There are numerous gothic elements that occur in chapters 13 and 14 of *Dracula*. Stoker writes "Her [the woman who robbed the golden cross] will surely come, but not through me [Van Helsing]; she knew not altogether what she did, and thus unknowing, she only stole. Now we [Helsing and Dr.Seward] must wait." He [Helsing] went away on the word, leaving me [Dr.Seward] with a new mystery..." (143). Stoker brings about an atmosphere of mystery and suspense that is characteristic of gothic literature. Van Helsing seemingly barges in and offers a clue to the reader while leaving Dr. Seward confused. By this point in the plot, the reader is aware that there is more going on behind the scenes than the journals and newspaper articles show on the surface. However, the reader is left confused, but Helsing seems to know what is going on. Fear pervades the future of the plot out of mystery here.

"He [Jonathan] was very pale, and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin, man, with a beaky nose and black moustache..." (147). Stoker depicts a highly sentimental moment where terror has come over Jonathan, which is an element of a gothic novel. Jonathan sees Count Dracula again, which causes him to have a natural response to fear: the face becoming pale and eyes bulging. This indirect description of terror coupled with the fact that Count Dracula has yet to be described completely adds to plot progression by demonstrating that the invasion of the supernatural is growing stronger. The fear of the supernatural and the increasing occurrence of supernatural people in the lives of the protagonists hints at a probable direct confrontation down the line.

"Together we [Dr. Seward and Arthur] moved over to the bed, and I lifted the lawn from her face... how beautiful she was. Every hour seemed to be enhancing her loveliness. It frightened and amazed me somewhat; and as for Arthur, he fell a-trembling, and finally was shaken with doubt..."Jack, is she [Lucy] really dead?'" (145). Stoker utilizes two gothic elements here, high emotion and the usage of an omen. He contrasts the increasing beauty of Lucy's corpse with the Arthur's depression, which is at the level of causing him to tremble, fall, and to shake. However, Arthur asks if Lucy is really dead. This is an omen because it signifies Lucy's return as not a human, but a vampire. This is confirmed at the end of chapter 14, where Van Helsing suggests that Lucy is the vampire that has been preying on local children.