Dracula

Dracula was also influenced by gothic novels of 1800s—novels that included references to old castles or estates, strange violent and sexual intrigues, and atmospheres of gloom, dread, and paranoia. Some iconic examples of the gothic novel form are The Castle of Otranto (by Horace Walpole), The Monk (by Matthew Gregory Lewis), and Northanger Abbey, a send-up of the gothic genre by Jane Austen. In its concern about the intersection of modern “rational” Victorian England with non-rational spiritual, supernatural, or ancient truths or urges, Dracula also bears resemblance to a number of other novels written near the end of the 18th century, including The Picture of Dorian Gray (Oscar Wilde), The Island of Dr. Moreau (H.G. Wells), and The Strange Case of Dr. Jekyll and Mr. Hyde (Robert Louis Stevenson).

Related Historical Events: 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.

The Victorian period was also known for a relatively strict moral and sexual code—men and women were to be chaste until marriage, and even after marriage, a heavily-restrictive set of social rules were to govern the interactions between the sexes. Victorian chastity extended to fashion, furniture, and other methods of décor, and a good deal of the sexual commentary in Dracula reflects a sense, experienced by many during the Victorian period, that a great amount of uncertainty and fear lay beneath the strong social structures supporting the family, Christian institutions, and the various branches of the English government. During the Victorian era, too, scientific thought developed a great deal, and the balance between Christian belief—a moral necessity during that time—and a belief, too, in the explanatory powers of science created other of the anxieties reflected in the scientific, Christian, and occult visions of Count Dracula presented in the novel.

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 OVERVIEW

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.

Dracula

Dracula
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 shadow 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 fiancée; 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 she 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**

**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.

**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.

**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.”

**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.

**Arthur Holmwood** – Lucy’s fiancé, Arthur is an English nobleman (Lord Godalming) of a somewhat nervous and emotional temperament. Van Helsing convinces Arthur that Dracula 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 drunken 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.
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.

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.

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 Landlord 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 blood of living organisms. Arthur, an emotional man, becomes so horrified by these events that he even attempts to track down and destroy them.

The novel is, essentially, a detective story, as the group finds out the nature of Dracula’s powers. 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 blood of living organisms. Arthur, an emotional man, becomes so horrified by these events that he even attempts to track down and destroy them.

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 a 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.

In LitCharts each theme gets its own color. Our color-coded theme boxes make it easy to track where the themes occur throughout the work.

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 Dracula’s. Letters between Lucy and Mina track, primarily, the slow “illness” overcoming 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 love is made permanent in the eyes of God through their speedy marriage. Lucy’s 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.
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 intertwined 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 smallness 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 follow 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 "undeadness." 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 undeadness 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 affected 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 undeadness. 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 undeadness from Dracula, but is eventually killed by his would-be master.

Interestingly, undeadness 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 undeadness, 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, eating 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, undeadness 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 red text throughout the Summary & 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.

CHAPTER 1

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.
—Jonathan Harker

CHAPTER 2

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!
—Jonathan Harker

CHAPTER 3

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.
—Count Dracula

CHAPTER 4

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!
—Jonathan Harker

CHAPTER 5

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.
—Lucy Westenra

CHAPTER 6

Some day soon the Angel of Death will sound his trumpet for me. . . . For life be, after all, only a waitin’ for somethin’ else than what we’re doin’; and death be all that we can rightly depend on. But I’m content, for it’s comin’ to me . . . and comin’ quick . . . .
—Swales

CHAPTER 7

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 . . . .
—Mina Harker

CHAPTER 8

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.
—Mina Harker

CHAPTER 9

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.
—Arthur Holmwood

CHAPTER 10

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.
—Abraham Van Helsing

CHAPTER 11

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 . . .
—Lucy Westenra

CHAPTER 12

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 . . . .
—Dr. Seward
CHAPTER 13

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

CHAPTER 14

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!
—Abraham Van Helsing, Dr. Seward

CHAPTER 15

There lay Lucy, seemingly just as we had seen her the night before her funeral. She was, if possible, more radiantly beautiful than ever; and I could not believe that she was dead. The lips were red, nay redder than before; and on the cheeks was a delicate bloom.
—Dr. Seward

CHAPTER 16

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!
—Lucy Westenra

CHAPTER 17

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

CHAPTER 18

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.
—Renfield

CHAPTER 19

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 today I feel terribly weak and spiritless.
—Mina Harker

CHAPTER 20

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.
—Dr. Seward

CHAPTER 21

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!
—Count Dracula

CHAPTER 22

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.
—Abraham Van Helsing

CHAPTER 23

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!
—Count Dracula

CHAPTER 24

Promise me that you will not tell me anything of the plans formed for the campaign against the Count. Not by word, or inference, or implication; not at any time whilst this remains to me [and she solemnly pointed to the scar.]
—Mina Harker

CHAPTER 25

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.
—Abraham Van Helsing

CHAPTER 26

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 . . . .
—Mina Harker

CHAPTER 27

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!
—Quincey Morris
CHAPTER 1


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.

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 his "beautiful land." 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.

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 landlord and landlady do not have a very large part in the novel, though Transylvania has been “Christianized,” it is also influenced by eastern ideas and local practices (particularly at the end of the nineteenth century when the novel was written)—thus, its superstitions have become a case that, to most, would seem too afraid to speak of Dracula. 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.

The landlord and landlady do not have a very large part in the novel, they nonetheless serve an important purpose. At first, Harker says that all reports in the following sections—she will help him recover from his later “illness”—and she will be the owner 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 allows that this disturbs him somewhat. 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, thus 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.
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 “vampire,” 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.

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 Bogo 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.

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.

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 “knows all” hints at his occult knowledge which extends beyond the comprehension of Harker’s reason.

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 Bogo 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.

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—dangerous to men—obey Dracula’s commands. Harker’s condition in the wagon, is one of half-sentence, 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.

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.

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-sentence, 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 hurries 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.

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 carries Harker’s heavy bags, without help, to Harker’s room, and bids Harker to come down to dine in a heavy bag, again with immense strength, and hurries 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.

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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.

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.

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.

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.

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.

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.

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 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 Dracula’s city background is somehow at odds with the more rugged country.

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.

Harker references his notes, on Dracula’s urging, and describes how he found the Purfleet estate, called Carfax. Dracula 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.

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.

May 8. Harker begins this 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 shaving-mirror. This startles Harker when he hears his greeting, Harker does not notice Dracula’s hand on his shoulder, and that his “night-existence” with Dracula 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.

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.

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.

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.

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.

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.

CHAPTER 3

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.

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 understanding 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 9. This is the day Harker and Dracula discuss the Purfleet plans

The first indication that Dracula goes crazy at the thought, or sight, of blood. What is perhaps a bit surprising is the nonchalant 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.

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 possible, if not an easy, task.

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.

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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 expelled 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.

Dracula must always leave 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 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.

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.

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.

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.

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.

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.

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.

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.

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.’

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, snacking 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 present.

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.

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—who will haunt Harker and other characters throughout the novel.

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.

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

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.

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.

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.

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. 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 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.

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.

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.

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.

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 is overcome by the sublime beauty of the wild landscape—literally overcame. 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. Harker sees, out his window, that a pack of wolves are walking away from the castle, licking their lips, and it is implied that Dracula has somehow deposited the boy outside, as food for the wolves.

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.

Some 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.

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 gold—and in one of them, Dracula is lying.

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.

One of the ironies of the “un-dead” state is that, in sleep, the undead appear to have a source of rejuvenation. 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.

Once again, this scene is not followed up on, but it seems that Dracula has drunk the child’s blood and then disposed of the child’s corpse outside the castle. 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.”
CHAPTER 5

Letter from Miss Mina Murray to Miss Lucy Westenra, May 9. Mina, Dracula’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.

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.

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.

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 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.

Arthur, Seward, and Morris are introduced in the novel as potential lovers’ 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.

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 harm him in any serious way.

Dracula’s mouth has been smeared with blood—Harker does not know whose, but seems dimly aware that it is Dracula’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.

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.

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.

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.

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.

Dracula pulls back the main door of the castle, showing a large number of wolves, filled with earth, away, on some kind of business for the wooden boxes, filled with earth, away, on some kind of business for the Count.

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.

In the night, Harker hears that Slovaks and gypsies dragging the departure for Western Europe.
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 accepted 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, and an energetic adherent to the teachings of his “master,” Dracula. Seward begins to suspect Dracula’s strange behavior.

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).

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.

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.

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.

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 one’s. 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.
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).

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.

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.

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.

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.

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 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 coastguardsman 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.

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 feel 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.

Yes, 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.
CHAPTER 7

Cutting from "The Dailygraph," August 8. (Pasted in Mina's Journal). Mina reports that the Russian schooner-ship, sailing near Bulgaria, has been attacked by a "thick fog," one that follows the ship as it travels northward.

On 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. The mate, later, in the hold, with the boxes, filled with earth, and no other materials encountered in the narrative by the characters themselves. Thus the account that Mina assembles, with her clipped, is the account the reader reads.

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 clipped, is the account the reader reads.

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 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.

The 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 Bosporus 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.

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.

Over the next week, men begin to go down with the ship, that he will lash himself to the vessel in order to 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. 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's journal. Stoker uses the first-person account throughout the novel to increase the characters', and readers', terror.

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.

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.

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.

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.

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.

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 looked 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 she dreams, or her constant sleepwalking, are serious conditions.

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.

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.

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 Lucy? 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-dragging 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 dreamed the vision in the cemetery, of the shadowy figure.

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.

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 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.

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

Mina's Journal. August 14. Lucy 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.

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.

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.

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.

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.

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 that she has learned that Jonathan is not dead. Mina is shocked, but not surprised, as she had suspected it all along. She feels that she must report this information to Lucy, and Mina sets off to find her. Mina receives word from Harker “out in Transylvania.”

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 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.

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.

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.

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.

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.

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 sleep-walking 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.

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.

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.

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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.

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 never to share its contents with Harker. Harker also asks that the two be married there, in Budapest, and Mina eagerly agrees.

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.

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.

Seward’s Diary. August 23. This night, Seward writes, Renfield escapes again to the nearby house, Cartfax, 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.

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 the her 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 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.

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.

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.

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 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.

Letter, Arthur to Seward. 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.

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.

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.)

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.

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.

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.

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

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

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.

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.

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.

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.

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

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

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

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.

Seward’s Diary. September 10. Van Helsing wakes Seward the next morning—he has returned from Amsterdam. The two go 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 Westerna house agree to look after Lucy in the night, while Van Helsing studies his medical books, for Lucy’s case.

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.

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.

Seward’s Diary. September 13. Seward picks up Van Helsing at his hotel, and they return to Lucy’s home. There, they encounter Mrs. Westerna, 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.

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.

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.

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.

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.

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 vampire threat. Soon, Van Helsing will initiate his former student Seward into the mysteries surrounding vampiric legend.

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.
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.

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.

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.

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 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.

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.
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.

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.

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.

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 staking through the heart). Seward, always the good student, goes along with Van Helsing after a long discussion.

Let's turn to a brief letter from Seward to Mina, September 20. An employee of the asylum, Hennessey reports to Seward in a brief letter that 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, in a straitjacket. Hennessey was confused by the incident, and therefore notified Seward.

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.

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.

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.

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.

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 pointed 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.

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.
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.

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).

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.

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 transfiguring 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.

After the ceremony, Van Helsing and Seward take a cab together, and Van Helsing goes “into hysteric[s],” 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.

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.

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.

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.

Arthur makes explicit the link between the transfiguring 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.

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 beGrabbing 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.

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.

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.

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.”

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

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.

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.
Mina’s Journal. September 25. That morning, Mina worries why Harker 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.

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.

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.

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.

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 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 ensnared in the rational world to accept that supernatural events may be occurring.

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 paper’s 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.

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.

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 reiterates that he is a man of science, and that he can prove, by experiment, that this "magic" is real.

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.

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 her 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.

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.
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.

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 prays over the casket, though Van Helsing proves this says that Lucy walks the night as a vampire, Seward says that, quite easily, Lucy’s body may simply have been stolen by a grave robber.

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 re-group—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.

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.

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.

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.

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.

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.

Seward’s complaints mimic those commonly made of 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.

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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-jambs 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.”

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 that 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.

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.

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 reading, 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 shrieks for a moment and appears ghastly and horrifying, shrieking loudly, then “truly dies”—her soul is released to heaven. Arthur waves and sweats greatly, exhausted that the ordeal is over.

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.
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 offers 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.

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 head of all sadness—but Mina says that she would like to give Seward and Jonathan Dracula’s infernal business. Seward now believes that Renfield’s madness was brought on by a “false 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 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 associated with Modernist or even Postmodern novels, but Stoker is writing the book in the way that the reader is seeing it, in the way that the reader is reading it.

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.

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 death, the novel moves into its third and final stage—the hunt for, and eventual true killing of, the Count himself.

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.” Seeing—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 to the insane asylum—Seward and Van Helsing have a complete record of all that has happened. It is important that they find out where these fifty wooden boxes are to be sent, since they fear they are somehow involved in Dracula’s infernal business.

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.

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.

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.

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 Arthur 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.

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 and Morris 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.

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 unnaturally.
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.

Van Helsing 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 typewriting of the documents related to Dracula—in effect. "finishing" the account of Dracula up till this point in the novel.

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.

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.

Now 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.

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.

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.

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.

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.

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.
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.

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.

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.

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 mind.

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 man 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.

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.

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.

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CHAPTER 20


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.


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 last 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 certain in cahoots, and that perhaps Renfield wished, also, to suck on the
certainly in cahoots, and that perhaps Renfield wished.

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 in genuine.

Seward’s Diary. October 2.

Seward dispatches an orderly to stand outside Renfield’s room, to look after him, as he may be in a “blood” state. 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.

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.

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.

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.
CHAPTER 22

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.

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 vial 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.

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 stay 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).

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.

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.

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.

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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.
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.

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.

CHAPTER 23

Seward’s Diary. October 3. In Seward’s office, 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.

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.

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.

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. When the five men are in Seward’s office, with Mina down the hall, 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.” Van Helsing believes Dracula is now poised to attack the group to keep them from sterilizing his 50th and final box.

All of a sudden, Dracula leaps into Seward’s office, crashing through a window, and confronts the five men. Harker attempts to stab Dracula with a knife but narrowly misses; Seward, holding a crucifix, drives Dracula back out the window and into the courtyard of the asylum, where Dracula 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.

After Dracula runs away, however, Van Helsing tells the shaken member 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 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 thinks 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.

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.

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.

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.
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 can communicate 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.

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.

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.

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 hypnotism—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 escapes Dracula in Transylvania and headed to England—then Lucy was killed by Dracula and later Lucy was tracked down by the group, who then decide 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.

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 over-land to Romania, a journey lasting three days, once they have word that the Czarina Catherine is approaching Varna, the Black Sea port for Romania.

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.

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.

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.

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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 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.

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.

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.
CHAPTER 25

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 the leave the next day.

Seward's Diary. October 11. Evening. Jonathan 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.

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.

No more news of the Count’s ship; Mina still reports the “lapping of waves” from her trance-state.

Seward's Diary. 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.

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.

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

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Seward's Diary. 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.

Seward's Diary. 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 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.

One wonders whether Stoker needs all this “filer” 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'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. As it turns out, Dracula is not where the group expected, but at another port far away.

Seward's Diary. 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.

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

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

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CHAPTER 26

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.

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, Morris, 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 is on his own way 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. The group in the launch continues 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 group’s 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.

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

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.

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

Missus’s Journal. November 1. Missus 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. Missus 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.

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.

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 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.

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.

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.

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

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.

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 hypnosis of Mina, but the hypnosis no longer workers. 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.

Memoranda of Van Helsing. November 5. Morning. As they continue through the Borgo Passs, 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.

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 kept loose, and must be rigidly constrained (just as Mina is constrained by the “holy circle”).

Seward was correct, and Harker and the crew 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.

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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.

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.

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. Quincey, 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.

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 associate 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.