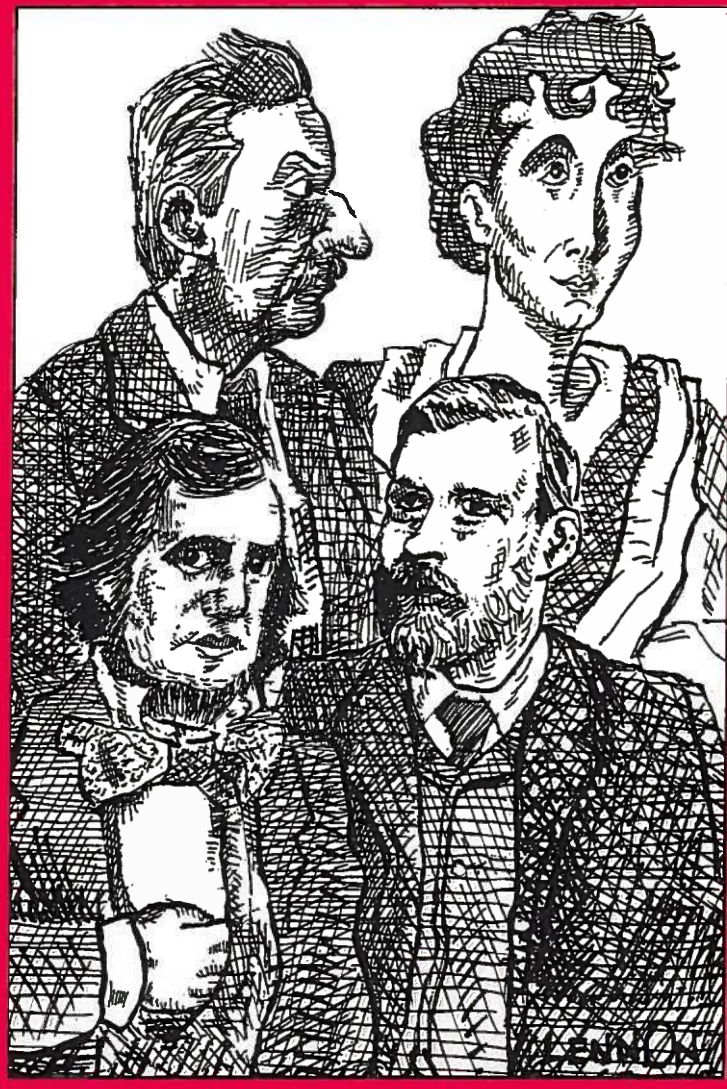
Irish Gothic Writers

Bram Stoker and the Irish Supernatural Tradition



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Bram Stoker and the Irish Supernatural Tradition

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Introduction

No man is an island in literature, as in everyday life. It should not surprise us therefore to discover that Bram Stoker was only one in a distinguished line of Irish writers who have had a profound impact on fantasy writing in general and horror writing in particular.

Although the great Edgar Allan Poe (1809-1849) is usually regarded as having patterned the established fantasy form, a passing glance at the work of Dubliner Charles Robert Maturin (1780-1824), suggests a distinctive Irish brand of weirdness was abroad long before the American achieved recognition.

A Church of Ireland Minister, Maturin, perceiving the British colonialism of the period as a perversion of Irish identity, sought in his novels to direct the reader's interest to a strangely confused milieu reflecting perhaps a profounder purpose than your usual, superficial, if epic-Gothic, surface-shockers.

H. P. Lovecraft (1890-1937) identified a 'current of weirdness' in Irish literature which was 'on the whole more whimsically fantastic than terrible' and which fell 'truly within the domain of cosmic horror'. From the sagas of Cuchulainn to the surrealism of Flann O'Brien and beyond, a weird fantastic element permeates Irish writing. Irish ghost lore, which can be traced back to the earliest Irish story-telling, reveals an inventory of supernatural beings including the fairies own changelings, leprechauns, pookas and the death messengers, or banshees. The latter would have haunted many Victorian Irish psyches, not least Joseph Sheridan Le Fanu's. When Mrs. Frances Sheridan died abroad the banshee was heard, according to her sister Alicia Le Fanu, at the Sheridan residence at Quilca, Co. Cavan. The transition from wide-

spread beliefs in such beings into supernatural fiction was only a matter of time.

In the following survey I will concentrate on the contributions made specifically to the supernatural or horror tradition in Ireland by Charles Robert Maturin, Joseph Sheridan Le Fanu, Bram Stoker and Lafcadio Hearn. These are, perhaps, the- writers most representative of a distinct Irish stream of weird literature. There are, however, other writers who, although they may be of distant Irish lineage or have wilfully strayed beyond the horror/supernatural genre boundaries, are still an important part of the tradition.

Peripheral to the Tradition

Perhaps Edgar Allan Poe's artistic management of the merger of fantasy/dream with fact/waking state derives in part from his American father's Irish ancestry. David Poe's father was of Scottish-Irish Protestant stock David, according to Wolf Mankowitz 'was one of Nature's Laertes, an Allan-a-Dale with a small charming voice' who drank and deserted his family before dying of consumption in 1830. Before his death, he had 'presented' his son with a hand me down, arguably Irish, emotional baggage in which young Edgar found such Gothic accoutrements as falling through black holes, and airless entrapment following the prerequisite premature burial.

When Emily Bronte (1818-1848) set about creating the dark spirit of Heathcliff in *Wuthering Heights* (1847), she too turned a surrealistic eye on the Victorian novel, to produce a masterpiece by holding anxiety, according to Ellen Moers, 'up to the Gothic mirror of the imagination'. Would Heathcliff's almost necrophilic love for Cathy have found vent in the Gothic impulse were it not for the fact that Emily's father, Patrick Prunty, who came from County Down in Ireland, had familiarised his children with that same body of myth said by Lovecraft to have its 'poignant and definitive shivers'.

These ballads of spectres and tales of 'the unholy creatures of the Rath' produced a Celtic Strain which distinguishes the Brontes, according to Phyllis Bentley, 'for all other Yorkshire writers hitherto lacked the Celtic Strain'. Thus the Brontes explored new dimensions while other authors continued to strive for the then fashionable Gothic, melodramatic effect. Would these new dimensions of Gothic have been discovered, regardless of the Bronte's Irish background? RB. Heilman comments that Charlotte 'revised 'old' Gothic with an infusion of the anti-Gothic'. Instead of 'anti-Gothic' we may, for the sake of argument, substitute 'Irish story- telling'.

While the Gothic novel is often rejected as an inferior if not downright ugly genre, English supernatural verse, of which the apparently Irish-conceived, English-born William Blake (1757-1827) is the outstanding exponent, has long enjoyed respectability. William Butler Yeats, described by Lovecraft as 'the greatest figure of the Irish revival' was a great admirer of Blake, and much influenced by his mystical thought. In a letter to John O'Leary, the Fenian leader, dated May 7, 1889 concerned mainly with the adventures of Madame Blavatsky, Yeats also comments on the visionary poet's family of origin:

> I have been busy with Blake. You complain about the mysticism. It has enabled me to make out Blake's prophetic books at any rate. My book on him will I believe clear up that riddle forever. No one will call him mad again. I have evidence, by the way, to show that he was of Irish extraction - his grandfather was an O'Neal who changed his name for political reasons. Ireland takes a most important place in his mystical system.

Blake an Irish supernatural writer? Without wishing to propel ourselves into the realms of fantasy we can safely say that Blake was of Irish lineage and did contribute, like the Bronte Sisters, to the supernatural tradition in romantic literature.

James Twitchell in a study called *The Living Dead* discusses the vampire

motif in both the Brontes and Blake. Blake was of course influenced by the prevailing Gothicthemes and language of his time and his engraving of a vampire bat for *Narrative of a Five Year's Expedition against the Revolted Negroes of Surinam* by John Stedman (1792), preceded the bat which reappears over the dying Albion in *Jerusalem.*

On the other side of the pond, another author, this one unmistakably Irish, produced aclassic of the sinister kind. *The Picture of Dorian Gray* by Oscar Wilde (1854-1900) may be less popular than the masterly comedy of manners *The Importance of Being Earnest* but as a depiction of moral degeneracy, the loss of innocence and self-subjugation to man's inherent evil it remains the most stylistically sophisticated, supernatural, evil-picture story in the English language.

From an artistic point of view, Wilde was wont to say, 'Life is a failure'. Embodying the habitually bored Wilde's reversal of the doctrine of mimesis, which maintainsthat life should imitate art, *Dorian Gray* is genuinely sinister. Previous archetypal stories which may have been of use to Wilde include Le Fanu's *An Account of Some Strange Disturbances in Aungier Street,* which was in the nasty-picture tradition, or the split-personality classic *The Strange Case of Dr. Jekyll and Mr. Hyde.* Bram Stoker also wrote a story of the sinister-picture variety, *The Judge's House,* which appeared in the *Dracula's Guest* collection. What empowers *The Picture of Dorian Gray* is the combination of Wilde's professional wit and panache with nightmarish examples of cold-blooded horror, a Poe-like juxtaposition between beauty and corruption when, as Lewis J. Potert observes, Wilde 'puts to original uses the Gothic novelist's conventional plot pattern in which an innocent child of nature is corrupted by the artificialities of society'.

Of Wilde's ghost stories the most popular is *The Canterville Ghost.* His fairy tales still appeal, as he had wished, to all child-like people from eighteen to eighty! However it is *Dorian Gray* which places Wilde firmly in the Irish supernatural tradition that began with his great-uncle Charles Maturin, an uncle of Wilde's mother by marriage, whose *Melmoth the Wanderer* would, later in life, provide Wilde with the pseudonym

'Sebastian Melmoth'.

Minor Figures

In today's parlance Fitz James O'Brien (1828-1862) and M. P. Shiel (1865-1947) could be described as part of the Irish diaspora. Michael Fitz-James de Courcy O'Brien was an Irish poet, short-story writer, playboy and soldier who, having squandered an inheritance of £8,500 in the flesh-pots of London, emigrated, in 1852, to America. He was born in County Cork and grew up in Castleconnell, County Limerick. Matthew Phipps Shiel was born in Montserrat to a local woman and Irish father. Shiel's family may have returned to Dublin before he moved to London in the 1880s.

Both O'Brien and Shiel were intemperate by nature and became known for their profligacy and anti-Semitism, respectively. Whether these faults are attributable to some gene common to the stereotypically temperamental and wayward Irish male is anyone's guess. What we do know is that both were innovative authors of fiction at a time in which genres were still inchoate. O'Brien is regarded as a proto-science fiction and fantasy writer; Shiel as a pioneering author of science fiction. Both also wrote horror stories, and may be linked, however tenuously, to the Irish school of supernatural writers.

Fitz-James O'Brien created a small but impressive catalogue of supernatural conceptions in *The Diamond Lens* (1887). This collection of short-stories contains "The Wondersmith", about a strange New York toymaker with a novel line in lethal killer-dolls. "The Diamond Lens", dealing with the discovery of a universe in a drop of water by an amateur microscopist, is ingenious. The tale "What was it?" concerns the haunting of a house by a ground-breaking invisible entity. Although he was born and raised in Ireland, O'Brien is usually described as an American author in the Poe tradition. He became a

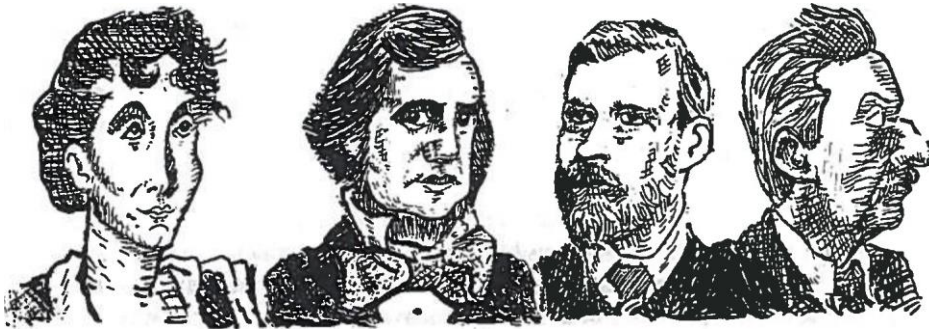
naturalised American and perished, on the Union side, in the American Civil War.

M. P. Shiel's horror stories often attained, in Lovecraft's opinion, 'a high level of horrific magic'. The 'noxiously hideous' fragments which Lovecraft so admired were, by all accounts, the work of a hideously noxious man. A proto-fascist imperialist, his politics would appear to have hurt his literary status. *The Yellow Danger (1898)* was an outrageous exploitation of East-West paranoia. Although it established his popular reputation, the Asian 'menace' alluded to in the title had grounds for complaint. Brian Aldiss dismisses Shiel as a 'strange' Irish writer of 'prize-winningly grotesque prose' adding 'if ever there was a fascist, Shiel was he'. Yet Shiel was not without admirers, many of them contemporaries. For Walpole, Shiel was 'a flaming genius'. J.B. Priestley was unrelenting in his praise, 'If by genius we mean amazing ideas, flashes of real imagination then we must grant it him'. While describing Shiel's *The House of Sounds,* H. P. Lovecraft, an acknowledged master of supernatural fiction, was compelled to exclaim 'a peerless masterpiece - the finest horror story of the generation God! but after that story I shall never write another of my own!'

Lord Dunsany was the working title of Edward Jon Moreton Drax, 18th Baron Dunsany. Although not an active contributor to the horror genre he is regarded as an important influence. Lovecraft is particularly passionate about Dunsany's tales and short plays which he saw as masterpieces of triumphant unreality. Dunsany was 'unexcelled in the sorcery of crystalline singing prose, and supreme in the creation of a gorgeous and languorous world of iridescently exotic vision'. 'Dunsanian' is how August Derleth described Lovecraft's early tales!! It was Dunsany's cosmic viewpoint which most captivated Lovecraft, for whom the Baron was a dedicated warrior against 'the coarseness and ugliness of diurnal reality'. Much of Dunsany's language and imagery could be described as pre-horrific, almost scary but not quite.

His early fantasy collections, including *Gods of Pegana* (1905), *The*

Sword of Welleran (1908), *A Dreamer's Tale* (1910) and *Tales of Wonder* (1916) had an immediate impact on heroic fantasy. In these tales Dunsany drew on his influences, including Yeats, Wilde and William Morris. Dunsany was also a patron of letters and gave encouragement to many young writers including Francis Ledwidge, for whom he found a publisher, and Mary Lavin. He was also a playwright and many of his plays became Abbey productions, including *The Glittering Gates* (1909).



Charles Robert Maturin *J.S. Le Fanu* *Bram Stoker* *Lafcadio Hearn*

Major Figures

When James F. Kilroy coined the phrase 'the Irish fascination with fear' he was describing a phenomenon not just of this century. For the golden age of the fine art of 'endangering the reader's neck' we tum to the nineteenth century where not just one, but four Irish masters of the new literary form belong. They are, in reverse order: Lafcadio Hearn (1850-1904), Bram Stoker (1847-1912), Joseph Sheridan Le Fanu (1814-1873) and Charles Robert Maturin (1780-1824) in whom we find both the conclusion of early Gothic vision and the introduction of Gothic writing in Ireland.

In her 1956 biographical appreciation of **Charles Robert Maturin,** Muriel E. Hammond says that 'if Maturin was the last of the Gothics, he was also the first of the psychological novelists. All the Gothic writers borrowed from each other, butnot all were gifted with Maturin's ability to refurbish a well-tried theme'.

Like the author of *Dracula*, Maturin is known for a single work, *Melmoth the Wanderer* (1820). Unlike Stoker however, he was concerned about and wrote in response to Irish society. In *A Nut between Two Blades* Peter Mills Henderson shows how Maturin used ' the Gothic and other techniques to explain the causes of Ireland's social and cultural confusion'. He cannot, according to Robert E. Lougy, be separated from his culture, 'Maturin is neither English, Italian, nor Spanish: he is Irish, and his work must finally be judged in terms of the Irish tradition'.

Maturin was a Dubliner. On his graduation from Trinity College Dublin he took holy orders in the Church of Ireland and was sent to Loughrea, Co. Galway as acurate. There he met and married Henrietta Kingsbury. In 1805 he was assigned to St Peter's Parish in Aungier Street, where he was left for the rest of his working life. A dandified cleric, he developed a city-wide reputation for his writings, sermons and all-round eccentricity. His passion for dancing and sustained pursuit of a literary career damaged his prospects for promotion by the church authorities.

Throughout his life Maturin had to contend with serious financial constraints. He experienced bouts of depression and was usually frowned upon for his inordinate interest in perfecting his minuette, pursuing the company of women and indulging a literary taste which some quarters of high society regarded as unacceptable.

Maturin's background as a man of the cloth gave him considerable insight into the nature of evil, and the horrors of spiritual annihilation, which he utilised in his novels. However, in the run-in to his greatest achievement, *Melmoth,* Maturin wrotea series of exotic romances. Resorting to a nom-de-plume 'Dennis Jasper Murphy' his first novel *The Fatal Revenge* appeared in 1807. It was rapidly succeeded by *The Wild Irish Boy* (1808); *The Milesian Chief* (1812); *Women, or Pour et Contre* (1816); *Melmoth the Wanderer* (1820); and *Albigenses* (1824). He also achieved some success - from 1816 to 1821 - as a horror dramatist. His first Gothic play, *Bertram,* was produced at Drury Lane in 1816, where it was the hit of the season. Other dramas, *Manuel* (1817), *Fredolfo,* and *Osmyn the Renegade* (1819) were not as well received and so Maturin in 1820 returned to fiction with his best known work.

A variation on the 'deal-with-the-devil' theme, *Melmoth* was immediately recognised as a masterpiece of the already declining Gothic fiction genre. The constant over-use for thirty years of a formula aimed at re-inventing Ann Radcliffe's *The Mysteries of Udolpho* (1794), which was itself following the lead of Horace Walpole's *The Castle of Otranto* (1764) had done much to diminish the popularity of Gothic fiction. The vogue was now for historical, regional novels, a vogue promoted by the Anglo-Irish novelist Maria Edgeworth in *Castle*

Rackrent (1800). Another pioneer of the regional novel was Walter Scott, who was influenced by Edgeworth as he had been by his pen-friend and literary protégé, Maturin.

Many literary histories suggest Melmoth is the last novel in a distinguished series of Gothic romances beginning with Walpole's *Castle of Otranto,* through Radcliffe's *Udolpho,* to M. G. Lewis's *The Monk* (1796). Walpole received rapturous praise from Lord Byron, who described him as the 'Ultimus Romanorum,' and Walter Scott, who appreciated Otranto for its 'happy combination of supernatural interest with human interest'. The reclusive Ann Radcliffe made the Gothic romance, as invented by Walpole, fashionable. 'Monk' Lewis's early Gothic romances were among the genre's most horrific. His delight in morbidity and lack of restraint made him the archpriest of horror and sensationalism. Maturin's *Melmoth* however may have less in common with *Otranto, Udolpho* and *The Monk* than with Mary Shelly's *Frankenstein; Or, The Modem Prometheus* (1818).

One account of Maturin's place in Gothic fiction speaks of him as a psychological novelist, predating the work of Kafka or Henry James. The theme of a Faustian bargaining away of the soul is a common one and featured regularly in the Reverend Maturin's sermons, paving the way for what Balzac regarded as 'one of the great outcasts of literature', and for its author's glorification by the Romantic and Symbolist schools. Balzac even wrote a sequel, *Melmoth Reconciled.* Baudelaire took huge delight in the Dubliner's 'great satanic creation'. Maturin was most successful in France where his works went into translation and his popularity endured to this century, notably with the Surrealist movement who recognised in Melmoth 'the *ecriture automatique* of Surrealism.'

With *Melmoth,* the Gothic tale climbed, according to Lovecraft 'to altitudes of sheer spiritual fright which it had never known before'. *As* already mentioned it tells the tale of a gentleman, of the Irish variety, who sells his soul to the Devil in return for a preternaturally long life. The negative aspects of this deal can only be avoided if the Wanderer can find another soul willing to renew the terms of the agreement. The

action of the novel consists of Melmoth's futile journey to find such a victim. The narrative framework consists of six interlocking tales or novelettes, and the structure of the novel has been criticised for its oddness. According to Lovecraft the narrative structure connecting the stories-within-stories is 'very clumsy; involving tedious length, and digressive episodes'. The tale is redeemed however by 'a pulse of power undiscoverable in any previous work of this kind'. Maturin understood 'the profoundest sources of actual cosmic fear'. His 'shudders, the work of one capable of shuddering himself, are of the sort that convince'.

A masterpiece then, but why so under-rated? Perhaps the lateness of its arrival in the chronological evolution of the Gothic tale deprived it of the epic success of *Udolpho* and *The Monk* but for many writers Charles Robert Maturin is a landmark figure and powerful influence in horror fiction. He was, in Lovecraft's words 'an authentic genius and the last and greatest figure of the early Gothic school'.

Joseph Thomas Sheridan Le Fanu was born, 'at about half-past five o'clock AM', on 28 August 1814, at 45 Lower Dominick Street, Dublin, into a well-educated Huguenot family. His father was related to Charles de Cresserons, who fought at the Battle of the Boyne for King Billy, and the dramatist Richard Brinsley Sheridan was a brother of his paternal grandmother. Coming from a solid bourgeois background had its advantages. Le Fanu attended Trinity College Dublin and was called to the bar in 1839. He never practiced however, preferring journalism to law. He began to contribute stories and verse to the *Dublin University Magazine* and became its editor in 1869. Under Le Fanu's control the magazine became a cornucopia of, often unsigned, horror fiction. His mystery stories proved popular although his ghost stories, the first of which "Schalken the Painter" was written anonymously in 1839, were largely ignored until their rehabilitation by M. R James in the 1920s.

After 14 years of happy married life his wife died tragically in 1858

and Le Fanu became reclusive and eccentric. His withdrawal from the outside world enabled him to concentrate on his writing. His resulting reputation as the best ghost writer of the19th Century is based on his novels *The House by the Churchyard* (1863) and *Uncle Silas* (1864) and on the landmark collection of supernatural fiction, *In a Glass Darkly* (1872) which preceded his death by a year.

Le Fanu's celebrated novels and short tales are remarkable for the atmosphere and subtle escalation of mood which he maintains throughout. Beginning quietly enough the 'tentacles of terror' E. F. Benson observes, 'are applied so softly that the reader hardly notices them till they are sucking the courage from his blood A darkness gathers, like dusk gently falling, and then something obscurely stirs in it'.

This 'quiet' use of tentacles rather than the high percussion sledgehammer of Gothic stock devices, was a masterly innovation. M. R James, a professional scholar and author of many formally perfect ghost stories, assembled an anthology of obscure Le Fanu tales *Madame Crowl's Ghost and Other Tales of Mystery* (1923). James declared Le Fanu to be 'the master' of a tradition which James worked to preserve, becoming in the process one of its greatest exponents. Le Fanu's influence is very apparent in James's "Count Magnus", a story of forbidden fruits and tentacled ambassadors from the dark side. Other writers of unique vision whoalso owe their narrative structures to what James described as Le Fanu's 'gradual crescendo', include Algernon Blackwood and Arthur Machen.

Le Fanu found horror to best effect in the domestic and everyday rather than the decadence of 'full-dress' Gothic with its conventional props and settings. In "Green Tea" a bachelor clergyman, the Rev. Mr. Jennings, is persecuted by a staring monkey in his own bed; in "Carmilla" the narrator is set upon in identical circumstances. Mr. Jennings suffers 'the enormous machinery of hell' in his very own house. The eponymous evil horror Carmilla infiltrates the narrator's

home, wandering from drawing room to bedroom where it communicates 'itself to the room and the very furniture that had encompassed the apparition'.

It is the matter-of-factness of Le Fanu's sense of the supernatural which produces its power. Writing to his publisher, George Bentley, Le Fanu explained how in "The Haunted Baronet" he strove to achieve an effect of 'equilibrium between the natural and the supernatural, the supernatural phenomena being explained on natural theories - and people left to choose which explanation they please'.

Le Fanu studied the theosophic system of Emanuel Swedenborg, and refers several times to his mystical doctrines. In *Uncle Silas: A Tale of Bartram - Haugh* (1864) he describes Austin Ruthyn as someone who 'left the Church of England for some odd sect ... and ultimately became a Swedenborgian'. And again in "Green Tea", described as one of 'the best half-dozen ghost stories in the English language' by V. S. Pritchett, where selected quotations from Swedenborg's *Arcana Celestia* provide the mythological basis for the story. The passage reads:

> when man's interior sight is opened, which is that of his spirit, then there appear the things of another life, which cannot possibly be made visible to the bodily sight...

Every man has at least two evil spirits with him who 'would attempt by a thousand means to destroy him, for they hate man with a deadly hatred'. The believing Christian, said Swedenborg, is 'continually protected by the Lord' from these wicked genii. Le Fanu's perspective, however, is a fearful non-Christian one where Jennings constantly implores the Lord for his help to no avail. Jennings has nowhere to hide - not even behind the professional representatives of spirituality and 'metaphysical medicine'. No one is spared Le Fanu's agnostic psychological realism.

John R Sullivan considers Le Fanu, 'in his refusal to provide a revenge

motive' in "Green Tea" or 'an allegorical resolution or a comforting moral', to be closer to 'Kafka and Conrad than to his Victorian contemporaries'. In a demonstration of Le Fanu's modernity "Green Tea", 'rather than affirming stable religious values', presents us with 'an early version of modem absurdist fiction'.

In conclusion we may ask how Irish is Le Fanu? Michael H. Begnal suggests that his work, although not particularly Irish in character is about 'men in an Irish situation'. Like Bram Stoker, Le Fanu grew up in Dublin, which was the 'Augustan capital of a Gaelic nation' for Louis MacNeice and maybe for a lot of Dubliners as well who were not of the national type.

There can be no doubt that Stoker read and was informed by the ground-breaking "Carmilla". Its author, of course, showed ample knowledge of vampire ceremony, not to mention anatomy, in his description of the lesbian vampire whose 'limbs were perfectly flexible, the flesh elastic; and the leaden coffin floated with blood'. His marking of the Countess's end is equally authoritative:

> The body ... in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire ... the head was struck off... bodyand head were next placed on a pile of wood, and reduced to ashes.

He records a folk-belief, identified by historian Raymond McNally as Eastern European, regarding the transformation of a regular citizen into a regular vampire:

> Assume, at starting, a territory perfectly free from that pest. How does it begin, and how does it multiply itself: I will tell you. A person, more or less wicked, puts an end to himself. A suicide, under certain circumstances, becomes a vampire. That spectre visits living people in their slumbers; they die and almost invariably, in the grave, develop into vampires.

Thus Joseph Sheridan Le Fanu provided his successor in the Irish supernatural tradition with a good introduction to the vampire.

Although Le Fanu was in this writer's humble opinion stylistically superior to **Bram Stoker**, the fact remains that *Dracula*, perhaps the most famous vampire story ever written, is a triumph of the imagination. *Dracula* demands inclusion in any survey of supernatural writing and yet, Clive Leatherdale notes, 'as an object of serious critical study the novel has been, until quite recently, almost totally ignored'. This is equivalent to omitting Adolf Hitler from a History of 20th century anti-Semitic tyrants. *Dracula,* arguably the most enduring and influential Gothic novel, needs must be taken seriously both as literature and popular phenomenon.

In this era of the best-selling mainstream horror novel where authors such as Stephen King, Clive Barker and Anne Rice are star performers with their every utterance calling for a barrage of media attention, it is difficult to understand whyso little is known about Bram Stoker. Apart from Stoker's *Personal Reminiscences of Henry Irving,* in which, happily for us, Stoker refers to himself extensively, we are left only with the basic facts of Stoker's life.

Bram Stoker was born on the 8th November 1847, to Abraham and Charlotte Stoker. He was one of seven children. The eldest, William Thornley, was born in 1845 and the youngest, George, introduced himself in 1855. The Stokers lived at 15 Marino Crescent, Clontarf, on a terrace of expensive Georgian houses.

Marino Crescent was built about 1792 by a painter named Ffolliott. During the 18th century a fad prevailed among the wealthy for building great follies on their estates. In Marino, the Earl of Charlemont oversaw the construction of two such buildings. One was the Marino Casino. This was the fulfilment of Charlemont's wish to build a perfect representation of classical architecture. It was built on anopen plain a short distance north of Marino Crescent. The other building Charlemont erected, as a memorial to his good taste, was Marino House. Designed in Rome by the

most celebrated architect of the day, Sir William Chambers, and constructed with scant regard for expense the house was an extensive and ornate meeting place for distinguished gentlemen. It is said that Ffolliott, having had an argument with Charlemont, built the houses in Marino Crescent to block the Earl's panoramic view of the sea, as obtained from Marino House. And so it happened that Stoker spent his formative years in a house in the middle of what is still known locally as 'Spite Row'.

Bram's father was a civil servant in Dublin Castle. His mother, Charlotte, was a resolute, strong willed social activist. Bram suffered a debilitating illness during his first eight years. The exact nature of this dysfunction is unknown but it appears tohave been extreme in its effect - Bram did not stand up or walk until he was seven. Eventually however this condition passed away and a fully recovered Stoker entered Trinity College Dublin in 1864.

While at college Stoker enjoyed considerable success as an athlete, excelling at football and marathon-walking, and also as a debater and student-politician, persuading his fellow students to elect him as President of the Philosophical society. On his graduation he entered employment as a clerk in Dublin Castle. Deeply interested in drama, and significantly less so in his civil service career, Stoker habitually attended the Theatre Royal. He took up a position, unpaid, as a part-time theatre critic with the *Dublin Evening Mail,* 1876.

Although in full-time employment Stoker still had time to spare. To alleviate hisparents straitened financial circumstances he offered his services as a personal tutor, having graduated with an honours degree in pure maths. He continued his own education and received a Master of Arts. He also became Auditor of the Historical Society, a prestigious highly sought after title, which enabled Stoker to move in the same circles as Dublin's chic social elite. There he befriended the parents of Oscar Wilde. Both Sir William and Lady Wilde were recognised experts on Irish folk tradition while Sir William also distinguished himself as an Egyptologist. In fact his conversations with Stoker on the subject of

Egypt providedthe inspiration for Stoker's *The Jewel of the Seven Stars* (1903).

He co-launched a short-lived newspaper *The Irish Echo,* taking on the responsibilityof editing it part time, while also working as drama critic, with the Mail, and simultaneously holding down his Civil Service position. Despite these various demands on his time he wrote his first story "The Chain of Destiny", which was published in *The Shamrock* magazine in 1875.

On foot of a glowing review of Hamlet, featuring Henry Irving as the Great Dane, the actor invited the critic to call backstage. A mutual admiration developed between the two men. Another individual who impressed the star-struck Stoker was the controversial Walt Whitman, whose *Leaves of Grass* incurred the wrath of the literary establishment.

On his promotion to Inspector of Petty Sessions, a less tedious civil service appointment than junior clerk, Stoker was appalled to find a minefield of clerical errors on his visits to the courts. He set about preparing a basic rule book to assist clerks in carrying out their duties. *The Duties of Clerks of Petty Sessions in Ireland* (1879) is his first full-sized work. This standard reference work is, according to its author, as 'dry as dust' and we'll take his word for it.

Meanwhile Bram had met and fallen in love with Florence Balcombe of 1 Marino Crescent, who had jilted Oscar Wilde for some reason but surely not a lack of humour on Wilde's part who proved otherwise when he wrote, in *The Phrases and Philosophies for Use of the Young,* 'to love oneself is the beginning of a life-long romance'. In 1878 she and Stoker married. Bram left the civil service, before the publication of *Duties of Clerks,* to enter the employment of his idol Henry Irving as Acting Manager of the Lyceum Theatre. The Stokers moved to Cheyne Walk, Chelsea, London where the rich and famous became their friends and neighbours, including James McNeill Whistler, Dante Gabriel Rossetti and George Eliot.

Despite the many demands of his new enterprise, which included managing a staff of over one hundred and spin-doctoring/managing Irving, a collection of horror stories for children *Under the Sunset,* was published in 1881. Stoker took to theatre land like a duck to water. He accompanied Irving on several tours abroad. In America he met the embattled Walt Whitman, whom he had defended, and Theodore Roosevelt, whose ascension to the Presidency he correctly predicted. One such tour that left England in 1884 had an extraordinary impact on Stoker who on his return published *A Glimpse of America* (1886), the text of a lecture delivered to the London Institution.

While going from strength to strength as Irving's acting manager, Stoker's prolonged absences did nothing for a deteriorating marriage.

In 1889 *The Snake's Pass* was serialised in the *People* newspaper and several provincial papers before its publication by Sampson Low (1890). Stoker, who had not been idle, was called to the Bar of the Inner Temple in London that same year. Already making notes for a vampire story he began to turn out books at an industrial rate.

The *Watter's Mou'* appeared in 1894; *Crooken Sands,* a collection of stories, and *The Man from Shorrox's,* a novel, were both published in 1894; *The Shoulder of Shasta* came in 1895 and on the 20th of May 1897 *Dracula* was first published. It was immediately followed by the love story *Miss Betty* (1898); *The Mystery of the Sea* (1902); *The Jewel of the Seven Seas* (1903); a melodrama, *The Man* (1905) which was rewritten as *The Gates of life* and published in New York (1908). Henry Irving's death before the publication of *The Man,* led to *Personal Reminiscences of Henry Irving,* published in 1906 by Heinemann.

Lady Athlyne appeared in 1908, as did *Snowbound.* Responding to a demand for something Dracula-like, Stoker achieved some success with *The Lady of the Shroud* (1909). *Famous Impostors* marked a return to non-fiction (1910). *The Lair of The White Worm* (1911) was to be his last novel. Bed-ridden for the first time since his infancy Stoker died on 20

April 1912 in London, 5 days after the sinking of the Titanic. One posthumous volume appeared in 1914, entitled *Dracula's Guest.*

Since its publication one hundred years ago the legend of *Dracula* has grown exponentially. It can now be regarded as one of the three 19th century horror novels of classic proportions, along with *Frankenstein* and *Dr. Jekyll and Mr. Hyde.* It is one of the best-selling novels of all time, generating a host of scholarly dissertations and an industry of literary research and investigation into the meanings, hidden or otherwise, of Stoker's masterpiece.

For those who are interested, many of the best investigative books on *Dracula* and *Bram Stoker* are available from Dublin Public Libraries. For more details, see the bibliographies attached. It is fascinating to look beyond the text of *Dracula,* to the insights, speculations and theories prompted by both the novel and the known facts of his life. The malady of his infancy has particularly exercised his biographers' imaginations. In *Personal Reminiscences of Henry Irving* Stoker declares:

> In my babyhood I used, I understand to be, often at the point of death. Certainly till I was seven years old I never knew what it was to stand upright. This early weakness, however, passed away in time and I grew into a strong boy and in timeenlarged into the biggest member of my family ... I was physically immenselystrong.

Despite being bed-ridden Bram did indeed grow into a successful athlete following the spontaneous remission of what may well have been a psycho-somatic condition.

It is also fascinating to consider the various environmental and domestic factors which went into the creation of *Dracula.* During his confinement as a child Bram's mother had introduced him to Irish myths, legends and, most significantly, actual atrocities relating to Irish history. As a Sligo woman Charlotte had witnessed theconsequences of the cholera epidemic of 1832, one dire example being the premature burial of distraught victims in order to avoid the further spread of disease. Strong stuff for an impressionable mind! Another piece of local history Bram would have known about concerned the

neighbouring parish of Ballybough. We are reminded of Rev. John Kingston's description of 19th century Ballybough in *The Parish of Fairview* (1953), as a place 'many people feared to enter after dark as suicides and murderers were buried in a plot beside the bridge'. Weston St John Joyce, in his *The Neighbourhood of Dublin* (1912) writes:

> Ballybough was a noted burial place for suicides, the bodies being interred in the time-honoured fashion, transfixed with stakes, in a waste plot of ground adjoining the cross roads at the bridge ... not a few of the inhabitants in those days would have gone a considerable round rather than pass this unhallowed spot after nightfall

Echoes of the Count's native Transylvanian neighbours there surely. These were stories which on recollection provided fertile soil for the older Stoker to dig into and unearth as *Dracula* one century ago, thus ensuring his place in Irish literary history as one of our most important writers of fiction, and as our outstanding cult-creator. Although Dracula the Totemic Monster may have become the subject of never-ending literary exhumation, Dracula the Thriller, so popular it has yet to go out of print, has accorded a status to its Marino born author, which, in horror fiction, borders on the majestic.

"In my boyhood I was, I understand to be, often at the point of death. Certainly till I was about seven years old I never knew what it was to standup right"

The Penguin Encyclopaedia of Horror and the Supernatural describes **Lafcadio Hearn** as 'a British subject, although considered an American writer'! On the other hand, Hearn spent the last fourteen years of his life in Japan, where, despite writing in English, he is still revered as both a Japanese writer and mediator with the outside world. It remains however to add a postscript about Hearn's cross-cultural background Patricio Lafcadio Hearn was born on 27 June 1850, of Irish-Greek parentage, in the Greek island of Lefkada. His Anglo-Irish father, Charles Bush Hearn, met Lafcadio's mother, Rosa Kassimati, while serving as army surgeon on the island of Kithira, of which she was a native. Abandoned after seven years by Charles Hearn, who had his marriage with the allegedly insane Rosa annulled before farming out their three sons to his relatives, Lafcadio deeply resented his father's domestic cruelty. 'If there is a "skeleton in our closet"', Lafcadio wrote as an adult, 'did he not make it?!' He grew up and spent his formative years in Ireland, reared by a kindly grand Aunt Mrs. Sarah Brenane, at 21 Leinster Square, Rathmines. She was a Catholic convert and a rigid but well-meaning disciplinarian.

After spending eleven years in Ireland he was sent to St. Cuthbert's Jesuit College, Ushaw, Co. Durham. While there he suffered the loss of an eye. His inheritance was denied him and, at the age of nineteen, the unfortunate Hearn emigrated to the United States, dropping Patrick from his name and rejecting formal religion.

Blaming his father for his misfortune, Hearn denied his Irishness and wrote ‘whatever there is good in me came from that dark race-soul of which we knew so little '. However, his familiarity with Irish fairy-lore and ghost-stories and the time he spent in the home-town of Le Fanu and his contemporary Bram Stoker, left a vivid impression on the lively and sensitive child Sean G. Ronan in *Lafcadio Hearn* (1991) declares 'His letters in later years tell of the retentiveness of Irish oral tradition and of his vivid recollections of Irish dance tunes and harp music'. He had, as a boy, loved Tramore in Co. Waterford which 'inspired his fascination with the sea in works such as *Gulf Winds* and *Chita* his first work of fiction’.

Irish folk tradition and Gaelic superstition exercised a fascination for Hearn, as it also did for Yeats, whose supernatural fiction and poetry

Hearn read avidly. Yeats fairy literature was, of course, a far cry from the 'chic diablerie' of the day.

In 1869 Lafcadio left for Cincinnati, U.S.A, where he found work on the *Cincinnati Enquirer* as a reporter. In 1890 after moves to New Orleans and Martinique in the West Indies, he moved to Japan, where we encounter the final Irish entry of 'the weird' into standard literature. Hearn was by now forty and, instead of learning the Japanese language, chose to absorb the Japanese culture. He settled down, married, took Japanese citizenship and adopted the name Koizumi Yakumo. He began to teach, lecturing in English literature at several Higher Schools and Universities, including Waseda and the Imperial University of Tokyo. On the 26th of September 1904 he suffered a heart-attack and died.

Unlike Le Fanu's and Stoker's creations, Hearn's nature spirits et al do not violently exit from and enter into reality. Rather they pervade the Japanese landscape, becoming an intrinsic part of it. Hearn strove to capture fleeting impressions. Taste and subtlety were high on his list of literary ingredients. Although not always benign, his spectres are evanescent, shape-shifting and as haunting as a Hokusai print.

Published just before his death *Kwaidan* (1904) is perhaps Hearn's best known work. A collection of ghost stories retelling Japanese legends, it includes "The story of Mimi-Nashi-Hoichi", about the blind musician Hoichi who also loses his ears at the hands of malevolent spirits. "Jikininki", from the same collection, has been described as a cross between Maupassant's *Horla* and Bierce's "Damned Thing":

> When the hush of night was at its deepest, there noiselessly entered a shape, vague and vast... He saw that shape lift the corpse, as with hands, and devour it, more quickly than a cat devours a rat....

Japan, as Francis King points out, taught Hearn 'the value of understatement, hint and allusion'. The poetic style which he acquired there distinguishes his 'japanned' work from the considerable literacy

output which preceded it. However, the enthusiasm Hearn acquired in Ireland for folk belief and the macabre, never left him. His grandson Toki Koizumi recalls that 'Irish folktales were included in the stories orally transmitted from Hearn to Kazuo and from Kazuo to me'.

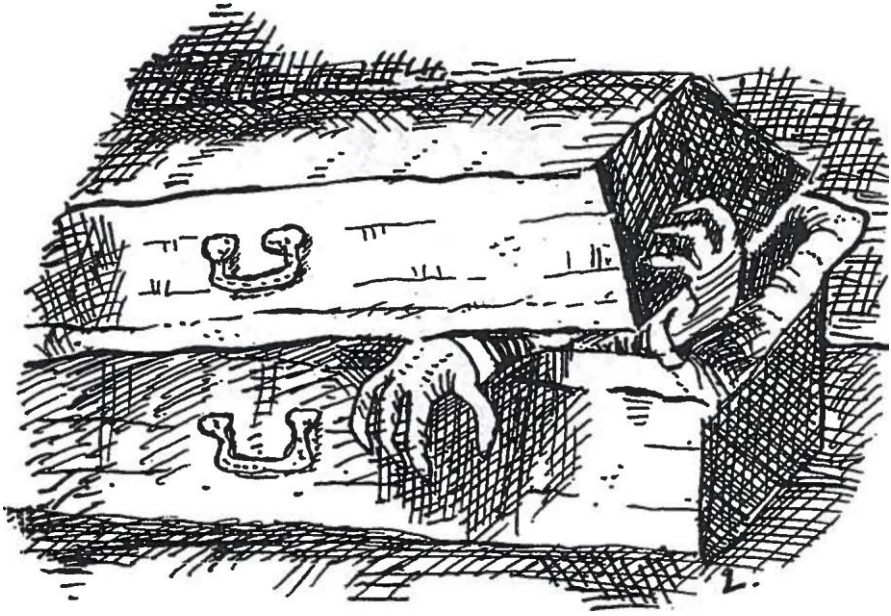
Japanese cinema, which has employed ghostly motifs from its inception, is unlike that of the West where ghost movies are often considered less worthy than mainstream cinema. Japanese film makers, influenced by Noh theatre which is soft, refined and dance-like, and Kabuki theatre, which comes action-packed and replete with revenging samurai, have long fed into legends and fairytales.

Kwaidan (1964) by Masaki Kobayashi is an adaptation of four of Hearn's ghost stories written in Japan which, again according to Lovecraft, crystallised 'with matchless skill and delicacy the eerie lore and whispered legends of that richly colourful nation'. The movie is regarded in Japan as the apotheosis of traditional ghostly cinema.

In conclusion, it is no coincidence that at least four of the heaviest-bitters in the horror genre came from Ireland. That their combined body of work, which contains some of the most remarkable ghoulishness in all literature, sprang from a nation as small as ours is extraordinary and should provide hours of work for anthropologist and psychologist alike. Most significantly, they hailed from an ancient Ireland where superstition was rife and where, according to Montague Summers' 1929 landmark study *The Vampire in Europe* 'the Vampire was generally known as *Dearg-dul*, "red blood sucker", and his ravages were universally feared'.

It is apposite to conclude this section by referring to a cinematic rendering of Hearn's *Kwaidan.* What follows is a guide to the Count's film career, from the old silent days of F.W. Murnau to the contemporary visual tour-de-force of Francis Ford-Coppola, and beyond.

The Japanese imagination was given fresh life
by Lafcadio Hearn



Filmography

According to H.P. Lovecraft 'the sensitive are always with us, and sometimes a curious streak of fancy invades an obscure corner of the very hardest head; so that no amount of rationalisation, reform, or Freudian analysis can quite annul the thrill of the chimney-corner whisper or the lonely wood' or, we might add, the vintage *Dracula* movie. The first of these was an unofficial treatment of Stoker's novel.

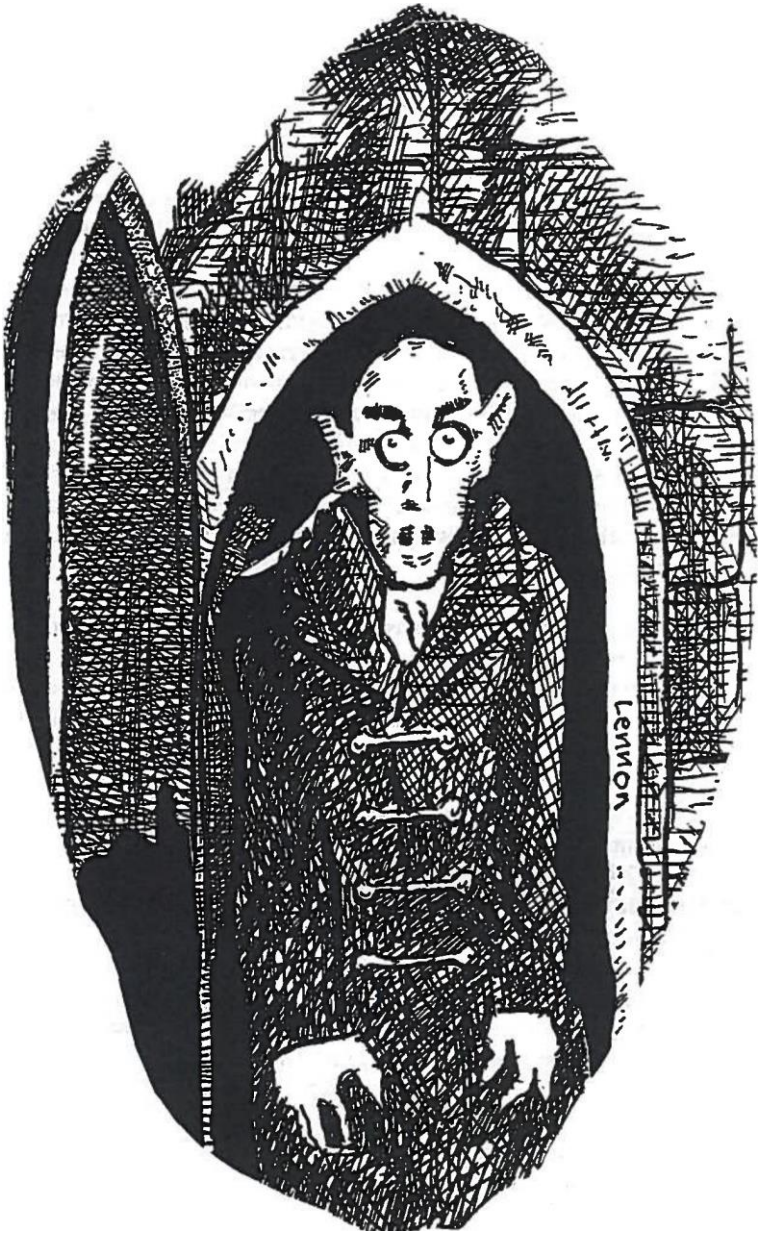
Nosferatu, A Symphony of Horror (Nosferatu, eine Symphonie des Grauens, 1922) was directed by Friedrich Wilhelm Murnau, acclaimed as 'the greatest film maker the Germans have ever known' by Lotte Eisner. Murnau followed his loose version of *Dr Jekyll and Mr Hyde (Des Januskopj)* with this unauthorised adaptation in which Max Schreck played the Count, renamed Graf von Orlok. This truly loathsome vampire took its viewers to new depths of desolation and its director to the dizzy heights of Hollywood. Although withdrawn on foot of Stoker's widow Florence Balcombe's injunction against it, the film has survived, containing as it does several scenes which remain unsurpassed for their horror, despite subsequent cinematic advances.

Dracula (1930) was directed, albeit clumsily, by Tod Browning. Few of the dark ambiguities of reason and emotion present in the novel can be found here. Dracula is a haunted masterpiece and what haunts it, the Count as a force of some supernatural origin, is badly treated in his screen debut. Almost all of the apocalyptic horror-bearing happens off-screen. This is either the invention of a magnificently inactive director at the height of his suggestive powers or a measure of Browning's lack of versatility. Bela Lugosi's centre-piece performance, however, does much to redeem the film.

Born Bela Blasko in Hungaria, Bela Lugosi was a romantic if morose gentleman with some insight into *Dracula's* appeal:

> It is women who love horror. They hoped that I was Dracula. They hoped that my love was the love of Dracula. It is the embrace of Death their subconscious is yearning for. Death, the final triumphant lover.

Lugosi was paid £500 by Universal Studios, per each week of the film's production, and no more. It opened to a mixed response from the professional



Max Schreck played the demonic Count Graf von Orlok in Nosferatu

critics of the day. The decidedly underwhelmed William K. Everson described it as a 'too literal adaptation of the play' which results in 'a plodding, talkative development, with much of the vital action taking place off-screen'. It is ironic that one of the earliest 'talking' pictures should be so dependent on the use of silence to suggest supernatural events. Some reviews however were favourable. Referring to the 'Femme fan reaction' *Variety* predicted that 'the woman's angle is all right and that sets the picture for better than average money... it comes out as a sublimated ghost story related with all surface seriousness and above all with a remarkably effective background of creepy atmosphere'. In 1930 Lugosi's English was negligible. His weird pronunciation had an unusual effect, as did his overall performance. Apart from which 'the mistiest parts are the best', Ivan Butler remarked, ' when the lights go up the interest goes down'.

Directed by Carl Dreyer, the minor classic *Vampyr* first appeared in 1932. Shot in France under Danish direction and loosely based on Mr. Le Fanu's "Carmilla", it is a truly European early-sound masterpiece.

Tod Browning turned to things vampiric once more with *Mark of the Vampire (1935)* in which Lionel Barrymore played the vampire hunter. *As* well as Barrymore and Bela Lugosi, this entertaining romp featured one Carroll Borland whose performance inspired the brilliant American cartoonist Charles Addams, creator of *The Addams Family.* Released by Metro studios rather than Universal, who tried to block it, *Mark of the Vampire* began as a remake of Browning's own *London after Midnight* with the original title of *The Vampires of Prague.* It won *Variety's* approval for its 'deft combination of murder-mystery, chiller and novelty elements'.

Dracula's Daughter (1936) was proclaimed to be 'more sensational' than her‘unforgettable father’. Lugosi on the other hand was eminently forgettable and does not appear in this sequel. Neither is Stoker's influence in evidence very much. A mysterious Countess, played by Gloria Holden, the *Dracula's Daughter* of the title, is in fact one of the Count's casualties, rather than an actual offspring (we remember how *Dracula* reproduces himself by means other than sexual ones). This story is actually closer to "Carmilla" than *Dracula.* All of this Countess's victims are female and it is uncertain whether or not she is spiriting away the heroine, Janet, secretary to the psychiatrist Jeffrey Garth, in order to lure Jeffrey or simply have Janet.

Lugosi played a thinly disguised reincarnation of the Count in *The Rectum of the Vampire* directed by Lew Landers in 1943. Re-named as "Armand Tesla" this clone busies himself throughout the London blitz by introducing Londoners to Dracupuncture.

The Son of Dracula (1943) directed by Robert Siodmak, featured portly Lon Chaney Jr. as a plump Prince of Darkness referred to as 'Alucard' who is 'probablya descendant' of Dracula. Chaney's overweight version was much less satisfying than John Carradine's cadaverous count of l945's *House of Dracula.* Lugosi's only reappearance in the Dracula role was a nostalgic cameo in *Abbott and Costello meet Frankenstein* (1948), which was a farce and drove the final nail in a not-so-final coffin of the Count's film career. It would take ten years before the English actor Christopher Lee restored Dracula to rude health and back to undeath from the realms of culthood and obscurity.

Ten years away from the purview of Hollywood, Dracula rose again only this time for Hammer films in England Hammer purveyed a curious mix of sensationalismand puritanism as personified respectively by Lee's evil Dracula which counteracted Peter Cushing's worthy, but repressed, Van Helsing. *Dracula* (1958) released as *Horror of Dracula* in America was directed for Hammer by Terence Fisher. Widely regarded as the director who 'brought the English Gothic cinema to full flower', Fisher equated horror with arousal, emphasising the sexual nature of vampiric violation. He went on to make two other Dracula films *The Brides of Dracula* (1960); and *Dracula, Prince of Darkness* (1965). He also directed the masterly *The Devil Rides Out* (1967) based on Dennis Wheatley's novel.

Hammer, the film company whose 'long and profitable career of charnelry' stretched to the late seventies, earned a reputation for gratuitously purveying schlock-horror. They had churned out a long line of B movies but did not become a force to reckon with until the fifties. Company Director Michael Careeras explains:

> We began looking around and we suddenly realized that there had never been a *Frankenstein* or *Dracula* made in colour, and there had not been one made for about fifteen years. We thought of perhaps using Karloff and all, but we decided to really make everything fresh and new.

This decision resulted in two exceptional horror films *The Curse of*

Frankenstein (1957) and *The Horror of Dracula* (1958), both directed by Fisher. Other notable Hammer productions include Fisher's *The Hound of the Baskerville's* with Peter Cushing (1958); *Curse of the Werewolf (l960)* with Oliver Reed; and director John Gilling's rarely seen *Plague of the Zombies* and *The Reptile* (both 1966). There were other Dracula sequels too: *Dracula has risen .from the Grave* (1969) and *Scars of Dracula* (1970).

With *The Vampire Lovers* (1970) Hammer swerved the course of the genre, piggedout on colour and became lurid and atmospheric in equal measure. Despite having its roots in Le Fanu's masterpiece "Carmilla" - also filmed as *Blood and Roses (Et Mourir de Plaisir)* by Roger Vadim (1960) and as *Terror in the Crypt* by Camillo Mastrocinque (1963) - *The Vampire Lovers* is a lesbian-on-the loose curiosity which began a trend towards realistic gore-extravaganzas. Although squarely in the genre they fell well short of any sort of aesthetic status.

Taste The Blood of Dracula (1970) was a 'stodgy' early entry into the field. Then came the 'superficial' *Scars of Dracula* (1970); the 'immoderate' *Lust for a Vampire* (1971); *Dracula AD 1972* 'the Count is back with an eye for London's Hot Pants'; and *The Satanic Rites of Dracula* (1973), in which 'taste' took a sabbatical. Following in rapid succession, these and other titles of a similar calibre brought Hammer to a creative nadir which resembled something more ghastly than any popular manifestation of the Gothic School.

Hammer's high-gloss demise in the 70s signalled a long rest for the count, although he made enough forays into the public perception, both on TV and film, to keep his reputation as an effective spine-tingler overground. Television adaptations began to appear in 1973 with an American TV film starring Jack Palance. Andy Warhol, with typical self-effacement, released Andy *Warhol's Dracula* in the same year. In 1979 the BBC's mini-series *Count Dracula*, with Louis Jordan, was hailed as the adaptation most accurate to the novel, to that date.

In fact 1979 was a bumper year for Dracula. Werner Herzog produced his tribute to F.W. Murnau in *Nosferatu, Phantom der Nacht (Nosferatu, the Vampyre).* A film that comes close to self-parody, it featured Klaus Kinski in the lead role. He performed as though he'd heard the time was ripe for a new horror sensation, making at least one telling remark:

I would have been better than Adolf Hitler. I could have delivered his speeches a lot better. That's for sure.

Herzog's *Nosferatu* according to *The Guardian,* was 'like a dream from which you keep waking with indigestion.' 1979 also saw a major remake of *Dracula* by Universal. Directed by John Badham, who was flush with the success of his then most recent film *Saturday Night Fever,* its cast included the sultry plunging neck- lined Frank Langella as a *Dracula* for the Disco generation, a sort of Bram Stoker meets the Bee Gee's hybrid. Like the latter, Langella's most striking characteristic was his voice.

The same year also gave us the only successful attempt at a genre spoof in *Love at First Bite,* with George Hamilton. A previous attempt at vampire - satire, Polanski's *The Fearless Vampire Killers* fell flat, despite the on-screen presence of its heavy-weight director and Jack MacGowran as the academic vampire-hunter, who provided whatever touches of real comedy were achieved in the film.

While trying unsuccessfully to convince ourselves that there is virtue in variety we will fast-forward through such timeless classics as *Zoltan-Hound of Dracula* (1977) released in America as *Dracula's Dog;* 1965's intriguing *Billy the Kid Meets Dracula;* the self-descriptive *Dracula Sucks* (1979); and *Vampire Dracula comes to Kobe: Evil makes Women Beautiful* (1979) a wrap-around title for a Japanese TV movie which continued in the tasteless horror tradition of 1968's *Dracula Meets the Outer Space Chicks.*

In 1992 Francis Ford Coppola directed *Bram Stoker's Dracula* with Gary Oldman as the Count. A visually splendid and imaginative tour de force, this film set its director on a fascinating path which established *Dracula* as respectable cinematic art delivered with the imprimatur of one of the great American writer-directors. It won three Academy Awards for best costume design; best make-up and best sound. Excellent production design gave a good picture of Victorian London as well as Count Dracula's Transylvanian lair. Coppola's films have been criticised as short on meaning but long on spectacle and Coppola's *Dracula* is something of a long film with a small subject. This is mostly due to James V. Hart's confusing screenplay and the rampantly bad acting of Keanu Reeves and Anthony Hopkins. A far cry, however, from some of its lurid antecedents,

Coppola's direction grants *Dracula* its deserved place in movie history.

The Dracula directed by Tod Browning in 1932 featured Bela Lugosi in the title role

Works by Bram Stoker

The Duties of Clerks of Petty Sessions in Ireland
Dublin: John Falconer, 1879.
Written in his capacity as Inspector of Petty Sessions, Stoker financed this book himself. It was printed by John Falconer of Upper Sackville Street.

Under the Sunset
London: Sampson Low, 1881.
A collection of children's horror stories published soon after the birth of Noel Stoker, Bram's only child. Luridly illustrated by William Fitzgerald and W. V. Cockburn, the book was too fashionable in its gruesomeness to emulate the success of Lewis Carroll's Alice stories.

A Glimpse of America: A Lecture given at the London Institution on 28 December 1885
London: Sampson Low, 1886.
A regular visitor to America with the Irving Theatre Company, Stoker felt compelled, after one exceptionally successful tour, to record and publish his favourable impressions of the former British colony.

The Snake's Pass
London: Sampson Low, 1890.
Stoker's only novel set in Ireland, it tells of an English holiday-maker who finds a legendary opening to the sea known as "Shleenanaher" or "Snake's Pass". This tale introduced the gombeen man to English literature.

The Watter's Mou
London: Constable, 1894.
The Water's Mouth ("Watter's Mou" in Scottish dialect) is a short romance set north of Cruden Bay in Scotland. The "watter" of the title refers to the sea between the village of Cruden Bay and Slains Castle.

Crooken Sands
London: Constable, 1894.
Cruden Bay features again here. An Englishman in Scotland dresses up as a highlander and witnesses his own image sinking into quicksand.

The Shoulder of Shasta
London: Constable, 1895.
The Shoulder of Mount Shasta in Northern California is the setting for this romance written on foot of the Lyceum Theatre Company's tour of 1893-94. Critical response was hostile.

Dracula
London: Constable, 1897.
New York: Doubleday and McClure, 1899.
Popular horror literature has its defining moment with the publication of this masterpiece of late-Victorian sensation fiction.

Miss Betty
London: Pearson, 1898.
A bucket of romantic slush, notable only for its sentimental overload, in which the impecunious Rafe Otwell and the prosperous Miss Betty Pole work towards a happy ending.

Mystery of the Sea
London: Heinemann, 1902.
This was Stoker's first novel in four years of ongoing difficulty. A disastrous period for the Lyceum was punctuated with the death of Stoker's mother in 1900. Stoker turned once more to his writing and this romantic novel again features Cruden Bay.

The Jewel of the Seven Stars
London: Heinemann, 1903.
Concerns mummies and the witchcraft of Egyptian Queen Thera. Stoker brought much to bear on this tale, which was animated by both his conversations with the Egyptologist Sir William Wilde and extensive (for Stoker) research.

The Man
London: Heinemann, 1903.
Following the superior Jewel, this was a disappointing return to old romantic excesses.

Personal Reminiscences of Sir Henry Irving
London: Heinemann, 1906.
Published a year after the actor's death, most useful for what it tells us about the author.

Lady Athlyne
London: Heinemann, 1908.

Snowbound: The Record of a Theatrical Touring Party.
London: Collier, 1908.
Published in the same year, both are rushed works from the financially insecure Stoker.

The Lady of the Shroud
London: Heinemann, 1909.
Another supernatural novel in which a female villain supplants the male stereotype.

Famous Imposters
London: Sidgwick and Jackson, 1910.
A non-fiction curiosity in which Stoker conducts a survey of infamous impersonators.

The Lair of the White Worm
London: W. Rider, 1911.
Based on the legend of giant worms at large in England, this was Stoker's last novel, and its weirdness is in direct proportion to the author's ill-health.

Dracula's Guest - And other Weird Stories
London: Routledge, 1914.
Posthumously published, a collection of short stories which he had begun to assemble before his death. His widow completed the collection.

Gothic Non- Fiction Books in Marino Library

Alder, Lory and Dalby, Richard
The Dervish of Windsor Castle

Baldick, Chris
In Frankenstein's Shadows: Myth, monstrosity and nineteenth century writing

Barber, Paul
Vampires, Burials and Death:
Myth and reality

Begnal, Michael
Joseph Sheridan Le Fanu

Belford, Barbara
Bram Stoker: A biography of the author of Dracula

Bloom, Clive (editor)
Creepers: British horror and fantasy in the twentieth century
Gothic Horror: A critical anthology

Bloom, Clive
Cult Fiction:
Popular reading and pulp theory

Clarens, Carlos
An illustrated History of Horror and Science Fiction films

Dalby, Richard
Bram Stoker:
A bibliography of first editions

Dunn, Jane
Moon in Eclipse: A life of Mary Shelley

Floresca, Rado and McNally, Raymond
Dracula, Prince of Many Faces
In Search of Dracula

Farson, Daniel
The Man Who Wrote Dracula

Frank, Frederick
Guide to the Gothic:
An annotated bibliography

Haining, Peter
The Dracula Scrapbook
The Man who was Frankenstein

Haining, Peter and Tremayne, Peter
The Undead: The legend of Bram Stoker and Dracula

Hasegawa, Yoji
The Life and Times of Setsu Koizumi
Lafcadio Hearn's Japanese wife

Hearn, Lafcadio
Writings from Japan

Hearn Marcus and Barnes, Alan
The Hammer Story

Hill, Tracey (editor)
Decadence and Danger: Writing, history and the fin de siècle

Hirakawa, Sukehiro
Rediscovering Lafcadio Hearn

Hughes, William (editor)
Bram Stoker: History, psychoanalysis and the gothic
Bram Stoker: A bibliography

Irving, Laurence
Henry Irving: The actor and his world

Jancovich, Mark
Horror

Jensen, Paul
Boris Karloff and His Films

King, Stephen
Danse Macabre

Klinger, Samuel
Graveyard Laughter

Leatherdale, Clive
Dracula: The novel and the legend
The Origins of Dracula: the background to Bram Stoker's masterpiece

Lennon, Sean
Behold the Cartoons of Dracula

Lewis, Matthew
Tales of Terror and Wonder

Ludlam, Harry
A Biography of Dracula

Lysaght, Patricia
The Banshee

McCarty, John
The Fearmakers: Movie psychos and madmen

McCormack, W.J.
Sheridan Le Fanu and Victorian Ireland

McIntyre, Denis
The Meadow of the Bull

Mankowitz, Wolf
The Extraordinary Mr. Poe

Marigny, Jean
Vampires: The world of the undead

Marrero, Robert
Vintage Monster Movies

Maxford, Howard
The A-Z of Horror Films

Mulvey-Roberts, Marie
The Handbook to Gothic Literature

Murray, Paul
A Fantastic Journey: The life and literature of Lafcadio Hearn

Pickering, David
A Dictionary of Superstitions

Pitt, Ingrid
Bedside Companion for Vampire Lovers

Radcliffe, Elsa
Gothic Novels of the Twentieth Century

Richie, Donald (editor)
Lafcadio Hearn's Japan

Ronan, Sean (editor)
Irish Writing on Lafcadio Hearn

Ronan, Sean and Toki Koizumi
Lafcadio Hearn: His life, world and Irish background

Shepard, Leslie and Power, Albert
Dracula: celebrating 100 years

Skal, D.J.
Hollywood Gothic:
The tangled web of
Dracula from novel to
stage to screen

Slater, M. (editor)
The Centenary Poe

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