

TRENDS AND TOPICS IN *MÖRKRETS MAKTER*

by

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INTRODUCTION

In February 2014, I informed international scholars of Gothic Literature that the text of *Makt myrkranna*, the Icelandic version of *Dracula*, largely deviated from Stoker's original and certainly could not be characterized as an "abridged translation" of the British version.¹ Three years later, it turned out to be an abridged translation all the same – of an earlier Swedish modification that had appeared in the Stockholm-based magazine *Aftonbladets Halfvecko-upplaga*.² A still longer version, with around 271,000 words, had been published in the newspaper *Dagen*,³ belonging to the same *Aftonbladet* newspaper group, managed by Harald Sohlman. Already in my very first essay on *Makt myrkranna*, I pointed out the main differences with the text of the Constable edition; I did the same in my introduction to the book *Powers of Darkness* (New York: Overlook/Abrams, 2017) and in my latest essay, "Mörkrets Makter's Mini-Mysteries," dealing with some curious aspects of the Swedish texts.⁴ Most of my research efforts, though, focused on unearthing the identity of the anonymous Swedish translator/editor and on finding out what precisely Bram Stoker's involvement in the Swedish publications had been. The same applies to the articles published by other scholars: Rickard Berghorn,⁵ Marius Crişan,⁶ Ingmar Söhrman,⁷ and Katy Brundan with her colleagues.⁸ As a result, almost five years after the Swedish texts were brought to the attention of international academic circles and fans of Gothic fiction,⁹ content and style of *Mörkrets Makter* have hardly been analyzed in their own right.

This essay focuses on themes recurring throughout the Swedish story, some of them without having an identical counterpart in *Dracula*. Although some of these issues were already touched upon in other essays, this is the first time that they are explored in conjunction with extensive quotations from the Swedish text, translated to English.¹⁰ Together with my book *Dracula: The Swedish Drawings (1899-1900)* and my article about the "Mini-Mysteries," as well as my previous publications about Anders Albert Anderson-Edenberg¹¹ and the memoirs of Bernhard Wadström,¹² it forms the most complete overview of the Swedish *Dracula* variants until a full-length translation becomes available.¹³

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- 1 Hans Corneel de Roos, "Makt Myrkranna – Mother of all *Dracula* Modifications?" *Letter from Castle Dracula*, February 4, 2014: 3-4.
 - 2 From August 16, 1899 till March 31, 1900, with c. 106,000 words (ca. 82,000 words for the Transylvanian part, and c. 24,000 words for the remaining parts. In the *Dagen* variant, the Transylvanian part is identical, but the remaining parts amount to c. 189,000 words, longer than the original text of *Dracula*. For an overview with diagram, see Ch. 19 of this essay.
 - 3 From June 10, 1899 till February 7, 1900.
 - 4 Bound to appear in *Bulletin of the Transilvania University of Braşov, Series IV*, Vol. 14(63) no. 1 (2021).
 - 5 Rickard Berghorn, "Dracula's Way to Sweden: A Unique Version of Stoker's Novel," *Weird Webzine*, October 2017. <https://weirdwebzine.com/draculitz.html>. Retrieved November 15, 2017. Link no longer functional. Archived [here](#).
 - 6 Marius Crişan, "Bram Stoker's *Dracula* and its Undead Stories of Translation," *Babel* 65(59), January 2020. DOI: 10.1075/babel.00124.cri. Retrieved September 22, 2020.
 - 7 Ingmar Söhrman, "Scandinavian Transformations of *Dracula*," *Nordic Journal of English Studies*, December 2020. DOI: 10.35360/njes.626. Retrieved October 9, 2021. Also [here](#).
 - 8 Katy Brundan, Melanie Jones, and Benjamin Mier-Cruz, "Dracula or Draculitz?: Translational Forgery and Bram Stoker's 'Lost Version' of *Dracula*," *Victorian Review*, Vol. 45, no. 2, 2019: 293-306. Project MUSE.
 - 9 Hans Corneel de Roos, "Sweden's *Mörkrets Makter*: The Source of Valdimar Ásmundsson's *Makt Myrkranna*?" *Children of the Night Conference Bulletin*, March 5, 2017: 2-7.
 - 10 All translation from the Swedish in this essay are mine. The page numbers after the quotes refer to the *Dagen* serialization.
 - 11 Hans Corneel de Roos, "Was Albert Anders Andersson-Edenberg the First Author to Modify *Dracula*?" *Vamped.org*, March 26, 2017.
 - 12 Hans Corneel de Roos, "Was the Preface to the Swedish *Dracula* Version Written by a Priest? Bernhard Wadström and the 'White Lady,'" *Vamped.org*, May 26, 2018.

1. THE THEATRICAL VAMPIRES

Although Stoker was the manager of the most prestigious theater in the English Empire, and Kelly Kendrick believes that “*Dracula* is a modern adaption to Macbeth and Hamlet,”¹⁴ references to the stage are rather sparse in *Dracula*. There is a wink to the *Adelphi Theatre*, while some further hints can be found where Harker mentions Hamlet, Lucy compares herself to Ophelia, and Renfield refers to Shakespeare.¹⁵ *Dracula* describes none of its characters as “theatrical,” however. Quite the opposite can be observed in the Swedish texts. Already on the first page, Harker describes the Slovaks as “truly ideal theater robbers.” After the landlady of the guesthouse in Bistritz begs him to wear a crucifix, Harker notes: “I cannot deny that I felt a little nervous after this theatrical performance.” (p. 8). And about the background of the large portrait showing the passionate Countess, he observes: “All this formed a highly effective, albeit somewhat theatrical background for the beautiful, perfectly shaped figure.” (pp. 56-57). The gallery overlooking the space where the sacrificial ceremony takes place is compared to the proscenium loge or “ox eye” seats in a theater or opera house – the preferred, elevated seats next to the stage (p. 136).¹⁶ In *Dracula*, Lucy writes in her first letter to Mina, “Town is very pleasant just now, and we go a good deal to picture-galleries and for walks and rides in the park.” The *Dagen* variant replaces these walks and rides in the park with visits to concerts and theaters (p. 198). In her Diary of August 12, Vilma thinks that Baron Szekély looks “a bit theatrical” when he speaks about the forces and laws of nature (p. 253). Later, she describes the course of events as a “gloomy drama, the first act of which was set in the old castle in the Carpathians.” (p. 479). Seward compares the park surrounding Hillingham to “a decoration for the *Midsummer Night’s Dream*” (p. 329). When entering the Carfax house for the first time, he notes:

A white lacquered, finely carved latticework with slender pillars formed panels and frames for the various wall sections and was apparently intended to create the pleasant illusion that one were in a fashionable pavilion with an open view to all sides – probably a fantasy of one or another returned “mogul” who had originally owned the house and in this way wanted to conjure up an ambitious, oriental world in his fog-covered London. The whole thing seemed like a magnificent theatrical decoration [...]. (p. 515).

Later, he thinks back of this “strange room with its theatrical horizon, its lacquered palm trees and misty sky-blue domes...” (p. 522). Ida Vårkony’s purple-red bedroom reminds him of “a scene in the last great Christmas pantomime at the *Drurylane Theater*” (p. 525). The *Cecilia Hall*, where Leonard’s concert takes place, is compared to a theater, with a rather peculiar arrangement of seats and exotic

13 A non-compete clause in my contract with Overlook stopped me from doing the same for *Mörkrets Makter*. In March 2017, Rickard Berghorn announced that he would create an English translation of the *Dagen* serial, now said to appear with Centipede Press. Meanwhile, William Trimble, U.S.A., equally prepares a full-length translation of the *Dagen* serial.

14 Kelly Kendrick, “[The Analysis of Shakespeare in Dracula](#),” Kelly K.’s EN 122 Blog, 2011.

15 Diary of 8 May, midnight: “(Mem., this diary seems horribly like the beginning of the ‘Arabian Nights,’ for everything has to break off at cockcrow – or like the ghost of Hamlet’s father.)” Journal of the morning of 16 May: “Up to now I never quite knew what Shakespeare meant when he made Hamlet say:— ‘My tablets! quick, my tablets! / ’Tis meet that I put it down, etc.” In her Diary of 12 September, Lucy compares herself to “Ophelia in the play, with ‘virgin crants and maiden strewments.” In his Diary of October 1, Dr. Seward notes Renfield’s words: “I don’t take any stock at all in such matters. ‘Rats and mice and such small deer,’ as Shakespeare has it, ‘chicken-feed of the larder’ they might be called.” In the *Westminster Gazette* of 25 September, we find the line “Our correspondent naïvely says that even Ellen Terry could not be so winningly attractive as some of these grubby-faced little children pretend—and even imagine themselves—to be.”

16 In the Stockholm Opera House, *Stora Salongen*, the *avantscenlogen* on the right was underneath the Royal Loge; it had place for six visitors. In 1908, the price was 4 Crowns. The *avantscenlogen* on the left accommodated ten visitors. Here, the price was 5 Swedish Crowns – the most expensive seats in the house. The “ox eye” seats cost 1½ Crowns.

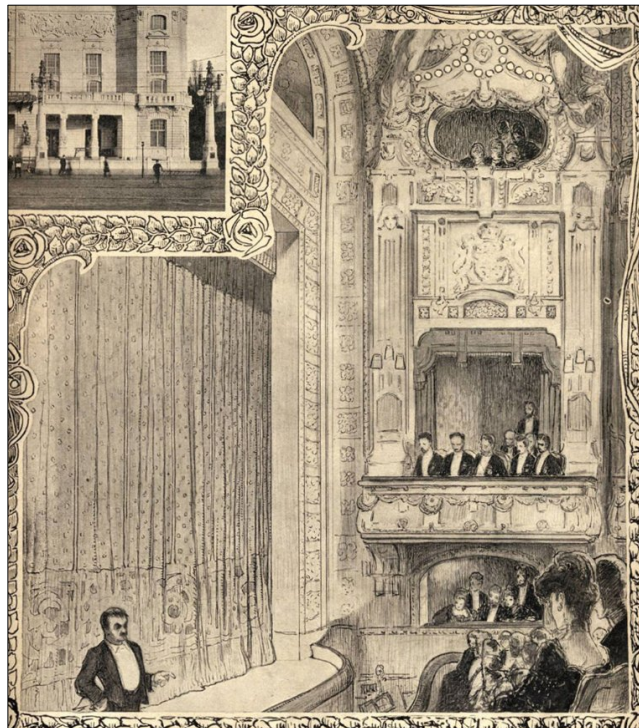
greens in the middle (p. 581). While stealthily observing the Count's house at Victoria Street, Harker makes sure not to look like a "theater villain." (p. 652).

Additionally, there are several references to romantic operas. Standing alone in front of the castle's closed entrance, Harker notes:

Not a sound was heard inside the house and not a flash of light appeared in any of the windows. I don't want to deny that I felt rather ill at ease where I stood completely alone in this strange place, in front of the closed gate and on all sides enclosed by the dark, mysterious walls. A pair of owls screamed somewhere up by the ridge of the roof and when I looked up, I noticed that three or four bats in fluttering silence incessantly circled around each other in the air above me. They were clearly discernible in the moonlight, that did not penetrate into the yard, however, but was only reflected in some window panes high up on the opposite wall, which shone like silver. As a decoration for a romantic opera, it was all incomparable, but in the eyes of a tired and hungry traveler, it did not look very encouraging at that moment. (pp. 19-20).

And as already mentioned in my article "Was Albert Anders Andersson-Edenberg the First Author to Modify *Dracula*?" Harker compares his adventures on his way to Castle Dracula with *Der Freischütz* by Carl Maria von Weber (p. 25). When he feels that he cannot get away from the vampire girl, he refers to the opera *Tannhäuser* by Richard Wagner (1845), about the knight who was held captive by Venus herself (Journal of June 24, p. 183). In the Whitby section of the *Dagen* version, Vilma (Mina) compares the Gypsy clan to a group of singers from *Preciosa*, another romantic opera by Von Weber.

How should we understand these many references to the stage? Are they remnants of an early draft that Stoker purged before *Dracula* was published, and reintroduced again two years later? Or have they been added by the anonymous Swedish translator/editor?¹⁷



Proscenium loge (underneath the royal loge) and "ox eye" seats (top) in the Stockholm Opera House, 1908. Source: www.dramaten.se. The image shows August Strindberg reading a prologue at the inauguration, February 18, 1908.

17 As already noted in my paper a "Was Albert Anders Andersson-Edenberg...": 8, *Svenska Familj-Journalen* discussed both *Der Freischütz* and *Preciosa* in an extensive article signed W. B. (Wilhelm Berg?) about Von Weber in November 1872.

2. NOTIONS OF OTHERNESS: THE BIZARRE, THE FOREIGN, THE EXOTIC AND THE PRIMITIVE

Mörkrets makter does not stop at calling the course of events, the actors and the backgrounds “theatrical.” When Seward enters the Carfax house, he notices:

The old portal with its heavy pillars on either side of the stairs, illuminated by the lantern’s subdued, reddish-yellow glow and surrounded by centuries-old ivy, which partly covers the walls and whose dark leaves, wet with moisture, glittered in a peculiar way where they caught the light, seems to me to be precisely of the kind which in novels tend to form the entrance to a series of exciting and surprising adventures – and I gladly admit that my heart beat a little faster than usual when the gate opened, and I saw an old-fashioned vestibule before me, strangely decorated in a rather bizarre taste – I can not really explain to myself the peculiar impression it made on me of something foreign and barbaric, for I did not have time to carefully observe the details – but the overall impression remains as I described. (p. 513).

This impression of something outdated, strange, bizarre, peculiar, foreign and barbaric persists. About his patient’s bedroom decorated in red, Seward remarks, “The whole thing revealed in my opinion a more bizarre than noble taste.” (p. 525). When joining the evening party, the doctor observes:

My first impression was merely that this assembled society on the whole had an unmistakable touch of fashionable elegance, combined with a certain peculiarity which I’m not even now able to define, although it – so to speak – struck me in the very atmosphere that filled the room, like a strange perfume about which one hardly knows whether one finds it unpleasant or not. (p. 541).

When the Count enters the room, Seward notices his “highly impressive and peculiar effect.” (p. 545). About the hunchback violinist Leonardi, Seward writes, “[...] [E]ven in his ears he wore a pair of rather large, rings set with glittering diamonds, which did not in the least enhance the bizarre overall impression of his peculiar personality.” (p. 549). In the old chapel where the Count leads his visitors during the evening party at Carfax, Seward perceives the “archaic murals.” (p. 556). Walking home after the party, he observes the impression Leonardi makes on him:

We had stopped in the middle of the big arc lamp that always burns at the hospital gate; the bluish-white glow sharply illuminated his strange figure, the large head, the bushy snow-white hair, the eastern dark complexion, and the small dwarf-like, deformed figure. The brilliant earrings and the large jewels on his shirt front that shone under the open overcoat sparkled in the electric light – it all seemed fantastic and fabulous, like a revelation from an alien world on the dirty, foggy, everyday London street at this unsightly hour of dawn. (p. 565).

Back at his institution, Seward concludes:

Apparently, the old villa in its partially renewed condition is the center of one of these half-mysterious, half-fashionable societies devoted to so-called “occultism” in one form or another, that strangely enough grow up like mushrooms everywhere just in our practical and materialistic days. (p. 568).

Visiting the house on a later occasion, Seward watches the visitors sing a strange anthem¹⁸ and observes:

18 See also my essay “*Mörkrets Makter’s* Mini-Mysteries” for comments about “Jokala-Adonai” and the language used.

The song – or what I should call it – was repeated two to three times, always accompanied by the same wild hand gestures and a rhythmic stomping of the feet. The last words were exclaimed with tremendous force and more than anything else the group resembled a collection of howling wild animals. The scene made a horrible impression on me, which was not diminished by the sight of the almost frenetic rapture into which this strange national anthem – I suppose it was one – sent all these people. It was a weird sight to see these, in appearance and attitude, otherwise so correct gentlemen engaged in expressions and actions that brought some wild, semi-barbaric tribe on the fringes of civilization to mind [...]. (p. 594).

All these descriptions seem to address the same ambiguity: behind the facade of elegance and splendor as emphasized by the rich jewelry both Madame Saint Amand, Countess Vårkony and Guieseppe Leonardi are ostentatiously wearing, something strange and inexplicable is lurking, that is once typified as archaic and primitive, then as exotic and oriental, or simply as bizarre, strange, peculiar, alien, foreign or fantastic. In light of this intuitively perceived weirdness and primitive wildness, the boastful display of “style” seems off, false or exaggerated – as Vilma noted already when she saw Madame Saint Amand talking to Baron Szekély at Piccadilly and judged her outfit as “extravagant.” This closes the circle of thought laid out in the previous chapter: the Count’s followers, along with the spaces created after their taste, seem *theatrical*. In *Dracula*, by contrast, there simply is no stage where the forces of evil can show off their glamorous side or betray their lack of taste: the “Crew of Light” confronts their foe only once, in the empty Piccadilly house, before the final showdown in Transylvania. The Count has neither adepts nor high-ranking allies; the acquired properties merely serve as a storage for his boxes with hallowed earth. The questions remains, who added the notions of theatricality, elegance and (odd or exaggerated) style, as well as the categories of the bizarre, the primitive and the exotic to the story.



Dr. Seward meets the composer/violinist Guiseppe Leonardi (p. 550).
A plate from my book *Dracula: The Swedings Drawings (1899-1900)*.

3. THE DISCUSSION OF AESTHETICS

After meeting Leonardi, the world of the Count's followers triggers further questions of taste and aesthetics for Dr. Seward, a man of culture and education. Arriving at *Cecilia Hall*, where Leonardi's concert is about to take place, he notes:

The exterior of the building is original – I don't know if one can call it beautiful, and the newspapers have sparked a lively controversy regarding this matter of taste – a controversy which has undoubtedly been another, excellent advertisement for the venue. It all makes the same strange, in part even repulsive impression on me as a lot of other works of art and design in these turn-of-the-century days. One doesn't know for sure if it is something truly new in thought, feeling and view, which seeks to work its way up and find expression in new forms, or a *blasé* and outmoded fantasy chasing after originality at any price. The effect that seems to me to be sought is the creation of a certain refined sensual mood – so refined that it despises the whole of the lavish, colorful, sensuous luxury with which a previous decade sought to produce a similar effect. Everything here is characterized by a finely calculated, ostensible simplicity, fine, spindly, strangely fantastic shapes, sparse ornaments, in which the human figure is bizarrely stylized to build plant forms in the most exotic combinations – in addition, colors in shades and compositions, of which one has never dreamed before, and above all a lot of white, the use of which seems to be intended to spread a certain spooky, morbid cold over the whole. In a word – – – it seems to me like *le dernier cri* of the unhealthy longing of a nervous and irritated soul for new sensations. But I admit that I may not be aesthetically educated enough to understand the matter – I can only comment on the effect this new style of art has on me personally. (p. 579).¹⁹

Already at the ticket counter, a further aesthetic challenge awaits him:

At the ticket counter – a large, strangely curved niche in the outer vestibule, in the construction of which one already recognized the anxious care to avoid every glimpse of the ordinary and conventional that characterized the whole building – sat a pale young lady with full, very red lips, frizzy red-blond hair and a wide, loosely falling blue-green dress – which seemed taken directly from a painting by Burne-Jones or Rosetti,²⁰ which was probably also the effect the designer had striven to achieve. (p. 580).

In the chapters dealing with his visits to Carfax, issues of style and taste have a distinctive function, setting the Count's adepts apart from the gray, dull London average. Colors and textures play a key role – the spooky white of the building, the red lips and the blue-green dress of the red-blond girl at the counter, Ida Varkony's raven-black hair, her multi-colored silk pillows, her deep-red fur-rimmed gown and white-yellowish silk dress, the white coat of Madame Saint-Amand with its feather decorations, the gray horses and liveries, the misty sky-blue domes of the fake pavilion, etc. *Dracula*, by contrast, seems to be written for the color-blind. Stoker's Count only wears black, and we neither learn about what Lucy is wearing, nor about the decoration of Hillingham, like we do in the *Dagen* variant, when Seward notes:

The rooms are decorated with all the tasteful luxury with which a rich and art-loving mother loves to surround her only adored child. Everything is kept in bright, uplifting colors, artistically conceived and

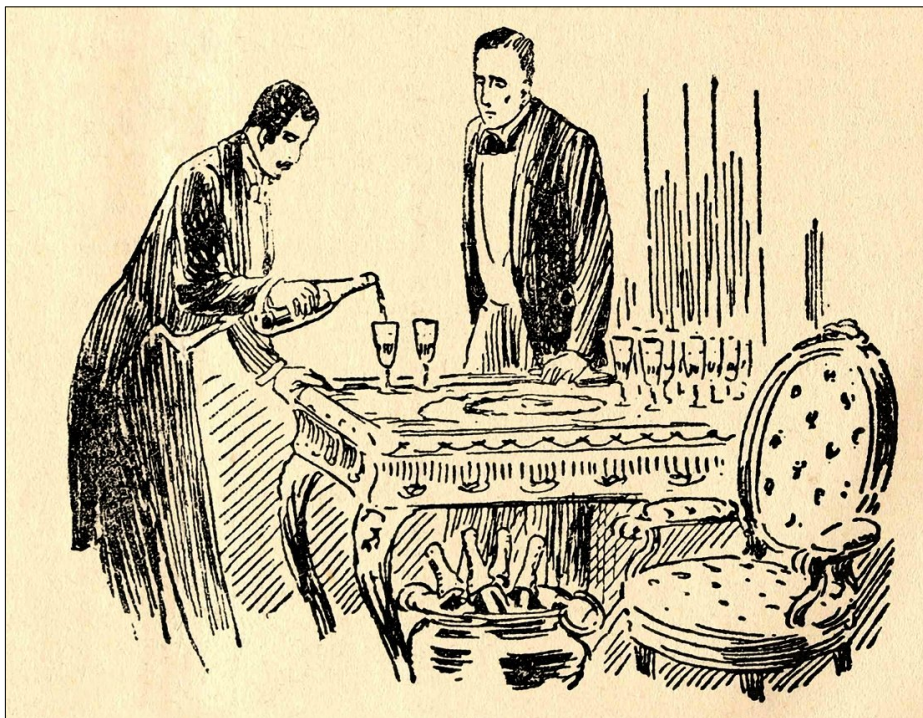
19 To what style is the novel referring here? *Art Nouveau/Jugendstil/Reformstil*, as spreading from Paris from c. 1895 on? Or is this a pure fictional description?

20 Through Hall Caine, Stoker knew Dante Gabriel Rosetti, while Edward Burne-Jones made designs for the *Lyceum Theatre*. Through J. Comyns Carr, Stoker and Irving had a regular contact with the Pre-Raphaelites, whose work was also known in Sweden (e.g. "Robert Browning" *Stockholms Dagblad* of Jan. 1, 1890; "En egendomligt art of engelskt måleri," *Sydsvenska Dagbladet* of Dec. 30, 1891; "William Morris," *Arbetet* of July 29, 1892; "Tennyson," *Lund* of Oct. 10, 1892).

implemented, the most beautiful and most suitable setting you can think of for a young, captivating creature in the glorious spring of her life. Everything speaks of joy, happiness and bright hopes. The contrast with the sight that now met our eyes seemed so much more shocking, for the creature that lay stretched out on the low *chaise longue* clad in silk with floral motifs in the midst of that refined, poetic elegance was merely a pale shadow of the former Lucy. She was dressed in a long, wide dressing gown or peignoir of some soft, white-yellow silk with rich lace embellishments, under normal conditions certainly suitable to emphasize and enhance the luster of her fair skin and her rosy, youthful beauty. (pp. 316-317).

Who was the author of these elaborate descriptions, and why are they absent in *Dracula*? A part of the answer is that in Stoker's original narrative, Carfax has no inner life, and there are no colorful aristocratic followers of the Count to portray. But as we have just seen, the Swedish text describes Hillingham's interior in similar language. Tom Harker's description of the Countess' bedroom at Castle Dracula offers comparable detail:

At the top of the canopy [...] a gilded Cupid, playing with his arrow, sat enthroned, and the ceiling of the room itself showed a pale blue spring sky with light clouds, between which playful *amoretti* appeared, while the wall decorations drawn by a subtle but sure hand reproduced the same motif in pale blue, white and pink. One could have imagined being in Venus' own sleeping room. I went to the bed, which looked as if someone had just left it. But only at close range did I notice that the dust lay thick on the silk blanket and the fine lace-adorned sheets, and that spiders had spun their nets between the quivers and the poles of the headboards -- (p. 170).



Prince Koromeszo pouring Dr. Seward a glass of champagne at the Carfax house (p. 592).

While a plot can be drastically modified by the original author, writers rarely change their style completely over the years. Like the special role of flowers in *Mörkrets makter* (see Chapter 15 of this essay), the discussion of aesthetics, colors, interiors and garments seems atypical of Bram Stoker. As these topics seem to pervade the Swedish texts, especially the longer *Dagen* variant, we must suspect that the anonymous Swedish editor/translator not only *added* such elements to an existing draft, like candied cherries on top of a cake, but actually *rewrote* the complete narrative.

4. THE POLITICAL DIMENSION

Just like *Dracula* largely leaves out the descriptions of architecture, interiors and clothing (except for the folk costumes of the Slovaks), the political dimension that plays such a dominant role in the Nordic versions is absent in Stoker's story. I noted this already with regard to *Makt myrkranna* in my first paper.²¹ Confusion remained, however, about the precise role of the Anarchists,²² whom the Count in the Icelandic version calls "good people, capable people."²³ When Harker objects that his host certainly would not be pleased with the mob coming to power, the Count replies that "the mob [...] will never be more than an instrument in the hands of the strong." In the *Dagen* text, we find a more complete explanation of these dynamics from the mouth of Guieseppe Leonardi, who explains to his new friend Seward what role the erosion of Catholicism is playing in establishing a new political order:

"This so-called law-governed, democratic social order, where every slave nature²⁴ considers himself entitled to think and judge, the right to live and enjoy life to the same extent as the most highly developed – – what a ridiculous – what a deplorably ridiculous and despicable point of view, my dear doctor!"

He paused for a moment and continued:

"Undoubtedly a most curious psychological study, at least to observe, how these invoked Christian ideas and social ideals eventually succeeded in penetrating and poisoning humanity and for almost two millennia delayed its development to a higher stage! – – And even more interesting to see how they now meet their dissolution precisely through the effects of the concepts they themselves have created – – truly a *Nemesis divina*. – It's *Christianity* that has made the mob a factor to be reckoned with, that has preached equal rights for all, both from a social and a moral point of view. – – The old people knew better than that! They had their holy, privileged castes, who alone had access to the highest mysteries – – the mass followed their commands with blind reverence and left both thinking and control to them. Now everyone considers himself entitled to form an opinion, to harbor a conviction... and what will be the result? Atheism in the religious realm, anarchy in the political realm – – these are what the *masses* understand as freedom! And in their blind stupidity they don't even understand that the liberation from the ideas of Christianity, which they regard as progress, in fact means their own death sentence. For with Christianity falls all this false humanity, which has protected and nurtured the weaker – those who really only exist to perish – all this so-called human love, which has only burdened humanity with an incredible mass of inept individuals! – – – Yes, it's ridiculous enough, but for us, Doctor, for those of us who hope for and strive for the new world order – – for us, however, the two ultimate antipodes – Atheism and Catholicism – are absolutely our best allies – they both play into our hands, albeit in different ways! – Isn't it true? – One is increasingly undermining the Christian ideals of society, without anticipating how much else will fall with them – and the other is doing everything to bind or return the masses to the belief in a system that puts all power in the hands of a few. It is enormously interesting, for those who have learned to understand, what forces are in fact working under the surface!" (pp. 563-564).

According to the same logic, Anarchism, undermining the rules of democracy, will pave the way for an authoritarian coup.

21 De Roos, "*Makt Myrkranna* – Mother of all *Dracula* Modifications?": 8.

22 In May 2015 I had a discussion about the role of the Anarchists with Professor Clive Bloom, who has explored various cross-links between the presence of Anarchism and London and the Ripper scandal (various emails of May 7, 2015).

23 Hans Corneel de Roos, ed./trans., *Powers of Darkness* (New York: Overlook, 2017), 203; Harker's Journal of June 10.

24 This term reflects the ancient belief that some people are slaves by nature, an argument worded by Aristotle in his *Politeia* to defend the practice of slavery in Athens.

It is a dialectic way of reasoning, in which a “thesis” and its “antithesis” are about to produce something new (or is it old?), which cannot quite be called a “synthesis.” Both Stoker and the newspaper men linked to *Aftonbladet* considered themselves supporters of democracy and the rule of law. Either of them could have authored Leonardi’s discourse, as a warning that democracy needed to be protected.



Examination of members of the *Autonomie Club* by a police sergeant, 1894.

But neither in Stoker’s notes for *Dracula*, nor in the published novel, nor in his other works do we see an attempt to analyze politics.²⁵ For Anderson-Edenberg, who in the 1870s participated in political discussions through his journal *Svenska Medborgaren* and later as the Stockholm political correspondent for regional newspapers, exploring political philosophy would be a logical choice.



LES ANARCHISTES A LONDRES. — ENTERREMENT DE MARTIAL BOURDIN. — Voir notre précédent numéro.

Anarchists at the funeral of Martial Bourdin, London, February 1894.

25 Hints to politics appear in *The Mystery of the Sea* (1902), where Marjory Drake, an American heiress, supports her country in the war against Spain, and in *The Lady of the Shroud* (1909), where the imaginary Land of the Blue Mountains is attacked by the Turks. But in neither narrative, the social and political order is critically discussed.

5. THE CULT OF EVIL

Upon closer examination, the attempt to establish an authoritarian and elitist system goes beyond mere political ideology or social Darwinism. In the Icelandic version, only this “tip of the iceberg” is visible, but in the much longer *Dagen* variant, we find Van Helsing’s remarks on the underlying “cult of evil”:

“From the information I have managed to gather there should be little doubt about the existence of a powerful brotherhood, having immense aids at its disposal to advance certain aims that can be called political if you will, since they also drastically impact the relationships of nations and states and the transformation of the latter on a larger scale than even a Napoleon could have dreamed of. But these purposes are in a way a by-product, or perhaps rather a natural consequence of the activities of these hidden powers – the main goal is – a transformation of all hitherto existing ideas of right and wrong – in short, in a total moral upheaval, whereby all that mankind hitherto called *Evil* gets the rank, honor and dignity of the highest *Good*. A more precise elaboration of what this means would take me too far this time – I just want to tell you that this fraternity, of which most of you hardly have any idea, has already taken its place in public life, fully organized, and is preaching its teachings openly, though partly in symbolic and allegorical forms as well. They have set the God of the Protestant and Catholic nations, in other words, the God of Christians, aside, and worship the principle of evil, as our Church doctrines have summed up in the concept of the Devil. In Paris, The Black Mass is celebrated – admittedly not openly, but nevertheless generally known and unpunished, with the most outrageous and pagan ceremonies, as we would call it – – – secretly, it is probably celebrated in countless places where no one suspects the existence of such a disgrace – except the initiated. But if the doctrine is not openly preached, then its effects are so much more clearly noticeable. And I suspect that we will see them even more markedly, in an even more terrifying form, before the century is over.” (p. 628).

This idea of a quasi-religious sect connects Count Dracula with the sacrificial rituals in the basement of his castle and Dr. Seward’s description of the circle at Carfax as “one of these half-mysterious, half-fashionable societies devoted to so-called “occultism” in one form or another.” It also explains the exalted mood during the Count’s mental experiments and the fact that he leads his guests into the property’s former chapel for their mind-altering experience. It also forms the link with the terrible, indescribable face that appears on the wall of the vault where the ape-like followers gather, and their primitive chant in honor of “Jokula-Adonai.” Finally, it would explain the use of French.

As already suggested in my paper on “*Mörkrets Makter’s* Mini-Mysteries,” it is very well possible that the Swedish editor took his ideas about such a secret fraternity from one of the newspaper articles discussing a book by Jules Bois,²⁶ portraying a Paris sect practicing “Adonism,” “Palladism” or “Satanism,” with “Adonai” standing for the god of death and darkness, as opposed to Lucifer, the god of life and light.²⁷ The article reports on the celebration of a “White Mass,” apparently corresponding to the “Black Mass” mentioned in the *Dagen* text. As these articles seems to contains some interesting clues about this secret cult, I reproduce two of them in full on the next pages. In case the Swedish editor read the book by Bois, it may have been a treasure trove for him/her, as here, we find references to Agrippina,²⁸ to the name “Ida,” to Anarchism, to the use of diamonds, to the mystical significance of love, etc.

26 Jules Bois, *Le Satanisme et la Magie* (Paris: Léon Chailley, 1895). Avec une étude de J.-K. Huysmans; illustrations de Henry de Malvost.

27 During the period August-October 1895, such articles/book reviews appeared in *Sundvallsposten*, *Upsalaposten*, *Göteborgs Handels- och Sjöfartstidning*, *Nerikes Allehanda*, *Söderhamns Tidning*, *Arbetet*, *Östgöten*, *Smålandsposten*, *Lysekilsposten*, etc. *Aftonbladet* of August 19, 1895 presented its own findings on Luciferanism and Adonism.

28 In the *Dagen* text (p. 542), Seward compares Ida Varkony’s pose to “the famous statue of Empress Agrippina.”

stojvator.

Luciferianismen. I Paris finnes en sekt af "fritänkare", som hylla "luciferianism", hvilken lära kortast kan beskrivas som ett vändande upp och ned på den kristna läran, af dessa människor kallad "adonatism". Andra namn på sektens lära äro "palladism" och "satanism".

Sekten, som skildrats af författaren Jules Bois i en nyligen utkommen bok.

Sekten tror på två gudar, en ond och en god. Den onde är Adonai, katolicismens gud, den andre är "den baktalade och förföljde, hvilken man har framställt för oss såsom Satan eller Djäfvulen, men hvilken man dock icke kunnat fullständigt beröfva hans rätta namn, Lucifer, d. v. s. ljus, skönhet, sanning och godhet".

Lucifer "arbetar på att frälsa mänskligheten från Adonais ondska". De båda gudarne, som äro lika starka och ha sina hjälpar — Lucifers äro demonerna, Adonais maleackerna — bekämpa hvarandra af evighet, långt innan vår materiella värld skapades. Lucifer är det andligas, lifvets och ljusets princip, Adonai är det lekamligas, dödens och mörkrets princip. Adonai fyller vårt lif med smärta, tvång och försakelser, Lucifer vill befria oss härifrån; medan Adonai motsätter sig de köttliga begär, hvarmed naturen utrustat oss, förklarar Lucifer, att det är dumt och onödigt att pålägga sig tvång för att uppnå illusoriska belöningar.

I Paris har denna sekt två tempel, hvari man läser "den hvita messan", håller församlingar och föredrager andebesvärjelser. Lucifer uppenbarar sig hvarje fredag kl. 3.

Tillåtelse att inträda i en af föreningens familjegrupper skrives på fint japanskt papper. Den sökande måste först visa, att han eller hon "fullständigt har afsvurit alla fördomar och all vidskepelse, som lärts i adonismen". Hvarje grupp har ett altare, d. v. s. ett sjukantigt ekbord, täckt af en högröd duk; det kallas "visdomens altare". Midt på bordet står ett rökelsekar eller en urna med brinnande sprit — det behöfs rök under andebesvärjelserna, hvilka inledas med följande bön:

"O, du godhetens gud, o fader öfver alla älskande fäder, o Lucifer, du höge, du allrahögste, du mäktige, du allramäktigaste, vi knäböja för ditt gudomliga majestät! Af min själs innersta ropar jag till dig: o herre, jag är din, helt och hållet din! Låt Adonai blifva förjagad! Vi kasta bort honom, vi hata honom! Låt de vattendöpte förneka honom! Lys oss, o Lucifer!"

En af sektens vanliga böner är om kraft att befria så många bekanta som möjligt från någon prests närvaro i deras dödsstund.

Katrineholms Tidning 1895-09-27 < Bild 2 av 4 >

<p>små barn och rädda ödemärkskvinnor omkring sin person, såsom omkring en skyddande gudom; och hvad är han annat för Finland?»</p>	<p>trogna en stypning af alla de naturliga gåfvor, som utgåro mensklighetens glädje och lycka. Hans dyrkan innebär onaturliga offer och försäkelser.</p>	<p>de luciferianska ceremonierna med hela den pomp och ståt, hvarmed de katolska kyrkorna omgifva sin Adonais dyrkan. För detta ändamål köpte han sig i Bulle en trädgård, hvars bakre del var upptagen af en klipphöjd af granit. I denna lät han hugga ut ett underjordiskt tempel, bestående af en fyrkantig förstuga, genom hvilken man inkommer till ett kapell i romanisk stil, i hvars djup ett fyrkantigt altare höjer sig på marmortrappsteg. Längs väggarna äro ordnade trästolar, som bilda ett kor, och framför koret äro uppresta tre mindre triangelformiga altaren.</p>
<p>Lucifer inför rätta.</p>	<p>Lucifer däremot återför menskligheten till dess mest legitima böjelser. Han unnar henne alla fröjder, alla tillfredsställelser; han säkerställer utvecklingen af alla naturliga gåfvor, han frigör menniskan.</p>	<p>På ett af dessa altaren profanerade man den heliga hostian, hvilken anskaffats af stormästarennen Deodata Lucif. Hon biträdades af en samling sysstrar, hvilkas medverkan är oönggänglig vid firandet af Lucifers mysterier.</p>
<p>En process af egendomligaste slag kommer i dagarna att i Paris anhängiggöras inför hvad man på svenska skulle kalla rådstufvarättens 9:de afdelning. En schweizisk dam, fröken Lucie Claraz, har nämligen instämt en fantasti-religiös tidskrift »Revue du Diable au dix-neuvième siècle» för ärekränkning, i det nämnda tidskrift identifierat henne med Deodata Lucif, stormästarinna för sekten Luciferismen.</p>	<p>Hvad adonaiserna förklara vara synd, det hylla luciferisterna som dygd och kalla Lucifer den gode guden.</p>	<p>I denna Deodata Lucif ha Friburgenserna trots sig igenkänna fröken Lucie Claraz. Den kvinnan är emellertid föga egnad till Lucifers tjenst. Det är en fröken om fyratofem år, ytterligt mager, med insjunkna ögon och tjocka läppar. Hon bodde i sia svägers, advokaten Steckelins hus. Emellertid gaf hon sig sken af en brinnande fromhet, intygad af flere prester.</p>
<p>Detta i anledning af en nys utbruten strid mellan de hvarandra bekämpande mysteriösa sekterna Luciferismen och Satanismen, hvarv deras besynnerliga religiösa villfarelser framgå.</p>	<p>Satanisterna äro egentligen blott schismatiker inom den kristna familjen. De erkänna Jesus Kristus' öfvervalde. De bestrida icke hans seger öfver den fallne ängeln. De erkänna, att det goda, dygd och pligt, äro där Adonais religioner förläggda dem. Men i striden taga de parti för den besegrade mot segraren. De föredraga den detroniserade Satan framför konungen Kristus. De äro revolutionärer, konspiratörer mot den bestående ordningen. De synda af uppenbar olydnad och trots mot Gud och hämnas genom att sära och bespotta hans lagar. Deras dyrkan grundar sig icke på någon filosofi. De äro demoniska hädare, medvetna om sin ogudaktighet.</p>	<p>En dag rikta de hon ett cirkulär till de trogna katolikerna, hvari hon afslöjade de afskyvärldheter, för hvilka det luciferianska templet utgjorde skådeplatsen; detta cirkulär innehöll de mest skandalösa detaljer.</p>
<p>För vanligt menskligt förstånd är det icke lätt att begripa, huru man kan förena dyrkan för Lucifer med ett energiskt hat till satan. Men för luciferisterna tyckes det falla sig helt naturligt.</p>	<p>I den mest katolska kanton i Schweiz, kantonen Friburg, finnes talrika anhängare till Adonais kult. Emellertid fans också i Bulle, nära Friburg, en antiklerikal af öfvertygelse, en beläst och filosofiskt intresserad advokat, som öppnade sitt hus för en klubb af fritänkare, som snart bildade sig till en frimurareloge under hr Steckelins ordförandeskap.</p>	<p>Med tillhjälp af allmosor från uppretade katoliker och insamlingar i Italien, Frankrike och Belgien återköpte hon trädgården och templet i Bulle, och tillkännagaf sin afsigt att där införa en religiös ordning, med utslutande af de helgerånade luciferisterna.</p>
<p>Båda dessa sekter äro underafdelningar inom den Diaboliska religionen, men lika skiljaktiga inbördes som katolicismen och protestantismen, hvilka båda ha Kristus till sin idol. Luciferismen uppstod i förra århundradet och är en form af den i 3:de århundradet uppträdande manikeismen med sin lära om tvänne gudomliga urväsenden, ett godt och ett ond. Lucifer är evig rival till Adonai, men luciferisterna, långt ifrån att se i den allsmäktige ängeln, hvilken af Adonai förklarade fallen, det ondas princip i motsats till det godas princip, beundra i honom den öfvernaturliga kraften, som åstadkommer jämnvigt i verlden och återger åt naturen dess rättigheter, hvilka blifvit misskända af de kristna guden, Adonai. Denne utstår ett lif af smärta, tvång och spänning. Han fördrar af sina</p>	<p>Denna loge var sammansatt af kända och aktade personer. Snart begynte den intressera sig för luciferismens mysterier och, utan att någonting synbarligen blef förändradt till det yttre, insattes i stället för de skotska kyrkobruken, hvilka logen hade antagit, de gamla Old fellows symboler och praxis. Sedan hr Steckelin omvänt sina förtrogna, företog han sig att fira Old fellows, d. v. s.</p>	<p>Den helgerånade luciferisterna. Patriarken i Jerusalem blef så uppygd af detta nit, att han hedrade fröken Claraz med den Heliga gravens orden. Då de fonder, dem fröken Claraz samlat, begynte inflyta, var luciferisternas finansiella ställning mycket svår. Den älskvarde gudens dyrkare hade vägrat att taga del i utgifterna för templets uppbyggande och underhåll. H</p>

Aftonbladet of August 19, 1895, p. 3 | Sundvallsposten of August 7, 1895, p. 4 (columns rearranged).

<p>En ny religion. Luciferianismen.</p>	<p>Huysmans, som likaledes mycket studerat luciferianismen, förklarar, att palladisterna betrakta de två gudarne som lika starka.</p>	<p>»Den hvita messan» liknar en katolsk, ehuru en vrågbild. »Tempelprestinnan» eller den »utvalde magiern» här messigjorta med korsat nedåt. Man kommunicerar med båda sakramenten. Hosian är svart och är Lucifers sanna lekamen.</p>
<p>De, som ifrigast bekämpa religionens förädlade inflytande, visa sig oftast vara de, som minst kunna undvara dess stöd, om de än för att själfva försä sig bakom ljuset gifva sina gudomar och afgudbilder andra namn.</p>	<p>Lucifer är ljuset och det godas gud, under det Adonai är mörkrets och det ondas, han är, kort sagt, satan, och tillbedjarna af denna tro känna sig mycket förärmade, när man vill tillägga Lucifer detta spenamn.</p>	<p>Fröken Diana Vaughan, som en gång bekänt sig till Luciferianismen, har efter sin återgång till kristna läran, i parisertidningen Matin lemnat en skildring af sektens regler.</p>
<p>Anarkismen tillbeder Ravael och Vallant och egnar dem ett slags dyrkan, och fritänkarna ha ej funnit något bättre än att återvända till den tro, man lärde dem, d i de voro små. I alla händelser ha flera af dem i utlandet slutit sig samman till en sekt, som dyrkar »Luciferianismen».</p>	<p>Det är — låtom oss tillstå det rent ut — kristendomen med endast förändrade namn, en kristendom, på hvilken man vänt upp och ned.</p>	<p>Luciferianerna dela sig i familjegrupper. I en dyllk grupp skall det finnas minst 11 personer, alla i myndighetsåldern. De måste ha erforderlig bildning för att kunna göra propaganda, de få ha full handlingsfrihet och förklara sig ha brutit mot alla vantrons födomar. Af de elfva skola sju vara bröder, fyra sysstrar.</p>
<p>I Paris har denna sekt låtit mycket tala om sig. Dels emedan en af dess yppersta prestinnor vänt om och åter kastat sig i katolicismens famn, dels enär författaren Jules Bois i en af sina böcker egnat den en grundlig underökning.</p>	<p>Hur underligt det än låter, har denna religion — om vi våga använda detta namn — många anhängare och böcker fulla med brinnande böner. Vi aftrycka här en af dem:</p>	<p>En familjegrupp räknar 100 medlemmar, 70 bröder och 30 sysstrar.</p>
<p>Lucifer-läran eller »palladismen» är — säger Jules Bois — en förfärlig religion, hvars hjärtpunkt är i Charleston, helvetes-messalagens Jerusalem. Dess verkställande komité sitter i Rom, dess administration i Berlin. Palladismens mål är att förmå hela verlden till sfäll från kristendomen. Cornelius Herz, Häinkel och Bleichröder voro luciferianer.</p>	<p>»O, du gøibetens gud, o, fader framför alla älskande fäder, o, Lucifer, du högr, du allrahögste, du mäktige, du allsmäktigaste, vi böja knä inför ditt gudomliga majestät. Ur min själs innersta ropar jag till dig: O, herre, jag är dör, helt dör! Förjaga Adonai! Vi förkasta honom, vi hata honom! Låt de vittendöpte förneka honom! Ljus! Ljus! O, Lucifer o. s. v. o. s. v.</p>	<p>En dyllk familjegrupp behöfver som altare blott ett sjukantigt bord af ek, täckt af en högröd duk. Detta bord kallas visdomens altare. På dess midt står ett rokokeskar eller en liten urna med ett litet blått, som hålles i lågor medels sprit, detta lysnarhet när andebesvärjelse föreliggå.</p>
<p>Luciferianerna äga i Paris två tempel. Det ena står på Rue Rochechouart vid Sacré Coeur, det andra på venstra Selnestranden. Här hålles den s. k. hvita messan, här samlas man till möten, här föregå andebesvärjelse.</p>	<p>Hvarje fredag klockan tre visar sig Lucifer i Charleston. Äfven i andra af sina tempel uppträder han. Bött Rom undfyr han. Adonai fyller vårt lif med smärta, tvång och försäkelser, Lucifer vill befria verlden från hypokondri. Under det Adonai vill undertrycka de höttliga lustar, med hvilka naturen urustat oss, förklarar Lucifer tvärt om att vi skulle vara dumme och barnslige, om vi pålade oss onödligt tvång för att uppnå illusoriska belöningar.</p>	<p>En af sektens innerligaste böner är om kraft till att befria så många som möjligt af sin omgifning från någon prests närvaro i deras dödestund.</p>
<p>De två gudarne kämpa från evigheten med hvarandra, låmpet innan den materiella verlden fans till. Lucifer är intelligensens och lifvets princip, Adonai materiens och dödens. De två gudarne ha hvar sina tjänstander. Demonerna följa Lucifer, maleckerna Adonai.</p>	<p>Detta förklarar bättre än allt annat den framgång, religionen haft.</p>	<p>Diana Vaughan berättar, att hon under en af dessa sammankomster fick se Lucifer. Han sat på en dismantron, och då hon ville kasta sig ned på knä framför honom, sade han: — Blif stående, min dotter! Knäfallet är förödmjukande och jag ödmjukar ej dem, som jag älskar och som älska mig! — Jag förstär nu hans fröckhet — skrifer den unga damen. Då var jag förvildad och tog den guldsmuckade satan för en gud. Luciferianismen är ett nytt bevis på det naturliga behöfvet hos menniskan att känna sina handlingar tillåtna af en gudom, och hvad ligger då närmare än att välja Lucifer, då det är hans säid, man vill stå.</p>

As Tara Isabella Burton explains, Bois was not alone in his fascination with Satanism:

In *fin de siècle* Paris – the age of the *Moulin Rouge*, the cancan, and absinthe – the burgeoning world of scientific positivism, sensational journalism, and celebrity culture intersected with a shadowy underworld that existed both in opposition to and inextricably part of “modern Paris.” The Parisian intelligentsia’s fascination with Satanism, magic, and the occult in the waning days of the 19th century represented the apex of that era’s intellectual conflicts: science versus religion, positivism versus mysticism, commercialization versus esotericism, forward-looking optimism versus cloistered nostalgia.

For literary-minded Parisians, the world of the occult – Black Masses, spell-casting, the pagan-Christian syncretic rituals of someone like the late Abbé Boullan – embodied this contradiction. Writers like Huysmans and Bois were drawn to the esotericism of the occult – to the idea that it made them special or set them apart in an era of mass production – even as the mechanisms of that modernity (i.e., popular media including papers like *Gil Blas*) brought that world into mainstream consciousness for mass consumption.

The late 19th century saw a craze for books about Satanism, often purporting to be scientific or anthropological studies of Satanic cults in the present day. Bois’s 1895 *Le Satanisme et la magie* was a major best seller, as was de Guaita’s 1890 *Au seuil du mystère*, and Bataille’s 1892 *Le diable au XIXe siècle*.²⁹

Assuming that the Swedish translator/editor was familiar with these trends, it is not difficult to imagine that he (or she) found such reports suitable material to create a parodist portrait of high society circles engaging in occult ceremonies worshipping the power of evil.



Illustration from *Le Satanisme et la Magie*, 1895, resembling the *Dagen* illustration showing the captured girl on the black boulder.

29 Tara Isabella Burton, “Satanism and Magic in the Age of the *Moulin Rouge*,” *JSTOR Daily*, March 9, 2016. Retrieved October 13, 2021.

6. PHYSIOGNOMY, ANIMALISM, AND RACISM

Several authors have pointed out that *Dracula* links the Count with immigrants from Eastern Europe who in turn were associated with poverty, dirt, infectious diseases, sexual greed, crime, and superstition.³⁰ In the Nordic variants, we see an intriguing split: while the Count and his aristocratic disciples indulge in a display of upper-class wealth and aesthetics, a second group of followers bears the characteristics of racial inferiority as defined by the standards of the late 19th century. Here, we do not only find the Gypsies who organize the transport of the Count's boxes and appear in Whitby, but also the apelike creatures who gather in the castle's vault; Harker uses extremely negative adjectives to describes them:

The room, or perhaps I should rather call it the underground cave, [...] was full of people – both men and women; they could well be 150 or so, the men separated in one group, the women in another. Their faces were facing the part of the vault to the right of me, and I could thus see them fairly well.

Doing so gave me a feeling of indescribable surprise and dislike. For I have never seen physiognomies, more marked by the qualities and passions which we call animalistic, in spite of which, in fact, only at first seem to us quite repulsive and degrading when they appear in man. At the same time, these creatures seemed strangely familiar to me, and at first I could not explain to myself where this feeling came from. But suddenly it struck me: – in these stocky, unnaturally broad-shouldered and rough figures, these disproportionately long, almost ape-like arms, these large heads, covered with straggly, bristly hair, these low foreheads, these deep-set, prickly black eyes, this yellow-brown complexion lined with strange, deep folds, these thick lips and wide jaws, I found to the letter all the typical kin or racial marks I had already observed in the portrait gallery showing “the masters of the House Draculitz.” As I flip back in my notes, I see that even then, I considered the expression “devilish” more fitting than “animalistic” for the impression these disgusting creatures made on me. I now repeat this judgment with multiplied emphasis and far better reasons. (pp. 136f).

Although these people thus look like the Count's forefathers, they seem to belong to an inferior, perhaps “degenerated” branch of the *Dracula* race. Their “yellow-brown complexion” strongly contrasts with the pure white skin of the vampire girl and her great-grandmother in the large portrait. In this sense, the Nordic versions emphasize physical differences even more than *Dracula* – although Stoker in other novels did not hesitate to portray black people as “hideous,” “repulsive,” “vile,” a “monster,” etc.:

In Victorian England it was commonplace to associate animalistic qualities with coloured people and Stoker was no exception: The two most abhorrent and primitive characters in his fiction are a “huge, coal-black negro, hideous and of repulsive aspect” on his way to violate the kidnapped American heroine Majory, in Chapter 48 of *The Mystery of the Sea* (1902), and the black Voodoo sorcerer Oolanga, in *The Lair of the White Worm* (1911): “You might think to look at him that you could measure in some way the extent of his vileness; but it would be a vain hope. Monsters such as he is belong to an earlier and more rudimentary stage of barbarism. He is in his way a clever fellow – – for a nigger; but is none the less dangerous or the less hateful for that.” (Ch. 7).³¹

30 Carol Margaret Davison, “Bloodbrothers: *Dracula* and Jack the Ripper,” in *Bram Stoker's Dracula – Sucking Through the Century, 1897-1997*, ed. Carol Margaret Davison (Toronto: Dundurn Press, 1993), 151ff; Patricia McKee, “Racialization, Capitalism, and Aesthetics in Stoker's 'Dracula,’” *NOVEL: A Forum on Fiction*, Vol. 36, no. 1 (Autumn, 2002): 42-60, <https://doi.org/10.2307/1346114m>; Linehan, Hugh. “Racism, Misogyny, Sexual Anxiety,” *The Irish Times*, April 18, 2012.

31 This is footnote 175 from a manuscript version of *Powers of Darkness* (2017), dated October 25, 2014, 7:44, which I shared with Dacre Stoker and John E. Browning. It was later shortened, to become footnote 228 in the final book. Browning then asked me again about examples of racism in Stoker's work (comments of July 12, 2016). I found my remarks about Oolanga echoed in David Skal, *Something in the Blood. The Man who Wrote Dracula* (New York: Norton, 2016), 478.



Physiognomical sketches by Charles Le Brun (1619-1690). In *Mörkrets makter*, the Count's face is repeatedly compared to that of a bird of prey. According to Gina Lombroso, "in murderers, on the contrary, [the nose] is often aquiline like the beak of a bird of prey."³²



98 **INFLUENZA DEL CLIMA.**
Nelle regioni calde troviamo gli Indiani, i Neri (Fig. 20), gli Ottentotti, molti Australiani, in cui pre-



Fig. 20. Negro dal capo Bretone dolicocefalo.

Left: Physiognomy of criminals, illustrations from *L'uomo delinquente* (Criminal Man), by Cesare Lombroso. Milan: Hoepli, 1876. Here: Plates v and vi of *L'Homme Criminel* (Atlas)(Rome/Turin: Fratelli Bocca, 1888). Source: [Wellcome Collection](#). Public Domain. The concepts of physiognomy, phrenology and anthropometry were linked with the idea that a criminal character was inborn and that such genetic anomalies could be detected in the shape of the face, bumps on the skull, body build, etc. They were also associated with the ideas of "degeneration" (Max Nordau, *Degeneration*. London: Heinemann, 1895) or "regression," suggesting that criminals and colored people constituted a "throwback" in the course of evolution. In *Dracula*, Van Helsing and Mina agree that the Count is of the criminal type as defined by Lombroso. Right: Before *L'uomo delinquente*, Lombroso wrote *L'uomo bianco e l'uomo di colore – Letture sull'origine e la varietà delle razze umane* (Padua: Sacchetto, 1871), stressing the anatomical differences between the Caucasian type and "primitive" races.³³ In *Mörkrets makter*, Harker describes the Count's adepts in the basement as "ape-like," in tune with Lombroso's ideas.

32 Gina Lombroso Ferrero, *Criminal Man, According to the Classification of Cesare Lombroso* (New York: Putnam's Sons, 1911), 15.

33 See Silvano Montaldo, "Le début de la pensée raciste de Lombroso (1860-1871)," in *La pensée de la race en Italie*, Aurélien Aramini and Elena Bovo, eds. (Besançon: Presses universitaires de Franche-Comté, 2018), 85-100.

7. EROTICISM AND THE ROLE OF WOMEN IN MÖRKRETS MAKTER

When it comes to exposing uncovered skin and portraying passionate encounters *Mörkrets makter* is more candid than *Dracula* – I addressed the heightened eroticism of the Icelandic version already in February 2014, and the Swedish variants turned out to be even more daring. While admiring the large portrait of the Countess, the young lawyer observes:

The painter's brush had, moreover, taken several liberties with the "classical" costume, [...] and the thin, white draperies in fact revealed so much more than they hid that one would much rather have imagined seeing a fantasy image of a resting goddess or a forest nymph before one's eyes than a real portrait. (p. 57).

The garments of the murdered peasant girl Harker spots from his window "were slit open across the chest, so that her whole bosom was bare." (p. 83). With regard to the Count's primitive followers in the castle's basement, Harker notes, "All, both men and women, were half-naked, that is, exposed to the waist. –"

After various chants and rituals, the prisoners are brought in:

[The men] entered pairwise, and to my unspeakable horror I noticed that each couple had a woman between them – a prisoner apparently, with her hands bound behind the back. All three were almost naked – young, splendid figures with lavish shapes and faces, who would certainly have been beautiful if not disfigured and distorted by a horror that seemed to be on the verge of insanity. (p. 144).

One of the young women is forced down on a boulder that forms a kind of altar:

Pale as death and with wide-open, glassy eyes, [the captured women] stared around, without an attempt at escape or resistance. But at the moment the big trumpets sounded, the two guards who held the midmost of the prisoners – the fair-skinned young woman – with a sudden movement, so fast that I did not even have time to observe it, until it was already done, wrapped their long hairy arms around the wretch, lifted her up and with brutal force threw her straight on her back onto the big black boulder, where they held her stretched out between them, even though she fought with desperate force and twisted like a cat to wrestle herself from their hands – an eerie and outrageous sight. [...]

When I for a moment turned my gaze away from the horrible group in front of the altar, I saw with horror from the expression on all these faces, that these eyes greedily aimed at a single point – the spot where a woman's white naked body writhed in convulsive twitches on the black stone under the hands of her devilish executioners. – I sat as benumbed, as turned to stone by a horror and disgust that cannot be expressed in words. (p. 146).

In all these instances, the woman is the object of the male view. Moreover, all mentioned women are victims of violence, except for the Countess in the portrait – although she, too, will end up as the murder victim of her jealous husband. Harker's host reports about the Count's revenge:

"The Count let a few days pass by, – then he entered her room, just at the same hour as her lover had plunged into the abyss. No one knows what happened there; but from then on, he visited her – reportedly – every night at the same time. These were probably sweet moments for him in his own way – – maybe less for her," he smiled a cynical smile – "but – who knows! – No one has seen, no one has heard anything! – it was only a month later that he sent for women from the village and told them to do her the last service. No one dared to ask any questions. She lay dead on her bed – that was all." (p. 65).

This is more a scene of rape and murder than of sexual passion. In all other encounters that can be described as erotic, however, the roles are reversed. The “good” men are passive, shy, reluctant, confused, on the verge of fainting, while the “evil” women are sexually aggressive.

The first time that Harker meets the vampire girl, it still seems as if her sensual appearance could prompt him to take the initiative – at the same moment, however, the signs of vertigo announce themselves:

In my embarrassment I hardly knew what I should answer to this highly unconventional and flattering speech – in general I had lost all presence of mind and felt unable to think a single thought; her voice, her sight filled me completely, and – if I were to tell the truth – my only reaction was an insane longing to hold her in my arms and overwhelm those alluring, longing lips, this soft youthful bosom with hot kisses – – I this moment I was no longer myself – I was dizzy and felt close to losing consciousness. (pp. 31-32).

During their first intimate encounter in the West Tower of the castle, where Harker had been watching the sunset, it is the girl who takes the initiative, while her counterpart is almost reduced to passivity:

Half unconscious, I sank back on the pillows; the scent of honeysuckle felt suffocating in the night air –. At the same time everything was illuminated with the sharp electric light of two large flashes of summer lightning, almost immediately following each other – – In the glare of these bolts *she* suddenly stood in front of me – very close – – – dazzling – like a white flame – with the same enigmatic tempting smile, as the first time when I saw her eyes of blue fire, which, as it were, burned itself into my brain and made my power and my will melt like wax. For just a few seconds I saw her clearly, slender and luscious at the same time, against the dim lighting of the room – then it became dark and dazzled as I was, I could not distinguish anything –. But I felt..., felt throughout my being, that she was coming closer, that she was bending over me –. I lay as if paralyzed, as bound by an enchantment, even though my heart and my pulse beat as in fever, and a burning passion of which I never had a clue clouded my senses and my reason. [...]

Once more the soundless, flaming gleam glistened, spooky and supernatural – it showed me her wonderful face close to me. She was leaning over me, with her eyes holding mine, the red, swelling, yearning lips half open, the sparkling jewelry on her bare white bosom – I saw – how she sank to her knees, next to the bench where I lay – in the next moment it was dark again and I felt myself dizzying and half unconscious sink into an abyss, where the numbing, intense honeysuckle smell became one with the soft ensnaring female arms that wrapped themselves around me and the fire of passion that burned in my own veins – – I felt her breath, warm and intoxicating, on my face – – felt a pair of swelling lips pressed against my neck in a long, burning kiss that let every fiber in my being shiver with trembling lust and anguish – and in reeling giddiness I took the beautiful figure in my arms – – (p. 117-118).

After this intimate encounter, he cannot stop longing for her, “ – – the stranger, whose name I don’t know at all, but whose kisses still work like creeping poison in my veins.” (p. 121). For May 18, he notes in his journal:

Awake and asleep, she haunts me – – – this wonderful being that I almost fear and to whom, however, my whole soul is drawn with a desire stronger than reason or honor. I despise myself – I feel so deeply changed and disgraced, that my despair over it sometimes – so it seems to me – is close to drowning my senses, – yet I am powerless against this ever consuming fire. (p. 126).

Inevitably, Harker cannot resist her when she comes to see him at the writing desk where he tries to focus on his legal studies:

Then it was as if I sensed her presence in all fibers of my being. The pen fell out of my numb fingers and I looked up – – *She stood behind my chair*, leaning over its frame – bowing slowly over me, while she looked into my eyes with this strange glance, which I previously described as a blue beam that pierced my brain and there with a sense of purely physical pain bored itself deeper and deeper. – . [...]

– She bent, as I said, over me and I felt how her eyes sucked in my essence, my independence, my resistance – felt it without being able to understand what I experienced – by now, I’m better able to do so. I sank back against the chair’s backrest and returned her look. The light was captured by the ruby heart on her bosom and it seemed to me as if it sprinkled blood – – what, was I sleeping? – – It is strange how these impressions of which I was hardly aware now come back to my memory. I saw the flickering *only in her eyes*, and yet I now see clearly her white bosom before me, as if overcast by this bloody shimmer, and feel how I shivered at the sight. Everything that followed I remember as one remembers a dream, where truth and unreality merge. – She slid down on my lap – I felt her supple body in my arms, felt her soft limbs embrace me, until I could barely breathe, so tight she was holding me – and felt once again her lips pressed against my throat with trembling lust in a long quavering kiss. It stole like a numbness over my whole being – it was as if I melted away in a single, all-consuming sensation in which time and space did not exist any more – – (p. 128-129).

From Jonathan Harker’s single, short-lived fantasy that the vampire women would “kiss me with those red lips,” followed by an intense revulsion for these “devils of the pit” (Stoker, 1897), the Swedish text spins a full-fledged, enduring obsession. And while in *Dracula*, Harker does not feel the blond girl’s teeth on his throat for longer than a few seconds, in the Swedish variants, his nemesis has several, uninterrupted opportunities. Harker ends up as her mental slave, and this fixation would surely haunt him still in England if a brain fever had not erased his memories.

Similarly, in *Mörkrets makter* Dr. Seward’s infatuation with Lucy does not die when she is un-dead and starts attacking children. During the evening party at Carfax, he has a hallucinatory experience and finally tastes the bliss of her passionate embrace:

Not even when I said my last goodbye to her with a heart still bleeding from the fresh wound did I imagine touching these lips with mine; I felt that even in death they belonged to the man who was my friend and that I wasn’t allowed to betray my duty to him – the very thought of my earthly love then seemed to me a desecration of her pure image. Now I did not think of this, it had no place in my soul – – everything vanished in the face of the burning hot desire that filled my whole being and drew me to her; the heavy scent of the orange blossoms made me dizzy – I bent over her, wrapped my arms around her and pressed a kiss on her lips – the dead lips, which I had never kissed alive – – I felt her body in my arms for a moment with the stiff coldness of death, felt my lips freeze as if I were kissing a marble sculpture – it gave me no horror and also lasted just a moment – suddenly I felt how a violent tremor shot through her – the light that surrounded us changed color, flickered and flashed – all at once it turned dark, and in this darkness my head started to spin while I felt a pair of soft arms being twisted around my neck with suffocating strength, felt myself pressed against a swelling bosom, felt the marble-cold lips with a burning heat cling themselves to mine in a passionate kiss that robbed me of breath and reflection, felt flooded again by the almost suffocating feeling of voluptuous bliss I had experienced before. – – – (pp. 558-559).

While Harker is redeemed by amnesia, Seward is released from his crush on Lucy by stumbling into another captivation; he is invited to Carfax to treat Countess Vårkony.

My patient was lying on the bed – not undressed, but wrapped in a dressing gown of deep red, fur-edged velvet. She lay on her back with her arms extended along her sides, motionless like a figure on a tomb; her eyes were closed and her thick black hair [...] fell in two huge braids down her shoulders and over her bosom. I walked up to the bed. She did not open her eyes, but said slowly and haltingly, with a voice that seemed to come from a great distance, so weak was it:

“Good evening, Doctor. – – You are welcome. – She’s dead now. You have to bring her back to life. – – Please do your best.”

I bent over her, touched her hand, felt the pulse – her hand was icy cold and stiff and the pulse completely imperceptible; if I had not heard her speak, I would in fact have automatically believed her to be dead. I hurriedly reached for the stethoscope in order to examine the heart. To be able to do so, I had to open her gown. This was easy enough as it was only fastened at the throat with a pair of large gold hooks; but I found to my surprise that she was completely undressed under it, so that the naked, perfectly beautiful figure stood out as a dark bronze sculpture against the soft, black fur with which the wide robe was lined. (p. 526).

After attending the evening party and Leonard’s concert, and after exchanging his thoughts with Mary Holmwood, Seward has another erotically charged encounter with Ida Vårkony:

“You’re sacrificing a lot of your time for me, Doctor,” she said at last in her slow, foreign tone. “A lot of time and energy.³⁴ It’s precious – I know how precious it is. Gold is not enough to reward such services. You will get gold – – as much as you want – – but – – it’s not enough. – – What else? – – ”

I still stared at her without finding words to answer. Everything was a chaos within me; it seems to me now, though I clearly remember everything, as if I had not been aware of anything but her eyes and the strange red glow that radiated from them.

“What else?” she repeated slowly. “No one serves *me* without pay – – ”

The grip with which her agile fingers held my hand became even firmer – – she pulled me, so that I had to bend more and more over her – her eyes still looked into mine, wide open, beaming – I felt the strong, foreign perfume of her hair and skin – suddenly our lips met – – hers were burning hot and as if clinging to mine; I was gripped by dizziness – suddenly she released my hand and slowly pushed me away. I got up, confused, ashamed, shaky, still dizzy, and searched in vain for words – an apology – I don’t know what. She lay completely calm and looked at me unexpectedly with her large, shiny eyes – larger and shinier than ever. “

You are a child, Doctor,” she said slowly. “A child – – and yet so old. You haven’t kissed many women. So much the better – – Good night – – I told you no one serves me without pay. Go now.”

She made a dismissive hand gesture while she still looked at me with the strange, at once piercing and half-mocking expression which sometimes gives her beauty such a strange, almost frightening touch. – I obeyed her mechanically; when I came out on the landing I was gripped by such a violent vertigo that I had to close my eyes and lean against the wall for a few seconds; it seemed to me as if I were on a ship in high seas, and I could hardly stay upright. (p. 591).

As we can suspect by now, Seward’s loyalty is switching from Lucy to his new dominatrix. During a further encounter he realizes that he loves only *her*:

34 Whenever Dr. Seward treats Ida Vårkony, he feels as if his own life energy is drained.

Her voice lowered more and more to a whisper – her eyes seemed to get bigger and more radiant and, before I had time to think or grasp her intentions, she had slipped from the divan to the floor at my feet and snuck close to me – in the next second I felt I her lissome figure in my arms and on my lips once again her burning, intoxicating kiss that deprived me of sense and reflection – – Suddenly I jerked in sharp pain – I had stuck myself on one of the jewel-adorned, walnut-sized spiders holding her dress together by way of clasps, – when I pressed her next to me it had, I don't know how, scratched my throat. She released herself quickly from my arms and I heard a faint exclamation.

“You're bleeding – ah! – I shall – –”

The next moment I felt how her soft lips pressed against the wounded spot – my whole being trembled at this touch as at an electric shock – everything went black before my eyes and I seemed to sink into a bottomless depth – – I don't know how long this condition lasted, but when I looked up again I felt that my head was resting against a pillow and that I was reclining in the big chair. *She* had regained her place on the sofa, her eyes carefully fixed on me. When she met my gaze she smiled. “You are a child,” she said [...] “A big child! – Do you feel better now? – No – sit still!” – I had made an impetuous movement to get up. “Be quiet – I don't want to hear anything.” She raised a warning hand to silence the passionate words that wanted to cross my lips. In this moment I felt that it was *she* I loved – – – All that I had felt for Lucy was only a pale shadow against the passion which now, like a stream of fire, filled my soul. I had wanted to throw myself at her feet – but her gaze and tone held me back and controlled me completely. (p. 610).

Seward's new passion creates space for a spooky romance between Arthur and the un-dead Lucy, who are spotted at Hillingham together by Arthur's sister Mary. We only have to look at the illustration on p. 572 to understand that Arthur Holmwood is facing a similar fate as Tom Harker and John Seward.



Arthur is spotted at Hillingham together with his un-dead bride Lucy (p. 572). Edited image.

In *Mörkrets makter*, both the anonymous blonde vampire girl, Lucy and Ida Vårkony thus prove to be stronger than their counterparts, whereas in *Dracula*, the women fail to turn the men around. In the Swedish versions, female power is not rooted in beauty alone, however; we may suspect that there are hypnotic or supernatural forces in play– or is it pure charisma? About the effect Ida Vårkony has on him, Seward states:

The power of beauty is not at all difficult to understand, but with her it is something more than this – something – hostile – almost frightening – at once attractive and repulsive. However, I seek in vain to analyze what cannot be described in words. (p. 542).

On the anti-vampire side, Vilma successfully conducts her own investigations in Hungary and enters Castle Draculitz alone, instead of Van Helsing, while it is Mary Holmwood, not Arthur, who drives the wooden stake through Lucy's heart. Seward notes that she appears much stronger than her brother (p. 570). Was Stoker's early draft so much more feminist than the final text, or is this all due to the input of the Swedish translator/editor?



Women activists selling *Votes for Women* in Fleet Street, London, July 1908. Source: The Women's Library collection.

8. HOMO-EROTICISM IN DRACULA AND MÖRKRETS MAKTER

In his essay “Kiss Me with Those Red Lips,” Christopher Craft spelled out how in *Dracula* homo-erotic bonds tend to overshadow heterosexual attraction.³⁵ The Count furiously defends his personal claim on Harker against the three vampire brides, and during the confrontation with Van Helsing and his men at the Piccadilly house, he stresses how he will get at his male opponents through their female partners:

“You think to baffle me, you—with your pale faces all in a row, like sheep in a butcher’s. You shall be sorry yet, each one of you! You think you have left me without a place to rest; but I have more. My revenge is just begun! I spread it over centuries, and time is on my side. Your girls that you all love are mine already; and through them you and others shall yet be mine – my creatures, to do my bidding and to be my jackals when I want to feed. Bah!” (*Dracula*, Chapter 23, Dr. Seward’s Diary of 3 October).

In *Mörkrets makter*, these two elements are eliminated. For a moment, the Count loses control when Harker cuts himself while shaving, and he also gets aggressive when his guest leaves the windows open, sternly warning him about the bats and other dangers lurking in the old castle. The vampire girl warns Harker to be careful when the Count is watching him. But it never comes to a direct confrontation between the Count and his alleged “niece,” and when Harker reports to have met her, his host seems to be tickled rather than irritated. The second time that Harker sees her, in the West Tower, he loses consciousness and is woken up by the Count; again, his host seems to be amused rather than angry:

– “My young friend –” he said with the sudden shift from brutal savagery to suave politeness to which I have now almost become accustomed – “you should remember that I have previously uttered a warning – a warning which you – with the usual frivolity of youth – haven’t found worthy of consideration, because to my surprise I find you here at this time of day. – I repeat once more emphatically *that you should do your best to avoid these rooms after dusk*. You have probably been so careless as to fall asleep here – – with the windows wide open, contrary to my firmly expressed wish – – The bats swarm here around our old walls as you yourself have seen, and I have told you that they can be dangerous – – What I feared has really happened – you have been attacked during your sleep. – ” [...]

Shivering, I moved my hand involuntarily to the point where he pointed – it was the same where just two soft lips had rested in a long burning kiss, and I felt the blood rise to my head again at this memory. – – The Count still watched me with a half-crafty, half-mocking look. “Ah, young friend –” he repeated with a strange emphasis, “believe me, here in the Carpathians we know the dangers of the night better than you – – the children of the civilized west! – Such wounds are more dangerous than you think. They may start bleeding again – – – let me with my routined hand – – – ”

I saw his wax-yellow, claw-like hands as if floating in the air over my face and seemed to feel that he stroked me over the forehead and eyes and then down the neck with strange light movements. – –

But from this point on, my memory is cloudy. (pp. 119-120).

As for the fate of John Seward and Arthur Holmwood, one could say that the Count actually destroys them through the “girls” they love – Lucy Westenra and Ida Vårkony. But this impact is indirect. The Count never meets Arthur, and with Seward, he only exchanges a few polite words. After the physician falls under Vårkony’s influence, there are no more interactions between the two men. On the whole, *Mörkrets makter* seems to focus exclusively on heterosexual chemistry.

³⁵ Christopher Craft, “[Kiss Me with Those Red Lips: Gender and Inversion in Bram Stoker’s *Dracula*](#).” *Representations* no. 8 (Autumn 1984), 107-133. Retrieved September 25, 2021.

9. PARADOX QUALITIES

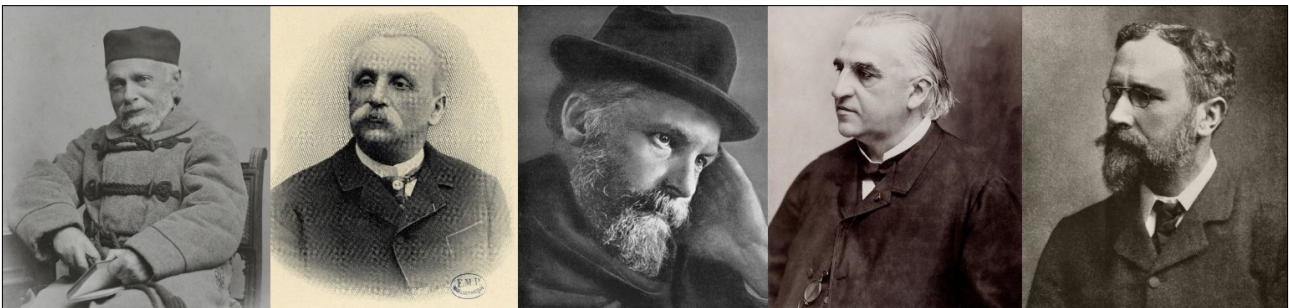
While translating text fragments for my book *Dracula: The Swedish Drawings (1899-1900)*, I came across a number of descriptions that seemed to be paradoxical, or at least to combine qualities that are not easily reconciled. They are mostly introduced by the adverbial expression “på en gång” (“at once,” “at the same time,” “both”). Describing the landscape around the castle, Harker states that “it had something at once wild and charming” (hade något på en gång vilt och ljuvt). When thinking of Vilma, Harker mentions her “at once powerful and soft figure” (på en gång kraftiga och mjuka gestalt). The hair of the blond vampire girl falls “in a both artistic and careless disarray” of curls over her forehead (på en gång konstrik och vårdslös förvirring). In the portrait of her “great-grandmother,” Harker discerns an “at once luscious and commanding beauty” (på en gång yppig och befallande skönhet). The Count describes the skin of the woman in the large portrait as “a woman’s soft cool skin – – both warm and fresh, firm and mellow” (en kvinnas mjuka svala hud – – på en gång varm och frisk, fast och mjuk). Later, he reports on the young lover jumping from the window in an “at once dramatically gripping and completely emotionless tone” (på en gång dramatiskt gripande och fullkomligt känslolösa ton). While watching the sunset from the West Tower, the young lawyer feels a peculiar emotion taking over, “at once painful and sweet” (på en gång pinsam och ljuvpå). A moment later, he senses a “peculiar well-being – something at once benumbing and stimulating (egendomligt välbefinnande – något på en gång dövände och eggande). Before the girl enters, he is reminded of the Count’s words, “ – A love, blazing hot as hatred, a hatred, burning as love – –!” Finally, he finds himself in a situation that is “so baroque, so ridiculous and so desperate” (så barock, så löjlig och så förtvivlad).

In the following sections, Van Helsing looks Lucy straight in the eye “both sternly and kindly” (på en gång strängt och vänligt). Seward describes Ida Vårkony as “so strangely beautiful, so at once dazzling and almost frightening” (så sällsamt skönt, så på en gång bländande och nästan skrämmande). In the same paragraph, he calls her “tall and slender, at once delicate and luxuriant” (lång och smärt, på en gång finlemmad och yppig). He also typifies her as “at once attractive and repulsive” (på en gång tilldragande och fränstötande). Her dress is “draped to both emphasize and conceal the body’s shapely lines and lush growth” (draperad för att på en gång höja och dölja kroppens formsköna linjer och yppiga växt). At the concert in *Cecilia Hall*, he observes a gentleman with “at once brazen and insecure looks” (på en gång fräck och ösaker uppsyn). In another scene, Prince Koromeszo gazes at him “with an at once curious and mocking smile” (med ett på en gång nyfiket och gäckande leende). During a further encounter with Vårkony, she speaks to him in an “at the same time tender and ridiculing tone” (på en gång ömma och gäckande ton). After Vilma serves tea to Van Helsing and his friends, Harker reflects on the nature of women and finds them “at once so incomprehensible and so lovable” (på en gång så obegripliga och så älskliga). It takes no wonder that especially when describing their feeling towards these women, the men repeatedly resort to the assurance that the female’s presence and their own emotional reactions cannot be described in words. The contrasting or conflicting properties they perceive serve to heighten the mystery the whole novel is wrapped in, and that is exactly, I suspect, why the Swedish translator/editor made such an abundant use of them.

The pinnacle of these paradoxes is, quite naturally, the vampire himself, described as “man and animal at the same time [...], both living and dead”(på en gång människa och djur, på en gång levande och död).



Le Magnétisme, lithograph by French artist Louis Léopold Boilly (1826).



Ambroise Liébeault, Hippolyte Bernheim, Frederic William Henry Myers, Jean-Martin Charcot, Charles Lloyd Tuckey.



André Brouillet: Charcot demonstrating hypnosis on a “hysterical” Salpêtrière patient, “Blanche” (Marie Wittman).

10. PARALYSIS, SWOONING, AND HYPNOSIS

The mother of all these conflicting qualities and emotions can perhaps be found in Jonathan Harker's reaction to the fair one of the three vampire brides, as described in *Dracula*:

I seemed somehow to know her face, and to know it in connection with some dreamy fear, but I could not recollect at the moment how or where. All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing and at the same time some deadly fear. I felt in my heart a wicked, burning desire that they would kiss me with those red lips. (Harker's Journal: Later: the Morning of 16 May).

Craft suggests that Jonathan Harker was “immobilized by the competing imperatives of ‘wicked desire’ and ‘deadly fear.’”³⁶ Is this the true reason that Harker, Holmwood and Seward, whenever they get close to a female vampire, either get paralyzed, dizzy or unconscious – a behavior traditionally attributed to women?³⁷ Or did the women employ magic or other supernatural powers, or hypnotism, as mentioned before?³⁸

Like in *Dracula*, hypnotism plays a key role in *Mörkrets makter*. Already on the way to the castle, Harker “stares as if hypnotized” into the eyes of the wolves attacking the calèche (p. 18). Describing his first encounter with the blond girl, he notes the hypnotic effect of her eyes and the gemstones she is wearing:

Unaware of what I did, I approached her – she was standing still, with her strange shining gaze inexplicably fixed on me – these eyes, as well as the long flashing rays emanating in the moonlight from the narrow, jewel-beset band in her hair, the sparkling heart with its almost ominous ruby brilliance at the center that rested on her bosom, and the little jeweled snake or dragon that formed the buckle of her belt, just below her breast, seemed to me purely hypnotic, and I felt involuntarily drawn towards her, as if by a power I could not resist – (p. 32).

While he is sitting at his desk, trying to focus on legal topics, he notes:

[These authors] talk and write about hypnotism – I myself have never tried to be hypnotized, but as a lawyer I have had to deal with some cases, where hypnotic suggestion has been cited as an excuse for frivolous actions. My opinion has always been that this so-called hypnotism is really nothing more than a name for moral weakness and lack of willpower. I have never wanted to acknowledge its significance in such cases; such recognition from a legal point of view would entail the abolition of all concepts of justice; of all sense of responsibility; however, I have fought against it with all my might and I will always do so. [...] [I]t would only too convenient for all morally lax or depraved individuals if they could once and for all consider themselves entitled to blame an *irresistible influence on someone else's will and personality* as an excuse for their actions. It would lead to the dissolution of our whole social order – have unpredictable consequences –. I have said and written this countless times and in principle I still stand by it. For if even now, to my unspeakable humiliation, I have experienced what it means to feel *one's own will melt like*

36 Craft, “Kiss Me”: 108.

37 In *Mörkrets makter*, Harker indeed asks himself whether he is suffering from hysteria (p. 65), a condition that was believed to be linked to the uterus and thus to affect only women.

38 Apart from the psychological, physiological and supernatural mechanisms, the escape into unconsciousness is a narrative technique to blur the boundaries between reality and imagination, extending this uncertainty to the readers. Another use is to obscure critical parts of the action. An example: in Canto 1 of Dante's *Inferno*, the poet states, “I cannot well repeat how there I entered / So full was I of slumber at the moment / In which I had abandoned the true way.” (trans. Henry Wadsworth Longfellow, 1867). In *Dracula*, Harker, Van Helsing and Mina all fall asleep on their way to Castle Dracula, so that their route description is incomplete and the true location is obscured. See my paper “Castle Dracula – Its Exact Location Reconstructed from Stoker's Novel, his Research Notes and Contemporary Maps,” Linköping University Electronic Press, February 7, 2012: 22. See also my book *The Ultimate Dracula* (Munich: Moonlake Editions, 2012), 66.

wax in front of another, to feel powerless and morally annihilated in the face of an influence that one is unable to combat, I feel and know – to my shame, that is – that this is my own fault. If my soul were purer, my will to the good stronger and more hardened in the struggle, I would not so easily allow myself to be overwhelmed – – by this nameless being – – which I, however, in vain try to comprehend within the limits of calm reflection, common sense. – – – (p. 128).

With these thoughts, Harker touches upon a discussion that filled the medical and legal journals of his days: can hypnosis be abused to trigger criminal behavior?³⁹ The defense of having acted under hypnotic influence was indeed put forward by Gabrielle Bompard in the Gouffé murder case, that was dealt with by the Paris court in 1890 and received international press coverage. In 1895, the stage play *Trilby*, based on George du Maurier's novel, thrilled the London public; it deals with a young singer, charming but tone-deaf, who is turned into a star under the hypnotic influence of her sinister manager Svengali – at the cost of her health. Especially experts around Charcot, however, maintained that abusive suggestion was not able to overpower a healthy moral instinct.⁴⁰ That Harker blames himself for being corruptible thus was in line with their opinion.⁴¹ The question is, however, whether the vampire girl actually used hypnosis, or another power that went beyond mere suggestion. Harker, for his part, sticks with what he knows about hypnosis. About the Count's apelike adepts he spots in the castle's basement, he writes:

Following the direction of their almost hypnotically frozen glances, I noticed a large roughly executed painting on the altar opposite the wall. It was of such an extremely offensive and grossly indecent nature that I don't want to soil my paper with its description. (p. 139).

During the visit to the Gypsy camp near Whitby, Vilma equally resorts to her familiarity with hypnosis:

The Gypsy woman now stood slightly bent forward and did not let go of Lucy's gaze for a second – she seemed to hold it and, as it were, suck it in with her large, strangely shimmering eyes, the expression of which gave me an inexplicable feeling of discomfort and anxiety.

"She's hypnotizing you," I said hastily in a tone I in vain sought to make playful. "Don't let her do that! Your mother would not like it, come on, I beg you!" (p. 265).

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- 39 Alexander Taylor Innes, "Hypnotism in Relation to Crime and the Medical Faculty," *The Contemporary Review*, Vol. 58, (Oct. 1890): 556-566; George Chadwick Kingsbury, "Hypnotism, Crime and the Doctors," *The Nineteenth Century*, Vol. 29, no. 167 (Jan. 1891): 145-153; Emily Kempin, "[Hypnotism and its Relation to Jurisprudence](#)," *Arena* 2, no. 9 (August 1890): 278-291. The subject quickly became popular in fiction, e.g. Paul Lindau's stage play *The Other* (1893), Gregor Samarow's *Under a Foreign Will* (1888), Arthur Conan Doyle's *The Parasite* (1894), Wilhelm Walloth's *Under the Spell of Hypnosis* (1897), and Richard Marsh's *The Beetle* (1897). Overview: Donald Hartman, "[Hypnotic and Mesmeric Themes in Selected English-Language Novels, Short Stories, Plays and Poems, 1820-83](#)," *Bulletin of Bibliography* 44, no. 3 (Sept. 1987): 156-166.
- 40 See my similar comments on the corresponding text fragment in *Makt myrkranna* (*Powers of Darkness*, 177, fn. 217). Ironically, the physician who most strongly defended this idea, Gilles de la Tourette, on 6 December 1893 was shot in the neck by a young woman, Rose Kamper, who claimed to have been hypnotized against her will, another person in her forcing her to attack De la Tourette, whom she suspected to be in love with her. See Julien Bogousslavsky and Olivier Walusinski, "[The Forgotten Face of Gilles de la Tourette: Practitioner, Expert, and Victim of Criminal Hypnotism at the Belle Époque](#)," *European Neurology* 62, no. 4, (2009): 193-199, retrieved July 13, 2012, and Julien Bogousslavsky and Olivier Walusinski, "[Gilles de la Tourette's Criminal Women – The Many Faces of Fin de Siècle Hypnotism](#)," *Clinical Neurology and Neurosurgery* 112, no. 7 (September 2010): 549-551.
- 41 Delboeuf and Bramwell of the Nancy School also believed that hypnotized persons could not be forced to endure or commit criminal deeds. But Hippolyte Bernheim ("Les Suggestions Criminelles," *Revue de l'Hypnotisme*, 1^{er} Mars, 1890: 260-267) and Jules Liégeois (« [De la suggestion hypnotique dans ses rapports avec le droit civil et le droit criminel](#) », *Séances des travaux de l'Académie des sciences morales et politiques* 122 (1884): 155-240, and « [Hypnotisme et criminalité](#) », *Revue Philosophique*, Tome I (1892): 233-272), as well as the Swiss psychiatrist August Forel dissented. For an overview of experiments, see Reto U. Schneider, "[Das Experiment: Verbrechen unter Hypnose](#)," *Folio, die Zeitschrift der Neuen Zürcher Zeitung*, Nov. 1, 2009. For a discussion of historical cases, see Alan Gauld, *A History of Hypnotism* (Cambridge: Cambridge University Press, 1992): 499-500. For a recent overview, see Dirk Revenstorf and Burkhard Peter, eds., *Hypnose in Psychotherapie, Psychosomatik und Medizin* (Berlin/Heidelberg: Springer, 2015), 135-143.

Back in the lodging house, however, she and Lucy conclude that this experience goes beyond anything they ever heard or read about hypnosis:

We now continued to talk about this for a while, examining the matter from all points of view and reminding each other of all the stories we had heard about mind reading, hypnotic suggestion, etc., but came to the conclusion that what we witnessed today was more peculiar than anything we had heard about. (pp. 269-270).

Van Helsing tries to word a more complete view of the influence vampires can gain over mortals. In the shorter *Halfvecko-upplaga* variant, we find his opinion about what the Count did to Lucy summarized:

“It is a law, the old legends I’m tracing claim, that the vampire is not able to overcome the souls who are strong enough in their purity and goodness to be able to resist his temptations. But not only hardened sinners, but also the weak, the superficial, the morally immature easily become his victims. Wherever he finds such natures, he clings to them, tempts and drags them in a thousand ways, until they let themselves be completely dominated by his will without being aware of it or having any idea how they are under the control of the lust in which he puts his victims, and then sucks their heart blood.”

He then began to talk about Lucy’s death and said:

“I believe, from what I have seen and observed, that we are facing a case here that can only be explained by the assumption of secret causes outside the realm of ordinary experience. I found her condition strange from the very start, suspecting that she, who seemed very sensitive to me, had been subjected to some hypnotic and suggestive influence, which bound her will under someone else’s, and I was led step by step, from observation to observation, to the conclusion I expressed. (*Halfvecko-upplaga*, p. 242. Cf. *Dagen*, p. 504).

Ergo, there are secret causes at work that go *beyond* hypnosis. In the *Dagen* text, the professor continues:

“These small, odd-looking wounds were marks left by her unknown killer – it was through them that he, after completely subduing her will and getting her into his power with body and soul, sucked her heart blood – her life! – think now – remember what our friend Tom saw and experienced at Draculitz’s castle! Had he not been stronger than Lucy in the face of temptation – he would not be here in this moment!” (p. 505).

Next to the bite marks, he suspects that the jewels the women are wearing exert an unholy effect:

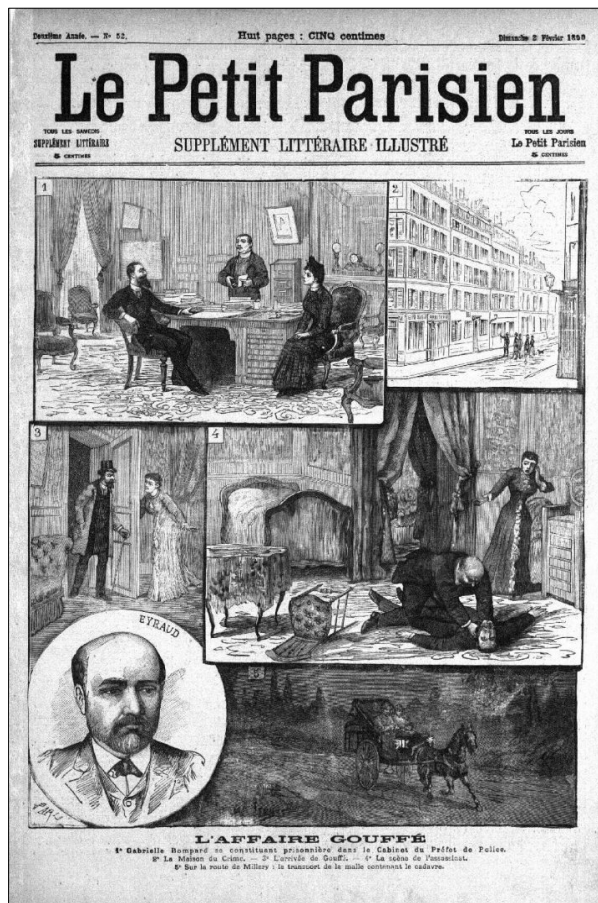
What particularly struck me about this, when I later thought it all through, is the role that *a ruby heart encrusted with jewels* seems to have played in putting her in the state she herself sought to describe to her friend, although of course after waking up she could only give a confused account of her impressions. It was, in fact, precisely the peculiar coincidence between the description of this piece of jewelry and its effects – fully explanatory from a suggestive point of view – and the very similar piece of jewelry, which played a role in my friend Harker’s experience at the old castle, that first triggered the thought of a secret connection between the two dramas, which took place under such different conditions and in such widely separated places – in a word, gave me the clue to all the discoveries I then managed to make. (p. 631).

Although the exact role of each element is not completely clear, it seems to be a combination of clinging, tempting and dragging, followed by biting and sucking, supported by magical gemstones,⁴² that causes the victims to give up their resistance and yield to a state of lust and/or passive surrender – an effect that cannot be reached by the accepted hypnotic practices of his time, Van Helsing insists.

⁴² Harkers crucifix protects him from the vampire girl actually drawing his blood, but when the Count gives him a magical ring, he loses consciousness. The blonde girl, her great-grandmother in the large portrait, the Gypsy girl and Ida Vårkony all possess a necklace with a magical ruby. How did Lucy manage to get Arthur under her spell without such a stone? Or did the small jewel-adorned buckle that kept the velvet ribbon around her throat together (p. 318) suffice?



During the Gouffé murder trial (1890), Gabrielle Bompard invoked the defense of having acted under hypnotic influence.



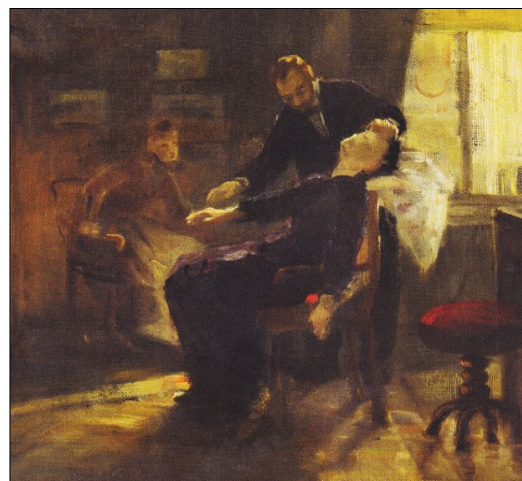
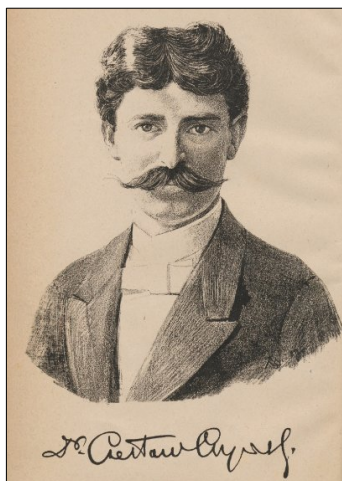
The Gouffé murder trial was extensively covered by the French and the international press.

Suggestion i domsalen. Det oerhörda materiel af akter, som tjener till underlag för sensationspressen i Frankrike mot mördaren Eyraud och hans förtrogna Gabrielle Bompard, har blifvit riktadt med ett intressant rättsmedicinskt vittnesmål. Under de gångna förhören har nämligen Gabrielle Bompard förklarad, att hon vore ett "hypnotiskt medium" och att hon i det ögonblick, då mordet företogs, stod under tvång af Eyraud. Rätten anordnade därför för kort tid sedan en läkareundersökning med henne. Denna undersökning företogs af den bekante rättsläkaren i Paris dr Brouadel, och i sitt utlåtande konstaterade han, att hon verkligen är tillgänglig för suggestion. Under de allmänna förhandlingarne för rätten, hvilka snart skola ega rum, skola därför förmodligen företagas ytterligare experiment i samma riktning. Då Eyraud förklarar, att Gabrielle Bompard frivilligt hjälpt honom och då hans försvarare skola framföra flere namnkunniga läkare till bekämpande af Brouadels suggestions-teori, komma rättsförhandlingarne helt visst att medföra intressanta vetenskapliga debatter.

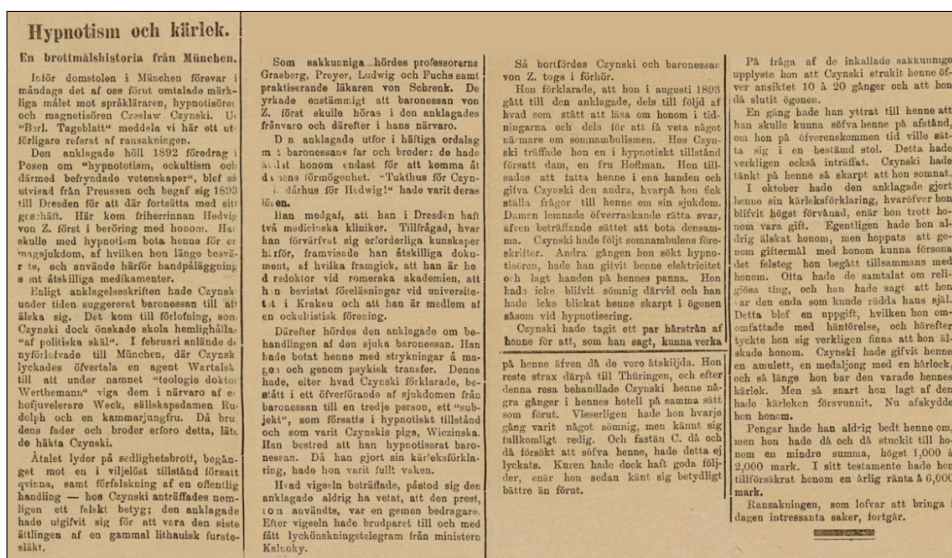
Upsalaposten of October 24, 1890: one of the hundreds of articles in the Swedish press dealing with the intricacies of the Gouffé trial and Bombard's defense of being hypnotized.

Gouffés mördare dömd till döden.
Paris den 20 dec. Vid behandling af Eyraudska målet framhöll allmänne åklagaren, att hans stråfvanden gingo ut på att upprätthålla rättvisans kraf gentemot den hypnotiska oansvarigheten, som vore ett bedrägeri mot samhället. Nancy-skolans lära om hypnotismens betydelse skulle föra samhället till anarki. Åklagaren häfdade, att Gabrielle Bompard i förbrytelsens ögonblick hade bevarat sin fria vilja och omdömeskraft och att hon var ansvarig för sin gerning. Förhöret hade konstaterat, att snöret hade använts till att kväfva Gouffé med och att det var Gabrielle Bompard, som hade öfverlemnadt Gouffé till Eyraud. Han slutade med att yrka dödsstraff för Eyraud, under det han, beträffande Bompard, medgaf, att det förefans mildrande omständigheter.
Paris den 20 dec. I sitt försvarstal för Eyraud påpekade dennes advokat, att Eyraud begått sin förbrytelse beherskad af Gabrielle Bompards dåliga inflytande och sin lidelsefulla kärlek till henne.
Bompards advokat framhöll, att hans klient varit föremål för våld från Eyrauds sida och att hon hade föredragit att angifva sig sjelf framför att längre underkasta sig honom. Han slutade med följande ord: »Gabriella är sjuk, de sjuka vårdar man, man dömer dem icke».
Juryn har börjat sina förhandlingar.
Paris den 20 dec. (kl. 9,10 e. m.) Eyraud har blifvit dömd till döden. Gabrielle Bompard fick 20 års straffarbete.

Aftonbladet of December 22, 1890, arguing that the theories of the Nancy School about hypnotic suggestibility could plunge society into anarchy – as echoed by Tom Harker.



In 1894, a Munich court discussed the possibility that a person's free will could be impeded by hypnosis. Czesław Czynski (ill. left, ca. 1889), an occultist and parapsychologist from Poland, born 1858, was accused of having abused hypnotic techniques to seduce his patient, Hedwig Baroness von Zedlitz, 38 years old. He had treated her for her stomach problems and migraines, but in the course of the therapeutic sessions, they had become intimate, and the Baroness had secretly become his fiancée. Her father and brother found out, however, and on February 16, 1894, Czynski was arrested in Munich. The trial started on December 7, 1894 (ill. center: Hubert Grashey et al., *Der Prozess Czynski*, 1895). Czynski claimed that he had not hypnotized Hedwig, and that she had declared her love for him without undue influence. According to Anthony Kauders, "[Negotiating Free Will](#)," (2017), the prosecutor could not convince the jury and Czynski was acquitted of committing a sexual crime. He was sentenced to three years in prison, however, for falsifying documents and soliciting the unlawful assumption of a public office during the wedding ceremony.⁴³ The experts invited by the courts were divided: some believed that Czynski had taken advantage of the romantically inexperienced Baroness, while others feared that "to reason that the affair revealed something criminal or pathological meant that any behavior intended to 'make a girl and a woman (*Weib*) more generally fall in love' would soon become illegal."⁴⁴ About the key expert, the aristocrat Frh. von Schrenck-Notzing (ill. right, 1885), Kauders gives us an intriguing detail: "The physician, psycho-therapist, and parapsychologist Albert von Schrenck-Notzing was certainly the most prominent specialist to comment on the case. The co-founder of the *Munich Psychological Society* in 1886, Schrenck was not only one of Germany's best-known medical hypnotists, but also a socialite who invited the city's *Honoratioren* to psychic experiments that doubled as fashionable soirées."⁴⁵ The description reminds of the soirée at Carfax, where the Count invites diplomatic guests to his psychic experiments.



This article in *Göteborgs Aftonblad* of December 22, 1894 was one of the over 50 Swedish press articles covering the Czynski case.

43 Anthony D. Kauders, "Negotiating Free Will: Hypnosis and Crime in Early Twentieth-Century Germany," *The Historical Journal* 60, no. 4 (Dec. 2017): 1047-1069, published April 3, 2017: 6. Zbigniew Lagosz explains that Czynski was still married to his wife wife Ludmiła, and had appointed a false pastor, his friend Wartalski. See Zbigniew Lagosz (Instytut Religioznawstwa Uniwersytetu Jagiellońskiego), "[Obrzeżach Religii i Filozofii Czesław Czynski](#)," *Nomus* 53/54 (2006). [HTML](#).

44 Kauders, "Negotiating Free Will": 8.

45 Kauders, "Negotiating Free Will": 8.



Marian Marsh, Bramwell Fletcher and John Barrymore in the movie *Svengali* (1931).



11. THE COUNT'S FOLLOWERS AS WILL-LESS AUTOMATONS

Van Helsing's theories about hypnosis and supernatural influences may also help us to understand the role of the Count's adepts. In some scenes, they seem to be extremely powerful: Ida Varkony more or less enslaves Dr. Seward, Prince Koromeszo entertains an exclusive circle of London gentlemen with board games and champagne, Guiseppe Leonardi's violin concert shows qualities of demonic inspiration and power (p. 582), and the "piquant" (p. 514) Madame Saint Amand manages to become one the rising stars of London's high society (p. 684). But whenever the Count, a.k.a. Marquis Caroman Rubiano, enters the room, their behavior changes instantly. About Ida Varkony's conduct during the evening party, Dr. Seward notes:

With amazement, I observed the sudden change her being underwent. Hitherto she had sat there proud and indifferent like a queen, and answered every greeting with only a slight bow of her head; even the few words she uttered to me and the beautiful Frenchwoman had been expressed with a certain absentminded complacency as if her thoughts on the whole had been occupied with something completely different. Now, instead, her face, her posture, her very movement expressed a peculiar submissiveness, coupled with a strong and all-dominating emotion. Her large eyes seemed to get even larger, burning with a strange inner glow, her lips stood half open as if she were panting, and the ruby in the jewelry that rested on her dark, luxuriant bosom emitted long blood-red flashes as her breast was raised and lowered. At the same time, there was something almost mechanical in her way of moving, as if she followed some irresistible attraction rather than her own free will. There was no doubt that the newcomer in one way or another exercised a strong influence on her; it all made an equally embarrassing and surprising impression on me and I waited with excitement for what was to follow. (p. 546).

When the guests are invited to enter the old chapel, Seward notices a similar mechanical way of moving:

The little hunchbacked man still held my arm and I remember that the young man who had introduced himself to me as Prince Koromeszo and the beautiful Frenchwoman were in my immediate vicinity – but no words were exchanged between us; in general, everything took place in deep silence, and as I recall it all, I imagine all these faces with the same expression of excitement and anticipation, a strange gleam in all these wide-open, staring eyes and a restrained but feverish urgency in their movements, which at the same time – it seems to me – had a peculiar, mechanical rigidity and angularity, as if they were a collective of will-less automatons, set in motion by a hidden but powerful machinery. (p. 555).

A clue about the meaning of this peculiar state of mind can be found in Harker's journal of early May, in which he recounts his first meeting with the mysterious vampire girl:

The meeting in the library still stood before my mental eye as a dream, or rather as a feverish fantasy. I remember with astonishment the state in which I was then. I have sometimes been reproached for having an excessively strong will that does not bend to anything, and I know that there is some truth in this – for the boundary between a strong will and skeptical stubbornness is too easy to cross. But in the face of this strange being, my whole personality was melting like wax for a fire. When I think back, it seems to me that for a few minutes – or hours – I certainly don't know how long it lasted – I was turned into a will-less automaton – – – (p. 45).

The identical wording suggests that the Count's whole crowd is under hypnotic or supernatural influence, just like Harker, Holmwood and Seward during their intimate encounters. This would also explain the fate of some of the Count's closest followers. At the end of the book, after the Count has been eliminated, the pretty Madame Saint-Amand commits suicide (p. 684), while Prince Korosmeszo is found murdered (p. 686). Whatever may have been the precise reason, they don't seem to have been immortal vampires in their own right. At least, there is no report about their bodies turning into dust and disappearing. Both must have led a rather normal life before joining the Count's circle – Prince Korosmeszo as a diplomat in Constantinople and Mary Holmwood's husband, while Madame Saint-Amand as the wife of the French Ambassador must have been in the public spotlight already before she started visiting Carfax and frequenting the Count overnight in his Hampstead villa. Both may have woken up from their spell after the Count's demise; Koromeszo may have been considered a dangerous witness, while Madame Saint-Amand may have realized in what criminal and possibly adulterous schemes she had been engaged. Who was left to kill Koromeszo, however? Ida Varkony? Guieseppe Leonardi? Lieutenant Frank Morton, who after the Whitby episode also had become a regular guest at Carfax (pp. 634f.)? The end of the story leaves many questions open – and the possibility of a sequel, in case the Count's remaining followers would find a way to resurrect him from the ashes.



Automaton: Pierre Jaquet-Droz, *The Writer*, Musée d'Art et d'Histoire de Neuchâtel. Photo: Rama. License: see [WikiMedia Commons](https://commons.wikimedia.org/wiki/File:Jaquet-Droz_Automaton_The_Writer.jpg).

12. TECHNOLOGY IN MÖRKRETS MAKTER: CINEMATOGRAPHY, ELECTRICAL DISCHARGE, OZONE

When *Mörkrets makter* was created, **automatons** were not the newest inventions anymore. The best-known of such ingenious machines were already built during the 18th century by clock makers and mechanical scientists such as Jacques de Vaucanson (France), Innocenzo Manzetti (Italy), Pierre Jaquet-Droz (Switzerland) and John Joseph Merlin (Belgium), who designed *The Duck*, *The Fluteplayer*, *The Writer* and *The Silver Swan* respectively. Android automatons remained popular throughout the 19th century, however.



Automaton: *La joueuse de tympanon*, 1784, Pierre Kintzing, *Musée des Arts et Métiers*. Photo/License: [Als33120](https://www.musee-lamontparnass.com/en/visiting-the-museum/visiting-the-museum-1784).

In the 1840s, the term “automaton” first became linked to hypnosis.⁴⁶ Hippolyte Bernheim, co-founder of the so-called Nancy School, in 1889 described the hypnotized patient as “a perfect automaton, obedient to all commands.”⁴⁷ From the field of hypnosis, this use of the word must have found its way into the text of the Swedish *Dracula* variants; in Stoker’s original text, the term is not used.⁴⁸

Mörkrets makter follows *Dracula* when it comes to the use of the telegraph, the typewriter, stenography, and photography. Seward’s phonograph is not mentioned, but the Swedish text refers to another, newer invention by Thomas Edison: **cinematography**.⁴⁹ In 1896, movie theaters were open to the public in France (Paris, Lyon, Bordeaux, Nice, Marseille); Italy (Rome, Milan, Naples, Genoa, Venice, Bologna, Forlì); Brussels; and London.⁵⁰

46 The concept of psychic automatism as an “independence of the faculties, freed from personal power” was developed by Jules Baillarger (1809–1890) in his book *Recherches sur les maladies mentales* (Paris: Masson, 1845), Vol. I, 494ff. In *Du sommeil et des états analogues considérés surtout au point de vue de l’action du moral sur le physique* (Paris: Masson, 1866), 76, Liébeault agreed that « le dormeur [...] devient un automate que l’on peut modifier et faire manoeuvrer à son gré. »

47 Hippolyte Bernheim, *Suggestive Therapeutics: A Treatise on the Nature and Uses of Hypnotism*, trans. C.A. Herter (Transl. of *De la Suggestion et de son Application à la Thérapeutique*, second edition) (New York: Putnam’s Sons, 1889), 8.

48 In *Dracula*, Van Helsing deplors the death of the “great Charcot.” Charcot’s theories on hypnosis (the Salpêtrière School) competed with those of Liébeault and Bernheim (the Nancy School). The latter maintained that the hypnotic state was not a symptom of neurosis or hysteria, and could be induced in any healthy person by means of suggestion. The controversy was discussed at the first International Congress of Physiological Psychology in Paris, August 6-10, 1889. William James noted, “The partisans of the Nancy school were decidedly in the majority at the meetings; and everyone seemed to think that the original Salpêtrière doctrine of hypnotism, as a definite pathological condition with its three stages and somatic causes, was a thing of the past.” (quoted from William James, “The Congress of Physiological Psychology at Paris,” *Mind* 14 (1889): 614f.) See also Arthur T. Myers, “International Congress of Experimental Psychology.” *Proceedings of the SPR* 6, 1889-90: 171-182, and Mark R. Rosenzweig, Wayne H. Holtzman, Michel Sabourin, David Belanger (eds.), *History of the International Union of Psychological Science (IUPsyS)* (Hove: East Sussex: The Psychology Press, 2005). See esp. [Chapter 3](#): The 1st International Congress of Psychology: Assuring the Continuity of Congresses. HTML version retrieved at July 16, 2012. PDF can be downloaded [here](#). In his article “[The Faith Cure](#),” *The New Review* 8, no. 44 (January 1893): 18-31, Charcot indirectly admitted his error; within years, “la grande hystérie” vanished as a recognized illness from the hospitals and doctor’s offices. Charcot is quoted as saying that “la notion d’hystérie telle que la concevait la Salpêtrière était caduque et devait être révisée.” See Audrey Arnoult, « [Le traitement médiatique de l’anorexie mentale, entre presse d’information générale et presse magazine de santé](#) », Institut d’Études Politiques de Lyon, 2006, retrieved July 24, 2012, quoting from Michel Bonduelle et. al. *Charcot, un grand médecin dans son siècle* (Paris, Editions Michalon, 1996), 182.

49 Also noted by Berghorn, “*Dracula’s* Way to Sweden.”

50 Source: Wikipedia, lemma “cinematography.”

Cinematographic projection was also demonstrated at the *Stockholms-utställningen* (Stockholm World Fair) in 1897.

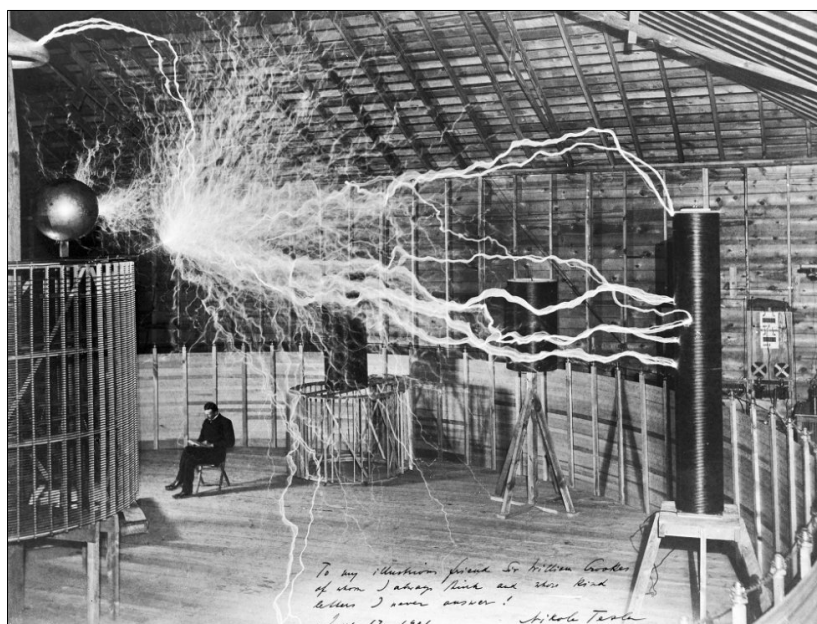


Dagens Nyheter of 8 June 1897: Exhibition with cinematograph.

About his visit to the cave in the basement of the castle, Harker notes:

It was dark for a moment; then I saw a strangely flaming and flickering light over the altar, like *aurora borealis*; prickly streaks, radiating at lightning speed and disappearing again, seemed to gather more and more around and start from a common center; this center, at first only a matte spot glowing in greenish-white glowing, gathered more and more in strength until, to my unspeakable astonishment and horror, I suddenly saw it take the form of a colossal face [...] With the roughly drawn and crudely colored picture, which previously adorned the wall, it had at most the outer contours in common; but these contours themselves, like the whole face, seemed to grow and flow in each other with some of the strangely moving movements of cinematographic images, and the wreath of rays with which this face was surrounded also changed its form and color lightning-fast as the Northern Lights and some other electric light radiations do; its luster was still strong enough to illuminate the entire cave. (p. 143)

The description reminds as much of cinematographic projection⁵¹ as it evokes the **phenomena created by Nikola Tesla** in his laboratories in New York and Colorado Springs in 1898-1900.



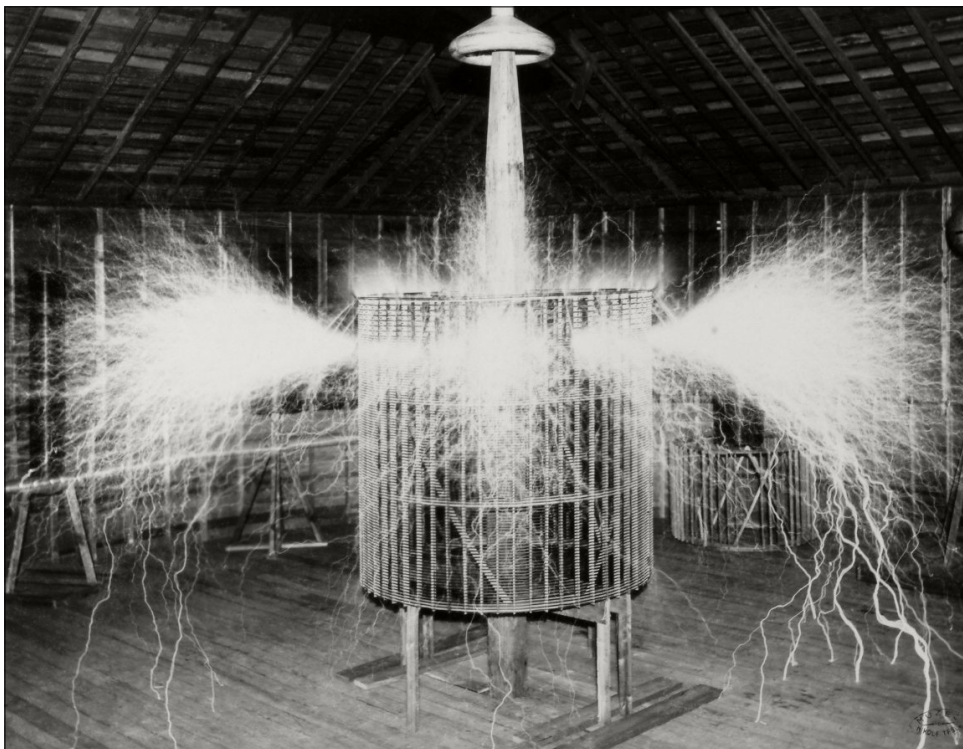
Tesla's high voltage generator, Colorado Springs, with 7 m long bolts. Photo: Dickenson V. Alley, double exposure, Dec. 1899.

⁵¹ Especially the projection of the face of Oscar Diggs (James Franco) in the movie *Oz The Great and Powerful* (2013).

In his notes on his strange experiences at the evening party in Carfax, Dr. Swards recalls:

It is not possible, by any description, to give an idea of the strange impression it all made; I felt for a few moments completely perplexed and was unable to reflect on what was going on. Everything still stands before my eyes like a dream, although perfectly clear. The peculiar phenomenon ceased as suddenly as it had begun and lasted at most a few seconds, during which the flowers fell densely like snowflakes. Just before they stopped falling, the room was illuminated again and again by a rapidly flaming, flickering light, similar to summer lightning or the sparks that occur during contact between electrical wires. Suddenly the whole air around us seemed to be ablaze; horizontal, zigzag streaks, shifting in blue, red and yellow, dancing up and down at a violent speed and seeming to fit in with each other like the cogs of some supernatural machinery; the whole atmosphere seemed to be in a fierce fluttering motion; it hissed in my ears and I felt close to losing consciousness, while the nervous tension I had felt before at the same time increased to an almost unbearable degree. I closed my eyes and involuntarily groped for a support. At the same time I felt someone take my hand and heard the hoarse voice of little hunchback croaking: “Wonderful – isn’t it true, my lord – wonderful! – I told you that the manifestations would be great tonight. – You are overwhelmed – yes, the electrical phenomena have an extremely strong effect on certain natures. But for now, they have reached their climax – you will soon feel the beneficial effects. You will become born again – absolutely born again. It is the real source of youth – the ether that bestows immortality and death – the life-giving and deadly spark!” (pp. 552-553).

Again, this sounds more like a description of **Tesla coils violently discharging** than of summer lightning or *aura borealis* – especially as it takes place inside. Photos of such indoor experiments were published as early as November 1898 (see next page) and may have reached Sweden in the following months. Another association would be with the plasma globe, a high-voltage discharge lamp patented by Tesla in February 1894.



Tesla experiment, Colorado Springs, 1899. Oscillator producing twelve million volts, with a frequency of 100 kHz. The discharge, measuring 20 m across, causes nitrogen to combine with oxygen. Source: Tesla Museum, Belgrade.

**TESLA'S SYSTEM OF ELECTRIC POWER
TRANSMISSION THROUGH
NATURAL MEDIA.**

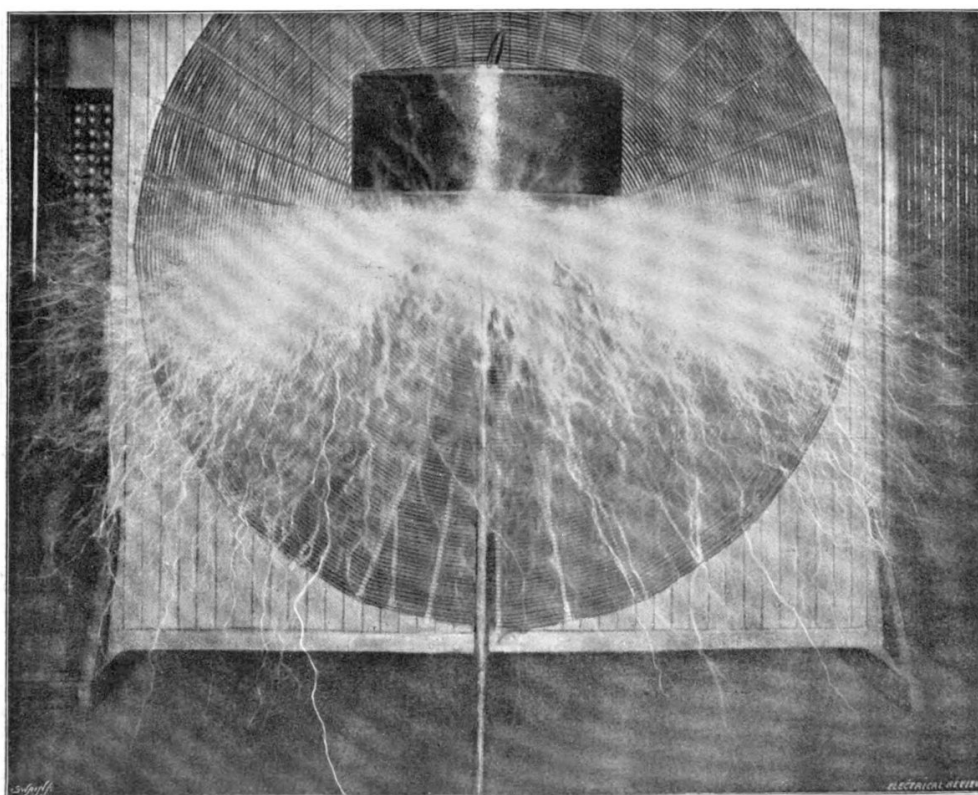
THE *Electrical Review*, N.Y., of October 26th, gives a description of a new method of electric power transmission invented and patented by Tesla, the well-known electrician. The description appears to be taken from Tesla's patent specification, and is of a somewhat general nature; but is sufficient to enable us to understand the principle of the startling novelty which Tesla proposes to introduce into our methods of transmitting power by electricity. The following is a summary of our contemporary's article:—

It has long been known, that if air enclosed in an

apparatus for the production and conversion of excessively high electrical pressures.

Heretofore, it has been possible, by means of the apparatus at command, to produce only moderate electrical pressures, and even these, with considerable risks and difficulties. Tesla, however, claims that he has devised means, whereby he is enabled to generate with safety and ease, electrical pressures measured by hundreds of thousands, and even by millions of volts. He has also, during his investigations with such apparatus, discovered certain highly important and useful facts, which are said to render practicable his new system of transmitting electrical energy.

Among these are the following: first, that with electrical pressures of the magnitude and character which he has been able to produce, the ordinary atmosphere becomes, in a



View of model transformer, or "oscillator," photographed in action.—Actual width of space traversed by the luminous streams issuing from a circular single terminal, over 16 feet.—Area covered by the streamers, approximately 200 square feet.—Estimated effective electrical pressure, $\frac{3}{4}$ million volts.

insulating vessel is rarefied, its resistance is reduced to such an extent, that it may be considered a true conductor of electricity, though one of admittedly high resistance. The practical information on this subject, has, however, been derived from observations, manifestly subject to limitations imposed by the character of the apparatus or means heretofore known, and the kind of electrical effects which could be produced.

Tesla's invention consists in transmitting electrical power without the employment of metallic line conductors, by taking advantage of the conductivity of the layer of rarefied air which exists in the higher regions of the atmosphere. But in order to make this practicable, he has devised special

measure, capable of serving as a true conductor for the transmission of the current; second, that the conductivity of the air increases so materially with the increase of electrical pressure and the degree of exhaustion, that it becomes possible to transmit through even moderately rarefied strata of the atmosphere, electrical energy up to practically any amount and to any distance.

In order to carry out his system of power transmission, Tesla has designed special apparatus capable of generating electrical pressures vastly in excess of any hitherto made use of. One terminal of this generating apparatus is connected to earth, and the other terminal is maintained at an elevation, where the rarefied atmosphere is capable of conducting

Electricity in all its forms plays a bigger role in *Mörkrets makter* than in *Dracula*. Every time Harker becomes aware of the blond girl or Dr. Seward perceives Ida Varkony, the men feel as if hit by an electric shock. To Harker, the Count apologizes that his castle does not, like London, offer the luxury of electric light. In his Journal of 10 May, Harker notes, “But it is as if the air itself here were unhealthy to inhale – charged with some kind of ill-fated electricity; – never in my life have I had so many strange fantasies, felt so anxious and worried, so completely out of balance.” Harker calls the light caused by the flashes illuminating the mysterious girl “electric.” The *Daily Telegraph* of 9 August notes that the air in Whitby seemed “charged with electricity.” While meeting Vilma and Lucy at the graveyard, Baron Szekély suggests that “the sages of antiquity knew more about its marvelous powers than any of these children of recent times⁵² could imagine.” (p. 253). The warden watching over Renfield has an “electric button” at his disposal to call for help. In his discourse on the vampire kind, Van Helsing states:

“For you see, my dear little Mrs. Vilma – the monsters of myth in fact are still alive – secret beings, who can not be classified under the laws of nature we already know or can observe with our limited and incomplete instruments, but who none the less represent real forces that influence our cosmological order – forces for good or evil, for destruction or improvement – which we must get to know and domesticate if they are not to become destructive to us – – – as we have already done in our days with that mighty force of nature we call electricity; we have turned it into our servant and friend, although our fathers observed its effects only with dread or superstition in widely differing areas between which they saw no connection. There are infinitely many other forces in outer space, be sure of that, little Mrs. Vilma, who has not yet found a place in our system – – – we have only come so far that we have begun to anticipate their existence again!” – (p. 497).

One of the uses of electrical power during the days the Swedish text was created was to produce **ozone** for industrial purposes. Its strong oxidizing effect was employed for cleaning, bleaching, sanitizing and disinfection. Several machines were designed to produce the maximum amount of ozone with a given amount of electrical energy.⁵³ In nature, small amounts of ozone are produced during lightning. For a long time, its “fresh” smell was believed to be invigorating and energizing – hence its mentioning during the Count’s experiments, after the electrical flashes have abated.⁵⁴ Dr. Seward reports:

“Yes – that’s right – breathe – breathe deep – deep – deeper,” – I heard the little man say in short, jerky sentences, as he apparently himself set a good example for me and conscientiously filled his lungs with the fresh ozone-saturated air. When I opened my eyes, I saw him next to me with my head strongly tilted back, eyes closed and mouth open. Everything was quiet in the room; the two candles, which from the beginning had been left burning, were still alight – floors and furniture were partly covered by the large white flowers, and around me I saw people with closed eyes and half-open mouths, completely preoccupied with breathing – only breathing – in long, even strokes – one could almost believe that one was witnessing some secretive, religious ceremony, so deep was the seriousness that was widespread over all their faces. Oddly enough, the whole thing did not make a ridiculous impression on me either; instead, I felt an irresistible urge to follow their example, yes, it seemed to me that I would suffocate if I did not. As I now write this down, it seems ridiculous to me, but in the mood I was in at the time, it seemed the most natural thing in the world to me. (p. 553).

52 Referring to the “conceited scholars” of the late 19th century mentioned earlier in the text.

53 For a comparison of different “ozonisers” see John B. C. Kershaw, [“The Production of Ozone, and a Comparison of Its Cost with that of Other Ozidising Agents.”](#) *The Electrical Review* (London) 43, no. 1,079, July 29, 1898: 151-153.

54 Only gradually, scientists and then the general public realized that ozone harms the mucous membranes.

Another reference to technology can be found when Seward notes that he and his friends had left jars with **concentrated food** next to Lucy's coffin. The technique of heating food, placing it in a sealed jar and letting it cool was developed from 1790 on; the use of tin cans, introduced by Peter Durand, started in 1810. In 1864, Louis Pasteur established that micro-organisms were the cause of food spoilage and of resulting illnesses; exposing the food to high temperatures killed such germs while canning it simultaneously prevented the contact with new micro-organisms. In his novel *The World without Hunger* (1916), the Austrian author Alfred Bratt let his protagonist Alfred Bell develop a concentrated food that he hopes to make available to the poor for free. Like all technological topics the late 19th century was dealing with, the proper handling of food for long-term storage or travel was an issue discussed in journals and magazines.

On the whole, *Mörkrets makter* seems to show an even more intense interest in science and technology than *Dracula*, especially in the statements by the Count, Professor Van Helsing and Dr. Seward.⁵⁵



Beginnings of cinematography: 1896 advertising poster by Marcellin Auzolle (1862-1942) with Lumière's *L'Arroseur arrosé*.

55 See again my essay "Mörkrets Makter's Mini-Mysteries," especially the chapter about John Herschel and scientific method.

13. EXPLORING THE HIDDEN WORLD

“By 1890, hypnosis had developed into a scientific discipline that was discussed at the First International Congress of Hypnotism held in Paris on August 8-12, 1889 at the *Hôtel-Dieu*, parallel to the Congress of Physiological Psychology.⁵⁶ From its obscure origins in Mesmerism/animal magnetism and from the early experiments by James Braid (1795-1860), it had spread to doctor’s offices and specialized hypno-therapeutic clinics all over Europe. Despite the many theoretical and practical differences, there was a consensus that the hypnotic state had brought psychical processes to light that eluded scrutiny and control by the conscious, rational mind. This “subconsciousness” – a term coined by the Paris neurologist Pierre Janet (1859-1947) – was, by its very nature, to a certain extent unknowable.⁵⁷ This notion opened the way for various cross-connections between hypnosis and other subjects equally dealing with the unknowable: religion, magic, and phenomena such as automatic writing, telepathy, telekinesis, teleportation, precognition or *clairvoyance*, ghost appearances and ghost voices, electrography, aura reading, the manifestation of ectoplasm, etc.”

This paragraph forms the intro to my recent essay “Bram Stoker’s Hidden World,”⁵⁸ originally planned as a mere *excursus* within this article “Trends and Topics.” The text demonstrates how Bram Stoker was closely connected to a wide circle of contemporaries who actively researched such phenomena, discussed the various uses and dangers of hypnotic suggestion, or engaged in ritual magic within *The Order of the Golden Dawn*. I also showed how in *Dracula*, hypnosis and telepathy are closely connected with each other – a connection accepted by William Frederic Meyers, Ambroise Liébeault, Jules Bernard Luys, and others. For shortness’ sake, I will not repeat these findings here, but merely pose the question, whether *Mörkrets makter* simply copied Stoker’s insights in these matters, or presented a new perspective. If the latter was the case, from which sources did the Swedish editor/translator draw his knowledge?

As discussed in Chapters 10 and 11, *Mörkrets makter* follows *Dracula*’s use of hypnosis, whose effects extend beyond the conventional practice of the time. Especially the women seem gifted in forcing their will upon their victims without using verbal suggestion. Talking about the vampire girls, Harker mentions “her eyes of blue fire, which, as it were, burned itself into my brain and made my power and my will melt like wax”⁵⁹ and “this strange glance, which I previously described as a blue beam that pierced my brain and there with a sense of purely physical pain bored itself deeper and deeper.”⁶⁰

Frederic Myers’ colleague Frank Podmore wrote:

“But our bodies are continually giving off thought rays, just as they give off heat rays.”⁶¹

56 Resolutions adopted at the Paris Congress: Charles Lloyd Tuckey, *Treatment by Hypnotism and Suggestion or Psycho-Therapeutics* (New York: Putnam & Sons, 5th edition 1907), 381.

57 The term “subconscious” was first used by Pierre Janet (1859–1947), a colleague of Charcot, in his thesis *De l’Automatisme Psychologique, essai de psychologie expérimentale sur les formes inférieures de l’activité humaine* (Thèse d’État, Faculté des lettres (Paris: Félix Alcan, 1889) – see Olivier Walusinska and Julien Bogousslavsky, “Charcot, Janet, and French Models of Psychopathology,” *European Neurology* 83 (2020): 333–334. From 1896 on, Sigmund Freud preferred the term “unconscious” (“das Unbewußte”), as it avoided the idea of being located “underneath” the conscious mind.

58 Hans Corneel de Roos, “Bram Stoker’s Hidden World,” Pfaffenhofen/Obo-ob: Moonlake/Rainbow Village, 2021.

59 Page 19 of this essay. See also pp. 27-28 and p. 30.

60 Page 20 of this essay.

61 Frank Podmore, *Modern Spiritualism: A History and a Criticism* (London: Methuen/New York, Scribner, 1902), Vol. 2, 172.

Harker's words seem to match this concept of "thought rays" as the vehicle by which the vampires bore themselves into their victims' mind, made him lose his own will and forced him to accept theirs. This use of "rays" or "beams" or "waves" is just a bit more modern than the general idea of thought transference, and may have been inspired by Röntgen's publications on X-rays in December 1895.⁶² Röntgen's report and Marconi's findings on wireless transmission⁶³ may have come too late to influence the text of *Dracula*, but may have shaped the ideas of "thought rays" piercing through flesh and bone as described in *Mörkrets makter*.

As a single specimen of what the Swedish press wrote on "The Hidden World," I reproduce an article by this title on the next page. It was published in *Göteborgsposten* of November 5, 1898. And as a proof that the practice of hypnotic suggestion had reached the Swedish capital, I reproduce Richard Bergh's 1887 painting *Hypnotisk seans* (Hypnotic Séance) here (oil on canvas, 195x153 cm, given by Bergh to the Nationalmuseum Stockholm). A third example is the book on hypnosis authored by Frederik Björnström M.D., Head Physician of the Stockholm Hospital and Professor of Psychiatry.⁶⁴ I encourage my colleagues to dive deeper into the matter and find out more about Swedish publications dealing with the matter – an endeavor that would exceed the limits of this essay.⁶⁵



- 62 "[Wilhelm Conrad Röntgen] published his initial report, "Eine neue Art von Strahlen," in the relatively obscure *Sitzungs-Bericht der physikalisch-medicinischen Gesellschaft zu Würzburg* at the end of December 1895. The advantage of publishing in this obscure journal was that Röntgen obtained extremely rapid publication. The publishers of the journal issued offprints of the paper for commercial sale. These offprints went through several printings, reflecting unusually wide interest in the discovery from the international scientific and medical community. X-rays were among the most rapidly adopted and exploited scientific discoveries. Within a year roughly 1,000 publications appeared on the subject." Quoted from Jeremy Norman, "Röntgen Discovers X-Rays," [HistoryofInformation.com](https://www.historyofinformation.com), retrieved November 22, 2021.
- 63 Marconi discovered the principle of wireless transmission of information a few months later. See Simone Natale, "[A Cosmology of Invisible Fluids: Wireless, X-Rays, and Psychical Research around 1900](#)," *Canadian Journal of Communication*, Vol 36 (2011): 263–275. PDF version [here](#). Retrieved November 23, 2021. Already in 1892, however, the editor of *The Nineteenth Century* 11, no. 64 (June 1882): 900-901 (James Knowles) pointed to his article "[Brain-Waves – A Theory](#)," *The Spectator* of January, 1869: 133, written 30 years before Röntgen's and Marconi's discoveries. Knowles followed up with "[Wireless Telegraphy and 'Brain-Waves](#)," *The Nineteenth Century* 45, no. 267 (May 1899): 857-864.
- 64 Frederik Björnström, trans. Nils Posse, *Hypnotism: Its History and Present Development* (New York: Humboldt, 1889).
- 65 A last hint: in the *Dagen* serial, Leonardi mentions the medium Eusapia Paladino, who is not mentioned in *Dracula*.

14. DIDACTICS IN MÖRKRETS MAKTER

One thing that struck me while studying the Swedish text was the author's effort to provide a consistent and continuously updated explanation of the mysterious events the "Crew of Light" is confronted with. Like in *Dracula*, it is Van Helsing who comes up with background information and theories, as can be expected from a professor who is both a medical expert and an authority on supernatural phenomena. The following monologue summarizing the incidents leading up to the team's meeting, however, seems to have an even more didactic purpose:

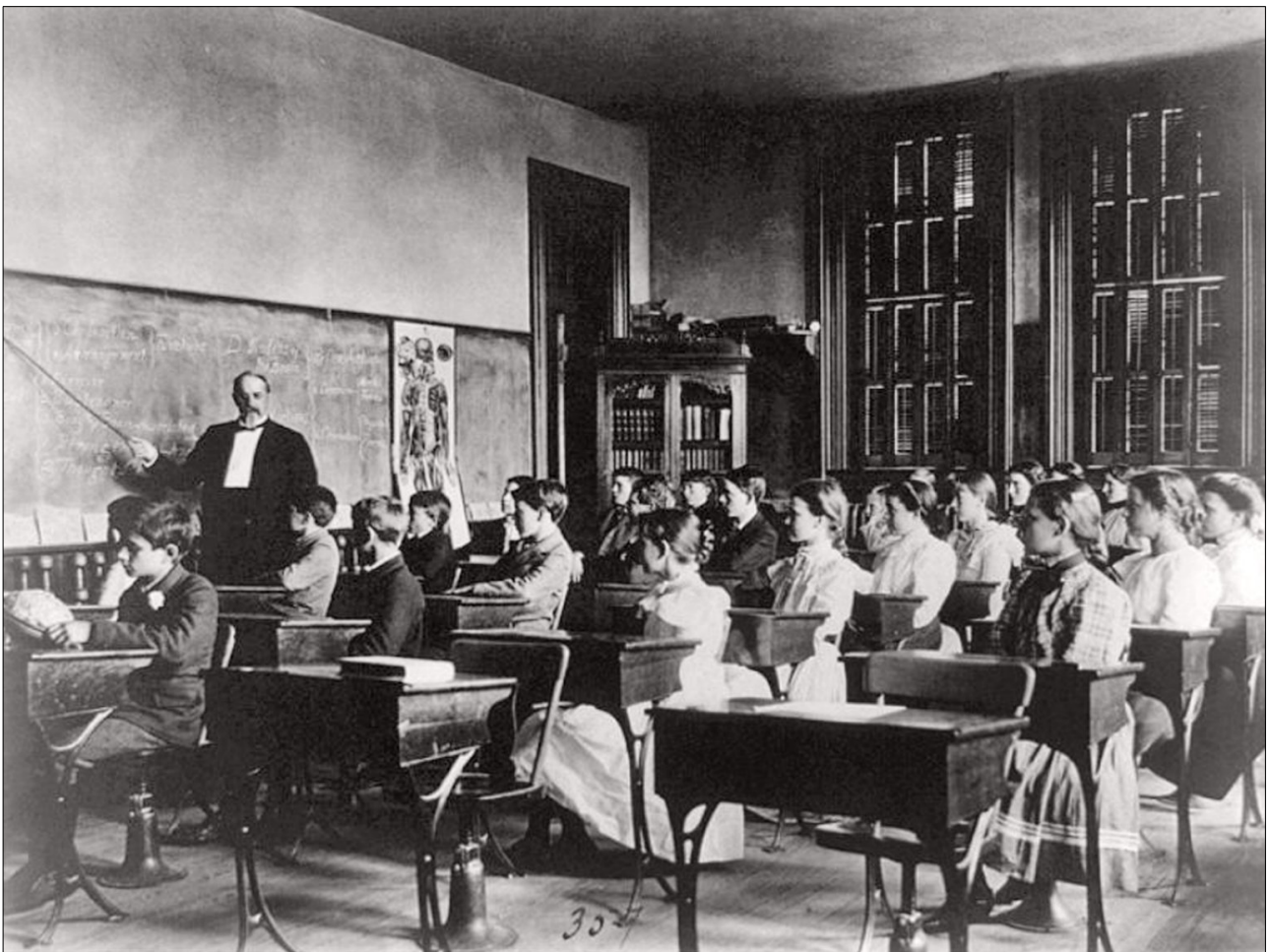
"Baron Szekély," Van Helsing resumed, while his gaze with an expression of paternal benevolence rested on [Vilma's] upset face – "about which no one really seems to know either where he comes from or who he really is. He first appears in Whitby, where Lieutenant Morton makes his acquaintance in the newspaper room of the *Grand Hotel*. He makes the impression of being a man of the world, has introductory letters from prominent people to show and manages to completely capture the said lieutenant, who introduces him to his cousin, Miss Western, and her friend, Miss Vilma Murray – now furthermore our dear Mrs. Vilma Harker here. Through Miss Murray's admirable observational and witty notes, we know that from the start the stranger seems to have made a deep impression on Miss Western, as well as that he eventually succeeded in gaining an inexplicable and disturbing dominion over her will and imagination. All available descriptions of their encounters and of what otherwise happened during this period indicate, in my firm opinion, that this influence was of a hypnotic kind and that under these circumstances the poor girl was no longer responsible for her actions, probably not even aware of the fatal influence secretly affecting her.⁶⁶ During the night, she roams to the cemetery, half-dressed, and is found there unconscious on the bench where she used to meet the baron; at other times, she manages to elude her mother's and her friend's vigilance under all sorts of pretexts, and disappears, so that after several hours of absence she is unable or unwilling to account for where she has been. Apparently also suggested by the baron – one must come to this conclusion when one reads Miss Murray's contemporary notes with keen attention – she demands to visit a Gypsy camp, where a supposed fortune teller puts her to sleep and otherwise evokes numerous phenomena highly suited to influence her impressionable and sensitive nature. [...]

Little is known, however, about what actually happened between Miss Murray's departure from Whitby and the time when Lucy's condition began to arouse serious concern in her loved ones. When I was called by my friend and student Dr. Seward for a consultation about her, the symptoms I observed immediately aroused my suspicion that one was possibly facing a case of malicious and unscrupulous influence such as during the last decade, unfortunately, then and then played a certain role in the criminal records. I took my measures and steps in accordance with this view, provided that it would be confirmed by further observations. – – But eventually it became clear to me that other elements also played a role here. I compared the case with similar ones that I had the opportunity to observe and came to the conclusion that you, my friends, all know, as well as you know the whole course of the terrible tragedy that after a desperate struggle between all that science and personal devotion were able to accomplish for the poor girl's protection, and – on the other side – the secretive power that was consuming her vital energy, ended with her death under the most heartbreaking circumstances. – What happened on this occasion – you all know it already – confirmed in every respect what I had previously thought and feared, and revealed the full extent of that danger to me – only comparable to the plague or some other deadly, furtively spreading disease – that suddenly revealed itself in our midst. Our poor Lucy was not the only victim. I firmly

⁶⁶ As explained in the section about hypnosis, Van Helsing further qualifies this hypnotic influence as unconventional or supernatural. He also points to the influence of the unusual jewelry with the red ruby the vampire women are wearing.

believe that her maid, the young girl who was murdered in the park⁶⁷ the night Lucy's condition took its final, decisive turn, had also succumbed to the same heartless – I do not want to say “seducer,” for this means a completely different concept – let’s rather say “tempter,”⁶⁸ who with diabolical arts and a secretive power, which the weak human nature can only withstand under special conditions, everywhere seeks new objects for the satisfaction of both its bestial lusts and its terrible thirst for blood that form the main goal of his existence. – The newspapers and police reports have had to report on numerous similar cases in recent months and certainly hundreds of others have occurred about which one has never heard. – But I no longer want to dwell on this – it is a subject both painful and disgusting for all of us. I only want, before I go any further, to briefly mention what the old manuscripts have to say about similar phenomena, and the explanation that ancient scholars have left us with.” (page 631-632).

As mentioned by the professor, the persons presents are already familiar with most of these events and his appraisal. From the novelist’s perspective, these deliberations are even more redundant, as the readers already know what happened and Van Helsing’s views, if they were not worded *expressis verbis* till now, at least were implied by his comments. In my opinion, these lengthy and sometimes repetitive paragraphs serve as a didactic consolidation worthy of a professional teacher, by which not only Van Helsing is meant, but also the person of the author.⁶⁹



Teaching at the start of the 20th century. Photographer unknown.

67 Meant is the garden surrounding Hillingham.

68 “Tempter” is a traditional denomination for the Devil. This suspected meaning is confirmed by the subsequent adjective “diabolical.”

69 Anderson-Edenberg, coincidentally, started his career as a teacher at an agricultural school (*lantbruksskola*), 1857-1858.

15. FLOWERS AND SMELLS

As already mentioned in my articles on Anderson-Edenberg,⁷⁰ flowers and smells play an important role in *Mörkrets makter*, next to colors and the description of tasteful or bizarre interiors or garments. Tom Harker, in the Transylvanian part, notes that the blond vampire girl's head "rose as a flower against the darkness behind." (p. 50). His host lectures him about the nature of love, saying, "Love has its time, as the flower in the field – when it has reached its highest beauty, its time is over – then comes another spring, but it is not the same flower, nor is it from the same root." (p. 63).⁷¹ While meeting the girl in the West Tower on another occasion, Harker feels intoxicated by the intense smell of the honeysuckle, while Dr. Seward during his hallucinatory encounter with Lucy remarks the same about the orange blossoms. About the churchyard where Lucy is buried, Seward remarks that it is "far from London and its smoky, toxic atmosphere – where the sun rises in beauty over Hampstead's wide commons and wild flowers grow and smell!" (p. 383). White flowers seem to rain down and float through the air during the Count's experiments at Carfax – perhaps an echo of the "tremendous mass of beautiful white flowers" that the undertaker has placed near Lucy's coffin in the *chappelle ardente* (p. 369).⁷² Seward also notes the strong, exotic perfume Ida Vårkony is wearing.⁷³ He even compares the whole atmosphere in the house to "a strange perfume about which one hardly knows whether one finds it unpleasant or not."⁷⁴

In *Dracula*, flowers and smells play a somewhat different role. Harker notes the "bewildering mass of fruit blossom – apple, plum, pear, cherry" he sees in the *Mittel-Land*, and the Count's "rank" breath. About the breath of the fair of the three vampire women, he remarks, "Sweet it was in one sense, honey-sweet, and sent the same tingling through the nerves as her voice, but with a bitter underlying the sweet, a bitter offensiveness, as one smells in blood." Although this notes a sense of attraction, it also marks repulsion and horror – it certainly does not have the same effect as honeysuckle and orange blossom in the Swedish texts. In the old chapel of the castle, Harker notices the "deathly, sickly odour, the odour of old earth newly turned." Although Van Helsing praises the garlic flowers he is placing in Lucy's bedroom,⁷⁵ both Lucy and her mother abhor their pungent scent. Dr. Seward calls them "horrible, strong-smelling flowers." Although Lucy later compares them to "virgin crants and maiden strewments," Mrs. Westenra is so irritated by their stench that she removes them from her daughter's room. Other unpleasant smells are the "queer, acrid smell" of the sherry that had been dosed with laudanum, and the "nauseous whiff" or "smells of horror" Van Helsing's crew encounters while searching for the vampire's boxes with earth.

On the whole, we may conclude that with the heady effect of honeysuckle and orange blossoms, and with the hallucinatory appearance of floating white flowers, *Mörkrets makter* has added two original phenomena to the novel's floral repertoire.

70 Hans Corneel de Roos, "Was Albert Anders Andersson-Edenberg the First Author to Modify *Dracula*?" Vamped.org, March 26, 2017.

71 "Sen kommer åter en vår, men det är inte samma blomma, och från samma rot." An alternative translation would be "... even if it is from the same root."

72 Corresponding to the "wilderness of beautiful white flowers" mentioned in *Dracula* at the same place.

73 See p. 21 of this essay.

74 *Dagen*, p. 541 – see p. 6 of this essay.

75 "(T)hey, like the lotus flower, make your trouble forgotten. It smell so like the waters of Lethe, and of that fountain of youth that the Conquistadores sought for in the Floridas, and find him all too late." (Dr. Seward's Diary of 11 September).

16. THE ROLE OF THE POLICE AND THE PRESS

In Stoker's preparatory notes for *Dracula*, we find a police inspector named "Cotford," who does not show up in the published novel, however.⁷⁶ In the whole British version, the police are stunningly absent.⁷⁷ We hear nothing about a police investigation into the murdered crew of the *Demeter*. Neither does the death of old Mr. Swales attract the attention of police detectives. Lucy's death and that of her mother are covered up by Van Helsing, who writes inconspicuous death certificates. The "Bloofer Lady" who is stalking and biting young children is not seriously hunted by the police. The Count's attack on Mina is not reported to the authorities – the subsequent pursuit through Eastern Europe takes place in vigilante style. Van Helsing decapitates the three vampire women in their sleep; Harker cuts the Count's throat while Morris stabs him in the heart. There has been speculation that Stoker decided to cut the police from the novel completely because they failed to prevent or solve the Ripper Murders:

DRACULA HAD to be rewritten after the police fiasco over the Jack the Ripper murders showed Scotland Yard was no place for heroes, one of Bram Stoker's descendants revealed.

The author "sacked" the fledgling Met Police from a starring role in his classic spine chiller and replaced the force with a bunch of amateur vampire hunters because of the killings in Whitechapel.

Stoker [...] became furious at police failures to stop the real-life murderer terrorising London and keeping audiences away from the stage shows he was running as a theatre boss.

The new secret behind the writing of *Dracula* has been revealed by great-grandnephew Dacre Stoker during a rare visit to Whitby to revisit the places which inspired his ancestor. [...]

Canadian-based author Dacre, 56, said: "The book was written was not long after Jack the Ripper – when the public had lost faith in the legal system."

"People were scared to death about what would happen next – and Scotland Yard could not save them.

"The police therefore do not feature in *Dracula* at all, which is very strange when you think how many people get killed."⁷⁸

In *Mörkrets makter*, by contrast, the role of detectives is already mentioned in the preface:

[...] it is by no means unthinkable that ongoing research in the field of natural and hidden psychical forces, before we may expect it, will cast a bright light on both these and many other secrets, that so far have stubbornly defied both the scientist's and the detective's acumen, sharpened by experience. (p. 2).

The crimes the novel is dealing with have not remained hidden; on the contrary, they have caused public upheaval:

But facts are indisputable, and moreover, in the main points they are known by too many people to be open to doubt. This series of – as it seemed – completely unexplainable crimes, all pointing to the same origin, that in their time troubled the public as much as the so infamous Whitechapel murders happening somewhat later, should not be completely forgotten yet. (p. 2).

76 Robert Eighteen-Bisang and Elizabeth Miller, *Bram Stoker's Notes for Dracula* (Jefferson: McFarland, 2008), 27.

77 See my essay "[Makt Myrkranna – Mother of all Dracula Modifications?](#)"

78 See "[Bram Stoker Removed the Met from Dracula after Their Failings in Trying to Catch Jack the Ripper.](#)" *The Daily Mail* of July 13, 2015, and "[Why Bram Stoker Sacked Police from Dracula.](#)" *The Yorkshire Post*, July 12, 2015. Both articles retrieved on October 9, 2021.

Accordingly, a police inspector investigates the crime scene when Lucy's mother and a housemaid are found dead at Hillingham and continues to question possible witnesses. A young physician, Dr. Brown, appears on the scene as well. The *Westminster Gazette* reports on the fate of children that are lured away by a mysterious lady and show small wounds at the throat. The newspaper links these event to the murder of the chambermaid at Hillingham and mentions the continuing efforts of the police:

It is to be hoped that the vigorous investigations carried out by the police will not be fruitless. As is well known, in this area – near the Hillingham estate, with the now deceased Mrs. Western – a murder took place some time ago under strange circumstances, without the perpetrator being discovered. It was then a young girl, the chambermaid who worked there, who was found dead – she was also *wounded at the throat*, which could possibly give reason to suspect that there was some connection between this atrocity and the later events. (p. 384).

Another example of the press covering a mysterious death is that of Mary Wood, the girl found dead in her bed with severe blood loss (p. 487). Similar cases had been left uninvestigated by the police:

According to what we have been told, strangely enough, a couple of similar deaths have recently taken place in other parts of London, although the same, as a result of the social status of the deceased, has not been the subject of a police investigation. However, the unusual and in fact inexplicable cases are said to have been discussed quite vigorously in medical circles, and it is uncertain whether a crime of a particularly unusual and refined nature or a hitherto increasing, possibly epidemic disease exists.

Other vampiristic crimes seemed to have attracted the attention of the police, though, if we believe what Van Helsing says about “a case of malicious and unscrupulous influence such as during the last decade, unfortunately, then and then played a certain role in the criminal records” (see Chapter 9 of this essay).

Harker's disappearance triggers an official investigation. Although the Hungarian officials initially are on the wrong track, Vilma manages to find the link between the appearance of a young Gypsy man, associated with anarchist activities, and the rumors about her lost fiancé. When the young Gypsy is found murdered, she meets the chief of the Secret Police in Budapest and convinces him that the young man, who has such a striking similarity to Tom, must have stolen the latter's identity (pp. 390ff). Moreover, she is accompanied by detective Edward Tellet, engaged by Mr. Hawkins to find out what has happened to his assistant. Later, when they seem to be confronted with a genuine criminal conspiracy, Captain Barrington-Jones, private investigator, joins the team. Although back in England, Barrington-Jones proves to be skeptical of Van Helsing's theories about the supernatural powers they seem to face, he remains a powerful force in uncovering the obscure backgrounds of the Count's property acquisitions in and near London. He also serves as a liaison with the local police who are alarmed by the fire at Seward's asylum and the murder of the young man who turns out to be Prince Koromeszo, Mary Holmwood's husband. Towards the end of the story, Tellet and Barrington-Jones are supported by further assistants: Gray, who help observe the Count's properties and his nightly movements, and Jones' colleagues Wilson and Beauchamp, who help terminate the Count in his Hampstead villa. Holmwood having succumbed to Lucy's influence, Seward being in a desolate condition and Morris being wounded, the team finally breaking into the fiend's lair thus consists of five detectives, led by Van Helsing and Harker – quite another group than the one terminating the Count in *Dracula*.

17. BATS, RATS AND CATS

Since *Dracula* was published, the bat has become the universally recognized symbol of the shape-shifting vampire. Stoker drew on reports about the bloodsucking vampire bats from Latin America (*Desmodus Rotundus*), that are mentioned both by Quincey Morris and by Professor Van Helsing. In *Dracula*, bats only appear after Harker's adventures in Transylvania. Mina observes a large bat outside the window of the boarding house in Whitby,⁷⁹ while Dr. Seward sees a bat while on the Carfax grounds when Renfield escapes once more.⁸⁰ Lucy sees a bat outside the window of her room at Hillingham⁸¹ and Dr. Seward sees one there, too.⁸² Quincey observes a bat while the "Crew of Light" is staying at the asylum, he shoots at it but misses.⁸³ Two days later, he reports another one.⁸⁴ Dr. Vincent at the North Hospital suspects that rats or bats are responsible for the bites at the children's throats – but does not actually observe one.⁸⁵ Rats only physically appear in *Dracula* when Van Helsing and his men search for Dracula's boxes with earth at the Carfax house.⁸⁶ A cat is only mentioned by Dr. Seward and by Renfield, who later reports that his Master promised him both both rats and cats.⁸⁷

In his contribution to the "Children of the Night" International *Dracula* Conference in April 2021, Peter Gözl from the University of Victoria, Canada, pointed out that rats and cats play a far more significant role in Murnau's *Nosferatu* movie (1922). While the rats embody the plague and doom that

79 "Between me and the moonlight flitted a great bat, coming and going in great whirling circles. Once or twice it came quite close, but was, I suppose, frightened at seeing me, and flitted away across the harbour towards the abbey. When I came back from the window Lucy had lain down again, and was sleeping peacefully." Chapter 8, Mina's Journal of 13 August.

80 "[Renfield] suddenly redoubled his efforts, and then as suddenly grew calm. I looked round instinctively, but could see nothing. Then I caught the patient's eye and followed it, but could trace nothing as it looked into the moonlight sky, except a big bat, which was flapping its silent and ghostly way to the west. Bats usually wheel about, but this one seemed to go straight on, as if it knew where it was bound for or had some intention of its own." Chapter 9, Dr. Seward's Diary of 23 August.

81 "I went to the window and looked out, but could see nothing, except a big bat, which had evidently been buffeting its wings against the window." Chapter 11, Memorandum left by Lucy Westenra, 17 September, night. Earlier that day, she had noted in her diary, "But I did not fear to go to sleep again, although the boughs or bats or something flapped almost angrily against the window panes."

82 "There was a full moonlight, and I could see that the noise was made by a great bat, which wheeled around, doubtless attracted by the light, although so dim, and every now and again struck the window with its wings. When I came back to my seat, I found that Lucy had moved slightly, and had torn away the garlic flowers from her throat." Chapter 12, Dr. Seward's Diary of 20 September.

83 "A minute later he came in and said, 'It was an idiotic thing of me to do, and I ask your pardon, Mrs. Harker, most sincerely, I fear I must have frightened you terribly. But the fact is that whilst the Professor was talking there came a big bat and sat on the window sill. I have got such a horror of the damned brutes from recent events that I cannot stand them, and I went out to have a shot, as I have been doing of late of evenings, whenever I have seen one. You used to laugh at me for it then, Art.'" Chapter 18, Mina Harker's Journal of 30 September.

84 "I did not see [the Count], but I saw a bat rise from Renfield's window, and flap westward. I expected to see him in some shape go back to Carfax, but he evidently sought some other lair." Chapter 21, Dr. Seward's Diary of 3 October.

85 "We asked Vincent to what he attributed them, and he replied that it must have been a bite of some animal, perhaps a rat, but for his own part, he was inclined to think it was one of the bats which are so numerous on the northern heights of London." Chapter 15, Dr. Seward's Diary of 26 September – continued.

86 "We all instinctively drew back. The whole place was becoming alive with rats." Chapter 19, Jonathan Harker's Journal, 1 October, 5 a.m.

87 "Then he began to whisper. 'Rats, rats, rats! Hundreds, thousands, millions of them, and every one a life. And dogs to eat them, and cats too. All lives! All red blood, with years of life in it, and not merely buzzing flies!' [...]" Chapter 21, Dr. Seward's Diary of 3 October.

in the following decade in the form of Hitlerism would destroy civil life in Germany, the scene in which Ellen plays with her cat serves to introduce her interaction with the “beast” Orlok.⁸⁸

In the Swedish variants, bats are introduced much earlier. Already during his stay in Bistritz, Harker notes in his Journal of 4 May:

Finally, out of sheer fatigue, I managed to fall asleep despite the abominable concert [of the dogs – HdR], but was soon awakened again by – as I thought – a strangely croaking sound at my window. This was easily explained, though, because when I got up and pulled up the blind, I saw a large bat that clung to the window frame and now fluttered away in large silent circles. (p. 6).

When Harker tells his hosts the next morning about the bat, it seems to raise suspicions in them:

When I reported how I had been disturbed by the bat and the howling dogs, I noticed that they secretly exchanged glances and that they crossed themselves when they thought I didn't take notice of them. (p. 6).

During his trip to Castle Dracula in the Count's calèche, Harker again notices the presence of bats:

Every now and then an owl screamed up in the black trees – it rustled in the bushes, and a couple of times I saw and felt how a bat touched my face to disappear immediately again. (p. 16).

Waiting at the entrance of the castle for the door to be opened, Harker again sees bats circling around:

Not a sound was heard inside the house and not a glimpse of light appeared in any of the windows. I do not want to deny that I felt rather awkward as I stood completely alone in this strange place, in front of the closed gate and enclosed by the dark, mysterious walls on all sides. A couple of owls screamed somewhere up by the ridge of the roof and when I looked up, I noticed that three or four bats in fluttering silent circles incessantly crossed each other in the air above me clearly discernible in the moonlight, which, however, did not penetrate into the yard but was only reflected in some window panes high up on the opposite wall, which shone like silver. (p. 20).

And when he watches the sunset from the library, bats appear again:

When the last spark of the sun died out behind the black mountain ridge, everything changed as if by magic – the air became cool and humid and the landscape lost its color, while the moon appeared in the darkening sky with increasing silver luster. The swallows, which were still whistling, hovered back and forth over the abyss, eventually went to rest and were replaced by the silently circling bats, which in innumerable crowds seemed to inhabit all the crevices and cracks of this old castle – after the whole darkness grew deeper, they seemed to surround me everywhere like a swarm of bees and their strange chirping sound actually filled the air. (p. 45).

The key role of bats in *Mörkrets makter*, however, is that the mysterious vampire girl seems to use their form to enter inconspicuously and surprise Harker. When the Count interrogates his guest whether he has closed the window in time, the young lawyer reports:

88 Peter Gözl, “Nosferatu's Cats, or: The Birth of the Cinematic Pandemic Vampire,” *Bulletin of the Transilvania University of Braşov, Series IV: Philology and Cultural Studies*, 14 (63), no. 1 (2021) (forthcoming).

“Yes, I closed it, because the air was cold and humid and swarming with bats, the most abominable animals I know,” I said ingenuously – “but frankly, one of the nasty beasts really managed to fly in here – it’s probably still here somewhere – .” I looked up, examining the roof cornices where I assumed that the little monster had taken refuge, but did not manage to spot it.

“A bat – sooo – – ,” he said slowly. “Yes, there you see the danger of having the windows open after sunset. Here with us they are considered dangerous animals, and who knows – tomorrow, however, I will have the matter investigated; tonight it serves no purpose.”

“I was just about to search for it –”, I repeated with the most effortless tone I could achieve, “when I was surprised by the young lady – ” (pp. 35-36).

While visiting the portrait gallery together with his guest, the Count mentions both bats, rats and cats to illustrate his elitist ideas about the “rule of the strongest”:

While he was speaking, he had again begun to rub his hands – or rather only the long, pale, claw-like nails – against each other in the way that was so particularly hateful to me and irritated me so much. “Wonderful, wonderful! – It’s the same principle everywhere. – The bat sucks the insect’s blood and thereby gains some of its lightness and speed – – – the rats kill the bats and suck their blood during sleep – and the cat eats the rat, to then itself contribute to the development of some higher being. A thousand subordinate lives to form and maintain a higher one! – It is the law of evolution – the true evolution! Ah! – your philosophers and scholars still have a long way to go – very far, my dear young friend – before they will finally understand the lessons that the all-wise laws of nature entail for those who are able to grasp the truth! – ” (pp. 54-56).

And when Harker is found asleep after his encounter with the vampire girl in the West Tower, the Count tries to make him believe that he has been bitten by bats:

“My young friend –” he said with the sudden shift from brutal savagery to suave politeness to which I have now almost become accustomed – “you should remember that I have previously uttered a warning – a warning which you – with the usual frivolity of youth – haven’t found worthy of consideration, because to my surprise I find you here at this time of day. – I repeat once more emphatically that you should do your best to avoid these rooms after dusk. You have probably been so careless as to fall asleep here – – with the windows wide open, contrary to my firmly expressed wish – – The bats swarm here around our old walls as you yourself have seen, and I have told you that they can be dangerous – – What I feared has really happened – you have been attacked during your sleep. – ”

– “Attacked” -? I stammered confused.

– “Attacked – by bats. They suck blood. Blood! Suck the juice and power of the one they surprise during sleep. You carry traces of their teeth there on your throat – ” (p. 120).

In the post-Transylvanian sections, cats only appear in the conversations between Dr. Seward and Renfield, echoing the corresponding scenes in *Dracula*:

I asked what it was [what he wished for – HdR] and he replied in a kind of ecstasy:

“Just a kitten, a small, soft, smooth playful kitten, that I could play with and raise and feed – feed – feed!”

I was certainly not unprepared for this request, for I had noticed how his favorites still increased in size and liveliness; – but I did not feel further attracted to the idea that his neat sparrow colony would be destroyed in the same way as his flies and spiders. I therefore said that I would think about it and asked if he would rather not have an adult cat. He could not hide his zeal and joy when he exclaimed:

“Oh, a cat! A big cat! That would be great! I didn’t dare to ask you, because I was afraid you would say no. But no one could begrudge me a kitten, a little, little kitten?” (p. 216, Dr. Seward’s Diary of 19 July.)⁸⁹

Later, though, Renfield loses his interest in cats, just like in *Dracula*:

By the way, he did not want to speak tonight. I asked if he still wanted a kitten, or maybe an adult cat, but not even this offer tempted him.

“Cats! What do I care about cats!” he said with deep contempt. “I can wait, wait, wait!” (p. 292, Dr. Seward’s Diary of 26 August).⁹⁰

In the Whitby section, rats are mentioned by Vilma and compared to bats:

[Lucy] leaned her head against the window frame and in the clear moonlight I could see that she was asleep. I immediately ran upstairs to close the window and try to get her to bed, but almost screamed, as in the same moment, a bat that seemed to have crouched on the window sill flew up and in large silent swings hovered towards the harbor. I have a special aversion to these animals, which reminds me of rats; however, they seem to be completely harmless. (p. 281, Vilma’s Journal of 17 August).⁹¹

Later, rats are mentioned again with regard to the bite marks left by Lucy wandering around as a vampire:

All the parents in the neighborhood are panicking and the police are alert, but their investigations have so far not led to any results. What gives rise to serious fears is the most peculiar fact that all the little ones, though unharmed, carry clear marks on their necks of having been bitten – possibly by some rat or smaller dog, but also possibly by some foreign animal that escaped either from the zoo or from some menagerie. (p. 383, clipping from the *Westminster Gazette*).

On p. 416, Vilma compares her attacker at Castle Dracula with a rat that has scurried back to his nest. In none of these instances, rats actually play a role in the story. Bats, by contrast, also appear *after* the Whitby section: the scene in which Renfield again escapes to the old chapel on the Carfax grounds replicates the corresponding scene in *Dracula*.⁹²

On the whole, the differences between *Dracula* und *Mörkrets makter* with regard to bats, rats and cats are not spectacular. A Swedish editor who read the complete text of *Dracula* may have felt tempted to introduce bats already at the beginning of the *Dagen* text, but in case Stoker prepared the Swedish variants himself, one year after the release of the Constable edition, he may have experienced the same urge. The only scenario that seems improbable is that *Mörkrets makter* would be based on an early draft for *Dracula*, but that Stoker later would have felt compelled to purge the bats from Harker’s journal again.

89 Corresponding scene in *Dracula*: Chapter 6, Dr. Seward’s Diary of 19 July.

90 In *Dracula*: “Even the offer of a kitten or even a full-grown cat will not tempt him. He will only say: ‘I don’t take any stock in cats. I have more to think of now, and I can wait; I can wait.’” Chapter 9, Dr. Seward’s Diary of 20 August.

91 In *Dracula*: “Between me and the moonlight flitted a great bat, coming and going in great whirling circles. Once or twice it came quite close, but was, I suppose, frightened at seeing me, and flitted away across the harbour towards the abbey. When I came back from the window Lucy had lain down again, and was sleeping peacefully. She did not stir again all night.” Chapter 8, Mina Murray’s Journal of 13 August.

92 *Dagen*: “When he noticed me he became furious and would undoubtedly have murdered me if my men had not succeeded in overpowering him. Strangely enough, he suddenly calmed down, just when the paroxysm was at its height. The change was so unexpected that I involuntarily looked around to find some reason for it, but nothing remarkable was to be seen except for a large bat that had apparently been startled by the noise and on silent wings circled over our heads.” (p. 293, Dr. Seward’s Diary of 26 August).

18. THE DIARY DATES

In the previous chapter, I not only indicated the pages quoted from the *Dagen* serial, but also the calendar dates of the quoted diaries, in order to demonstrate how these dates differ from the those of the corresponding diaries in *Dracula*. In this serialization, Dr. Seward's remark about the kitten in his Diary of 19 July corresponds to the similar phrases in his Diary of 19 July in *Dracula*. But Renfield's later rejection of cats in Dr. Seward's Diary of 20 August (*Dracula*) matches his comments in Dr. Seward's Diary of 26 August (*Dagen*), while the description of his second escape in Seward's Diary of 23 August (*Dracula*) can equally be found in Seward's Diary of 26 August (later) (*Dagen*). Mina's observation of a large bat outside the window of the lodging house in Whitby (*Dracula*, Mina Murray's Journal of 13 August) is echoed by Vilma's similar observation in *Dagen* noted on 17 August. These few examples already demonstrate that a number of diary dates have been subtly reshuffled. Like in *Dracula*, Tom Harker's first journal entry is of May 3, but the date of the Count's termination in his Hampstead house is not precisely defined. Dr. Seward's notes describing Barrington-Jones' visit and his encounters with Ida Varkony are simply dated "October" (p. 507), while the actions of Van Helsing and his team in the following Part 4 (starting at p. 615) are reported by Tom Harker without dates. Instead, Part 4 is introduced by with the following words, apparently written by Harker as well:

Due to certain circumstances, which will be explained later, a gap occurs here in the continuous sequence of notes we have encountered so far in almost unchanged form, as it seemed to us a mandatory duty to pass our strange and deeply shocking experiences to the public. My faithful and valued friends Van Helsing and Quincey Morris have requested me to fill this gap to the best of my ability by briefly describing the events which immediately connect to the interrupted notes and, so to speak, form the conclusion of the drama in which we have all have been playing a part. (p. 615).

These phrases seem to be an extension of the "Author's Note" at the novel's start – which raises further questions about the authorship. Apart from that, in the Swedish versions the final confrontation may equally take place on 6 November, but apparently, the Swedish editor/translator preferred to provide no exact date. In the shorter *Halfvecko-upplaga* serial, an omniscient narrator summarizes the situation of Tom, Vilma, Van Helsing and their friends at the start of Part 4. As after the Transylvanian part, this serial contains no dated diary entries, there is no need to explain their absence in the chapters that follow.

Till följd af vissa omständigheter, hvilka senare skola förklaras, inträder här en lucka i den fortlöpande följd af anteckningar, hvaraf vi hittills i så godt som oförändrad form begagnat oss, då det syns oss vara bjudande pligt att åt offentligheten öfverlemnna de underbara och djupt skakande erfarenheter, som kommit oss till del. Mina trofasta och värderade vänner Van Helsing och Quincey Morris hafva gifvit mig i uppdrag att efter bästa förmåga fylla denna lucka genom att i korthet redogöra för de händelser, hvilka omedelbart ansluta sig till de afbrutna anteckningarna och så att säga bilda afslutningen af det drama, hvari vi alla varit medspelande. Att detta drama här, liksom i verkligheten,

In *Dracula*, the storm in Whitby is reported in the *Dailygraph* of 8 August, while in the *Dagen* version, the clipping is from the *Daily Telegraph* of 9 August (p. 225). It might be an interesting study to compare all entries from *Dracula* to the corresponding information given in *Dagen* and reconstruct how the Swedish editor remixed the original story, omitting certain elements while adding others.⁹³ Given the short time frame at my disposal to finish this essay, I suggest that other scholars pay attention to this issue.

⁹³ I did this in the annotation of my book *Powers of Darkness* with regard to the Icelandic version.

19. THE CHANGED ENDING AND THE COUNT'S PUBLIC ROLE

In both cases, the final confrontation with the king of vampires is the climax of a process of search and hunt – but under completely different circumstances. In *Dracula*, the Count seeks out Mina as his preferred victim, and forces her to drink her blood. This does not weaken her, as it weakened Lucy – instead, she is destined to turn into a vampire herself. It is not enough that the attacker flees back to his home country; Van Helsing's crew is forced to find and eliminate him in order to stop her gradual transformation. This prompts a whole new section of Stoker's book: chasing the Count through Bulgaria, Wallachia, Moldavia and Transylvania. In the Swedish variants, by contrast, the Count has a whole other set of followers, and he never attacks Vilma. The events leading up to the decision to break into the Hampstead villa are – after the death of Lucy and her mother – Arthur's illness and death, Seward's tragic fate (also ultimately resulting in death),⁹⁴ as well as the public danger that in *Mörkrets makter* is so much clearer than in *Dracula*.

In the past, Hamilton Dean and John L. Balderston have been credited for shortening the plot and giving the Count more elegance and visibility in the London part.⁹⁵ In fact, the Swedish serializations accomplished this already more than two decades earlier.⁹⁶ Is it a coincidence that the results are comparable? For a stage play, one could argue, the chase through Eastern Europe by train, steamboat, carriage and on horseback formed a major obstacle; confronting the Count still in London was so much more convenient. The Swedish narrative was never considered for dramatization, however, as far as we know. What in *Dracula* forms the last part, in the *Dagen* version appears, in a changed form, as a middle section, with Tellet, Vilma, Hawkins and Barrington-Jones traveling to Budapest, Bistritz, Szolyva and finally to Castle Dracula, trying to uncover the criminal machinations behind Tom Harker's disappearance. Perhaps, the Swedish translator/editor found a conspiracy affecting London's diplomatic circles and the corruption of Arthur Holmwood and John Seward by female seduction more interesting for the last sections than the desperate chase after a fugitive who always seems one step ahead? About the true reasons, we can only speculate, but for the reader, the Swedish plot is just as satisfactory as the original, and it is certainly much richer than that of the 1931 movie.⁹⁷ I guess it will only be a matter of time until *Mörkrets makter* will be adapted for the screen – hopefully without new omissions.



Dora Mary Patrick (Mina) and Raymond Huntley (Dracula) in the 1924 stage play.



Mina Seward and John Harker in *Dracula* (Universal Pictures, 1931, directed by Tod Browning, starring Bela Lugosi as Count Dracula).

94 Ironically, Quincey Morris, who in *Dracula* is the only one of Van Helsing's crew to die a heroic death, in the Swedish variants is the only of Lucy's three suitors to survive.

95 See Michael McGlasson, "[The Men Who 'Re-vamped' Count Dracula.](#)" *Journal of Dracula Studies* 9 (2007).

96 As first addressed in my article "[Makt Myrkranna – Mother of All *Dracula* Modifications?](#)": 13-14.

97 In *Dracula* (1931), Dr. Seward appears as Mina's father, while the roles of Arthur Holmwood and Quincey Morris are left out. The Count, though appearing in public, neither has political ambitions nor bizarre followers, except Renfield.

20. LONG, SHORT, SHORTER

Modifying the plot has especially affected the length of the post-Transylvanian part, not so much in the *Dagen* version (c. 271,000 words), but rather drastically in the *Halfvecko-upplaga* variant (c. 106,000 words), as the first section, about Harker’s adventures at Castle Dracula, is identical in both variants, with c. 82,000 words.⁹⁸ This leaves c. 189,000 words for the rest of the novel in the *Dagen* text – more than Stoker’s complete novel – but only c. 24,000 words in the *Halfvecko-upplaga* version, i.e. only 12.7% of the corresponding *Dagen* text and only 22.6% of the whole *Halfvecko-upplaga* serialization. In the Icelandic adaptation, based on the semi-weekly *Halfvecko-upplaga* text, the proportions are similarly off: the Transylvanian part has 37,200 words, while the rest counts only 9,200 words, less than 20% of the whole Icelandic publication. The sketchy and incomplete character of the second part of *Makt myrkranna* – I have called it a “cauda” here – thus results from compressing the already condensed *Halfvecko-upplaga* serial even more, but without significantly changing the proportions between the Transylvanian part and the rest.

DRACULA: 160,600 WORDS IN TOTAL

Chapters 1-4: 22,740 WORDS Chapters 24-27: 137,860 WORDS End Note

Harker in Trslv. | Whitby | London | Budapest | Purfleet | Orient Express | Varna | Moldavia | Bukovina | Transylvania

MÖRKRETS MAKTER - DAGEN VARIANT: 271,000 WORDS IN TOTAL

Part 1: 82,000 WORDS Remaining parts: 189,000 WORDS End Note

Harker in Transylvania | Whitby | London | Budapest-Klausenburg-Bistritz-Szolyva-Castle Dracula-Convent-Vienna | Exeter & London (3x)

MÖRKRETS MAKTER - HALFVECKO-UPPLAGA VARIANT: 106,000 WORDS IN TOTAL

Part 1: 82,000 WORDS Remaining parts: 24,000 WORDS

Harker in Transylvania | Rest of story | End Note

MAKT MYRKRANNA: 46,320 WORDS IN TOTAL

Part 1 Cauda
37,200 WORDS 9,120 WORDS

Harker in Transylvania | Cauda | End Note

Whitby | London | Budapest | Exeter | London
Bistritz | London | Exeter
Szolyva | Exeter | London
Castle Dracula
Convent
Vienna

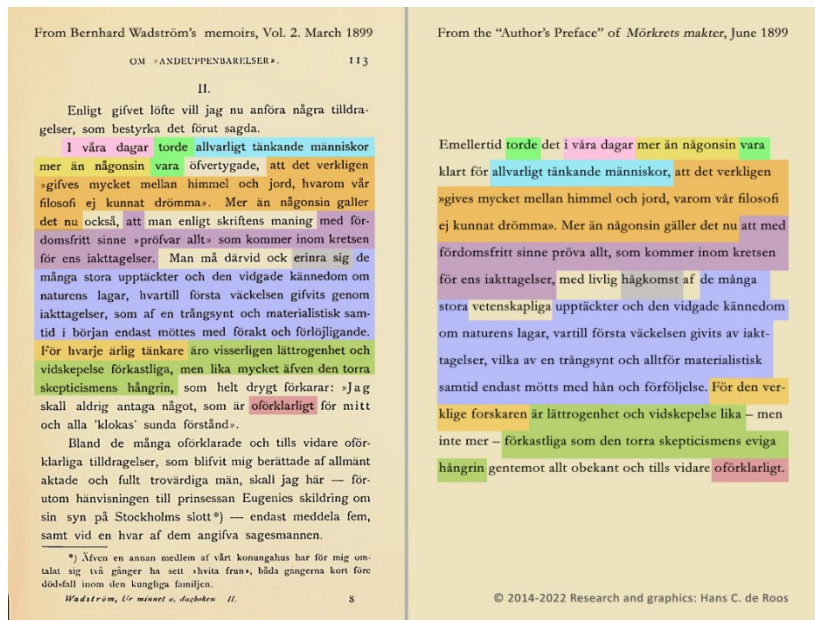
That Valdimar Ásmundsson decided to shorten the story is understandable, given the very limited space in his semi-weekly *Fjallkonan* publication. The question remains why the Swedish *Aftonbladet* group decided to publish *two* versions – one long, one shorter, but with an identical Part I – almost simultaneously. Was it only because the *Halfvecko-upplaga* (as already indicated by its name) appeared less frequently than the daily newspaper *Dagen*, and thus offered less space over a given period of time? Or was the audience different, as already suggested by substituting the illustration of the captive girl being sacrificed on the black boulder?⁹⁹ Or did the story turn out to be less successful than anticipated, and did Sohlman decide to crop the remaining chapters in the second serialization? Without further research, we can only guess. But to run two variants simultaneously surely was remarkable, and for the author/editor, it must have meant a mass of extra work. It also must have required a lot of flexibility, and for this reason, I suspect again that Bram Stoker himself was not involved in the Swedish initiative.

98 Hans Corneel de Roos, “The Origin of the First *Dracula* Adaptation,” *Bulletin of the Transilvania University of Braşov, Series IV: Philology and Cultural Studies*, 10 (59) no. 1 (October 2017). In the introduction to my book *Dracula – The Swedish Drawings*, I mentioned 106,000 words as the total length of the *Halfvecko-upplaga* serialization; in fact, this was the length of Part I.

99 See Chapter 7 and my book *Dracula – The Swedish Drawings*, p. xi, about the nude sketch in the *Dagen* variant, p. 146.

21. THE PREFACE

Last but not least, I mention the preface or “Author’s Note” here, that in its Icelandic, shortened translation has led to so many speculations about the intentions of the Nordic versions. The misunderstandings about the possible role of Jack the Ripper triggered by the erroneous “Dalby translation” were already highlighted in my first paper of February 2014.¹⁰⁰ The discovery that the last part of the Swedish preface was almost *verbatim* copied from the memoirs of a Lutheran priest, Bernhard Wadström, released ten weeks before the publication of *Mörkrets makter’s* preface in *Dagen*, was reported in my article for Vamped.org on May 26, 2016.¹⁰¹ As also explicated in that essay, not only a part of the preface, but also various plot elements of the Swedish *Dracula* adaptation seem to have been copied from Wadström’s memoirs: the story of Princess Eugenie going up to the top story or gallery of the Royal Palace to watch a blazing fire raging in the city, a servant going ahead to light the candles, and her subsequent encounter with a mysterious “White Lady”¹⁰² seems to be echoed by Harker’s adventures, when he walks up to the top floor with the Count who goes there first to light the candles, or when he goes there alone to admire the blazing sunset – both excursions being linked to meeting the white-clad vampire girl. As I suggested in 2018, copying from Wadström’s writings may have been meant as a parody of his sanctimonious attitude and his intimate contact with the royal family. Liberal opinion makers such as Sohlman and Anderson-Edenberg watched the influence of Wadström’s conservative colleagues in the Swedish *Riksdag* with wary eyes, and the pastor’s memoirs received a scathing critique in *Aftonbladet* of January 26, 1899.¹⁰³ It seems improbable that Bram Stoker, who did not understand Swedish, would have committed the plagiarism himself, or would have consented to it. Unearthing this plagiarism (that was not reproduced in the Icelandic version) forced me to change my opinion on Stoker’s possible role in the Swedish publications: I tend to believe now that they were piracies – which does not diminish, however, their literary qualities.



The relevant page from Wadström’s memoirs, Volume 2, compared to a paragraph from the preface of *Mörkrets makter*.

100 “Makt Myrkranna – Mother of all *Dracula* Modifications?”

101 Was the Preface to the Swedish *Dracula* Version Written by a Priest? Bernhard Wadström and the “White Lady.”

102 First published in the second part of Volume 1 of Wadström’s memoirs, available as a separate booklet (*häfte*), with advertisements appearing in *Aftonbladet* of March 28, *Dalpilen* of March 29 and *Svenska Dagbladet* of March 31, 1898.

103 Page 4. The author probably was Samuel Fries (email from Alan Crozier of November 26, 2020).

21. CONCLUSIONS

Since its publication almost 125 years ago, Stoker's novel has sparked a mass of secondary literature focusing on psycho-analytic interpretation, sexual fears and desires, patriarchal patterns, homo-erotic hints, imperialism and xenophobia, references to real events, persons or locations, Eastern-European folklore, etc. For *Mörkrets makter*, whose text in the *Dagen* version is c. 69% longer than that of *Dracula*, such an analysis has not been accomplished yet, although the story has been available in book form since October 2017.¹⁰⁴

The limited range of topics discussed in this essay, however, already illustrates that *Mörkrets makter* is quite another animal than *Dracula*. This not only applies to the plot and the many new characters who populate it: the whole atmosphere has been changed, erotically charged by the dominant female roles especially of the blond vampire girl and Countess Ida Vårkony, enriched with eye-catching colors, costumes, gemstones and fantasy interiors, with political comments, aesthetic appraisals and philosophical speculations, and with the dynamics of a whole room full of (entranced?) adepts. Music is playing an important role now, both in the primitive drumbeat of the sacrificial ceremony in the castle's basement and in the diabolic qualities of Leonardi's violin sonata. Vilma Murray and Mary Holmwood show independence and initiative, while the public sphere, represented by press and police, has been restored to normal proportions. Even the Gypsies, of whom in *Dracula* only the *hetman* is described as "a splendid-looking fellow who sat his horse like a centaur," have gained contour in the Swedish adaptation. Next to the vampire girl and Ida Vårkony, the pretty Gypsy girl is equipped with a heart-shaped piece of jewelry displaying a glowing ruby at the center, and she certainly would have gained complete power over Lucy had Vilma not intervened. Additional victims not belonging to the group of friends, such as Lucy's chambermaid, the factory girl Mary Wood, the boy found dead at Hampstead Heath,¹⁰⁵ and finally Prince Koromeszo, increase the public threat and the urge to restore order.¹⁰⁶

I do not intend to duplicate the arguments I previously made elsewhere – this essay is best studied in conjunction with the other articles I published already. It may suffice to say that taking a closer look at the trends and topics addressed on these pages has boosted my impression that the Swedish translator/editor merely used *Dracula* as a starting point, amply drawing on Stoker's work, but modifying it both in style and story without consulting with the Irishman or using an early draft of *Dracula* as a guideline. I welcome any other opinion if it is based on a close study of the Swedish text and the cultural milieu in which it was created during the final years of the 19th century, including the information that can be drawn from press articles, etc. The discussion around *Makt myrkranna* has already shown that commentators who have not studied the source materials in their original language may stir up a mass of interesting ideas but fail to contribute the text and archive research needed for a founded judgment. As contracts, letters, diary entries, etc. documenting the publication process are still missing, an educated guess based on textual clues and other records may be all we are left with in the end.

104 Rickard Berghorn, ed., *Mörkrets makter – Av Bram Stoker*. Romanen i oförkortat skick, samt presentationer och analyser (Landsbro: Aleph Bökforlag, 2017).

105 In *Dracula*, the children are only slightly wounded at the throat, but in *Mörkrets makter*, a little boy is found dead (*Dagen*, p. 384).

106 As the final chase across Europe has been eliminated, the death of Skinsky is *not* featured in *Mörkrets makter*.

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--- All these articles are available for download from my [website](#) ---

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NOTES:

Except for Hugh Linehan's "Racism, Misogyny, Sexual Anxiety," newspaper articles have not been included in this list. Their details can be found in the footnotes.

As this essay is published in digital form, links have been embedded in the titles of books and articles, instead of spelling them out. In all other questions of formatting, I have followed the Chicago Manual of Style, with some minor deviations. This essay, v.1 of December 24, 2021, has not been proofread by external proofreaders yet. Later edits will be published in updated versions.

As of December 24, 2021, all links were functioning, unless indicated otherwise. In the future, links may change or be deleted.

All featured images were either created by the author (diagram on p. 54), or are believed to be in the Public Domain, or have been licensed from Wikimedia Commons, with an indication of the photographer and a link to the relevant Wikimedia page with the license details.

This e-book is dedicated to my dear friend Magdalena Grabias from Lublin, Poland, who has her birthday today!

The ISBN numbers used for our series of private publications have originally been purchased by Moonlake Editions UG in 2012. After the publication of *The Ultimate Dracula* (2012), it became clear that economically, it made no sense to keep operating the company; it was liquidated in 2018. 'Moonlake Editions' now is an imprint for the publishing projects of Hans Corneel and Richie de Roos.

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Revisions:

- 1) A few typographical errors and formatting problems were corrected in the night of December 24 to 25 (Manila time); completed at Friday, December 24, 2021, 9:00 p.m. (New York time).
- 2) ISBN number on the title page corrected; completed on Thursday, December 30, 2021, 7:20 a.m. (New York time).
- 3) Shadow effect added to the main title. Completed on Friday, December 31, 2021, 3:00 a.m. (New York time).
- 4) Double text in footnote 40 deleted; formatting on the subsequent pages restored. Tuesday, January 4, 2022, 3:00 a.m.
- 5) Word counts revised, illustrations on pp. 54 and 55 replaced with updated versions. Tuesday, February 1, 10:00 p.m.