

DRACULA

BRAM STOKER

LIVING
LITERATURE
SERIES

A PERMA-BOUND PRODUCTION

TEACHER'S GUIDE

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SYNOPSIS

On May 3, the eve of St. George's Day near the end of the Victorian era, attorney Jonathan Harker travels from London through Munich and Vienna to Budapest and the Carpathian Mountains of Transylvania on business for his employer, Mr. Hawkins, who is too ill with gout to make the trip. Dispatched from Bistritz through the Borgo Pass to the castle of Count Dracula to complete the purchase of Carfax Estate near Purfleet, Harker, having passed a night at the Golden Krone Hotel, arrives late the next night and receives a warm welcome following a dismal ride through wolf-ridden countryside. Warned by locals that he risks danger, he senses mental disturbance in Dracula when the Count is drawn to a razor cut on Harker's throat. Harker is glad to be protected by his rosary.

Hospitality changes to house arrest as Dracula confines his guest to a small part of the castle, locks doors, and visits him only by night. Three voluptuous, white-toothed wraiths carrying a child in a bag attack Harker, further depleting his hope of escape. With a little detective work, he discovers that Dracula slithers down the castle walls on nightly errands. Harker uncovers the Count's crypt, where he hides in an earth-filled box by day. Harker correctly identifies the smell of the food which sustains the vampire—human blood. Harker eludes the Count, who removes fifty boxes of soil to a ship which carries him to England.

Harker's fiancée, Mina Murray, an orphaned schoolteacher, worries about his long absence. At Whitby in north central England, she reads to her old friend Lucy Westenra the meager letters which indicate that something is wrong with the business trip to Castle Dracula. Meanwhile, Lucy, a vivacious flirt courted by numerous men, rejects two other proposals and becomes engaged to Arthur Holmwood, future Lord Godalming. Mina, who enjoys long walks, tries to relieve her friend of her habit of sleepwalking. On a moonlit excursion outside Whitby, Mina and Lucy witness the foundering of a sinister schooner, the *Demeter*. The ship's log indicates a series of disappearances. By the time of the *Demeter's* wreck, only the captain remains, his corpse lashed to the wheel and his log filled with dire happenings as the ship approached England. The only survivor of the wreckage is a dog, which leaps ashore and disappears.

Lucy ventures out the night of August 10 to a favorite seat in a nearby cemetery. Mina goes to rescue her and discovers a nebulous black shadow hovering over her. Lucy awakens in the cold; Mina ties a shawl around her shoulders. The sight of two puncture wounds on Lucy's neck and a bloodstain on the band of her nightdress leads Mina to believe that the fastener struck Lucy's neck. The women encounter a red-eyed phantasm near East Cliff. More night visitations from a bat accompany a weakening in Lucy. Dr. Seward, administrator of a local mental institution and caretaker of Renfield, an eccentric lunatic, cannot make a definite diagnosis of her malady. Swales, a local

elderly man, warns Mina of dangers to come.

On August 19, news from Sister Agatha about Jonathan, her traumatized patient in the hospital of St. Joseph and Ste. Mary in Budapest, requires Mina's attendance. When he recovers from brain fever, the couple marry and return to England. Meanwhile, at the Westenra residence at Hillingham, Lucy grows sicker. Seward consults with Dr. Abraham Van Helsing, a native of Amsterdam who understands both anatomy and the occult. The first week of September, he orders transfusions to combat Lucy's anemia and malaise. Seward sleeps in an adjacent room to assure his patient's safety. Van Helsing, who concludes that Lucy is being drained of blood by a vampire, protects her room with garlic bulbs from Haarlem. Mrs. Westenra, repulsed by the smell, removes the garlic and airs out the room.

On September 17, a wolf named Bersicker escapes from the zoo, breaks through Lucy's window, and terrifies Lucy's mother, who dies of heart failure. The wolf returns to his cell with cuts on his head and glass shards in his fur. Lucy hears the flap of a bat's wings and once more falls prey to Dracula. By the time Van Helsing and Seward arrive, Lucy is unconscious and in need of another transfusion.

On September 20, Van Helsing indicates to Holmwood that Lucy is dying, although her wounds have healed. As Holmwood bends over her, she flashes huge canine teeth at him. Van Helsing intervenes, then allows Holmwood to kiss her forehead before she expires. Her corpse returns to girlish loveliness. In the five days after her funeral, newspapers report that the "Bloofer Lady" has bitten children of Hampstead Hill. On September 26, Seward accompanies Van Helsing to the Westenra crypt to view her remains. They find her coffin empty. The next day, the corpse, lovely and dewy, has returned to its resting place.

Mina passes on to Van Helsing a copy of Harker's diary. On the basis of his notes, Van Helsing convenes Lucy's suitors and informs them that she has been transformed into a ravenous vampire capable of infecting others with her curse. Van Helsing proposes that he and the suitors—Quincey Murray, Holmwood, and Dr. Seward—open the crypt and drive a wooden stake into Lucy's chest, remove her head, and fill it with garlic. Accompanied by the Harkers, the six locate Dracula's boxes of soil. During the search, Dracula attacks Mina and forces her to drink his blood. The searchers sterilize forty-nine boxes of soil. Gypsies return the fiftieth box to Transylvania.

By hypnotizing Mina, Van Helsing learns that Dracula has used the last of his money to pay passage back to Transylvania. The first week of November, Van Helsing and Mina track the ship's route through the Dardanelles to Varna. They purify the tombs of the female vampires, Dracula's imposing tomb, and the castle itself. The men in Van Helsing's search party overtake the gypsies spiring away the last box of dirt. After a fierce battle, the men open the box and disclose its contents—Dracula's corpse. Harker beheads the Count; Morris spears

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Dracula's heart with a knife. The corpse, its vigor deprived of life-giving blood, collapses into dust, thus freeing Mina from the curse of the un-dead. Seven years later, Mina and Jonathan name their son Quincey after Morris, who was killed in the final struggle with Dracula.

BIOGRAPHICAL SKETCH

Abraham "Bram" [brahm] Stoker, born in Clontarf, a north-eastern suburb of Dublin on November 8, 1847, is a familiar name to readers, but little is known of his life. The second of Charlotte Matilda Black Thornley and Abraham Stoker's seven children, he was ill until age seven, frequently housebound with a debilitating muscular disease which impeded walking. He later credited his lengthy invalidism with increasing his powers of concentration. By adolescence, he compensated for his affliction by playing football at Trinity College of the University of Dublin, where he majored in science and mathematics and received his M. A. degree with honors, and was nicknamed the "red-haired giant."

While serving the *Dublin Mail* as volunteer drama critic, presiding over the Philosophical Society, and auditing the books of the Dublin Historical Society, Stoker, like his father, earned his living for ten years in the Irish civil service at Dublin Castle, an uninspiring task which he chronicled in *The Duties of Clerks of Petty Sessions*. In contrast to the dreariness of his work, Stoker made friends with notable American and British writers, particularly Mark Twain, Alfred Lord Tennyson, Sir Arthur Conan Doyle, and Oscar Wilde, who vied with him for the affections of Florence Balcombe.

Other experiences shaped Stoker's writing style, particularly short-term editing and journalistic chores, readings of Walt Whitman's *Leaves of Grass*, and work as a barrister of the Inner Temple. From 1878, the year of his marriage to Florence, until 1905, he lived in Birmingham, England, and managed his idol, actor Sir Henry Irving, head of one of England's most prominent theatrical families and the first English actor to be knighted. Stoker's duties included heavy correspondence and arranging tours of the U. S. He evolved his experiences into *A Glimpse of America*, a pamphlet intended to alleviate the British reader's ignorance of the U. S.

Beginning in 1890, Stoker, whom the explorer H. M. Stanley encouraged to write, became a prolific producer of gothic fiction, both novels and short stories. His secretary, American poet Elinor Hoyt Wylie, and her sister assisted in the revision of *The Jewel of Seven Stars*, Stoker's second most popular work. His most famous horror plot, *Dracula*, appeared in 1897 with a dedication to English novelist Hall Caine. Stoker's work earned him prizes in composition, in addition to medals for oratory, history, and mathematics. In the seven years before his death from paralytic syphilis in London on April 21, 1912, Stoker, a friend of actress Ellen Terry and other theater notables, was a reviewer for the London *Telegraph* and manager of an opera company. In 1937, a posthumously published segment of *Dracula* entitled *Dracula's Guest* did little to alter the impact of the original manuscript.

CRITIC'S CORNER

Dracula, which is based on a canon of vampire lore, lycanthropy, hypnotism, and supernatural motifs, particularly J. S. Le Fanu's "Carmilla," from the story collection *In a Glass Darkly* (1872), exploits the biblical account of Christ. The

settings, alternating from a Transylvanian castle to a London insane asylum to the pleasant Yorkshire landscape of Lucy Westenra's Crescent, near Whitby, the novel alternates congeniality, youthful idylls, and graphic terror as Dracula, the ageless blood-sucker, seeks out new sources of sustenance. As the first vampire novel to achieve worldwide fame, Stoker's book remains a touchstone to novelists, poets, scriptwriters, artists, and choreographers. It so pleased the author's mother that she wrote in a personal note, "No book since Mrs. Shelley's *Frankenstein* or indeed any other at all has come near yours in originality, or terror—Poe is nowhere."

Composed of letters, diaries, journals, and notes, the novel amalgamates the interconnected lives of Dracula's business associates, victims, and their rescuers. The book was produced as a stage play in 1927 and was first filmed in 1922 as the silent version, *Nosferatu*, and in 1931 the first talking picture, *Dracula*, starring Bela Lugosi. A series of unimaginative spin-offs and a few hits continued with *Dracula's Daughter* (1936), *Son of Dracula* (1943), *House of Dracula* (1945), *Horror of Dracula* (1958), *Dracula, Prince of Darkness* (1965), an Italian *Dracula* (1974), *Vampira* (1974), four British versions, *Dracula Prince of Darkness* (1965), *Dracula Has Risen from the Grave* (1968), *Taste the Blood of Dracula* (1970), *Dracula AD 1972* (1972), *Blacula* (1973), *Dracula's Dog* (1977), and *Dracula* (1979). The 1992 American version won an Academy Award for splendid Edwardian costumes and makeup.

GENERAL OBJECTIVES

1. To assess the damage caused by loss, grief, despair, fear, emotional trauma, and oppression
2. To note the interplay between tone and atmosphere
3. To evaluate the need for friendship, nurturance, comfort, and support
4. To justify the value of horror or gothic novels in the literary canon
5. To contrast indoor and outdoor settings
6. To discuss the importance of doubt and ambiguity to scenes of horror
7. To comment on the importance of perseverance in overcoming evil
8. To analyze male/female relations during the Victorian era
9. To characterize a blend of first and third person point of view

SPECIFIC OBJECTIVES

1. To contrast Dracula, Seward, and Jonathan as lovers
2. To assess the author's depiction of hovering, irresistible evil
3. To discuss the author's focus on Lucy's sexual allure
4. To account for Harker's journey to Transylvania
5. To describe methods of counteracting Dracula and the three women vampires
6. To characterize Dracula's homes and hiding places
7. To predict Jonathan's success in recovering from trauma
8. To explain the purpose of dramatic scenes, such as Mina's conversations with Swales, Renfield's love of insects, Lucy's return to her crypt with the child, and Lucy's numerous transfusions
9. To evaluate religious elements, particularly citations which reflect the life of Christ and the use of prayers and crucifixes

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MEANING STUDY

Below are words, phrases, sentences, or thought units that have a particular meaning in the novel. Explain each. Chapter and page numbers are given so that you can note the context from which the item is taken.

1. It was the eve of St. George's Day. (Chapter 1, p. 5)
(On the eve of this notable European holiday—which honors the legendary dragon slayer—ghosts, witches, dragons, vampires, and other phantasms are said to reach the height of power and to confront Christians with virulence. Superstitious peasants utilize chaplets, crosses, crowns of thorns, bonfires, talismen, and holy water in a great show of piety and defiance against terror. Likewise, the powers of nature, particularly woven strands of garlic, herbal concoctions, and flower garlands, counteract the evil about the house, flocks, and barn.)
2. Ah, young sir, the Szekelys—the Dracula as their heart's blood, their brains and their swords—can boast a record that mushroom growths like the Hapsburgs and the Romanoffs can never reach. (Chapter 3, p. 31)
(According to *Dracula*, his doughty ancestors, the most distinguished of Transylvanian aristocracy, date back so far into antiquity that, by comparison, the Hapsburgs of Prussia and the Romanoffs of Russia are mere mushrooms or upstarts. Ironically, *Dracula* concludes that in modern times, blood is too precious to shed haphazardly in inglorious border wars. Harker, a well-read man, concludes with a comparison of his ominous beginning to the opening lines of the Arabian Nights or the retreat of King Hamlet's ghost at the beginning of Shakespeare's famous tragedy.)
3. Mina, we have told all our secrets to each other since we were children; we have slept together and eaten together, and laughed and cried together; and now, though I have spoken, I would like to speak more. Oh, Mina, couldn't you guess? I love him. I am blushing as I write . . . (Chapter 5, p. 59)
(The conventions of maidenly correspondence reflect Stoker's notion of how close female companions confess their hearts' secrets. The vain, coquettish Lucy, although brought up in close contact with Mina, bears little resemblance to the more forthright, unassuming fiancée of Jonathan Harker. In contrast, Lucy's letters are full of "I," the focus of her salon and her flirtations. As demonstrated by her lusty hunger for *Dracula's* embraces and her wanton seduction of Arthur Holmwood, Lucy, Mina's foil, dotes on selfish fulfillments. As her closing reveals—"Bless me in your prayers; and, Mina, pray for my happiness"—Lucy gives little thought to blessing Mina or the man Lucy intends to marry.)
4. (Mem., under what circumstances would I not avoid the pit of hell?) *Omnia Roma venalia sunt*. Hell has its price/verb. sap. If there be anything behind this instinct it will be valuable to trace it afterwards accurately, so I had better commence to do so, therefore— (Chapter 5, p. 64)
(The stereotypical absent-minded scholar, Seward, a learned man, mutters to himself his subjective response to Renfield's hallucinations or the "pit of hell." Seward's memorandum notes that he questions his choice of pressing Renfield closer to the brink of madness. He cites an urbane comment from the era of the Roman empire that anything can be had for money in Rome. Seward concludes that Hell, too, must be reimbursed, so he gives himself an abbreviated Latin warning, a "word to the wise." Then he returns to the persona of the researcher who wants to trace more thoroughly the causes of Renfield's dementia.)
5. It turns out that the schooner is a Russian from Varna, and is called the *Demeter*. (Chapter 7, p. 85)
(Stoker's reference to Greek mythology carries double meaning. *Demeter*, called *Ceres* by the Romans, was the goddess of abundance, the harvest deity who paired with *Dionysus* or *Bacchus*, god of the grape. Depicted as a devoted parent, *Demeter* threatened the fertility of the earth after Hades kidnapped her daughter *Persephone* or *Proserpina*, who condemned herself to the Underworld by tasting the seeds of a pomegranate. The debacle on earth was settled with a compromise: *Demeter* would allow a half year of prosperity if *Persephone* could rejoin her. During the remaining six months, *Demeter* withdrew into mourning for her child, the unwilling bride of Hell's god.)
6. There are, I pray God and St. Joseph and Ste. Mary, many, many happy years for you both. (Chapter 8, p. 106)
(Sister Agatha, named from the Greek for goodness, prays by Christian nomenclature and mentions God and Christ's earthly parents, Joseph and Mary, as tokens of a long relationship between Jonathan and Mina. This positioning of Christian piety contrasts Dr. Seward's diary, which cites from Renfield's delusions the apocalyptic warning, "I don't want to talk to you: you don't count now; the Master is at hand." Like a crazed religious fanatic longing for the Second Coming, Renfield awaits deliverance from incarceration.)
7. I want to cut off her head and take out her heart. (Chapter 13, p. 173)
(Van Helsing alarms Seward, a fellow surgeon, by proposing an autopsy of Lucy's remains. The selection of head and heart suggests how completely Lucy is in *Dracula's* power: he consumes her thoughts as well as her soul, thus overwhelming her being with vampirism. Gently, like a father to an incredulous son, Van Helsing imparts to his underling the grim truth of Lucy's demise in a living death. To cement their relationship, Van Helsing asks that Seward maintain faith in the medical doctor who will lead Lucy's suitors to a triumph over the evil that controls her.)
8. The tomb in the day-time, and when wreathed with fresh flowers, had looked grim and gruesome enough; but now, some days afterwards, when the flowers hung lank and dead, their whites turning to rust and their greens to browns; when the spider and the beetle had resumed their accustomed dominance; when time-discoloured stone, and dust-encrusted mortar, and rusty, dank iron, and tarnished brass, and clouded silver-plating gave back the feeble glimmer of a candle, the effect was more miserable and sordid than could have been imagined. (Chapter 15, pp. 206-207)
(Stoker resorts to a saturation of grim detail to emphasize the change that death causes in living matter. Like Edgar Allan Poe, the American master of horror and author of "The Fall of the House of Usher" and "The Masque of the Red Death," Stoker stresses loss, discoloration, and decay, which also touches the metals of the crypt. Insects, a

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reminder of Renfield, take up occupancy and presumably devour flesh from the corpse's skeleton. Offsetting this unappealing atmosphere is the tiny candle flame, which symbolizes the faith of Van Helsing, Dracula's nemesis.)

9. . . . I think I never saw Mina so absolutely strong and well. I am so glad that she consented to hold back and let us men do the work. (Chapter 19, p. 262)
(Jonathan, who owes his life to Mina's tending and love, demonstrates the Victorian belief that women are frail creatures who must be protected from grimness, hard work, and shock. He forgets that she nursed Lucy up until the letter arrived from Sister Agatha at the Budapest hospital requesting Mina's help with Jonathan. The irony of Jonathan's patronizing comment lies in the final chapters, when Mina becomes Van Helsing's strong ally in the final dash to Transylvania.)
10. I shrieked as I saw it shear through the throat; whilst at the same moment Mr. Morris's bowie knife plunged into the heart. (Chapter 27, p. 398)
(Morris, a symbol of the American west, uses a knife named for frontiersman Jim Bowie, a legendary participant of the ill-fated defense of the Alamo. As though uplifting the English in their fight against evil, Stoker sacrifices Morris in Arthurian style: the chivalric hero, happy to have served the side of goodness and right, smiles into the sunset. His bonded brothers feel impelled to kneel and intone an amen as a benediction on Morris's heroic demise. Morris, the "gallant gentleman," gestures to their spotless maid, the stainless Mina, now freed of Dracula's curse.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers by referring to passages from the novel.

Questions 1 - 5 Literal Level

1. Why does Jonathan Harker journey to Castle Dracula?
(Dispatched by his employer, Mr. Peter Hawkins, who suffers from gout, Jonathan Harker, a young Exeter attorney, conveys from England across Europe through Munich and Vienna to Transylvania the papers transferring ownership of Carfax Estate to Count Dracula, the new owner. The meeting requires face-to-face transaction and signatures. Hawkins further instructs Harker to follow Dracula's directives in all matters. Dracula indicates that he would like to learn proper English intonation to correct his boyar accent and asks questions about London, its surroundings and how to ship goods to English ports.)
2. What occupies Lucy's interests before the wreck of the *Demeter*?
(Lucy Westenra, the vain, self-centered friend of Mina Murray, enjoys a pampered life at her family's home near Whitby. Surrounded by adoring males, Lucy contemplates marriage. Her letters to Mina indicate that she is interested in Arthur "Art" Holmwood, the son and heir of Lord Godalming. In choosing Art, Lucy rejects Dr. John Seward, the director of a mental institution near Carfax Estate, and Quincey P. Morris, a wealthy, youthful, somewhat slangy Texan who displays exquisite manners, but later appears more savage when armed with a bowie knife.
Lucy prattles on about her interests and future engage-

ment. She confides freely in Mina because they have been life-long friends and trust each other with secrets. Lucy shares her wealth with Mina, an orphan who teaches school to earn her living. Most of the affection between the two women passes from Mina to Lucy, particularly her care during Lucy's sleepwalking episodes.)

3. How does Lucy change after the wreck of the *Demeter*?
(After the wreck of the schooner on Whitby's shore, Lucy suffers strange dreams, excitability, languor, and fixations about a man with red eyes. She walks in the night to her favorite spot in the cemetery, where Mina discovers her dazed and shivering upon a bench. After fastening a shawl about Lucy's shoulders, Mina discovers the tell-tale evidence of Dracula's power over Lucy—the double puncture wounds made by the vampire's teeth. On the collar of her nightdress is slight evidence of blood.
As pallor, protruding facial bones, labored breathing, and other symptoms of anemia overwhelm Lucy's strength, Mina tends her and watches over her fitful sleep. At times, Lucy appears fresh, chats engagingly, and teases and laughs, then sinks inexplicably into a morbid state. When Lucy's symptoms worsen, Dr. Seward tries to determine the loss of blood, which depletes Lucy's energy and whitens her skin and receding gums. He is puzzled by the cause of the pair of marks on her neck, which do not appear to leak enough blood to cause so severe a malaise. Dr. Van Helsing, Seward's mentor, consults on the case and suspects the bite of a vampire and drapes her with garlic to ward off evil.)
4. How does Lucy's death affect the other characters?
(Soon after Mrs. Westenra's death of heart failure, Lucy grows weaker, her skin pales, and her gums deteriorate. Van Helsing summons her suitors and uses each for blood transfusions to restore Lucy's vigor. After an escaped wolf crashes through Lucy's window, Van Helsing and Seward discover her near death. Van Helsing summons her fiancé, Holmwood, to her side.
As Lucy sinks toward the end, large canine teeth protrude from her lips. Van Helsing stops Holmwood from allowing Lucy to bite him. Shortly before her death, Van Helsing encourages a chaste parting kiss on Lucy's forehead. The men who loved Lucy grieve at her death. Van Helsing's bizarre suggestion that she joined the un-dead and should be beheaded and a staff driven through her heart shocks Seward, even though he is also a surgeon and should understand the professional exigency of autopsy.
At the Westenra tomb, Van Helsing proves his suspicions when the seductive wraith returns to the crypt smeared with blood and bearing a child to slake her thirst for blood. Holmwood, Seward, and Morris swear to protect Lucy from the evil which stalks her. They allow her to enter the blocked tomb, then perform the necessary exorcism. Upon her return to freshened beauty, the men vow to hunt Dracula and dispatch him as well.)
5. How does Dracula die?
(Having lived off the blood of victims in his castle, Dracula moves to England and sets up fifty boxes of his native soil at Carfax Estate. His nightly forays quickly disclose the presence of evil, which consumes Lucy and threatens Mina. When Van Helsing's trio of stalkers set out on the

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trail of the vampire, Dracula attempts to return to Transylvania. Van Helsing learns from Captain Donelson the name of the recipient of Dracula's coffin.

Having learned the vampire's intentions from Mina's hypnotic trances, Van Helsing, Mina, and the three suitors pursue the fiftieth box, which is all that remains of Dracula's preparations for a long life in England. Using fire and wafers, Van Helsing protects Mina from the three menacing female vampires and rids her of the curse of Dracula by fighting off the gypsy guards, opening the lid of Dracula's coffin, and revealing the vampire to his attackers. Morris, who is mortally wounded in the fight, plunges his bowie knife into the corpse, which crumbles to dust.)

Questions 6 - 8 Interpretive Level

6. How does Stoker delineate the power of Dracula?
(From the beginning, Harker is aware that local peasants fear the power of the vampire, which they point out as he travels through the Borgo pass on the eve of St. George's Day on his way to the castle. Although Dracula's words of welcome indicate hospitality, Harker soon finds himself immured behind locked doors. From observations out the window, he learns that Dracula, a pallid old man, is capable of slithering down the castle wall and returning with bags of living creatures to sustain his need for blood.
Once in England, Dracula continues to display power over others. He leaves Harker behind to escape in his absence. On arrival at the hospital of St. Joseph and Ste. Mary in Budapest, Harker is too traumatized to depart for England. Incarnated as a dog, wolf, or bat, Dracula menaces Lucy and Mina and succeeds in changing Lucy from a fun-loving young woman into a ravenous vampire. Eventually, Dracula's power destroys Lucy mentally, emotionally, and physically. By the time of her death, Lucy is ready to lure Art Holmwood into the same thralldom by biting him with her long canines.)
7. How does the Dracula legend subvert Christian theology?
(Like John the Baptist, Renfield, the zoophagous maniac, prefigures the coming of the Master, whom he vows to serve. Trapped into the need for blood, Renfield licks up drops of human blood from his cell and ingests insects as a comfort to his madness. The use of blood as an assuagement of evil and the complementary placement of communion wafers in the doorway of the Westenra crypt and around Mina at the campfire in Transylvania twist the Christian communion service, which identifies grape juice or wine as a symbol of Christ, who changed water into wine and who shed blood for the redemption of humankind, and bread as an example of Christ's incarnation as a human being. Another subversion of Christian lore is the use of a trinity of ghostly women, demonic wraiths who torment their male victims with seduction and menace.)
8. What is the aftermath of Dracula's move from Transylvania to England?
(Having depleted his nation of people, Dracula must seek new victims. Dracula enslaves Mina, the story's heroine, whom Van Helsing struggles to save. The loss of one of the three cavaliers results in a namesake, Quincey Harker, who preserves in his name and youth the valiance and faith of the men who loved Lucy.)

Questions 9 and 10 Critical Level

9. How does Stoker use names as a symbol and extension of meaning?
(The characters carry significant names as a gesture to their symbolic meaning to the plot and theme. Jonathan, like the faithful friend of King David in the Old Testament, bears a worthy first name, but it is his last name—Harker—which indicates his importance to the plot. It is Jonathan's journals and letters which draw attention to the mounting menace of Dracula, a name which reflects xenophobia—the fear of things foreign. Another Old Testament figure, Abraham, is the originator of monotheism among the Hebrews. As founding father, he symbolizes the paternal grace and courage of Dr. Abraham Van Helsing, whose name echoes that of the author and his father.
Offsetting the terror brought by Dracula to England is Lucy or "light" in Latin, whose name suggests her importance to Mina, her friend, and the three men who woo her. Like a weakened light, Lucy's glow flickers toward the end of her life, then blazes as a lurid example of Dracula's power to create the un-dead. A foil to Lucy is Wilhelmina, whose diminutive name suggests a girlish sweetness and innocence. Ironically, Mina outlives Lucy and bears a son, named Quincey after the hero who gives his life to end Dracula's evil.)
10. How does Stoker employ rhetorical devices?
(Much of Stoker's skill at expressing terror, loyalty, and persistence depends on his ability with rhetorical language. For example:
- mythological allusion: It turns out that the schooner is a Russian from Varna, and is called the Demeter.
 - literary allusion: 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.
 - legend: They have a legend here that when a ship is lost bells are heard out at sea.
 - dialect: I wouldn't fash masel' about them, miss.
 - historical allusion: He tells me that he is nearly a hundred, and that he was a sailor in the Greenland fishing fleet when Waterloo was fought.
 - repetition: 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.
 - periodic sentence: The castle is a veritable prison, and I am a prisoner!
 - benediction: Welcome to my house. Come freely. Go safely; and leave something of the happiness you bring!
 - foreshadowing: I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams.
 - etymology: The estate is called Carfax, no doubt a corruption of the old Quatre Face, as the house is four-sided, agreeing with the cardinal points of the compass.
 - archaism: I would fain have rebelled, but felt that in the present state of things it would be madness to quarrel openly with the Count whilst I am so absolutely in his power; and to refuse would be to excite this suspicion and to arouse his anger.

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- l. caesura: *I am alone in the castle with those awful women. Faugh!*
- m. simile: *I crept behind it, and gave it my knife; but the knife went through it, empty as the air.*
- n. hyperbole: *Oceans of love and millions of kisses, and may you soon be in your own home with your husband.)*

Questions 11-13 Creative Level

11. Compose a conversation with a critic in which you discuss your response to *Dracula*. Be specific about your likes and dislikes in horror literature. Suggest books and videos about other fantastic characters and gothic situations.
12. List and characterize people who know and love Lucy. Discuss why Stoker chose for her a name suggesting light. Write a dialogue between Art and Lucy which discloses her ability to dazzle men.
13. Compose an oral report on various types of superstition indicated in the novel. Using drawings, slides, or other graphic displays, make connections between peasant lore, religion, legend, mythology, the occult, and scientific truth.

ACROSS THE CURRICULUM

Math

1. Make a time line of the plot from Harker's arrival in Borgo Pass to the death of Dracula. Indicate alongside each entry whether the information came from letters, newspaper clippings, or journals.
2. Collect lines from the novel which disclose passage of time and the relative ages of the characters. For example, note the ages of Lucy's suitors and the difference in age between Lucy and Mina. Determine the time period covered by Dracula's family history.

Economics and Social Studies

1. Create a time line of historical events and scientific discoveries during the Victorian Era, such as the passage of laws protecting women and children, the creation of police or Bobbies, and the study of blood transfusions, aseptic surgery, pathogens, psychoanalysis, cures for syphilis, and other medical breakthroughs.
2. Draw or create on a computer a map on which you pinpoint locations of pertinent scenes, particularly Harker's route across Europe to Transylvania, the *Demeter's* voyage through the Straits of Gibraltar to Whitby, and Van Helsing's search for the fiftieth box of soil, which leads him to Varna and the Dracula crypt.
3. Explain why Dracula needs both money and blood to survive at his new estate in England.

Psychology

1. Discuss the symptoms of zoophagy and the changes in Renfield's hallucinatory behavior as the master draws near. Research current methods of treating so advanced a psychotic state.
2. Make a short oral presentation on the doctor/patient relationship as demonstrated by both Van Helsing and Seward toward Lucy. Discuss how Dr. Seward violates objectivity by falling in love with Lucy.

Cinema

1. Make a list of dramatic scenes from the novel which would require intense use of lighting, costume, makeup, music, props, and stunts, particularly the appearance of the phantasm at the cemetery, Van Helsing's attempts to protect Mina by the campfire, the discovery of Lucy's corpse, Harker's first night in Castle Dracula, the return of Bersicker to his cage, and the crumbling of wafers for the sealing of Lucy's tomb.
2. Contrast the 1992 movie version of *Dracula* with the novel. Note places where the director violates the plot, characterization, themes, and intent of the book.

Science

1. Discuss the discovery and use of laudanum during the nineteenth century.
2. Explain the diagnosis and treatment of ordinary anemia. Why does Van Helsing search for evidence of hemorrhage?
3. Discuss the work of Mesmer, Charcot, Freud, and other hypnotists and their influence on the treatment of hysteria.

Language

1. Discuss the importance of Swales's dialect to Mina's growing doubts and fears. Why does Stoker include an old man who denies the truth of local myth?
2. Using examples from the novel, make an extended definition of vampirism. Include methods by which normal people counter the occult.
3. Make a list of sense images under the headings of sound, touch, sight, smell, and taste. For example, "Don't you know that I am sane and earnest now; that I am no lunatic in a mad fit, but a sane man fighting for his soul? Oh, hear me! hear me! Let me go! let me go! let me go!" and "at sunset time he hypnotised me, and he says that I answered as usual 'darkness, lapping water and creaking wood.'"

Art

1. Use a computer to create a memorial to Van Helsing or Lucy, advertisements for Carfax Estate, a ship insignia for the *Demeter* and *Czarina Catherine*, a London or Whitby Abbey welcome sign, directions to Castle Dracula, visitation rules for the asylum or zoo, or a newspaper account of the attacks of the Bloofer Lady.
2. Join with a group to design comfortable surroundings for a modern mental institution. Include places to enjoy snacks, music, recreational therapy, visitors, the outdoors, cards, letter-writing, and reading.

Health

1. Discuss the novel's emphasis on blood and its importance to health. Stress changes in Lucy which indicate an abnormality serious enough to kill her, such as discolored gums, troubled sleep, pallor, and weakness.
2. List warning signs that Harker has suffered severe emotional trauma. Cite lines from his journal and letters both before and after his marriage to Mina.
3. Explain the symptoms and causes of gout.

STUDENT INVOLVEMENT ACTIVITIES

1. Compose a theme in which you compare Stoker's depic-

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tion of madness and terror to that in Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*, Robert Cormier's *I Am the Cheese* or *Fade*, William Shakespeare's *Macbeth*, John Neufeld's *Lisa, Bright and Dark*, Charlotte Brontë's *Jane Eyre*, Sylvia Plath's *The Bell Jar*, Ken Kesey's *One Flew Over the Cuckoo's Nest*, and Joanne Greenberg's *I Never Promised You a Rose Garden*.

2. Lead a discussion of the reading public's taste in books, art, music, and films which are based on outlandish representations of horror, such as the movie version of Stephen King's *Salem's Lot*, Mary Shelley's novel *Frankenstein*, Mozart's opera *Don Giovanni*, the Faust legend, and the painting *Hell-Mouth* by Hieronymus Bosch.
3. Relate the following literary terms to *Dracula*: caricature, biblical and mythological allusion, literary foils, dialect, poetic justice, denouement, dramatic irony, symbol, simile, grotesque, flat and round characters, gothic elements, romantic conventions, pathetic fallacy, and stereotype.
4. Contrast Mina and Lucy as central female figures. Note the differences in their family and financial backgrounds, styles of dress, courtesy, honesty, and treatment of suitors. Explain why Mina is the stronger of the two.
5. Write a minor character's diary entry on significant days, particularly the fight with the gypsies for the last box of soil, Harker's arrival at Borgo Pass, the wreck of the *Demeter*, the treatment of children attacked by the Bloofer Lady, or Harker's confinement to a Budapest hospital.
6. Compose rejection letters from Lucy to Seward and Morris. Explain why neither is as suitable a mate for her as Arthur Holmwood.
7. Write a chapter describing the continued friendship of Mina and Jonathan with Van Helsing, Seward, or other major characters. Discuss their introductions to Quincey Harker, Mina's son.
8. Create a poster or collage illustrating the appeal of *Dracula* as a subject for art, music, film, and literature. Include the term "un-dead" in your caption.

ALTERNATE ASSESSMENT

1. List major and minor characters who die during the course of the novel and the causes of their deaths.
2. Make a list of scenes from the novel which express contrasting attitudes toward romance, loyalty, sexuality, guilt, friendship, self-esteem, grief, scholarship, terror, faith, and kindness. Next to each, indicate what you think is the author's personal philosophy.
3. Compose a brief definition of gothic horror as it applies to Mina, Lucy, Jonathan, Dr. Seward, Renfield, Van Helsing, the three female vampires, the Bloofer Lady, and *Dracula*.

STOKER'S PUBLISHED WORKS

The Snake's Pass (1890)
The Water's Mou' (1895)
Dracula (1897)
The Mystery of the Sea (1902)
The Jewel of Seven Stars (1904)
The Man (1905)
Personal Remembrances of Henry Irving (1906)
The Gates of Life (1908)
The Lady of the Shroud (1909)
Famous Impostors (1910)
The Lair of the White Worm (1911)

Dracula's Guest: Nine Stories of Horror and Suspense (1937)

RELATED READING

Charlotte Brontë's *Jane Eyre*
Robert Cormier's *I Am the Cheese* and *Fade*
Joanne Greenberg's *I Never Promised You a Rose Garden*
Shirley Jackson's *We've Always Lived in the Castle*
Ken Kesey's *One Flew Over the Cuckoo's Nest*
Stephen King's *Salem's Lot*
Christopher Marlowe's *Dr. Faustus*
John Neufeld's *Lisa Bright and Dark*
Sylvia Plath's *The Bell Jar*
Jean Rhys's *Wide Sargasso Sea*
William Shakespeare's *Macbeth*
Mary Shelley's *Frankenstein*
Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*

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Carter, Margaret L. *Dracula: The Vampire and the Critics*. I. E. Clark, 1988.
Florescu, Radu R. *Dracula, Prince of Many Faces: His Life and Times*. Volumes I and II. Little, 1990.
Glut, Donald F. *The Dracula Book*. Scarecrow, 1975.
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Urmland, Samuel J. *Dracula Notes*. Cliffs Notes, 1983.
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Youngson, Jeanne. *The Count Dracula Fan Club Handbook*. Topix Press, 1984.

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VOCABULARY TEST

Complete each sentence below with replacements for the underlined words from the list that follows. You will have answers left over when you finish.

aquiline	depleted	languidly	pallor	resolutely	surmised
arched	evinced	lofty	profusely	ruddiness	vitality
coarse	gesticulated	massive	profusion	scantly	voluptuous
countermanded	hitherto	minuscule	protruded	stertorous	whence
dank	impaled	nebulous	rank	suppress	zoophagous

His face was a strong—a very strong—eagle-like (1) _____, with high bridge of the thin nose and peculiarly curved (2) _____ nostrils; with high (3) _____ domed forehead, and hair growing sparsely (4) _____ round the temples but excessively (5) _____ elsewhere. His eyebrows were very large (6) _____, almost meeting over the nose, and with bushy hair that seemed to curl in its own extravagance (7) _____.

The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these jutted (8) _____ over the lips, whose remarkable rosiness (9) _____ showed astonishing vigor (10) _____ in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary whiteness (11) _____.

Earlier (12) _____ I had noticed the backs of his hands as they lay on his knees in the firelight, and they had seemed rather white and fine; but seeing them now close to me, I could not but notice that they were rather unrefined (13) _____—broad, with squat fingers. Strange to say, there were hairs in the centre of the palm. The nails were long and fine, and cut to a sharp point. As the Count leaned over me and his hands touched me, I could not withhold (14) _____ a shudder. It may have been that his breath was foul (15) _____, but a horrible feeling of nausea came over me, which, do what I would, I could not conceal.

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COMPREHENSION TEST A

Part I: Character Identification (30 points)

Identify the characters described below.

- _____ 1. buys an English estate near Dr. Seward's asylum.
- _____ 2. urges Mina to assist Jonathan in his recovery from brain fever.
- _____ 3. returns to the crypt clutching a child and wearing bloodstained clothing.
- _____ 4. places wafers around Mina and tends a fire to protect her from female vampires.
- _____ 5. dies while fighting over the fiftieth box.
- _____ 6. removes garlic from Lucy's room and opens the windows.
- _____ 7. awaits the coming of the master.
- _____ 8. sleeps in the room near Lucy during her last days.
- _____ 9. kisses Lucy on the forehead before she dies.
- _____ 10. leaps from the wreckage of the *Demeter*.
- _____ 11. leaps overboard screaming "Save me! save me!"
- _____ 12. collects Dracula's box at Varna.
- _____ 13. returns to the zoo with cuts on his head.
- _____ 14. captain of the *Czarina Catherine*.
- _____ 15. lashes himself to the ship's wheel.

Part II: Quotation identification (20 points)

Beside each quotation place the name of the speaker (a) and the person being addressed (b).

- _____ 1a. Welcome to my house.
- _____ 1b.
- _____ 2a. I'm afraid, my deary, that I must have shocked you by all the wicked things I've been sayin'
- _____ 2b. about the dead, and such like, for weeks past; but I didn't mean them, and I want ye to remember that when I'm gone.
- _____ 3a. Do not fail to be at Hillingham to-night.
- _____ 3b.
- _____ 4a. His red eyes again! They are just the same.
- _____ 4b.
- _____ 5a. I was uneasy about you, darling, and came in to see that you were all right.
- _____ 5b.

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COMPREHENSION TEST B

Part I: Multiple Choice (20 points)

Underline an answer to complete each statement below.

1. (Seward, Morris, Van Helsing, Holmwood) has wafers from Amsterdam which counteract the vampire.
2. The crash of the (caleche, *Czarina Catherine*, *Westenra* crypt, *Demeter*) occurs near Whitby.
3. To Jonathan, Dracula's most repulsive feature is his (foul breath, gouty knee, white skin, pointed canine).
4. Near the castle, the three female vampires try to seduce (the Roumanian sailor, Art, the Count, Van Helsing).
5. Lucy detects the odor of (laudanum, blood, Besicker, garlic) in the wine decanter.
6. Before dying, Lucy tries to bite (Mina, Arthur, Seward, Renfield).
7. Seward is alarmed that Van Helsing wants to (perform an autopsy, hang garlic about Mrs. Westenra, feed a kitten to Renfield, buy Carfax Estate).
8. Morris strikes the death blow with a (hatchet, shovel, bowie knife, crucifix).
9. By (transcribing Jonathan's journal, hypnotizing Mina, soliciting blood for transfusion, identifying the sound of bat wings), Van Helsing learns where Dracula has gone.
10. Holmwood's grief is deepened by the death of (Art, Mrs. Westenra, the child attacked by the Bloofer Lady, Lord Godalming).

Part II: Identification (20 points)

Identify the speaker of each line below.

- _____ 1. I should come to Exeter to see you at once if you tell me I am privilege to come, and where and when.
- _____ 2. I went with the party to the search with an easy mind, for I think I never saw Mina so absolutely strong and well.
- _____ 3. Have I been talking in my sleep?
- _____ 4. I never liked garlic before, but to-night it is delightful!
- _____ 5. There's something in that wind and in the hoast beyont that sounds, and looks, and tastes, and smells like death.
- _____ 6. Rejoiced we are nearing England. Weather fine, all sails set.
- _____ 7. He has had some fearful shock—so says our doctor—and in his delirium his ravings have been dreadful; of wolves and poison and blood; of ghosts and demons; and I fear to say of what.
- _____ 8. I gives the wolves and the jackals and the hyenas in all our section their tea afore I begins to arsk them questions.
- _____ 9. Is it a wonder we are a conquering race; that we were proud; that when the Magyar, the Lombard, the Avar, the Bulgar, or the Turk poured his thousands on our frontiers, we drove them back?
- _____ 10. And that is what is so terrible. All this weakness comes to me in sleep; until I dread the very thought.

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Part III: Completion (20 points)

Fill in the place name which completes each of these statements.

1. After Jonathan drives through the _____ Pass, the peasants' fears and gestures prey on his mind and the wolves set up a howl.
2. The *Czarina Catherine* moves through the Mediterranean Sea toward its docking point at _____.
3. Near the cemetery at _____ Abbey, Lucy and Mina enjoy walks and Lucy converses with Swales.
4. At the _____, Renfield pleads with Dr. Seward for a kitten.
5. Jonathan brings to Transylvania the papers transferring ownership of _____ Estate to Count Dracula.
6. Lucy dies at the Westenra residence at _____.
7. The captain is lashed to the wheel of the _____ at the time of his death.
8. Sister Agatha writes to Mina from the hospital of St. _____ and Ste. Mary.
9. Mina leaves Lucy and hurries to the city of _____ to tend Jonathan.
10. The wafers which protect Mina from the three vampires come from _____, Van Helsing's home.

Part IV: Essay (40 points)

Choose two and answer in complete sentences.

1. Explain Van Helsing's treatment of the three men pledged to save Lucy.
2. Discuss changes in Mina toward the end of the novel.
3. Analyze the episodes of pursuit which dominate the novel.

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ANSWER KEY

Vocabulary Test

- | | |
|--------------|--------------|
| 1. aquiline | 9. ruddiness |
| 2. arched | 10. vitality |
| 3. lofty | 11. pallor |
| 4. scantily | 12. Hitherto |
| 5. profusely | 13. coarse |
| 6. massive | 14. suppress |
| 7. profusion | 15. rank |
| 8. protruded | |

Comprehension Test A

Part I: Character Identification (30 points)

- | | |
|------------------|----------------|
| 1. Dracula | 9. Holmwood |
| 2. Sister Agatha | 10. dog |
| 3. Lucy | 11. mate |
| 4. Van Helsing | 12. Hildesheim |
| 5. Morris | 13. Bersicker |
| 6. Mrs. Westenra | 14. Donelson |
| 7. Renfield | 15. captain |
| 8. Seward | |

Part II: Quotation Identification (20 points)

- | | |
|-----------------|-------------------|
| 1a. Dracula | 4a. Lucy |
| 1b. Harker | 4b. Mina |
| 2a. Swales | 5a. Mrs. Westenra |
| 2b. Mina | 5b. Lucy |
| 3a. Van Helsing | |
| 5b. Seward | |

Part III: True/False (20 points)

- | | |
|------|-------|
| 1. T | 6. F |
| 2. F | 7. T |
| 3. F | 8. T |
| 4. T | 9. F |
| 5. T | 10. F |

Part IV: Essay (30 points)

Answers will vary.

Comprehension Test B

Part I: Multiple Choice (20 points)

1. Van Helsing
2. *Demeter*
3. foul breath
4. Van Helsing
5. laudanum
6. Arthur
7. perform an autopsy
8. bowie knife
9. hypnotizing Mina
10. Lord Godalming

Part II: Identification (20 points)

1. Van Helsing
2. Jonathan
3. Mina
4. Lucy
5. Swales
6. captain of the *Demeter*
7. Sister Agatha
8. Bilder
9. Dracula
10. Lucy

Part III: Completion (20 points)

- | | |
|-----------|-------------------|
| 1. Borgo | 6. Hillingham |
| 2. Varna | 7. <i>Demeter</i> |
| 3. Whitby | 8. Joseph |
| 4. asylum | 9. Budapest |
| 5. Carfax | 10. Amsterdam |

Part IV: Essay (40 points)

Answers will vary.

TEACHER'S NOTES

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