

GANZ NOTES for TFS 8, 2 (7 November 2022) on Bram Stoker's Dracula (1897)

QUOTES

Jordan B. Peterson, *Beyond Order: 12 More Rules for Life*. Penguin Books, 2021 - "The careless demolition of tradition is the invitation to the (re-) emergence of chaos. When ignorance destroys culture, monsters will emerge."

Lines from the movie, *Dracula Untold* (released 2014) – *Wikipedia* – "*Dracula Untold* is a 2014 American dark fantasy action-horror film directed by Gary Shore in his feature film debut and written by Matt Sazama and Burk Sharpless. A reboot of the Dracula film series, the plot creates an origin story for the titular character, rather than using the storyline of Bram Stoker's 1897 novel. In this adaptation, Dracula is the monster *alter ego* of **historical figure Vlad III "the Impaler" Drăculea**. Luke Evans portrays the title character, with Sarah Gadon, Dominic Cooper, Art Parkinson, and Charles Dance cast in supporting roles.

Master Vampire: [holds Vlad by the throat] Why spill blood if not for the pleasure of it?

Vlad: Because men do not fear swords. They fear monsters. They run from them. By putting one village to the stake, I spared ten more. Sometimes the world no longer needs a hero. Sometimes what it needs... is a monster.

Master Vampire: [tightening his grip a little] And you believe you know what it means to be a monster? Hmm?... You have no idea... but I'm going to show you.

THE NOVEL

Britannica, at "Bram Stoker" - "His masterpiece, *Dracula*, appeared in 1897. The novel is written chiefly in the form of diaries and journals kept by the principal characters: Jonathan Harker, who made the first contact with the vampire Count Dracula; Wilhelmina ("Mina") Harker (née Murray), Jonathan's eventual wife; Dr. John ("Jack") Seward, a

psychiatrist and sanatorium administrator; and Lucy Westenra, Mina's friend and a victim of Dracula who herself becomes a vampire. The story is that of a Transylvanian vampire who, using supernatural powers, makes his way to England and there victimizes innocent people to gain the blood on which he survives. Led by Dr. Abraham Van Helsing—Seward's mentor and an expert on "obscure diseases"—Harker and his friends, after many hair-raising adventures, are at last able to overpower and destroy Dracula."

PRAYER - JOHN 6:52-58

⁵² Then the Jews started arguing among themselves, 'How can this man give us his flesh to eat?' ⁵³ Jesus replied to them:

In all truth I tell you,
if you do not eat the flesh of the Son of man
and drink his blood,
you have no life in you.*

⁵⁴ Anyone who does eat my flesh and drink my blood
has eternal life,
and I shall raise that person up on the last day.

⁵⁵ For my flesh is real food
and my blood is real drink.

⁵⁶ Whoever eats my flesh and drinks my blood
lives in me

and I live in that person.^{q*}

⁵⁷ As the living Father sent me
and I draw life from the Father,

so whoever eats me will also draw life from me.^{r*}

⁵⁸ This is the bread which has come down from
heaven;

it is not like the bread our ancestors ate:^s
they are dead,

but anyone who eats this bread will live for ever.^[1]

Barclay, William (vol. 1, 1956): 225 writes: "So long as Jesus

remains a figure in a book, he is external to us; but when he enters into our hearts, we can feed upon the life and the strength and the dynamic vitality that he gives to us. Jesus said that we must drink his blood. **He is saying: 'You must stop thinking of me as a subject for theological debate; you must take me into you, and you must come into me; and then you will have real life.'** That is what Jesus meant when he spoke about us *abiding* in him and himself abiding in us." This verse might be a good place to raise a discussion about the difference between Christ as *object* (Christ as someone we relate to as external to us) and Christ as *subject* (Christ's own way, instincts, desire become our very own - *to put on the mind of Christ*).

Tara Ludwig's insight who as a breast-feeding mother first had the most concrete insight into these words of Jesus, when she experienced her child sucking the very life from her, not to mention the toll of life it took from Tara to carry that child during the months before her birth. **"This is my body given for you."**

TEXTS

Auerbach, Nina and David J. Skal, editors, *Dracula by Bram Stoker*. Norton Critical Editions. New York: W.W. Norton and Company, 1997.

ASIN: 0393970124

Publisher: W. W. Norton & Company; 1st edition (December 17, 1996)

Language: English

Paperback: 512 pages

ISBN-10: 9780393970128

ISBN-13: 978-0393970128

Stoker, Bram, *Dracula: Annotated for the 125th Anniversary*, editors Dacre Stoker and Robert Eighteen-Bisang. Austin, TX: Hellbound Books Publishing LLC, 2022.

Klinger, Leslie S., editor, with Janet Byrne, *The New Annotated Dracula by Bram Stoker*. New York: W.W. Norton and Company, 2008.

Luckhurst, Roger, editor. *The Cambridge Companion to Dracula*. Cambridge: Cambridge University Press, 2017.

Publisher: Cambridge University Press (November 16, 2017)

Language: English

Paperback: 242 pages

ISBN-10: 1316607089

ISBN-13: 978-1316607084

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

* 1:14;/ Mt 8:20h

* 15:4–5

* 5:26

[1] [The New Jerusalem Bible](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Jn 6:52–58.

BLOOD

"Anthony Bale details how *Dracula* is underpinned by what **the symbolics of blood**, the bearer of sacred meanings in the Christian tradition but also the focus for centuries of **fantasies of contamination and desecration** by that race of perennial outsiders/insiders, the Jews. The *monstrosity* of *Dracula*, the *contagion* of vampirism, is in uncomfortable proximity to these ancient and modern discourses of race." Luckhurst, Roger, editor. *The Cambridge Companion to Dracula*. Cambridge: Cambridge University Press, 2017, p. 6]

We should not overlook the essential reliance that a vampire has on the blood of human beings. Hidden in plain sight is **the essential fragility**

of vampires (of all things of evil). They appear to act independently, powerfully, and unstoppably yet without human prey they will not live.

The *Oxford English Dictionary* at "**blood**" –

1.a. The red fluid flowing in the arteries, capillaries, and veins of humans and other vertebrates, carrying oxygen and nutrients to, and carbon dioxide and waste metabolites away from, the organs and tissues of the body. Also (as a count noun): the blood of an individual, species, etc.

The blood of vertebrates consists of a liquid component, plasma, containing cells and many chemical components (proteins, salts, etc.) in suspension or solution. There are two main types of blood cell; red blood cells contain the oxygen-binding pigment haemoglobin, which is responsible for the red colour of whole blood, while the unpigmented white blood cells are part of the immune system.

Blood was one of the four cardinal humours of ancient and medieval physiology, described as warm and moist, and supposed, when predominant, to be associated with a happy, optimistic, and bold temperament (cf. sanguine adj. 3a).

And as that final paragraph above here, we are given to understand that vampires, even the greatest of them all, are irreversibly miserable, sad, unhappy, and frightened. Their desire for, need for, a more "**sanguine temperament**" is sought in the drinking of the blood of others.

Wikipedia at "**four temperaments**" – "The four-temperament theory is a proto-psychological theory which suggests that there are four fundamental personality types: sanguine, choleric, melancholic, and phlegmatic. Most formulations include the possibility of mixtures among the types where an individual's personality types overlap, and they share two or more temperaments. Greek physician **Hippocrates (c. 460 – c. 370 BC)** described the four temperaments as part of the ancient medical concept of humourism, that four bodily fluids affect human personality traits and behaviours.... Temperament theory has its roots in the ancient theory of humourism. It may have originated in Mesopotamia, but it was Greek physician Hippocrates (460–370 BC) (and later Galen) who developed it

into a medical theory. He believed that certain human moods, emotions, and behaviours were caused by an excess or lack of body fluids (called "humours"), which he classified as **blood**, **yellow bile**, **black bile**, and **phlegm**."

And so, we come right away to what will really scare a vampire: **to be left all alone**, to be deprived of people around him or her to feed upon, *and because of them to gain life and strength*.

And further, the only **otherness** of vampires (and those lost inside the narcissism of evil) is **otherness as prey**. They cannot be interested in an "otherness" unless it is **useful** to them.

The *Oxford English Dictionary* at "**narcissism**" – "Excessive self-love or vanity; self-admiration, self-centeredness." Further, "*Psychology*. The condition of gaining emotional or erotic gratification from self-contemplation, sometimes regarded as a stage in the normal psychological development of children which may be reverted to in adulthood during mental illness."

WORDS

The *Oxford English Dictionary* at "**vampire**" – "**1.** A preternatural being of a malignant nature (in the original and usual form of the belief, a reanimated corpse), supposed to seek nourishment, or do harm, by sucking the blood of sleeping persons; a man or woman abnormally endowed with similar habits." And then by extension, "A person of a malignant and loathsome character, esp. one who preys ruthlessly upon others; a vile and cruel exactor or extortioner."

The *Oxford English Dictionary* at "**monster**" -

"**1. a.** Originally: a mythical creature which is part animal and part human, or combines elements of two or more animal forms, and is frequently of great size and ferocious appearance. Later, more generally: any imaginary creature that is large, ugly, and frightening. The centaur, sphinx, and minotaur are examples of

'monsters' encountered by various mythical heroes; the griffin, wyvern, etc., are later heraldic forms."

3.a. A malformed animal or plant; (Medicine) a fetus, neonate, or individual with a gross congenital malformation, usually of a degree incompatible with life.

5. "A person of repulsively unnatural character, or exhibiting such extreme cruelty or wickedness as to appear inhuman; a monstrous example of evil, a vice, etc."

The *Oxford English Dictionary* at "**blood**" –

1.a. The red fluid flowing in the arteries, capillaries, and veins of humans and other vertebrates, carrying oxygen and nutrients to, and carbon dioxide and waste metabolites away from, the organs and tissues of the body. Also (as a count noun): the blood of an individual, species, etc.

The blood of vertebrates consists of a liquid component, plasma, containing cells and many chemical components (proteins, salts, etc.) in suspension or solution. There are two main types of blood cell; red blood cells contain the oxygen-binding pigment haemoglobin, which is responsible for the red colour of whole blood, while the unpigmented white blood cells are part of the immune system.

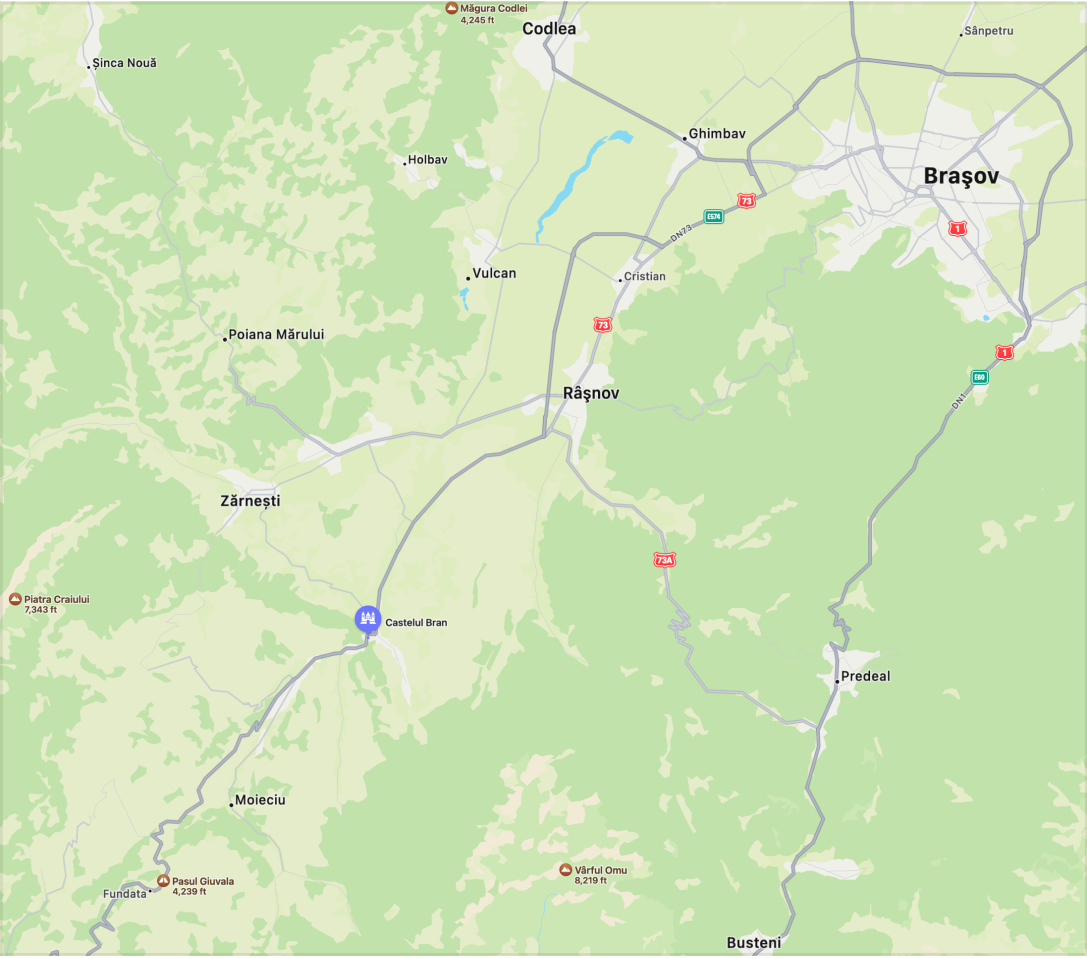
Blood was one of the four cardinal humours of ancient and medieval physiology, described as warm and moist, and supposed, when predominant, to be associated with a happy, optimistic, and bold temperament (cf. sanguine adj. 3a).

CONTEXT

Dracula was published in London at a period of intense contradictions in 1897. Queen Victoria headed an empire that finally had belligerent ideological spokesmen advocating greater expansion (the 'Jingos'), but was also riven with fears of attack, over-extension and the massing of

rival power in Germany, Russia and America. The economic engine of the British industrial revolution that had powered Britain to world leadership was seriously stalling. The uneasy truce between Capital and Labour seemed to be fraying, with the unemployed sleeping in numbers in London squares, unions gaining power in the coal industry and calling workers out on strike, the formation of Socialist political parties, and demonstrations bursting into riots in Trafalgar Square. Women demanded increasing political representation and legal rights, with any advances always accompanied by a conservative counter-discourse of imminent sexual anarchy and race suicide. The great liberal tradition of England as a sanctuary of tolerance from religious persecution was still upheld, yet the influx of Jews to the East End escaping from the Russian pogroms caused much anxiety and new controls over the entry of immigrants. A pseudo-scientific discourse of the hierarchy of the races hardened. Some from the more bestial races, Russian Nihilists and Irish revolutionaries demanding home rule for Ireland, haunted the city streets as bomb-throwing monsters threatening the domestic security of the heart of the Empire. Invasion narratives, just like Dracula, were written in their hundreds. [The Cambridge Companion to 'Dracula' (Cambridge Companions to Literature) (pp. 4-5). Cambridge University Press. Kindle Edition.]

THE CASTLE DRACULA IN ROMANIA





EUROPE, LOCAL INTERVIEWS, VIRTUAL TOUR

Where is Dracula's Castle | Virtual Tour

Bram Stoker has modeled his vampire Count Dracula on the 15th-century Romanian ruler Vlad III Basarab Draculea (Vlad the Impaler). In 1462, Vlad the Impaler was arrested and held hostage in a castle in Transylvania, most certainly Bran Castle, before being transferred to Visegrad Fortress, Hungary. This fact represents the most prominent link between Bran Castle and Vlad Draculea, the prince of Wallachia. On the other hand, Count Dracula's castle in the novel was depicted based upon a description of Bran Castle, as sitting high above a valley, perched on a rock above a flowing river. **Bran Castle is the only fortress in Transylvania that fits Bram Stoker's illustration. Thus, although Bran Castle was not Vlad the Impaler's ownership, it definitely must be fictional Dracula's retreat.**^[1]

^[1] See: <https://travelobserved.com/where-is-draculas-castle/>. See also: <http://www.bran-castle.com>.

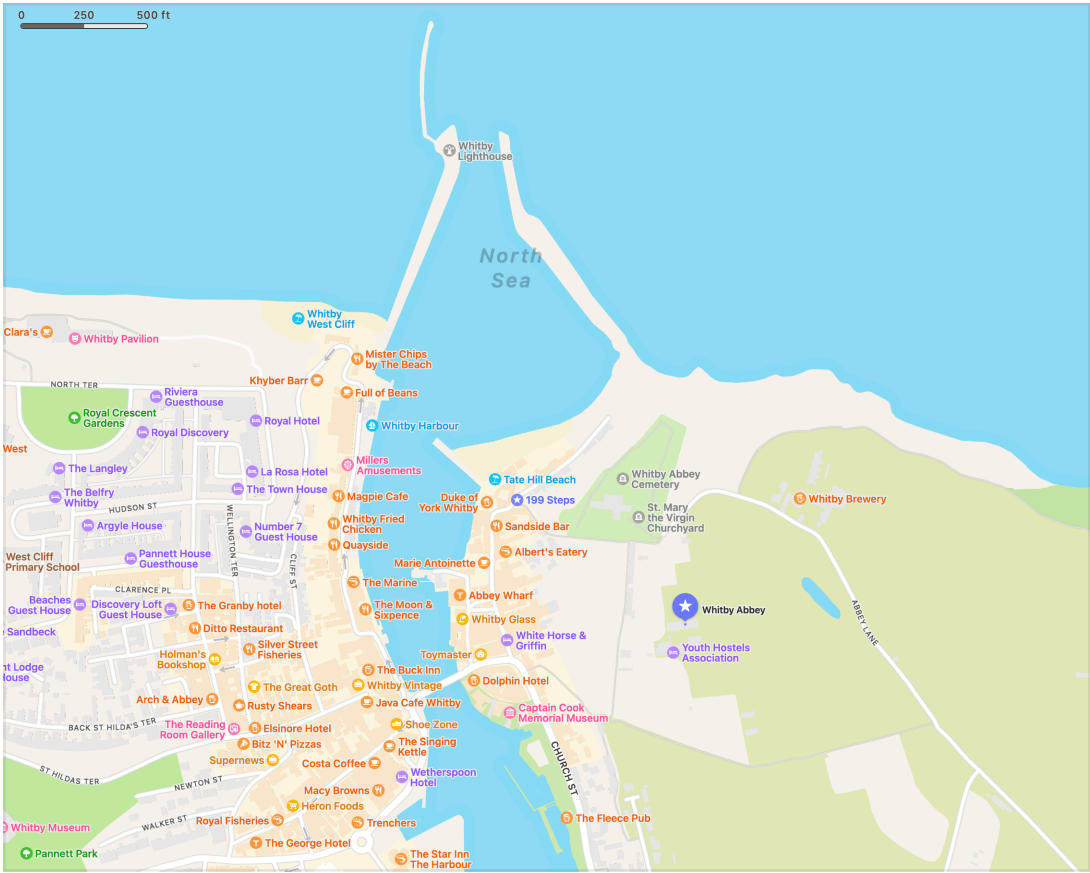
Bram Stoker never visited Romania. He depicted the imaginary Dracula's castle based upon a description of Bran Castle that was available to him

in turn-of-the-century Britain. Indeed, the imaginary depiction of Dracula's Castle from the etching in the first edition of "Dracula" is strikingly similar to Bran Castle and no other in all of Romania. Stoker is widely purported to have used the illustration of Bran Castle in Charles Boner's book, *Transylvania: Its Product and Its People*, (London: Longmans, 1865) to describe his imaginary Dracula's Castle.^[1]

[1] See: <http://www.bran-castle.com/dracula.html>.

Whitby Harbor in North Yorkshire, England - Where Dracula Entered England - the Abandoned Abbey and its Cemetery

This harbor is oriented mostly to the North, which means the arms of the harbor or mostly to the east and west.





The ruin of Whitby Abbey church, Whitby, North Yorkshire

From [Wikipedia](#)

Whitby Abbey

THE "KAPPA" ELEMENT (C.S. LEWIS)

Michael Ward - "Several years before he published the Narnia books, Lewis gave a talk called "The Kappa Element in Romance." Kappa is the initial letter of the Greek word *krypton*, meaning cryptic or hidden, and Romance means a fairy-tale or an adventure story. (So "The Kappa Element in Romance" basically means "The Hidden Element in Story." The Hidden Element in Story! It's a pretty clear sign that Lewis was interested in literary secrets!) In his talk, Lewis said that stories contain many things we value only if they remain hidden: these include "the mystery of life" and the unexpected "twist" that sometimes comes at the end of a story. An author can't flag these things without ruining the very effect for which he is aiming. Lewis later rewrote "The Kappa Element in Romance" as the essay "On Stories." **In this essay he talks about one particular cryptic thing that he thought was more important than any other. He calls it the "atmosphere" or general feel of a story.**" [Ward, Michael. *The Narnia Code: C. S. Lewis and the*

Secret of the Seven Heavens. Tyndale House Publishers, Inc. Kindle Edition.]

Publisher: Tyndale House Publishers (November 1, 2010)

Language: English

Paperback: 208 pages

ISBN-10: 1414339658

ISBN-13: 978-1414339658

Michael Ward, author of *Planet Narnia*, wrote in *Narnia's Secret: The Seven Heavens of the Chronicles Revealed*: "The second context for a proper reading of the Chronicles has to do, not with theology, but with literature. In 1940, at a literary society in Oxford, Lewis read a paper entitled "The Kappa Element in Romance." (1940) ("Kappa" is the initial letter of the Greek word meaning "cryptic" or "hidden.")" - The thrust of the paper was this: **Stories are most valuable for their quality or atmosphere, not simply their plot.**

The *Oxford English Dictionary* at the late 14th century adjective "**erie**" – **1.** Fearful, timid. In modern use, expressing the notion of a vague superstitious uneasiness.

17 August. —No diary for two whole days. I have not had the heart to write. **Some sort of shadowy pall seems to be coming over our happiness.** No news from Jonathan, and Lucy seems to be growing weaker, whilst her mother's hours are numbering to a close. I do not understand Lucy's fading away as she is doing. She eats well and sleeps well and enjoys the fresh air; but all the time the roses in her cheeks are fading, and she gets weaker and more languid day by day; at night I hear her gasping as if for air. [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (p. 145). Eighth Tower. Kindle Edition.]

Lucy describes to Mina what it feels like to encounter the vampire in Chapter 8 – "I didn't quite dream; but it all **seemed** to be real. I only **wanted** to be here in this spot —I don't know why, for **I was afraid of something —I don't know what.** I remember, though I suppose I was asleep, passing through the streets and over the bridge. A fish leaped as I went by, and I leaned over to look at it, **and I heard a lot of dogs**

howling —the whole town seemed as if it must be full of dogs all howling at once —as I went up the steps. Then I had a vague memory of something long and dark with red eyes, just as we saw in the sunset, and **something very sweet and very bitter all around me at once**; and then I seemed sinking into deep green water, and there was a singing in my ears, as I have heard there is to drowning men; and then everything seemed passing away from me; **my soul seemed to go out from my body and float about the air**. I seem to remember that once the West Lighthouse was right under me, and then there was a sort of agonising feeling, as if I were in an earthquake, and I came back and found you shaking my body. I saw you do it before I felt you." [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (p. 148). Eighth Tower. Kindle Edition.]

THE VAMPIRE MOTIF

Auerbach and Skal in a footnote on p. 68 – "In some folklore accounts, suicides become vampires. Stoker adapts this legend to make the suicide's grave a convenient home for Dracula when he first lands in England." [Auerbach, Nina and David J. Skal, editors, *Dracula by Bram Stoker*. Norton Critical Editions. New York: W.W. Norton and Company, 1997.]

The *Oxford English Dictionary* at "**vampire**" – "**1**. A preternatural being of a malignant nature (in the original and usual form of the belief, a reanimated corpse), supposed to seek nourishment, or do harm, by sucking the blood of sleeping persons; a man or woman abnormally endowed with similar habits." And then by extension, "A person of a malignant and loathsome character, esp. one who preys ruthlessly upon others; a vile and cruel exactor or extortioner."

This demonic tradition – bloody, vengeful, nightmarish and supernatural – that led to Stoker's *Dracula* evidently has deep roots, reaching back into antiquity and folklore and superstition. For instance, Stoker took the name Dracula from Vlad Țepeș, son of Vlad Dracul (the Dragon) who had the lupine lineage of both Scythian witches and the fearsome Huns (D, 30). Vlad had a predilection for impalement, although not through

the heart, but in ways that kept the victim alive for days. But there were other, much more recent and direct sources too. **The vampire is in fact a relatively modern phenomenon, emerging predominantly from Enlightenment medicine, theology and social science. Rumours of vampire activity as it would be recognised today emerged at the end of the seventeenth century.** [Luckhurst, Roger, editor. *The Cambridge Companion to Dracula*. Cambridge: Cambridge University Press, 2017, pp. 12-13 in "Dracula's Pre-History" by Nick Groom]

Dr. Seward, director of the insane asylum, in Chapter 6, p. 111, concerning his conclusion about Renfield – "11 p.m. —I gave Renfield a strong opiate tonight, enough to make even him sleep, and took away his pocketbook to look at it. The thought that has been buzzing about my brain lately is complete, and the theory proved. My homicidal maniac is of a peculiar kind. I shall have to invent a new classification for him and call him a *zoöphagous* (life-eating) maniac; what he desires is to absorb as many lives as he can, and he has laid himself out to achieve it in a cumulative way. He gave many flies to one spider and many spiders to one bird, and then wanted a cat to eat the many birds. What would have been his later steps? It would almost be worth while to complete the experiment." [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (p. 111). Eighth Tower. Kindle Edition.]

MEETING COUNT DRACULA IN HIS LAIR/CASTLE

Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (pp. 34-35). Eighth Tower. Kindle Edition.

Within, stood a tall old man, clean shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere. He held in his hand an antique silver lamp, in which the flame burned without chimney or globe of any kind, throwing long quivering shadows as it flickered in the draught of the open door. The old man motioned me in with his right hand with a courtly gesture, saying in excellent English, but with a strange intonation: —

“Welcome to my house! Enter freely and of your own will!” He made no motion of stepping to meet me, but stood like a statue, as though his gesture of welcome had fixed him into stone. The instant, however, that I **had stepped over the threshold**, he moved impulsively forward, and holding out his hand grasped mine with a strength which made me wince, an effect which was not lessened by the fact that it seemed as cold as ice —more like the hand of a dead than a living man. Again, he said: —

“Welcome to my house. Come freely. Go safely; and leave something of the happiness you bring!” The strength of the handshake was so much akin to that which I had noticed in the driver, whose face I had not seen, that for a moment I doubted if it were not the same person to whom I was speaking; so, to make sure, I said interrogatively: —

“Count Dracula?” He bowed in a courtly way as he replied: — “I am Dracula; and I bid you welcome, Mr. Harker, to my house. Come in; the night air is chill, and you must need to eat and rest.”

PERSONAL DESCRIPTION OF THE MAN

Notice that Stoker is not describing a supernatural being; he is describing a particular man, but he adds deft touches of “strangeness” to his description, which is just enough to get us to perceive *the distortion of normalcy*.

His face was a strong —a very strong —aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. 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 protruded over the lips, whose remarkable ruddiness showed astonishing vitality 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 pallor. [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick

(p. 37). Eighth Tower. Kindle Edition.]

Now contrast how Stoker describes Abraham Van Helsing, Chapter 9, around p. 166 – “He is a seemingly arbitrary man, but this is because he knows what he is talking about better than anyone else. He is a philosopher and a metaphysician, and one of the most advanced scientists of his day; and he has, I believe, an absolutely open mind. This, with an iron nerve, a temper of the ice-brook, an indomitable resolution, self-command, and toleration exalted from virtues to blessings, and the kindest and truest heart that beats - these form his equipment for the noble work that he is doing for mankind - work both in theory and practice, for his views are as wide as his all-embracing sympathy. I tell you these facts that you may know why I have such confidence in him.” [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (pp. 166-167). Eighth Tower. Kindle Edition.]

A NOTE ABOUT THESE DESCRIPTIONS

Notice how evil people HIDE who they actually are on the inside, unless they are in context where doing so gives to them an advantage, a means of terrifying other people. Evil people, whose lives are built on so many lies, are consumed with FEAR, haunted and hunted by it. They do not HAVE fear anymore; they have BECOME fear. This is why they can be so vicious, and without out any bounds, against any who scare them. (Which, unfortunately, why so many fail the challenge of FORTITUDE or COURAGE - they don't want to “make him or her mad”.

When Stoker describes Van Helsing, notice how little is given to describe what he LOOKS LIKE (as in the case of his description of Dracula). Instead it is all about the INSIDE, the CHARACTER, of this good man.

NATURE'S REACTION TO A DISORDERED SOUL

Jonathan Harker, in shorthand, Chapter 1. Pp. 27-28 – “Then a dog began to howl somewhere in a farmhouse far down the road—a long, agonised wailing, as if from fear. The sound was taken up by another

dog, and then another and another, till, borne on the wind which now sighed softly through the Pass, a wild howling began, which seemed to come from all over the country, as far as the imagination could grasp it through the gloom of the night. **At the first howl the horses began to strain and rear, but the driver spoke to them soothingly, and they quieted down, but shivered and sweated as though after a runaway from sudden fright.** Then, far off in the distance, from the mountains on each side of us began a louder and a sharper howling —that of wolves —which affected both the horses and myself in the same way — for I was minded to jump from the calèche and run, **whilst they reared again and plunged madly, so that the driver had to use all his great strength to keep them from bolting.** In a few minutes, however, my own ears got accustomed to the sound, and the horses so far became quiet that the driver was able to descend and to stand before them. He petted and soothed them, and whispered something in their ears, as I have heard of horse-tamers doing, and with extraordinary effect, for under his caresses they became quite manageable again, though **they still trembled.** The driver again took his seat, and shaking his reins, started off at a great pace. This time, after going to the far side of the Pass, he suddenly turned down a narrow roadway which ran sharply to the right." [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (pp. 27-28). Eighth Tower. Kindle Edition.]

NATURE'S REACTION TO A DISORDERED SOUL

Mark 4 - The Calming of the Storm *

³⁵ With the coming of evening that same day, he said to them, 'Let us cross over to the other side.' ³⁶ And leaving the crowd behind they took him, just as he was, in the boat; and there were other boats with him. ³⁷ Then it began to blow a great gale and the waves were breaking into the boat so that it was almost swamped. ³⁸ But he was in the stern, his head on the cushion, asleep. ³⁹ They woke him and said to him, 'Master, do you not care? We are lost!' And he woke up and rebuked the wind and said to the sea, 'Quiet now! Be calm!' And the wind dropped, and there followed a great calm. ⁴⁰ Then he said to them, 'Why are you so frightened? Have you still no faith?' ^{e*} ⁴¹ They were

overcome with awe and said to one another, 'Who can this be?
Even the wind and the sea obey him.'^{*[1]}

* ||Mt 8:18, 23–27 ||Lk 8:22–25

* Mt 8:10b

* 1:27

[1] [*The New Jerusalem Bible*](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Mk 4:35–41.

Jonathan Harker, in shorthand, Chapter 1. Pp. 27-28 – “Then a dog began to howl somewhere in a farmhouse far down the road—a long, agonised wailing, as if from fear. The sound was taken up by another dog, and then another and another, till, borne on the wind which now sighed softly through the Pass, a wild howling began, which seemed to come from all over the country, as far as the imagination could grasp it through the gloom of the night. **At the first howl the horses began to strain and rear, but the driver spoke to them soothingly, and they quieted down, but shivered and sweated as though after a runaway from sudden fright.** Then, far off in the distance, from the mountains on each side of us began a louder and a sharper howling—that of wolves—which affected both the horses and myself in the same way—for I was minded to jump from the calèche and run, **whilst they reared again and plunged madly, so that the driver had to use all his great strength to keep them from bolting.** In a few minutes, however, my own ears got accustomed to the sound, and the horses so far became quiet that the driver was able to descend and to stand before them. He petted and soothed them, and whispered something in their ears, as I have heard of horse-tamers doing, and with extraordinary effect, for under his caresses they became quite manageable again, though **they still trembled.** The driver again took his seat, and shaking his reins, started off at a great pace. This time, after going to the far side of the Pass, he suddenly turned down a narrow roadway which ran sharply to the right.” [Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (pp. 27-28). Eighth Tower. Kindle Edition.]



The Storm
Wojciech Kilar
Bram Stoker's Dracula (Original Motion Picture Soundtrack)

Details | Artwork | Lyrics | Options | Sorting | File

title
artist
album
album artist
composer
 Show composer in all views
grouping
genre
year
track of
disc number of
compilation Album is a compilation of songs by various artists

Chapter 7 – from Mina Murray’s journal, an article from the *Dailygraph*, August 8 - the Storm and the “Strange Schooner” –
“Then without warning the tempest broke. With a rapidity which, at the time, seemed incredible, and even afterwards is impossible to realize, **the whole aspect of nature at once became convulsed.** The waves

rose in growing fury, each overtopping its fellow, till in a very few minutes the lately glassy sea was like a roaring and devouring monster. White-crested waves beat madly on the level sands and rushed up the shelving cliffs; others broke over the piers, and with their spume swept the lanterns of the lighthouses which rise from the end of either pier of Whitby Harbour [Whitby on the North Sea, north of Scarborough, in North Yorkshire]. The wind roared like thunder and blew with such force that it was with difficulty that even strong men kept their feet or clung with grim clasp to the iron stanchions. It was found necessary to clear the entire piers from the mass of onlookers, or else the fatalities of the night would have been increased manifold. To add to the difficulties and dangers of the time, masses of sea-fog came drifting inland —white, wet clouds, which swept by in ghostly fashion, so dank and damp and cold that it needed but little effort of imagination to think that the spirits of those lost at sea were touching their living brethren with the clammy hands of death, and many a one shuddered as the wreaths of sea-mist swept by. At times the mist cleared, and the sea for some distance could be seen in the glare of the lightning, which now came thick and fast, followed by such sudden peals of thunder that the whole sky overhead seemed trembling under the shock of the footsteps of the storm."

[Stoker, Bram. *Dracula: 125th Anniversary Tribute Edition*, illustrated by John Chadwick (pp. 120-121). Eighth Tower. Kindle Edition.]