

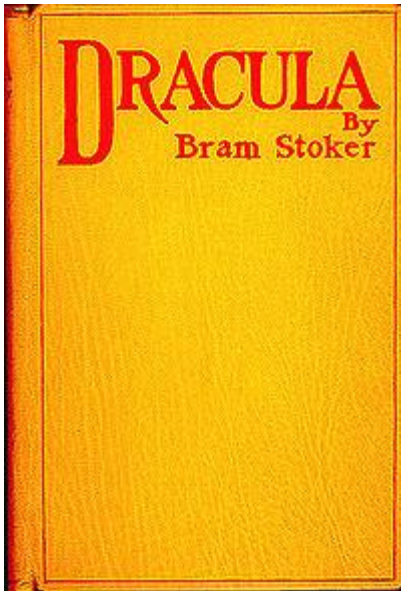
Dracula

From Wikipedia, the free encyclopedia

Jump to: [navigation](#), [search](#)

This article is about the novel. For the eponymous character, see [Count Dracula](#). For other uses, see [Dracula \(disambiguation\)](#).

Dracula



The cover of the first edition

Author(s)	Bram Stoker
Country	United Kingdom of Great Britain and Ireland
Language	English
Genre(s)	Horror novel , gothic novel
Publisher	Archibald Constable and Company (UK)
Publication date	26 May 1897
Media type	Print (Hardback)
ISBN	NA

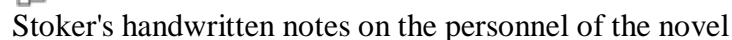
Dracula is an 1897 novel by Irish author [Bram Stoker](#).^[1]

Famous for introducing the character of the [vampire Count Dracula](#), the novel tells the story of Dracula's attempt to relocate from Transylvania to England, and the battle between Dracula and a small group of men and women led by Professor [Abraham van Helsing](#).

Dracula has been assigned to many [literary genres](#) including [vampire literature](#), [horror fiction](#), the [gothic novel](#) and [invasion literature](#). The novel touches on themes such as the role of women in [Victorian](#) culture, sexual conventions, immigration, [colonialism](#), and [post-](#)

Contents

- [1 Plot summary](#)
- [2 Background](#)
- [3 Reaction](#)
- [4 Historical and geographical references](#)
- [5 Adaptations](#)
- [6 "Dracula's Guest"](#)
- [7 Notes for Dracula](#)
- [8 Notes and references](#)
- [9 Bibliography](#)
- [10 External links](#)

[illegible]

The novel is told in [epistolary](#) format, as a series of letters, [diary](#) entries, ships' log entries, and so forth. The main writers of these items are also the novel's protagonists. The story is occasionally supplemented with newspaper clippings that relate events not directly witnessed by the story's characters.

The tale begins with [Jonathan Harker](#), a newly qualified English [solicitor](#), journeying by train and [carriage](#) from England to [Count Dracula's](#) crumbling, remote castle (situated in the [Carpathian Mountains](#) on the border of [Transylvania](#), [Bukovina](#) and [Moldavia](#)). The purpose of his mission is to provide legal support to Dracula for a [real estate](#) transaction overseen by Harker's employer, Peter Hawkins, of [Exeter](#) in England. At first enticed by Dracula's gracious manner, Harker soon discovers that he has become a prisoner in the castle. He also begins to see disquieting facets of Dracula's nocturnal life. One night while searching for a way out of the castle, and against Dracula's strict admonition not to venture outside his room at night, Harker falls under the spell of three [wanton](#) female vampires, "[the Sisters](#)." He is saved at the last second by the Count, because he wants to keep Harker alive just long enough to obtain needed legal advice and teachings about England and London (Dracula's planned travel destination was to be among the "teeming millions"). Harker barely escapes from the castle with his life.

Not long afterward, a Russian ship, the *Demeter*, having weighed anchor at [Varna](#), runs aground on the shores of [Whitby](#), England, during a fierce tempest. All of the crew are missing and presumed dead, and only one body is found, that of the captain tied to the ship's helm. The captain's [log](#) is recovered and tells of strange events that had taken place during the ship's journey. These events led to the gradual disappearance of the entire crew apparently owing to a malevolent presence on board the ill-fated ship. An animal described as a large dog is seen on the ship leaping ashore. The ship's cargo is described as silver sand and boxes of "mould", or earth, from Transylvania.

Soon Dracula is tracking Harker's devoted fiancée, [Wilhelmina "Mina" Murray](#), and her friend, [Lucy Westenra](#). Lucy receives three marriage proposals in one day, from Dr. [John Seward](#); [Quincey Morris](#); and the Hon. [Arthur Holmwood](#) (later Lord Godalming). Lucy accepts Holmwood's proposal while turning down Seward and Morris, but all remain friends. There is a notable encounter between Dracula and Seward's patient [Renfield](#), an insane man who means to consume insects, spiders, birds, and other creatures — in ascending order of size — in order to absorb their "life force". Renfield acts as a motion sensor, detecting Dracula's proximity and supplying clues accordingly.

Lucy begins to waste away suspiciously. All of her suitors fret, and Seward calls in his old teacher, Professor [Abraham Van Helsing](#) from [Amsterdam](#). Van Helsing immediately determines the cause of Lucy's condition but refuses to disclose it, knowing that Seward's faith in him will be shaken if he starts to speak of vampires. Van Helsing tries multiple [blood transfusions](#), but they are clearly losing ground. On a night when Van Helsing must return to Amsterdam (and his message to Seward asking him to watch the Westenra household is accidentally sent to the wrong address), Lucy and her mother are attacked by a [wolf](#). Mrs Westenra, who has a heart condition, dies of fright, and Lucy apparently dies soon after.

Lucy is buried, but soon afterward the newspapers report children being stalked in the night by a "bloofer lady" (as they describe it), i.e. "beautiful lady".^[2] Van Helsing, knowing that this means Lucy has become a vampire, confides in Seward, Lord Godalming and Morris. The suitors and Van Helsing track her down, and after a disturbing confrontation between her vampiric self and Arthur, they stake her heart, [behead](#) her, and fill her mouth with [garlic](#).

Around the same time, Jonathan Harker arrives home from recuperation in [Budapest](#) (where Mina joined and married him after his escape from the castle); he and Mina also join the coalition, who turn their attentions to dealing with Dracula.

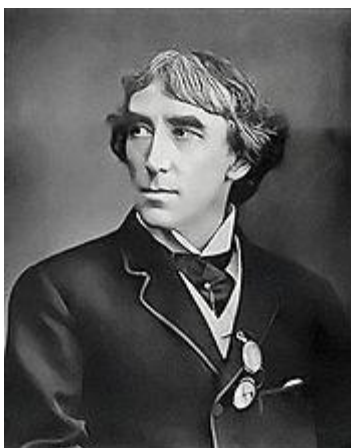
After Dracula learns of Van Helsing's and the others' plot against him, he takes revenge by visiting – and feeding from – Mina at least three times. Dracula also feeds Mina his blood, creating a spiritual bond between them to control her. The only way to forestall this is to kill Dracula first. Mina slowly succumbs to the blood of the vampire that flows through her veins, switching back and forth from a state of consciousness to a state of semi-trance during which she is telepathically connected with Dracula. This telepathic connection is established to be two-way, in that the Count can influence Mina, but in doing so betrays to her awareness of his surroundings.

After the group sterilizes all of his lairs in London, Dracula flees back to his castle in Transylvania, transported in a box with transfer and portage instructions forwarded, pursued by Van Helsing's group, who themselves are aided by Van Helsing hypnotizing Mina and questioning her about the Count. The group splits in three directions. Van Helsing goes to the Count's castle and kills his trio of brides, and shortly afterwards all converge on the Count just at sundown under the shadow of the castle. Harker and Quincey rush to Dracula's box, which is being transported by [Gypsies](#). Harker shears Dracula through the throat with a [Kukri](#) while mortally wounded Quincey, slashed by one of the crew, stabs the Count in the heart with a [Bowie knife](#). Dracula crumbles to dust, and Mina is freed from his curse.

The book closes with a note about Mina's and Jonathan's married life and the birth of their first-born son, whom they name after all four members of the party, but refer to only as Quincey in remembrance of their American friend.

[\[edit\]](#) Background

Between 1879 and 1898, Stoker was a business manager for the world-famous [Lyceum Theatre](#) in London, where he supplemented his income by writing a large number of sensational novels, his most famous being the vampire tale *Dracula* published on 26 May 1897.^{[3]:269} Parts of it are set around the town of [Whitby](#), where he spent summer vacations. Throughout the 1880s and 1890s, authors such as [H. Rider Haggard](#), [Rudyard Kipling](#), [Robert Louis Stevenson](#), [Arthur Conan Doyle](#), and [H. G. Wells](#) wrote many tales in which fantastic creatures threatened the British Empire. [Invasion literature](#) was at a peak, and Stoker's formula of an invasion of England by continental European influences was by 1897 very familiar to readers of fantastic adventure stories. Victorian readers enjoyed it as a good adventure story like many others, but it would not reach its iconic legendary status until later in the 20th century when film versions began to appear.^[4]





Shakespearean actor and friend of Stoker's, [Sir Henry Irving](#) was a real-life inspiration for the character of Dracula, tailor-made to his dramatic presence, gentlemanly mannerisms and affinity for playing villain roles. Irving, however, never agreed to play the part on stage.

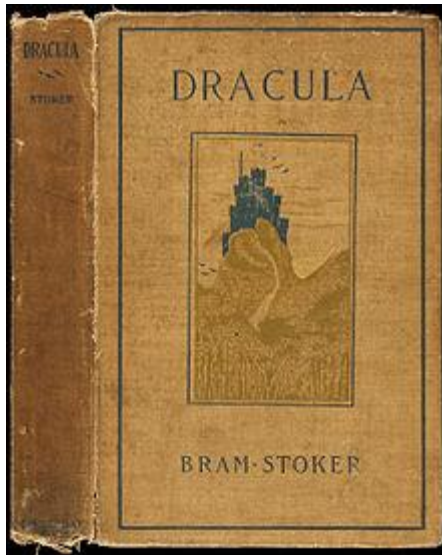
Before writing *Dracula*, Stoker spent seven years researching European folklore and stories of vampires, being most influenced by [Emily Gerard](#)'s 1885 essay "Transylvania Superstitions".

Despite being the most well-known vampire novel, *Dracula* was not the first. It was preceded and partly inspired by [Sheridan Le Fanu](#)'s 1871 "[Carmilla](#)", about a [lesbian vampire](#) who preys on a lonely young woman, and by [Varney the Vampire](#), a lengthy [penny dreadful](#) serial from the mid-Victorian period by [James Malcolm Rymer](#). The image of a vampire portrayed as an aristocratic man, like the character of Dracula, was created by [John Polidori](#) in "[The Vampyre](#)" (1819), during the summer spent with [Frankenstein](#) creator [Mary Shelley](#), her husband, the poet [Percy Bysshe Shelley](#) and [Lord Byron](#) in 1816. The Lyceum Theatre, where Stoker worked between 1878 and 1898, was headed by the actor-manager [Henry Irving](#), who was Stoker's real-life inspiration for Dracula's mannerisms and who Stoker hoped would play Dracula in a stage version.^[5] Although Irving never did agree to do a stage version, Dracula's dramatic sweeping gestures and gentlemanly mannerisms drew their living embodiment from Irving.^[5]

The Dead Un-Dead was one of Stoker's original titles for *Dracula*, and up until a few weeks before publication, the manuscript was titled simply *The Un-Dead*. Stoker's Notes for Dracula show that the name of the count was originally "Count Wampyr", but while doing research, Stoker became intrigued by the name "Dracula", after reading [William Wilkinson](#)'s book *Account of the Principalities of Wallachia and Moldavia with Political Observations Relative to Them* (London 1820),^[6] which he found in the Whitby Library, and consulted a number of times during visits to Whitby in the 1890s.^[7] The name Dracula was the [patronym](#) (*Drăculea*) of the descendants of [Vlad II](#) of [Wallachia](#), who took the name "Dracul" after being invested in the [Order of the Dragon](#) in 1431. In the Romanian language, the word *dracul* (Romanian *drac* "dragon" + *-ul* "the") can mean either "the dragon" or, especially in the present day, "the devil".^[8]

The novel has been in the [public domain](#) in the United States since its original publication because Stoker failed to follow proper copyright procedure. In the United Kingdom and other countries following the [Berne Convention](#) on copyrights, however, the novel was under copyright until April 1962, fifty years after Stoker's death.^[9] When [F. W. Murnau](#)'s unauthorized film adaptation *Nosferatu* was released in 1922, the popularity of the novel increased considerably, owing to the controversy caused when Stoker's widow tried to have the film removed from public circulation.^[10]

[\[edit\]](#) Reaction



 1899 first American edition, Doubleday & McClure, New York.

When it was first published, in 1897, *Dracula* was not an immediate [bestseller](#), although reviewers were unstinting in their praise. The contemporary [Daily Mail](#) ranked Stoker's powers above those of [Mary Shelley](#) and [Edgar Allan Poe](#) as well as [Emily Brontë's](#) [Wuthering Heights](#).^[11]

According to literary historians [Nina Auerbach](#) and David Skal in the Norton Critical Edition, the novel has become more significant for modern readers than it was for contemporary Victorian readers, most of whom enjoyed it just as a good adventure story; it only reached its broad iconic legendary classic status later in the 20th century when the movie versions appeared.^[12] However, some Victorian fans were ahead of the time, describing it as "the sensation of the season" and "the most blood-curdling novel of the paralysed century".^[13] [Sherlock Holmes](#) author [Sir Arthur Conan Doyle](#) wrote to Stoker in a letter, "I write to tell you how very much I have enjoyed reading *Dracula*. I think it is the very best story of diablerie which I have read for many years."^[14] The *Daily Mail* review of 1 June 1897 proclaimed it a classic of [Gothic horror](#), "In seeking a parallel to this weird, powerful, and horrible story our mind reverts to such tales as [The Mysteries of Udolpho](#), [Frankenstein](#), [The Fall of the House of Usher](#) ... but *Dracula* is even more appalling in its gloomy fascination than any one of these."^[15]

Similarly good reviews appeared when the book was published in the U.S. in 1899. The first American edition was published by Doubleday and McClure in New York.

[\[edit\]](#) Historical and geographical references

Although *Dracula* is a work of fiction, it does contain some historical references. The historical connections with the novel and how much Stoker knew about the history are a matter of conjecture and debate.

Following the publication of *In Search of Dracula* by [Radu Florescu](#) and Raymond McNally in 1972, the supposed connections between the historical [Transylvanian-born Vlad III Dracula](#) of [Wallachia](#) and Bram Stoker's fictional Dracula attracted popular attention. During

his main reign (1456–1462), "Vlad the Impaler" is said to have killed from 40,000 to 100,000 European civilians (political rivals, criminals and anyone else he considered "useless to humanity"), mainly by using his favourite method of impaling them on a sharp pole. The main sources dealing with these events are records by [Saxon](#) settlers in neighbouring Transylvania, who had frequent clashes with Vlad III. Vlad III is revered as a folk hero by [Romanians](#) for driving off the invading Turks. His [impaled](#) victims are said to have included as many as 100,000 [Ottoman Turks](#). These numbers are most likely exaggerated.^[16]



[Vlad the Impaler](#); also known as Vlad Dracula.

Historically, the name "Dracula" is derived from a secret fraternal order of knights called the [Order of the Dragon](#), founded by [Sigismund of Luxembourg](#) (king of [Hungary](#), [Croatia](#) and [Bohemia](#), and [Holy Roman Emperor](#)) to uphold [Christianity](#) and defend the Empire against the [Ottoman Turks](#). [Vlad II Dracul](#), father of Vlad III, was admitted to the order around 1431 because of his bravery in fighting the Turks. From 1431 onward, Vlad II wore the emblem of the order and later, as ruler of Wallachia, his [coinage](#) bore the dragon symbol. The name Dracula means "Son of Dracul".

Stoker came across the name Dracula in his reading on [Romanian history](#), and chose this to replace the name (*Count Wampyr*) that he had originally intended to use for his villain. However, some Dracula scholars, led by [Elizabeth Miller](#), have questioned the depth of this connection. They argue that Stoker in fact knew little of the historic Vlad III except for the name "Dracula". There are sections in the novel where Dracula refers to his own background, and these speeches show that Stoker had some knowledge of Romanian history. Stoker mentions the Dracula who fought against the Turks, and was later betrayed by his brother, historical facts which unequivocally point to Vlad III:

Who was it but one of my own race who as Voivode crossed the Danube and beat the Turk on his own ground? This was a Dracula indeed! Woe was it that his own unworthy brother, when he had fallen, sold his people to the Turk and brought the shame of slavery on them! Was it not this Dracula, indeed, who inspired that other of his race who in a later age again and again brought his forces over the great river into Turkey-land; who, when he was beaten back, came again, and again, though he had to come alone from the bloody field where his troops were being slaughtered, since he knew that he alone could ultimately triumph! (Chapter 3, pp 19)

The Count's intended identity is later explicitly confirmed by Professor Van Helsing:

He must, indeed, have been that Voivode Dracula who won his name against the Turk, over the great river on the very frontier of Turkey-land. (Chapter 18, pp 145)

The Dracula legend as he created it, and as it has been portrayed in films and television shows, may be a compound of various influences. Many of Stoker's biographers and literary critics have found strong similarities to the earlier Irish writer [Sheridan Le Fanu](#)'s classic of the vampire genre, *Carmilla*. In writing *Dracula*, Stoker may also have drawn on stories about the [sídh](#), some of which feature blood-drinking women. The folkloric figure of [Abhartach](#) has also been suggested as a source.

It has been suggested that Stoker was influenced by the history of Countess [Elizabeth Bathory](#), who was born in the [Kingdom of Hungary](#). Bathory is suspected to have tortured and killed anywhere between 36 and 700 young women over a period of many years, and it was commonly believed that she committed these crimes in order to bathe in or drink their blood, believing that this preserved her youth. In Elizabeth Miller's opinion, no credible evidence of blood-drinking or other blood crimes in the Bathory case has ever been found, however the stories and influence may explain why Dracula appeared younger after feeding.^[17]

Some have claimed the castle of Count Dracula was inspired by [Slains Castle](#), at which Bram Stoker was a guest of the 19th [Earl of Erroll](#). However, since as Stoker visited the castle in 1895—five years after work on *Dracula* had begun—there is unlikely to be much connection. Many of the scenes in [Whitby](#) and London are based on real places that Stoker frequently visited, although in some cases he distorts the geography for the sake of the story.

It has been suggested that Stoker received much historical information from [Ármin Vámbéry](#), a [Hungarian](#) professor he met at least twice. Miller argues "there is nothing to indicate that the conversation included Vlad, vampires, or even Transylvania" and that, "furthermore, there is no record of any other correspondence between Stoker and Vámbéry, nor is Vámbéry mentioned in Stoker's notes for *Dracula*."^[18]

[\[edit\]](#) Adaptations

For more details on this topic, see [Dracula in popular culture](#).

The story of *Dracula* has been the basis for countless films and plays. Stoker himself wrote the first theatrical adaptation, which was presented at the Lyceum Theatre under the title *Dracula, or The Undead* shortly before the novel's publication and performed only once. Popular films include *Dracula* (1931), *Dracula* (alternative title: *The Horror of Dracula*) (1958), and *Dracula* (also known as *Bram Stoker's Dracula*) (1992). *Dracula* was also adapted as *Nosferatu* (1922), a film directed by the German director [F.W. Murnau](#), without permission from Stoker's widow; the filmmakers attempted to avoid copyright problems by altering many of the details, including changing the name of the villain to "[Count Orlok](#)".

The character of Count Dracula has remained popular over the years, and many films have used the character as a villain, while others have named him in their titles, including *Dracula's Daughter*, *The Brides of Dracula*, and *Zoltan, Hound of Dracula*. As of 2009, an estimated 217 films feature Dracula in a major role,^[19] a number second only to [Sherlock Holmes](#) (223 films).^[20]

Most adaptations do not include all the major characters from the novel. The Count is always present, and [Jonathan](#) and [Mina Harker](#), [Dr. Seward](#), [Dr. Van Helsing](#), and [Renfield](#) usually appear as well. The characters of Mina and Lucy are often combined into a single female role. Jonathan Harker and Renfield are also sometimes reversed or combined. [Quincey Morris](#) and [Arthur Holmwood](#) are usually omitted entirely.

[\[edit\]](#) "Dracula's Guest"

In 1914, two years after Stoker's death, the short story "[Dracula's Guest](#)" was posthumously published. It was, according to most contemporary critics, the deleted first (or second) chapter from the original manuscript^[21] and the one which gave the volume its name,^[31:325] but which the original publishers deemed unnecessary to the overall story.

"Dracula's Guest" follows an unnamed Englishman traveller (whom most readers identify as Jonathan Harker, assuming it is the same character from the novel) as he wanders around [Munich](#) before leaving for Transylvania. It is [Walpurgis Night](#), and in spite of the coachman's warnings, the young Englishman foolishly leaves his hotel and wanders through a dense forest alone. Along the way he feels he is being watched by a tall and thin stranger (possibly Count Dracula).

The short story climaxes in an old graveyard, where in a marble tomb (with a large iron stake driven into it), the Englishman encounters a sleeping female vampire called Countess Dolingen. This malevolent and beautiful vampire awakens from her marble [bier](#) to conjure a snowstorm before being struck by lightning and returning to her eternal prison. However, the Englishman's troubles are not quite over, as he is dragged away by an unseen force and rendered unconscious. He awakes to find a "gigantic" wolf lying on his chest and licking at his throat; however, the wolf merely keeps him warm and protects him until help arrives.

When the Englishman is finally taken back to his hotel, a telegram awaits him from his expectant host Dracula, with a warning about "dangers from snow and wolves and night".

[\[edit\]](#) Notes for Dracula

In 2008, Robert Eighteen-Bisang and [Elizabeth Miller](#) published *Bram Stoker's Notes for Dracula: A Facsimile Edition* (Jefferson NC & London: McFarland. [ISBN 978-0-7864-3410-7](#)) based on the materials from the [Rosenbach Museum & Library](#), containing a complete set of Stoker's handwritten and typed notes. Notes are fully transcribed and annotated.

[\[edit\]](#) Notes and references

- [^] First published as a hardcover in 1897 by Archibald Constable and Co. See <http://www.bramstoker.org/novels.html> Bibliography of Stoker's novels at Bram Stoker Online.
- [^] [Leonard Wolf](#) (2004), *The Essential Dracula*, Chapter 13, Note 31. "Bloofer lady" is explained as baby-talk for "beautiful lady."
- [^] ^{*a*} ^{*b*} [Barbara Belford](#) (2002). *Bram Stoker and the Man Who Was Dracula*. [ISBN 0-306-81098-0](#). Retrieved 2010-06-04.

4. [^] [Nina Auerbach](#) and [David Skal](#), editors. *Dracula*. Norton Critical Edition. 1997. [ISBN 0393970124](#). Preface, first paragraph.
5. [^] ^{*a*} ^{*b*} Lewis S Warren, *Buffalo Bill Meets Dracula: William F. Cody, Bram Stoker, and the Frontiers of Racial Decay*, [American Historical Review](#), Vol. 107, No. 4, October 2002, paragraph 18
6. [^] [An account of the principalities of Wallachia and Moldavia](#) - William Wilkinson, Longman, 1820 (Google Free eBook)
7. [^] [Radu R. Florescu](#) and [Raymond T. McNally](#) *Dracula, Prince of Many Faces*. Little Brown. 1989. ISBN 316286567. pp. 229-31.
8. [^] [Raymond T. McNally](#) and [Radu R. Florescu](#) *In Search of Dracula, The History of Dracula and Vampires (Completely Revised)*. Houghton Mifflin. 1994. [ISBN 0395657830](#). pp. 8-9.
9. [^] *Lugosi v. Universal Pictures*, 70 Cal.App.3d 552 (1977), note 4.
10. [^] [—Article at the BBC Cult website.](#)
11. [^] Cited in Paul Murray's "From the Shadow of Dracula: A Life of Bram Stoker" 2004. pp. 363-4.
12. [^] Nina Auerbach and David Skal, editors. *Dracula*. Norton Critical Edition. 1997. [ISBN 0393970124](#). Preface, first paragraph.
13. [^] Richard Dalby "Bram Stoker", in Jack Sullivan (ed) *The Penguin Encyclopedia of Horror and the Supernatural*, 1986, Viking, pp. 404-6, 405.
14. [^] Klinger, page xxxii
15. [^] Cited in Nina Auerbach and David Skal, editors, *Dracula*, Norton Critical Edition, 1997, pp. 363-4.
16. [^] Andreescu, Stefan (1999). *Vlad the Impaler (Dracula)*. The Romanian Cultural Foundation Publishing House. [ISBN 973-577-197-7](#).
17. [^] [Báthory Erzsébet - Elizabeth Bathory: Bram Stoker, Elizabeth Bathory, and Dracula \(Elizabeth Miller\)](#)
18. [^] Elizabeth Miller, [Filing for Divorce Count Dracula vs Vlad Tepes](#) *Dracula: The Shade and the Shadow*, ed. Elizabeth Miller (Westcliff-on-Sea: Desert Island Books, 1998)
19. [^] [Count Dracula](#) at the [Internet Movie Database](#)
20. [^] [Sherlock Holmes](#) at the [Internet Movie Database](#)
21. [^] James Craig Holte. [Dracula Film Adaptations](#). p. 27. Retrieved 2010-06-04.

[\[edit\]](#) Bibliography

- Dalby, Richard and Hughes, William. *Bram Stoker: A Bibliography* (Westcliff-on-Sea: Desert Island Books, 2005)
- [Frayling, Christopher](#). *Vampyres: Lord Byron to Count Dracula* (1992) [ISBN 0-571-16792-6](#)
- Eighteen-Bisang, Robert and Miller, Elizabeth. *Bram Stoker's Notes for Dracula: A Facsimile Edition* Toronto: McFarland, 2008, [ISBN 978-0-7864-3410-7](#)
- Hughes, William. *Beyond Dracula: Bram Stoker's Fiction and its Cultural Contexts* (Basingstoke: Macmillan, 2000)
- McNally, Raymond T. & Florescu, Radu. *In Search of Dracula*. Houghton Mifflin Company, 1994. [ISBN 0-395-65783-0](#)
- Miller, Elizabeth. *Dracula: Sense & Nonsense*. 2nd ed. Desert Island Books, 2006. [ISBN 1-905328-15-X](#)
- Schaffer, Talia. *A Wilde Desire Took Me: the Homoerotic History of Dracula*, in: ELH - Volume 61, Number 2 (1994), pp. 381–425.

- Spencer, Kathleen. *Purity and Danger: Dracula, the Urban Gothic, and the Late Victorian Degeneracy Crisis*, in: ELH - Volume 59, Number 1 (1992), pp. 197–225.
- [Wolf, Leonard](#). *The Essential Dracula*. ibooks, inc., 2004. [ISBN 0-7434-9803-8](#)
- [Klinger, Leslie S.](#) *The New Annotated Dracula*. W.W. Norton & Co., 2008. [ISBN 0-3930-6450-6](#)
- [Waters, Colin](#) *Gothic Whitby* . History Press, 2009 - ISBN 10: 0752452916