

Dracula: Bram Stoker's Victorian Quest Thriller

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"My dear, it is splendid, a thousand miles beyond anything you have written before."
---Charlotte Stoker, mother of Bram, commenting on *Dracula*

When it comes to creating literary characters of mythic proportions, nobody does it better than the Irish. Consider that within a ten-year period (1887-1897) three sons of Gael---Arthur Conan Doyle, Oscar Wilde, and Bram Stoker---gave to the world Sherlock Holmes, Dorian Gray, and Dracula. Interestingly, all three authors, if not quite intimate friends, were certainly on cordial terms. Stoker attended Doyle's 1907 wedding to Jean Leckie. Oscar Wilde, for his part, was a fairly frequent guest at Stoker's London home and had even been a former suitor of Bram's beautiful wife, Florence (nee Balcombe).

Like Wilde, Bram Stoker was a student at Trinity College, Dublin (1864-68). There, as a member of the college philosophical society, he presented an essay entitled "Sensationalism in fiction and society."² Starting in 1875, Stoker would put his own views on "sensationalism" into regular practice with a series of short stories and novels, most of them in the horror genre. His most successful novels (not counting *Dracula*) bore such lurid titles as *The Lair of the White Worm*, *The Jewel of Seven Stars*, and *The Lady of the Shroud*. The great majority of Stoker's exotic stories were mediocre at best, though many sold reasonably well.

¹ Christendom College in Front Royal, Virginia

² Harry Ludlam, *A Biography of Dracula: The Life Story of Bram Stoker* (London: W. Foulsham & Co., 1962), 15.

Critic Maud Ellmann refers to these tales as, for the most part, "execrable."³ Biographer Barbara Belford characterizes Stoker as, at least prior to his writing of *Dracula*, "a Grub Street hack, dashing off romantic adventures with little editorial revision."⁴ Yet Stoker was, it should be remembered, a novelist only by avocation. His full-time profession, since 1878, was that of business manager of the Lyceum Theatre in London, owned and managed by the great Shakespearean actor Sir Henry Irving.⁵ Bram Stoker would hold this post until 1905.

The critical and commercial success of *Dracula*, published in 1897 and never out of print since that time, was no mere lucky accident. Stoker's approach to writing this novel was fundamentally and radically different from that of any writing project he had undertaken before or, indeed, would ever undertake again. For once, Bram Stoker eschewed the slovenly habits of the part-time author and threw himself heart and soul, over a period of seven years (1890-97), into the task of writing this, the greatest of all horror novels. Phyllis Roth, author of a critical biography of Stoker, describes *Dracula* as "scrupulously planned, researched, and revised before its publication in 1897."⁶ Bram's extensive work on *Dracula* began in 1890 when two important events occurred in his life.

"He must, indeed, have been that Voivode Dracula who won his name against the Turks."

---Dr. Van Helsing

The first of these events came on April 30, 1890 when, over supper at the Lyceum Theatre's Beefsteak Room, Stoker met and spoke with the legendary adventurer and folklore expert Arminius Vambery, a Hungarian Jew. The importance of Vambery can be deduced from the homage he is given in *Dracula* when Dr. Van Helsing, while recounting the history of Dracula, refers to "my friend, Arminius, of Buda-Pesth University"⁷ as a major source for this information.

³ Maud Ellmann, Introduction to Bram Stoker, *Dracula* (New York: Oxford University Press, 1998), xiii.

⁴ Barbara Belford, *Bram Stoker: A Biography of the Author of Dracula* (New York: Alfred A. Knopf, 1996), 260.

⁵ Irving was the most English actor of his time. He was also the first actor ever to be knighted.

⁶ Phyllis A. Roth, *Bram Stoker*. Twayne's English Authors Series (Boston: G. K. Hall & Company, 1982), 13.

⁷ Bram Stoker, *Dracula* (New York: Oxford University Press, 1998), 240.

Vambery almost certainly told Stoker about the historical Dracula, a Wallachian “voivode” (or prince) also known as Vlad Tepes---or Vlad the Impaler. According to Barbara Belford, it was Vambery who very likely influenced Stoker in his decision to change the setting of the novel to Transylvania.⁸ Virtually all of Stoker’s biographers are in agreement that it was Arminius Vambery who gave Bram Stoker the idea of making his vampire a Transylvanian count, one who was based on a real, 15th-century prince and warrior.

The second event of significance came in August of that same year. Bram, with his wife and young son, went on a three-week vacation to the picturesque seacoast town of Whitby, located in Yorkshire. Whitby was the site of a major seventh-century Christian monastery known as Whitby Abbey. During his stay at Whitby, Stoker delighted in listening to and studying the local dialects,⁹ dialects he would incorporate into *Dracula*, especially in the character of the ancient Yorkshire seaman, Mr. Swales. Bram went on frequent walks to the various places of interest, including: the ruins of the abbey itself, said to have been haunted since ancient times by the ghost of a “white lady”¹⁰; the cliffside graveyard overlooking the sea; and the atmospheric twelfth-century church of St. Mary’s. All of these would serve as important settings in *Dracula*, as Whitby is the landing place for the ship that carries Dracula to England. It is also in Whitby that Dracula pursues and attacks his first victim, Lucy Westenra. The fact that Stoker uses Whitby, an important early settlement in the development of English Christianity, as a major setting in the novel, is extremely interesting from a symbolic point of view. For Count Dracula, an Anti-Christ figure if ever there was one, also uses Whitby as his own first demonic ‘mission’ in England.

According to Barbara Belford, during his stay in Whitby Stoker made an important discovery at the local Public Lending Library. This was a work by William Wilkinson, an Englishman who had lived in Bucharest, entitled *An Account of the Principalities of Wallachia and Moldavia*.¹¹

⁸ Barbara Belford, *Bram Stoker*, 260.

⁹ *Ibid.*, 221.

¹⁰ Bram Stoker, *Dracula*, 63.

¹¹ Barbara Belford, *Bram Stoker*, 222.

Raymond McNally and Radu Florescu, in their groundbreaking work *In Search of Dracula*, discuss the significance of this finding for the writing of *Dracula*: "In it were important references to the historical Dracula, such as Vlad's war against the Turks, his resoluteness and cruelty, and the treachery of his brother Radu. Stoker took copious notes for later inclusion verbatim in chapters 6 and 7 of *Dracula*." ¹²

In creating *Dracula*, Bram Stoker's genius consisted in combining the vampire story--popular in England since the publication of John Polidori's *The Vampyre* in 1819--with the actual historical figure of Vlad Dracula. Few historians would deny that Vlad (1431-1476) was one of the most horrifying mass murderers in history. ¹³ No one, however, has ever suggested that the historical Vlad was himself a vampire; this contribution to the legend would come entirely from Bram Stoker himself.

A number of other points, regarding the genesis and actual writing of *Dracula*, are also worth noting here. There were, for instance, the many hours of painstaking research spent by Stoker at the British Museum. Of particular importance was his reading of an article by a Scottish travel writer and folklorist named Emily Gerard. Gerard's article, entitled "Transylvanian Superstitions," was first published in 1885. The article was later expanded into a two-volume book entitled *The Land Beyond the Forest* (the English translation of "Transylvania"). Bram Stoker especially drew upon Gerard's work in his writing of the early section of *Dracula*--such as with Jonathan Harker's first encounters with Dracula on Saint George's Eve--and in later chapters (especially Chapter XVIII) when the vampire hunter, Van Helsing, summarizes the mythology of vampirism for the benefit of the other protagonists.

"It is nineteenth century up-to-date with a vengeance"

---Jonathan Harker

Most Gothic novels, prior to *Dracula*, had been set in the distant past, normally sometime in the Middle Ages.

¹² Raymond McNally and Radu Florescu, *In Search of Dracula: The History of Dracula and Vampires* (New York: Houghton Mifflin, 1994), 148.

¹³ See especially *In Search of Dracula* by McNally and Florescu and, by the same authors, *Dracula: Prince of Many Faces*.

Once again, Stoker came up with a brilliant creative stroke: he would set his novel not in ancient times but in the present day. As a matter of fact, by correlating various dates and days of the week noted in the characters' diaries, critics have been able to place the time period of the novel, specifically, in the year 1893.¹⁴ Moreover, Stoker has filled the novel with quintessentially "modern" advances, many of which are used in the protagonists' fight against Dracula and the forces of darkness. These include such recent inventions as typewriters, telegrams, shorthand, blood transfusions, Kodak cameras, phonographs, and the new practice of hypnotism (employed by Van Helsing, on the character of Mina, to ascertain Dracula's devious plans). Bram Stoker's great nephew, Daniel Farson, makes the following comment on this use of 'modernity' in the novel: "This was Bram's contribution to the Vampire novel, to plunge it straight into the placid contemporary Victorian setting, which made it infinitely more alarming."¹⁵

With regard to the basic method of narration employed by Stoker in *Dracula*, it is widely acknowledged that Stoker derived this technique from the great Wilkie Collins thriller, *The Woman in White* (1860). Both novels employ the device of multiple narrators. In the case of Collins, his story unfolds principally through the various journal

entries, and occasional letters, written by: two of the main protagonists (Walter and Marian); the family lawyer; a wealthy and eccentric hypochondriac; and several other characters who are asked to provide their own accounts of the events. Unlike anything in Stoker's *Dracula*, Collins even inserts a startling bit of business when his principal villain, Count Fosco, discovers the journal of one of his enemies and proceeds to write down a few choice comments of his own!

¹⁴ Raymond McNally and Radu Florescu, *The Essential Dracula* (New York: Mayflower Books, 1979), 160.

¹⁵ Daniel Farson, *The Man Who Wrote Dracula: A Biography of Bram Stoker* (New York: St. Martin's Press, 1975), 140.

Overall, however, Stoker greatly enlarged upon the narrative design Collins had employed for *Woman in White*. Besides the conventional, written journals of the characters of Mina, Lucy, and Dr. Seward, *Dracula* also contains: journals and letters written in shorthand (newly-invented when Stoker wrote *Dracula*); journals dictated onto phonographs (also a recent invention); various newspaper clippings; a half dozen telegrams; and even a ship's log written by the ill-fated captain of the *Demeter*, the ship that carries Dracula to England.

Disappointingly, in commenting on the influence that Wilkie Collins---and *The Woman in White* in particular---exerted on Bram Stoker's *Dracula*, it has become commonplace for critics to point *exclusively* to the similarity of narrative style. For example, in one article on *Dracula*, contained in *The Bookman*, the reviewer states that "with the intricate plot, and the methods of the narrative, the resemblance to the stories of the author of *The Woman in White* ceases."¹⁶ On the contrary, I would maintain that there are, in fact, quite a number of other significant and highly interesting points of similarity between these two classic Victorian thrillers that are worth noting.

First of all Stoker, like Collins, presents two heroines who not only bear names beginning with "L" and "M" but also have strikingly similar roles in their respective novels. Stoker's character of Lucy, much like Collins's Laura, is beautiful and girlish---Van Helsing refers to her as "lily girl."¹⁷ Also like Laura, Lucy is an upper-class heiress who stands to inherit a large fortune. Both Lucy and Laura are also innocent and fragile victims, whose ill usage becomes the principal motive for the protagonists to bring the villains to justice. In contrast, the "M" women---Marian in *The Woman in White* and Mina in *Dracula*---are given some decidedly 'mannish' traits. Marian even has a slight mustache (unusual for a heroine!), while Mina, though described as "sweetly pretty,"¹⁸ is consistently presented as far less girlish and more businesslike than the gorgeous Lucy, and as possessing "a man's brain---a brain that a man should have were he much gifted---and a woman's heart."¹⁹ Marian and Mina are also, arguably, the two most intelligent and strong-willed characters in their respective novels. Marian, cunning and relentless in her pursuit of justice, even earns the esteem of her enemy, the villainous Count Fosco.

¹⁶ Harry Ludlam, *A Biography of Dracula*, 107.

¹⁷ Bram Stoker, *Dracula*, 182.

¹⁸ *Ibid.* 222.

¹⁹ *Ibid.*, 234.

Mina is equally intelligent and crafty (witness her remarkable deductions about how Dracula plans to return to his castle), possibly outdone in cleverness only by that universal genius, Dr. Van Helsing.

Secondly, there are the two continental "counts"---Fosco and Dracula---who serve as the often charming but always diabolical villains of the two novels. Count Fosco, like so many previous villains of Gothic novels, comes from Italy, but is now on the run from a sinister secret society he has betrayed. Dracula is, of course, from

Transylvania, a land that would often (after Stoker) replace Italy as the setting of choice for popular horror stories. Both have left their homelands for England, which they view as far more fertile territory in which to work their mischief.

There are other suggestive points about the portrayals of the counts. Both characters are depicted as having dominion over animals. Dracula, of course, "can command all the meaner things,"²⁰ as Van Helsing remarks (e.g. bats, rats, wolves, etc.). Count Fosco, meanwhile, always travels with his menagerie of trained animals---in his case, mice, birds, and other small creatures. Both also control certain submissive women who slavishly perform their every bidding: Dracula has his three vampire women in Castle Dracula. In Fosco's case, he has his Countess Fosco, a woman who, before her marriage, was noted for her fierce independence of spirit. Needless to say, Fosco has tamed her!

The two novels contain other points of comparison also worth noting. Both works have plots that turn around the frequent use of and relationship between important dates on the calendar, with Stoker again surpassing Collins in terms of complexity. Both novels have similar structures, with each one ending its first half (more or less) with the death (or, in the case of *Woman in White*, the *apparent* death), of the victimized female (Laura and Lucy). Following logically, the second half of each novel consists of the attempts, by the protagonists, to bring the criminals to justice. Both novels also contain a strong interest in abnormal psychology, and lunatic asylums serve as important settings in each work.

²⁰ Ibid., 237.

Finally, and in some ways most interesting of all: *The Woman in White* and *Dracula* are both novels in which the most uncanny, fantastic events are cleverly interwoven with mundane, commonplace details. Wilkie Collins, who studied the law for five years, fills his novel with details involving wills, death certificates, the entailment of estates, the legal rights of women, and even identity theft! Bram Stoker, who not only studied the law but attained his law degree, once again goes even further than Collins, as he entertains the reader with such plot details as, to name just a few: how to break into a house in broad daylight; the conducting of real estate transactions; the working out of train schedules; and figuring out the fastest ways to travel from England to Transylvania. Again, one is reminded of Daniel Farson's comment about *Dracula's* use of the "placid contemporary Victorian setting, which makes it infinitely more alarming."²¹

"And then begins our great quest"

-----Dr. Van Helsing

It is approximately halfway through the book, shortly after the staking of Lucy Westenra and the subsequent freeing/saving of her soul, that *Dracula* turns into a Quest novel. Indeed, the second half of *Dracula* has virtually all the elements characteristic of the medieval Christian quest romance, elements also found in such modern quest stories as Tolkien's *Lord of the Rings* or even such popular works as the *Star Wars* films.²² The formal initiation of the quest portion of *Dracula* can be pinpointed to Chapter XVIII, when all of the protagonists join hands, at the table, with Dr. Van Helsing's golden crucifix placed in the center:

The Professor stood up and, after laying his golden crucifix on the table, held out his hand on either side. I took his right hand, and Lord Godalming his left; Jonathan held my right with his left and stretched across to Mr. Morris. So as we all took hands our solemn compact was made.²³

²¹ Daniel Farson, *The Man Who Wrote Dracula*, 140.

²² George Lucas, author and principal director of the *Star Wars* films, has often acknowledged the influence on his work of American anthropologist and mythologist Joseph Campbell, who has written extensively on the traditional Quest story.

²³ Bram Stoker, *Dracula*, 238.

Note that the crucifix in the novel is always depicted as specifically Catholic or Eastern Orthodox, decidedly not Protestant (although five of the six protagonists are Protestant). Earlier in the novel, Jonathan Harker is reluctant to wear a crucifix around his neck when one is offered to him by a peasant woman in Transylvania. At the time, Jonathan alludes to his Protestant (or “English Churchman”) sensibilities, which tend to regard such a symbol as “in some measure idolatrous.”²⁴ Fortunately for his sake, Jonathan decides to wear it anyway and, largely for that reason, is saved from Dracula and his coterie of female vampires.

In considering *Dracula* as, in great measure, a Quest story, it is worth noting that the historical Dracula (or Vlad) was himself a kind of questing, romantic figure and even crusader, often waging war against the Moslem Turks. Among many in Rumania and Hungary Vlad is regarded, to this very day, as a national hero. In 1976, the five hundredth anniversary of his death, Rumania issued a special commemorative stamp in Vlad’s honor.²⁵ Sometimes a warrior on behalf of the Christian cause, more often a bloodthirsty monster who tortured and slaughtered fellow Christians as well as Moslems, the historical Dracula is a highly appropriate figure on which to base an “Anti-Christ” character such as the fictional Dracula. *Dracula* is thus the kind of quest tale in which the quest itself consists *not* so much in the search for something good or sacred—such as the Holy Grail or the Golden Fleece. Rather, the story centers on the task of defeating and/or destroying an evil force or being. In this sense, *Dracula* is closer to a quest story such as *The Lord of the Rings* than it is, for example, to the various versions of *The Quest of the Holy Grail*. Stoker’s protagonists unite to destroy Dracula and his evil influence, much as Tolkien’s fellowship unites to destroy such formerly good, now transformed-into-evil figures as Sauron and Saruman.

“The world seems full of good men—even if there are monsters in it.”

---Mina Harker

Quest stories typically contain forces of good that band themselves into some kind of formal, idealized ‘Fellowship’: King Arthur’s Knights of the Round Table or the Fellowship of the Ring, for example.

²⁴ Ibid., 4.

²⁵ Radu Florescu and Raymond McNally, *Dracula: Prince of Many Faces* (Boston: Little, Brown and Company, 1989), 219-220.

Dracula certainly follows this pattern. Its fellowship is made up of five men and one woman. First there are the three suitors of Lucy Westenra: Lord Arthur Godalming, Lucy's fiancé; Quincey Morris, an adventurer from Texas; and Dr. John Seward, who runs a lunatic asylum. It is Dr. Seward who brings his old friend and mentor, Dr. Abraham Van Helsing, into the case when Lucy first displays unusual symptoms in her illness. The final two members of the fellowship are Jonathan Harker and his wife, Mina. By an amazing (if not utterly implausible) coincidence, Harker is the solicitor who has arranged for Count Dracula to buy a large estate in England, just outside of London; while Mina has been Lucy's best friend for years and is actually with Lucy, at Whitby, when Dracula first strikes.

Dr. Van Helsing, the leader of the group and its only Catholic member, resembles such archetypal figures in Quest literature as Merlin (in the Arthurian tales) and Gandalf in *The Lord of the Rings*. (Obi-Wan Kenobi, from *Star Wars*, is another such character.) Older, wiser, and more broad-minded than the others, Van Helsing manages to combine the latest advances in science with an encyclopedic knowledge of folklore and ancient medicines. Barbara Belford astutely refers to him as "psychic detective."²⁶

The character of Jonathan Harker begins the novel like the typical young hero or quester in a romance or even fairy tale. Well-intentioned but astonishingly naïve, he is sent on a mission by his mentor and surrogate father, Peter Hawkins, in whose service Jonathan has grown up, studying to be a solicitor. As is characteristic of such stories, Harker goes on a far journey to a strange land (i.e. Transylvania--largely unknown territory for an Englishman of the 1890s). Closely resembling the figure of Sir Percival in the Fisher King and Grail legends of Arthurian romance, Harker begins his journey as sheltered, innocent, and largely untried by adversity. He undergoes various trials and temptations, including (like Percival in the 'Grail' story) a blatant attempt at sexual seduction by one or more wicked females. For Percival, in one instance the voluptuous seducer is the devil in disguise! In Harker's case, he is seduced by three of the Count's vampire concubines in what is surely the most erotic scene of the novel.

With the possible exception of his wife, Mina, Jonathan Harker suffers more and undergoes greater trials and transformations than any other character in *Dracula*.

²⁶ Barbara Belford, *Bram Stoker*, 213.

Dr. Seward describes him, late in the story, as a “drawn, haggard old man, whose white hair matches well with the hollow burning eyes and grief-written lines of his face.”²⁷ Indeed, Harker’s physical and mental anguish resembles that of Frodo, the ringbearer in Tolkien’s *Lord of the Rings*. In the first chapters of *Dracula* we see Harker as a callow, sanguine young Englishman, full of promise and ideals. Then, as a result of his horrific encounters with Dracula, he suffers brain fever and a complete breakdown. Later in the novel, we see Jonathan Harker: partially recovered but still fragile in mind and body; next, fully recovered and filled with a fierce determination to defeat and destroy the Count. Still later, there is another breakdown, followed by an overnight (literally!) whitening of the hair and premature aging. It is this “mature” Harker who finally becomes the passionate, single-minded “flame”²⁸ of a man that, with his formidable Kukri knife, unites with the Texan Quincey Morris, wielding his own Bowie knife, to destroy Dracula.

In addition to containing these significant character types, themes, and plot devices normally associated with the Quest story, *Dracula* also presents other interesting details one expects to find in quest literature. These include the various weapons, both sacred and material, used by the protagonists. If the Arthurian quest stories typically feature the knights with their unique swords and armor, in *Dracula* we think of Van Helsing with his garlic, crucifix and Eucharist; Quincey and Jonathan with their exotic knives; and even the modern Winchester rifles brought along, on the trip to Transylvania, at the suggestion of Quincey. Also, as in virtually all quest stories, Stoker has his protagonists embark on a long journey, one fraught with peril as well as a host of ‘bad places’ they need to either pass through or enter into. Arthurian legends, as well as the works of Tolkien, abound in dreadful castles, wastelands, murky forests, swamps, terrible caves, and dark towers. Similarly, *Dracula* contains not only the formidable Castle Dracula itself but also the Count’s various London lairs, such as the dust-filled Piccadilly residence and the evil-smelling Carfax estate, with its ancient, rat-infested chapel. Following a pattern found in these other quest stories, it is interesting to see how Stoker’s protagonists, on their final journey to pursue Dracula in his own country, first divide up into separate groups; then take their various, alternate routes; and finally, converge on Dracula’s castle, where they hope to trap and destroy their enemy before the sun sets.

²⁷ Bram Stoker, *Dracula*, 301.

²⁸ *Ibid.*, 301.

"We go out as the old knights of the Cross . . . Like them we shall travel towards the sunrise; and like them, if we fall, we fall in good cause."

---Dr. Van Helsing

T.S. Eliot, an admirer of Stoker's *Dracula* as well as of the Wilkie Collins novels, alludes to *Dracula* in these lines from Part V of *The Waste Land*:

A woman drew her long black hair out tight
 And fiddled whisper music on those strings
 And bats with baby faces in the violet light
 Whistled, and beat their wings
 And crawled head downward down a blackened wall (Lines 378-382)

That Eliot would include such a reference to *Dracula* and vampires in the poem should come as no surprise. *The Waste Land* is, after all, a poem that deals largely with the theme of dysfunctional loves, with various characters in the poem trying, and failing, to substitute a soulless lust for real love.²⁹

What better illustration of "dysfunctional love" could Eliot possibly find than vampirism?

The Waste Land and *Dracula* are also alike in being important modern examples of Quest literature. As numerous critics, and Eliot himself, have pointed out, *The Waste Land* is a poem whose principal narrative, as well as its major themes, motifs, and even title, are largely derived from the Arthurian legend of the questing knight (usually Sir Percival) and the Fisher King. Similarly, we have seen, in this analysis of *Dracula*, the significance of the "Quest" theme in the novel along with Stoker's frequent use of specific details contained in the traditional quest story. I have also pointed out some likely connections between Stoker's character of Jonathan Harker and the Arthurian character of Sir Percival, especially as Percival is presented in the legends of the Holy Grail and the Fisher King.

²⁹ One of the clearest examples of this theme can be found in Part III, in the scene between the typist and the carbuncular clerk, with their sordid lovemaking.

It is the character of Dr. Van Helsing, though, who continually emphasizes that the fight against Dracula is not only a quest but a specifically *Christian* quest. He utters the words "In Manus tuas Domine!" (into thy hands, Oh Lord), while making the sign of the cross, as he leads the other men over the threshold of the old chapel at Dracula's Carfax estate.³⁰ Frequently he brings up the notion of suffering as an efficacious sharing in the Cross and sufferings of Christ: "Till then we bear our Cross, as His Son did in obedience to His will."³¹ Admonishing the other members of the fellowship, he compares them to "the old knights of the Cross" and calls them "ministers of God's own wish."³²

Finally, Dr. Van Helsing proves to be not only the fellowship's principal leader, Merlin figure, and (as Barbara Belford calls him) "psychic detective." He is also, clearly, the father figure of the group. One by one the other father figures in the novel---including Mr. Swales (the old sailor), Lord Godalming (Arthur's father), and Peter Hawkins---die off. This makes way for the ultimate showdown, one in which the Christian father figure, Van Helsing, wins out over the wicked father figure, Count Dracula himself. Is it any wonder, then, that Stoker chose to give Van Helsing the same first name as that of the great Biblical father figure, Abraham? Interestingly, "Abraham" also happened to be Stoker's own first name, as well as that of his father.

³⁰ Bram Stoker, *Dracula*, 249.

³¹ *Ibid.*, 297.

³² *Ibid.*, 320.

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