to distinguish from the special knowledge of a priest, or of any other practitioner of occult "magic."

Chapter 23 Quotes

☛ You think to baffle me, you—with your pale faces all in a row, like sheep in a butcher's. You shall be sorry yet, each one of you! You think you have left me without a place to rest; but I have more. My revenge is just begun!

Related Characters: Count Dracula (speaker), Jonathan Harker, Abraham Van Helsing, Dr. Seward, Quincey Morris, Arthur Holmwood

Related Themes:   

Page Number: 263

Explanation and Analysis

The Count, in this section, reveals that he is aware of the efforts put into motion to stop him. He knows that there are charms that can defeat his powers, that he is not immortal, but rather that mirrors and garlic can affect him a great deal. Dracula figures, in this portion of the novel, that the only way to disrupt the plans of those in the "circle" is to continue to threaten them with the violence of his blood-sucking - and with his ability to appear, without warning, in places where he is not expected. If Dracula can be defeated, he is also very, very difficult to intimidate.

In this way, then, Dracula's activity continues to resemble that of a virus. He moves often invisibly, and he crops up where he is least expected. His potential for appearance prompts a feeling of continual paranoia in those around him. And although he can be dispatched, it is only through the utmost care, and the use of special tinctures that must be prepared in advance of his arrival.

Chapter 25 Quotes

☛ He has so used your mind; and by it he has left us here in Varna, whilst the ship that carried him rushed through enveloping fog up to Galatz, where, doubtless, he has made preparation for escaping from us.

Related Characters: Abraham Van Helsing (speaker), Mina

Harker, Count Dracula

Related Themes:    

Page Number: 294

Explanation and Analysis

The novel closes with a chase scene. In many ways, the chase for Dracula has occurred throughout - the novel is structured as a sequence of scenes in which Dracula appears and is then repelled, either by chance or by the concerted efforts of the vampire hunters. The plot is not so much a web of intrigue as it is a set of plans that are put into place to trap Dracula, and, after he escapes, to find him again.

In this closing sequence, then, Dracula is chased back into Transylvania, his ancestral homeland. Thus, although a good part of the middle of the novel takes place in England, the beginning and the end occur abroad, in what is now Romania. The "otherness" of these scenes, surrounded by fog, strange animals, and forbidding castles, is a counterpoint to the "home" that is described in and around London, where modern life goes on more or less uninterrupted, even as Dracula attacks.

Chapter 26 Quotes

☛ We are truly in the hands of God. He alone knows what may be, and I pray Him, with all the strength of my sad and humble soul, that He will watch over my beloved husband . . .

Related Characters: Mina Harker (speaker), Jonathan Harker

Related Themes:   

Page Number: 310

Explanation and Analysis

Throughout the novel, Mina does not abandon her religious faith. She remains a Christian, even when she encounters the demonic energies of Dracula, and sees what can happen to one when possessed by the spirit of the devil. Indeed, this devilish quality in Dracula gives more fire to the passion Mina feels in her Christian beliefs. She does everything she can to continue to pray, and to put her faith in divine providence - in the idea that God has a plan for her, and for the other members of the circle.

This is another component in the novel's complex relationship to belief and rationalism. For Van Helsing

argues that Dracula can be killed using a mixture of scientific rigor and folk charms - some of which are known, in early chapters, to the people of Romania among whom the Count lives. But along with this rigor, there is, too, a sense that absolute belief in the power of goodness will help the circle to overcome their terror. This belief is not opposed to the rationalism of the remainder of the novel, but instead works alongside it.

☛ Now God be thanked that all has not been in vain! See! the snow is not more stainless than her forehead! The curse has passed away!

Related Characters: Quincey Harker (speaker), Mina Harker

Related Themes:    

Page Number: 325

Explanation and Analysis

The idea of a "curse," and the related idea of a "mark" or "stain," are central to the text. The reader becomes aware of Dracula's presence through physical traces - that one character seems pale, or that another has bite marks on her throat. Dracula steals the soul, the essence of a person (and also violates them in an almost sexual manner), and in doing this, he leaves unmistakable marks on that person's body. These traces are the clues by which the scientific mind can work to find Dracula. And even though Dracula is a cunning villain, he can nevertheless be tracked using these clues.

Thus Stoker combines, again, the spiritual elements of a religiously-infused thriller with the cold, hard scientific rationalism of a detective novel. We know Dracula's presence by his physical traces, and when Dracula is defeated, we see those traces, as if by magic, removed from the bodies of those who have been afflicted by him. This is a perfect cycle of, and encapsulation of, Dracula's power and influence in the text. He is the presence always present, always noticeable to the trained eye - and yet he is terribly difficult to track, and even more difficult to defeat. Here, he is finally overcome.



SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PREFATORY NOTE

The author of this prefatory note is not named. In the note, the "author" says that all reports in the following "account" (which we read as the novel *Dracula*) are "exactly contemporary" with the activities mentioned, meaning that memory has not distorted the presentation of the ensuing facts in the case of Count Dracula. The accounts have been collected in this form in order to present, as factually and accurately as possible, a case that, to most, would seem fantastical and impossible to believe.

This section underscores one of the central concerns of the novel—the idea that the recording of events is taking place "exactly" as they happened, and that the recording itself is without error of memory or transcription. This prefatory note will be book-ended by a "postface" at the end of the novel, which asks whether it is ever possible to record events "truthfully, objectively, and accurately."



CHAPTER 1

Jonathan Harker's Journal, May 3. Bistritz. Harker begins by narrating his journey up till this point (he is in Bistritz, in present-day Romania). He started out in Munich on May 1, then traveled by train to Budapest, in which he reports that Eastern and Western cultures blend together. He then takes a train to Klausenbergh (also present-day Romania), where he stops at a hotel and dines.

This begins a motif in the novel: as characters travel eastward across Europe, events tend to become more complex, strange, surreal, and occult; as they travel westward, events tend to become more easily parsed, rational, and comprehensible, all of which corresponds with a general idea popular at the time of Western Europe as being more civilized and rational than Eastern Europe.



Before leaving London, Harker did research on the part of the world where Count Dracula lives, in his castle—it is a region known as Transylvania, in present-day eastern Romania, bordering Moldavia and Bukovina. Dracula is of the Szekelys race, whom Harker describes, in this journal, as being descended from Attila the Hun. Harker read, in London, that a great many superstitions are concentrated into this region—in other words, that the people of Transylvania maintain and still believe ardently in their ancient and medieval good-luck rituals.

Introduction in the novel of the idea of superstition, and its interaction with local religious beliefs and practices. Transylvania is a remote region, without much contact with the outside world (particularly at the end of the nineteenth century when the novel was written)—thus, its superstitions have developed in their own insular way, and though Transylvania has been "Christianized," it is also influenced by eastern ideas and local practices unknown to the English.



Harker makes the morning train from Klausenbergh to Bistritz, but notes that it is running late, and that trains run later the farthest east one travels. From the train he spots the beautiful mountainous countryside, and groups of peasants: some resembling those in France and Germany, others, the Slovaks, seeming more "barbaric" than others, with long hair and mustaches.

Another reference to the perceived "barbarism" of the locals near Bistritz. Harker, at this point in the novel, is an agent of English economic and political power—a lawyer's assistant who wishes to do business with the Count. He soon realizes, however, that his relationship with the Count will extend beyond purely financial matters.



Harker reaches the Golden Krone Hotel, recommended for him by Dracula, in Bistritz, which is connected to the Castle Dracula by a patch of difficult terrain called the Borgo Pass. At the hotel, Harker receives a telegram from Dracula, saying that, the next day, one carriage will take Harker from Bistritz to Bukovina, a midway stopping point; from there, Dracula will send a man to carry Harker from Bukovina through the Borgo Pass to Castle Dracula. Dracula wishes Harker a "happy stay" in his "beautiful land."

May 4. That night, at the hotel, Harker asks his landlord and landlady, the owners of the hotel, if they can give him any information about the Count, but they only cross themselves and seem too afraid to speak of Dracula. Harker writes that this disturbs him somewhat.

The next morning, before his departure, Harker reports that the landlady came to him and asked if he absolutely had to go to the castle; that Dracula is a dangerous man; and that the fourth of May is the eve of St. George's Day, a time when "all the evil things in the world have full sway." But Harker brushes off the woman's comments as mere superstitions of an old woman. The landlady gives Harker her cross to wear.

Harker writes this entry while still wearing the woman's crucifix, which he finds somewhat idolatrous (since he is Anglican, and they do not put such an emphasis on religious adornments like crucifixes). He admits, in writing and to Mina, who appears to be his intended and lover, that he is beginning to have some reservations about his journey to meet Dracula.

May 5. *The Castle*. Harker writes this entry from Dracula's castle, which he has reached since his last entry. On the coach from Bistritz to Bukovina, which Harker takes with other Romanians, he notes that the locals are speaking of him in hushed tones, but he can only make out a few words of their various languages. He consults a "polyglot dictionary" he has on him, and realizes they are using words like "witch," "hell," "devil," and "vrolok," which means, Harker says, either werewolf or vampire. Harker resolves to ask Dracula about what these superstitions might mean. Some of the villagers also carry garlands of garlic and roses.

Harker must pass through a series of way stations in order to reach Dracula's castle. This makes explicit just how difficult-to-reach and remote the Count's castle is. Even in a land known for its large hills and rocky roads, Dracula's castle stands out as an especially hidden and mysterious place. Harker begins to notice just how isolated Dracula is from the rest of local society.



Although the landlord and landlady do not have a very large part in the novel, they nonetheless serve an important purpose. At first, Harker dismisses their worries as the ramblings of uneducated peasants, but later, when he reaches Castle Dracula, he understands just how right they were to fear the Count.



It is important to note that Harker takes the woman's crucifix, despite believing that the cross will do nothing. Harker thus has a kernel of "superstitious" belief himself, even as he discounts the "uneducated" thinking of those who argue that superstitions are real. Harker will come to believe, more and more, in the myths, legends, and occult truths surrounding Dracula and his family.



This is the introduction of Mina, who is one of the characters to "glue" different aspects of the narrative together. Mina is Harker's correspondent in these early sections—she will help him recover from his later "illness"—and she will be the primary recorder and editor of the accounts of the hunting and capture of Dracula.



Harker has come to Transylvania prepared, in the way a civilized, rational, Western European would be prepared—he's brought a dictionary. Yet despite the fact that the dictionary lets him understand the words the peasants are saying, he doesn't understand their meaning—as illustrated by the fact that he is planning to ask Dracula what they are talking about, not realizing that they're talking about Dracula. Harker at this point sees the peasants as backwards people who the rich and supposedly more civilized Dracula will be able to explain to him.



When Harker leaves the inn, he sees villagers gathering around the coach, crossing themselves—Harker asks a Romanian, in German, on the coach what this means, and the Romanian says it is a charm to ward off the "evil eye." Nevertheless, the coach begins on its way from Bistritz to Bukovina, and Harker describes the charming green landscape, sloping up to the large Carpathian mountains, in which Transylvania is nestled.

The road begins to get steeper, and they ride through the night in the carriage. When Harker steps down, during a brief stop, he is warned by the driver that he must not, since the dogs in this region are ravenous and dangerous to men. Harker then stays in the carriage, and they continue on, in the earliest part of the Borgo pass. The other villagers on the cart cross themselves and continue saying charms to ward off the evil eye.

After driving quickly and stopping in the middle of the Pass, the driver turns to Harker and says that no one is coming for him tonight, and that Harker ought to continue in the carriage to the next town, with the other villagers. Just at this point, however, a "strange driver" arrives in a quickly-driven horse-drawn carriage of his own. This driver says he knows that the peasant-driver wanted to flee to Bukovina, and that he, the strange driver, "knows all." The strange driver is described by Harker as a tall man with a brown beard.

One of the villagers on the first carriage whispers to another that "the dead travel fast"—the strange driver hears this and smiles, then asks for Harker's luggage, and with a swiftness and strength that shocks Harker, flings it into the carriage. Harker enters, and the strange driver tells Harker that he, the driver, has been instructed by the Count to take care of Harker, and to bring him quickly to the castle.

They continue quickly through the Borgo Pass, and Harker is scared at the sound of howling dogs and wolves, although the strange driver does not seem to notice these sounds. The air grows colder, and they increase in altitude. Harker remarks that the strange driver periodically jumps out of the carriage, quickly, and tends to small blue flames lining the edge of the roadway, by encircling the flames with stones. Harker can't be sure if he is dreaming this ritual of the blue flames, but when he looks at the driver, during one such instance of the ritual, it appears that the blue flame shines right through the driver's body. Harker dismisses this vision, however, as part of a dream on the long journey through the pass to the castle.

Another motif in the novel is the pure physical and geographic beauty of Transylvania. Harker—and the other characters, when they visit the Castle Dracula at the end of the novel—are wowed by the majestic scenery, the mountains, the green fields. This beauty juxtaposes with the ugliness and decay inside the Castle, but also emphasizes the sublime wildness of Eastern Europe in comparison to the tamed world of Western Europe.



The introduction of dogs, another recurring motif in the novel, which often presage violence or death, and are associated with Dracula. Again, note the difference between this land of wild, man-eating dogs and Western Europe where dogs are domesticated. Also note how Harker continues to notice but pay little heed to the villagers' superstitions.



It appears that Harker's peasant driver wishes to save Harker from the Castle and from the "strange driver" who arrives just after. It is not clear whether the peasants in the first carriage know that the strange driver is, in fact, Dracula. The strange driver's comment about himself that he "knows all" hints at his occult knowledge which extends beyond the comprehension of Harker's reason.



Again, a hint that the villagers appear to understand just who the strange driver actually is. The attitude of the villagers is one of quiet resignation—they believe they have warned Harker, sufficiently, of the dangers he faces, and now he must choose whether or not to see the Count. Yet Harker has always seen what the peasants know as mere superstition, and so does not understand what's going on.



Harker's reason and civilized background made him unable to truly engage with or treat as serious the peasants' superstitions. Now he is faced with an experience of truly occult events—mysterious blue flames shining through the driver's transparent body—and he can't allow himself to believe that it could be real, instead coming to the conclusion that it must have been the product of a dream. Western rational thought again dismisses the occult as something that couldn't possibly be real.



As they continue on, Harker notices that the carriage is surrounded by a ring of wolves; Harker grows scared, but he notices that the strange driver has gotten out of the carriage and, after extending his (the driver's) arms and shouting in a loud voice, has driven away the wolves entirely—in fact, the wolves seem to obey the strange driver. Again, Harker is confused and unnerved by the bizarre events of the night, but he soon notices, again in a kind of half-sleep, that they are pulling into the ruined front portion of the old castle—the estate of Dracula.

Once again, wolves (like dogs) tend to be associated with death, decay, and the presence of Dracula. The wolves—dangerous to men—obey Dracula's commands. Harker's condition in the wagon, is one of half-sentience, almost like a kind of mesmeric trance. These sorts of trances will recur throughout the novel, and many characters, including Mina and Lucy, will experience them. The trances seem like a reaction of the Western rational mind to the deep truths of the occult that they can't understand.



CHAPTER 2

Jonathan Harker's Journal, May 5. (continued). Harker wakes up as the carriage slows before the castle. He is not sure that he is fully awake—the strange driver helps him off the carriage, again with immense strength, and hurls down the bags Harker has brought with him. The strange driver then leaves Harker before the gates of the castle and disappears. Harker wonders at this treatment (since it would be customary for the driver to introduce Harker to the butler), and remarks to himself that he is a solicitor's clerk, in fact a solicitor, having just passed his exam. This is the first the reader learns of Harker's occupation, although his reasons for visiting the Count are still not clear.

The strange driver's strength is perhaps the first real indication that he is more than he seems—that, in other words, the strange driver might actually be Dracula himself, since Dracula, too, is known for his immense strength. Dracula's Castle does not follow the rules of protocol typical to a great house in England, for example—Harker is not formally "received" there, nor is his arrival announced. This is more evidence, for Harker, that perhaps the Castle Dracula is not a "normal" manor home.



After waiting in front of the castle's door for some time, Harker hears a man approach: it is Dracula, who opens the door, bearing a lamp. Dracula is tall and wiry, with a white mustache, and though he speaks English well he does so with a strange intonation. Dracula asks Harker to enter "of his own free will" and explains that, since it is late, none of his servants are available to help Harker, thus Dracula will welcome him himself.

Dracula's manner, however, is formal to the point of strangeness. That he speaks English well but with an accent suggests that he can navigate both worlds, the Western and Eastern. It is notable that he asks Harker to enter "of his own free will," since it is later revealed by Van Helsing that Dracula himself can only enter a room or building if invited inside by the party he wishes to attack. Dracula appears to apply this same rule to his intended prey.



Dracula carries Harker's heavy bags, without help, to Harker's room, and bids Harker to come down to dine in a few moments, after Harker has collected himself. Harker does so, and finds Dracula in the dining room with food set out for Harker, and with none for Dracula, who claims he has eaten already earlier that evening. Harker hands Dracula a note from a Mr. Hawkins, head solicitor of Harker's company, and the man whom Harker is representing at the castle.

Harker's purpose at the Castle is now revealed fully: he is the emissary of an English lawyer, Hawkins, who is working with Dracula to help Dracula purchase a property in England. Thus the basis for the novel, at least initially, is the most mundane and "middle-class" of English concerns—the efforts of a rich man to buy and secure property in his name.



The letter says, succinctly, that Harker is Hawkins' representative, that Hawkins has had an attack of gout and cannot travel, and that the business deal between Dracula and Hawkins will be drawn up by Harker. This explains Harker's presence at the castle. After eating dinner and discussing his journey with Dracula, Harker begins to describe, for his journal, Dracula's appearance.

Dracula, according to Harker, has a long, thin nose, a protruding forehead, sharp teeth, red lips, and a totally pale complexion. Hair grows in circles on the palms of Dracula's hands, and Harker notices that Dracula has "rank" breath, with a smell he cannot trace. When wolves cry out in the night, Dracula rejoices at their sweet song, but seeing that Harker is afraid of them, Dracula says that Harker, a city-man, must learn to understand the beauties of the country. Harker retires to bed, somewhat unsettled by his first interview with Dracula.

May 7. Harker writes that he woke very late the next day—having arrived close to, but before, dawn—and ate a cold breakfast, laid out for him in the dining room. In that room Harker finds a note, left by Dracula, saying that Dracula must be gone on business during the day. Harker notices that there are no mirrors in any of the castle's rooms he has seen. After eating, Harker walks into a library adjacent the dining room, where he finds a collection of English books and newspapers. After Harker browses for some time, Dracula walks into the room and joins him, telling Harker that he (Dracula) has learned English through careful study of the newspapers, magazines, and other literary output of that country.

Harker compliments Dracula on his command of English, but Dracula says there is always room to improve it. Dracula tells Harker that he may go into any unlocked room in the castle, but may not try to go into shut-off or locked rooms—this, Dracula explains, is for Harker's protection, since the "ways of Transylvania" are different from those of Harker's native England.

The similarity between Harker and Hawkins' names is not coincidental. Hawkins is never "seen" during the course of the novel—he is only described in absentia—and Harker and Mina wind up inheriting Hawkins' grand estate. Thus Harker essentially "becomes" the true son of the man whom he already considered his adoptive father and mentor.



Dracula shares many of the physical characteristics typically associated with demonic or devil-figures in European myth and legend. Devils tend to have long faces, pointing chins and noses, dark or red eyes, and pale complexions framed by a shadowing darkness (perhaps dark hair, or dark clothing). Dracula's rank breath suggests this his insides are somehow corrupt, which they are, given that he is undead and drinks blood. Again Dracula is connected to wolves (which Harker fears) and suggests that Harker's city background is somehow at odds with the more rugged country.



The lack of mirrors is another aspect of the Dracula superstition that Stoker builds up in the novel—that vampires have no reflections. Dracula's self-taught English and vast library and knowledge about England seems to indicate that he has a deep interest in the country and that he plans not just to buy property there but to go there. Harker has come from England to Transylvania without really learning about or understanding the place. Dracula has no intention of doing the same when he goes to England.



Like Pandora's Box, Dracula's Castle is filled with spaces which cannot be opened by mortal man. Of course, when one is given an injunction not to look at something, it becomes nearly impossible not to look. Perhaps Dracula is aware of this, and hopes to entice Harker into visiting some of these "other rooms."



Dracula and Harker have a conversation, wherein Harker asks about the ritual of the blue flames and the stones, which Harker observed the strange driver performing on the roadside the previous night. Dracula says that, according to peasant superstition, these blue flames, on the eve of St. George's Day, signify places where treasure has been buried. Harker takes this at face value, and presumes also that Dracula does not believe in these superstitions himself.

This is the last the blue flames are mentioned in the novel. Here, Harker cannot tell whether Dracula is merely recounting the superstitions of the Transylvanian peasants, or if he, too, believes that treasure might actually be found along the roadside. Dracula appears generally to cultivate a "modern," European air, and attempts to distinguish himself from the "backward" superstitions of his fellow Transylvanians—of course, he is the subject of a lot of those superstitions.



Dracula then asks Harker about the nature of their business transaction—which turns out to be a house in London, in the neighborhood of Purfleet, purchased by Dracula and brokered by the Hawkins firm for which Harker works. Dracula asks that Harker go over the deeds to the house, and other documents, with him, in case Dracula has questions once in England. Harker agrees and discusses this business with the Count.

Dracula's home in Purfleet has been purchased because of the house's certain specifications, which will only be revealed when Seward, Harker, and Van Helsing break into the home and find its large crypt, similar to the one Dracula has at his castle in Transylvania. This is not made clear, however, until Harker's return to England.



Harker references his notes, on Dracula's urging, and describes how he found the Purfleet estate, called Carfax. Harker explains that the house is old, large, and dilapidated, and that it abuts the property of an insane asylum. Dracula is relieved that the house is old, since he himself is accustomed to living in very old houses, as his castle indicates; Dracula says also that he loves "shade and shadow." When Dracula leaves the room, Harker notices a map with three spots circled: one in Purfleet (Carfax); one in Exeter (where Harker's office is located); and one in Whitby, on the northeast coast of England.

As Van Helsing will later explain, Dracula's plans are methodical and easy to parse, once the group understands his desires and needs as a vampire. Van Helsing attributes this careful and obvious planning to Dracula's "child-brain," which has been left to molder during the hundreds of years Dracula has slept in his crypt and fed off the blood of his countrymen. In other words, Dracula appears learned, but is in fact something of a child, when hunted. This makes destroying Dracula a possible, if not an easy, task.



Harker continues working, and Dracula returns, later, to tell him that a late dinner is served. Again, Harker eats and Dracula does not, and they talk of various subjects (unreported by Harker) into the night. Dracula excuses himself quickly, just before dawn, and Harker goes to sleep soon after, exhausted from the day—though not before writing down the day's events in his journal.

It is not clear if, at this point, Harker has begun to sense that Dracula cannot be active during the daytime. But Harker does notice that Dracula is a bizarre master, that his castle seems mostly empty, and that whatever forces Dracula to go to bed before dawn is powerful—a rule Dracula cannot break.



May 8. Harker begins this next entry by saying that he fears he and Dracula are the only two people in the castle, and that his "night-existence" with Dracula (both have been sleeping through the daylight hours) has been wearing on his nerves. Harker narrates one bizarre incident. Harker is shaving in the pre-dawn hours, the day after discussing the Purfleet plans with the Count, and though he feels Dracula's hand on his shoulder, and hears his greeting, Harker does not see Dracula's reflection in the shaving-mirror. This startles Harker greatly.

Importantly, Harker has difficulty separating his anxiety about Dracula from his natural discomfort from a change in sleep-patterns, as Harker, in order to converse with Dracula, has begun to live almost a nocturnal schedule. This section also introduces one of Dracula's most notable features, one often repeated in contemporary culture—the fact that he has no reflection in a mirror, unlike ordinary men.



Then, just as Harker turns to greet Dracula himself, he realizes he has cut himself on the chin, while shaving; **blood** is trickling down his chin. Dracula sees the blood and, in a frenzy, immediately grips at Harker's throat, but just after doing so, Dracula sees the crucifix Harker is wearing, and backs away quickly, totally changed back to his normal, placid manner. Harker is mystified by this.

The first indication that Dracula goes crazy at the thought, or sight, of blood. What is perhaps a bit surprising is the nonchalance with which Harker treats this event in his journal—clearly, Dracula has attempted to drink his blood, but Harker has such a difficult time believing that Dracula could, in fact, have any interest in drinking someone's blood that he can't comprehend what has just happened.



Dracula tells Harker to be careful how he cuts himself—that it can be "dangerous" in Transylvania to show one's **blood**. Dracula also throws the shaving-mirror (which Harker brought with him) out the window, calling it a "bauble of vanity." During the day, again, Harker walks around the house alone, for Dracula is "away," and realizes that all the doors to the outside have been locked—only some high windows, difficult to reach, would provide means for escape. Harker laments, in his journal, that the castle is a prison, and Harker is Dracula's only prison within its walls.

One of the first, and most significant, instances of "imprisonment" or confinement in the novel. Harker has always been Dracula's prisoner, since arriving in the Borgo Pass, but it is a testament to Dracula's cunning, at least at this point in the novel, that Harker does not realize he is a prisoner until several days have passed. Perhaps, too, Harker is so willing and eager to be a good emissary for Hawkins, that Harker is unable to accept just how bizarre his interactions with the Count have been.



CHAPTER 3

Jonathan Harker's Journal, May 8. (continued). The journal picks up where Harker left off—he realizes he is a prisoner, but after a brief period of vocal despair (Dracula is gone during this part of the day), he realizes he must keep his wits about him in order to survive and, eventually, escape. Harker plans not to let on to Dracula that he, Harker, knows he is a prisoner. When Dracula returns for the day, Harker sees him making a bed in a room in the castle, thus proving Dracula is the only other person there.

This scene indicates that Harker, though he gives in to a small amount of grief, believes it is necessary to resort to his "rational mind" in order to fight Dracula and free himself from the Castle. This behavior is repeated by Seward and Van Helsing during the course of their hunt for Dracula—each believes, at a certain point, that he is going crazy, yet each marshals his rational mind and proceeds in his actions as methodically as is possible.



Harker also realizes that, if there are no servants, then Dracula must have been the strange driver of the carriage, as well. This means Dracula possesses incredible strength—and this adds to Harker's fears of the Count. Harker thinks back to the items given him by the Romanian locals in Bistritz—namely the crucifix and the garland of garlic—and wonders whether there is something in these charms, something chemical or physical, that can protect Harker from Dracula. Harker vows to himself to learn more about Dracula, perhaps by encouraging the Count, that night, to speak of his life.

Now that Harker has accepted his imprisonment and that there is something sinister and maybe unnatural about Dracula he begins to wonder whether the peasants superstitions might in fact be real occult knowledge that can aid in withstanding Dracula. The crucifix is easy enough to understand, as Dracula hates the light, too—he hates anything that opposes the demonic darkness of his own soul, and of course Christ's love falls into this category. Garlic, however, has long been considered a folk remedy against demons and other ill will—perhaps the intense smell of the bulb is enough to ward off evil.



May 8. *Midnight*. Harker writes of his conversation that evening with Dracula—the Count spoke about Transylvanian history, explaining battles in so minute detail that it seemed, to Harker, that Dracula was present for all of them. To this, Dracula explained that, for Transylvanian nobility, the events of one's family are so important as to remain "eternally present" to current generations. Harker then relates, in his journal, some of what Dracula explains of his family history.

Dracula goes into some detail about the Szekelys race, from which his family sprang. This race repelled the Turks, Hungarians, and other tribes from the borders of Transylvania in the Middle Ages. Later in medieval times, however, the Turks and then the Hungarians held some parts of Transylvanian land, and members of the Dracula family helped to repel these invaders after a long series of battles.

But Dracula says, once again, that he must leave off his story at the crowing of the cock, marking dawn. Harker remarks in his journal, in a note to Mina, his fiancée, that it is odd how Dracula must always leave Harker when dawn approaches.

May 12. Harker begins this part of his journal by relating a conversation he and Dracula had, between the 8th and the 12th of May, in the evening, concerning Dracula's newly-purchased property, Carfax. Dracula asks Harker whether Dracula might be able to have one solicitor manage his property in London, and another manage certain shipments of other property from London to ports in England. Harker says this is of course possible, especially of the contracting party (here, Dracula) does not want a solicitor to know his entire business. At this, Dracula is pleased.

Dracula asks if Harker has had a chance to send any letters to the outside world while at the castle. Harker replies that he hasn't, save for a very short note to Hawkins just after Harker's arrival. Dracula tells Harker he is to write to Hawkins and to "any other friends," to say that he (Harker) will leave Castle Dracula in one month. Dracula orders that Harker's letters contain only references to business, and cheerful generalities about his life in the castle.

At this point, Harker believes simply that Dracula is proud of his family's exploits, and that Dracula has kept meticulous records of his family's involvement in famous battles of the past. He doesn't realize Dracula experienced these battles first-hand. Harker is not exactly aware of the nature of Dracula's powers. He thinks Dracula might be a magician, a religious fanatic, or simply a madman.



Just as English, or Western, society is opposed to Eastern, superstitious, barbaric, Transylvanian society, so is Transylvania considered the Westernmost outpost of Asia, in a certain sense. Dracula's family had to fight against the Turks, coming from the east, bringing with them a different religious and cultural background—and it is against all these battles that Transylvanian society is defined and forged. Transylvania, then, is a potent symbol of the clash between West and East, which the West saw as a clash between the civilized and rational and the mystic, obscure, and occult.



Again, Harker does not realize that Dracula's desire to leave before dawn is not just a personal preference, but a physical requirement of Dracula's vampirism.



Dracula is here preparing to ship an unknown cargo, of his own volition and without much external interference, from a port in England (later revealed to be Whitby, where Lucy and Mina happen to be staying) to London. Harker, once again, senses that Dracula's interest in this shipping arrangement is rather strange and secretive, but because Harker does not know the rules and nature of Dracula's vampiric condition, Harker cannot know that the wooden boxes Dracula ships are the coffins in which he must sleep to avoid the sun.



Dracula is, in effect, censoring Harker's communications, so that Harker can only say to the outside world what Dracula commands him to say. Thus Harker's ability to communicate with Mina, for example, is severely curtailed by Dracula. This causes an interesting wrinkle in the novel's overall thematization of communication and miscommunication—Harker cannot describe events as they happen, because Dracula is watching.



Harker realizes that Dracula has the power to make him send these letters, as Harker is the Count's prisoner in the castle. Dracula hands Harker paper and envelopes, and Harker realizes that, whatever he writes, Dracula will read before the letters are sent. Harker writes a long, formal letter to Hawkins, following Dracula's instructions above, and another to Mina, his lover, using shorthand, which Mina can read and Dracula cannot. Dracula also writes his own letters as Harker writes his.

Although communication with the Castle is difficult, both Harker and Dracula rely on written messages to speak with the outside world. As was indicated previously, Dracula subscribes to a great many English journals, meaning that it was at least possible, at this time, to exchange information between Transylvania and England, if one had sufficient monetary means to pay for these letters.



Dracula then leaves the room and his letters. Harker sees four letters of Dracula's: they are addressed to a man named Billington, in Whitby, England; Herr Leutner, in Varna (in Europe); Coutts and Co., in London, and two bankers, Klopstock and Billreuth, in Budapest. Before Harker can read the notes, however, Dracula returns, and tells Harker he is retiring to rest. Before he goes, Dracula warns Harker that Harker must only sleep in his bedroom, and not in another room of the castle, as "things could happen to him" in those rooms for which Dracula would not be accountable. Harker grows even more afraid.

A further injunction—not only must Harker not visit other rooms in the castle, other than his own chamber, but Harker must not be tempted to sleep in any of these other rooms, either. Again, this seems intended by Dracula to stoke exactly Harker's interest in these other rooms. Also, since Dracula leaves Harker alone much of the day, it seems only natural that Harker would wish to take a tour around the Castle.



Later. Harker places a crucifix over his bed, when he returns to his room that night. Before sleeping, Harker walks up a small stone staircase in his room and looks out a window, onto a window of Dracula's bedroom. Harker sees Dracula climbing, face-down, out of his window and down the stone wall of the castle, gripping the stone "like a lizard." Harker is horrified by what he sees, and begins to think that Dracula must be some kind of monster.

The first reference in the novel to one of Dracula's explicitly superhuman abilities. Harker himself, later, is able to scale the walls of the Castle, but not face-down, like an animal. Harker has realized Dracula is sinister and possibly something more than sinister. Now the "something more" is starting to be revealed.



May 15. Harker sees Dracula again leaving his room in his "lizard-like" fashion, and notes that Dracula is probably far away from the castle. Harker takes this opportunity to look for a means of escape. He tries several doors, including the main door to the outside, but finds them locked. Another door, at the top of the main staircase, is not locked, however, and Harker enters.

Again, Dracula appears to have lured Harker into just the kind of investigation of the Castle that Dracula warned Harker against. Harker, like Pandora of Greek myth, cannot help himself—he must see what is hidden in a place he is not permitted to go.



Harker finds that this room is well-appointed with furnishing from many centuries before, although they are now covered with a thick dust and grime. Harker believes that this wing of the house was used by ladies, as it contains implements for grooming, and soft cushions and drapes, characteristic of a woman's chamber. Harker writes this journal entry from within these "ladies' rooms."

Thus far in the novel, the action has focused largely on men, with the landlady and brief references to Mina being the only exceptions. Here, Stoker introduces female characters—relations of Dracula's—who will haunt Harker and other characters throughout the novel.



Later—the morning of May 16. Harker is upset, and references a line from Hamlet, "My tablets! quick, my tablets! / 'Tis meet that I put it down," meaning that he is in a hurry to document the morning's events in his journal. Harker reports that, the previous night in the women's room, after making his journal entry, he fell asleep, only to awaken to the sight of three women—two with dark hair, resembling the Count, and one with fair hair.

The women argue over who gets to "kiss" Harker first, and they all three approach him, smacking their lips and appearing as though they want both to eat Harker and to make love to him. In this moment—to which Harker submits in "ecstasy"—Dracula returns to the room and, throwing the women aside, declares that they can only "kiss" Harker when he, Dracula, is done with him.

The women accuse Dracula of never loving anyone, but Dracula dispels them, saying he has loved in the past. Harker sees that the women fade into the moonlight. In a swoon of horror, Harker sees Dracula advance toward him, and faints.

CHAPTER 4

Jonathan Harker's Journal, May 16. (continued). Harker awakens in the morning in his own room. He fears, at first, that the events of the previous night were a terrible dream, but sees that his clothes have been folded in a fashion not his own; Harker believes that Dracula has carried him back to his room after the episode with the three women. Harker is glad to know, however, that Dracula has not found Harker's journal hidden in the pocket of his pants.

May 18. Harker sneaks out to see if he can get back into the women's room, to find out if the events of that night were real—but the room has been re-bolted shut, and Harker believes that Dracula has done this. Thus Harker believes, more deeply now, that the three women were no dream or vision, but real.

The notion of three evil sisters has deep literary referents, and the allusion to [Hamlet](#) in this section is no accident, as Shakespeare, in another great tragedy ([Macbeth](#)), includes three wicked sisters, who seem to plot the downfall of the main character. Here, the Three Sisters wish to lure Harker with promises of lust and romantic fulfillment.



Harker's "ecstasy" will be mirrored by Mina's strange interaction with Dracula, back in England, while Harker lies sleeping not far away. Both characters respond similarly to their tempters—they wish to pull away, but find they cannot. It is worth noting also just how much of a shock the three sisters would have been to a reading audience in Victorian England, where any behavior by women that was not virtuous, chaste, and in moderation was seen as profoundly bad. The three sisters—with their sexual aggression that seems a lust so great they want not just to make love but to consume the object of their desire—was a kind of nightmare vision of Victorian women.



Dracula appears to save Harker, but is in fact only "preserving" him for his own use—although this use is not yet explained.



Again, Harker is unable to determine whether the events of the previous night were a dream or reality (just as with the "strange driver" and the bizarre ritual of the blue flames by the roadside). Harker still can't conceive of anything beyond his rational beliefs as actually being real. Dracula has not managed to intercept every means of Harker's communication, however—he has not seen Harker's journal, meaning the reader can continue along with Harker's account.



As with any dream, the events of the previous night are lost to Harker—when he returns to the room, he finds he cannot get in, cannot re-experience the trauma of the previous night. Yet he has begun to push past his rational "prejudices" and believe that the wild things he has experienced are real.



May 19. Dracula instructs Harker to write three letters: one saying he (Harker) will leave the castle in a few days; one saying Harker is leaving the next morning (from the date of the letter); and one saying Harker had left Dracula and arrived in Bistritz. Dracula orders that the letters be dated June 12, June 19, and June 29, respectively, and Harker fears that, after that final date passes, Dracula will kill Harker in the castle.

Once again, Dracula manages to direct Harker's existence by controlling Harker's every means of communication with the outside world. Harker believes that the third letter represents his death sentence—that, on June 29th, Dracula will kill Harker. Harker still does not understand exactly what Dracula wishes to do with him though he senses it has something to do with his own blood.



May 28. Harker notices that a band of gypsies has encamped in the courtyard of Dracula's castle—gypsies frequently do this in Romania—they attach themselves to the court of a nobleman and use his castle walls for protection. But Harker believes he can use the gypsies as a means of carrying messages from inside the castle to the outside world. Harker writes a letter to Mina, in shorthand, explaining that he is a prisoner (but leaving out his supernatural experiences). He writes a letter to Hawkins saying only that Hawkins should speak with Mina.

Harker believes that the gypsies might not be loyal to Dracula, but might instead live "on their own," without allegiance to any one power or government. This follows on a long history of legend, in Europe, related to gypsies, who were considered lawless peoples, often vagabonds, who traveled around the Continent and tended to protect their own interests and to keep close family bonds.



Harker throws the letters outside to the gypsies, along with gold, and motions to them that the letters should be sent via post. But Dracula comes into Harker's room soon after with the two letters; he opens both, and seeing that the Hawkins letter is innocuous, says that Harker might post it. Dracula burns the encoded letter to Mina, however, sensing that Harker has put in it information about his imprisonment. Dracula leaves, and Harker is dejected at the failure of his plan.

But it appears that the gypsies are in fact loyal to Dracula—or, at least, Dracula has managed to convince the gypsies that they ought to spy on Harker. Harker has thus had his first attempt at escape thwarted, and though he is greatly upset by this failure, he continues to behave rationally, and to work methodically to find a way to elude Dracula's clutches.



May 31. Harker awakes this morning to see if he cannot find his own paper and envelopes, but looks through his belongings and sees that all the documents he arrived with, along with his traveling clothes, have disappeared—presumably taken away by Dracula.

Because Harker does not know anything about Transylvania, outside of what he has read in books, he is at a loss to replace these lost items, nor can he leave the castle to do so.



June 17. Harker notices two Slovaks, each driving wagons, arrive at the castle and deposit a large quantity of empty wooden boxes outside the castle. Harker attempts to hail the Slovaks through the window, and also the gypsies, still encamped there, but the men ignore him. Harker puzzles as to what will be placed in the empty boxes.

First reference to the wooden boxes, which will prove to be of great importance to Dracula. The boxes represent Dracula's "safe haven" away from the Castle, and enable him to continue his reign of terror outside of Transylvania.



June 24. *Before morning.* Harker peers out his window and sees Dracula leaving the castle in his lizard-like fashion, dressed in Harker's clothes—Harker believes that Dracula is pretending to be Harker in the nearby village, so as not to arouse suspicion at Harker's imprisonment.

This plot point is not expanded upon, but it seems that Dracula has a certain talent for imitation, as he also pretended to be the "strange driver." It is important to note, however, that Dracula is often recognizable even when in costume, because his looks are so singular.



Harker begins staring out his window in the moonlight, which is flecked with dust—as he does so, he is overcome by the beauty of the scene and landscape, but he slowly realizes that the moonlight and dust are beginning to hypnotize him, but he awakens, quickly, regains his senses, and flees to his bedroom.

Harker is overcome by the sublime beauty of the wild landscape—literally overcome. Again this suggests that "civilized" man is ill-equipped to deal with the wildness of true nature. It is also interesting that it is the moon and dust that hypnotize him, as the moon symbolizes night and dust often symbolizes death, and Harker is in the clutches of an un-dead vampire that can only function at night.



Later, in his bedroom, Harker hears a sound in Dracula's room—a muffled cry, then silence. A gypsy woman outside cries that her child has disappeared, and Harker surmises that Dracula has taken the child and done something violent to it. He then hears Dracula let out a harsh noise from atop the tower, and his call is answered by howling wolves. A few minutes later, Harker sees a pack of wolves run into the courtyard where the gypsy woman is. Though he doesn't hear the woman cry out, a short time later he sees the wolves licking their lips as they walk away. Harker doesn't pity the woman because, knowing what's happened to her baby, he thinks she's better off dead. He wonders what he should do, and how he'll escape from Dracula.

Once again, this scene is not followed up on, but the muffled cry that Harker hears is implied to be from the baby—it seems that Dracula has drunk the child's blood. Then, he calls on the wolf pack to kill the gypsy woman. It is interesting to note that Dracula must be feeding during Harker's stay, even if Harker is not the source of Dracula's "meals."



June 25. Morning. The sun delights Harker as he wakes—Harker realizes, in a flash of inspiration, that he has not seen Dracula in the daylight, meaning that, perhaps, the monstrous Count cannot operate during those hours. Harker resolves to put a plan into action during one of the ensuing days, in order to find a way to escape. Harker ends this journal entry by praying to God, and sending his love to Mina and to Hawkins, whom he calls a "second father" to him.

This is a major revelation for Harker, and it enables him to elude Dracula long enough to escape, despite the fact that Harker does not know anything official or scientific about Dracula's vampiric qualities. The sun, here, is emblematic of Harker's realization that he can escape—a literal burst of sunshine into the gloom of the castle.



Same day, later. Harker writes of his efforts this day. After deciding to take action, Harker crawls out of his window, and crawls down the side of the castle, carefully on the large, rough blocks of stone, until he reaches Dracula's window, which he enters. Dracula's room is barely furnished, though there are heaps of gold from many countries in the corners.

Dracula's tombs, here and in England, are filled with gold, though it is never fully explained where this gold comes from. It might be assumed that Dracula has amassed this fortune over many years, as he has lived a great amount of time—and perhaps has stolen gold from his victims.



Harker continues through Dracula's rooms, a series of them in a special "apartment" in the castle, and eventually emerges into a small chapel, filled with old earth, broken tombs, and other indicators of death and decay. Harker finds fifty of the wooden boxes dropped off by the Slovaks, all filled with earth—and in one of them, Dracula is lying.

Here the boxes are located—and Harker understands, slightly better, what they might mean. Dracula lies in one of the boxes and appears to be asleep, but the box also seems to protect him—to provide him with a source of rejuvenation.



Dracula appears either to be dead or sleeping, but his cheeks are rosy and warm, and he looks peaceful, almost happy. Harker wants to look for the keys to the castle on Dracula's body, but worries about waking him—he becomes spooked and crawls back out Dracula's window, returning to his own chamber, to think on what he has seen.

June 29. Dracula comes to Harker and tells him that, the following morning, Harker shall leave the castle. Harker does not believe Dracula, and thinks the Count might try to kill him in the night. Harker asks whether he can leave that very night, and Dracula invites Harker to do so. Dracula pulls back the main door of the castle, showing a large number of wolves licking their lips just outside. Harker is horrified, and sees he cannot truly leave. He returns to his bedroom, defeated.

In the night, Harker hears Dracula talking to the three women, telling them that "tonight is his time," and that tomorrow night is theirs. Harker worries that, in the night-time or the next day, Dracula will murder him.

June 30. Morning. Harker awakes at dawn, hearing the crow of the cock, and believes he has lived through the night. But when he goes downstairs to try the main door to the castle, he finds that Dracula has locked it again. Harker resolves to find the key, even if Dracula keeps it on his own body.

Harker crawls back into Dracula's crypt, and finds the Count "asleep" in his wooden box filled with earth. Dracula's mouth has been smeared with **blood**—Harker does not know whose, but seems dimly aware that it might be his—but Harker cannot find the key on Dracula's body. Harker is disgusted by the sight of the Count, and, finding a shovel nearby, strikes the Count hard on the forehead, gashing his head but not waking him, nor harming him in any serious way. Harker then rushes back out to the main area of the castle.

There, Harker hears that Slovaks and gypsies have arrived, and they open the main door, but a strong gust of wind blows it closed, and Harker worries that he will never be able to escape the castle. He hears the Slovaks and gypsies dragging the wooden boxes, filled with earth, away, on some kind of business for the Count.

One of the ironies of the "un-dead" state is that, in sleep, the undead appear to look alive, and when they are walking, the undead appear to move as ghosts or shades. This behavior will also be seen when Lucy becomes undead.



Again, the wolves are emblematic of Dracula's terrible power in nature, and the wolves, though tamed by Dracula, would be sent to hunt Harker in moments. Harker believes, at this point, that he must escape soon, otherwise Dracula will have his way with him—perhaps by stealing Harker's blood.



Again, Harker worries that Dracula will seek to kill him; Harker does not yet know the exact mechanism by which Dracula sucks the blood from his victims.



This means that Harker must have one last visit to the chapel and to Dracula. Many scenes in the novel involve living characters disturbing the tombs of characters who appear to be dead—this happens also with Lucy.



This section provides two key bits of information regarding Dracula. First, Harker now knows, more or less explicitly, that Dracula feeds upon blood, and that Dracula intended to suck more of Harker's own blood during Harker's time at the castle. Second, Dracula does not appear to be vulnerable while in his protective wooden box—at least, only certain kinds of weapons can defeat him there, and Harker does not possess these weapons.



The only indication we have, at this juncture, that Dracula wishes to travel to England arrives in the form of the boxes, which are heavy and which must be transported in advance of Dracula's departure for Western Europe.



Back in his room, Harker decides, finally, to crawl out onto the steep battlements, and down the rocky slope of the castle walls, as a way of escape from the castle, to Bistritz, and eventually back west. He resolves to take with him some of Dracula's gold for his journey. Harker ends his journal by hoping that, if he does not survive, somehow the journal might make it back to Mina, as proof of how much Harker loves her, and has loved her throughout his ordeal at the castle.

Now Harker must try to crawl like Dracula, in order to escape Dracula. The gold he steals explains how Harker is able to make it back to England financially—Harker and Mina then inherit a good deal of money from Hawkins, meaning that their financial situation is never imperiled. Harker, it is implied, also secrets away his journal, which will prove a valuable resource for the group as it later tracks Dracula.



CHAPTER 5

Letter from Miss Mina Murray to Miss Lucy Westenra, May 9. Mina, Harker's lover, writes to her friend Lucy, whom she will be joining soon at Whitby, by the seaside in England. Mina is an assistant schoolmistress and is learning to write in shorthand, so that she can read Jonathan's writing and keep a journal of her own, which she plans to do with Lucy when at the beach. Mina tells Lucy that she has heard, one can develop a nearly "absolute" memory of certain events by journaling them quickly after experiencing them.

An important introductory note. Mina wants to increase her ability to transcribe events exactly—and of course a great deal of the remainder of the novel will involve her doing just that. It is convenient that Mina is so concerned with ideas of transcription and reproduction of written texts, as, without her, the group might not have a single account of its hunt for Dracula, to serve as a reference and guide.



Mina ends her letter saying she has only received a very quick letter from Harker, saying he has arrived at Castle Dracula. Mina asks Lucy for information about a tall, handsome suitor of Lucy's.

Mina seems to worry, based on this short letter, that Harker is not telling her everything he has seen and experienced at the Castle—and, of course, he's not.



Letter from Lucy to Mina (undated). Lucy tells Mina that she has fallen in love with the "tall, handsome suitor," a man named Arthur Holmwood, while in London. Arthur gets along well with Lucy's mother, which pleases Lucy. Lucy has also met a man named Dr. Seward, who runs an insane asylum, and who Lucy believes would be a good match for Mina, if she weren't already promised to Jonathan Harker. Lucy ends her letter saying her declaration of love for Arthur is a secret.

Arthur, Seward, and Morris are introduced in the novel as potential lover's of Lucy's. Lucy's functions in the novel are twofold—first, as a subject of romantic interest, and second, as a kind of test-case in the progression of vampirism. In this sense, Lucy is constructed as a somewhat passive character, whereas Mina, her foil, is far more active—helping the group to discover what is wrong with Lucy, and to hunt down Dracula.



Letter from Lucy to Mina, May 24. Lucy begins this letter by telling Mina that she has had three suitors come to her in one day. The first was Dr. Seward, psychologist and head of the insane asylum, whom Lucy respects but whom she does not love. Lucy had a difficult time telling Seward that she was in love with another man, and although Seward was upset, he went away as a gentleman.

The only "unrealistic" part of Lucy's courtship process is, perhaps, the speed with which her suitors are willing to be friends with one another, and with Lucy. Seward, in particular, is upset but more than happy to help Lucy in the days and weeks going forward. At the same time, this very "unrealistic" nature of the courtship identifies Lucy as a kind of ideal Victorian woman, who is so chaste and good that even those who court her love are happy to "just be friends." It also establishes Lucy as the core of a community of friendship, in stark contrast to the solitary Dracula and his solitary life.



Later that evening, Lucy resumes her letter, and tells of the second suitor, a Texan named Quincey Morris, who is in England for unexplained business reasons. Morris, also a gentleman, asks Lucy if she wouldn't mind hitching up herself to him, in a kind of Texas slang—Lucy finds him charming but tells Morris she is in love with another man. Morris understands, and the two part as friends.

Lucy includes, as an addendum to her letter, the fact that she has accept Arthur's proposal, and that the two are to be married soon.

Dr. Seward's Diary, May 25. Dr. Seward, head of the insane asylum, notes down that, as a way of remedying his sadness after Lucy's rejection of his offer of marriage, looks to his patients. He interviews one, a man named Renfield, who experiences "periods of gloom" and morbid fascinations, of a kind Seward cannot entirely make out. Seward resolves to study the patient in greater depth in the coming days.

Letter from Morris to Arthur, May 25. Morris writes quickly to Arthur to tell him that he and Seward remain friends with Arthur, and wish to celebrate Arthur's success with the beautiful Lucy. This letter appears to indicate that Morris, Seward, and Arthur have been friends for some time.

Telegram from Arthur to Morris, May 26. Arthur agrees, happily, to celebrate with Seward and Morris.

CHAPTER 6

Mina Murray's Journal. July 24. Whitby. The narrative jumps forward; Mina has traveled to Whitby, on the northeastern coast of England, to meet Lucy, her friend, and to stay with Lucy and her mother in The Crescent, a resort hotel. Mina describes the beauty of Whitby, the small river nearby, and scenes of the ocean and the harbor.

Morris is, in many ways, an exemplar of American goodness—he is forthright, honest, trustworthy, almost a Boy Scout in his willingness to help and ask for nothing in return. Morris will be given the chance to sacrifice everything for the group's cause—and he is the only member of the group not to survive their journey to Transylvania.



Lucy's romance with Arthur is hardly a fiery or tumultuous one—Arthur is a devoted and loving fiancé, and he dotes on Lucy. This sort of love against stands in contrast to the profound and overwhelming "seductions" of Dracula.



The introduction of Renfield, who will prove to be an interesting test-case at the hospital, and an energetic adherent to the teachings of his "master," Dracula. Seward begins to suspect Dracula's supernatural powers (before Van Helsing confirms them) based on the Renfield's strange behavior.



Again, the three men very quickly settle their differences and agree to celebrate Arthur's success with Lucy together. Stoker wishes to establish, quite quickly, that the men are the best of friends, and loyal to one another.



One of the novel's few telegrams. Another, more important telegram will be delivered late, thus impacting the events of the novel (and Lucy's illness).



Mina and Lucy are clearly of sufficient economic status and means to be able to take long vacations in the English countryside, near the sea. Although it is never stated outright, it is strongly implied that all the major characters in the novel, including Dracula, are quite wealthy, and capable of supporting themselves without working.



Mina reports of an old man named Swales with whom she converses, overlooking the harbor at Whitby. Although his dialect is very thick, Mina reports his speech; the old man is about to talk about the olden days of whaling at Whitby before he interrupts himself and says he has to return home. Mina promises to record more of her adventures in the coming days in her journal.

Mina Murray's Journal. August 1. Mina reports another conversation she and Lucy have with Mr. Swales, the old man she met previously above the harbor, and two other old men from near Whitby. Swales tells some of the tales of goblins and ghouls known to inhabit the ruined abbey of Whitby, then dismisses these tales as rubbish. Mina and Lucy are excited to hear these stories.

Swales, his friends, and Mina and Lucy walk through a graveyard nearby and look at names on the graves. Swales says graves and tombstones are unnecessary, mere trifles, but Mina wonders whether they aren't a service to the family the dead leave behind. Lucy and Mina sit for a moment on the grave of a man Swales informs them to be a suicide, despite the flowery language on his tombstone. Swales takes this as evidence of tombstones' unnecessary use, and their potential for hypocrisy—hiding the truth about those who lie beneath them.

Later that day, Mina comes back up to the graveyard to journal alone. She writes that she has received no word from Harker for some time, and she worries that some accident has befallen him. She wonders if Jonathan is thinking of her, wherever he is in the world.

Dr. Seward's Diary. June 5. Seward reports in his diary of his interactions with Renfield. Here, Seward notes that Renfield appears to have a great love of animals, including flies, but Seward does not understand for what purpose Renfield keeps the flies, or how he disposes of them.

Dr. Seward's Diary. June 18. Seward reports that Renfield has acquired spiders, which he feeds the flies he has previously been given (presumably by the staff at the asylum).

Swales, the old man introduced here, is an interesting counterexample to the novel's predominant economic status—he is most certainly not educated, nor is he wealthy, and his knowledge of town custom provides a window onto the town Lucy and Mina otherwise would not possess.



It is not clear whether Swales believes the tall tales and legends he tells to the girls, or whether he is simply teasing them in the hopes that he might scare them. This, in juxtaposition to Swales later comments about the cemetery, in which he senses that something terrible has come to Whitby (namely, Dracula).



Swales believes that cemeteries tend to lionize their dead, rather than tell the true stories of those that lie beneath their soil. Lucy and Mina, on the other hand, believe that cemeteries exist in order that families might revere their dead and find some solace after the deaths of their loved ones. This is an interesting scene of foreshadowing, as Lucy's death and burial, in a tomb, will form an important part of the novel's plot.



It seems reasonable that Mina would be worried about her fiancé, from whom she has heard very little. But under the circumstances Mina appears to take Harker's lack of communication in stride, perhaps attributing this lack to the great distance between England and Transylvania.



Renfield's interest in animal subjects begins with one of the lowliest of animals—the common fly. That Seward doesn't understand Renfield's the reason behind Renfield's interest suggests that the reason will become important/



Renfield considers spiders to be the next step "up" on the evolutionary ladder. Spiders, of course, also feed themselves on flies.



Dr. Seward's Diary. July 1. Seward reports that Renfield's spiders and flies are becoming a nuisance. Seward observes Renfield catching and eating a fly, which Renfield claims is full of "strong life." Seward believes Renfield eats his spiders and flies rather than "disposing" of them. Renfield also takes furious notes on his practices and studies of "animal life," which Seward does not read.

The introduction of the concept of "life" and "life force" in the novel. What is not entirely clear here, or elsewhere in the novel, is whether Renfield develops this philosophy first, and finds out that Dracula, too, shares it, or if Renfield learns somehow of Dracula's power and wishes to follow in his way of life.



Dr. Seward's Diary. July 8. Seward notices that Renfield has begun keeping a pet sparrow, and that the number of spiders in Renfield's room has decreased.

The sparrow, again, is considered even more complex, and powerful, than the spider, because the sparrow eats the spider.



Dr. Seward's Diary. July 19. On Seward's next visit, he sees that Renfield now has a large number of sparrows, and relatively few flies and spiders. Renfield begs Seward to give him a cat, but Seward says this won't be possible. Seward notes that he believes Renfield is a homicidal maniac, based on his desire to have larger animal eat smaller ones.

And the cat would eat the sparrow. Seward realizes that Renfield is concerned with chains of power and feeding among animals—Renfield relates one animal to another based on that animal's ability to feed on another.



The same day, at 10 p.m., Seward finds Renfield once again begging for a cat, and brooding in the corner. Seward again refuses.

Renfield tends to alternate periods of alertness with periods of terrible gloom, indicating he might have what is now called bipolar disorder.



Dr. Seward's Diary. July 20. Seward walks in to find only masses of feathers and a speck of **blood** on Renfield's pillow—the birds are gone. An orderly tells him, later that morning, that Renfield has simply eaten all the sparrows, raw.

Another reference to blood. It appears that Renfield has not just consumed the blood of the sparrow, however—he has eaten the entire thing, without cooking it (much as Dracula feasts on living people).



Later that night, at 11 p.m., Seward realizes exactly what Renfield desires. Seward decides to refer to the patient as a zoophagus, or life-eater—Seward believes that Renfield wishes to gain the life-essence and power of the animals he eats, and that, in graduating to larger animals, Renfield is pursuing a kind of experiment in "life-power." Seward vows to continue observing Renfield.

Because Seward is a man of science, he develops a theory regarding Renfield—that Renfield believes he can harness the life-power of animals by eating them raw. Again, Seward develops this theory in parallel to his interactions with Dracula—only later in the novel does Seward link the Dracula- and Renfield-plotlines.



Mina's Journal. July 26. Mina writes that she is worried about two people: Jonathan and Lucy. Of Jonathan, Mina has received word from Hawkins—a one-line note saying he is leaving the castle. Mina believes this note doesn't sound at all like Jonathan, and worries something has happened to him. Mina also learns that Lucy has been sleepwalking—Lucy's mother is upset by this, and Mina fears for Lucy, since Mina has heard that sometimes sleepwalkers can walk off cliffs, or do other dangerous activities in the night, without their knowing.

Mina's Journal. July 27. Mina has been looking after Lucy, whom she believes to be in stable condition, even though her sleepwalking has not completely stopped. Arthur cannot visit the two at Whitby, because his father is sick in London; Arthur must tend to him there. Lucy awaits Arthur's arrival in Whitby and is excited for their wedding in the fall.

Mina's Journal. August 3. Mina notes that Lucy's sleepwalking is continuing, and that Jonathan still has not written. Mina is beginning to fear for Jonathan's life.

Mina's Journal. August 6. Mina notes that the weather over Whitby has been severe of late, and that the sky and everything around has achieved a shade of gray, as though a storm is coming. Mina meets with Swales, the old man, on the high rocks above Whitby, when Mina is walking—Swales apologizes for his jokes, earlier, about the dead in the Whitby graveyard. Swales says there is a wind or storm coming that "smells and looks like death," and he says he is prepared for it, even if it means his own death. Mina is horrified by Swales' comments.

Swales leaves Mina, and a coast-guardsmen arrives to tell Mina that a Russian ship appears to be swinging into the port at Whitby—it looks as though no one is piloting the vessel as it approaches the harbor.

CHAPTER 7

Cutting from "The Dailygraph," August 8. (Pasted in Mina's Journal). Mina includes this article from the Whitby newspaper, describing the strange storm of August 8, and the behavior of a ship entering the Whitby harbor—the same ship seen by Mina and the coast-guardsmen earlier that day. The day was, at first, gray and silent, then a tempest ripped over the harbor, then a mist fell, obscuring most of one's sight of boats entering.

The introduction of Lucy's sleepwalking. After Harker's brush with hypnotic states while at the Castle Dracula, now Lucy is the next character in the novel to be afflicted by a state of neither waking nor sleeping—an intermediate zone not dissimilar from undeadness. Mina worries that Lucy's sleepwalking might be an indicator of a deeper-seated illness.



A good deal of parallelism exists in the novel, with regard to sickness and caretaking. Mina cares for Lucy's illness; Mina cares for Harker's; Harker later cares for Mina's; Arthur cares for his father's; Lucy cares for her mother's.



Only now, after some weeks, does Mina fear outright that something terrible has happened to Jonathan.



Swales' shift in temperament here is quite notable. He seems to sense, in the air, that something demonic and terrifying is headed to Whitby. Here, Stoker seems to participate in one of the standard tropes of the horror genre—that of the "sage" figure who understands that something is wrong, and who is killed for sensing this evil before it arrives. Swales, in this sense, is a rather underdeveloped, if interesting, character.



Sure enough, just as Swales finishes speaking, Mina hears that a strange ship has arrived in the port—and the narrative shifts to include the tale of this vessel.



The inclusion of news reports is a device often associated with "modernist" and "postmodern" novels—that a narrative might be crafted out of the found materials encountered in the narrative by the characters themselves. Thus the account that Mina assembles, with her clippings, is the account the reader reads.



Suddenly, the Russian schooner-ship is spotted running very quickly into the harbor, being steered erratically, but with sails set in fixed position. The Russian ship runs directly into the sandy shoal of the harbor, rocking the boat (but not destroying it); those gathered nearby find that a dead man has been lashed to the steering-wheel of the vessel. Just after the boat hits the shoal, a large dog bounds off its decks and runs away into Whitby. The dog is not found or caught.

When members of the coast guard inspect the boat, they find only one man aboard, the captain lashed to the wheel—they realize he is holding a crucifix, and that he has tied himself down by his own power. The storm and mist pass as the boat stops at the harbor, but the authorities are perplexed by the strange and macabre scene.

Mina's Journal. August 9. Mina reports that the Russian schooner came from Varna, a port in what is now Bulgaria, near Transylvania, and that it contained a large number of wooden boxes, filled with earth, and no other significant cargo. The boxes were given over to a man named Billington, a solicitor in Whitby. Attempts were made by the animal humane society in Whitby to find the large dog that leapt from the boat, but he could not be located. Another dog was found dead, later that day, perhaps killed by the escaped dog; the other dog's throat appeared to have been ripped out.

Mina is permitted by a harbor official to look over the logbooks of the ship, known as the *Demeter*; she is also permitted to read over a log found in a bottle lashed to the dead man's hands. Mina includes the account of this second log in her journal.

Captain's Log of the Schooner Demeter. The *Demeter* set sail from Varna, in Bulgaria, on the 6th of July. No significant incidents were reported for the first two weeks of the ship's journey, as it passed through the Bosphorus and Dardanelles, and into the Mediterranean Sea. On the 16th of July, men began fearing that "something" was aboard the ship, that it was disturbing their rest and comfort, and that it appeared to be some kind of ill omen, a living evil spirit assuming the shape of a man.

A macabre and grisly scene—one of the most grisly in the novel. That a dead man might be lashed to his vessel and still steer it into port perhaps pushes beyond the reader's belief, but nevertheless Stoker succeeds, in this section, in crafting a genuinely scary and affecting tale of horror and suspense, even though the reader understands that Dracula is probably to blame.



The idea that the reader knows something the characters in the novel do not is called "dramatic irony." Here, the reader figures that Dracula is likely aboard the vessel, but Mina is not aware of Dracula's abilities as of yet, and so is unaware of his possible presence.



Again, the motif of the dog recurs, and by this point the reader has been conditioned to associate these dogs with Dracula, as creatures that tend to presage his arrival, and to signal that something terrible is in the offing. As of yet, and as above, Mina does not know to associate dogs with Dracula, and so she wonders how it could be that the dog could leap from the boat and totally elude all those who wished to capture it, in the small town of Whitby.



Mina seems more than eager to solve the mystery of the ship, and she notes down the particulars of its strange journey. Although Mina does not yet know that this ship, Lucy's illness, and Harker's stay at the Castle are related, she nevertheless wishes to document "everything" she sees and hears.



Although the reader knows that this strange disturbance, and the man not included in the ship's logs, is probably Dracula, that knowledge nevertheless does little to drain the suspense of this section, which owes a good deal of its power to the first-person narration of the ship journal. Stoker uses the first-person account throughout the novel to increase the characters', and readers', terror.



On the 17th of July, a crew member reports a tall, thin man is living on the ship, though he is not included in the crew logs. The captain vows to look for the thin man, but cannot find him, nor can any other member of the crew.

The 'thin man' is also a common term, in West European legend dating back to the Middle Ages, for the devil, or for humans in league with the devil—as Dracula might be considered to be.



Over the next week, men begin to be "lost" on the ship—the captain assumes they are jumping overboard, or being pulled over in the foul weather that besets the ship as it enters the Atlantic Ocean. Between July 24th and August 3rd, more men disappear, and the captain realizes that the ship has been enveloped in a thick fog, one that follows the ship as it travels northward.

Whatever is on the ship, it is certainly frightening enough to cause hardened sailors to risk their own lives by leaping overboard. Sailors, like the villagers of Transylvania, are known for being particularly superstitious, and clearly the presence of the "thin man" has stoked their fears aboard the Demeter.



By August 3rd, it is only the captain, the mate, and the "thin man" aboard, although the captain still has seen no sign of the latter. The captain takes over steering the ship from the mate, who goes under the deck, and hears the mate, later, in the hold, with the large boxes of earth. The mate screams once and then falls silent. The captain wonders if the mate has survived, if the thin man is real, and if he will ever get the ship to England.

The captain seems prepared to follow the old sailing maxim, that the captain "go down with his ship." Although the captain is obviously afraid of the thin man, he seems, also, to be concerned about the precious cargo the boat is delivering to England—cargo that ends up being the wooden boxes used as safe havens for Dracula.



The captain realizes that the mate, too, has jumped overboard after his screaming fit down in the hold; the fog around the ship grows even thicker, as the ship approaches England's coast. In his last log entry, on the 4th of August, the captain says that he must go down with the ship, that he will lash himself to the vessel in order to steer it to port, and that, if he dies, at least he will have died like a man. The log ends.

This final scene, wherein the captain ties himself to the wheel and sets the ship on course to land at the harbor, is one of the novel's more jarring and shocking, and is notable only for its implied presence of Dracula, rather than explicit description thereof. Some of the novel's most suspenseful scenes indeed involve only the hint of Dracula and his evil.



Mina adds to the bottom of the account, in her journal, that it is unclear who this "thin man" might be, and that the ship's fate might remain another "mystery of the sea." But the town of Whitby is atwitter with the strange goings-on of the ship and the harbor.

Of course, this "mystery" will be gradually unraveled, along with the mystery of Renfield and of Lucy's illness—Dracula is at the center of all these intrigues.



Mina's Journal. August 8. Mina returns to an entry dated before the arrival of the Demeter in the Whitby harbor. Mina reports that Lucy, still, is sleepwalking, and that Lucy's desire to sleepwalk seemed to increase the night of the terrible storm that brought the Demeter into the harbor. Mina wonders whether Jonathan is returning to England by sea or by land, and if he is safe.

It is not clear whether Lucy's sleepwalking predated Dracula's arrival by coincidence, or whether Dracula's arrival "activated" something within her, causing her to sleepwalk. In either case, Dracula soon takes advantage of Lucy's "hypnotized" state, outside, in the cemetery.



Mina's Journal. August 10. Lucy and Mina attend the funeral service of the captain of the Demeter, held in the cemetery high in the rocks where Lucy and Mina used to talk to Swales. Mina reports, with fright, that Swales was found dead, in the cemetery, just before the captain's funeral; Swales' neck had been broken, and he had a look of fear in his face. Mina also says that dogs near the captain's funeral appear frightened by some kind of unseen spirit, although Mina is not sure what that might be.

Mina reports, also, that Lucy appears to be troubled by strange dreams, although Lucy will not say what these dreams are about, nor will she admit that the dreams, or her constant sleepwalking, are serious conditions.

Again, some of the most horrifying of the events of the novel tend to happen "off-stage," and are only described by characters, rather than experienced by them. Here, Swales has died, probably of fright or shock, and Lucy and Mina only hear, later, about the look of extreme horror that was frozen on his face.



Strange dreams appear to presage a "meeting" or involvement with Dracula—Lucy, Mina, and Renfield all experience them at some point in the novel. Dreams are subconscious and non-rational, and there is a sense in the novel that the "civilized", rational characters are vulnerable at that level.



CHAPTER 8

Mina's Journal. August 10. 11 p.m. Mina reports that Lucy appears to be doing somewhat better—and she wonders, in her diary, what the "new woman" (the socially-liberated woman becoming more prevalent during this time, especially in London) would do in her position: would a "new woman" wait for Jonathan? Give him up for dead? Would a "new woman" sleepwalk? Or is the "new woman" more powerful than these typically feminine, Victorian urges—fainting, fits of hysteria, and weakness?

Mina's Journal. August 11. Mina awakes to find that Lucy has sleepwalked out of the house—Mina follows her up to the cemetery, where she sees Lucy, in her nightgown, half-reclined over a tombstone, enshrouded by fog, with a shadowy figure bent over her. When Mina reaches Lucy, the figure and fog disappear—Lucy appears flushed and is breathing heavily.

Mina takes a pin and closes Lucy's nightgown at her throat, then half-carries, half-drags Lucy back to the house in Whitby, where they sleep for the remainder of the night. Mina is not sure what has happened to Lucy, but believes that she has simply sleepwalked again, and that she (Mina) has dreamt the vision in the cemetery, of the shadowy figure.

A pointed reference to competing social theories of the time. In late-Victorian England, the "new woman" was emancipated from her husband, was able to work and look for fulfilling life-experience outside her marriage, and was believed, by some, to be sexually liberated (and therefore corrupt) as well. Mina and Lucy appear to take pride in the fact that they are both "powerful" women and also ladylike in the "old" manner.



An important scene in the novel. It must be noted that Dracula's attacks on Lucy and Mina are, essentially, scenes of sexual assault—here, the sexual implications are obvious, from Lucy's reclined posture in the cemetery to Dracula's bending over her in a suggestive position.



This "pin," which of course is not the cause of Lucy's holes in her neck, nevertheless serves as a method of rationalization for Mina, who seems not to want to believe that something or someone could have bitten Lucy while in the cemetery. Again and again in the novel the characters are unable to believe the occult things occurring and try to explain those events using non-occult means.



Later that day, at noon, Mina looks at Lucy, sleeping soundly, as sees that Lucy has a small cut and trickle of **blood** at her throat. Mina believes she has cut Lucy by pinning her nightgown, and so apologizes to Lucy.

The first reference to Lucy's blood, which has been drawn (by Dracula) and will be continually drawn over the course of her strange "illness."



Mina believes, that evening, that Lucy has somewhat recovered her strength, although Lucy has been quiet. Mina wonders, again, where Jonathan is—and she wishes he were close by, to provide comfort to her and to Lucy.

Mina's worries for Jonathan seem only to be interrupted by her worries for Lucy, there in Whitby. Mina is very much in a caretaker role at this point in the novel, although she, too, will need to be taken care of, later on.



Mina's Journal. August 12. Mina is surprised to note that, in the night, Lucy tries, twice, to leave the locked bedchamber; but in the morning, Lucy appears healthy, and Mina is somewhat relieved.

Lucy is drawn by some kind of supernatural force to return to the scene of her assault—behind the fact that Lucy is under Dracula's control lies the Victorian fear that women, once sexually liberated, would become sexually voracious.



Mina's Journal. August 13. Lucy, in her sleep (and without her knowledge), sits up and points to the window, where Mina, woken up, spies a **bat** trying to get in. Mina finds this odd, but Lucy goes back to sleep and does not wake till morning.

The bat, unlike the dog, is not just a symbol presaging Dracula—it is the physical, animal embodiment of Dracula—as it appears he can turn into a bat at will, to approach his victims.



Mina's Journal. August 14. Mina notes that Lucy appears to be longing for someone or something with "red eyes" in her sleep. Mina believes this is simply nervous exhaustion from Lucy's strange night in the cemetery—about which Mina has not spoken to Lucy, nor has Mina mentioned this strange night to anyone else in the family or in Whitby.

Dracula's red eyes are mentioned several times in the novel. They, more than any other feature of his face or person, seem an indicator of his evil—for there is no human who has, naturally, red eyes. The red of his eyes is also a symbol for his bloodlust—his desire for the blood of others.



Mina's Journal. August 15. Mrs. Westenra, Lucy's mother, confides in Mina this day that she (Mrs. Westenra) is quite ill, with only a few more months to live, and that any great shock could kill her. Mina believes it is right, then, that she has not told Lucy's mother about Lucy's strange night of sleepwalking all the way to the cemetery.

Just as Arthur must care for his sick father, Lucy must care for her sick mother, who here is said to have a weak heart. What is more complex for Lucy, however, is her own illness—and Arthur must find time to care both for his father and his fiancée.



Mina's Journal. August 17. Lucy's condition has taken a turn for the worse. Although Lucy eats well and sleeps well, Lucy wakes in the morning feeling drained and tired, and Mina notices that the pricks on Lucy's neck, which she thought were from the pin, appear to be growing larger, rather than healing. This upsets Mina, who vows to see a doctor in a day or two, if the wounds do not heal.

What is inexplicable at first—the fact that Lucy appears to get better, and then appears to get worse, without much explanation for either case—is finally explained by Dracula, and his visits. When Dracula manages to "get to" Lucy, her condition deteriorates; if he does not get to her, she improves.



Letter from Billington to Carter, Patterson and Co., London. This brief business letter, sent from the Whitby solicitor to a London property management company, announces that the 50 wooden boxes, filled with earth and taken from the Demeter, are to be deposited at the house Carfax, in Purfleet, as soon as possible.

Letter from Carter and Co. to Billington. Carter and Co. acknowledge the preceding telegram and promise to deliver the boxes to Carfax.

Mina's Journal. August 18. Seated once again at the cemetery with Lucy, Mina asks her friend if Lucy dreamt at all during the strange sleepwalking night earlier that summer—Lucy said she did in fact dream, of a shadowy figure with red eyes, and that she heard dogs barking loudly all around her, until Mina woke her up in the cemetery. Mina finds this dream terrifying, but Lucy laughs it off as a trifle.

Mina's Journal. August 19. Mina receives word from Hawkins that Jonathan is alive, though he is recovering from an illness "out east." Hawkins tells Mina that she ought to take the train and meet Harker "out there." Mina is thrilled to have news that Jonathan is not dead.

Letter from Sister Agatha, Nurse, in Budapest, to Mina. August 12. The presiding nurse, caring for Jonathan in Budapest, writes to Mina that Jonathan is suffering from brain fever there, but that his condition appears to be improving. The nurse says that Jonathan was found in Klausenbergh by a policeman—Jonathan was raving about **blood**, demons, and violence, and the policemen helped him onto the train to Budapest, where he was found by authorities and delivered to Nurse Agatha's hospital. The nurse asks that Mina come quickly to Budapest to see her fiancé.

Seward's Diary. August 19. Early on the 19th, Seward is called by orderlies to see Renfield, who appears to be in a kind of mania. Renfield has given up on his experiments with insects and birds, saying, now, that "the Master is at hand," and that he, Renfield, has no reason to deal with any other earthly authorities. Seward is shocked by this bizarre change in Renfield's behavior.

This small, technical letter is a useful "stage direction" in the novel, in case the reader is curious as to how the boxes were actually transported from Romania to England to Dracula's estate at Purfleet.



Again, the exact progress of the boxes can be tracked using these letters, lending "verisimilitude," or real-seemingness, to the narrative.



What is interesting, here, is that the dream ends up not being a dream at all, but an accurate memory of an event—Dracula's assault—that really took place. In the novel, characters are continually confusing real events with dreams, and dreams with events they thought to be impossible or fantastical, but are actually real.



Finally, Mina receives word from Harker. One might feel that Stoker has downplayed Mina's worries about Harker during this intervening period of time, but it is not clear how long his business trips usually take, and Mina seems to understand how difficult communication is between England and Transylvania.



Here, again, Stoker places together the twinned notions of "illness," or "madness," and genuine dismay at events that defy scientific explanation. In the beginning, the authorities and nurses believe that Harker must have been crazy, to have "raved" about blood and the supernatural. But of course it turns out that Harker is correct, and that those denying his visions were in fact the one's who were "crazy," or at the very least incorrect.



Renfield is a more interesting case of the above problem. He probably is "crazy" by medical standards—his behavior fits the common description of bipolar disorder—but he also is, truly, being visited by Dracula, and is under the "master's" influence.



Later that night, Seward is woken up by guards to hear that Renfield has escaped from the asylum. Renfield runs into the neighboring estate at Carfax, which Seward does not know has been purchased recently by Dracula. There, as Seward approaches Renfield, he hears Renfield pledging allegiance to the Master, but does not see with whom Renfield might be speaking. Seward and the guards manage to get Renfield into a straight-jacket, but Renfield continues to promise that he will serve his master. Seward is shocked by Renfield's immense strength, as the guards restrain him.

Again, Seward is unable to connect Renfield's insanity and ravings to the presence, so close by, of Dracula's new property, Carfax. Of course, Seward does not know that Dracula owns that house, but Seward surely sees, as in this episode, that Renfield is attracted to that house, that the Carfax estate is a source of power for the supposed "lunatic," and that Renfield will stop at nothing to serve his master, whoever that may be.



CHAPTER 9

Letter, Mina Harker to Lucy. August 24. Mina tells Lucy that Jonathan is in poor but stable condition in Budapest, that he does not seem to remember very much of his time at Castle Dracula, and that Mina is afraid to ask Jonathan too many questions, lest she dredge up these terrible memories and visions of demons.

Now Mina is, once again, in the caretaker role, and Harker, who is devoted to his now-wife, wishes to do everything he can to "get better" and return to normal English society—even if that means ignoring the terrible visions he had while at the Castle. In other words, he tries to repress his visions of the occult—to treat them as hallucinations rather than real.



Jonathan, on waking up, gives Mina his journal from the castle, and asks her to keep the journal from him—Harker does not wish to re-read it, nor does he wish to know whether his visions at the castle were real or dreams. Harker tells Mina she is permitted to read the journal, if she promises never to share its contents with Harker. Harker also asks that the two be married there, in Budapest, and Mina eagerly agrees.

Harker believes, now, that his journal is explicitly a document of madness, and that to trust the journal as an accurate account of his time with Dracula would be madness as well. But Mina, of course, learns eventually that this is not the case, and that the journal of Harker's is a very useful document in the search for Dracula.



Mina closes her letter to Lucy by briefly describing the wedding ceremony, which is a bit solemn (taking place at Harker's bedside), but still, in Mina's words, quite romantic and lovely. Harker promises lifelong devotion to Mina, and she promises him the same. Mina ends her letter to Lucy by wishing Lucy all the happiness that she (Mina) now possesses.

Mina is perhaps right in having Harker marry her right away—Lucy, who waits to marry Arthur until after Arthur's father is taken care of or passes away, dies unwed, whereas Mina may rely upon her husband, and he upon her, in a socially-recognized union.



Letter from Lucy to Mina. August 30. Lucy writes a brief letter back to Mina, saying that she (Lucy) is feeling better, and that Arthur has come from London to visit her. Lucy wishes Mina all happiness and good cheer on her recent wedding.

Lucy seems to think, at this point, that her own wedding will take place soon, and that she will soon be joining Mina in the realm of married bliss, with Arthur at her side.



Seward's Diary. August 20. Seward notes that Renfield has assumed a pattern to his strange behavior—during the day he has paroxysms of rage and oddness, but during the night he is calm, even normal-seeming. Seward resolves to leave a door open to allow Renfield to leave the asylum at night—Seward wishes to track where Renfield goes.

Here Renfield appears to invert the typical pattern of the vampire. While Dracula operates at night and must "sleep" during the day (more like recharge in his wooden box), Renfield, on the other hand, finds normal human calm only at night.



Seward's Diary. August 23. This night, Seward writes, Renfield escapes again to the nearby house, Carfax, and travels all the way to the "old chapel" door in the rear of the house—but just as Seward and the hospital orderlies catch Renfield, he looks upward, and they all spot a large **bat** flying ominously above. At this, Renfield becomes calm, and says he will go quietly back to the asylum. Seward is puzzled.

Renfield appears to recognize the form Dracula can take—the bat. Seward, again, persists in a condition of not-knowing, thus prompting a good deal of dramatic irony on the part of the reader, who has, at this point, deduced that Renfield is a disciple of Dracula's.



Lucy's Diary. August 24. Lucy begins keeping a diary, and reports that she has left her summer lodgings in Whitby, with her mother, and returned to their home outside London. Lucy says that Arthur is worried, when he sees Lucy—Lucy appears, once again, to be relapsing into weakness and illness, with no known cause.

Lucy is simply losing too much blood to continue to maintain her weight, health, and healthy appearance. Yet all of the characters think that the cause must be some illness—there must be a natural, as opposed to supernatural, explanation for what is happening.



Lucy's Diary. August 25. Lucy reports, briefly, that she has terrible sleep and awful dreams, which she does not remember except for their terror. Lucy longs for Arthur's return to their house—Arthur has been spending time visiting his own sick father.

Again experiences of the occult manifest as dreams for rational Westerners. One might wonder why Arthur does not split his time between his father and his fiancée more evenly—as it seems he spends a good deal with the former. But perhaps this is an unfair position in which to place a grieving and over-taxed young man. (Also, him being around would mess up the plot of the story.)



Letter, Arthur to Seward. August 31. Arthur asks Seward if he will come to lunch the next day and observe Lucy, without Lucy's knowing—Arthur understands that this could be difficult for Seward, since he was rejected by Lucy, but Lucy is still sick, and Arthur wishes desperately to know the cause of her illness.

Arthur knows that Seward was devastated when Lucy rejected his proposal of marriage, but now he can call upon their friendship to ask that Seward look after Lucy, as a favor to himself (to Arthur).



Telegram, Arthur to Seward. September 1. Arthur writes, briefly, that his father has taken a turn for the worse, and so Seward is to visit Lucy without Arthur's presence, and to report to Arthur what he sees of Lucy's condition.

Again, Arthur is forced to choose between Lucy's health, which he considers more stable, and his father's, which he considers to be far more precarious.



Letter from Seward to Arthur. September 2. Seward reports that Lucy seemed well, but was only performing in front of Seward and her own mother—once she and Seward were alone, however, Seward examined her more closely, and saw that she looked "**bloodless**," without the usual signs of anemia. Lucy also complains of occasionally difficulty breathing. Seward tells Arthur that he has asked for his friend Van Helsing, a famous doctor and scientist and Seward's old teacher in Amsterdam, to consult on Lucy's condition. Van Helsing is a specialist in "odd diseases," as Seward calls them.

Van Helsing is introduced. The Professor is a strange man, and what is most notable about him, to the reader, is his bizarre manner of speaking, in a kind of broken English that must derive from his heavy Dutch accent. But Van Helsing is an intelligent man, a man of both science and broad cultural learning, whose knowledge of eastern legend and superstition, and willingness to trust these legends, place him in contrast to Seward and all of the other Western characters who don't grant any reality to the occult described in superstition and so are vulnerable to it.



Letter from Van Helsing to Seward. September 2. Van Helsing sends a quick note to Seward, asking for rooms at a hotel in London, and saying he will be happy to visit with Lucy and determine the cause of her distress.

It is not mentioned how Van Helsing is able to travel between England and Holland at a moment's notice, but it appears that train and ferry travel between these location is quite efficient.



Letter from Seward to Arthur. September 3. Seward reports that Van Helsing has had an initial visit with Lucy, that Van Helsing agrees with Seward that Lucy has lost a good deal of **blood** but does not seem typically anemic. Van Helsing, who must return briefly to Amsterdam before traveling back to London, says he will think on the cause of Lucy's sickness—Seward tells Arthur he believes Van Helsing has some idea of the nature of it, but is thinking it over to be sure. Van Helsing has not described to Seward his hunch as to the cause of Lucy's distress.

Van Helsing seems to suspect right away, when he labels Lucy's anemia as being "atypical," that something supernatural is to blame. But Van Helsing appears also to understand that he must slowly and carefully lead Seward, and others of the group, to the conclusion he suspects from the beginning—that Lucy has been bitten, and is being visited, by a vampire.



Seward's Diary. September 4. Seward reports that, once again, Renfield becomes unhinged around noon, during the day, and subsides in his anguish at night. Seward is still confused as to the cause of this madness, as are the orderlies present. Later that day, in the late afternoon, Renfield plays happily with his flies, but that evening, he begins yelling again, and when Seward visits Renfield says that he is sick of the fly "rubbish," and that "he" (Renfield's master) has abandoned Renfield. Seward is again confused.

Renfield's behavior grows more disturbed, and Seward struggles to find a reason. What is interesting is the fact that Renfield's behavior is only inexplicable if one disregards superstition, legend, and instances of the occult. Seward, a man of science, is blinkered by his inability to consider explanations beyond the scientific realm—and Van Helsing helps Seward to see these supernatural explanations.



Telegram from Seward to Van Helsing. September 4. Seward reports that Lucy's condition seems to be improving.

Another instance of false hope, as Lucy's blood has returned in sufficient quantity, only to be sucked again.



Telegram from Seward to Van Helsing. September 5. Seward reports, again, that Lucy appears even healthier, with a ruddy glow in her cheeks.

This ruddy glow, in Victorian culture, was often associate not just with health, but also with sexual arousal.



Telegram from Seward to Van Helsing. September 6. In this message, however, Seward notes that Lucy has gotten much worse, and that Van Helsing must come immediately to look after her.

It appears that Dracula has been to visit Lucy, after a brief respite—and Lucy's condition deteriorates accordingly.



CHAPTER 10

Letter from Seward to Arthur. Seward reports to Arthur that Lucy has taken a step backward, and that any sudden shock might be enough to kill her; but Seward says he has hope that Van Helsing can both cure Lucy and make more comfortable Lucy's mother, who herself is very ill.

Arthur realizes, at this point, that he must care for Lucy just as he cares for his father, and that both these people—whom he loves more than anyone else in the world—might die very soon, if left untreated.



Seward's Diary. September 7. Van Helsing tells Seward that he has some idea what is causing Lucy's illness, but he does not want to reveal that idea to Seward yet, as he must test a few hypotheses on Lucy before he is convinced. Seward is frustrated by this but agrees to Van Helsing's tack, since Van Helsing was Seward's Professor, and is an extremely knowledgeable man.

Van Helsing visits Lucy and sees that she has lost even more **blood**. Van Helsing determines that Lucy must have a blood transfusion, and Seward, who is younger and in better health, offers to give the blood. But just at this moment Arthur returns from his father's bedside, and Van Helsing asks Arthur, the youngest of them all, and also Lucy's fiancée, to donate his blood. Arthur readily assents.

The transfusion is performed, and Lucy appears to be healthier for it. Seward and Van Helsing both notice the wound on Lucy's neck, which till then had been covered by a velvet band (Lucy appears to have been embarrassed by it, though she does not understand where it comes from)—Seward asks Van Helsing if he believes the wound has something to do with the illness, and Van Helsing says he must return to Amsterdam to consult some books, and see if there is a connection.

Before he leaves, Van Helsing asks Seward to look over Lucy all the night through, in case anything should "disturb" her. Seward does not understand what Van Helsing is saying, but he agrees to look after Lucy regardless.

Seward's Diary. September 8. Seward does observe Lucy as she sleeps, but before she goes to bed, she tells Seward that she does not wish to sleep, as she is, of late, tormented by even more terrible dreams. Seward, however, tells her that he is there for her, and this seems to calm Lucy—she sleeps peacefully, and Seward wires to Arthur and Van Helsing to say that the transfusion appears to have worked well for the patient.

Seward's Diary. September 9. Lucy, who says she is feeling much better, does not allow Seward to stay up all the night and watch over her. Seward consents to this new arrangement, as he is exhausted—he sleeps on a couch in an adjoining room, with the door open in case something befalls Lucy.

Van Helsing, still a man of science and of great occult learning, realizes that he must "prove" his supernatural explanation, if this explanation is to have any power at all to convince Seward. Therefore Van Helsing waits to collect more evidence related to Lucy's condition.



An important plot point or wrinkle is here glazed over—neither Van Helsing nor anyone else ever checks to see what Lucy's blood type might be, meaning that all of the men are donating blood to her which might not match her blood type. Stoker seems to be unconcerned with this small bit of scientific "smudging" in the novel.



Again, Van Helsing senses that the wound on Lucy's neck could have a connection to the illness—in fact, he surely knows that Dracula is involved, at this point—but his reluctance to share his diagnosis with Seward seems, once more, to stem from a desire to prove, absolutely, that vampirism is the cause of Lucy's distress.



Here, Van Helsing states for the first time that some person or entity, capable of "disrupting" Lucy in her sleep, might be to blame for the illness.



We do not learn the nature of Lucy's dreams here, but they probably involve a variation on her previous visions—of "red eyes," and a thin man, whom we know, at this point, to be Count Dracula himself. Van Helsing is pleased that the transfusion has worked in the short term, but he knows that the vampire must be addressed as the root cause of Lucy's problems.



Seward's devotion to Lucy might be understood as a kind of displaced love for her—since he is not able to love her as a husband, he can care for her as a physician and as a friend.



Lucy's Diary. September 9. In her own diary, Lucy announces that she is feeling much better, that her love for Arthur is stronger than ever, and that she goes to sleep this night with pleasant thoughts for her future marriage.

The transfusion appears to have provided Lucy with a good deal of hope, even if it cannot cure her in the long term, as Van Helsing (but not Seward) knows at this point.



Seward's Diary. September 10. Van Helsing wakes Seward the next morning—he has returned from Amsterdam. The two go in to check on Lucy, who has taken another turn for the worse—she is more pale than ever, though Van Helsing detects a pulse, and says that Lucy can survive with another **blood** transfusion. Van Helsing asks Seward, this time, to donate blood, which Seward does. The transfusion appears to be another success, and Lucy and Seward both rest afterward; Van Helsing tells Seward he may return home for the evening, and two servant-women of the Westenra house agree to look after Lucy in the night, while Van Helsing studies his medical books, for Lucy's case.

The first transfusion was Arthur's blood, since Van Helsing and Seward believed that the trading of blood was an intimate activity, ideally suited for affianced couples. Here, however, they must resort to Seward's blood, and the sexual suggestion in the scene is powerful. Throughout the novel, blood is seen as an intimate bodily fluid, one that is pumped by the heart and therefore representative of the "soul" and "power" of a person. For Seward to share this with Lucy, the circumstances must be dire indeed.



Seward's Diary. September 11. When Seward returns the next day, Van Helsing has gathered a great deal of garlic flowers, a wreath of which he gives to Lucy to wear around her neck. Van Helsing also smears Lucy's bedroom with crushed garlic, and places other garlic flowers all over. Although Lucy, Seward, and others in the house are surprised by this, Van Helsing says that, finally, he himself can get a good night's sleep, and that the garlic will "protect" Lucy.

The garlic flowers, which were first encountered by Harker in Transylvania, reappear here in the context of Lucy's cure. Harker dismissed the flowers when he saw them in Transylvania, and the "rational" characters of London don't understand their purpose here. But it is noteworthy that the superstitions of Transylvania have now come to "civilized" London.



CHAPTER 11

Lucy's Diary. September 12. Lucy writes briefly in her diary that, once again, she feels better, that Van Helsing's garlic flowers have brought her some measure of peace, although she doesn't understand their purpose, and that she expects to sleep well this night.

The scent of the flowers is a powerful one, and one can't imagine that it's an entirely pleasant odor, but Lucy seems to be responding to the idea that this powerful, strange odor is used to protect her, and to improve her health—thus she believes she likes the smell.



Seward's Diary. September 13. Seward picks up Van Helsing at his hotel, and they return to Lucy's home. There, they encounter Mrs. Westenra, who tells them that she has also helped Lucy's cause by emptying her bedroom of all the smelly garlic Van Helsing had placed in it the night before. Van Helsing is shocked by this, but maintains decorum until Lucy's mother leaves—then, Van Helsing orders Seward to rush into Lucy's bedroom with him, to check on her.

Another powerful instance of dramatic irony. The reader knows what Van Helsing knows—that the garlic is being used to ward off Dracula. But Seward, and to a greater extent Lucy's mother, do not understand what is happening at all, and when Lucy's mother takes away the garlic, the reader and Van Helsing understand what terrible effects this mistake might have.



Van Helsing proceeds to give some of Lucy his own **blood**—she has again lost some in the night, and looks more waxy and pale than ever. After the procedure, Van Helsing tells Lucy's mother, softly, that she is not to remove anything from Lucy's room during the remainder of the treatment. Seward wonders in his journal about the significance of the garlic ritual in protecting Lucy.

Lucy's Diary. September 17. After four days, Lucy writes in her diary that she is again feeling better—it seems that Van Helsing's garlic treatments in the room are working. Van Helsing has spent the night in Lucy's room, on a chair, the past four nights. Lucy has not been disturbed in her sleep, but has heard the wings of a **bat** battering against the window of her room.

From The Pall-Mall Gazette newspaper. September 18. "The Escaped Wolf" (article). A newspaper article is included in the account. In it, an unnamed reporter investigates the escape and disappearance of a wolf from a local London zoo. The reporter interviews a husband and wife who work at the zoo, as a means of figuring out how the wolf escaped. They seem to argue that the wolf managed to escape of no fault of their own—the married couple also tells the reporter that the wolf is no more dangerous than a London dog, although the reporter seems not to believe this. Later that day, again without any warning, the wolf returns to the zoo of its own accord—after having been absent for at least one night. The reporter ends the small article with a kind of humorous "shrug," as though it is simply another trifling and strange event in the great city of London.

Seward's Diary. September 17. Seward reports, briefly, that Renfield burst into his office earlier that night with a dinner-knife, in an attempt to stab and kill Seward. Seward managed to protect himself behind his desk, and escaped with only a small cut on his wrist before Renfield was tackled by orderlies and taken back to his room. Seward writes that he will rest this evening, as Van Helsing has not asked him to tend to Lucy—who appears to be improving, based on the garlic treatments of her bedroom.

Telegram from Van Helsing to Seward. September 17. Van Helsing, who has had to go away for a day to Amsterdam, asks Seward to place fresh garlic in Lucy's room that night.

Although this Dracula visit does not kill Lucy, it means that there must be another transfusion, this time from Van Helsing, who is old and relatively frail himself, and who probably cannot give very much of his own blood without imperiling his safety.



Van Helsing is not willing to leave Lucy's care, at this point, to anyone other than himself, as he realizes that only he possesses full knowledge of the vampiric threat. Soon, Van Helsing will initiate his former student Seward into the mysteries surrounding vampiric legend.



Again, a reference to a strange wolf, which the reader has come to associate with the presence of Dracula. Dracula's relationship to wolves and dogs could be the subject of an interesting paper, as Dracula does not appear to control them completely, but rather Dracula's presence excites in wolves and dogs a simultaneous fear, excitement, and rash of strange behavior. Later on in the novel, a wolf will actually leap into a room, and at that point it will be difficult to determine if Dracula has inhabited that wolf, or if he has merely ordered a wolf to do his bidding, while he waits behind for a chance to enter the room.



Renfield sense that Seward wishes to stand between him (Renfield) and the master, although Seward does not know exactly, as of yet, who this master might be. Renfield is an intriguing case in the novel—a man whose insanity is never really in doubt, but a man, too, possessed of a kind of "special sight," a man who is capable of communing with the occult and with Dracula. Within the civilized Western world only those who are insane can commune with the occult, because the rest of society does not grant that the occult is real.



Sadly, this telegram is not addressed properly, and is not delivered on time—with dire consequences for Lucy.



Seward's Diary. September 18. Seward realizes that Van Helsing did not include the correct county on his telegram, meaning it reached Seward a day late. Seward immediately travels to see Lucy, wondering how she has passed the night without the protection of the garlic. Seward curses their bad luck in miscommunicating.

Memorandum left by Lucy. September 17. Night. Lucy has trouble sleeping the night of the 17th, without Van Helsing or Seward present. She goes to her window in the night and sees a big **bat** outside. Her mother walks into her bedroom and Lucy asks her mother to sleep with her in the bed, to keep her company, and so that both can stay warm as they sleep. Her mother agrees.

Suddenly, as they sleep, a large, gray wolf smashes through the window of the bedroom but jumps back outside—a misty pallor, filled with mesmerizing specks of light, enters, and Lucy's mother, shocked, points at the pallor and appears to fall into a fit. Lucy's mother, in her fit, tears the garlic flowers off Lucy's neck and places them on her own chest, and falls into a coma-like state in the bed.

Four maids come into the bedroom to see about the commotion—Lucy says that they ought to go back outside and have a drink of wine, since all four are in hysterics, and Lucy must figure out what to do, since the gray wolf is still pacing outside the broken window. The four servants go into the dining room, have a drink, and collapse—Lucy rushes out and realizes that the wine has been poisoned with laudanum, and that the four servant-women will sleep the night through in a drug-induced daze. Lucy is alone in the house.

Lucy takes this written account and folds it, placing it on her breast. She is still surrounded by a mist and specks of light in the room, and outside, the wolf still stalks around angrily. Lucy believes that her mother has died from the shock of the night's events, and Lucy believes that she, too, will not survive the night.

CHAPTER 12

Seward's Diary. September 18. Seward arrives at Lucy's house that morning and finds he cannot get in—Van Helsing arrives just after, and the two realize the confusion with the telegrams has caused them both to leave Lucy unattended. They fear the worst and break into the house in the rear, via a window. They walk through the rooms of the house and find the four servants, still drugged and asleep or groggy on the floor. Then they head into Lucy's room.

Another instance of dramatic irony. Although Seward senses that something might have gone terribly wrong, the reader is without a doubt that Dracula has chosen this night, without garlic to keep him away, to visit Lucy.



The relationship between mother and daughter, here, is really one of the novel's very few, and it is a sweet reminder of the mutual dependence children have on their parents, and parents on their children. Sadly, this scene is to be interrupted by horror, and the entry of Dracula.



Another instance of dramatic irony. The reader knows that, once the garlic is stripped from Lucy and grabbed, by accident, by Lucy's mother, Lucy will no longer be protected from the vampire, and will be left open to a final attack which could have fatal consequences for her.



The presence of these maids points to an important but typically overlooked aspect of the novel—its treatment of the relationship between people of different classes. Here, the maids are purely victims, and Stoker does not make much of an effort to inhabit their consciousness. Instead, the novel treats of the intimate thoughts of many characters who all happen to be middle class, upper middle class, or upper class (like Arthur).



Lucy manages to protect her written account by hiding it on her person. This is an important device of Stoker's—otherwise, the reader would not trust that any other character could have knowledge of the events that Lucy experienced alone.



Although the reader suspects, at this point, that something terrible has happened to Lucy, the reader does not know whether she is dead or severely weakened—this combination of surety (that Lucy is in trouble) and anxiety (the nature of her distress) is what makes the novel, and Stoker's description of Dracula in general, so persuasive and suspenseful.



In Lucy's bedroom they find Lucy and her mother in bed—the latter stone-dead, and the former on the verge of death, having lost a great deal of **blood**. Van Helsing begins working in a fury to bring her back; he notices that the garlic garland has been placed around Lucy's mother's neck, and not Lucy's. Seward sends a telegram to notify Arthur to come, and they place Lucy in a warm bath, in an attempt to revive her heartbeat.

After the bath, Seward and Van Helsing consult as to what to do with Lucy. When they turn around, they find that Morris has arrived—Arthur had sent him a telegram asking him to check on Lucy's house, since Arthur had not heard from Lucy for several days. Morris agrees to transfuse **blood** to Lucy, and the operation appears, once again, to improve her condition. After the operation, Van Helsing shows Seward the memorandum Lucy wrote and left on her breast, which had fallen off when they moved her into the bathroom for her bath.

Seward reads the memorandum but doesn't understand what it implies—Van Helsing says that, in due time, he will explain to Seward. Morris draws Seward aside and reminds Seward that Lucy has had the **blood** of "four strong men" in her veins, in large quantities, but that something appears to be taking that blood out again, at night. Seward wracks his brains to find an answer to this strange question, but cannot find one; nor can Morris.

Lucy finally wakes up after the transfusion, and seems to have survived, though she is in a greatly weakened condition. Before she woke back up, Van Helsing placed her memorandum back on her chest, to make it seem that the group did not know of her activities the night previous.

Seward's Diary. September 19. Arthur arrives at Lucy's house and sees his fiancée in a severely weakened condition—although the transfusion helped, it seems that Lucy simply has lost too much **blood** to survive. Seward worries what will become of her, and continues speaking his journal entries into Lucy's phonograph, in the house.

Again, the scientific and medical usefulness of the procedure here described—putting Lucy in a warm bath—might be debated. Even during Victorian times, medicine was fairly well advanced, and doctors were beginning to realize the root causes of many diseases. Nevertheless, some of Van Helsing's "treatments" might be considered old wives' tales today.



Morris is the fourth strong young man to provide Lucy with fresh blood—and again, his blood type is not checked, suggesting either that Lucy is a universal recipient (type AB), or that all the men of the group are universal donors. Or, more likely, Stoker was not aware of blood types, or was not convinced that it would interrupt his reader's experience of the story if the types were not included. Regardless, now another of the men who courted Lucy has shared sustaining blood with her, while Dracula assaults her and takes that blood.



Morris appears to understand, at this juncture in the novel, that Lucy is not taken by any typical or normal illness. Because the large amounts of blood that have been put into her veins must have gone somewhere, and since she is not normally anemic, someone must actually be taking the blood out of Lucy. Having the blood of "four strong men" in her veins again ascribes a kind of sexual intimacy to the transfusion.



Van Helsing does not yet want Lucy to know that the rest of the group—Seward, himself, Morris, and Arthur—are aware of the terrible events involving Lucy's previous night, and her mother's demise.



It should be noted, here, that Seward's diary "entries" are really dictations. They appear quite fluid and well-written to be dictations, however—here is another instance where Stoker appears to suspend belief, unless Mina, in her later edits of Seward's journal, has "smoothed out" his prose.



Letter from Mina to Lucy. September 17. (unread). Mina writes a letter to Lucy, since she has not heard from Lucy for a long time. Mina and Harker have returned from Budapest to Exeter, in England, and have set up house with Hawkins, Harker's boss, who considers Harker to be his son, and who informs the pair that they shall be the sole inheritors of his estate after his death. Mina is happy in her letter, and asks about Arthur and Lucy's mother—Mina does not know what has befallen Lucy, of course, and Lucy does not see the letter to respond to it.

Report from Patrick Hennessey to Seward. September 20. An employee of the asylum, Hennessey reports to Seward in a brief letter than Renfield, taking air outside the asylum, recently saw men bringing large wooden boxes, filled with earth, into the Carfax estate bordering the asylum—Renfield seized the two men carrying the carts, believing they were stealing rather than delivering them, and nearly beat them to death before being placed, once again, a straitjacket. Hennessey was confused by the incident, and therefore notified Seward.

Letter from Mina to Lucy. September 18. (unread). In another brief unread letter, Mina informs Lucy that Hawkins has died, so that she and Harker are now very rich, and must travel to London to mourn Hawkins, where he is to be buried with his family. Mina says that she is trying to keep a cheerful face, though she knows Hawkins' death is a terrible blow for Jonathan.

Seward's Diary. September 20. Morris, Arthur, Van Helsing, and Seward surround Lucy on the last night of her life. In the morning of the 20th, at dawn, they notice that the marks on her neck have fully disappeared; but Van Helsing reports that Lucy is about to die, and Seward is greatly puzzled by this. Van Helsing brings Arthur in to see Lucy one last time.

But as Arthur takes Lucy's hand, Van Helsing and Seward notice that Lucy's pallor has changed—she appears serene, and her gums are drawn back, showing pointy teeth. Lucy's eyes open wide, and she asks to kiss Arthur—Arthur nearly consents, but Van Helsing jumps between and forbids it. Arthur is shocked by Van Helsing's response.

As Lucy's life continues in a downward spiral, Mina's, on the other hand, is only trending upward, and it seems that her and Harker's good luck cannot be stopped. Hawkins exists primarily in the novel as a means to provide for Harker (professionally) and Mina (as bequeather of an enormous amount of money to the two). For his part, Harker is said to love Hawkins like a father.



Renfield is aware of the power of the wooden boxes that are being placed in the Carfax estate. One wonders again if Renfield has total knowledge of vampiric custom because he has read up on the subject, or because he has somehow been communing with Dracula, perhaps by secret messages or by meetings at night. Or, as a third option, Renfield might, in his madness, sense the importance of the boxes without actually knowing what they are.



Just after Hawkins has left his estate to Mina and Harker, he dies, thus meaning that Mina and Harker never again have to worry about money, and their social, as well as financial, position in London society is secure. Again, Mina and Harker seem to have a good deal of economic luck in the novel.



The disappearance of the marks on Lucy's neck is a terrible sign, for Van Helsing, and later on, the reader will understand why. At this point, Lucy's body has been given over fully to its vampiric form, meaning Dracula no longer needs to draw blood from it, and Lucy is on her way to becoming undead herself.



Van Helsing has never been more forceful in his injunction, and Arthur and Seward are shocked, but of course the reader can guess what is happening—that Lucy is now in an undead state, and that, if Arthur were to kiss her, she might try to bite him and draw his blood.



Then Lucy goes back into a gentle repose, and Seward and Van Helsing, the only two remaining in the room (Morris and Arthur, overcome, have gone outside), watch as she slips from life to death. Seward says that, now, at last, Lucy will have some rest, but Van Helsing ominously replies that this is not the end. Seward remains confused as to what Van Helsing is saying, but Van Helsing does not yet clarify what has killed Lucy, and what causes her, now in death, to look so composed, almost alive.

The characters, other than Van Helsing, begin to comment on how "lifelike" Lucy appears, once she has died. Of course, they will soon realize that Lucy has not truly died at all, and that, now, her body hovers between life and death in a condition of undeadness that is part of the condition of being a vampire. Soon the group will have to effect the "true death" of Lucy.



CHAPTER 13

Seward's Diary. September 20. (continued). Seward takes command of preparations for Lucy's funeral, as Arthur's father has also recently passed away, and he must take care of that funeral himself. Van Helsing says he will watch the body overnight—Seward does not understand why Van Helsing is so concerned with watching Lucy after her death. The funeral directors say that Lucy makes a beautiful corpse, and indeed in death she looks more beautiful than in life.

One wonders whether Van Helsing is in the right in keeping, for so long, the details of Lucy's demise from Seward. It seems as if Van Helsing believes that the other characters wouldn't be able to believe what was happening unless they see it for themselves. That any explanation of the occult would be so far beyond their comprehension that they would simply dismiss it. The funeral director unknowingly notices Lucy's undeadness.



Van Helsing asks for surgical instruments from Seward for that night, since he wishes to cut off Lucy's head and cut out her heart. Seward is shocked and horrified to hear that Van Helsing wishes to desecrate Lucy's body. But Van Helsing asks Seward to trust him, saying he wishes to do this to Lucy's body for the same reason he presented Arthur from kissing Lucy one last time, on her deathbed—he has reason to believe that Lucy might be dangerous. Seward trusts Van Helsing but is greatly unnerved.

Here, finally, Van Helsing begins a slow explanation of what might have happened to Lucy, but he does so piecemeal, first by saying that Lucy's body will not be lying in repose, but must rather be "taken care of" through grisly means (the cutting off of the head, the stake through the heart). Seward, always the good student, goes along with Van Helsing after a long discussion.



Arthur returns to the house after his father's funeral, and cannot believe that Lucy is really dead—he and Seward remark that she looks like she might only be sleeping. Arthur is now called Lord Godalming, since he has taken over his father's name and title after his father's death. Van Helsing asks Arthur if he might have permission to read all Lucy's diary entries, letters, and other personal effects, to find out the cause of her illness, and Arthur agrees to this.

Arthur has had two people very close to him die, but because his father was a Lord, he now inherits that title. And just as Harker and Mina, on Hawkins' death, are now wealthy, so too is Arthur now possessed of an enormous fortune. Stoker appears fixated on the idea that his characters move up the social ladder, even as they are beset by other problems in the hunt for Dracula.



Mina's Journal. September 22. In London for Hawkins' funeral, Mina and Jonathan go for a walk after the solemn ceremony, and as they do, Jonathan stops suddenly and appears completely afraid. He tells Mina that he sees "the thin man," Dracula, walking around the streets of London. They walk quickly away, and Jonathan naps for a time and re-collects himself, though Mina worries for him, and for the spasm of fear it caused him to see someone resembling Dracula (as she does not believe it is really the Count).

It is not clear to Mina whether Harker is merely repeating one of the visions he had while "ill" in Transylvania, or whether Dracula is actually capable of walking around London. Interestingly, Harker himself dismisses this vision, soon after, as the product of a hysterical mind that has not fully gotten over whatever trauma happened to Harker while he was in Romania. He continues to reject the idea of the occult as impossible and therefore his experiences of it as hallucinations.



Later that day, Mina receives a telegram from Van Helsing that Lucy and her mother have both died, and that the funeral occurred that day, the 22nd of September. Mina is shocked and greatly saddened by this news.

The reader might have forgotten, at this juncture, that Mina was not aware of the death of Lucy and her mother, and so this telegram informs Mina of the new reality.



Seward's Diary. September 22. Seward believes he is finishing his diary—he reports that he, Van Helsing, Morris, and Arthur all attended to Lucy as she was placed in a marble mausoleum in a cemetery near her house; after doing so, Arthur remarked that, by transfusing his **blood** into her veins, he felt that he and Lucy were truly married. None of the others in the group tell Arthur that they all, too, gave Lucy their blood.

Arthur makes explicit the link between the transfusing of blood and the joining of man and woman in holy union. This blood-link will be perverted, later on in the novel, when Dracula and Mina swap blood, as Harker sleeps unknowingly beside them. At that point, Stoker makes expressly clear the relation between vampirism, blood-sucking, and romantic coupling.



After the ceremony, Van Helsing and Seward take a cab together, and Van Helsing goes "into hysterics," as Seward describes it, alternating between crying and laughing about Lucy's death, and the way she appeared so serene after death. Seward says he does not understand why Van Helsing behaves in this way, but Van Helsing replies that he simply worries for Lucy after death—this appears to appease Seward, who drives off alone, after dropping off Van Helsing at his hotel. Seward vows that this is his final diary entry.

Van Helsing might be understood as an eccentric, not entirely in touch with his emotions as regards certain instances of "politeness," such as is called for now. In this sense, Seward is his complete foil, as Seward, here, appears concerned with propriety—how one ought to behave after the funeral of a friend. But Van Helsing also sees the dastardly work that a vampire has done, whereas Seward goes on thinking, still, that Lucy was merely sick.



From The Westminster Gazette. September 25. Another news clipping is included, this one from a London paper, which describes how, of late, a "dark woman" or "dark lady" in the neighborhood of Lucy's cemetery appears to be grabbing children, taking them off for a time, and returning the children with wounds in their neck. The reporter asks that anyone with information about this "dark lady" report it to the authorities.

More dramatic irony. It is hard to imagine that any reader would not make sense, immediately, of this article as relating to Lucy. One then realizes, at the end of the novel, that since this account along with the others was assembled by Mina, she, too, had a sense of the narrative "arc" of the struggle for Dracula as the events were unfolding.



In another short follow-up article, the report notes that another child has gone missing, and was then found some time later, very week, with another gash in his neck—many believe that the "dark lady" is again responsible, and that she must be found and brought to justice.

The reader might anticipate, here rightly, that the group's next effort will be to track down and eliminate the dark lady. And the reader might also sense that Van Helsing possesses the knowledge to do just this.



CHAPTER 14

Mina's Journal. September 23. Mina, who is worried about Jonathan after his vision of the Count in London, spends the day reading Jonathan Harker's Journal of his time at the castle, while Jonathan is away for the day on business.

Mina finally decides it is necessary to know what Jonathan has experienced while at the Castle, although she has still promised not to share this information back with Harker, who wishes to forget all he can.



Mina's Journal. September 24. Mina vows to transcribe Harker's journal via typewriter, as she fears that the Count might now be in London, and Harker might come in contact with him once more—in this case, Mina wants to have copies of Jonathan's account of the castle, even though she knows Jonathan does not wish to share his "ravings" with anyone.

But as Mina reads, she realizes that this information is of great value, and that it might somehow be connected to Lucy's illness—even in a small way. Mina appears, in this way, to be far more advanced than Seward in her hunch that Dracula is ultimately to blame.



Letter from Van Helsing to Mina. September 24. Van Helsing writes and introduces himself to Mina, saying that he has read Lucy's correspondence with Mina (with Arthur's and Seward's permission); Van Helsing asks to meet with Mina to discuss Lucy's "illness."

Here, again, Mina begins to sense that, because Van Helsing is asking her questions about Lucy, Van Helsing might have some knowledge, too, of Harker's time with Dracula.



Telegram from Mina to Van Helsing. September 25. Mina agrees to meet Van Helsing that day to discuss Lucy and her death.

These telegrams set out of the time and place of Mina's meeting with Van Helsing.



Mina's Journal. September 25. That morning, Mina worries why Van Helsing wishes to discuss Lucy with her—Mina fears that she has done something negligent, which has allowed Lucy to sleepwalk more and therefore to get sicker and die. Mina also fears that there is a connection between Lucy's illness and Jonathan's time with Dracula, though she quickly announces, to herself, this can't be possible—she believes the events to be unconnected.

Now Mina seems to worry that Dracula might have something to do with Lucy, and she states that there cannot be a connection. But the very fact that she feels it is necessary to deny this connection belies the idea that she really does sense the two are related after all—that Lucy's illness is no normal illness, and that Harker's ravings were not ravings at all.



Later that day, Van Helsing comes to meet with Mina, who shares with the Professor her journal from the time of Lucy's illness. Van Helsing reads it quickly, thanks Mina profusely, and remarks that Mina has a great eye for detail, and that her account has helped him immeasurably. Mina says she is worried about Jonathan, after his attack upon seeing the Count in London, and Mina also says that Harker has his own journal with the events from the castle, which Mina has typed up. Van Helsing asks to read it overnight, in order to help Jonathan, too, and though Mina is worried that she is breaking the promise she made to her husband, she lets Van Helsing read the typescript.

Van Helsing takes an immediate liking to Mina, and the more one considers their relationship, the more one realizes that Mina, and not Seward, is actually Van Helsing's "star student" at this point in the narrative. From the beginning, Mina has sensed the need of collecting and collating the various journals and diaries kept by the characters of the novel—Mina believes that their experiences might be related before anyone else other than Van Helsing, while Seward continues to have trouble finding these links as he is too ensconced in the rational world to accept that supernatural events may be occurring.



Letter from Van Helsing to Mina. September 25. 6 p.m. Van Helsing tells Mina, in a brief letter, that Harker is a very brave man, that he was not afflicted by madness during his time at the Castle Dracula, and that his account of Dracula is therefore accurate.

Mina takes this as a great relief, since the reader might have sensed a certain fear on Mina's part, that her husband, for the rest of his life, would suffer from mental illness related to his "ravings" at the Castle.



Letter from Mina to Van Helsing, September 25. 6:30 p.m. Mina replies that she is greatly relieved to hear this from Van Helsing, and that she will meet with him the next day.

Mina makes sure to telegraph her exact emotional state to Van Helsing; Stoker is sometimes rather heavy-handed in his private communications, making sure that characters spell out exactly how they feel.



Jonathan Harker's Journal, September 26. Harker writes that he cannot believe he has started up his journal again, since his time with the Count, but that he wishes to continue to document events related to the Count. Harker meets with Van Helsing and the two discuss Harker's time at the Castle—Harker provides Van Helsing with some of the papers related to Dracula's purchase of property in England. Van Helsing commends Mina to Harker, saying that she is a beautiful and intelligent woman, and Harker thanks him.

For Harker, it is not just the visit to the Castle that was traumatic, but the actual keeping of a journal, which Harker associates with the terrible events in Transylvania that almost killed him. But Harker seems also to sense, like Mina, that the terrible events surrounding Lucy and others might in fact be related to his time spent with the Count.



Van Helsing comes upon an article in the newspaper that causes him some consternation, but he does not announce what the article is about—he quickly takes his leave from Harker.

Van Helsing appears close to a point wherein he will share all with the group and with the reader—the theory he has connecting Dracula and Harker to Lucy's illness.



Seward's Diary, September 26. Seward mentions that he is starting to write again, though he believed his diary was finished following Lucy's death. Seward says that Renfield appears to be somewhat "sane"; Seward is puzzled by this, but does not know the reason why Renfield has become more normal-seeming. Van Helsing comes in and shows Seward the newspaper article about the "dark lady," the one he stumbled upon while speaking with Mina—Seward reads the article, but does not understand why it so upsets Van Helsing.

Seward, once more, seems to doubt that there can be any link between the strange events in the news and Lucy's recent death. But a more sympathetic reading of Seward's hesitation might be had: because Seward loved Lucy, he feels a need to mourn here in a normal and proper way, and he has a hard time believing that a woman he so adored might have changed into something demonic. Fortunately, Van Helsing is not blinkered by love and so can share with Seward the awful truth of Lucy's state.



Van Helsing finally explains what he believes to have happened to Lucy—he asks whether Seward believes in "astral bodies, hypnotism," and other instances of occult and magical phenomena—Seward says he believes somewhat, as far as experiments seem to prove that these practices are real. Van Helsing announces that Lucy is probably a vampire—that she was bitten by a **bat** and slowly transformed into one, and this is why Lucy was losing so much **blood**. Seward is shocked by this, and has a difficult time believing, but Van Helsing reiterates that he is a man of science, and that he can prove, by experiment, that this "magic" is real.

A key scene in the novel. Van Helsing makes a case that in fact science and magic are unified, if "magic" in this sense is defined strictly as things that appear not to be true, but which can be proved true through diligent means if only the mind is open to these possibilities. In this way, there is actually no distinction at all between science and belief—both require an openness of mind and of heart, and both ask that the researcher never jump to conclusions, but wait to assemble his or her observations and facts.



Van Helsing goes on to say that "faith" is the "faculty that enables man to believe in things that we know to be untrue." Van Helsing asks Seward to believe in his research and to work with him to track down Lucy, whom Van Helsing says is the "dark lady," and therefore responsible for the child abductions happening in London. Seward is further shocked and has a great deal of difficulty believing his former professor.

The key point, here, in Van Helsing's statement is that we think we "know" certain things to be untrue, but in fact we do not know that they are not true—we only think they are not possible. True faith means that we can believe beyond our own private prejudices, and be open to a world that is perhaps more complex and strange than we once thought.



CHAPTER 15

Seward's Diary. September 26. (continued). Seward accuses Van Helsing of madness, but Van Helsing counters that he tried, slowly, to convince Seward of the nature of what was occurring to Lucy—Van Helsing says, further, that Seward must trust him, that he (Van Helsing) has Lucy's best interests at heart, and that he simply wishes to protect London, and the children near Lucy's cemetery, from harm. Seward finally agrees to help the professor, and they visit one of the boys who was briefly taken by the "dark lady"—he has puncture wounds on his neck, indicating that he has been bitten by a vampire, and that some quantity of **blood** has been sucked from his veins.

Seward eventually comes around to Van Helsing's view, although some of Seward's complaints mimic those common to late-Victorian values—the idea that the dead must not be disturbed in their "sleep," and that to do so would be unchristian or somehow unethical. It is interesting to note that Arthur, too, shares these concerns, whereas Harker and Morris are more willing to believe Van Helsing immediately and to aid in the fight against Dracula without questioning Van Helsing's interpretation of events.



Van Helsing and Seward go to the cemetery that evening to check on Lucy's tomb (she has been interred in a mausoleum above-ground). They both go into the tomb, and Van Helsing pries open the casket thought to contain Lucy; it is empty, and though Van Helsing says this proves that Lucy walks the night as a vampire, Seward says that, quite easily, Lucy's body may simply have been stolen by a graverobber.

This scene might be noted for its similarity to the Biblical scene, depicted in the Gospels of the New Testament, of Jesus being looked for in his tomb on the third day after his death, and the tomb being empty. Some people in the area at that time thought Jesus' body, too, had been stolen by grave-robbers. Yet the echo in this case serves as a contrast—whereas Jesus had ascended to heaven, Lucy is not in the tomb because she is locked, undead, into her body.



They leave the mausoleum but stay in the cemetery. Seward believes he sees a "white streak" in the cemetery, among the graves, and he and the Professor soon find that this "streak" has deposited a child nearby—the streak then disappears. Van Helsing and Seward help the child and place him in the view of a police officer, then leave the cemetery to regroup—they do not want to involve themselves with the authorities, as they fear the police will believe they seek to rob or damage Lucy's grave.

It is interesting to note that both Lucy and Dracula have an interest in the blood of small children (remembering that Dracula took a child back when Harker was at the Castle). Small children are probably easier to catch, and it might be that their blood, being young itself, is more potent for the undead. Alternatively, taking children as "prey" functions to further deepen the vampire's evil, and also captures the Victorian idea of contagion—that bad morals could affect those around you, affect the next generation.



Seward's Diary. September 27. Van Helsing and Seward wait through the night, then visit the grave the next afternoon. Van Helsing shows Seward that Lucy, in her tomb no (and "asleep," since she can only be "active" at night) is Un-Dead, meaning that she lives as a vampire; her incisor teeth have grown long and pointy, and she appears not to be dead at all—only asleep. Seward seems to believe, now, that Lucy truly is a vampire, but Seward hesitates to agree to "truly kill" Lucy.

Van Helsing says that, if he had his way, he would "truly kill" Lucy now—thus releasing her soul from vampire-dom. To do this, he would cut off Lucy's head and drive a wooden stake through her heart. Seward is appalled by this, and Van Helsing says that he must have Arthur present for this "release," since it will provide him a measure of closure, knowing that Lucy's illness was really vampirism, and that this grisly method of "true killing" is necessary to let her soul rise to heaven. Van Helsing and Seward thus leave the tomb for the night and head out to find Arthur, for the next day.

Note left by Van Helsing, for Seward (undelivered). September 27. Van Helsing leaves Seward a brief note, saying that he is going to procure more garlic and communion wafers (the "host")—since vampires cannot cross boundaries lined with these materials. Van Helsing says that he has left this note in case he disappears, or is attacked by Lucy, while performing the rituals designed to keep Lucy in her tomb.

Seward's Diary. September 28. In a brief entry, Seward wonders whether Van Helsing is, in fact, mad—but Seward decides that it is right to follow his professor and mentor, since Van Helsing is, after all, one of Europe's most learned men of science.

Seward's Diary. September 29. Morning. Van Helsing calls a meeting, in his hotel room, of Arthur, Morris (who is still in London), and Seward, in order to determine what must be done regarding Lucy in her tomb. Arthur begins the conversation by saying that he is willing to help the cause (not knowing anything of what Van Helsing intends), but he cannot violate any principles of gentlemanliness or Christianity. Van Helsing agrees, then proceeds to say that the men must enter Lucy's tomb and open her casket. At this, Arthur says Van Helsing is mad, and that his proposal is un-Christian.

Although it is not explained how biologically it happens, it is nevertheless reported by many of the characters in the novel that, once someone becomes a vampire, their teeth lengthen in order to be able to bite the necks of unsuspecting victims. As Lucy gets sicker, and later as Mina does, too, their teeth lengthen in anticipation of their final undeadness.



Van Helsing's interpersonal and psychological intelligence is here on display. He recognizes at once that Arthur will not believe his fiancée was truly afflicted with the form of vampirism, unless he sees it for himself. Further, Arthur might never forgive Van Helsing and Seward for their "barbarism" unless he knows that the "true killing" is necessary to free Lucy's soul and guarantee her time in Christian heaven, after death.



Again, the mechanism of the wafers is never explained, but it is presented as fact by Van Helsing—vampires cannot be near anything holy, meaning that the wafers, as symbolic embodiments of Christ, are too much for the vampires, who need shadow instead of light, fear instead of God's grace.



For the first time, Seward wonders aloud if he, like Harker before him, is going crazy. But Seward decides that it is more important to trust Van Helsing than to worry about his own sanity.



Arthur's response is typical for gentlemen of this time, and as above, it mimics the response Seward has, when he hears what Van Helsing intends for Lucy's body. Victorian views of propriety extended through marriage into "life after death," and it was thought that, to disturb a body in this way, while entombed, was to disturb also the soul within that body, and the Christian memory of the person who used to inhabit that earthly frame.



Van Helsing counters by saying that Lucy is Un-Dead—a vampire herself, hovering between life and death, capable of moving only at night, when she feeds on the **blood** of the young and innocent. Van Helsing attempts to convince Arthur, by saying that he must be with them to free Lucy's soul, so that she might receive her Christian reward of an eternity spent in heaven. After a while, Arthur, still with strong reservations, agrees at least to accompany the men to the tomb, to see Lucy in her Un-Dead state.

CHAPTER 16

Seward's Diary. September 29. (continued). The four go to Lucy's tomb that day around midnight. Before they open the tomb, Van Helsing asks Seward to verify that Lucy was present the last time they visited—Seward says yes, and when they open the tomb, they discover it is once again empty. Morris asks whether Van Helsing is playing a practical joke, but the Professor says that Lucy is, in fact, Un-Dead, and that she has been roaming in the night, searching for fresh prey.

Van Helsing then takes up garlic and communion wafers, crushing both, and rubbing them as a paste to line the door-jams and other crevices of the tomb. When the rest of the group asks why Van Helsing is doing this, he replies that he is keeping Lucy from re-entering the tomb—meaning that they can trap her outside of her vampiric "home."

Suddenly, Lucy, in Un-Dead form, appears, moving towards the group as they assemble just outside the door of the tomb (which they have exited). Lucy drops of a child she has just bitten on the neck—the child is alive and only slightly wounded, sitting dazed in the corner of the scene—and Lucy, sighting Arthur, begins to refer to him as her "love," and to beckon him to come with her. Arthur is flabbergasted and horrified, as are Morris and Seward, but Van Helsing seems to have expected exactly this.

Van Helsing asks Arthur whether they may go ahead with their plan—releasing Lucy from her vampiric state—and Arthur, in shock at Lucy's Un-Deadness, agrees readily. Van Helsing takes away a bit of the crumbled host-and-garlic lining one chink in the doorway to the tomb, and Lucy, since she is a spirit, now, in human form, passes through to the inside, and back into her tomb. The group (minus Van Helsing, again) is shocked. Van Helsing then seals the tomb once more with garlic and the host, and the group leaves the cemetery for the night.

It is important to note that, despite their reservations, all the characters, including Arthur and Seward, come around, eventually to Van Helsing's point of view, perhaps because they trust Van Helsing's learning, or are persuaded by his words. Or perhaps the characters merely realize that Van Helsing is their best hope in a world they are struggling to understand.



Morris does not seem worried by the problems of vampirism, but instead feels that, if Seward and Van Helsing are playing a joke on him, that would be an affront to his manhood. In this way, Morris's gentlemanly nature is represented as being typically American, or cowboy-like—Morris is the most "manly" of the men of the group, and also the least willing to be taken for a fool.



One wonders what the looks on the faces of the other group members are, when Van Helsing takes this bizarre paste and streaks it on the tomb. There are moments when the preparations against vampires approach kitsch or humor, and these moments tend to be downplayed by Stoker, who does not wish to interrupt the horror of his narrative.



No one is laughing, however, when Lucy actually returns to them in the shade of her former self. Lucy's vampirism does seem slightly different than Dracula's, perhaps because she is only a recent "convert" to undeadness—while Dracula appears as a man, Lucy, on the other hand, is more of a wraith or ghost, haunting the cemetery in which she was entombed.



It is not clear why Van Helsing decides they need one more day to plan, but perhaps he and the rest of the group simply don't have the supplies necessary to carry on with the "true killing" of Lucy. Van Helsing might also want to give Arthur more time to make sure he is ready to "release" his fiancée from the terrible fate forced upon her by Dracula.



Seward's Diary. September 29. Night. The next night, the group once again gathers in the cemetery and visits Lucy's tomb. She has been "kept inside" by the garlic-and-host which line the cracks and crevices of the tomb—there Van Helsing asks the group, especially Arthur, if they are ready, finally, to release Lucy from her vampiric state. The group agrees they are ready.

Van Helsing asks Arthur to do the dubious "honors" of releasing Lucy, since they were to be married, and this will allow Arthur, finally, to be freed of the horrors of not knowing whether Lucy is alive or dead. After some hesitation, Arthur agrees, and on Van Helsing's signal, drives a wooden stake into Lucy's heart with a hammer. Lucy writhes for a moment and appears ghastly and horrifying, shrieking loudly, then "truly dies"—her soul is released to heaven. Arthur wavers and sweats greatly, exhausted that the ordeal is over.

Van Helsing then quickly cuts off Lucy's head, leaving it also in the casket, and stuffs Lucy's mouth with garlic, to ensure that she is truly freed from her vampiric state. Van Helsing asks the group members, when this is completed, whether they will help him in the final task—finding the Count, and doing the same to him. All four agree that they will do so until "the bitter end," if necessary, to make sure they and their loved ones are safe from Dracula.

CHAPTER 17

Seward's Diary. September 29. (continued). Van Helsing returns to his hotel, with Seward, and finds a telegram from Mina saying that Jonathan is in Whitby, and that she (Mina) will be taking the train to London to meet with Van Helsing and Seward immediately. Van Helsing gives Seward Mina's and Jonathan's diaries to read, to learn more about their histories with Dracula and with Lucy's sleepwalking. Seward meets Mina at the train station and brings her to speak with Van Helsing and the remainder of the group.

This scene, in which Lucy is freed from her vampiric form, is one of the most chilling and bizarre of the novel, and Stoker's restraint here is admirable—the sober way in which the events are described, from this point until the end of the chapter, makes the events seem all the more plausible and real.



Lucy's peace is disturbed, initially, by the stake into her heart, but this is only the demonic shout of the shade which has infected her soul—her true and pure soul, however, is released and is allowed to live in heaven, with other Christian souls. This final Christian consolation is what causes Arthur to believe that it is right to drive a stake into Lucy's heart. All of this also establishes that the vampires are themselves trapped—it's not just that the original person has turned evil, but rather that they have become infected by evil and forced to stay within the now-evil shell of their body. In the logic of the novel, vampires, in the moment of being killed, actually find freedom and peace.



Again, here the description of the terrible violence done to Lucy's body is quite clear and written in a matter-of-fact style, which only makes its gruesomeness all the more chilling, especially considering that this violence is enacted upon her by her close friends and acquaintances. At the same time, there is an extent to which it is hard to not to see these events as a metaphor for how Victorian England treated women who had sex out of marriage—they were cut off by family and friends, and thrown out of society.



Finally, Mina and Harker might be drawn into the group, so that the full complement of the novel's main characters—those who have survived—might be brought together in the fight against Dracula. After Lucy's true killing in the cemetery, the novel moves into its third and final stage—the hunt for, and eventual true killing of, the Count himself.



Mina's Journal. September 29. Mina talks first with Seward in his study, where she sees his phonograph machine, on which he dictates his diary. Mina says that she would like to type up a transcript of Seward's diary and add it to the typed transcripts she has of her own letters with Lucy, and her diary and Jonathan's. Seward readily agrees to this, and Mina begins her work.

Seward's Diary. September 29. Seward sees Mina later that day, as she comes down for supper in his house. She appears distressed, and Seward worries that his diary has caused great sadness in her—but Mina says that, though the work can be unpleasant, it is important that they have a complete record of all that has gone on related to the Count and his powers—and that all the rest in the group should read it, such that they are convinced of Dracula's evil and better prepared to fight him. Seward agrees with this, too, and finds Mina, once again, to be an intelligent and courageous addition to the group.

Mina's Journal. September 29. Mina continues assembling the typed transcript of all Dracula-related materials—in effect "writing the book" which the reader is now reading. She swoons a bit, out of sadness and fear, in reading about Lucy's "first" and "true" deaths, but Seward comes in to give her brandy, which clears her mind. Mina continues with her work.

Seward's Diary. September 30. Seward meets Harker and immediately finds him "uncommonly clever." Later, Seward visits with Renfield, whom he finds to be incredibly "sane"-seeming—this, too, puzzles Seward, who expected Renfield to rave about "life forces," as he had done previously. Seward has learned, from reading Harker's and Mina's letters and journals, that the Count lives next door to the insane asylum—Seward now believes that Renfield's madness is linked to the presence or absence of the Count.

Jonathan Harker's Journal. September 29. On train to London. Harker, on his way back from Whitby, writes in his journal that, on his visit to the Whitby port, he met with Billington, who manages the Count's import and export in England—Billington reports, to Harker, that a delivery of fifty wooden boxes, filled with earth, was made to Whitby from Varna, near Romania. Harker resolves, to himself, to find out where these fifty wooden boxes are to be sent, since he fears they are somehow involved in Dracula's infernal business.

Mina starts, at this point, actually 'writing' the text that the reader is reading, the novel written actually by Bram Stoker. This is a device often associate with Modernist or even Postmodern novels, but Stoker is writing at the tail end of the Victorian period that preceded Modernism.



More interesting still, Mina insists that other members of the group be asked to "read" her accounts as she produces them, meaning that, at this point in the novel, all the other major characters are engaged in the reading of the novel itself, in order to come to terms with the nature of Dracula's evil and what he might do to them as they hunt him. Here, then, the characters become readers of their own story, in an amazing and intriguing "meta-moment" that Stoker inserts into the novel.



One might imagine how difficult it would be for Mina to transcribe, in great detail, the mutilation of her friend. But Mina is a hearty individual, perhaps the most hearty of any person in the group save for Van Helsing, and she recognizes that she has a job to do in transcribing the accounts.



Seward finally makes the connection between Renfield and the close proximity of Carfax, which Seward now knows is home to Dracula. Of course the reader might find it to be an enormous coincidence that Dracula's home in England is next to Seward's asylum, but both the asylum and Carfax are old houses, and Dracula has expressed a love of old buildings of a particular style.



Harker now senses the true importance of the wooden boxes, and realizes he must do all he can to track them down and neutralize them, to keep Dracula from using them as a hiding place and a place to restore his powers. The remainder of the novel will consist of two simple tasks—rounding up the 50 boxes, and finding and destroying Dracula himself.



Jonathan Harker's Journal. September 30. Harker, in London, speaks with the office managing transport of the wooden boxes from Whitby to the estate Carfax, in London. Harker is convinced that the fifty boxes have been delivered to the chapel basement of Carfax—a man who moved them reported, as did the dockworkers in Whitby earlier, that the boxes were immensely heavy and filled with earth.

Harker has experience with the boxes being located in a basement, as he is the only member of the group to have seen them in Dracula's Castle, and to have seen Dracula himself "sleeping" inside the earth of the one of the wooden boxes.



Mina's Journal. September 30. Mina, Van Helsing, Arthur, and Morris meet in London, along with Seward and Harker, at Seward's office in the asylum. Morris and Art express appreciation, gratitude, and a good deal more understanding about the vampire "problem" after having read the typed-up account of all the documents, assembled by Mina.

Morris and Arthur are now fully initiated into the vampire problem. Morris seems to believe most of what he reads, so long as he trusts the men who propound the theory, and Arthur, for his part, is so willing to do his Christian duty that he will act in accord with his conscience and to defend the honor of those he loves.



Later, Mina and Arthur sit together in the office, while the others are out of the room—Arthur begins to weep about Lucy's death, since he knows Lucy and Mina were close friends; Mina, somewhat surprised by the power of Arthur's outburst, nevertheless comforts him, and the two promise to be good friends, and to help in the defeat of the Count.

But Arthur, unlike Morris, cannot hide his true feeling of sadness and fear, and Arthur chooses to confide in Mina, who seems, on the one hand, happy that he has done so, and on the other, a bit surprised by the effusiveness with which he cries. In other words, she seems to see his emotion as a bit unmanly.



CHAPTER 18

Seward's Diary. September 30. Seward reports that Mina asks to meet with Renfield at the insane asylum, since Mina, too, believes there to be a link between Renfield and the Count, next-door at Renfield. When Mina goes to him, accompanied by Seward and Van Helsing, Renfield appears to act quite sane, and repudiates his previous "madness," saying that he (Renfield) once believed he could acquire life-force from eating live animals, but now, he understands, rationally, that this cannot be done.

What is not clear, in this section, is whether Renfield is truly "cured" or whether he is so far advanced in his insanity that he is capable of mimicking the behavior of a well person. The other option, the third, is that Renfield is neither ill nor sane, but rather under Dracula's spell, and Dracula himself is asking that Renfield be released, using Renfield as a kind of puppet.



Mina finds Renfield somewhat rational, but Seward believes that Renfield is only hiding his madness—or only appearing to repudiate his illness in order to disguise the influence Dracula has over him. Mina and the others leave Renfield, and Mina finishes the typing up of the documents related to Dracula—in effect "finishing" the account of Dracula up till this point in the novel.

Now all the characters are caught up on all the activities of the other characters in relation to the Dracula problem. This presents a strange reality in the novel—that there is now no gap in knowledge among the protagonists. This is not a normal state of "information awareness" in a novel, as usually some characters know a great deal more about given events than others.



Mina's Journal. September 30. Van Helsing calls a meeting of the "group": Seward, his "first mate," Mina, Jonathan, Arthur, and Morris. Van Helsing begins this "meeting" by going over, briefly, Dracula's history, and the nature of his vampirism. Vampires can do the following: they possess the strength of many men; they can marshal the forces of wind, thunder, and rain; they can command rats, **bats**, wolves, foxes, and other "lower" animals; and they must suck the **blood** of the living in order to survive.

But Van Helsing tells the group, too, that Dracula can be defeated—his thoughts are the thoughts of a "child-brain," although he is quite strong—it is difficult for Dracula to make and maintain complex plans of attack. Dracula can only enter a space once invited by the victim whose **blood** he wishes to take. Dracula can operate only at night, between dusk and dawn. And Dracula can be stopped by crucifixes, garlic, and the holy host.

Van Helsing goes on to say that Dracula has no reflection—as observed by Harker—and can slip through difficult spaces once invited into them, as Lucy did while entering her own tomb (once the garlic-and-host were removed). Van Helsing says that a comparative review of the superstitions and traditions of various eastern and western European countries reveals a common mythological understanding of the reality of vampires.

Van Helsing also states that Dracula has lived an immensely long time, and that Dracula himself fought in the battles he claimed to have involved his "ancestors" in the Middle Ages. Van Helsing adds that Dracula can be defeated—i.e., released from his vampirism—with a sacred bullet shot into his casket; with a wooden stake in the heart; or by having his head cut off. Rose bushes may also be laid on his casket to prevent him from entering or exiting it.

Morris, after this speech, walks outside and tries to shoot a **bat** which has flown around the house—he misses, but this reminds Van Helsing that the Count could be near them at any moment, in the form of a bat or rat. Van Helsing goes on to add that the group's goal is twofold: they must find and neutralize the fifty wooden boxes, through a method Van Helsing will demonstrate, in order to keep Dracula from repairing to those boxes to rest during the day; and once all these safe-havens for Dracula are destroyed, the group must find Dracula himself and free him from his vampirism, using one of the methods above. The group agrees to put this plan in motion, starting the next day.

Van Helsing finally takes the time to go through the basic blueprint for vampire behavior. It seems that Dracula is the chief among this group of vampires, and that others like the Three Sisters must obey him. Dracula's history, too, is simply Dracula's own long life, rather than the history of his family, since Dracula can live a very long time, feeding on the blood of the innocent.



Conveniently, however, Dracula can be defeated easily, so long as the group follows the simple rules of vampire hunting that Van Helsing here lays out. In essence, what Van Helsing is doing here is taking a scientific, methodical approach and combining it with an openness to the occult.



Again, the scientific basis for Dracula's lack of reflection is never explained, but it seems that having a reflection, in this account, is related to having a soul, and because Dracula's soul is trapped inside his body, this soul cannot be shown back to him in a mirror. This is an extension of an ancient legend in medieval Europe related to the "nonreflectiveness" of all demoniac figures.



Now Van Helsing lays out exactly how Dracula will be killed, when that killing is possible. The readers of the novel probably have very little doubt as to the ultimate conclusion of the tale—that Dracula will be defeated—and yet it is the hunt for Dracula that provides a good deal of suspense nonetheless.



It is unclear whether Morris senses that this bat might be Dracula himself, or whether Morris simply believes the bat to be a pest and a nuisance, something that he should shoot as he would have done back in the old days of his youth in Texas. But Van Helsing and Seward realize that this bat is in fact a physical manifestation of the Count, meaning that the group must waste no time in eliminating his boxes and freeing his soul, lest they all be targeted by Dracula and turned into vampires themselves.



Seward's Diary. October 1. 4 a.m. Early that next morning, however Seward is called to see Renfield by one of the asylum's orderlies—Renfield has asked to speak with Seward, Van Helsing, and the rest of the group. When they go down to see Seward, they realize that his reason has been completely restored—or at least it appears this way. It turns out that Renfield knows a friend of Arthur's father—and Renfield, in turn, discusses Van Helsing's scientific achievements, making it evident that he has researched the personal histories of all members of the group.

The group, after this speech of Renfield's, believes that he is sane, and is poised to accede to his request—that Renfield be permitted to leave the asylum at once, and to go far away as a free man. Seward, however, worries that Renfield is again only feigning his rationality, as a means either of getting closer to Dracula or of wreaking other havoc in London. Seward tells Renfield that he cannot support Renfield's release. Renfield responds that Seward can throw him in jail, or do anything to him so long as Renfield is not kept in the asylum near Carfax and Dracula.

But Seward ultimately decides to keep Renfield in the asylum. Renfield appears to understand Seward's hesitation, but he asks ominously, to close the chapter, that Seward and the rest of the group remember that Renfield did "everything he could" to convince Seward he had to be far away from Dracula. Renfield implies that, if anything bad is to happen to him in the near future, Seward has kept Renfield from running away and protecting himself.

CHAPTER 19

Jonathan Harker's Journal. October 1. 5 a.m. The group discusses whether Seward was right not to release Renfield—and Van Helsing reassures Seward that he is doing his best, and that it is still possible that Renfield is, in fact, insane, and only appearing to be rational in order to gain his release and join forces with Dracula. The group (with Mina left back at Seward's chambers in the asylum) decides it is time to break into Dracula's house, on the presumption that he is not home, and they can find some of the boxes hidden in the chapel basement of the estate at Carfax.

Renfield, in this section, makes a final appeal to Seward. It is interesting to note that this appeal takes place as a kind of "chat" between gentlemen, as it is implied that Renfield himself is of upper-class stock. Seward is willing to listen to Renfield for this reason, but of course, in the end, Seward does not free Renfield in accordance with the patient's wishes, and this spells final doom for the patient, at the hands of Dracula.



Seward seems to place a great deal of faith in Renfield's ability to dissemble his true emotional state—to pretend that he is in fact sane, when in reality he is still not well psychologically. Renfield's desperation here is quite affecting, and it makes his death a little later on all the more tragic, in the sense that it could have been prevented, if only Seward could have seen the link between Dracula and Renfield more clearly.



Renfield's words, that he has begged Seward with all his heart to be removed from the asylum, are intended to weigh heavily on Seward, and in fact they do, when Seward realizes that he is partly, by neglect, responsible for Renfield's death. But Van Helsing will later cheer Seward up by reminding Seward that he has an obligation to keep the whole group safe, not just one insane man, his possibly-dangerous patient Renfield.



The group here benefits from the fact that the chapel in the Carfax house is easy to find and to reach, and that the Carfax house is not in a part of town that might be observed by the authorities. Throughout the novel thus far, the group has done everything it can to avoid contacting the police about Dracula, since they fear that the police would only make their own investigation into the vampire's activities more difficult to execute.



The men of the group break into Dracula's house and make their way down to the basement, directly themselves based on Harker's knowledge of Carfax, derived from reading the plans and documents of the house earlier. They reach the chapel and find that 29 of the boxes are present, meaning that 21 have been removed. Suddenly, the chapel is overrun by rats—many hundreds of them—but Seward blows a silver whistle and three dogs from the asylum rush in, dispelling the rats and making the room seem "cleared" of its evil atmosphere.

Van Helsing is cheered to learn that other animals can drive away those animals (here, the rats) that Dracula appears to summon to do his bidding. Van Helsing also announces that they have only to locate the other 21 boxes. The group returns to the house, and they sleep.

Jonathan Harker's Journal. October 1. Later. Harker wakes up the next morning next to Mina, who complains of having terrible dreams, and who seems to be quite tired. Harker lets her sleep longer, and does not appear concerned at her distress, thinking it is just "normal" sleeplessness.

Seward's Diary. October 1. Seward, Van Helsing, and Harker have a brief conversation, in which Van Helsing shares the details of his latest meeting with Renfield, who appears sullen and withdrawn, unwilling to talk to the Professor, whom he had praised the day before. Seward wonders if Renfield hasn't reverted to his "normal" state of madness.

Mina's Journal. October 1. Mina writes about the previous night's sleep, in which she heard dogs barking loudly, and Renfield shrieking in the room beneath her. Mina is worried that the men of the group are keeping information about the Count from her, because they fear this information would worry Mina. Mina reports a dream that occurs later in that night, in which she is surrounded by a dense fog or mist, with two red glowing eyes embedded within it. Mina wonders what this dream can mean, and vows to talk to Jonathan and Van Helsing about it the next day.

Mina's Journal. October 2. Mina meets with Renfield during the day—he appears quiet and withdrawn, again, though neither "mad" nor "rational"—only depressed. Mina asks Seward for a sleeping aid (an opiate) in order not to have another nightmare, as of the fog and red eyes the night before. Seward gives her a small prescription for this.

Rats, like dogs, seem to be another animal that can be controlled by Dracula, and that are related to his terrible power. But Dracula does not seem to be able to inhabit the bodies of the rats—they merely come when he beckons them. It is interesting to note, then, that the "good dogs" Seward calls are strong enough to dispel the rats associated with Dracula's own demonic power.



Conveniently, the number of boxes the group needs to locate has been dropped to a more manageable number, although the reader perhaps senses that it will not be easy to secure and locate the final few boxes.



Terrible dreams seem always to accompany the first stages of vampirism, or vampiric attack—as Lucy, too, was visited by terrible dreams as she began her sleepwalking in Whitby.



Ironically, Seward now believes that Renfield is once again mad, whereas Renfield's total dejection probably derives from a very sane response to his inability to avoid death at the hands of Dracula, since Seward will not let him leave the asylum.



Once again, these dogs seem to be associated with the coming of Count Dracula—they presage his entrance. The fog and red eyes, too, are signs that Dracula is drawing near, and here Stoker marshals the detail of this "haunting" quite well, even as the reader understands now that these are signs of Dracula and that Mina is probably next in Dracula's terrible chain of assaults.



An instance wherein drugs are used as a way of inducing an artificial "hypnotic" state, which might keep Mina from worrying too much about the danger that seems to be drawing closer to her, day by day.



CHAPTER 20

Jonathan Harker's Journal. October 1. Evening. Jonathan speaks to one of the men who moved the boxes from Carfax to another location, to see if he can't find out where exactly this other location is. But the man, a lower class English worker, talks playfully with Jonathan and cannot give him any exact information about the whereabouts of the boxes. Jonathan reiterates that he is glad the group is keeping Mina "out of the loop" on these latest Dracula developments, as he fears she is now overcome with a nervous condition about the Count.

Jonathan Harker's Journal. October 2. Evening. Harker continues seeking out places where Dracula might have stored the other 21 boxes—he does so by talking to various tradesman who have handled the boxes in London. One tradesman points him to a house near Piccadilly, in a central part of London—Harker reports back to the men of the group that he believes some number of the boxes to be stored there. But Arthur and Morris remind Harker that breaking into a house in so busy an area would be difficult—the group agrees they need to figure out a different way of approaching and "neutralizing" these boxes.

Before sleep that night, Harker writes that Mina's breathing has become even heavier, and her complexion appears withdrawn and pale.

Seward's Diary. October 1. Seward has another meeting with Renfield, who appears again to lust after "life" and "power"—his madness has returned. But this time, Renfield says he does not want animal souls, nor souls at all—he has found another source, which he strongly hints to be **blood**. Seward is terrified by this, at a second meeting later that day, and realizes, after this second, afternoon meeting, that Renfield and Dracula are almost certainly in cahoots, and that perhaps Renfield wishes, also, to suck on the blood of innocents.

Once again, that day, in the evening, Seward and Van Helsing go in to speak with Renfield and find him singing—he does not acknowledge their presence, and Van Helsing, like Seward, believes that Renfield might once again be in league with Dracula.

Harker must interact with this "lower-class" worker in order to figure out more information about the missing boxes. Harker seems to understand that this man might be playing with him, in order not to divulge all the information of the boxes' whereabouts, simply because the worker enjoys "yanking the chain" of an upper-class man to whom he must typically speak with reverence.



It turns out that Dracula has purchased other properties. There might be numerous reasons for this. Perhaps Dracula wanted to be in a more fashionable part of town, as Piccadilly is; perhaps he wished to spread the boxes around, to make it more difficult for people like the group to track down all his separate safe havens.



Mina begins her sickness, which mirrors that of Lucy some chapters previous.



Renfield's most explicit admission that he is now under the power of Dracula. Before, his interest was in power and life-forces, but now his interest is in blood, which might be considered the ultimate life source, and which is also linked to the kind of sexual intimacy that was made apparent in Dracula's attacks on Lucy.



Renfield appears, now, to return to "insane" states when he no longer wishes to share his plans to those he believes are attempting to destroy his "master," the Count.



Letter from Mitchell and Sons to Arthur. October 1. In a brief letter, Mitchell and Sons, broker to the house in Piccadilly the group believes to be inhabited by Dracula and his boxes, writes to Arthur, whom Harker has put in touch with the broker, pretending that Arthur wishes to lease this house from Dracula. Mitchell replies that Arthur can see the house soon. Mitchell seems swayed by the idea that Arthur is a lord, and that, therefore, his interest in the house is genuine.

Arthur uses his power as a nobleman to gain a meeting with the real estate agent. This small scene is Stoker's way of pointing out the manner in which wealthy people in England at the time are able to get exactly what they want, simply by virtue of their social status, rather than their actual needs. The poor very rarely have this luxury.



Seward's Diary. October 2. Seward dispatches an orderly to stand outside Renfield's room, to look after him, as he and Van Helsing sense that Dracula might visit Renfield. Seward remarks that Arthur and Harker are working on an entry into the Piccadilly house, and Morris is working to procure horses in case the group needs them. Seward wonders if they all aren't mad in their preparations to catch Dracula—but only half-seriously.

Again, the money the group possesses is more than sufficient to allow them to gather the resources they need in order to fight Dracula. One notes here, again, that if the members of the group were not so wealthy, it is almost inconceivable that they would have all they required to track down Dracula.



Seward reports, in a quick entry, that later that evening Renfield is found in his room, his face smashed, lying face-down in a pool of his own **blood**. Seward rushes back into the room to investigate the cause of this.

Finally, Renfield has been injured in the way he thought he might be—in his own room. And though Seward is surprised at first, he quickly realizes that Dracula has had it out for Renfield for some time.



CHAPTER 21

Seward's Diary. October 3. Van Helsing and Seward rush in to find Renfield on the verge of death, his back broken and face smashed in. Renfield, between gasps, tells the two that Dracula appeared outside his window and promised Renfield an "infinite" amount of red **blood** in the form of rats, **bats**, flies, moths, and other forms of life—Renfield was so excited by this prospect that he bowed down to worship Dracula forever, and in doing so, invited Dracula into the house. Dracula then came into the window that night, as a mist, and proceeded to form into human shape long enough to beat Renfield to the verge of death.

Finally the relationship of Renfield to Dracula is explained in more detail. Dracula appeared to manipulate the nature of Renfield's illness, knowing that Renfield desired more kinds of life on which to feed—and in doing this, Dracula got himself invited into the building in which the group was planning to destroy him. Although Van Helsing repeats that Dracula is not a very clever monster, he nevertheless, here, deploys a clever strategy to enter the asylum.



Before dying, Renfield also tells the two that he fears Dracula wants to harm Mina, as Renfield believed he felt Dracula asking for Mina the previous night. The Professor and Seward are, naturally, quite worried, and decide to break into Mina's room to see what has happened to her and to Jonathan.

Dracula always seems to target women first, perhaps because there is a sexual element to his "blood link," or because he feels that it is easier to catch women unawares than to catch men.



They do just this, and find a terrible scene in the bedroom. Mina has been bitten on the neck by Dracula—her **blood** is smeared all over his face, and he is holding her head to a wound in his (Dracula's) own chest, forcing Mina to lap up the blood, Dracula's own blood, pouring out of the wound. Van Helsing and Seward are horrified by the scene, and Harker sleeps next to Mina and Dracula, unaware of what is going on, as though in a deep stupor.

Van Helsing pushes some of the holy host at Dracula, who is aghast at the sight and escapes through the window, where the group cannot pursue him. Morris and Arthur hear screaming (they appear to be residing in the asylum as well, while Dracula is being hunted) and say that someone has burnt one of the copies of all the documents related to Dracula—Van Helsing announces to Arthur that this was Dracula himself, and tells them what has happened to Mina, who has awakened in a groggy state, along with Harker.

Harker, while waking up, realizes what has happened and demands an explanation of what took place from Seward and Van Helsing, who attempt to calm him down. Mina, realizing that she has drunk Dracula's **blood**, fears that she has been "contaminated," and that she is now unclean, and unfit even to kiss her husband. Seward and Van Helsing and Harker promise that this isn't so, and say they are determined to help her and to protect her.

Van Helsing then asks Mina to recount exactly what she experienced—in a dream, she felt a white mist enveloping her, and saw, on waking in the dream, that Dracula was bending to suck her **blood**—she was powerless to stop him, and then Dracula forced her to drink his own, in some kind of reciprocal ritual designed to unite them spiritually. Mina curses herself for not doing more to prevent Dracula from securing this "transfer" of blood, but the rest of the men in the group say that it is not Mina's fault, and that, the next morning, they must set out neutralizing the wooden boxes, in order to begin fighting Dracula.

One of the most horrific and explicit scenes in the novel, one that seems quite clearly to depict a sexually suggestive relationship between Mina and Dracula, although of course only blood is being exchanged, and the two are not having sex.



It is important to note that, during Dracula's attack on Mina, Harker was lying nearly unawares, powerless to do anything to stop it. This seems as important to Dracula as the actual attack—the idea that the men surrounding him, the men attempting to thwart him, are not powerful enough to protect the women in their lives. Dracula hopes that Harker will feel that Dracula, now, is Mina's true consort. This, perhaps, answers the question of why Dracula attacks women—because his assault on women is also an assault on the men who love them (of course, the Victorian sexism inherent in such a belief, that the men would be unmanned by having their women sexually assaulted, is a different story).



Mina recognizes at once that her blood link with Dracula will probably have terrible consequences. Not only has Dracula drunk her blood, meaning that Mina is on the path to becoming a vampire, but Mina has drunk Dracula's. Since no character in the novel has yet done this, the consequences of this terrible act cannot yet be known.



Again, the components of Dracula's seduction are in place. The mist represents the terrible viral quality of Dracula—that he can be anywhere at once, and that he can infect those near him. And Mina's response, that she should have done more to protect herself from this assault, sadly mirrors the response of many women after a sexual assault—that somehow they have invited the attack, and that they blame themselves for the violence done to them.



CHAPTER 22

Jonathan Harker's Journal. October 3. Harker records the preparations made at stalking and killing Count Dracula. He notes, also, that Seward and Van Helsing have told a "white lie" about Renfield's death, calling it an accident from falling out of bed, in order to avoid police attention generally regarding Dracula's movements in London. The group decides not to conceal its further activities from Mina, however, as she has now been roped into the group's actions through her terrible night with Dracula.

When Van Helsing, Seward, and Harker speak to Mina, she says that, if she believes her living would cause the group harm (by luring Dracula to them, for example), she would rather kill herself than cause others to be hurt. Van Helsing, however, tells Mina that, if she kills herself, she will become an Un-Dead, a vampire, and would thus be even more dangerous. Mina vows instead to strive for life, and not to kill herself.

The group decides on a plan. They will first attempt to eliminate as many of the wooden boxes as possible, those in the Carfax house and those in the newer Piccadilly house, because, as Van Helsing says, these boxes, filled with earth from Dracula's native land, allow him to "recharge" and to fully deploy his powers. Without the boxes, Dracula is greatly reduced in strength—he cannot, for example, turn into a mist and slip into cracks in doorways and walls.

As the men of the group are discussing this plan, Van Helsing attempts to bless Mina by taking a piece of the holy host and crossing her with it, then touching it to her forehead. Van Helsing does so and appears to "burn" Mina on her forehead. Mina looks at herself in the mirror and discovers a red scar there—a mark, she believes, of her "pollution" by having drunk Dracula's **blood**. Mina is horrified, but the men of the group bend on their knees and pledge to protect Mina, to vanquish Dracula, and to remove this blotch from upon Mina's forehead. Then the group splits—Morris and Arthur to Piccadilly, and the rest (minus Mina) to Carfax, to sterilize the earth of the wooden boxes.

The process of sterilization is rather simple: the members of the group break off a piece of the holy host and put it in the earth, after screwing off the lids of the boxes. In a short time, Van Helsing, Seward, and Harker have sterilized all 29 boxes at Carfax, and they head to Piccadilly to meet with Morris and Arthur. Twenty-one boxes remain.

Once again, the group decides not to call in the police, figuring that, at this point, if they can manage to avoid police scrutiny a little longer, they might be able to find all the boxes and catch Dracula without having to involve the authorities at all. This is only possible, of course, since the group has the monetary means to track Dracula themselves.



Mina believes, at this point, that it would be better to end her own life than to cause pain to those she loves. She is even willing to violate the Christian teaching against suicide in order to do. However, Van Helsing luckily informs her that to kill herself would be to give in to the demon possessing her, rather than to save anyone in the group from harm.



No one in the group, including Van Helsing, seems to understand the exact mechanism by which Dracula "sleeps" and "reenergizes" inside the wooden boxes. But the group-members accept at this point that the boxes are the key to Dracula's survival while in England.



A very important scene in the novel, one that serves to motivate the remainder of its action. Not only has Dracula "taken" Lucy away and forced the group to stab her through the heart—Dracula has now managed to "mark" Mina with a sign that Mina is now in communion with dark voices. In this, Mina's honor has been touched, and the group not only wants to rid the world of Dracula—it is an assemblage of gentlemen who now wish, also, to restore Mina's lost honor. (Once again these events mirror the fact that a sexually assaulted Victorian woman would also be seen as having lost her honor despite the honor not being her fault).



The sterilization process is finally detailed, and it involves, perhaps predictably, merely the introduction of the holy host, a task that takes only a short period of time. Far more difficult will be finding the remainder of the boxes.



Jonathan Harker's Journal. Piccadilly. 12:30 p.m. Van Helsing, Seward, and Harker look on as Arthur and Morris convince a locksmith to open up the house (as before, Arthur pretends that he has an interest in purchasing the property from Dracula, its absentee owner). The five then enter the house and find, in its basement, a musky smell similar to the Carfax estate; they sterilize eight boxes they find here. Morris and Arthur also find deeds to two other properties owned by Dracula in different parts of London, and leave to sterilize these remaining boxes. Van Helsing, Harker, and Seward decide to wait for the other two to complete their sterilizations before proceeding with their plan for trapping the count.

One begins to realize, at this point in Stoker's account, that the programmatic search for Dracula is more or less a foregone conclusion: Dracula will be found, as will all the boxes. The novel is now less an exercise in "how and who-dunnit" and more an exercise in the symbolic restoration of Mina's honor. There is also the large question of which of the group-members will survive this difficult task of finding Dracula and truly killing him, thus releasing his soul. That question provides most of the remaining suspense in the novel.



CHAPTER 23

Seward's Diary. October 3. Still at the Piccadilly house, Van Helsing explains to Seward and Harker that Dracula used Renfield, whom he considered a weak and "mad" mind, to enter Seward's home, which is also the insane asylum—for Dracula cannot enter a new home unless invited in by someone. Thus Renfield's invitation to Dracula, earlier in the novel, was sufficient for Dracula to gain admittance to Seward and Mina. When Van Helsing and Seward have finished consoling Harker, who is terribly worried about Mina's fate after her encounter with Dracula, they receive a telegram from Mina, which says that Dracula has left his Carfax estate (as she has observed) and headed south, perhaps looking for the five men.

Now the action of the remaining part of the novel picks up steam. Once Mina realizes that Dracula is no longer at Carfax, but is probably coming toward the group, there is a sense of impending doom that has been building, slowly, since the death of Lucy. Once Dracula leaves Carfax, he will never return; at this point in the novel, Dracula is on the run and will be until he heads to Romania, where a final confrontation with the group will take place.



Morris and Arthur return, saying that they sterilized six boxes in each of the two houses—this means that, in all, 49 of the 50 boxes have been sterilized—the group must find Dracula's final box. Van Helsing tells them to prepare for Dracula, whom he believes to have made the rounds of London that day, in search of boxes in which he might "rest." Checking his watch, Van Helsing believes Dracula will arrive soon to attack the group to keep them from sterilizing his 50th and final box.

As might have been predicted, the group has found all but one of the boxes, meaning that Dracula is keeping one last box and is taking it to an undisclosed location. Stoker has marshaled the book's resources to narrow to this very circumscribed search—the group will attempt to find Dracula and sterilize his last box, thus allowing them to defeat Dracula once and for all.



Dracula enters the house as the men arrange themselves to prepare for his attack. Suddenly he leaps into the room and confronts the five men. Harker attempts to stab Dracula with a knife but narrowly misses; Seward, holding a crucifix, drives Dracula out—he leaps through the window and into the courtyard of the asylum. Dracula then mocks the men and promises that he has a final box, or resting place; that he can fight the five men for a long time; and that he "already" has possession of Lucy and Mina, the women of the group.

Just as the reader expects that Dracula is on his heels and running away, however, Stoker has Dracula leap into the house and present himself, in all his horror, to the group. Here, Dracula explicitly states that he will continue to terrorize the women, including Mina, as he sees fit, and that he plans to do everything he can to elude the group.



After Dracula runs away, however, Van Helsing tells the shaken members of the group that the group has the upper hand, and that Dracula appears afraid. Van Helsing also notes that a good amount of the gold stored in the Carfax basement was not there when they sterilized the boxes, meaning that Dracula appears ready to flee. The group members go to Seward's house to check on Mina.

Mina, however, has not been touched by Dracula, and appears proud of the men that they have repelled him successfully—at least for now. The men and Mina have supper and prepare to go on watch, for the night, to guard for the Count, as they formulate a plan to find him out, and the final box, and to destroy both.

Jonathan Harker's Journal. October 3-4. Close to midnight. During the night, Harker is awakened several times by Mina, who tells him she think she hears something. But the other men of the group, on watch, seem to guard successfully against Dracula, as no one attempts to enter the house.

Later that night, Mina calls for Van Helsing, as she has an idea to discuss with him. Van Helsing comes into the room, and Mina asks him if he can hypnotize her—she feels that, since she is now "connected by **blood**" to Dracula, perhaps she can be hypnotized into a state in which she communes with the Count, or at least has knowledge of his whereabouts. Van Helsing proceeds to hypnotize Mina, as Harker watches.

In her hypnotized state, Mina says she can see only darkness and hear the lapping of waves—this causing Van Helsing to think that the Count is attempting his escape, with the final wooden box, aboard a boat somewhere. He and the rest of the group resolve to find out where this boat might be headed, and Van Helsing, waking Mina up, has Harker stay with her to watch over her, in case Dracula returns.

CHAPTER 24

Seward's Diary. (Spoken by Van Helsing, as a note to Seward). October 4. Van Helsing reports to Harker that the rest of the group believe Dracula to have left England for Varna, a port near Romania—they expect that he has retired their with his final box because it is close to his ancestral land, and perhaps a source of his final power of resistance. Van Helsing vows that they will meet tonight to discuss how best to approach Dracula.

An important and interesting parallelism. Just as Harker took some of Dracula's gold before Harker fled the Castle in Transylvania, here Dracula takes some of his own gold from Carfax before fleeing England and heading back to the land of his birth.



For the first time, Dracula has been caught in the act, and the group has managed, through Seward's quick thinking with the crucifix, to keep Dracula away from her—at least for the time being.



Harker and Mina, as recent victims of Dracula, remain nervous. But the other men, now united in knowledge and purpose, are able to guard against Dracula's incursions. Dracula is no longer able to prey on their lack of knowledge or refusal to believe in "superstition."



Dracula's link to Mina is supposed to give him power, is supposed to mark her as his and in so doing emasculate the men. But Mina is able to use that link and to use occult practices such as hypnosis—voluntarily putting herself in a trance rather being put into a trance by Dracula—against him.



Mina's idea works! Now the roles have reversed, and Mina and her friends are hunting Dracula, as opposed to the other way around.



The novel has a symmetric, book-ended structure. At the beginning, Harker escaped Dracula in Transylvania and headed to England—then Lucy was afflicted in England, then Mina—and now the novel circles back to Transylvania, where Dracula is the one fleeing, and the group chases after him.



Jonathan Harker's Journal. October 4. Harker notes that he has told Mina Van Helsing believes the Count to be out of the country—Mina brightens up in hearing this, knowing that she is safe from the Count for a time. Harker looks at the red scar on Mina's forehead, however, and begins to worry again about her, and about the group's ability to catch Dracula.

Harker reminds himself, in essence, of the "stain" that has been placed on Mina's soul, through her unwanted communion with Dracula. The mark on her forehead is as clear a symbol as possible, one detailing her lack of purity so long as Dracula remains alive.



Mina's Journal. October 5. 5 p.m. The group holds a meeting in order to go over its plan for catching Dracula, and to outline recent news of his whereabouts—Mina keeps the minutes in her journal. Van Helsing reports that, after digging around in ship documents from the Port of London, the group has found that only one ship, named the Czarina Catherine, is headed for the Black Sea—Van Helsing believes that the Count is on this ship, complete with his last wooden box.

The wooden boxes which had been used as sleeping containers for Dracula are now, essentially shipping containers—he has placed himself in the final one in order to transport himself back to England. The group appears, at this point, fairly sure that they are on the right track as regards Dracula's location.



Van Helsing says that Mina's hypnotic dream earlier that day was proof enough that Dracula is on the Czarina Catherine—Van Helsing also notes that the men aboard that ship, when interviewed earlier by a few members of the group, recounted interactions with a strange passenger, whom they could not name but who brought up "blood" several times, and sounded a good deal like the Count.

Another instance of the novel's symmetry. In earlier chapters, Dracula found his way onto the ship *Demeter*, and terrorized the crew en route to England. Here, Dracula is on another ship, and the crew and those near the ship wonder what his business is, and whether he is not an evil or untrustworthy man.



Mina says that she will go to sleep more soundly this night, after the meeting is over, since she feels that the group is closing in on Dracula—she also notes down, however, that when she sees herself in the mirror, and the scar on her forehead, she still feels "unclean" and possessed by Dracula's spirit.

Mina feels that, even though Dracula is far away, her blood link to him, and the stain upon her forehead, are enough to remind her that Dracula is, in a sense, always present to her, always haunting her, somehow within her. Again, these are feelings that often afflict women of sexual assault.



Seward's Diary. October 5. Seward notes in his diary that the group appears better rested on this day—that they appear resolved to track down Dracula at the ends of the earth, back in Romania. Van Helsing calls Seward aside, however, and tells him that he fears Mina is "changing" already, becoming more and more like a vampire (pale in complexion, with the shape of her teeth beginning to change), and Van Helsing asks Seward that, if the time comes and it be necessary, they do what they have to do to "free" Mina from her vampirism, meaning killing her by stabbing her in the heart and cutting off her head. Seward is horrified by this, once again, but after the interaction with Lucy, he knows Van Helsing is telling the truth, and agrees to do this, if needed.

Just as the tension was draining away, just as it begins to seem likely that the men will eventually find and kill Dracula, Stoker ratchets back up the tension by making it so that the friends not only have to find Dracula; they have to find him fast, before Mina changes into a vampire.



The group meets again, minus Mina, who complains she is not feeling well, and remains in her room—this causes Van Helsing and Seward to be suspicious, thinking that indeed Mina is turning into a vampire—but they decide not to air their concerns in front of the group at present. Morris says that they ought to arm themselves with rifles, as they will travel overland to Romania, a journey lasting three days, once they have word that the Czarina Catherine is approaching Varna, the Black Sea port for Romania.

Jonathan Harker's Journal. October 5. Afternoon. Harker looks after Mina as she lies in bed—he fears she is becoming weaker, and Mina asks that Harker keep all plans about tracking Dracula from her, as she fears she will share them unknowingly with the Count, since her **blood** has been "linked" with his, in some sort of shared consciousness. Harker agrees not to share any word with Van Helsing's blessing.

Jonathan Harker's Journal. October 6. Morning. Mina calls in Van Helsing, however, and changes her mind—she has thought more about it, and realizes that she must accompany the men on their journey to Romania, as her ability to have a hypnotic "connection" with Dracula will provide the group information on his whereabouts. Van Helsing considers this for a time, then agrees with Mina's proposition, and the group prepares to bring Mina along.

Van Helsing announces that the entire group, including Mina, will leave for the overland journey to Varna the next day, in order to intercept the Czarina Catherine when it reaches the port there. Morris vows to stab Dracula in the heart as soon as he sees him. Later that evening, Harker draws up his will, leaving his estate to Mina in case something should happen for him as he battles with Dracula. The group then prepares to leave the next day.

CHAPTER 25

Seward's Diary. October 11. Evening. Mina calls one more meeting of the group, as their travel has been delayed for some time, based on a lack of information about the whereabouts of the Count's vessel bound for Varna. Mina announces, around dusk (she is, for some unknown reason, more "free" around dawn and dusk, perhaps because Dracula's hold is less powerful then), that each man of the group must promise to kill her, if the time comes and she turns into a vampire. She asks this in the name of the group, and for the safety of those around her. Each of the men agrees, in turn, including Harker.

Morris, as before with the bat, is the most gun-happy of the crew, and he believes that it will take a good deal of violence to overcome not only Dracula but those surrounding him, who might have a vested interest in protecting him. The group seems to agree with Morris's idea, though none are so ready to use weaponry as he is.



Mina seems to recognize that there are parts of her mind that are no longer completely her own—she attempts to guard herself and the remainder of the group by keeping herself in the dark regarding the group's actions. This is a counterpoint to earlier in the novel, when the group hid some secrets of their hunt from Mina, in order not to scare her unduly.



A quick reversal—Mina believes she will do more help to the group than harm. But one wonders, in light of later evidence, if Dracula didn't "order Mina's mind" to get her to go along, so that she could supply the group, unknowingly, with false information regarding Dracula's location in Romania.



Even in the thick of all these events, Harker still finds time for that most bourgeois of activities—the planning of his estate. The novel contains an undercurrent of money- and property-management which is very much a reflection of the prosperity and concerns of late-Victorian times in England.



Mina falls into the dawn and dusk schedule that has been seen, earlier in the novel, with regard to Dracula, Renfield, and Lucy. Mina appears to be less under Dracula's thrall during these transitional times, perhaps because Dracula himself is undergoing changes (he can only be active at night), and his hold upon Mina's psyche is less pronounced during these times of transition. Now it is Mina who demands that the men kill her should she change into a vampire. She wants the contagion to be stopped; she places the value of the group above her own.



Jonathan Harker's Journal. October 15. Varna. Harker reports briefly on the group's trip to Varna, from England to Paris by boat and then train, and then by the Orient Express east to Varna. The trip takes, in total, three days. When the group arrives in Varna, however, there is no word of Dracula, and Mina reports, from her hypnotic state, only the sound of more waves lapping against the Count's ship.

Jonathan Harker's Journal. October 16. No more news of the Count's ship; Mina still reports the "lapping of waves" from her trance-state.

Jonathan Harker's Journal. October 17. Harker recounts briefly the plans for attacking the Count, once his ship arrives at Varna—Harker will stab him through the heart, and Van Helsing and Seward will quickly cut off his head to ensure that he is dead. No news of the Count's arrival at Varna.

Jonathan Harker's Journal. October 24. Still no news of the Count's arrival at Varna, and Mina reports, again, only the sound of waves from the Count's ship.

Telegram, October 24, from Lloyd's of London to Arthur. The London ship-company reports that the Czarina Catherine has been reported crossing the Dardanelles, a small channel en route to Varna.

Seward's Diary. October 25. Seward announces his worry that the Count has not arrived sooner, and says that it is frustrating actually to write in his diary, as he is accustomed to dictating his entries via phonograph. Seward notes that Mina has become more lethargic, although she is still capable of channeling the Count via her hypnotic trances.

Seward's Diary. October 26. Still no news of the Count, although Seward reports that a fog has fallen over Varna in the past day.

Seward's Diary. October 27. Still no news of the Count. Seward reports that Mina's lethargy is increasing.

The continual vision of waves lapping against Dracula's boat is fed into Mina's consciousness as though it is a repeating loop of tape or film—this will appear more true once it is revealed that Dracula has been intentionally deceiving Mina as regards his actual location in Romania.



The short bursts of narrative here mimic the monotony of a ship's log in which nothing changes.



The members of the group play-act their roles as they approach the scene of killing Dracula. One senses that they are excited to dispatch the thin man from this earth.



Again, the monotony of a ship's log is repeated here.



One wonders whether Stoker needs all this "filler" at the end of the novel, but the pace of the book is maintained despite these final sections—it is a quick and exciting end to the novel.



Seward expresses, again, his preference for speaking his thoughts than for writing. In a book where so much is taken down in writing, Seward is an exception—one who prefers talking and listening to recorded speech. Meanwhile, the race against time continues.



This fog, of course, tends to presage the coming of Dracula.



Mina's condition worsens in a manner similar to Lucy's condition, as she approached the undead state.



Telegram, October 28, from Lloyd's of London to Arthur. The Czarina Catherine is reported at Galatz, another port far from Varna, at one p.m. that day.

Seward's Diary, October 28. The group decides to catch the next available train to Galatz. In the meantime, Van Helsing, Seward, Harker, and Mina talk, and Van Helsing relates to them a theory he has of the Count's deception—that the Count was aware of the "connection" he had with Mina's mind, and deliberately fed Mina incorrect visions for her hypnotic trances, ones that would make it seem the ship was headed for Varna, when in reality the Count had already arrived at Galatz. Van Helsing curses the Count for his misdirection, but having figured it out, vows to track the Count, with the rest of the group, to his castle, and to find him and truly kill him.

CHAPTER 26

Seward's Diary, October 29. Seward writes from the train to Galatz, from Varna—the group is preparing to find Dracula, on calls on Mina, again hypnotized by Van Helsing, to give information as to Dracula's location. She says only that she feels Dracula is on land, and that there are wolves near him.

Seward's Diary, October 30. 7 a.m. Van Helsing again hypnotizes Mina, who, in a trance, says that Dracula is still on land, and that she can hear cattle in the distance. Mina wakes up and asks what she was saying in her trance, indicating that she truly is being hypnotized, and that Dracula appears to have set up a "direct link" to her consciousness, of which Mina is not otherwise aware.

Mina's Journal, October 30. Mina notes, briefly, that the men have the group have gone off to determine where exactly the Count's ship has landed at Galatz.

Jonathan Harker's Journal, October 30. Harker, Van Helsing, and Seward speak with some English customs workers working near Galatz, who have heard stories about the Count's ship as it approached harbor in the central Europe—the workers say that the Romanians on board the ship were "frightened" of something the ship was carrying, but would not identify what it is. Harker, Van Helsing, and Seward determine that they must intercept the final wooden box, wherever it is, and then hope that Dracula is near it.

As it turns out, *Dracula* is not where the group expected, but at another port far away.



Van Helsing develops a theory, which the reader might have imagined all along—that Dracula was giving Mina false information in order to buy time on his flight back to the castle. Although Van Helsing tends to respect Dracula, he also tends to underestimate Dracula's intellect in key moments—although Van Helsing believes Dracula has a "child's brain," Dracula is nevertheless capable of a few surprises before he is ultimately caught outside his castle.



Once again, the wolves symbolize not only Dracula's presence but his desire to do some harm, as they have throughout the rest of the novel.



Dracula's turn back to land means the final sequence in the novel can begin—the hunt for Dracula toward the Castle that bears his name. This Castle does seem to be an important location in the novel—the point where Dracula is discovered by Harker and the reader—and the point where he is to be truly killed.



Another brief logistical section, in the lead-up to the final showdown.



These workers, like the sailors on the ship Demeter, have heard terrible stories about Dracula, and about the cargo aboard the ship that landed at Galatz. Again, sailors and dockworkers have tended, in the novel, to be some of the more superstitious characters, perhaps because their work involves interaction with people from different lands and, therefore, the stories and legends of many different cultures.



Mina's Journal. October 30. Evening. Mina, in her journal, works out a plan for where Dracula and the box must be. She determines that it would be easiest for Dracula, and the most secretive, for him to transport himself and the final box over water (probably a river) to his castle. Mina determines that it could be either the Sereth or the Pruth rivers, nearby, based on their ease of navigation and proximity to the castle.

Mina's Journal. October 30. (continued). Mina tells what she has conjectured about Dracula's path to the castle to Van Helsing, who believes it is a sound hypothesis. He vows to stay back with Mina while Harker, Seward, Morris, and Arthur go off to find Dracula. Mina marvels at the bravery of her husband and the others, and Harker hopes that Van Helsing and Mina will be safe together in Galatz.

Jonathan Harker's Journal. October 30. Night. Arthur and Harker take a launch, a small boat, up the Sereth river to the castle to find Dracula. Harker notes in his journal that he is nervous about approaching this "infernal" region again. Seward and Morris travel by horseback to the castle, and Van Helsing and Mina will take a carriage over land to the castle.

Jonathan Harker's Journal. October 31. Arthur and Harker continue up the river in their small boat, huddling together to keep warm, and praying to God for their safety in confronting the Count.

Jonathan Harker's Journal. November 1. Evening. As the launch continues up the river, they pass by some Slovaks, who say they saw a larger boat heading up the river ahead of them—Harker believes that the Count is on this other boat.

Jonathan Harker's Journal. November 2. Morning. Harker wonders about Van Helsing and Mina, who by this time have ordered a carriage and horses and have headed to the Castle Dracula by land, to meet up with the rest of the group. Harker estimates that Van Helsing and Mina should now be about to enter the Borgo Pass, through which Harker traveled that previous spring.

Seward's Diary. November 2. Seward writes that he is cheered to be traveling on horseback, and that he hopes Harker and Arthur, in their launch, are proceeding easily up the river to the castle.

Mina, despite her ailment, is nevertheless able to marshal her considerable powers of thought to find Dracula on one of two rivers approaching his castle. This makes the task of hunting Dracula down significantly easier, if still a challenge for the men of the group.



One gets the sense that Mina's trials, and Harker's efforts, have brought the couple closer together. This, in distinction to Arthur and Lucy, who from the beginning were separated both by Lucy's illness and by Arthur's father's illness, which required Arthur to be away for long periods of time.



One can only imagine the stress involved, for Harker, in going back to the scene of so much of his torment, before he knew anything about Dracula or the nature of his vampirism. Harker returns, in effect, to wrestle with some of his own demons.



The final journey to the Castle takes place over land and by sea, depending on which part of the group is traveling.



Mina was correct—and the river she chose, the Sereth, was the river on which both Dracula and Harker traveled. The final showdown with Dracula is approaching.



The Borgo Pass is another traumatic scene for Harker, and it can be described as the threshold between Dracula's castle and the normally settled lands beyond it. The pass, then, is a kind of point of no return. For Harker, the idea of going through the pass reminds him of his own previous journey, and he is in a sense returning to that same battle. His concerns about Mina highlight their love and domestic happiness, all of which are threatened by Dracula.



All members of the group, including Seward, appear somewhat relieved to have a set series of tasks to do in order to find Dracula. Seward relishes this part of the search.



Seward's Diary. November 3. Seward worries, at a break in his journey, whether the snow on the river will hamper Harker's and Arthur's travels.

Seward also guesses, correctly, that the other members of the group, traveling on the river, will meet with delays because of the terrible winter-like weather.



Seward's Diary. November 4. Seward has heard through fellow travelers along the horse-path near the river that the launch is still progressing up the river, but that blocks of ice have impeded its progress and slowed it down on its way to the castle.

It is not clear whether Seward speaks some Romanian, or whether this language is translated to him. It could also simply be an omission on Stoker's part, that Seward in fact could not understand the language of the Romanian locals.



Mina's Journal. October 31. Mina notes that Van Helsing has procured a carriage and horses, and that she and the Professor are starting off on their way over land, through the Borgo Pass, and off to Dracula's castle. Mina says that she worries for Harker's sake, as he is on the river, following close to the trail of the wooden box and the Count, and she hopes that Harker remains safe.

Again, the group's significant resources are very useful here, as they might be used to gain means of transportation to the castle. It is hard to imagine how this part of the search, in particular, would be possible without a significant cash outlay on the part of the group. Again, Stoker emphasizes the love between Mina and Harker, this time from Mina's point of view.



Mina's Journal. November 1. Mina reports that she and Van Helsing are making good time toward the castle over land.

The final showdown is approaching from the perspective of each group member.



Mina's Journal. November 2. Mina remarks that she has taken over some of the driving of the carriage, from Van Helsing, who has been growing tired. The carriage nears the Borgo Pass. Van Helsing quickly hypnotizes Mina, during a break in their trip, and she responds in her trance that the Count and his box are still on the river and heading toward the castle. Mina worries for Harker's safety—as he and Arthur are still on the river, too.

Mina can still be hypnotized, but as will be reported later, she becomes less and less willing to go into this trance as she approaches the Castle, perhaps because that is the ancestral seat of Dracula's power, and his hold over that region is strong—thus Dracula can more effectively control Mina's mind in this area.



Mina also writes, in her journal, that she feels her scar on her forehead and knows that she is still "marked" by the Count—she hopes that, once the Count is destroyed, she can be made clean once again.

A reminder of the group's other major purpose—to make sure that Mina is once again "clean" of soul.



Memoranda of Van Helsing. November 4. Van Helsing begins a series of memoranda for Seward, in case something happens to him and to Mina en route to the castle. Van Helsing attempts, at several times during their journey, to continue his hypnotism of Mina, but the hypnosis no longer works. Van Helsing fears that Mina is now more under Dracula's control, or that, perhaps, the proximity of the castle has increased his strength over her.

Van Helsing is very quick to understand the power of the Castle in disrupting his hypnotisms of Mina. Van Helsing knows, now, that the group must be very close to finding, and hopefully to destroying, the Count.



Memoranda of Van Helsing. November 5. Morning. As they continue through the Borgo Pass, Van Helsing stops for the night and tries to get Mina to eat, but she appears paler than ever, more desirous of sleep during the day, and she won't be hypnotized any longer. Van Helsing surrounds the two of them, while stopped by the roadside, with crushed holy host, a "holy circle" which he believes will protect them both from Dracula.

During the night, the three sisters who tried earlier to seduce Harker appear around Van Helsing and Mina, outside the holy circle, and attempt to get Mina to leave and "go with them." But Van Helsing tells the three women to be gone, and the holy circle protects them from these evil spirits. The women disappear. Mina falls asleep and Van Helsing believes that, for the moment, they are safe.

Jonathan Harker's Journal. November 4. Harker notes that the launch has been delayed by the ice-floes on the river, and that he and Arthur are now en route to the castle on horseback.

Seward's Diary. November 5. Seward and Morris have met up with the men of the launch, and the four proceed on horseback to the castle. On their ride, they hear the sound of wolves howling, and wonder whether they will make it out of this region alive.

Memoranda of Van Helsing. November 5. Afternoon. Van Helsing leaves Mina in the holy circle, asleep, and proceeds to the castle, which is now within short hiking distance. In the castle graveyard, he finds the tombs of the three sisters of Dracula, and using all his strength, opens them, drives stakes into the sisters' hearts, and cuts off their heads. The sisters writhe as their souls are released, but Van Helsing knows he has freed them and eliminated their ghosts from the castle.

Van Helsing coats the entryways to the castle with his mixture of garlic and host, in order to keep Dracula from being able to re-enter there. He then returns to Mina, who looks even paler and more ill, and drags her along to meet up with the other four, near the castle.

This "holy circle" is a new development, a new tactic against evil spirits, but one that builds, too, off the tactics Van Helsing has already used to keep vampires and the undead in their place, or far away from a protected zone. This holy circle will be of great use to Van Helsing and Mina in the remainder of the novel.



The return of the Three Sisters, who, now, no longer lust after Harker but appear to sense that Mina is close to becoming undead. The Three Sisters hope to speed Mina along in that effort, which again correlates to the Victorian fear that sexual liberation among women was somehow contagious and uncontrollable if left loose, and must be rigidly constrained (just as Mina is constrained by the "holy circle").



Seward was correct, and Harker and Arthur are behind schedule on the river, on account of terrible weather. This means Dracula, however, is probably also behind schedule.



The wolves indicate Dracula's power in this wild region, a place where all the men from the city are unfamiliar and in danger.



In this somewhat anticlimactic and quick scene, Van Helsing takes care of the Three Sisters once and for all. In doing so, he eliminates a source of temptation for Mina, and his thoughts remind the reader that in killing the vampires he is in fact freeing them. That in killing them he is saving them.



Van Helsing continues to use his knowledge of the occult and religion against the vampires. But Mina's descent into vampire-hood is nearly complete.



Mina's Journal. November 6. Mina and Van Helsing arrive at the dirt path on the way to the castle, and lie in wait for Dracula and his cart, bearing the wooden chest. As snow begins to fall, and the weather grows extremely cold, Mina and Van Helsing spy the chest coming up the trail near them, in a wooden wagon dragged by horses and piloted by gypsies from the area. Van Helsing and Mina believe that Dracula is "sleeping" in the wooden box. Van Helsing and Mina hide and maintain a lookout for the other four of the group.

Van Helsing and Mina spot Harker, Morris, Seward, and Arthur surrounding the cart and ordering the gypsies to stop. Morris and Harker then use their strength to pry open the box, and in doing so, Morris stabs Dracula in the heart, and Harker cuts off his head in an instant. Harker has been wounded slightly in the side by one of the gypsy's knives, and Morris appears also to have been wounded more gravely. Dracula crumbles to dust in the wooden box, finally killed, and the gypsies, terrified, run away from the cart.

The castle Dracula glows red against the evening sky—they have managed to free Dracula's body before the sun sets. Mina notes that there was a look of total peace in Dracula's face just before he crumbled to dust—this means he really was set free.

The holy circle, which Van Helsing had drawn around Mina and himself again, while awaiting Dracula, no longer is necessary to protect them. They run to the wagon to see Harker, Seward, Morris, and Arthur. Harker appears only slightly wounded, but Morris, who has been gashed in the side, is bleeding profusely and about to die.

Morris announces that it was an honor to work with them all to defeat Dracula, and as he dies, he points to Mina's forehead with a look of joy and with praise to God—the scar has been removed, and her forehead now is pure white. Mina is freed from Dracula's power, and Morris dies on the roadway, surrounded by Harker, Mina, Van Helsing, Seward, and Arthur.

The final confrontation begins. As might have been supposed, Dracula is entombed in his final box, which means that, if this box is opened and Dracula is stabbed, he will be truly dead—no other preparations will be necessary. Van Helsing and Mina, like the reader, have a front-row seat onto this final bit of action in the novel.



The men work together—using their strength and the occult knowledge about vampires they have learned from Van Helsing to kill Dracula. Dracula is truly killed, and there is a palpable sense of relief among the members of the group, except for Morris. From the beginning, Morris has been the most gung-ho of the group members, and it appears, here, that his energy in fighting Dracula has taken him too far—he didn't see the gypsy who attacked him, and his wounds are very serious.



A wonderful, brief scene, in which Mina notices that even Dracula himself appears happy to know that his soul has been freed to heaven, away from the putrid decay of his blood-desiring, undead body.



Harker survives, and he and Mina maintain their family unit, but Morris is unable to survive his wound, and his death near the castle Dracula forms a final, tragic scene at the novel's end.



But Morris also recognizes that the stain has been removed from Mina's forehead, and this seems like happiness enough for him—he knows that the group has done its job, not only in finding and truly killing the Count, but in removing the terrible stain from Mina's honor. Morris—an Englishman's stereotype of a Texan through and through—dies contented in this chivalrous knowledge.



CLOSING NOTE

Harker writes a closing note to the account of Dracula, seven years after Dracula's final death. Mina and Harker now have a child, named Quincey, who was born on the anniversary of Morris's death. Seven years later, Mina, Harker, and young Quincey traveled to Transylvania, and Mina and Harker were shocked both by the beauty of the country and by the memory of what had happened there.

Back home, Harker and Mina thought of Arthur and Seward, both happily married. As Harker and Mina go over the documents comprising the account of Dracula, they think of Van Helsing's words, uttered to them recently—that although the documents were assembled as proof of Dracula's existence, and of his death, they still remain accounts, and would have to be verified by some other means. But Van Helsing says that, of course, Quincy, Harker and Mina's son, will know how courageous his mother and father were, and how many men banded together to protect Mina from harm, to restore her good name, and to hunt Dracula until his soul might be freed. Harker ends the account here.

A brief epilogue. New family units have been created: Mina and Harker have a child, and both Seward and Arthur marry. Thus, not only has Dracula been destroyed, but from his destruction new bonds of love and family are finally formed. Further, Morris has been "reborn" in a natural way: he died, and those who loved him named a new baby after him.



Another important point. Van Helsing realizes, at this juncture, that there is nothing to prevent anyone reading this account from considering the entire thing fiction. Of course, the novel is fiction, and here Bram Stoker has engaged in another bit of meta-narrative play which is more often associated with modernist and postmodern texts. Stoker seems to acknowledge in his novel the tenuous border between fact and fiction that exists in all accounts of events. And Harker and Mina know that, in order to believe in the story of Dracula, one must believe, more generally, that there are in life some events that are strange, beyond our experience or rational comprehension, and yet inevitably true.





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