Dracula: quotation bank

A printable sheet for students | Studying Dracula | Version 2 | November 2026

Thirty-five short quotations, checked against the 1897 text and grouped by theme, with sixteen key terms. Chapter numbers follow the standard 27-chapter text (Project Gutenberg ebook 345); a few editions number differently.

> Read every quotation in context before using it. Ask who is speaking, to whom, in what kind of document, and what the speaker cannot yet know. Distinguish the fictional voice from Stoker's choices as author: "Harker records" identifies a witness; "Stoker structures" explains a method.

Hospitality, borders and the foreign

Quotation	Speaker and document	Ch.	Use it for
"every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool"	Harker, journal	1	The East as a site of fantasy; Harker's reading before travelling
"Denn die Todten reiten schnell" ("For the dead travel fast")	A fellow passenger, quoting Bürger's "Lenore"	1	Literary allusion; the Gothic inheritance
"I am Dracula; and I bid you welcome, Mr. Harker, to my house."	The Count	2	First appearance; courtesy as performance
"Welcome to my house! Enter freely and of your own will!"	The Count	2	Consent and the threshold; the vampire's rules
"We are in Transylvania; and Transylvania is not England. Our ways are not your ways"	The Count	2	Borders and difference; the Count's own framing of the foreign
"Listen to them — the children of the night. What music they make!"	The Count	2	The animal and the aristocrat; the sublime
"I long to go through the crowded streets of your mighty London, to be in the midst of the whirl and rush of humanity, to share its life, its change, its death"	The Count	2	Invasion as desire; the city as prey (Arata)
"Here I am noble; I am *boyar*; the common people know me, and I am master. But a stranger in a strange land, he is no one"	The Count	2	Status and anonymity; the migrant's position reversed
"We Szekelys have a right to be proud, for in our veins flows the blood of many brave races"	The Count	3	Blood as lineage; race and history
"Your girls that you all love are mine already; and through them you and others shall yet be mine"	The Count	23	Women as territory; the Count's only speech made directly to the hunters

Produced by the Bram Stoker Estate

For sources, image credits, accessibility information and latest updates:
bramstokerestate.com/resources/studying-dracula

Original Estate material © 2026 Bram Stoker Estate Limited. Other material credited separately.

Captivity, knowledge and modernity

Quotation	Speaker and document	Ch.	Use it for
"The castle is a veritable prison, and I am a prisoner!"	Harker, journal	2	The Gothic inversion of host and guest
"I am all in a sea of wonders. I doubt; I fear; I think strange things, which I dare not confess to my own soul."	Harker, journal	2	The limits of a rational narrator
"It is nineteenth century up-to-date with a vengeance. And yet, unless my senses deceive me, the old centuries had, and have, powers of their own which mere 'modernity' cannot kill."	Harker, journal	3	The novel's central tension, stated in its third chapter
"I shall have to invent a new classification for him, and call him a zoöphagous (life-eating) maniac"	Seward, phonograph diary	6	Medical language; classifying what cannot be classified
"it is the fault of our science that it wants to explain all; and if it explain not, then it says there is nothing to explain"	Van Helsing to Seward	14	Science and belief; the key Van Helsing statement
"There are such beings as vampires; some of us have evidence that they exist."	Van Helsing, to the group	18	Evidence and testimony; the dossier as proof
"We have on our side power of combination — a power denied to the vampire kind; we have sources of science"	Van Helsing	18	Collaboration as the novel's answer; the alliance
"The Count is a criminal and of criminal type. Nordau and Lombroso would so classify him"	Mina, in Seward's diary	25	Degeneration theory used by a character; context in the text
"there is hardly one authentic document; nothing but a mass of typewriting"	Harker, the final note	27	Narrative reliability; the ending's doubt

Produced by the Bram Stoker Estate

For sources, image credits, accessibility information and latest updates:
bramstokerestate.com/resources/studying-dracula

Original Estate material © 2026 Bram Stoker Estate Limited. Other material credited separately.

Blood, desire and the body

Quotation	Speaker and document	Ch.	Use it for
"I felt in my heart a wicked, burning desire that they would kiss me with those red lips."	Harker, journal	3	Desire and repulsion; male passivity (Craft)
"It seemed as if the whole awful creature were simply gorged with blood."	Harker, journal	4	The Count's body; feeding as consumption (Moretti)
"The blood is the life! The blood is the life!"	Renfield	11	Scripture turned literal; Renfield as parody of the Count
"A brave man's blood is the best thing on this earth when a woman is in trouble."	Van Helsing to Quincey	12	Transfusion as masculine exchange; blood and marriage
"flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while"	The Count to Mina	21	The forced bond as mock marriage; Genesis inverted
"a terrible resemblance to a child forcing a kitten's nose into a saucer of milk"	Seward, diary	21	The novel's most violent image; infantilisation and violation
"Unclean, unclean! I must touch him or kiss him no more."	Mina	21	Pollution and purity; Mina's internalised shame

Produced by the Bram Stoker Estate

For sources, image credits, accessibility information and latest updates:
bramstokerestate.com/resources/studying-dracula

Original Estate material © 2026 Bram Stoker Estate Limited. Other material credited separately.

Women, marriage and the New Woman

Quotation	Speaker and document	Ch.	Use it for
"Why can't they let a girl marry three men, or as many as want her, and save all this trouble? But this is heresy, and I must not say it."	Lucy, letter to Mina	5	Female desire and its self-censorship; foreshadowing
"why are men so noble when we women are so little worthy of them?"	Lucy, letter to Mina	5	Lucy's conventional voice; irony in retrospect
"Some of the 'New Women' writers will some day start an idea that men and women should be allowed to see each other asleep before proposing or accepting."	Mina, journal	8	Mina mocking the New Woman; her ambivalent modernity (Senf)
"Come to me, Arthur. Leave these others and come to me. My arms are hungry for you."	The undead Lucy	16	The sexual woman as monster (Roth)
"Lucy as we had seen her in her life, with her face of unequalled sweetness and purity"	Seward, diary	16	Restoration by violence; what the staking "returns"
"the world seems full of good men — even if there *are* monsters in it"	Mina, journal	17	Mina's trust; the alliance seen from inside
"She has man's brain — a brain that a man should have were he much gifted — and a woman's heart."	Van Helsing	18	The praise that limits; gendered intellect
"That poor soul who has wrought all this misery is the saddest case of all."	Mina	23	Mina's pity for the Count; moral authority
"This boy will some day know what a brave and gallant woman his mother is."	Van Helsing, the final note	27	The ending's containment; motherhood as closure

Key terms

Term	Meaning	Where it matters in Dracula
Epistolary novel	A novel told through documents: letters, diaries, reports.	The whole structure. Stoker adds phonograph recordings, telegrams, a ship's log and newspaper cuttings to the older letter-and-diary form.
Limited narrator	A narrator who knows only part of the story.	Every narrator in the novel. Harker records accurately but misreads; Seward resists what he sees.
Dramatic irony	The reader understands more than the character.	Chapters 5–13: the reader has read Harker's journal; Lucy's friends have not.
Frame and found document	A text presented as a real record assembled after the event.	The prefatory note and the final note, which together claim and then undermine the record's authenticity.
The Gothic	Fiction of fear built on confinement, the past returning, the supernatural and transgression, from Walpole (1764) onwards.	Castle, crypt, ruined abbey, asylum; the ancient threat inside the modern city.
The sublime	Awe mixed with terror, often before vast landscape or power.	Harker's journey through the Carpathians; the castle "on the very edge of a terrible precipice".
The uncanny	The familiar made strange and threatening.	The Count's courtesy and his lack of reflection; Lucy's return in a known face.
Liminality	Being on a threshold or boundary.	Doorways and invitations; sunset and dawn; the Un-Dead state itself.
Abjection	What a culture expels to keep itself clean (Kristeva).	Blood, "Unclean, unclean!", the Count's smell, the boxes of earth.

Produced by the Bram Stoker Estate

For sources, image credits, accessibility information and latest updates:

bramstokerestate.com/resources/studying-dracula

Original Estate material © 2026 Bram Stoker Estate Limited. Other material credited separately.

Term	Meaning	Where it matters in Dracula
New Woman	1890s term (popularised by Sarah Grand in 1894) for women seeking education, work and independence.	Mina's skills and her mockery of "New Women" writers; Lucy's "heresy".
Degeneration	The late-Victorian fear that individuals, classes or nations could decline biologically and morally (Lombroso, Nordau).	Mina's classification of the Count in Chapter 25; the "child-brain".
Reverse colonisation	The fear that the colonised or "primitive" might invade the imperial centre (Arata).	The Count buying London property and learning English from books.
Fin de siècle	The mood of the 1890s: anxiety about decline, change and the end of an era.	New technologies beside old beliefs; the Jubilee year of publication.
Atavism	Reversion to an earlier, "primitive" type.	The Count as both aristocrat and animal; Lombroso's "born criminal".
Homosocial	Social bonds between men, often defined through a shared woman (Sedgwick).	The transfusions; the band of brothers; Lucy's three suitors.
Intertextuality	A text's meaningful use of other texts.	Bürger's "Lenore"; Coleridge's *Ancient Mariner* (the dead captain); Le Fanu's *Carmilla*; Genesis and the Eucharist.

My own quotations

Add the short quotations you will use, with the chapter and the speaker.

Quotation	Speaker and document	Ch.	Use it for

More on the Estate website: Studying Dracula, at bramstokerestate.com/resources/studying-dracula.

Produced by the Bram Stoker Estate

For sources, image credits, accessibility information and latest updates:

bramstokerestate.com/resources/studying-dracula

Original Estate material © 2026 Bram Stoker Estate Limited. Other material credited separately.