

DRACULA

by Bram Stoker

PRESTWICK HOUSE LITERARY TOUCHSTONE CLASSICS



UNABRIDGED WITH GLOSSARY AND NOTES

DRACULA



B r a m S t o k e r



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DRACULA

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Notes

What is a literary classic and why are these classic works important to the world?

A literary classic is a work of the highest excellence that has something important to say about life and/or the human condition and says it with great artistry. A classic, through its enduring presence, has withstood the test of time and is not bound by time, place, or customs. It speaks to us today as forcefully as it spoke to people one hundred or more years ago, and as forcefully as it will speak to people of future generations. For this reason, a classic is said to have universality.

Abraham “Bram” Stoker was born in Clontarf, Ireland, on November 8, 1847. He spent much of his childhood confined to bed because of a serious but undiagnosed illness; later, as a teenager, he began to excel in sports and in mathematics. Stoker’s literary abilities developed slowly, but had been evident even as a child, when he wrote some short horror stories.

Stoker began writing seriously in 1872, while working at Dublin Castle. He published *Under the Sunset*, a set of dark, disturbing stories aimed at children, but he did not achieve much public notoriety until the work for which he is most famous was published in 1897.

A college professor from Hungary had related some vampire legends to him, and it was from these stories that Stoker created *Dracula*, the novel and character that defined his literary career.

Critics were not kind toward *Dracula*, but the book quickly became a popular favorite and has remained so ever since. Income from the book, however, could not raise Stoker and his family out of poverty. He did continue to write, though, producing one more famous novel, *The Lair of the White Worm* (1911), and several others, which are less well known.

Bram Stoker died of a stroke on April 20, 1912, but *Dracula* is immortal.

Pointers

READING POINTERS

Reading Pointers for Sharper Insights

As you read *Dracula*, be aware of the following:

1. Stoker employs an unconventional writing format, using journals, letters, and telegrams from the main characters to tell the story of Count Dracula. The shifting point of view allows Stoker to manipulate the reader's understanding of the story by revealing events through differing perspectives. This writing technique also adds to the suspense of the novel.
2. *Dracula* is a typical Gothic novel that contains the following characteristics:
 - the use of intense emotion
 - the evocation of fear
 - impressive, frequently gloomy, architecture
 - a woman who needs to be rescued
 - an evil, lustful villain
 - supernatural occurrences
3. Themes, Motifs, and Symbols:
 - Logic, reason, and salvation are lost in the face of desire. Both men and women are able to be controlled by the seductive influences of a vampire. The loss of reason leads to the loss of one's soul.
 - Female sexuality is detrimental to Victorian society. Throughout *Dracula*, Victorian ideals are expressed and adhered to, especially in regard to women. Women are portrayed as dependent, innocent, and domestic creatures who rely solely on men for happiness and financial stability. Victorian women do not express their desires outwardly, and they certainly do not act upon them. Notice, however, what happens when a female is unable to resist her suppressed desires. Acting on these impulses and desires is sinful, especially for women; Stoker invokes vampirism/damnation as one result of these actions.

- Science vs. Superstition: Science is a powerful concept, dependent on logic and reasoning. Utilizing scientific information is essential for doctors who are treating ill patients. Throughout *Dracula*, however, science is questioned, and superstitions become truth for many of the characters. Dr. Seward and Van Helsing have great internal conflicts when they are forced to choose between their reasoning and intellect and their superstitions.
 - The Weird Sisters: The three vampire sisters become tempters of men throughout the novel. They symbolize the loss of reasoning ability that results when someone gives in to temptation.
 - Czarina Catherine: This is the name of Dracula's ship. Czarina Catherine the Great (1729-1796) was a Russian empress who was known for her modern way of thinking, as well as for her promiscuity. The *Czarina Catherine* becomes a symbol of Mina's possible future and of Count Dracula's desires. If Van Helsing's plan fails, Mina's future will be filled with deceit and lustful attacks to satisfy her bloodthirsty desire.
4. Stoker's villain, Count Dracula, was based on the infamous Vlad Tepes (also known as Vlad Dracul or Vlad the Impaler, Prince of Wallachia), which gives the Count and the novel a sense of verisimilitude. Refer to the Glossary for a more in-depth explanation of Vlad Tepes (Pgs. 336-337).



C H A P T E R I

JONATHAN HARKER'S JOURNAL[†]

(Kept in shorthand.)

3 MAY. BISTRITZ.—Left Munich at 8:35 P.M., on 1st May, arriving at Vienna[†] early next morning; should have arrived at 6:46, but train was an hour late. Buda-Pesth[†] seems a wonderful place, from the glimpse which I got of it from the train and the little I could walk through the streets. I feared to go very far from the station, as we had arrived late and would start as near the correct time as possible. The impression I had was that we were leaving the West and entering the East; the most western of splendid bridges over the Danube,[†] which is here of noble width and depth, took us among the traditions of Turkish rule.

We left in pretty good time, and came after nightfall to Klausenburgh.[†] Here I stopped for the night at the Hotel Royale. I had for dinner, or rather supper, a chicken done up some way with red pepper, which was very good but thirsty. (*Mem.*, get recipe for Mina.) I asked the waiter, and he said it was called “paprika hendl,” and that, as it was a national dish, I should be able to get it anywhere along the Carpathians.[†] I found my smattering of German very useful here; indeed, I don't know how I should be able to get on without it.

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

[†]Terms marked in the text with (†) can be looked up in the Glossary for additional information.

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 Bistriz,† 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.

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.)

I did not sleep well, though my bed was comfortable enough, for I had all sorts of queer dreams. There was a dog howling all night under my window, which may have had something to do with it; or it may have been the paprika, for I had to drink up all the water in my carafe, and was still thirsty. Towards morning I slept and was wakened by the continuous knocking at my door, so I guess I must have been sleeping soundly then. I had for breakfast more paprika, and a sort of porridge of maize flour which they said was “mamaliga,” and egg-plant stuffed with forcemeat, a very excellent dish, which they call “impletata.” (*Mem.*, get recipe for this also.) I had to hurry breakfast, for the train started a little before eight, or rather it ought to have done so, for after rushing to the station at 7:30 I had to sit in the carriage for more than an hour before we began to move. It seems to me that the further east you go the more unpunctual are the trains. What ought they to be in China?

All day long we seemed to dawdle through a country which was full of beauty of every kind. Sometimes we saw little towns or castles on the top of steep hills such as we see in old missals; sometimes we ran by rivers and streams which seemed from the wide stony margin on each side of them to be subject to great floods. It takes a lot of water, and running strong, to sweep the outside edge of a river clear. At every station there were groups of people, sometimes crowds, and in all sorts of attire. Some of them were just like the peasants at home or those I saw coming through France and Germany, with short jackets and round hats and home-made trousers; but others were very picturesque. The women looked pretty, except when you got near them, but they were very clumsy about the waist. They had all full white sleeves of some kind or other, and most of them

had big belts with a lot of strips of something fluttering from them like the dresses in a ballet, but of course there were petticoats under them. The strangest figures we saw were the Slovaks, who were more barbarian than the rest, with their big cow-boy hats, great baggy dirty-white trousers, white linen shirts, and enormous heavy leather belts, nearly a foot wide, all studded over with brass nails. They wore high boots, with their trousers tucked into them, and had long black hair and heavy black moustaches. They are very picturesque, but do not look prepossessing. On the stage they would be set down at once as some old Oriental band of brigands. They are, however, I am told, very harmless and rather wanting in natural self-assertion.

It was on the dark side of twilight when we got to Bistritz, which is a very interesting old place. Being practically on the frontier—for the Borgo Pass[†] leads from it into Bukovina—it has had a very stormy existence, and it certainly shows marks of it. Fifty years ago a series of great fires took place, which made terrible havoc on five separate occasions. At the very beginning of the seventeenth century it underwent a siege of three weeks and lost 13,000 people, the casualties of war proper being assisted by famine and disease.

Count Dracula had directed me to go to the Golden Krone Hotel, which I found, to my great delight, to be thoroughly old-fashioned, for of course I wanted to see all I could of the ways of the country. I was evidently expected, for when I got near the door I faced a cheery-looking elderly woman in the usual peasant dress—white undergarment with a long double apron, front, and back, of coloured stuff fitting almost too tight for modesty. When I came close she bowed and said, “The Herr[†] Englishman?” “Yes,” I said, “Jonathan Harker.” She smiled, and gave some message to an elderly man in white shirtsleeves, who had followed her to the door. He went, but immediately returned with a letter:—

“My Friend.—Welcome to the Carpathians. I am anxiously expecting you. Sleep well to-night. At three to-morrow the diligence will start for Bukovina; a place on it is kept for you. At the Borgo Pass my carriage will await you and will bring you to me. I trust that your journey from London has been a happy one, and that you will enjoy your stay in my beautiful land.

“Your friend,
DRACULA.”

4 May.—I found that my landlord had got a letter from the Count, directing him to secure the best place on the coach for me; but on making inquiries as to details he seemed somewhat reticent, and pretended that he could not understand my German. This could not be true, because up to then he had understood it perfectly; at least, he answered my questions exactly as if he did. He and his wife, the old lady who had received me, looked at each other in a frightened sort of way. He mumbled out that the money had been sent in a letter, and that was

all he knew. When I asked him if he knew Count Dracula, and could tell me anything of his castle, both he and his wife crossed themselves, and, saying that they knew nothing at all, simply refused to speak further. It was so near the time of starting that I had no time to ask any one else, for it was all very mysterious and not by any means comforting.

Just before I was leaving, the old lady came up to my room and said in a very hysterical way:

“Must you go? Oh! young Herr, must you go?” She was in such an excited state that she seemed to have lost her grip of what German she knew, and mixed it all up with some other language which I did not know at all. I was just able to follow her by asking many questions. When I told her that I must go at once, and that I was engaged on important business, she asked again:

“Do you know what day it is?” I answered that it was the fourth of May. She shook her head as she said again:

“Oh, yes! I know that! I know that, but do you know what day it is?” On my saying that I did not understand, she went on:

“It is the eve of St. George’s Day.[†] Do you not know that to-night, when the clock strikes midnight, all the evil things in the world will have full sway? Do you know where you are going, and what you are going to?” She was in such evident distress that I tried to comfort her, but without effect. Finally, she went down on her knees and implored me not to go; at least to wait a day or two before starting. It was all very ridiculous but I did not feel comfortable. However, there was business to be done, and I could allow nothing to interfere with it. I therefore tried to raise her up, and said, as gravely as I could, that I thanked her, but my duty was imperative, and that I must go. She then rose and dried her eyes, and taking a crucifix from her neck offered it to me. I did not know what to do, for, as an English Churchman, I have been taught to regard such things as in some measure idolatrous, and yet it seemed so ungracious to refuse an old lady meaning so well and in such a state of mind. She saw, I suppose, the doubt in my face, for she put the rosary round my neck and said, “For your mother’s sake,” and went out of the room. I am writing up this part of the diary whilst I am waiting for the coach, which is, of course, late; and the crucifix is still round my neck. Whether it is the old lady’s fear, or the many ghostly traditions of this place, or the crucifix itself, I do not know, but I am not feeling nearly as easy in my mind as usual. If this book should ever reach Mina before I do, let it bring my good-bye. Here comes the coach!

5 May. *The Castle*.—The grey of the morning has passed, and the sun is high over the distant horizon, which seems jagged, whether with trees or hills I know not, for it is so far off that big things and little are mixed. I am not sleepy, and, as I am not to be called till I awake, naturally I write till sleep comes. There are many odd things to put down, and, lest who reads them may fancy that I dined

Glossary

CHAPTER I

Jonathan Harker's Journal – Stoker begins *Dracula* by using Harker's journal entries, which sets a precedent and tone for the rest of the novel. By implementing this unconventional technique, Stoker adds to and sustains his readers' suspense throughout the course of the novel.

Vienna – Austria's capital and largest city

Buda-Pesth – [*Budapest*] the largest city in Hungary

Danube – a river that runs through Austria, Hungary, Yugoslavia, Romania, and flows into the Black Sea

Klausenburgh – [*German*] (the Romanian spelling is *Cluj-Napoca*), the capital of Transylvania, which is located in western Romania

Carpathians – a large mountain range that extends through parts of central Europe, southern Poland, western Ukraine, and northeast Romania

Transylvania – a historic region located in western Romania

Moldavia – an area in eastern Romania

Bukovina – a part of northeast Romania

Castle Dracula – Castle Dracula could have been any of the numerous castles that Vlad Tepes (Vlad the Impaler, the model for Count Dracula, c.1431-1476) stayed in; however, no castle matches Stoker's description exactly. Romanians claim that Bran Castle is "Castle Dracula," but it was not Vlad's sole residence (this can be proven because of the castle's location and the lack of evidence that Vlad ever lived there). The only castle that Vlad lived in for an extended period of time was Castle of the Arges—the castle that fits the "Castle Dracula" description closest. Vlad Tepes, who reigned as the Prince of Wallachia from 1456-1462, built his castle in the mountains near the Arges River, a distance away from his capital city, Tirgoviste.

Ordnance Survey Maps – extensive maps of Great Britain, which originated during the reign of King George II of England

Bistritz – [*German*] (the Romanian spelling is *Bistrita*), the capital of Bistrita-Nasaud County in Transylvania, located on the Bistrita River; the city was a well-known and profitable trading post because of its location among popular trade routes.

Count Dracula – a fictional character created by Bram Stoker and modeled after the infamous Vlad Tepes (Vlad the Impaler, c.1431-1476); Vlad's father was known as Prince Vlad Dracul (Prince Vlad the Devil). Vlad Tepes was a powerful and cruel ruler—no crime went unpunished. To ensure that his people understood the severity of committing crimes, Vlad Tepes implemented a form of punishment that eventually contributed to a significant decrease in crime throughout the area. He committed acts of harsh torture during his reign. The type of torture he preferred was

Vocabulary

CHAPTER I

abreast – side by side

afield – off track

alacrity – eagerness

battlements – the top edges of a castle wall

beetling – projecting

bestrewed – scattered onto

brigands – bandits

calèche – [*calash*] a lightweight carriage with a collapsible top

carafe – a glass pitcher

cleft – a crack, crevice

conveyance – a carriage, mode of transportation

diligence – a type of carriage; stagecoach

encompassed – surrounded

engendered – produced

exertions – efforts

forcemeat – ground meat, fish, or poultry used in stuffing

foreknowledge – knowledge of something before it happens; premonition

havoc – destruction

hay-ricks – haystacks

idolatrous – worshipping images or idols that are not of God

illumine – to light

impalpable – unseen, untouchable

imperative – mandatory, essential

imperious – overbearing; dictatorial

implored – begged

import – meaning, significance

interminable – endless

missals – prayer books

oleander – a type of flowering bush

oppressive – heavy

picturesque – attractive

polyglot – composed of different languages

prepossessing – pleasing; impressive

prodigious – impressive

prosecuting – pursuing

reticent – quiet, reserved

reverently – faithfully, religiously

salient – noticeable, striking

serpentine – winding

shorthand – a system that uses symbols and abbreviations for rapid writing

sinewy – vein-like and muscular

smattering – a minimal amount of knowledge or understanding

staves – wooden poles