Upstairs, Downstairs: The Servant and Working Classes in Bram Stoker's *Dracula*

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The vision of Count Dracula's castle sitting high atop a steep precipice in the Carpathian Mountains is striking, and not just for its Gothic aestheticism. The castle is elevated from the rest of the populace - a person must *ascend* to reach it, and very few can (or do). The peasants that live below, portrayed condescendingly as rustic and superstitious, provide a symbolic contrast to the gilded imagery of Castle Dracula and the finery associated with other wealthy denizens in Bram Stoker's *Dracula*. From elegant boudoirs and fire-lit libraries, to forgettable cottages and lodging-houses, the distance between the aristocratic characters and the working classes they belittle is shown in the emphasis given to the spaces they occupy and the association of the latter with alcohol and indecipherable colloquial language. The near-dominant focus on the upper classes - juxtaposed by the negative portrayals of the lower castes - demonstrates how Stoker allows his elite characters to use money and rank to maintain the status quo in the face of the supernatural destabilization of such values. Dracula's willingness to cross class boundaries in his choice of victims reflects the cultural and social upheavals of the time, but Stoker's demonization of the vampire as the agent who blurs those distinctions highlights the tension of a class-based hierarchy in the rapidly changing final decade of the 1800s. Indeed, characters paradoxically inhabit old world attitudes about money and class while simultaneously taking advantage of and relying on new world technologies and ideologies of science and advancement.The nameless maids, anonymous workers, and impoverished alcoholics remain in the background, and the disdain with which these lower classes are treated reflects the socio-economic contradictions at the turn of the century and Stoker's link between blood and money.

One of the many consequences of the Industrial Revolution in England was a rapidly growing middle class. Where once the difference between high-born and low-born was

shockingly stark, the ability for more and more people to have access to small luxuries previously only available to those with a higher status began to obscure the distinctions of what relegated one to a certain caste. Clothes and objects previously associated with only the upper levels of society began to be mass-produced and were made available to most anyone. This created something akin to a class crisis, where it became uncertain where one stood in the social hierarchy at a given moment. The burgeoning class of merchants and professional workers allowed monetary ascendency to come without title or blood status; money was no longer firmly tied to one's place. In "'Covered in Blood and Dirt': Industrial, Capital, and Cultural Crisis in *Red Rock* and *Dracula,*" Christopher Bundrick writes:

> The technocultural shift England faced toward the end of the nineteenth century is clearly a problem of which Dracula is a harbinger in Stoker's novel. Since he is a count, the temptation is to read Dracula as threatening a reemergence of the aristocratic class that the industrial and mercantile classes were driving into the background. However, from a Marxist perspective, the vampire--while "born" an aristocrat--can also represent something much more like the new capitalist. Although the Count's gothic (and thus backward-looking) supernatural powers are certainly part of what makes him so dangerous, it is his very modern ability to manipulate the newly emerging twentieth-century markets that allows him to bring those powers to bear on London...He has, after all, been treating blood like money for some time and simply applies the same strategies to currency... (26)

The straddling of lines - old and new, titled and untitled, master and servant - is central to Stoker's novel and to the social context in which he writes and situates his characters. The inability to base identity completely on class in 19th century England is visible in the different monikers used for the vampire - sometimes "the Count," and others just by his name, Dracula. This is emblematic of the changing times in which he circulates. The former is indicative of his class, the latter a more egalitarian nod to an identity that is not defined solely by his place in the social strata. That the two are interchangeable throughout the text introduces class as a shifting,

murky entity, underscoring the way in which the new middle-class populace unsettles social boundaries. Lastly, that it is advanced technology that helped to produce the middle class *and* is the means through which the main characters eradicate Dracula, the embodiment of class blurring, is one of the anxious undertones in the text.

The reader's first introduction to the lower classes arrives through the lens of Jonathan Harker, himself an untitled member of the professional class. Diminishing the personhood of the peasants he sees on his journey to Transylvania, he notes that they are "...just like the peasants at home...with short jackets, and round hats, and home-made trousers; but others were very picturesque" (9). The implication is that the clothing they wear is unflattering to the eye, and thus can only be framed within the context of aesthetics: they have charm *because* they are rustic. He uses the very same language - "picturesque" - whilst also describing landscapes. Part of a tableau, the ethnic Other is part of an image, rather than a group of *people*. The breakdown of their wardrobe turns them into parts of a scene; he goes on to describe the Slovaks he encounters, who are "...more barbarian than the rest, with their big cowboy hats, great baggy dirty-white trousers...They are very picturesque...On the stage they would be set down at once as some old Oriental band of brigands" (9). Looking at the peasants only as props for a performance, they are sub-human "barbarians," only capable of wearing clothes that are "dirty-white." By classifying them as "brigands," he relegates them into a particular category outside of his own. Even though he does not come from wealth, the stratified society from which he emerges has imbued him with a sense of an infallible hierarchy, where money speaks to character. Their clothes are indicators of a lack of emotional or mental interiority; the outward appearance is all that matters, and they are duly judged by it. That Jonathan's own good character is not tied to money or status is an

unacknowledged fallacy and a testament to the strength of hierarchical conditioning in his home environment. This introduction to the lower classes is crucial, as it sets the tone - the *stage* - for what is to come in the novel: an unflattering, unsavory depiction of anyone outside of the aristocracy or elite caste. The fact that the above depictions are followed by the opulence of Count Dracula's castle makes the divide that much sharper.

Upon entering the dilapidated (though nonetheless impressive) residence of the Count, Jonathan's descriptions are decidedly more positive than the ones given to his inferiors, even though his ominous sense is clearly demarcated. Though initially unsure about his surroundings (the Gothic trappings of "frowning walls and dark window openings" [21] are present in order to engage in a sensuous atmosphere), he immediately notes that his room presents a "...welcome sight; for here was a great bedroom well lighted and warmed with another log fire, also added to but lately, for the top logs were fresh...[Dracula] made a graceful wave of his hand...I fell at once to an excellent [meal]..." (23-24). The juxtaposition between the descriptions of the peasantry below and the comforts above is striking, and the microscopic blazon conferred on the Count[1] is vastly different compared to the rough language used for the lower classes. Perhaps unused to such splendor, Jonathan, as a member of the emerging professional class, conflates opulence[2] with comfort (and safety), regardless of the ominous feelings that he expresses. This mistake

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[1] "His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips...his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin..." (24-25). The villagers and foreigners he encounters only receive cursory glances, and only of their clothing, as if their persons are not worthy of being given a closer look.

[2] Further sumptuous descriptions emphasize the vast divide between the villagers and the aristocracy: "...extraordinary evidences of wealth [are] around me. The table service is of gold, and so beautifully wrought that it must be of immense value. The curtains and upholstery of the chairs and sofas and the hangings of my bed are of the costliest and most beautiful fabrics" (26).

befits a man whose frame of reference is decidedly middle-class; still, given this, his demeaning remarks about the peasantry that are so frequent in his letters reflects his submersion in English class distinctions that would undoubtedly inform his everyday life. What he observes at Castle Dracula will upend not just notions of what is or isn't real, but also the notions Harker holds of divisions between the upper and lower classes; he will come to observe - although not necessarily understand - that what distinguishes one class from another is malleable and unfixed.

Dracula's role as a servant immediately throws into question what it means to be aristocratic. Jonathan notices several times that there are "no servants in the house" (34), which strikes him as particularly odd; the high-born master, in a subservient role, would be confusing for someone so used to the separations between classes. The Count's lack of staff does serve a pragmatic purpose - as can be seen in Jonathan's experience at the castle, humans are unlikely to survive long in that atmosphere - but underneath the practicality is something more revealing: this sense of class-based fluidity, especially in a foreign country, heightens England's own repressive tendencies while exacerbating the Count's Otherness. Further, it foreshadows the mixing of blood that is revealed later in the novel: Dracula, although at first appearing selective in his choice of victims, in truth has no qualms with drinking the blood of both peasants and the upper classes. He is known to kill the babies of villagers - one of those moments being witnessed by Jonathan - as well as ethnic workers and sailors from nearby cities. Interspersed are Lucy and Mina (the latter, incidentally, is not stalked until she and Jonathan come into wealth). Thus, some of what is so off-putting to Jonathan is arguably mostly in his subconsciousness; apprehension stems from the dawning revelation that the distances between the classes are not as clearly defined as he thinks they are, which he conflates with the already-unnerving nocturnal terrors he

endures: “I have not yet seen a servant anywhere, or heard a sound near the castle except the howling of wolves” (26). The convergence of the two is a reflection of the tumultuous fluctuations in rank and economy at the turn of the century, an environment where money was no longer explicitly tied to class. In “Transvaal, Transylvania: *Dracula's* World-system and Gothic Periodicity,” Stephen Shapiro mentions the “nervousness about the dissolution of the boundaries between vampire and human” (43) throughout the novel, and stresses that this occurs alongside the breakdown of boundaries between classes.

In Transylvania, Dracula may be at best indifferent to the unalterable divides between the classes, but at the Westenra residence in the highly stratified London, the curious case of the drugged servants presents an ideal example of the differences in care directed towards persons of the working class and those ensconced in the upper echelons of society. Rushing to Lucy’s ailing side, Dr. Seward narrates the following encounter on his way to the gentlewoman’s bedroom with Van Helsing:

> ...in the dining-room, dimly lit by rays of light through the shutters, [we] found four servant-women lying on the floor. There was no need to think them dead, for their stertorous breathing and the acrid smell of laudanum in the room left no doubt as to their condition. Van Helsing and I looked at each other, and as we moved away he said: “We can attend to them later.” Then we ascended to Lucy’s room...I [later] found little difficulty in waking three of the women...they cried and sobbed in a hysterical manner. I was stern with them, however, and would not let them talk. I told them that one life was bad enough to lose, and that if they delayed they would sacrifice Miss Lucy. So, sobbing and crying, they went about their way, half clad as they were, and prepared fire and water. (157-158)

The commanding paternalism combined with the word “hysterical” has echoes in Jonathan’s language regarding peasants early in the novel. The detached tone of Jonathan’s descriptions is utterly laudable, however, compared to Dr. Seward’s callous treatment of the female victims. The

servants, after being poisoned, are silenced and forced to work, half-naked, with the elements. It will be their fault - their "sacrifice" - if they do not. The rationale for this treatment is hard to understand; it is possible that a devoted obligation to Lucy inflamed Seward's survival instincts. His conduct seems rash and cruel and in the heat of a particular emotion, although he is cognizant enough to pull on his knowledge as a doctor and his deduction skills as an intellectual to observe that the girls' "stertorous breathing and the acrid smell of laudanum in the room left no doubt as to their condition." This is a revealing look, in microcosm, at the tension between the empiricism of the post-Enlightenment era manifesting in the late 19th century scientific breakthroughs, and the continued vestiges of class-based stereotyping and discrimination.

The remnants of the old world are still evident when supposed new world characters interact with those in lower stations. Dr. Seward goes on to say that the "...shutters had been opened, but the blinds were already down, with that obedience to the etiquette of death which the British woman of the lower classes always rigidly observes. The room was, therefore, dimly dark. It was, however, light enough for our purposes" (159). Aside from Dr. Seward's snide comment about mourning tradition being "rigidly observe[d]" - particularly ironic considering his own reliance on tradition - the focus on light and dark casts the men of education as seeking the "light" of knowledge, which therefore makes the servant class those that would keep them in darkness. This portrayal is more antagonistic than Jonathan's, which demonstrates that inequality can be even uglier when it is closer to home than it is when transplanted outside of the empire. Insidiously, the group reinstates the social hierarchy even amongst themselves. Unconsciously or not, there is a firm insistence on maintaining boundaries between each other even in the face of supernatural terror. Even though the men must come together to find a solution to save Lucy,

they delineate themselves by class and status in order to maintain control over a situation which seems to get increasingly out of hand. Stephen D. Arata provides deeply compelling evidence for this claim in "The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization," where he writes:

> Stoker is careful to establish a strict hierarchy among the potential donors. The men give blood in this order: Holmwood, Seward, Van Helsing, Morris. Arthur Holmwood is first choice ostensibly because he is engaged to Lucy, but also, and perhaps more importantly, because his blood is, in Val Helsing's words, "more good than" Seward's. As the only English aristocrat in the novel, Holmwood possesses a "blood so pure" that it can restore Lucy's compromised racial identity. Dr. Seward, whose blood, though bourgeois, is English nonetheless, comes next in line, followed by the two foreigners, Van Helsing and Morris...Even foreign blood is better than lower class blood, however. After Lucy suffers what proves to be the fatal attack by Dracula, Van Helsing, looking for blood donors, rejects the four apparently healthy female servants as unsafe: "I fear to trust those women." (632)

The contrast between their view that "foreign blood is better than lower class blood" with Dracula's non-discriminating taste could not be wider; that it is better to associate with outsiders than those of a slightly lower station is a point-of-view that solidifies class as the defining feature of a person's identity, rather than their nationality. Despite leaning on the new science of the age, the men adhere to the old system of demarcation that allows them to simultaneously tread the line between their current century and the next. In essence, the safety of the status quo is a shelter taken as they are confronted with something altogether unknown.

Compared to the reactions of the men outlined above, Dracula's oscillation between the class lines seems almost liberal compared to the more stringent distinctions of England, dramatizing a nervousness in the text between mixing classes and keeping them firmly separated. The novel seems to close off a connection with those of a lower station while also confusingly blending them with those ranked above. The intermingling of the professional classes - the

Harkers, as well as Dr. Seward and Van Helsing, none of whom are tied to the gentry - with the nobility and status brought by Arthur Holmwood and Quincey Morris, respectively, alludes to this. That they unite in order to confront the supernatural threat of Dracula is ironic; their very unification signals the collapse of the hierarchies that they believe they are upholding as they seek to destroy Dracula, the embodiment of class blending. Shapiro writes:

> ...Harker's ensuing crisis of ebbing power lies not with Dracula's greater strength, but Harker's own failure to maintain control due to the unraveling of the deferential order on which he depends...reportage of working-class voices and the children's description of Lucy as 'bloofer,' a term that echoes Cockney idioms, suggests that the laboring class has become a subject worth of authorizing a subaltern common-sense independent of the professional classes...As Harker cobbles together a new coalition...[and] strives to restage an inaugural moment of English rule. (38-39)

Here, the critic emphasizes the importance that a class-based hierarchy has been to Jonathan's characterization, so much so that he cannot "maintain control" when his sense of structure is confronted by Dracula's transgression of categorization in the corporeal (by blood) and in the abstract (the performance of servile roles). It is no surprise, then, that the only glimpses of the professional and working classes are typically presented only in secondhand sources outside of those in the narrative: in newspapers, captain's logs, and interviews done externally from the protagonists by reporters. Keeping them on the sidelines perpetuates socio-economic norms, just as it is a way of controlling the voices that they *do* have in the media. What Shapiro calls a "restage" by Jonathan is in actuality more of an erasure: the very fabric of the text itself, with its dominance of a white/male/moneyed narrator, recasts England solely as a nation of intellectual and cultured people, where the lower, working classes are silenced unless they provide clues or empirical information to the hunters.

In a telling example of the sidelining of those in lower stations, an article from the novel's fictitious *Pall Mall Gazette* gives a brief glimpse into the shoddy, incomprehensible lifestyle of a member of the working class. A reporter investigating the preternatural escaping of a wolf - an event tied to the visitation of Dracula to the area - interviews Thomas Bilder, a zoo-keeper who "lives in one of the cottages in the enclosure behind the elephant-house" (147) and speaks in fragmented syllables: "'...the 'ittin' with a pole afore I chucks in their dinner; but I waits till they've 'ad their sherry and kawffee, so to speak, afore I tries on with the ear-scratchin'" (147). An allusion towards a monetary transaction is made between the reporter and the zoo-keeper twice, indicating that the peasantry is willing to be bought or amassed as a commodity for a larger purpose.

Even in such sparse depictions as the one in the *Pall Mall Gazette*, the working classes are given distinctly negative characteristics, including a preference for too much booze or a remarkable ability to be utterly incomprehensible (and sometimes both). Worse, that the lower classes could in fact be actively working *against* the upper classes is perhaps another explanation for why the caste is given such a marginal role: the easiest way to downplay a threat is to turn that danger into a caricature that can be ignored and controlled, which is played out in the text by their lack of visibility and the dismissive way in which they are portrayed. Indeed, Keridiana Chez argues in "'You Can't Trust Wolves No More Nor Women': Canines, Women, and Deceptive Docility in Bram Stoker's *Dracula*" that "...the pets belonging to the lower classes (represented in *Dracula* by the [the zookeeper's wolf, Bersicker]) were marked as unrestrained sources of danger" (80) where the "Bilders' management of Bersicker represents the failures of the lower classes to contain the danger of rabidity" (81). Thus, animals and their poor owners are

equated, both lowering the status of the lower class even further - turning them into nonhumans - while also situating them as potential enemies, which rationalizes their ill-mannered behaviors.

As the newspaper clipping intimates, all characters - no matter their social status - must depend heavily on the professional and working classes to achieve their goals and to ascertain important information. Without the contributions of sailors, bankers, porters, realtors, and laborers, the actions of the novel would have been impossible, yet the patronizing depictions of many of these crucial elements - and the strange association that is made between the lower classes and alcohol - situates them within the hierarchy that Stoker has justified and structured for his characters. Jonathan, upon meeting one of the assistants of the carriers of cargo that were delivered to Carfax, observes that "...the very prospect of beer which my expected coming had opened to him had proved too much, and he had begun too early on his expected debauch" (278). Portraying the worker as a drunk validates the social hierarchy that Jonathan and his associates continually struggle to maintain. The man is partaking in what Jonathan sees as an "expected debauch," meaning that the imbibing is potentially something inherent or presumed based off of the man's class. The philosophy of rationality that the group asserts over the course of the novel naturally places them above those that would drown their potential for rational thinking in alcohol. Jonathan also notes another worker who is described as "'a rare one when he starts on the booze'" (279), while one laborer "...had slept off the remains of his beer on the previous night" (280), and yet *another* impoverished soul had a lapsed memory wherein he couldn't "...remember the last time - but that was for the beer" (282). The slightly bizarre insistence on repeating these details shows how well the poor conform to stereotypical class-based roles of drunkards and lushes. That Jonathan pays all of them off for their information solidifies his

monetary superiority over them, and thus cements his place in the middle of the social hierarchy, and theirs at the bottom. Most of the scenes involving the drunken poor occur once Dracula is circulating around London, and the closer the vampire is to them geographically, the more important it is to maintain and control the few things that they can, and their belief in their status above the poor and working classes is one of them. Thus, their actions arguably prove and give validity to the status quo, but the repetition also perhaps intimates a subtle link between alcoholic intoxication and Dracula's intoxication of and in blood; the equation of both forms of overindulgence makes it easier for Jonathan and his compatriots to demonize both without having to reorient their sense of hierarchy.

Unlike most of her protectors - and certainly in contrast to the drunken working class - Lucy Westenra lives in a horn of plenty: not only does she receive three marriage proposals, but she is also temporarily betrothed to a member of the nobility, Arthur Holmwood, before her untimely death. This is spelled out even more clearly in the help that she keeps: she is the only character in *Dracula* that has multiple servants that flit around her, like moons caught in a planet's orbit. She is stalked and victimized by Dracula instead of being killed outright. It would be easy to suggest that this is proportionate to her social status, as there is no indication elsewhere in the novel that Dracula seeks prolonged exposure with his prey on any person outside of the upper classes. Mina relates later in the novel that a laborer in Galatz, Skinsky, whose body "...had been found inside the wall of the churchyard of St. Peter, and that the throat had been torn open as if by some wild animal" (372), was discovered by the hunters. Befittingly, those in the city believe that the "...murder was the work of a Slovak, [which] showed the general feeling against his class" (375). The truth of this statement is never questioned, and is

taken as a given. The fate of Skinsky is completely different from Lucy's; hers is a seduction, taking weeks to come to its gruesome and sexualized finale, whereas the near-anonymous worker is left rotting outside to be found by the public. Lucy (and Mina as well, later in the text) is attacked in her bedroom, privately, and she exists as a character firmly inside the sitting-rooms and boudoirs of her gilded cage, rather than the bustling, populated streets of a foreign country. These represent the polar opposites of the hierarchical spectrum: enclosed in wealth and exposed in poverty.

Dracula, vacillating between the two poles, hovers in the multi-dimensions of space, class, gender, and money. In some ways, it is difficult to classify him; as specific as he seems towards and with the women in the novel, he can only discriminate so far. The variety in his taste is a function of pragmatic survival while also being distinctly *foreign* to the strict boundaries that separated men from women, rich from poor, and high from low - all boundaries that were fraying in the late 1800s. For Dracula, blood knows no bounds: geographical or societal. Blood, therefore, is *not* physiognomical. It only serves a functional purpose, and what constitutes the surface is not necessarily indicative of what is underneath: blood is just blood, whether it comes from Lucy or from Skinsky, and thus his infatuation with Lucy and Mina is arguably based on their gender rather than anything intrinsic about their blood as a representative of status.[3]

As so much of the imagery surrounding Lucy and Mina's bitings is sexualized, it is hard to believe that money - especially given the Count's own holdings - is a motivator for his prolonged predation. The act of the bite itself is suggestive on its own, but the bitings are framed

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[3] Mina, a member of the professional class as a schoolteacher, is of a modest upbringing, which changes abruptly when Mr. Hawkins, Jonathan's boss and close friend, announces: "... 'in my will I have left you everything'" (165). He dies, a bit conveniently, two days later, and the married couple rises quickly to monetary prominence - although their status seems to change little.

as violent assaults with quasi-erotic undertones. (And, compellingly, the brief victims that Dracula tosses aside are all men.) Mina sees the Count on top of Lucy, the latter being a "half-reclining figure, snowy white...it seemed to [Mina] as though something dark stood behind the seat where the white figure shone, and bent over it" (101). This possibly sexual act is tame through Mina's virginal eyes, but when Mina is seen through the gaze of the male, it becomes slightly more perverse:

> With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion... (300).

The "passion" in Dracula's eyes (as well as Mina's description of them as "red, gleaming" [101]) reads more as a flare of power linked to heterosexual desire rather than anything distinctly attuned to class. The argument, then, is that Dracula is not as discerning as he first appears; the length of time that Dracula spends to sadistically "court" his women is a monstrous imitation of the heteronormative sexual routine, rather than an attraction to the same economic bracket. Money is certainly important to Dracula, but it does not dictate his victims. As the embodiment of the supernatural, Dracula is not bound by typical binaries and therefore represents the breakdown of the status quo; indeed, it could be asserted that maintaining class-based hierarchies would actually put the vampire in allegiance with his enemies.

The Count destabilizes everything, and those that seek to destroy him recognize - if not consciously - the threat he is to their social and monetary order. While Dracula prizes old,

familial blood (“‘...in our veins flows the blood of many brave races who fought as the lion fights, for lordship...and the glories of the great races are as a tale that is told’” [35-36]), there is little indication that it is something he searches for in a prospective meal. Said nostalgically, the link between blood and old money is a thing of the past - a past where the link between one’s caste and one’s money is completely intertwined. If anything, it can be argued that Dracula wants to *resist* spilling aristocratic blood, as “‘...Blood is too precious a thing in these days of dishonourable peace...’” (37). In either case, it is not class that is the driving force behind the selection of his victims. In “It Takes Capital to Defeat Dracula: A New Rhetorical Essay,” critic Richard M. Coe notices that “...lunatics, children, (uneducated) workingmen, and, of course, women - are all Dracula’s victims and dupes. His conquerers are wealthy, rational men” (234). Money is essential to defeating Dracula, and it is equally important to Dracula’s own ends. The difference is in the stratification: the emphasis in strict class distinctions comes from the modern Englishmen that he fights, rather than from himself, a relic of ancient times. Mina notes that she is “...so thankful that Lord Godalming is rich, and that both he and Mr. Morris, who also has plenty of money, are willing to spend it so freely. For if they did not, our little expedition could not start...” (378). By continually calling attention to the group’s dependency on the money of their social betters as a means to slay the vampire - and even having them often refer to their friend Arthur as Lord Godalming - Stoker firmly situates hierarchical, inherited wealth as an antidote to the unnatural (in this context, “unnatural” can be seen as the overturning of stratified society based on bloodlines and birthright).

The ultimate visual representation of the turn of the century anxiety about the disjunct between class and money - that the two no longer are tied together - comes when Jonathan,

cornering Dracula in the antagonist's Piccadilly residence, attacks the vampire, to an unexpected result:

> Harker...made a fierce and sudden cut at [Dracula]. The blow was a powerful one; only the diabolical quickness of the Count's leap back saved him. A second less and the trenchant blade had shorne through his heart. As it was, the point just cut the cloth of his coat, making a wide gap whence a bundle of bank-notes and a stream of gold fell out. The expression of the Count's face was so hellish...The next instant, with a sinuous dive he swept under Harker's arm, ere his blow could fall, and, grasping a handful of the money from the floor, dashed across the room, threw himself at the window...Through the sound of the shivering glass I could hear the "ting" of the gold, as some of the sovereigns fell on the flagging. (325-326)

This almost ceremonial de-valuing of the Count shows the physical loss of money while the aristocratic status of Dracula remains; this is both the most potent indicator of the tension expressed throughout the novel *and* the release of it. The cut itself is an exposure of the waning influence that money has on status and that status has on money, while also being a figurative mark against what the vampire stands for: the blurring between the classes. The fact that Dracula desperately tries to recapture the coins that metaphorically "bleed" from the gash in his attire is a testament to Stoker's treading of the line between the old society and the new. The desire to reclaim the connection between class and money is represented in this gesture, even though Dracula resists these connections in his choice of blood targets. These contradictions form the crux of the novel's class-based agitations, stemming from the shakiness of previously held notions of what constitutes a particular class, and the way the Industrial Revolution signaled an end to these sureties.

The text of Bram Stoker's *Dracula* itself - the "mass of material of which the record is composed" (402) - can be viewed as a resistance to the changing nature of the classes in the final decade of the 1800s. The documents are gathered by a privileged group that only appears to cross

the lines of their society based upon status. The mingling between the nobility and professionals seems to be, on the surface, an egalitarian coalition, but it is deceptive; they all share a similar disdain for the classes below theirs, and rely on the wealth of those in the higher strata to carry out the destruction of their common enemy. The erasing of lower class voices ensures that it is only their story that is told - and it is a story that is ironically dependent on the work and efforts of the very classes that they deride. Dracula, symbolizing the erosion of the English caste system, represents the macrocosmic socio-economic fluctuations that are fought by the novel's group of hunters. The vampire is *also* a deceptive figure: he is suggestively poised to illustrate the progressive idea of class as an arguably irrelevant factor, yet Stoker's casting of Dracula as the villain is an inconsistency that exposes just how uncertain the roles based on class were - both within the novel and in the real world that it reflects. While Dracula's tastes are spread across class lines, his castle nevertheless continues to be one of the novel's most conspicuous images of aristocratic aloofness. The minute attempts to propel the novel - and the English class-based hierarchical system - into the next century are invalidated by the text's bookending of the castle: it appears very early in the novel and on the very final page. Mina forebodingly notes that: "The castle stood as before, reared high above a waste of desolation" (402). Truly, there is a precipice that cannot be reached by everyone, and *Dracula* does very little to dispel this notion. The decision to actively keep the peasants and workers that live in the shadow of the castle out of the novel is a narrative tool used by Stoker to address and repel the upheavals of fin de siècle English society.

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