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***Dracula* and the Occult**

Christine Ferguson

The role of the occult in *Dracula* is curiously ambiguous. On the one hand, the novel acts stands as a veritable compendium of occult beliefs, sciences and figures, riven through with allusions to alchemy, necromancy, lycanthropy, geomancy, and the Eastern fakir practices that had become increasingly familiar to late Victorian audiences through the rise of comparative religious studies and the contemporary occult revival respectively. In fact, so frequent are such references in the 1897 gothic classic that some critics have accused Stoker of direct membership within an occult organization, although no evidence for such an affiliation has ever been found.¹ On the other hand, scholars have proved reluctant to read *Dracula's* pervasive occult signifiers *qua* occult, preferring instead to recognize its plot of vampiric menace and telepathic resistance as an extended allegory for a series of distinctly non-supernatural projects and anxieties allegedly endemic to the *fin de siècle* cultural landscape— including the fear of a renewed outbreak of the imperial insurgency earlier manifest in the 1857 Indian Mutiny, the production of politically complacent bourgeois subjects, or the dangers of gender anarchy, to name just a few.² As these examples demonstrate, the plight of the occult within *Dracula* studies resembles that of religion more broadly, a topic which, as Lucas Kwong argues, has often been regarded as a 'mere sign of hegemonic social forces or pathological complexes.'³ Such a sublimating approach might well lead us to question whether *Dracula*, despite its heavy machinery of magical ritual, supernatural visitation, and esoteric lore, should be considered an occult novel at all.

There are important reasons, however, why we should resist the temptation to analogize away the novel's rich occult engagement. These have less to do with the moot issue of Stoker's possible membership of a magical society than with the novel's fascinating relationship to *fin de siècle* theories of occult vampirism and its complex meditation on the viability and vulnerability of esoteric knowledge systems. If, following Kwong, we wish to 'honor the non-allegorical ambitions of *Dracula*', we need to consider it through, rather than in metaphorical remove from, the context of the late Victorian occultic milieu. Such an approach allows us to recognize both the much vaunted modernity and also the marked anachronism of Stoker's fiendish vampire-initiate in a period when occult believers of various types were attempting to transform popular understandings of vampirism and the esoteric wisdom that might defeat it.

Victorian Esotericism and the Occult Revival

Dracula appeared in print at a time when the occult revival that had been underway in Britain since the eighteen-forties was reaching a new apogee. Incubated in the eighteenth-century heterodoxy of Emanuel Swedenborg and Richard Payne Knight and emerging in full force with the advent of the modern spiritualist movement,⁴ the revival encouraged its participants to seek out a hidden, spiritual world that lay beyond the confines of both scientific modernity and Church orthodoxy, one in which the dead continued to exist and communicate with the living, the future might be foretold through clairvoyance, and adepts could commune with elementals and enact their magical will on the world after an intense period of initiation. To penetrate this realm, seekers adopted a myriad of new and established

occult sciences such as palm reading, crystal gazing, alchemy, ritual magic, and spirit mediumship, sometimes deploying these techniques within an exoteric spiritualist context open to everyone regardless of their social status or education, and at others within esoteric orders whose members required some level of training or attested spiritual purity. The exoteric side of the revival included those practices that were accessible and non-exclusive, designed to appeal to as wide an audience as possible in a language or style that did not require specialized interpretation; the esoteric side, by contrast, comprised activities which were in theory geared at restricted, uniquely prepared, and sometimes secret audiences who studied texts whose production and circulation had been deliberately limited. The final decades of the nineteenth century witnessed an explosion of occult activity and institutionalization in Britain and America, with the establishment of the Theosophical Society in New York in 1875 and, in London, of the Hermetic Society in 1884 and the Hermetic Order of the Golden Dawn in 1888. Linked to and catalyzed by the revival were secular initiatives such as the Society for Psychical Research, founded in 1882 by a group of Cambridge intellectuals to investigate paranormal phenomena such as telepathy and haunting from a scientific point of view and seemingly with no pre-formed assumption as to the essential veracity or fraudulence of such manifestations.⁵

These different currents of the revival can often be difficult to tease apart and their constituencies were by no means mutually exclusive, but we can nonetheless identify several characteristics that often if not always distinguished self-professed occultists in nineteenth-century Britain from casual séance attendees or psychical investigators. In addition to a belief in

the existence of spiritual intermediaries and realms, these include, as Marco Pasi writes, a desire to reconcile rather than oppose science and religion, a rejection of Church orthodoxy, an openness to Eastern faith traditions, an emphasis on active spiritual self-development rather than passive doctrinal acceptance, and a perennialist belief in an ancient wisdom tradition or *prisca theologia* suppressed by religious authorities but preserved by initiates.⁶ All of these have a presence in *Dracula*, but perhaps more important to the narrative than any discrete occult belief or practice is its adoption of the *structure* which Konrad Von Stucku has identified as foundational to Western esotericism, namely its reliance on a ‘dialectic of concealment and revelation’ in which the need for secrecy and initiatory control is balanced and given force through a countervailing urge towards revelation.⁷ *Dracula*, in other words, can be classified as a novel of the occult revival not only by virtue of the supernatural phenomena and ancient wisdom discourse it contains, but also in the ways it imagines the project of exposing and then re-concealing esoteric knowledge among a closed band of anti-vampiric initiates whose numbers will ultimately include the reader herself.

Dracula and the Process of Esotericization

The occult revival had a massive impact on British fiction at the *fin de siècle*, to the extent that, as Philip Holden notes, ‘it is difficult to find a late Victorian novel that does not in some way touch upon hypnotism, possession, somnambulism, or the paranormal.’⁸ This relationship was by no means unidirectional. Just as writers who, like Stoker, did not publically affiliate themselves with occult belief laced their plots with esoteric tropes, so too did prominent occultists such as Helena Petrovna Blavatsky, Mabel Collins, and

Aleister Crowley produce gothic novels and theatrical spectacles as a way of proselytizing new audiences and inducing in them a sense of mystical awe. This pattern of reciprocal appropriation did not necessarily indicate a mutual endorsement. Indeed, for some critics of *Dracula*, Stoker's occultic plot has a religiously traditionalist ambition and effect, working to critique heterodoxy's challenges to established Christianity, even as its mode of doing so ultimately retains the beliefs it seeks to suppress. Calling the work, 'very likely the most religiously saturated popular novel of its time,' Christopher Herbert argues that *Dracula's* true target is not atheism, but rather 'the alarming upsurge of superstition and black magic that is symbolized by the vampiric invasion of England.'⁹ In enlisting the scholarly 'necromancer' Dr Van Helsing as the vampire's central antagonist, however, the novel simply compounds the chaotic intermingling of religion and magic it opposes, ultimately reminding its readers of the primitive and fetishistic nature of Christianity itself.¹⁰ What returns in Stoker's sensational gothic plot is thus, for Herbert, the occultic alterity that Western Christianity had extruded in order to shift its status from cult to religion.

To accept Herbert's argument— and that of Patrick Brantlinger, who similarly suggests that imperial gothic villains such as Stoker's Dracula represent anti-rationalist superstition¹¹— is to configure the vampire's supernatural credentials in a way that would have been unrecognizable to occult believers themselves, and which flies in the face of his understated and pseudo-scientific initiatory backstory. While nineteenth-century spiritualists and occultists regularly anthologized and championed global superstitions as evidence of a universal spiritual ontology, they saw themselves in these

endeavors not as magical thinkers but as rational actors who were simply abstracting to a logical conclusion from a wealth of evidence. In *The History of the Supernatural* (1863), for example, Quaker spiritualist William Howitt claimed to have assembled ‘a mass of evidence from every age and people, [...] so overwhelming’ that its rejection would ‘inevitably reduce all history to a gigantic fiction’¹²— to reject such testimony, in other words, was to abrogate the possibility of ever knowing the past or trusting empirical data. Viewed from the inside, then, spiritualism and occultism looked not like erratic fantasies or relativistic indulgence but rather science-based faiths, albeit very different ones from what believers viewed as the soulless scientific naturalism of prominent professionals such as John Tyndall and T.H. Huxley.

This positioning of the occult as both scientific and to a certain extent mundane is reflected, among other places, in the Count’s scholastic route into vampirism, one that differs markedly from that of his ensanguinated quarry.¹³ Unlike Lucy or Mina, the Count has not been transformed by an infected bite, nor, as some contemporary occult theories of vampirism would have argued, by the iniquity of his character alone;¹⁴ on the contrary, he enters the realm of the Undead through his study of the proto-physical science of alchemy. In the first of two very fleeting discussions of the Count’s genesis as a blood sucker, Van Helsing explains that Dracula, like all of his race, was a student at the Scholomance, ‘where the devil claims the tenth scholar as his due’;¹⁵ later, we learn that he has been a distinguished alchemist, a skill he presumably picked up at the latter notorious institution. Rather than deliberately setting out to make a pact with the devil then, Dracula has simply lost a statistical lottery in his quest to gain the knowledge that would allow him to maintain his imperial

dominance over the Turks. This suppressed alchemical past is signposted in the novel in the piles of obsolete gold coins that litter Castle Dracula and which spill out like blood from his coat when he is stabbed.¹⁶ As with the pitiful protagonist in William Godwin's 1799 alchemical novel *St Leon*, Dracula's ability to transmute base metals into gold—and later, blood into immortal life force—has come with a heavy price, serving to alienate him irrevocably from the human community in which currency and knowledge have value.¹⁷

If Dracula's proficiency in the occult sciences—and in alchemy in particular—seems somewhat redundant or inapplicable in Transylvania, it is perhaps because these skills, and his own vampirism, are not yet esoteric here; that is, the milieu has not yet advanced sufficiently towards modernity to suppress, conceal or discard such phenomena in a way that, as we later see in England, would ultimately empower them through secrecy. After all, when Jonathan Harker arrives in Bistritz, it is immediately clear that everyone there knows who and what the Count is; the technique for his repulsion via the crucifix is a matter of common knowledge, successful even when, as critics routinely point out, the wielder has no faith in the talisman.¹⁸ In the coach to the Borgo Pass, a cacophony of voices warn Harker of 'ordog,' 'pokol,' 'stregoica,' 'vrolok,' and 'vlkoslak,'¹⁹ their counsel falling on deaf ears not because the Englishman cannot understand the words—he is handily equipped with a translation dictionary—but because for him these terms only have metaphoric meaning. For the denizens of Transylvania, however, vampirism has never ceased to be a real fact of everyday life, no more wondrous or unnatural than the dense green foliage that covers their distinctive mountain landscapes. Indeed, this physical environment and

Dracula's Undeath are inextricably linked, with Van Helsing suggesting that the Count's condition might owe as much to the 'strangeness of the geologic and chemical world' in the region as it does to his commerce with the black arts.²⁰ Little wonder, then, that Dracula seems to have had so little success in vampirizing a region he has occupied for centuries, with the three vampire maidens being the only full converts in evidence. Vampirism is simply too exoteric a phenomenon to pose much threat. In transplanting it to England, then, Stoker's novel does not so much infect the rational West with an *a priori* occult menace, but rather enacts a process of esotericization in which something explicit and common becomes hidden through geographic shift, gaining the considerable benefits and cultural capital of secrecy as a result. Read in this light, *Dracula* becomes a central text of the literary occult revival in its enactment of the structuring processes which demarcate exoteric from esoteric knowledge and its simultaneous depiction of the ease with which these categories might morph into each other.

Occult Vampirism and Textual Initiation

In bringing the vampire to Britain, Stoker places him in a space in which he can become truly esoteric, hidden from the secularists and orthodox Christian believers who will become his prey, and conquerable only through the occult lore contained in Van Helsing's library and the equally scientifically marginal technique of telepathy. Dracula is thus occulted by locational movement rather than by his own vampiric characteristics, ones that are, it is worth noting, significantly out of step with the new theories of vampirism being contemporarily pioneered by occult believers in Britain and on the continent.

²¹ By the eighteen-eighties and nineties, occultists in and beyond the

Theosophical movement had largely relegated the folkloric figure of the blood-drinking vampire to the past, replacing it with two equally dangerous but less sanguinary alternatives: the psychic vampire, usually a mortal human who, wittingly or not, drains the life force of those around her, and the astral vampire, a disembodied entity on the spirit plane who possesses the corpses of the recently dead to effect a similar enervation.²² Psychic vampirism forms the central plot focus of 1897's other major British vampire novel, the spiritualist Florence Marryat's *The Blood of the Vampire*, in which the hapless and emotionally impulsive protagonist Harriet Brandt kills herself after learning that her vampire constitution, inherited from her degraded mixed-race parents, brings death to everyone she loves. A tragic rather than demonic figure, Brandt seems to derive from contemporary occultist treatises on social and sexual parasitism such as Paschal Beverley Randolph's *Eulis! The History of Love* (1874), which defines the vampire as 'a person born *love-hungry*, who [sic] have *none* themselves, who are empty of it, but who fascinate and literally suck others dry who *do* have love in their natures.'²³ The Christian arsenal of crucifixes, holy water, and communion wafers held no danger to increasingly secular occult vampires such as Brandt whose aberration was not theological and whose threat was to the social nexus rather than the individual human soul.

While *Dracula* does not embrace the modernized discourses of occult vampirism that might have diminished its old school gothic effects, it does however feature a mode of group identification via closed knowledge transmission that suggestively parallels the structures of initiation-based esoteric societies such as the Hermetic Order of the Golden Dawn. The

novel's narrative action brings together a group of almost-exclusively male vampire hunters united in their possession of a secret knowledge with which they cannot go public lest they be accused of insanity or worse. Nick Daly has influentially described this band as a reflection of the period's emergent culture of professionalism, designed to legitimate the 'culture of the expert' rather than to replicate contemporary anxieties about imperial decline and degeneration.²⁴ Daly is certainly right to suggest that the group represents a productive rather than a simply reactive or negative response to the *fin de siècle* milieu, but the professional status he claims for it seems more debatable. If we adopt Daly's own definition, via Magali Larson, of professionalism as 'the attempt to translate one order of scarce resources—special knowledge and skills—into another—social and economic rewards,'²⁵ then we immediately encounter problems, for it is obvious that none of the vampire hunters make money or gain prestige from the activity about which they are sworn to secrecy. Nor does their experience allow them to institutionalize a form of discrete anti-vampiric professional knowledge in which they might accredit others for, as Harker states in the closing note, '[w]e could hardly ask anyone, even did we wish to, to accept these [. . .] proofs of so wild a story.'²⁶

Rather than an exoteric professional one, then, the affiliative homosocial structure promoted in *Dracula* is instead, as Katie Harse and Jill Galvan have suggested, esoteric and secret, its goal as much about creating initiatic bonds between its members as expunging the vampire curse.²⁷ After all, the latter could have been achieved without the formation of a male fraternity. Speaking about the necessary exorcism rites for Lucy, Van Helsing

tells Seward 'If I did simply follow my inclining, I would do now [. . .] what is to be done [. . .] to act now would be to take danger from her forever.'²⁸ Why wait, one wonders, if Lucy's soul could be saved with a solitary, furtive act? Van Helsing answers his own question by saying that the potential future need of a larger secret group, one whose members, like Arthur, will only believe if they have seen, outweighs the immediacy of Lucy's present suffering. The requirements of group identity here trump those of individual salvation, and Lucy's redemption is deferred, and even deliberately jeopardized, by Van Helsing's need to stage her staking as a piece of participatory ritual theatre in which Seward, Holmwood, and Morris are initiated into the secret knowledge of Undeath already possessed by Jonathan Harker, and soon to be shared by Mina. This is not the only place in the novel where the practical goal of vampire destruction is sidelined to the importance of fostering esoteric associative ties between characters. When Mina's vamping is belatedly discovered, the group reacts with ritual precision, dropping to their knees and joining hands as they pledge their mutual commitment to her purification. Should they fail, Harker writes, Mina 'shall not go into that unknown and terrible land alone. I suppose it is thus that in old times one vampire meant many.'²⁹ What strikes one immediately about this avowal is its redundancy. By this stage in the novel, a very efficient and relatively easy cure has already been established for vampirism,³⁰ one that clearly restores the victim's soul despite the continued existence of the original parasite. Were this not the case, Lucy Westenra could not possibly have recovered her 'unequalled sweetness and purity' after her staking.³¹ The men's ambition to follow, if need be, Mina into the land of the Undead makes

no sense at all if we believe the narrative goal is to eliminate vampirism and heal its sufferers; it only acquires a logic if the real impetus is to maintain the connections between Van Helsing's initiates at all costs, and whether in the land of the living or the dead.

Even if not *au fait* with contemporary esoteric theory in its construction of the vampire, *Dracula* nonetheless comes to the fore as an occult text in its championship of initiatory bonds and the power of secrecy, and, perhaps most of all, its self-presentation as a collection of arcane texts whose authenticity, like that of the infamous cipher manuscripts of the Hermetic Order of the Golden, cannot be verified and is in any case not required for initiates who already know the truth.³² 'We want no proofs,' concludes Harker, 'we ask none to believe us!'³³ The narrative functions not (just) to eliminate the source of vampirism, but more importantly to provide a series of platforms from which Van Helsing as scholar-adept can teach occult truths wrapped in modern scientific language and ritually test his restricted band of initiates. What triumphs here is nothing less than the principle of esotericism itself, one fascinatingly, even paradoxically, endorsed through the accessible style and familiar popular genre trappings of the mass-market Gothic. The secrecy that Dracula seeks in England as a means of continuing and extending his reign amongst a more supernaturally-ignorant population is appropriated by his antagonists, who are simply better than him at transmitting and deploying covert knowledge. In light of its endorsement of esoteric knowledge structures and textual strategies, it is not entirely surprising that at least one reader has argued for *Dracula* as a sacred occult text in itself. Referring to the novel as 'The Book of Stoker,' Noël Rarignac, for example, extolls *Dracula* as a work of

'high mysticism' which was 'generated [not] as a commodity, but as a prayer.'³⁴ We need not share Rarignac's bombastic effusion for the novel's alleged spiritual qualities in order to recognize that *Dracula's* occult purview and strategies are more than just metaphoric substitutes for mundane *fin de siècle* concerns, and well worthy of investigation in their own right as products of and responses to a period of unique activity and openness in the history of British esotericism. Future research on the novel's occult currents will help to shed light both on the literary reach of the occult revival, and on the complex relationship between literary Gothicism and esotericism more broadly.

¹ An early review entitled 'Dracula' in *The Athenaeum*, 3635 (26 June 1897): 835, questions '[h]ow far the author is himself a believer in the phenomena described' before concluding that this was 'not for the reviewer to say.' Subsequent critics who have hinted at Stoker's membership within Hermetic Order of the Golden Dawn include Barbara Belford, *Bram Stoker and the Man Who Was Dracula* (Cambridge, MA: Da Capo Press, 1996): 213; Philip Holden, 'Castle, Coffin, Stomach: *Dracula* and the Banality of the Occult', *Victorian Literature and Culture*, 28.2 (2001): 469-81, p. 471.

² For examples of these readings, see Jill Galvan, 'Occult Networks and the Legacy of the Indian Rebellion in Bram Stoker's *Dracula*', *History of Religions*, 54.4 (May 2015): 434-58; Holden, 'Castle, Coffin, and Stomach'; Carol Senf, 'Dracula: Stoker's Response to the New Woman', *Victorian Studies*, 26.1 (1982): 33-49.

³ Lucas Kwong, 'Dracula's Apologetics of Progress', *Victorian Literature and Culture*, 44 (2016): 111-29, p. 111.

⁴ For more on the pre-Victorian history of Britain's occult revival, see Joscelyn Godwin, *The Theosophical Enlightenment* (Albany: State University of New York Press, 1994).

⁵ The best account of the Society's origins in and impact on late Victorian culture is Roger Luckhurst, *The Invention of Telepathy, 1870-1901* (Oxford: Oxford University Press, 2002).

⁶ Marco Pasi, 'Occult/Occultism', in *Vocabulary for the Study of Religion*, eds Robert Segal and Kocku Stuckrad (Leiden: Brill, 2015) p. X. Antoine Faivre has reproduced the best-known set of definitional criteria for esoteric belief; although now subject to frequent challenge for its typological restrictiveness, it remains a

crucial starting point for research in this area. See Antoine Faivre, *Access to Western Esotericism* (Albany: State University of New York Press, 1994): p. 7.

⁷ Kocku Von Stuckrad, 'Western Esotericism: Towards an Integrative Model of Interpretation', *Religion* 35 (2005): pp. 78-97, p. 89.

⁸ Philip Holden, 'Castle, Coffin, and Stomach,' p. 471.

⁹ Christopher Herbert, 'Vampire Religion', *Representations* 79.1 (2002): 100-27, p. 101. For more on *Dracula's* relationship to nineteenth-century religious developments, see William Hughes, *Beyond Dracula: Bram Stoker's Fiction and Its Cultural Context* (Basingstoke: Palgrave Macmillan, 2000); Beth E. McDonald, *The Vampire as Numinous Experience: Spiritual Journeys with the Undead in British and American Literature* (London: McFarland & Co., 2004); Noelle Bowles, 'Crucifix, Communion, and Convent: The Real Presence of Anglican Ritualism in Bram Stoker's *Dracula*.', *Christianity and Literature* 62.2 (2013): 243-58.

¹⁰ Christopher Herbert, 'Vampire Religion,' p. 101, 118.

¹¹ Patrick Brantlinger, *Rule of Darkness: British Literature and Imperialism, 1880-1914* (Ithaca: Cornell University Press, 1988).

¹² William Howitt, *The History of the Supernatural, In All Ages and Nations, and in all Churches, Christian and Pagan: Demonstrating a Universal Faith* (London: Longman, Green, Longman, Roberts, & Green, 1863), p.vi. Other Victorian occult and spiritualist compendia include Joseph Ennemoser, *This History of Magic*, trans by William Howitt (London: Henry G. Bohn, 1854) and J.M. Peebles, *Seers of the Ages* (Boston: William White, 1869).

¹³ We can also, as Roger Luckhurst has argued, detect this tendency in the crew's adoption of contemporary psychical research to telepathically track the vampire. See Roger Luckhurst, *The Invention of Telepathy, 1870-1901*, p. 210.

¹⁴ For *fin de siècle* occultist explanations of vampirism as product of extreme moral transgression, see Eliphas Lévi, *Transcendental Magic: Its Doctrine and Ritual*, Trans. A.E. Waite (London: William Rider & Son, 1923), H.P. Blavatsky, *Isis Unveiled: A Master-Key to the Mysteries of the Ancient and Modern Science and Theology* (New York: J.W. Bouton, 1877), and Alfred Fellows, 'The Vampire Legend.' Lévi's hugely influential text was published in France as *Dogme et Rituel de la Haute Magie* in 1856 and translated into English by Waite in 1896.

¹⁵ Bram Stoker, *Dracula*, ed Roger Luckhurst (Oxford: Oxford University Press, 2011), p. 224.

¹⁶ Bram Stoker, *Dracula*, p. 47, p. 284.

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- ¹⁷ William Godwin, *St Leon: A Tale of the Sixteenth Century* (London: G.G. and J. Robinson, 1799). For more on the cultural status of alchemy in the nineteenth century and its late Victorian re-emergence as a potent metaphor for radiation, see Mark S. Morrison, *Modern Alchemy: Occultism and the Emergence of Atomic Theory* (Oxford: Oxford University Press, 2007).
- ¹⁸ Christopher Herbert, 'Vampire Religion,' p. 109; Noelle Bowles, 'Crucifix, Communion, and Convent', p. 249-50.
- ¹⁹ Bram Stoker, *Dracula*, p. 9.
- ²⁰ *Ibid*, 296.
- ²¹ This evolution is discussed in Joseph Laycock, *Vampires Today: The Truth About Modern Vampirism*. (London: Praeger, 2009), p. 48. Laycock suggests that Theosophical versions of vampirism might well have influenced Stoker and driven Van Helsing's reference to yogic sleep (p. 179), but this reference, and the wider model of psychic as opposed to sanguinary vampirism, is never fully developed in the novel.
- ²² Laycock traces the origin of these two types to Eliphas Lévi's *Dogme et Rituel de la Haute Magie* (1856) and notes their later development and refinement by Theosophists H.P. Blavatsky, Henry Steel Olcott, C.W. Leadbeater, and Franz Hartmann. Joseph Laycock, *Vampires Today*, pp. 50-52.
- ²³ Paschal Beverly Randolph, *Eulis: Affectional Alchemy; The History of Love: Its Wondrous Magic, Chemistry, Rules, Laws, Moods, Modes, and Rationale*, Ed. R. Swinburne Clymer (Quakertown PA: Confederation of Initiates, 1930), p. 87.
- ²⁴ Nicholas Daly, *Modernism, Romance, and the Fin de Siècle: Popular Fiction and British Culture, 1880-1914* (Cambridge: Cambridge University Press, 1999), p. 36.
- ²⁵ Larson qtd in Nicholas Daly, *Modernism, Romance, and the Fin de Siècle*, p. 44.
- ²⁶ Bram Stoker, *Dracula*, p. 351.
- ²⁷ Katie Harse, ' "Power of Combination:" *Dracula* and the Secret Societies', *Flashes of the Fantastic: Selected Essays from the Nineteenth International Conference on the Fantastic in the Arts*, Ed David Ketterer (London: Praeger, 2004): 195-202 and Jill Galvin, 'Occult Networks and the Legacy of the Indian Rebellion in Bram Stoker's *Dracula*'.
- ²⁸ *Ibid*, p. 188.
- ²⁹ *Ibid*, p. 276.

³⁰ Stoker's solution is still not so easy as that proposed by contemporary Theosophists such as Henry Steel Olcott and A. Osborne Eaves, both of whom claimed that vampirism would disappear with the mass uptake of cremation. H. S. Olcott, 'The Vampire', *The Theosophist* 12.7 (April 1891): 386-93, p. 385; A. Osborne Eaves, *Modern Vampirism: Its Dangers and How to Avoid Them* (Harrogate: The Talisman Publishing Co., 1904), p. 52.

³¹ *Ibid*, p. 202.

³² For more on the origins and alleged authorship of the Golden Dawn's Cipher manuscripts, see Joscelyn Godwin, *The Theosophical Enlightenment*, pp. 223-25.

³³ Bram Stoker, *Dracula*, p. 351.

³⁴ Noël Montague-Étienne Rarignac, *The Theology of Dracula: Reading the Book of Stoker as Sacred Text* (London: McFarland and Company, 2012), p. 117, 154.