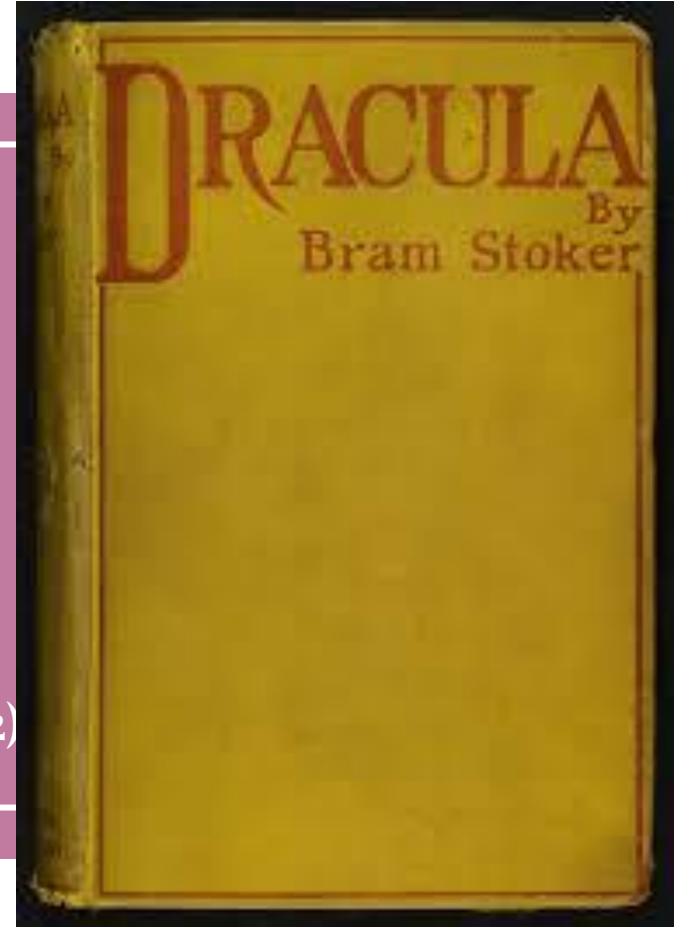




DRACULA (1897)

Bram Stoker (1847-1912)



Irish Gothic - Sligo



Vampire
memorandum
no walking, gloves, in boots
never can see his reflection
in the - no shadows?
lights an angel & give no
shadow -
never eat, nor drink
Carried or led over threshold
increases strength -
see in the dark
power of getting small or large
Money always old gold - traced to
Salisbury banking house
at Minster house see face among
flowers - this corpse - but is alive
(afterwards when white mantle grown in
same as face of Count in London
Doctor at ~~Salisbury~~ London house sees his
corpse -

The Undead? (working title)

An enduring archetype

Stoker's novel Dracula was the book that certified the author's place in literary history. There had been vampire stories and novels before, but it is in Dracula that the archetypal rituals surrounding vampires first appeared. For example, **the bite on the neck** that passes vampirism on to the victim and the **use of garlic** to repel a vampire attack were invented by Stoker. The **inability of a vampire to reflect in a mirror, shapeshifting into a bat, the fear of running water and the cloak and protruding teeth** of the vampire were also first used in the novel. The novel codified vampirism in a way that has profoundly influenced the horror genre ever since.

<https://sligobramstoker.weebly.com/>

Editorial and publishing history

Polidori's *The Vampyre* (1819), Prest's *Varney the Vampire* (1847), and Le Fanu's *Carmilla* (1872) came before

Popular acclaim: the novel was a sensation (1897)

Other novels (*The Liar of the White Worm*, for instance) were not so popular

Has left an indelible mark on the collective imagination of the West

A black and white illustration of a castle on a cliff under a full moon. The castle is built on a high, rocky cliffside. In the foreground, there is a stone bridge with arches leading towards the castle. The background is a dark sky with a full moon in the upper left corner and a starry night sky. The overall style is reminiscent of classic horror book covers.

BRAM STOKER

DRACULA



illustrazioni di
Wilfried Sätty

nuova traduzione di Flavio Santi

classici BUR libri d-e-l-u-x-e

Dracula - Classici Rizzoli BUR 2020

Il giovane Harker, novello avvocato, deve recarsi in Transilvania per concludere un affare immobiliare con un misterioso Conte Dracula. Ma sin dal suo arrivo nei Carpazi, un insieme di inquietanti eventi si succede, dall'ululato onnipresente dei lupi ai proprietari di una locanda che lo benedicono, agli uomini con cui viaggia che gli fanno dono di catenine con agganciati dei crocifissi. Forse il Conte potrà spiegargli il perché di tanta superstizione... Scritto da Bram Stoker nel 1897 in forma di stralci di diari e di lettere, "Dracula" è tra gli ultimi, se non l'ultimo, dei grandi romanzi gotici. Creatura potente e inquietante, apparentemente immortale, in grado di padroneggiare poteri inimmaginabili, il conte-vampiro Dracula è passato direttamente dalla storia al mito. In questa edizione le atmosfere cupe immerse nella notte dei Non-Morti sono impreziosite dalle sublimi illustrazioni di Wilfried Sätty, che accompagnano il lettore in una vicenda in cui l'orrore e la minaccia assillano i protagonisti, in un crescendo di emozioni che conduce fino alle soglie dell'incubo.



Framing

Historical frame

Late Victorian society and culture

Imperial London (“the sun never sets on the British Empire” (China, India, the Caribbean, Africa)

The threat of the East (Crimean War)

PANDEMIC: 1832 Sligo cholera outbreak

The outbreak was part of a second worldwide pandemic caused by the bacterium *Vibrio cholerae* and lasted from 1829 to 1851. The approach of the cholera epidemic was well documented at the time, but how it was spread was a mystery. In the first pandemic, the disease was first noted in India, Moscow, Russia in 1830, Finland and Poland in 1831, and Great Britain in 1831. It struck first at the ports, and Sligo was the second busiest port on the west coast at the time after Limerick. Overall, the outbreak killed at least 50,000 people in Ireland.

The official number of cases was recorded as 1,230, with 643 deaths, although the real toll is suspected to have been considerably higher as many did not report being ill and there was a widespread reluctance to go to a hospital. It was thought that the actual death toll was more than 1,500 people.[4] The population of the town dropped from 15,000 to 12,000

Cholera killed those infected within hours, usually less than three, and almost certainly less than twelve. Victims skin often showed a bluish tinge, and diarrhoea led to rapid severe dehydration and death.

Charlotte Blake Thornley's account

Charlotte Blake Thornley, the mother of Bram Stoker was a witness to the cholera outbreak as the family were living on Gaol Street in the town at the time.

But gradually the terror grew on us as time by time we heard of it nearer and nearer. It was in France, it was in Germany, it was in England, and (with wild affright) we began to hear a whisper pass "it was in Ireland". Then mens' senses began failing them for fear, and deeds were done (in selfish dread) enough to call down God's direct vengeance on us. One I vividly remember, a poor traveller was taken ill on the roadside, some miles from the town, and how did those Samaritines tend him? They dug a pit and with long poles pushed him living into it and covered him up alive. But God's hand is not to be thus stayed and severely like Sodom did our city pay for such crimes.

— Charlotte Blake Thornley (Stoker)



Layout

Format, Structure and Points of View

Dracula is an epistolary novel comprising 27 chapters.

It is a first-person narration, but told from the viewpoints of different characters via diary entries, journals, letters, memoranda, telegrams and occasional newspaper cuttings.

CHAPTER I. Jonathan Harker's Journal

CHAPTER II. Jonathan Harker's Journal

CHAPTER III. Jonathan Harker's Journal

CHAPTER IV. Jonathan Harker's Journal

CHAPTER V. Letters—Lucy and Mina

CHAPTER VI. Mina Murray's Journal

CHAPTER VII. Cutting from "The Dailygraph," 8 August

CHAPTER VIII. Mina Murray's Journal

CHAPTER IX. Mina Murray's Journal

CHAPTER X. Mina Murray's Journal

CHAPTER XI. Lucy Westenra's Diary

CHAPTER XII. Dr. Seward's Diary

CHAPTER XIII. Dr. Seward's Diary

CHAPTER XIV. Mina Harker's Journal

CHAPTER XV. Dr. Seward's Diary

CHAPTER XVI. Dr. Seward's Diary

CHAPTER XVII. Dr. Seward's Diary

Storytelling and technology

First -person narration via media?

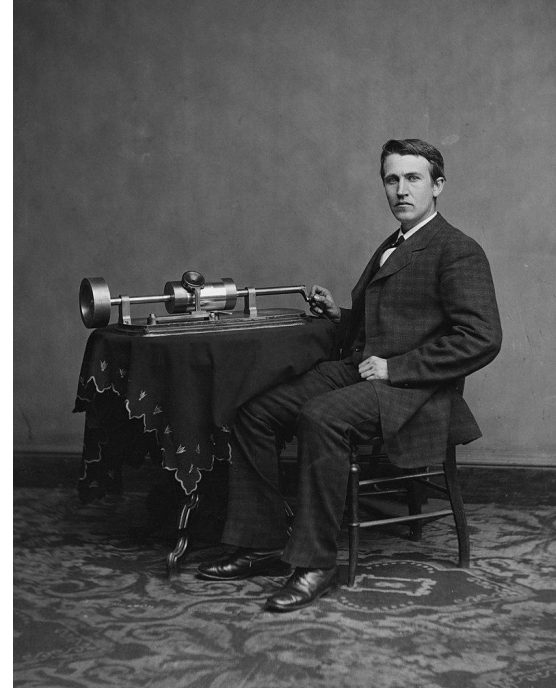
Shorthand – (stenography)

Typewriter

Mina Harker is an expert typist

Phonograph

Dr. Seward uses a phonograph to keep his clinical diary



Thomas Edison and his second phonograph (1878)

But are all these accounts reliable?

Opening Note – Who writes it?

How these papers have been placed in sequence will be made manifest in the reading of them. All needless matters have been eliminated, so that a history almost at variance with the possibilities of **latter-day belief** may stand forth as simple fact. There is throughout no statement of past things wherein memory may err, for all the records chosen are exactly contemporary, given from the standpoints and within the range of knowledge of those who made them.

La modalità con cui sono state disposte le seguenti carte risulterà chiara nel corso della lettura delle stesse. Tutto il materiale inutile è stato escluso, in modo che una storia per così dire in disaccordo con la logica dei nostri tempi possa reggere come mero fatto. Non vi sono resoconti ingannevoli del passato, in quanto tutti i documenti scelti sono rigorosamente coevi, frutto del punto di vista e dell'esperienza personale di coloro che li hanno stesi.

Harker's final Note

Seven years ago we all went through the flames; and the happiness of some of us since then is, we think, well worth the pain we endured. It is an added joy to Mina and to me that our boy's birthday is the same day as that on which Quincey Morris died. His mother holds, I know, the secret belief that some of our brave friend's spirit has passed into him. His bundle of names links all our little band of men together; but we call him Quincey.

In the summer of this year we made a journey to Transylvania, and went over the old ground which was, and is, to us so full of vivid and terrible memories. It was almost impossible to believe that the things which we had seen with our own eyes and heard with our own ears were living truths. Every trace of all that had been was blotted out. The castle stood as before, reared high above a waste of desolation.

When we got home we were talking of the old time—which we could all look back on without despair, for Godalming and Seward are both happily married. I took the papers from the safe where they had been ever since our return so long ago. We were struck with the fact, that in all the mass of material of which the record is composed, there is hardly one authentic document; nothing but a mass of typewriting, except the later note-books of Mina and Seward and myself, and Van Helsing's memorandum. We could hardly ask any one, even did we wish to, to accept these as proofs of so wild a story. Van Helsing summed it all up as he said, with our boy on his knee:—

“We want no proofs; we ask none to believe us! This boy will some day know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake.”

Jonathan Harker.

THE END

Plot: a solicitor (lawyer) goes to Transylvania



Themes

Themes

Science and Reason – Superstition and The Occult (garlic, stake, decapitation)
Religion: Protestantism – Catholicism (shrines, churches, holy water; crucifixes)

Sanity – Insanity

INFECTION and AFFECTION Wellness – Illness (Sleepwalking; Hysteria and Hysterics - even in males; Goitre)

Romantic love/seduction purity or impurity

Dracula as virus or viral host

Confinement/Imprisonment

Life, Death, The Afterlife



Dracula for Doctors

Medical Facts and Gothic Fantasies

FIONA SUBOTSKY

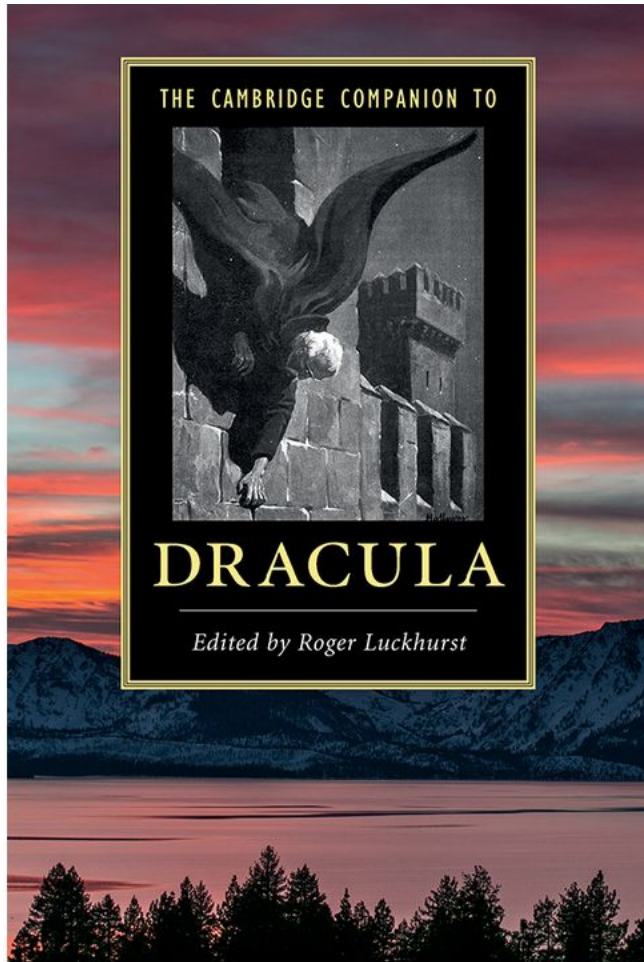
Fiona Subotsky, *Dracula for Doctors Medical Facts and Gothic Fantasies* (Cambridge: Cambridge University Press, 2020).

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Roger Luckhurst, ed., *The Cambridge Companion to Dracula*, Cambridge Companions to Literature (Cambridge: Cambridge University Press, 2018).

<https://www-cambridge-org.ezproxy.unibg.it/core/books/cambridge-companion-to-dracula/1B638EB1F3A8F93571B3905DAFC48BD1>

Cambridge Companion to Dracula

Bram Stoker's *Dracula* is the most famous vampire in literature and film. This new collection of sixteen essays brings together a range of internationally renowned scholars to provide a series of pathways through this celebrated Gothic novel and its innumerable adaptations and translations. The volume illuminates the novel's various pre-histories, critical contexts and subsequent cultural transformations. Chapters explore literary history, Gothic revival scholarship, folklore, anthropology, psychology, sexology, philosophy, occultism, cultural history, critical race theory, theatre and film history and the place of the vampire in Europe and beyond. These studies provide an accessible guide of cutting-edge scholarship to one of the most celebrated modern Gothic horror stories. This companion will serve as a key resource for scholars, teachers and students interested in the enduring force of *Dracula* and the seemingly inexhaustible range of the contexts it requires and readings it might generate.

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Chronology

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NICK GROOM

2 *Dracula's Debts to the Gothic Romance*

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3 *Dracula and the Late Victorian Gothic Revival*

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16 *Dracula on Film and TV from 1960 to the Present*

STACEY ABBOTT



Setting(s)

Settings

Romania
Bulgaria

Transylvania

Whitby
London
(Ulster)



Wild Europe

Having had some time at my disposal when in London, I had visited the British Museum, and made search among the books and maps in the library regarding Transylvania; it had struck me that some foreknowledge of the country could hardly fail to have some importance in dealing with a nobleman of that country. I find that the district he named is in the extreme east of the country, just on the borders of three states, Transylvania, Moldavia and Bukovina, in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. I was not able to light on any map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey maps; but I found that Bistritz, the post town named by Count Dracula, is a fairly well-known place. I shall enter here some of my notes, as they may refresh my memory when I talk over my travels with Mina.

The Carpathians

In the population of Transylvania there are four distinct nationalities: Saxons in the South, and mixed with them the Wallachs, who are the descendants of the Dacians; Magyars in the West, and Szekelys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Huns settled in it. I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (Mem., I must ask the Count all about them.)

Precipice, Gorges, Chasms

The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.

But I am not in heart to describe beauty, for when I had seen the view I explored further; doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit.

The castle is a veritable prison, and I am a prisoner!

Lofty steeps

Beyond the green swelling hills of the Mittel Land rose mighty slopes of forest up to the lofty steeps of the Carpathians themselves. Right and left of us they towered, with the afternoon sun falling full upon them and bringing out all the glorious colours of this beautiful range, deep blue and purple in the shadows of the peaks, green and brown where grass and rock mingled, and an endless perspective of jagged rock and pointed crags, till these were themselves lost in the distance, where the snowy peaks rose grandly. Here and there seemed mighty rifts in the mountains, through which, as the sun began to sink, we saw now and again the white gleam of falling water. One of my companions touched my arm as we swept round the base of a hill and opened up the lofty, snow-covered peak of a mountain, which seemed, as we wound on our serpentine way, to be right before us:—

“Look! Isten szek!”—“God’s seat!”—and he crossed himself reverently.

As we wound on our endless way, and the sun sank lower and lower behind us, the shadows of the evening began to creep round us. This was emphasised by the fact that the snowy mountain-top still held the sunset, and seemed to glow out with a delicate cool pink. Here and there we passed Cszeks and Slovaks, all in picturesque attire, but I noticed that goitre was painfully prevalent. By the roadside were many crosses, and as we swept by, my companions all crossed themselves. Here and there was a peasant man or woman kneeling before a shrine, who did not even turn round as we approached, but seemed in the self-surrender of devotion to have neither eyes nor ears for the outer world.

Dark vaults, passages, and heavy doors

At one corner of the room was a heavy door. I tried it, for, since I could not find the key of the room or the key of the outer door, which was the main object of my search, I must make further examination, or all my efforts would be in vain. It was open, and led through a stone passage to a circular stairway, which went steeply down. I descended, minding carefully where I went, for the stairs were dark, being only lit by loopholes in the heavy masonry. At the bottom there was a dark, tunnel-like passage, through which came a deathly, sickly odour, the odour of old earth newly turned. As I went through the passage the smell grew closer and heavier. At last I pulled open a heavy door which stood ajar, and found myself in an old, ruined chapel, which had evidently been used as a graveyard. The roof was broken, and in two places were steps leading to vaults, but the ground had recently been dug over, and the earth placed in great wooden boxes, manifestly those which had been brought by the Slovaks. There was nobody about, and I made search for any further outlet, but there was none. Then I went over every inch of the ground, so as not to lose a chance. I went down even into the vaults, where the dim light struggled, although to do so was a dread to my very soul. Into two of these I went, but saw nothing except fragments of old coffins and piles of dust; in the third, however, I made a discovery.

frowning walls and dark window openings

Once I got a fright, for, seeing Lord Godalming suddenly turn and look out of the vaulted door into the dark passage beyond, I looked too, and for an instant my heart stood still. Somewhere, looking out from the shadow, I seemed to see the high lights of the Count's evil face, the ridge of the nose, the red eyes, the red lips, the awful pallor. It was only for a moment, for, as Lord Godalming said, "I thought I saw a face, but it was only the shadows," and resumed his inquiry, I turned my lamp in the direction, and stepped into the passage. There was no sign of any one; and as there were no corners, no doors, no aperture of any kind, but only the solid walls of the passage, there could be no hiding-place even for him. I took it that fear had helped imagination, and said nothing.

Whitby and Kettleiness

24 July. Whitby.—Lucy met me at the station, looking sweeter and lovelier than ever, and we drove up to the house at the Crescent in which they have rooms. This is a lovely place. The little river, the Esk, runs through a deep valley, which broadens out as it comes near the harbour. A great viaduct runs across, with high piers, through which the view seems somehow further away than it really is. The valley is beautifully green, and it is so steep that when you are on the high land on either side you look right across it, unless you are near enough to see down. The houses of the old town—the side away from us—are all red-roofed, and seem piled up one over the other anyhow, like the pictures we see of Nuremberg. Right over the town is the ruin of Whitby Abbey, which was sacked by the Danes, and which is the scene of part of “Marmion,” where the girl was built up in the wall. It is a most noble ruin, of immense size, and full of beautiful and romantic bits; there is a legend that a white lady is seen in one of the windows.

Graveyard

Between it and the town there is another church, the parish one, round which is a big graveyard, all full of tombstones. This is to my mind the nicest spot in Whitby, for it lies right over the town, and has a full view of the harbour and all up the bay to where the headland called Kettleness stretches out into the sea. It descends so steeply over the harbour that part of the bank has fallen away, and some of the graves have been destroyed. In one place part of the stonework of the graves stretches out over the sandy pathway far below. There are walks, with seats beside them, through the churchyard; and people go and sit there all day long looking at the beautiful view and enjoying the breeze. I shall come and sit here very often myself and work. Indeed, I am writing now, with my book on my knee, and listening to the talk of three old men who are sitting beside me. They seem to do nothing all day but sit up here and talk

Great Storm

ONE greatest and suddenest storms on record has just been experienced here, with results both strange and unique. The weather had been somewhat sultry, but not to any degree uncommon in the month of August. Saturday evening was as fine as was ever known, and the great body of holiday-makers laid out yesterday for visits to Mulgrave Woods, Robin Hood's Bay, Rig Mill, Runswick, Staithes, and the various trips in the neighbourhood of Whitby. [...] The approach of sunset was so very beautiful, so grand in its masses of splendidly-coloured clouds, that there was quite an assemblage on the walk along the cliff in the old churchyard to enjoy the beauty. Before the sun dipped below the black mass of Kettleness, standing boldly athwart the western sky, its downward way was marked by myriad clouds of every sunset-colour—flame, purple, pink, green, violet, and all the tints of gold; with here and there masses not large, but of seemingly absolute blackness, in all sorts of shapes, as well outlined as colossal silhouettes. The experience was not lost on the painters, and doubtless some of the sketches of the “Prelude to the Great Storm” will grace the R. A. and R. I. walls in May next.

Literary landscape? Newspaper cuttings

The wind fell away entirely during the evening, and at midnight there was a dead calm, a sultry heat, and that prevailing intensity which, on the approach of thunder, affects persons of a sensitive nature. There were but few lights in sight at sea, for even the coasting steamers, which usually “hug” the shore so closely, kept well to seaward, and but few fishing-boats were in sight. The only sail noticeable was a foreign schooner with all sails set, which was seemingly going westwards. The foolhardiness or ignorance of her officers was a prolific theme for comment whilst she remained in sight, and efforts were made to signal her to reduce sail in face of her danger. Before the night shut down she was seen with sails idly flapping as she gently rolled on the undulating swell of the sea,

“As idle as a painted ship upon a painted ocean.”

Shortly before ten o'clock the stillness of the air grew quite oppressive, and the silence was so marked that the bleating of a sheep inland or the barking of a dog in the town was distinctly heard, and the band on the pier, with its lively French air, was like a discord in the great harmony of nature's silence. A little after midnight came a strange sound from over the sea, and high overhead the air began to carry a strange, faint, hollow booming.



Characters

Characters

The Rumanian Count (against the Turks?) and (his) Gypsies

Abraham van Helsing' s un-idiomatic English

Van Helsing: a Protestant man of science?

An odd triangle: Jonathan Harker; Dr. Seward; Arthur Holmwood (Lord Godalming)

Two upper-class ladies: Lucy Westenra and (Wilhel)Mina

Renfield: an insane man (eating flies, spiders, birds?)

Quincey Morris Texan → Quincey Harker named after him

Mr. Swales, an old man using Ullans (a variety of Scottish spoken in Northern Ireland) (poor old Mr. Swales was found dead this morning on our seat, his neck being broken)

A Polyglot novel

TO

MY DEAR FRIEND

HOMMY-BEG (Little Tommy) a reference to Thomas Henry Hall Caine (1853-1931), a playwright and novelist, Stoker's friend. It is in the language of the Isle of Man (Manx)



Genre

Genre: a Gothic novel morphing into detective fiction

GOTHIC FEATURES

DETECTIVE FEATURES

Medical and criminal investigation
(clues/symptoms)

A team of investigators tracking down Dracula's movements:

Of course it may not be either the Sereth or the Pruth, but we may possibly investigate further. Now of these two, the Pruth is the more easily navigated, but the Sereth is, at Fundu, joined by the Bistritza which runs up round the Borgo Pass. The loop it makes is manifestly as close to Dracula's castle as can be got by water. (chapter 27th)



THE REAL *DRACULA* IS A DETECTIVE STORY—AND AN INCREDIBLY COMPLEX, FASCINATING MYSTERY

Forget what you think you know about the ur-vampire story. Bram Stoker's masterpiece was a sprawling, radical detective novel.

<https://crimereads.com/dracula-detective-novel/>

Motifs & Topoi

Motifs

Blood

Dreams

Gothic motifs are present: sweeping views and landscapes;

sublime architecture (old castle);

doors, doors, doors everywhere, and all locked and bolted. In no place save from the windows in the castle walls is there an available exit.

The castle is a veritable prison, and I am a prisoner!

Horror and terror;

Trans-fusion/Trans-lation

Articolo del traduttore, Flavio Santi,

A ben pensarci, Dracula è una grande allegoria della traduzione. A partire dal nome stesso, Dracula, che di fatto è una traduzione dal rumeno dracul, il diavolo. La Transilvania, culla di Dracula, ha lo stesso prefisso iniziale trans- di traduzione – al di là, oltre. Così come trasfusione e traduzione

<https://www.layoutmagazine.it/nuova-traduzione-dracula-bram-stoker/>

Topoi or Loci

The Vampire topos

The Reworked Topos of the rediscovered manuscript (collected journal entries)

The Topos of the Shadow

The Transylvania Topos

The Topos of Culture's conquest over nature (technology vs Dracula)

The Sleeping Beauty topos



Symbols

Vittorino Andreoli (introduzione all'edizione BUR, 2020)

Il conte Dracula: sintesi di simboli

La costruzione di questo personaggio è una straordinaria miscela di ingredienti: uno di quei cocktail che talvolta riescono e molte altre invece si trascinano dietro l'eccesso o il cattivo gusto. Il simbolo ha il vantaggio di contenere significati di cui manca la consapevolezza e dunque non comportano le emozioni che invece si attivano quando ogni simbolo venga tradotto in ciò che significa: significati impliciti, si direbbe, ma non espliciti

**Blood, The Crucifix, Bats, Garlic, Stake,
Wolf, Mirror, The Ship (Demeter), Bats,
Rats...**

How should we approach this dense symbolic
tangle of archetypes?

Durand's Theory of *Anthropological Structures of the Imaginary*

The imaginary refers to the repertoire of images symbols and archetypes and the relationships between those aspects that define for an individual and their cultural collective what is possible to imagine, or use to make sense of existential issues such as suffering, death and the passing of time

Classification of symbols in terms of two 'regimes': diurnal and nocturnal

Gilbert Durand, *Les Structures anthropologiques de l'imaginaire*, Paris, Dunod (first edition, Paris, P.U.F., 1960)

Knives

Harker's KRURI KNIFE

Symbol of Imperial power in India



Morris's BOWIE KNIFE

Symbol of American Westward expansion



Blood: Sexual Fluid or Sign of Lineage/Race?

To recall but one, very obvious, example, the evocative substance that is blood in *Dracula* has attracted a phenomenal range of symbolic interpretations. Many of these, of course, are avowedly sexual. Maurice Richardson, for example, is an orthodox Freudian in his suggestion that blood is an unconscious symbolic substitute for semen in *Dracula*, where Peter Redgrove and Penelope Shuttle's suggestion, in *The Wise Wound: Menstruation and Everywoman* (1978), that the fluid subliminally recalls menstrual discharge may be seen as a logical development from the phallocentrism of early psychoanalysis.

<https://bloomsburyliterarystudiesblog.com/continuum-literary-studies/2012/11/dracula-in-criticism.html>

Allusions

Allusions to the Bible

Biblical allusions:

In silence we returned to the library, and after a minute or two I went to my own room. The last I saw of Count Dracula was his kissing his hand to me; with a red light of triumph in his eyes, and with a smile that **Judas in hell** might be proud of. (chapter 4)

Today is a grey day, and the sun as I write is hidden in thick clouds, high over Kettleness. Everything is grey - except the green grass, which seems like an emerald amongst it Dark figures are on the beach here and there, sometimes half shrouded in mist, and seem "**men like trees walking.**" (chapter 6)

Allusions to Classical myths:

This is medicinal, but you do not know how. I put [the garlic flowers] in your window, I make a pretty wreath, and hang him round your neck, so that you sleep well. Oh yes! they, like the lotus flower, make your trouble forgotten. It smells so like the **waters of Lethe**. (Chapter 10)

Allusions to Shakespeare

Towards the end of her life, in a diary entry at the beginning of chapter 11, Lucy likens herself to Ophelia, a character from the Shakespeare play Hamlet:

Well, here I am tonight, and lying like Ophelia in the play, with 'virgin crants and maiden strewments.' I never liked garlic before, but tonight it is delightful

Allusions to Victorian popular culture

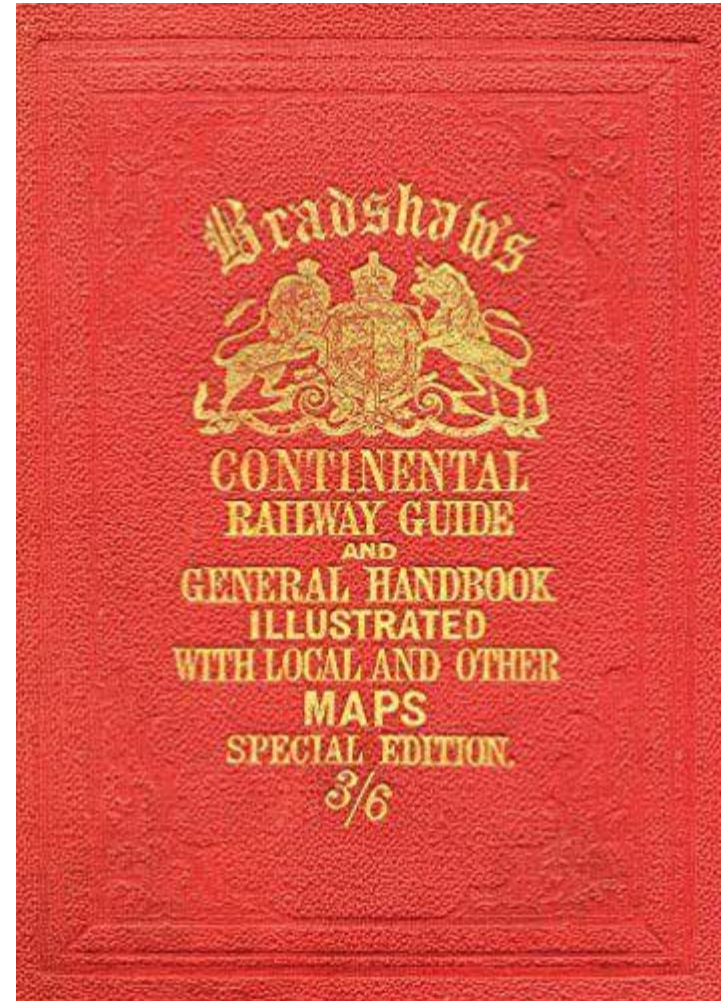
Red and blue books (now ONS; Office for National Statistics)

Red books: Financial Statement and Budget Report for the UK

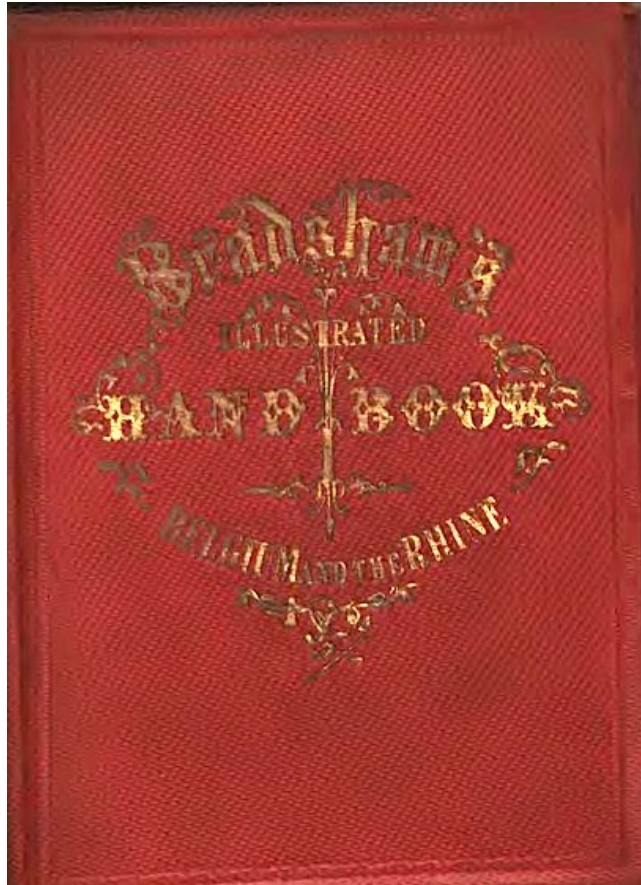
Blue Books: Financial statements estimates of national product, income and expenditure for the UK.

Whitaker Almanac

Bradshaw's Guide tourist/ railway guide



Bradshaw's Tourist Guides



Bradshaw's
illustrated
handbook

Belgium and
the Rhine



See https://en.wikipedia.org/wiki/Bradshaw%27s_Guide

YORK, SCARBOROUGH, PICKERING, & WHITBY—York and North Midland.																												
Miles	Fares from N'castle & Darlington to York, pp 70 & 71; from Leeds & Normanton to York, page 77.	Down.						SUN-DAYS			Fares.			Miles	Stations.	Up.						SUNDAYS						
		1	2	1	2	3	1	2	3	1st	2nd	3rd	1			2	3	1	2	3	1	2						
		gov.	mrn	noon	aft	morn	s.	d.	s.	d.	s.	d.	mrn			morn	aft	aft	mrn	aft								
—	York.....dep.	7	0	..	12	05	30	7	+	0	—	Scarborough....dep	..	9	30	12	15	4	* 5	4	5		
4½	Haxby	7	7	..	12	75	37	7	7	1	0	0	6	9	Filey .....	..	..	10	56	3	51	..	..	..	..
6½	Strensall	7	12	..	12	125	42	7	12	1	6	1	0	9	Seamer	9	41	12	25	4	15	4	15		
9½	Flaxton	7	20	..	12	195	48	7	20	2	0	1	6	9	Ganton	9	52	12	36	4	26	4	26		
11½	Barton	7	25	..	12	255	55	7	25	2	6	2	0	9	Sherburn	9	56	12	40	4	35	4	35		
15½	Kirkham	7	35	..	12	356	5	7	35	3	6	2	0	12	Heslerton	10	5	12	46	4	38	4	38		
16	Castle Howard.....	7	39	..	12	396	9	7	39	3	6	2	0	14	Knappton	10	9	12	52	4	40	4	41		
18½	Hutton	7	45	..	12	456	15	7	45	4	0	3	0	16	Rillington, Whitby June	..	10	18	1	0	4	50	4	50		
21½	Malton	8	0	..	1	06	30	8	0	5	0	3	6	—	47 Whitby .....	..	8	15	..	3	0	..	..	3	0
25½	Rillington, Whitby J.	8	10	..	1	106	40	8	10	6	0	4	0	45	Ruswarp .....	..	8	20	..	3	5	..	..	3	5
	— Rillington for Wby.	8	10	10	3	1	206	40	8	0	..	..	..	44	Sleights .....	..	8	25	..	3	10	..	..	3	10
	29½ Marishes Road ..	8	20	10	13	1	306	45	8	10	..	..	..	41	Grosmont .....	..	8	35	..	3	20	..	..	3	20
	32½ Pickering	8	35	10	50	1	407	0	8	30	8	0	5	38	Goathland .....	..	8	50	..	3	40	..	..	3	40
	38½ Levisham	8	45	..	2	157	15	8	45	..	..	..	29	Levisham .....	..	9	25	..	4	5	..	..	4	5	
	47½ Goathland	9	15	..	2	507	45	9	15	..	..	..	23	Pickering .....	..	9	45	12	20	4	25	7	20	4	25
	50½ Grosmont	9	40	..	3	108	0	9	40	..	..	..	20	Marishes Road .....	..	9	55	12	35	4	35	7	30	4	35
	53½ Sleights	9	50	..	3	328	22	9	50	16	Rillington	9	50	10	5	12	50	4	50	7	40	4	50	
	54½ Ruswarp	9	55	..	3	408	25	9	55	..	..	..	21	Malton .....	..	10	30	1	10	5	0	..	..	5	0
	56½ Whitby	10	0	..	3	458	30	10	0	12	0	9	6	7	0	23	Hutton	10	38	1	20	5	7	5	7
37½	Knappton	8	19	..	1	196	49	8	19	6	6	4	6	3	0	26	Castle Howard	10	45	1	25	5	12	5	12
39½	Heslerton	8	23	..	1	256	53	8	23	6	6	4	6	3	0	27	Kirkham	10	48	1	30	5	15	5	15
33	Sherburn	8	32	..	1	327	2	8	32	7	6	5	6	4	0	30	Barton	10	58	1	40	5	26	5	25
34½	Ganton	8	36	..	1	367	6	8	36	8	0	5	6	4	0	32	Flaxton	11	4	1	45	5	30	5	30
38½	Seamer	8	44	..	1	447	9	8	44	9	0	6	6	4	0	35	Strensall	11	10	1	50	5	38	5	38
44½	Filey	9	25	..	2	25	10	6	7	6	5	6	37	Haxby	11	15	1	56	5	43	5	43
42½	Scarborough arr	9	0	..	2	07	30	9	0	10	0	7	0	5	0	42	York	11	30	2	10	6	0	6	0

An omnibus for Castle Howard meets the trains at Castle Howard Station. Every York omnibus has a special train will leave Malton at 6 noon. To Leeds, Normanton, Whitby, Hull, York, & Newmarket, page 68. Malton, York, & Newmarket, page 68. Malton, York, & Newmarket, page 68.

Whitaker Almanac(k).

Whitaker's Almanack consists of articles, lists and tables on a wide range of subjects including education, the peerage, government departments, health and social issues, and the environment.

The largest section is the countries directory, which includes recent history, politics, economic information and culture overviews. Each edition also features a selection of critical essays focusing on events of the previous year. Extensive astronomical data covering the forthcoming year is published at the rear of the book.

Whitaker's was prized enough that Winston Churchill took a personal interest in the continued publication of the book after its headquarters were destroyed in the Blitz. A copy is also sealed in Cleopatra's Needle on the north bank of the River Thames.

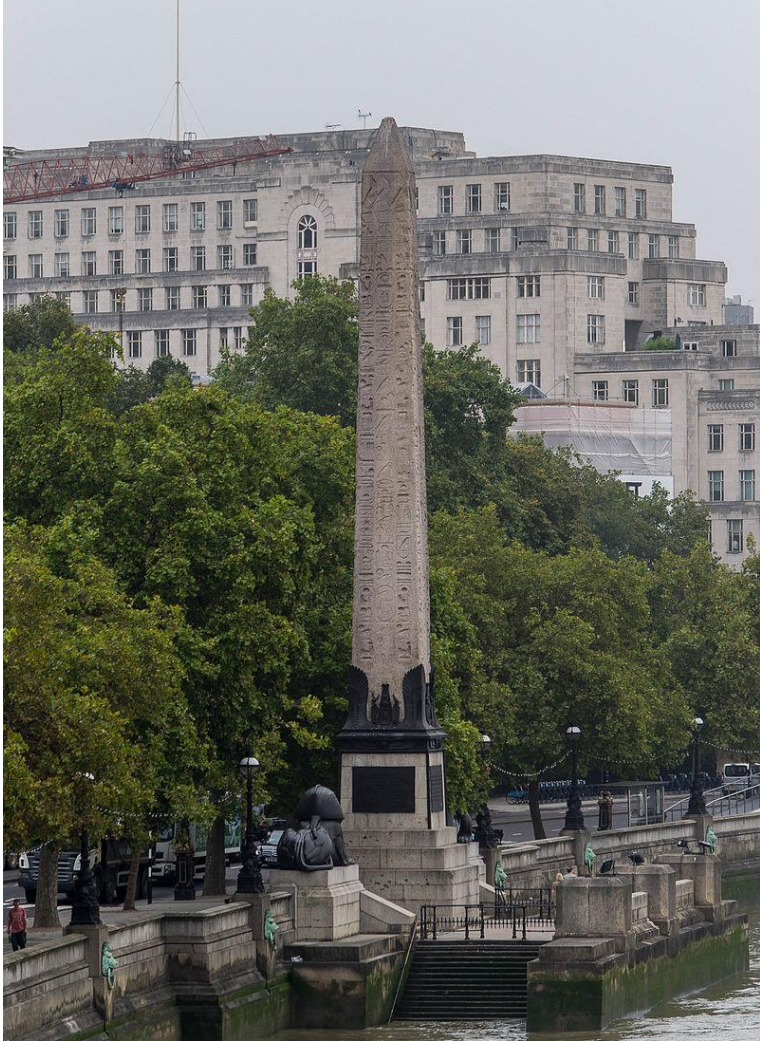
WK

From Alexandria to London (1878)



Cleopatra's needle being brought to England, George Knight, 1877





Cleopatra's needle

On erection of the obelisk in 1878, a **time capsule** was concealed in the front part of the pedestal containing: a set of 12 photographs of the best-looking English women of the day, a box of hairpins, a box of cigars, several tobacco pipes, a set of imperial weights, a baby's bottle, some children's toys, a shilling razor, a hydraulic jack and some samples of the cable used in the erection, a 3-foot (90-centimetre) bronze model of the monument, a complete set of contemporary British coins, a rupee, a portrait of Queen Victoria, a history of the transport of the monument plans, written on vellum, a translation of the inscriptions, **copies of the Bible in several languages, a copy of John 3:16 in 215 languages, a copy of Whitaker's Almanack, a Bradshaw Railway Guide, a map of London and copies of 10 daily newspapers.**

¹⁶ For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life.



Empire

Fears of “the other”

Count Dracula as the Eastern Other (external threat first/internal threat later)

Quincey Morris as the American Other (an ally but also a threat to British supremacy)

James R. Simmons, “‘If America Goes on Breeding Men Like That’: ‘Dracula’s’ Quincey Morris Problematized”, *Journal of the Fantastic in the Arts* 12, no. 4 (2002): 425–36.

Stephen D Arata, ‘The Occidental Tourist: “Dracula” and the Anxiety of Reverse Colonization’, *Victorian Studies* 33, no. 4 (1990): 621–45.

Woman

Stoker as a feminist?

Or "The fight to destroy Dracula and to restore Mina to her purity is really a fight for control over women" (Judith Wasserman)

Carol A. Senf, "'Dracula': Stoker's Response to the New Woman," *Victorian Studies* 26, no. 1 (1982): 33–49.

Stoker and the New Woman: ambivalence

Dracula is the single male vampire in the novel while four of the five women characters are portrayed as vampires - aggressive, inhuman, wildly erotic, and motivated only by an insatiable thirst for blood. In fact the first half of the novel centers on the innocent Lucy Westenra's transformation into a vampire which must be violently destroyed; and Dr. Van Helsing destroys three women in Dracula's castle at the conclusion.

Bram Stoker reveals a degree of ambivalence toward them [new women] when he creates the women characters in Dracula. As a result, he tries to show that modern women can combine the best of the traditional and the new when he creates the heroine of Dracula - Mina Harker.

Mina Harker: Self-sacrifice/Spirituality

By emphasizing Mina's intelligence, her ability to function on her own, and her economic independence before marriage, Stoker stresses certain aspects of the New Woman; but by negating her sexuality, having her adopt a more traditional feminine role, and by showing her decision to abide by the group's will instead of making an individual decision, he also reveals that she is not a New Woman.

**THIS TIME THE COUNT
IS NOT JUST
GOING FOR THROAT!**



starring
JAMIE GILLIS ANNETTE HAVEN JOHN HOLMES SERENA JOHN LESLIE
executive producer produced by screenplay by
DAVID EMERICH DARRYL A. MARSHAK DAVID J. KERR DARRYL A. MARSHAK
directed by
PHILIP MARSHAK World Sales: **KODIAK FILMS, INC.,** **A NEW CLASS FOR ADULTS**
Los Angeles

A MIB PRODUCTION LTD., INC. PRODUCTION

A ROADSHOW RELEASE

Sex and Gender

Gothic and pornography

This book argues that pornographic film relies on a particular "Victorianness" in generating eroticism—a Gothic Victorianness that is monstrous and restrained, repressed but also perverse, static but also transformative, and preoccupied with gender, sexuality, race, and time. [...] Through an analysis of porn set during the nineteenth century and porn adaptations of Lewis Carroll's *Alice* books, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, and Bram Stoker's *Dracula*. [...] These neo-Victorian Gothic pornographies expose the way the genre as a whole emphasizes, navigates, transgresses, and renegotiates gender, sexuality, and race through the lens of history and legacy.

Laura Helen Marks, *Alice in Pornoland: Hardcore Encounters with the Victorian Gothic* (University of Illinois Press, 2018), <https://doi.org/10.5406/j.ctv80c9t5>.

Thrilling and Repulsive

The fair girl went on her knees, and bent over me, fairly gloating. There was a deliberate voluptuousness which was both thrilling and repulsive, and as she arched her neck she actually licked her lips like an animal, till I could see in the moonlight the moisture shining on the scarlet lips and on the red tongue as it lapped the white sharp teeth. Lower and lower went her head as the lips went below the range of my mouth and chin and seemed to fasten on my . . . —Bram Stoker, *Dracula*

Laura Helen Marks, *Alice in Pornoland: Hardcore Encounters with the Victorian Gothic* (University of Illinois Press, 2018), <https://doi.org/10.5406/j.ctv80c9t5>.

You never love! Chapter 3

“How dare you touch him, any of you? How dare you cast eyes on him when I had forbidden it? Back, I tell you all! This man belongs to me! Beware how you meddle with him, or you’ll have to deal with me.” The fair girl, with a laugh of ribald coquetry, turned to answer him:—

“You yourself never loved; you never love!” On this the other women joined, and such a mirthless, hard, soulless laughter rang through the room that it almost made me faint to hear; it seemed like the pleasure of fiends. Then the Count turned, after looking at my face attentively, and said in a soft whisper:—

“Yes, I too can love; you yourselves can tell it from the past. Is it not so? 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.”

The vampire is the quintessential pornographic monster: immortal, beautiful, forever young, and insatiable. The vampire is also predatory, sensual, and seductive. But what makes the vampire ideal for pornography is the tension between active and passive. The vampire is certainly aggressive and feeds on its victims/lovers, but at the same time the vampire needs its victim/lover



Naming difference

HOMOSEXUAL

1891 - Clinical term

Associated with the treatment of homosexuality as a medical or psychiatric condition and the criminalization of sex between men.

Previously: **Sodomite**

QUEER

eccentric/strange/
fake/

Counterfeit (criminal
slang)

1894 in the sense of homosexual

GAY

flamboyant

1922 (USA)

“Men are routinely described in detail in Stoker’s stories and novels, with a typical emphasis on facial detail and clothing. But he has no interest in applied physiognomy when it comes to women, and he doesn’t even care what they wear.”

Stoker and Walt Whitman

How sweet a thing it is for a strong healthy man with a woman's eye and a child's wishes to feel that he can speak to a man who can be if he wishes father, and brother and wife to his soul. I don't think you will laugh, Walt Whitman, nor despise me, but at all events I thank you for all the love and sympathy you have given me in common with my kind.

Bram Stoker

While it's perfectly possible that Stoker was intending nothing more than collegiate respect for one of his literary idols, much of the language in his letters seems to present rather intense feelings for a man Stoker must have known to be if not "queer" then not your typical heteronormative male specimen for the time.

WHEN JOSEPH SHERIDAN LE FANU observed in *Carmilla* (1872) that “the vampire is prone to be fascinated with an engrossing vehemence resembling the passion of love” and that vampiric pleasure is heightened “by the gradual approaches of an artful courtship,” he identified clearly the analogy between monstrosity and sexual desire that would prove, under a subsequent Freudian stimulus, paradigmatic for future readings of vampirism.¹ Modern critical accounts of *Dracula*, for instance, almost universally agree that vampirism both expresses and distorts an originally sexual energy. That distortion, the representation of desire under the defensive mask of monstrosity, betrays the fundamental psychological ambivalence identified by Franco Moretti when he writes that “vampirism is an excellent example of the identity of desire and fear.”² This interfusion of sexual desire and the fear that the moment of erotic fulfillment may occasion the erasure of the conventional and integral self informs both the central action in *Dracula* and the surcharged emotion of the characters about to be kissed by “those red lips.”³ So powerful an ambivalence, generating both errant erotic

Christopher Craft; "Kiss Me with those Red Lips": Gender and Inversion in Bram Stoker's *Dracula*. *Representations* 1 October 1984; 8 107–133. doi:

<https://doi.org/10.2307/2928560>

Fallen Wilde

In a 1997 study on vampires, Nina Auerbach suggests: “Dracula was one particularly debased incarnation of the fallen Wilde, a monster of silence and exile...”

Had he ever wanted to say more about his “kind”?

Stoker’s journal was discovered only recently. It didn’t say much. One entry was just the words: “The cryptic meaning of silence.”

It leaves a range of possibilities. Is ‘Dracula’ a tale of syphilis? There can seem to be both an allure and horror of homosexuality.

But homosexuality is also a force for openness and truth in the closed crypt of Bram Stoker studies. Daniel Farson, his biographer, was gay.

F. W. Murnau, the German director who adapted the novel into a 1922 silent movie, *Nosferatu: A Symphony of Horror*, was gay.

Stoker’s themes were re-written to popular acclaim by the novelist Anne Rice, and sexy vampires with a pro-gay suggestion went mainstream.

Something in the Blood: The Untold Story of Bram Stoker, the Man Who Wrote Dracula

In 2016, David J. Ska, published *Something in the Blood: The Untold Story of Bram Stoker, the Man Who Wrote Dracula*



Criticism

SELF-REFERENTIALITY

<https://bloomsburyliterarystudiesblog.com/continuum-literary-studie/2012/11/dracula-in-criticism.html>

Dracula has attracted the attention of a remarkable breadth of critical and theoretical approaches over the past 50 years. These range from the most orthodox of 1970s Freudian interpretations to the acerbic historicist rejections of psychoanalysis characteristic of the 1990s, and encompass the intellectual shifts that have blurred the boundaries between feminism and gender studies, and between literary criticism and cultural studies. As a practice, Dracula criticism is intensely self-referential. It is arguably as preoccupied with earlier critical commentary upon the novel as it is with the actual content of Dracula itself.



Adaptations

ADAPTATIONS

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.