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Stokerovy hororové romány: Zanedbávaná fikce hnusu

Stoker's Horror Novels: Neglected Fiction of Revulsion

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Abstract

This diploma work aims to analyse the neglected novels by the Anglo-Irish writer Bram Stoker. Noted for the (melo-)dramatic Gothic texture, his fiction include Empire and Ireland as points of focus in an increasing industrial and technical world, so that Stoker has characters confront their traditional, historical, cultural and religious background with their modern lives. These struggles of the clash between modernity and tradition will be examined in neglected novels, taking into account the much-studied Dracula. To be included in the diploma work is one novel influenced by so-called Egyptomania as well as Stoker's less known late novels written from the first decade of the 20th century.

Anotace

Tato diplomová práce se zaměřuje na analýzu zanedbávaných (opomíjených) románů irského autora Brama Stokera, který je známý pro svůj osobitý (melo)dramatický styl gotického žánru. Jeho fikce zahrnuje jak konfrontaci postav a jejich tradičního, historického, kulturního a náboženského původu s úskalím moderního života s rostoucím průmyslem a novou technologií, stejně tak i vztah Irska s Britským impériem. Tyto obtíže vyjádřené střetem moderního s tradičním budou analyzovány v opomíjených románech s přihlédnutím ke zdokumentovanému románu Drákula. Práce v sobě zahrnuje analýzu románu ovlivněného takzvanou „egyptománií", jakož i Stokerovy pozdější méně známé romány napsané v prvním desetiletí 20. století.

Contents

1 Introduction

Every nation is shaped by its own history, and history is a crucial part of the cultural identity of the nation, reflected in nearly all spheres of people's lives. Even a minor event can change the historical course and leave metaphorical scars on a nation's face. In the case of Ireland, the nation went through many skirmishes that scarred minds of the people, penetrating culture and literature. Colonial injustice committed in Ireland provided a source for literary themes and topics related to what might be called a national humiliation and wrongs caused by invaders. This fact was used especially in horror stories where all these negative feelings could develop into revolting stories full of macabre symbols and horrifying atmosphere. Those symbols are often hidden and without knowledge of the historical background and contexts, readers might not notice their added meaning. Nevertheless, even without the general knowledge of Colonialism in Ireland those novels and short stories are still read and inspire the next generation of horror authors.

The Irish literary world is very rich. For example Ireland can boast about its four Nobel Prize laureates: William Butler Yeats (1923), George Bernard Shaw (1925), Samuel Beckett (1969) and Seamus Heaney (1995). Nevertheless, the literary heritage of Ireland is richer. Writers widely recognized and praised for their contribution to the horror genre and their mark in the genre is more than significant. The Irish horror stories and novels are most famously linked with Joseph Sheridan Le Fanu and Bram Stoker. Although they were not the first who exploited the theme of a vampire in the literature (this credit comes to John William Polidori with his story *The Vampyre* approximately 50 years before Le Fanu) their popular impact in vampire horror literature is huge. Le Fanu's short novel *Carmilla* and Stoker's novel *Dracula* belong to the most influential pieces of work in vampire literature. Stoker's Count Dracula is probably the best known bloodsucker in the world. The beginnings of the horror genre are generally connected with American writer Edgar Allan Poe but its development by the Irish authors Le Fanu and Stoker are not overlooked.

Both authors (Le Fanu: 1814 – 1873, Stoker: 1874 – 1912) were not direct descendants of the original Gaelic speaking population of Ireland, but had ancestors that came from different countries, namely from France (Le Fanu) and the Netherlands (Stoker). Neither Le Fanu nor Stoker were Catholic however, they both were interested in the Irish politics and the Catholic emancipation. Their fiction include symbols concerning nationalism and emancipation which are hidden under the veil of a revolting story. Furthermore, Le Fanu's work exerted in influence on Stoker's vampire fiction. Stoker could be considered as Le Fanu's successor because his fiction shares inner demons (often inner demons of the Irish nation) concealed in his stories. However,

Stoker developed deeper into the horror while Le Fanu's fiction was considered more as ghost stories and historical fiction.

Except for inspiration in Le Fanu's work, Stoker's sources were especially historical. Although Stoker's interests were in politics, especially in the development of the complicated relationship between colonized Ireland and colonizing England he found an inspiration in the other parts of the world. His stories and novels are often set in exotic lands and countries as well as in Great Britain and his native Ireland. However, despite setting his stories outside of Ireland and the British isles for example Egypt, Central Europe or the Balkans, he deliberately chose countries that had common plight as his native country. This deliberate decision helped Stoker to show home issues in a different light. His major works often deal with the topic of colonialism, nationalism and independence. Stoker choose areas like Egypt or the Balkans because they represent an ancient country with a unique culture overwhelmed by foreign invaders, just like Ireland.

Irish history is predominantly connected with the Celtic origins of the country. The Irish people belong to the very first European non-Mediterranean people who accepted Christianity. The original inhabitants of the island – the Celts (or the Gaels) were bound to the Western Catholic Church. Furthermore, unlike Great Britain and the majority of Western Europe, Ireland was not invaded by the Romans. This makes Ireland even more peculiar. The Irish successfully defended their land against the Vikings. However, the worst reversal in Irish history came with the English invasion in the 12th century. The arrival of the English and their rule over the island shaped the fate of Ireland for many centuries. Following the establishment of the Church of England by Henry VIII, there was even more dissension. The division of the Christian Church meant more fights between the original inhabitants who remained under the Catholic influence and invaders who were followers of Protestantism. Like to the rest of Europe even Ireland was affected by religious wars which lasted the longest of any other European countries. Since that time, Irish history changed into a struggle for emancipation of the original Gaelic inhabitants. Stoker, although he was a Protestant, did not agree with the English colonial policy, and he expressed his anti-colonial views in his novels of revulsion.

2 Bram Stoker's Biography

While history had major influence on Stoker's fiction, the most inspiring part for the writer was his own life and experiences, which reflects in his fiction as well. After all, it is life that is the most important teacher and source of inspiration. Moreover, the most important life events help form human character and personality. They in fact shape opinions and Bram Stoker was no exception.

2.1 Family Background and Early Life

Abraham Stoker or rather Bram Stoker since this his more famous variant of his name was born in Clontarf on 8th November 1847. Clontarf, *"then still a small village about three miles from Dublin's city centre",[1]* but nowadays part of the Irish Capital. Furthermore, Clontarf is also the place where in 1014 the most famous and important battle of early Irish history took place. Therefore, it could be possibly said that Irish history was present in Stoker since his birth. He was born into a middle class family which could provide him an excellent education and a support without he could not attain his wonderful and unbelievable life achievements. *"His family was solidly middle class, though upwardly mobile, and possessed a healthy sense of ambition."[2]* The social position of the family was probably to the fact they were Protestants and therefore more privileged people in the Irish society. Furthermore, Stoker's ancestors came to the island with the Dutch invaders led by William III Orange to surpass the Catholic people. Nevertheless, the Stoker family became the part of Ireland and they cared about the fate of the island. They participated in the Irish public life and Bram was not different.

The information from Stoker's early life is unclear. However, unclear does not mean unknown and therefore there are some information about Stoker's early childhood. *"Bram Stoker was the third of seven children of Abraham and Charlotte Thornley Stoker."[3]* Both parents were very important for young Bram because both influenced him enormously. His siblings were successful people as well (for example some of them became doctors[4]) so it could be said that Stoker's family background was very supportive of higher education and a career in the professions. However, it is known that Bram was a very ill child and he was bedridden until the age of 7. *"If he is to be believed, this period of his life – the first seven years in which he was effectively bedridden,*

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1   KILLEEN, Jarlath. "Bram Stoker (1847-1912)" [online]. [cit. 2019-11-21]. Dostupné z:
    https://www.tcd.ie/trinitywriters/writers/bram-stoker/
2   KILLEEN, "Bram Stoker (1847-1912)" [online]
3   ROTH, Phyllis A. (1982). *Bram Stoker* (Twayne's English Authors Series). Boston, Twayne. pg. 1
4   ROTH, *Bram Stoker* pg. 1.

(possibly) near to death – must have had an extraordinary impact on Stoker's personal psychology."[5] Despite this horrifying obstacle, Stoker overcame, with the huge support of his parents, his illness. *"One might, then, expect that Bram received the lion's share of attention and the indications are that he became as devoted to his parents as they seem to have been to him."[6]*

His father worked for *"more than fifty years as chief secretary at Dublin Castle"[7]* and attended to the needs of his family, while his mother gave Bram inspiration that he used in his later years while he was working on his fiction. His mother played an important role in Stoker's life, inspiring him not only in his future writing but also in some of his future ideas about politics. Charlotte Stoker was *"reform-minded and industrious—and possibly "superstitious", full of horror stories about the effects of the cholera epidemic in 1830s Sligo where she grew up."[8]* She told young Bram a lot of stories including her personal experience with the cholera break out as well as stories from Celtic mythology while the child was bedridden. These stories remained in Bram Stoker's memory and he used them as a main source of inspiration for his fiction. "*His obsession with the preternatural and the Gothic dates back to these early years, when he was enthralled by the Irish myths and legends related by his mother."[9]*

Next to the "artistic" influence, there was also another important feature of Charlotte that shaped Bram Stoker's personality. She played a major role in the emancipation of the poor. *"Involved in social work before her marriage, she returned to it when her children were grown. Enormously energetic, Charlotte raised her own family and visited, aided, and wrote about the poor, especially about indigent women."[10]* Her attitude to the poor and women might be also possible to find in Stoker's fiction. Some strong and independent heroines may be found in his fiction and it is possible that Charlotte Stoker is partially responsible for this.

Beside his mother, his father Abraham Stoker senior, was also important for Bram. He contributed to his cultural development. Except for his influence in Bram's career decision, Stoker senior woke up a passion for theatre which became very important part of Bram Stoker's life. *"Like his father, he became a civil servant, and his first book was Duties of the Clerks of Petty Sessions in Ireland (1878)."[11]*

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5 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
6 ROTH, *Bram Stoker* pg. 1
7 ROTH, *Bram Stoker* pg. 1
8 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
9 Dalby, Richard: "Introduction" in: Stoker, Bram. (1997). *Best Ghost and Horror Stories*. New York, Dover Publications, Inc, pg. V.
10 ROTH, *Bram Stoker* pg. 1
11 REGAN, Stephen. (2004). *Irish Writing An Anthology of Irish Literature in English 1789 – 1939.* New York: Oxford University Press. pg. 540

His childhood might be a little bit mysterious because there is a little information about it. Nevertheless, the knowledge about his parents and his medical weakness during his childhood is quite sufficient because it had to influence him while he worked on his writing.

2.2 At Trinity College

Bram Stoker went to college where he, beside other successes, became a very good athlete. He attended quite a lot sport disciplines including rugby, walking races, sling shot, high jump, rowing and trapeze.[12] *"Stoker experienced no disadvantage from his childhood invalidism that was evident when he entered Trinity College."*[13] Furthermore, his accomplishment in his sport activities were not the only successes at the university.

> While he was academically average, Stoker was clearly more interested in the athletic than the academic scene and distracted by his sporting activities. He was a notable figure in this college's history in that he was the only person to be both Auditor of the Historical Society and President of the Philosophical Society, and was very active in both positions.[14]

The participation in these societies showed his interest in history as well as philosophy. Both disciplines are reflected in his novels.

Besides his sport achievements and his contribution to the university societies, Stoker did not forget about his great passion – theatre. *"While at Trinity, Stoker enjoyed, as had his father, the special treat of the Theatre Royal in Dublin."*[15] Thanks to this passion Bram Stoker got an incredible opportunity to meet Henry Irving, an actor.

2.3 A Star's Manager

Although he followed his father's steps as a clerk at Dublin Castle, Bram Stoker became more and more interested in theatre. The way from the clerk to the critic and also a manager of Henry Irving was not easy. At first his father, although he was the one who brought Bram Stoker to theatre, was not happy about the situation and persuaded Bram to stay at his service in the castle.[16] After his father's death the remaining members of the family including his mother Charlotte and his sisters were secured, so Bram Stoker could fulfil his dream.[17]

> In the meantime, Stoker also managed to meet and court his future wife,
> Florence Balcombe (then engaged to Oscar Wilde). It was while busy

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12 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
13 ROTH, *Bram Stoker* pg. 2
14 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
15 ROTH, *Bram Stoker* pg. 3
16 ROTH, *Bram Stoker* pg. 4
17 ROTH, *Bram Stoker* pg. 4-5

with his unpaid reviewing that Stoker met the famous Henry Irving, who came to Dublin on a number of occasions to give readings, and the two became friendly, although on Stoker's side the friendship bordered on adulation. Irving was apparently impressed with Stoker—or at least flattered by Stoker's admiration—and asked that the young man become his business manager.[18]

Befriending Irving brought him many advantages including travelling around the world and meeting with interesting people (including several visits in America where he became friend with Walt Whitman and Mark Twain[19]). The job for Irving was probably more interesting to Stoker than the civil service. *"His work with Irving gave him access to the cultural and political elite of Victorian London."[20]* He seemed to be very busy while he was working for Irving. The work included taking care of Irving's correspondence, managing, organising as well as advertising for the actor.[21] When he was not duty-bound connected with the managing work for the actor, he wrote his fiction. Furthermore, he also had a family and only son (Noel born in 1879). The collaboration between the writer and the actor lasted for 27 years. The death of the actor in 1905 was for Bram Stoker a shock which probably contributed to writer's deteriorating mental and physical health at the end of his life. The death of Henry Irving could be considered as the beginning of the Stoker's end as well.

2.4 The Family Life

During the 70's Bram Stoker met a woman who became his wife. Her name was Florence Balcombe and she influenced the rest of his life. In 1787 *"the family of Lieutenant-Colonel James Balcombe moved into a house next door to Stoker's on Harcourt Street, and Bram attached himself to the third of the five daughters, nineteen-year-old Florence."[22]* The interesting part of the marriage is that Bram Stoker, while he was courting to Florence, was forced to compete with another famous writer Oscar Wilde for the love of the young lady.[23] His wife gave the birth to only child – their son Noel Stoker. The birth was traumatizing for her and this led to forced celibacy for Bram Stoker.[24] This marital issue meant another turn in Stoker's life. Approximately at the turn of the century Stoker got syphilis and the disease and its consequences afflicted his life until he expired.[25]

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18 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
19 ROTH, *Bram Stoker* pg. 11
20 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
21 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
22 ROTH, *Bram Stoker* pg. 6-7
23 ROTH, *Bram Stoker* pg. 7
24 ROTH, *Bram Stoker* pg. 20
25 ROTH, *Bram Stoker* pg. 20

2.5 Bram Stoker in the 20th Century

At the turn of the century Bram Stoker was at his peak, at least from the literary perspective. He published his masterpiece *Dracula* in 1897 which is considered to be his best work. He also published several novels and successful short stories including "The Judge's House*"* (1891), "The Dualitists*"* (1887) or the collection *Under the Sunset* (1881) which was focused on young readers. After his vampire novel he published 7 novels, the quality of which is the subject of discussion. According to worsening financial situation during the last years working for Irving and following death of the actor, the author was forced to focus more on writing. *"Stoker was in serious need of money at this stage, and became a writer full-time, managing to write many more novels after Dracula, of uneven quality, though some of them deserving much more recognition than they receive now."*[26] Stoker also tried to create something different than his usual style and this led to novels like *Miss Betty* (1898) which is rather a romance.[27] Nevertheless, he tried to follow the success of *Dracula* by writing next horror or Gothic stories including *The Jewel of Seven Stars* (1903), which takes the concept of Gothic fiction and blends it with the contemporary Egyptomania, *The Lady of the Shroud* (1909), a novel that brings back the familiar environment of the Southeast Europe and the motive of a vampire as well, and *The Lair of the White Worm* (1911), which is considered to be his weakest piece of work and *"one of the barmiest books ever written."*[28] Some of them were critically acclaimed but they are mostly overlooked, probably thanks to the uneven quality and the fact that they could not achieve the sensational success of *Dracula.*

2.6 Stoker's Legacy

Bram Stoker died on 20th April 1912. His final years were afflicted by deteriorating physical health, including the effects of syphilis, as well as mental health caused by the loss of his mother Charlotte in 1901 and his friend Irving a few years later.

Stoker is eternally connected with *Dracula*, a novel which even in modern times is a source of inspiration in literature as well as in the film industry. There are countless of films that include vampire motives which are more less based on Stoker's work. Although Bram Stoker was not the first one to introduce a vampire in literature he definitely, was responsible for spreading this image to the masses.

Despite his long and horrible death, his decease could be considered symbolic as well. Stoker belonged to the older "more traditional" approach to the horror genre and Gothic fiction. His

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26 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
27 KILLEEN, *"Bram Stoker (1847-1912)"* [online]
28 KILLEEN, *"Bram Stoker (1847-1912)"* [online]

death more less at the turn of the centuries could be considered as the passing the torch of the horror genre to the next generation of authors which, with the respect to the "old masters" of the genre, took this torch and started to scare people in different ways.

There many characterizations of Bram Stoker – a writer, a novelist, an actor's assistant and manager, an athlete and many more. However, he was foremost an Irishman who upheld Irish interests such as Home Rule, as one may notice in an American newspaper:

> The announcement was made the past week on the "Book" pages of the daily press, of the sale by auction of the library of Bram Stoker, the " 'English author and scholar" who died recently. English forssooth! Someone once said that when an Irishman did anything creditable he was English; when he did the opposite, then he was Irish. Constantly is the effort made to rob Irish brains and genius and courage of the credit their due, Bram Stoker was a fine Dublin man, six feet three and as brainy as he was big. He was a really rabid home ruler and keenly sensitive of the good name of his native land, which he loved, with a rare devotion. […] He would be the first to declare that he was an Irishman, Irish educated, too, and that whatever talents he possessed were due to his Irish birth and Irish environment.[29] *"Boston Pilot, Philadelphia Catholic Standard and Times"*

Although he wrote in English and lived a significant part of his adult life in England, Bram Stoker must not be reckoned as an English author – he was an Irishman who supported equal rights for Ireland and its people.

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29 BROWNING, John Edgar. (eds.) (2012). *The Forgotten Writings of Bram Stoker*. New York Palgrave Macmillan. pg. 218

3 Reflections in the Fiction

However, Stoker's shadow is in fact much bigger than just Count Dracula. His work includes a wide offer of horrifying stories and novels which deserve much more attention. This neglected fiction is a reflection on many levels. Irish history offers a lot of images that can be used as the base for a horror story and Stoker employed them in his fiction. His membership in the Historical and Philosophical Societies at the university makes clear that his knowledge in these disciplines was not insignificant. He includes it in his fiction as well. Stoker's general knowledge about colonialism is clear in his novel while he deals with the topic of independence and nationalism hidden under the veil of supernatural fiction. During Stoker's life a lot of scientific discoveries were made and Stoker was not afraid to use these new inventions in his works. One of the examples could be the usage of phonograph in *Dracula* or the debate about roentgen rays in *The Jewel of Seven Stars*. Therefore, his novels are some kind of reflection of his age.

Besides history and science, his fiction is also a political reflection. Some symbols in his novels could be interpreted as examples of his interests in national policy. Much of the 19th century was intellectually engaged in the spirit of national revivals of many European nations including Ireland. Although Ireland is scarcely mentioned in his fiction, often only in small hints and images, the places and situations offer comparison with his native land. His friendship with Henry Irving brought Bram Stoker to many countries in the world, therefore Stoker himself saw the living conditions of common people. Furthermore, due to his interests in politics in general he was aware of the issues in problematic parts of the world – colonies or occupied lands, like those in the Balkans. The subject of nationalism was a very important feature of his novels.

> Stoker also reflected on what he saw as the increasing weakness of the Anglo-Saxon race and the growing strength of America due to the influx of Irish immigrants. The individual and national vigour focused on in this address would become important subjects in Stoker's fiction.[1]

The support of Celtic nations can be seen numerous times in his fiction. And despite not being a descendant of the Gaelic people, he saw a great potential in the Irish or rather in Celtic nations in general. Some of his fictional heroes have Celtic roots or some features (like name originating from the Celtic language and so one). Those features are obvious for example in *The Lady of the Shroud* – the main character is partly an Irishman and his relatives are Scottish.

At last Stoker's life experience which was also interesting source of his inspiration served him as a major source of themes in his fiction. Many novels that are considered as a part of the

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1   KILLEEN, *"Bram Stoker (1847-1912)"* [online]

horror genre or at least Gothic fiction were published after *Dracula* in the new century – the darkest period of his life. The influence of these years and his childhood stricken by his crippling illness had to be present in his stories as well.

4 *The Jewel of Seven Stars* (1903)

4.1 Introduction

The Jewel of Seven Stars belongs to the several novels written after Stoker's sensationally successful vampire novel. Although it is less famous than *Dracula* this novel is still regarded as a well written and accepted horror story. *The Jewel of Seven Stars* was published twice. The first publication was in 1903 and the second was in 1912 which had some parts revised with a less dark, depressing and much more less disturbing ending.

The novel's topic is fascinating and exotic. It was written while the British dominated and colonized almost the whole world. The British Empire was colonising Egypt and Middle Eastern areas on the mid to late 19th century as well. The British were fascinated by these cultures and were eager to acquire ancient artefacts and relics from these areas. During that time, British explorers discovered big amounts of ancient Egyptian artefacts, including mummies which were moved from Egypt to Europe. Egypt was at that time famous and growing interests in this ancient country caused the so-called "Egyptomania". During the 19th to the turn of the century big discoveries in Egypt helped to reveal the old and mysterious culture. Because Egyptian history was almost lost and the language were only known by Copts, new specialists had to emerge and conduct research. These scientists were called Egyptologists and their subject was called Egyptology.

Egyptology started a process of resurrection of ancient Egyptian culture, Europeans gained new interests in ancient Egypt, including the most fascinating mystery of their images of the afterlife, their burial rites and also their religion. The increasing number of new stories and myths from Egypt overwhelmed public's imagination. Some of them were strange, weird and incomprehensible while others were violent and horrifying. This combination creates a wonderful basis for a revolting horror story which Bram Stoker utilized in *The Jewel of Seven Stars*. The author blended, at that time, very popular Gothic novel with Egyptian themes.

This peculiar blending is called the Egyptian Gothic fiction. Instead of haunted old Victorian houses, vampires and ghosts, the story is put in ancient Egyptian tombs, pyramids and deals with mummies and old Egyptian deities. Egyptian mythology offers a lot of Gothic themes which were luckily suitable for that era. Murder, incest, rape and mystery are not alien to the Egyptian mythology and offered material for to contemporary Gothic fiction. Although the novel did not gain as much popularity as the legendary *Dracula* it was influential on the horror genre. The motive of resurrection and mummies were frequent images used later, for example, in cinematography.

Except for a short part of the narrative, the novel is not actually set in Egypt. Nevertheless, the novel still deals with events from Egyptian history, religion and mythology. Furthermore, it is necessary to realize that *The Jewel of Seven Stars* was written while the British Empire occupied Egypt and probably there were regular news coming from that country. Living the period, Bram Stoker was surely aware what was happening there and utilized it while writing. He was born in the country which was being colonized and exploited a similar way as Egypt – occupied by the British Empire

Bram Stoker was interested in ancient Egyptian history, mythology and religion. His research is proved with either direct or indirect references in the novel. Therefore for the interpretation of *The Jewel of Seven Stars* it is necessary to reveal topics including the birth of Egyptology and the so-called Egyptomania, colonized Egypt in the 19th century, and Egyptian mythology as well as the religion of the ancient Egyptians.

4.2 Historical Background

4.2.1 Egypt Before the Arrival of Egyptologist

In the time of the European conquest of Egypt started by Napoleon's campaign in Egypt (1798) was predominantly an Islamic country with homogeneous population constituted mainly natives mixed with Arabian inhabitants. However, this is not true at all. Due to its thousand year old roots, Egypt was a country that included many nationalities and ethnicities and, furthermore, the homogeneity of Islam was not quite accurate too. Egypt could (and still can) offer a vivid ethnic scale of its inhabitants, as for example Europe consist of countries with different religious and ethnic groups. One of these minorities in the land of Pharaohs was the Coptic minority. The Coptic people are peculiar ethnic group in the Middle East, the majority of whom recognize themselves as Christians. Their attitude to Christianity and religious customs and rituals are quite different (together with the other Eastern or Oriental Churches) from rituals and practices of Christianity in West Europe. However, thanks to Copts, their culture and especially their language, the discoveries of ancient Egypt could be done.

Although during Stoker's life Egypt had already been dominantly Arabian and under the rule of Islam, the non-Arabic Egyptian culture was still present. Beside the enormous cultural and historical heritage from the Ancient times when Egypt was ruled by Pharaohs presented by gigantic structures, statues and hieroglyph, there was also smaller cultural and especially linguistic heritage borne by the Coptic people.

4.2.2 Pre-Islamic Egypt and the Arrival of Islam

The almost unbroken line of the old Egyptian dynasties was ended by the Persian seize of Egypt in the 4th century BC. After that, Egypt was under the authority of non-Egyptian rulers. The Persian sovereignty was ended by Alexander the Great, who captured Egypt and made it into a Hellenistic state, which after Alexander's death, was led by Ptolemy I Soter, one of conqueror's generals. By means of this takeover, Egypt fell under Greek influence which played, as it was proved later, a very important role in the resurrection the culture of ancient Egyptian. The Ptolemaic dynasty reigned until 30 BC. The last Egyptian ruler of the dynasty was Cleopatra VIII, a queen who shook Egyptian and also Roman history. Despite her power and ambitious plans with powerful Roman people including Gaius Julius Caesar and Mark Antony she was the one who broke Egyptian sovereignty. After the loss of Mark Antony, and his and Cleopatra's subsequent suicides, Egypt became a Roman province. In 395 AD the Roman Empire was divided to West and East with the centre in Constantinople. Egypt was part of the Eastern Roman Empire, later known as the Byzantine Empire. During the late stages of Roman period, Christianity started to spread and Egypt was no exception. In the half of the 7th century the Arabs defeated the Byzantines and took control over Christian Egypt. Since that time Egypt had become a Muslim country. However there still were numerous Christian communities which survived even after Islam became dominant. The Arabian rule continued until the Mongolian invasion in the 13th century which ruptured orders in the region. Although the Mongols did not actually invade Egypt, they in fact ended the political power of the Abbasid dynasty. Surviving members of the dynasty were forced to retreat into Egypt where they established themselves as the leaders of Sunni Islam but the real political power was in the hands of Mamluks. They ruled there until the Ottoman Empire captured Egypt in 1517. Mamluks remained as a local power but Egypt became a part of the (in that time) rising Ottoman Empire. In the 19th century the Ottoman reign in the region started to decline and Egypt was subsequently taken over by Europeans.

4.2.3 Religious Minorities Under the Rule of Islam

Since 641 AD Egypt has been a Muslim-majority country. However, certain parts of the Middle East and of course Egypt were still mostly Christian territories at that time. Muslims immediately became the privileged ruling class. They started to enforce their law to subjugated inhabitants. Relations among Muslims and religious minorities were clear. Christians and Jews were called *dhimmi*, "the people of the book" or "owners of the Script" (The Script = Scriptura sacra = the Bible)[1] and their social status was inferior to Muslims but they were relatively unaffected by a

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1 GEBELT, Jiří. (2017). *Ve stínu islámu: menšinová náboženství na Blízkém východě.* Praha: Vyšehrad. pg. 31

severe persecution (their position depended on the contemporary conditions of the state). They were allowed to keep their own religion and rituals but the cost for that was a special tax called *Jizya*, which on the other hand guaranteed state protection but also an exclusion from military service.[2] *"Being a dhimmi was considered by Muslims as the expression of generosity of the Community (umma) because they were viewed as permanent guests who were supposed to show their hosts, Muslims, moderation and respect."*[3] Nevertheless, with these privileges given by Muslims, *dhimmi* were still second class citizens. The followers of the polytheistic cults and religions were persecuted on a much bigger scale. The Arabian term for them was *mushrikun.* In the comparison with *dhimmi,* the situation of *mushrikun* was much worse. They were forced to give up their faith and convert to Islam or be enslaved and in the worst case killed.[4] *Dhimmi* also represented a potential source of converts who were accepted with no objections.[5] Although relations between Christians and Muslims are stained by constant fighting and war, it must not be forgotten that those two religions proved the ability to co-exist next to each other. Furthermore, although it seems improbable, even the non-Muslim inhabitants could participate (even though they were considerably limited and again the limits depended on the certain period) and create public life.

Besides the expansion of Islam, the Arabian conquest of the Mediterranean also brought the extension of their language which began replacing the original Egyptian languages. However, the replacement was not absolute: some languages survived. The Coptic language is one of these surviving languages, which were forced to withdraw but have persisted.

4.2.4 The Ottoman Empire

The rules and standards given by the Arabian conquest of Egypt remained in the Ottoman period. The Mongolian invasion to Arabian territories enabled the Ottomans to take over former Arabian and Byzantine provinces, including Egypt. The situation of the non-Muslims depended again on the political circumstances of the Empire.

> During its existence the Ottoman Empire respected their (religious minorities) rights but cases of tension and intolerance came about as well. Those cases came hand in hand with the crisis of power and government legitimacy. The Ottoman establishment sometimes threatened the minorities.[6]

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2   GEBELT, *Ve stínu islámu* pg. 33
3   GEBELT, *Ve stínu islámu* pg. 33 (my translation)
4   GEBELT, *Ve stínu islámu* pg. 32
5   GEBELT, *Ve stínu islámu* pg. 33
6   GEBELT, *Ve stínu islámu* pg. 39 (my translation)

Violent acts aimed against non-Muslim groups in the Empire was not official government policy but they concerned regional tension between religious groups. The life under the rule of Ottoman Turks did not differ from the rule given by Arabs. The condition of *dhimmi* that included Christians and Jews did not change. They were still burdened by special taxes. *"It is necessary to remind that this poll-tax did not have to be paid for each time."*[7] The service to state was considered as an exchange for tax exemption.

4.2.5 The Copts – Children of the Ancient

Although the Middle East and North Africa became Muslim territories Christians were considerable religious minority. In the beginning of the 20th century, the population of Christians in the Middle East was 20%[8]. Those Christian followers were the original inhabitants of the land. In Egypt it was the Coptic nation which represents very strange group of Christians. "*The Copts are descendants of pre-Islamic Egyptians, who spoke a late form of the Egyptian language known as Coptic. Such a descendant was identified in Greek as Aigyptios (Arabic qibṭ, Westernized as Copt)."*[9] They are direct descendants of the people who built the pyramids. Their language is also an inheritance from ancient times so that made them a crucial linguistic source for deciphering ancient Egyptian script. With the acceptance of Christianity, they also wrote the Coptic language using slightly modified form of the Greek alphabet. The Coptic entrance to the world of Christians caused a creation of the Coptic Church which is a part of Eastern Orthodox Christianity. However it differs from "traditional" Greek Eastern Orthodox Church. The Coptic Church belongs to the oldest Christian churches and it comes under so-called Oriental Orthodox Churches[10] (together with for example Armenian and Ethiopian churches). During the Arabian Conquest of Egypt, the Coptic and the Greek languages were replaced by Arabic which became the official language. *"Since the 8th century the Christian population of the Middle East underwent arabization bit-by-bit, which concerned everyday life, literature and liturgy."*[11] Despite the arabization of the Copts, their language was not wiped out and survived (mainly because of the Church).

> Copts, meanwhile, played key administrative and commercial roles under Arab rule. Adopting Arabic language and culture therefore became important meant upward mobility. Assimilation and inclusion of the Copts became especially pronounced during Fatimid rule. In the 12th century the Coptic church officially adopted Arabic for liturgical use

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7   GEBELT, *Ve stínu islámu* pg. 41 (my translation)
8   GEBELT, *Ve stínu islámu* pg. 75
9   *Encyclopedia Britannica.* (2019). "Copt" | *Definition, Religion, History, & Facts.* [online] Available at: https://www.britannica.com/topic/Copt [Accessed 23 Feb. 2019].
10 GEBELT, *Ve stínu islámu* pg. 76
11 GEBELT, *Ve stínu islámu* pg. 81 (my translation)

alongside the Coptic language, reflecting the fact that many churchgoers no longer understood Coptic.[12]

The status of *dhimmi*, although guaranteed certain advantages and assurances, forced them into second class status and therefore it is understandable that many of them converted to Islam and became fully Arabicized. However, the position of the Copts under Muslim rule was not as bad as the position of the other minorities.

Not all Christians in the area considered Arabian rule as the threat to their safety or identity. "*For some Oriental churches the arrival of Muslims did not meant a decline or a downfall, it was quite the contrary. The Egyptian Copts profited from the retreat of the considerably unpopular imperial oppressors in the form of the Byzantines.*"[13] The position of Christian depended on contemporary conditions. Therefore in the time of war with other Christians from the west or in the time of crisis, Coptic Christians (and of course the other religious minorities as well) were suspected of assisting the invaders. The worst time for Copts was the period of the Crusades as well as the Mongolian invasion.

> The presence of the Crusaders meant for some Christian communities short-term advantages but from the long term perspective the encounter with the aggressive form of Christianity caused a decline of the good relations with Muslim surrounding. Although Muslims distinguished between regional (nasara) and Frank Christians (al-ifrang), the Crusades became the excuse for persecution as it was in the case of the Copts in the 13th century. After the Crusaders were pushed out from the Middle East, Christians remained a suspect community.[14]

The Mongolian invasion was also a harsh time for Christians living in the Middle East. They were again suspected of assisting the Mongolian marauders. They were in fact welcomed by Christians because despite their brutality the invaders offered equal rights for all religions.[15] Beside that, the massacres committed by the marauders did not affect Christians as much as Muslims.[16] This situation had to inevitably lead to disaster. Although the Mongolian Empire was enormous, its duration was not so long, at least in the Middle East. However, it redistributed the power in the region. The invasion destroyed the Arabian Caliphate and helped the Ottomans to rise to power. In Egypt, the actual political power was passed on the Mamluks, who gripped Egypt (minimally from the view of non-Muslims) with an iron fist.

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12 *Encyclopedia Britannica.* (2019). "Copt" | *Definition, Religion, History, & Facts.* [online] Available at: https://www.britannica.com/topic/Copt [Accessed 23 Feb. 2019].
13 GEBELT, *Ve stínu islámu* pg. 81 (my translation)
14 GEBELT, *Ve stínu islámu* pg. 82-83 (my translation)
15 GEBELT, *Ve stínu islámu* pg. 83
16 GEBELT, *Ve stínu islámu* pg. 83

> The slaughters of Christians were happening during the regaining of some Syrian and Egyptian cities because they were considered as Mongolian allies. […] In Egypt, Sultan Al-Mansur Qalawun again forbade public religious manifests for Christians and Jews. He destroyed several Cairo temples and synagogues and he ordered that non-Muslims are not allowed to work in state administration.[17]

Beside these incidents, the Copts were persecuted or at least considered as suspects during the Napoleonic campaign and under the British rule.[18] On the other hand, in the time of peace and inner stability the Copts belonged to the elite of non-Muslim in the Muslim world. *"The Copts belonged in some measure to the elites. They worked as copyists, officers and physicians which helped to keep the Coptic community and its culture."[19]* Except for their special position in Muslim society, it was their church that helped them to maintain their cultural heritage.

4.2.6 Egyptology and The Birth of Egyptomania

The 19th century was a crucial period for Egypt, because interests in ancient Egyptian culture were resurrected. Thanks to events at the turn of the 18th and 19th centuries Egyptology was established as a science focusing on history and knowledge of ancient Egypt. Without explorations that took place in this century, Stoker's novel would not have been written. To understand contemporary infatuation with Egypt and its mysteries, it is necessary to examine briefly events that shaped scientific research in Egypt.

4.2.6.1 The Egyptian Campaign

The origin of public's massive interest in Egypt began at the turn of the 18th and 19th centuries during Napoleon's Egypt campaign (1798 – 1801). Besides his armies, Napoleon Bonaparte, in that time still a republican army general, took great numbers of scientists as well.

> The significant part of the French expedition consisted 143 scientists and specialists selected, due to contemporary criteria, in five categories: Exact sciences (geometry, astronomy, chemistry, zoology, botanic, mineralogy), Applied sciences (medicine, pharmacy, road construction, geography, ship construction), intellectuals (literature, antiquary, economy, orient studies), artists (architects, painters, draughtsmen, sculptors, musicians) and printers.[20]

The actual military campaign started on 1st of July 1798 when Corsica-born General Bonaparte captured Alexandria and then he marched with his armies across the desert to Cairo. The march took 14 days until the army reached the city. On 21st of July the Battle of the Pyramids (aka

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17 GEBELT, *Ve stínu islámu* pg. 83 (my translation)
18 GEBELT, *Ve stínu islámu* pg. 168
19 GEBELT, *Ve stínu islámu* pg. 168 (my translation)
20 GEBELT, *Ve stínu islámu* pg. 396 (my translation)

the Battle of Embaheh) was fought. Thanks to a technical superiority of Napoleon's soldiers and artillery, the French could shatter Ottoman forces without any problem. *"The European superiority in cannons and discipline won over swords and hordes of the Oriental. The French lost 40 men, the Mamluks over 2000."[21]* It is unbelievable that the expedition composed only by scientists and other experts were present among soldiers during the terrible march across the desert and during the bloodshed under the pyramids as well. After the initial success of the campaign, Napoleon suffered a severe defeat by Admiral Nelson in the Mediterranean Sea. The French navy was totally destroyed and the general was trapped. After heavy losses due to diseases and other defeats Napoleon decided to retreat.

> Dysentery became entirely common illness, cholera was spreading and the plague broke out. When he (Napoleon), as a supreme commander, evaluated his situation, he made decision which would save his rare character for France and Europe. In disguise he left Cairo and on 24th August 1799 he fled from Egypt on the board of frigate Murion. It is generally know what followed after this Bonaparte's stampede (which was for a great success repeated once more, this time in Russia). He was not put up against the wall but he was put on the front of the state and abandoned army was left to the fate.[22]

Although Napoleon left his army in 1799, his forces and the expedition stayed in Egypt for the next two years until the final defeat of the French in 1801. In September 1801 General Belliard who was the commander of French forces in Egypt surrendered to the British and was allowed by them to evacuate his troops and civilians (members of the expedition).

4.2.6.2 *Institut d'Egypte*

Nevertheless, the capture of Cairo was the beginning of modern scientific research in Egypt.

> This was the end of Bonaparte's Egyptian adventure. All undying victories and unparalleled heroism of the great French army were in vain. However, at least something remained. Surprisingly it was the work of civilians, who were called "donkeys" by soldiers.[23]

The whole expedition was a great step in scientific research in general because it laid down the foundation of modern scientific research in Egypt. One month after Bonaparte had captured Cairo (22nd of August) he founded *Institut d'Egypte* (Egyptian Scientific Institute). This institute focused on almost every scientific discipline (biology, economy, medicine etc.). The scientist were allowed to travel with the army so they had an opportunity to explore this land. Napoleon Bonaparte was curious about Egypt as well so he often discussed new explorations with scientists.

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21 ZAMAROVSKÝ, Vojtěch. (1986). *Jejich veličenstva pyramidy.* Praha, Československý spisovatel. pg. 86 (my translation)
22 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 86-87 (my translation)
23 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 87 (my translation)

They (scientists) set themselves a grandiose goal: to document Egypt as much thoroughly and as much in detail as possible. It meant to measure and to draw every Egyptian monument (if they were preserved), all sculptures, wall reliefs and writings. The number of those relics was enormous.[24]

The work of the institute was cancelled in 1801 because of several defeats. However, the institute was resumed in 1836 although it was renamed to the Egyptian Society.

Nevertheless, one of scientific disciplines developed in Egypt was history or rather archaeology which later became known as Egyptology. It is possible to claim that Egyptology exists thanks to three men. The first one was Napoleon Bonaparte who invaded the land and brought there the expedition, the next two were Dominique Vivant Denon and Jean-François Champollion.

4.2.6.3 Dominique Vivant Denon

Dominique Vivant Denon (1747 – 1825) was an artist and later a director of the famous Louvre Museum. Denon accompanied Bonaparte in his Egyptian campaign. He was present in the bloodshed under the Pyramids of Giza and later he became one of the most important recording drawer of the expedition. Denon was absolutely charmed by Egyptian art and culture and his role in the birth of Egyptology was undeniable because at the turn of the 18th and 19th centuries photography was not invented yet so only drawings and paintings were able to record all Egyptian artefacts. These drawings became essential for future French Egyptology research. In the time when the remnants of Napoleon's army were leaving Egypt, the members of the expedition wanted to take a lot of Egyptian relics and artefacts back to France. However, some of this valuable cargo was confiscated by the British who stole it for their own museum in London. This rich capture had huge impact on the following British interest in Egyptology and Egypt in general. Nevertheless, Denon was allowed to keep his drawings and sketches. French Egyptology could continue thanks to this man as well as rich Egyptian exposition in Louvre. Furthermore, Denon later recorded his experience from Egypt and that became a book *Voyage dans la basse et la haute Egypte* (in English *Travels in Lower and Upper Egypt*) published in 1802. Denon's drawings and the book was a success. *"What Napoleon conquered and was not able to keep by a sword, Denon preserved with a pencil!"[25]*

4.2.6.4 The Rosetta Stone

However, the biggest impact on the development of a newly established historical science was a discovery of so-called Rosetta Stone in 1799. The Rosetta Stone was discovered by a French

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24 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 88 (my translation)
25 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 91 (my translation)

soldier during the construction of Fort Julian near the Rosetta port. The Stone was immediately transported to Alexandria where it was studied by scientists.

> They (scientists) discovered that it is a stele, a stone desk, containing three sections: the upper part is written in hieroglyphic script, the middle in cursive script and the lower part in Greek script. Ancient Greek experts translated the Greek text and the discovered that it is a copy of a decreed by Ptolemy V (196 BC). They concluded that the Greek text is a translation of the two former texts thus it is a key to decipher hieroglyphs. They were right. [26]

The Rosetta Stone belongs to the artefacts that were capture by the British but thanks to people like Denon there were made copies of the text so French scientists were able to continue in research of Egyptian hieroglyphs.

> Speaking of Rosetta Stone, French scientists tried to save it and hide it. However, William Richard Hamilton, a British diplomat, discovered the Stone hidden on a ship and he seized it as the spoil of war. That is why the Rosetta Stone stands next to the entrance of Egyptian exposition in the British museum in London. However, French scientists had made several imprints and transcriptions. [27]

Hieroglyphs were a huge mystery. Nobody was able to decipher them so written Egyptian knowledge was lost for centuries. There were several attempts to translate hieroglyphs. However, all of them failed. The only helpful source to deciphering this enigmatic writings was a book called *Hieroglyphica* by Horapollon, a Greek with an Alexandrian origin, who tried to explain the meaning of these signs. Nevertheless, this attempt to explain the language of old Egyptians was misleading and mistaken. *"Horapollon characterized hieroglyphs as picture-writing"*[28] This statement is partly true, however misleading. However, next attempts were based on this statement and researchers were not able to translate it.

Next to this misleading translation experiments based on Horapollon's research, there were several insane theories about the origin and the meaning of Egyptian hieroglyphs. For instance, considering the resemblance between Egyptian hieroglyphs and Chinese writing, some linguists believed that those cultures were related. *"Joseph de Guignes, supposed relations between Egyptian and Chinese and based on this theory he concluded that Egyptians originated from China. His opponents were also wrong who claimed that Chinese originated from Egypt."*[29]

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26 BAREŠ, Ladislav. (2009): *Dějiny Egypta.* Praha: Nakladatelství Lidové noviny. pg. 397 (my translation)
27 BAREŠ, *Dějiny Egypta* pg. 397 (my translation)
28 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 92 (my translation)
29 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 93 (my translation)

4.2.6.5 Jean-François Champollion

Thanks to the Rosetta Stone researchers had a better source for deciphering the writings but they still did not find the key. The solution of this mystery came up with Jean-François Champollion (1790 – 1832) who broke the cipher and was able to translate the script on the Rosetta Stone. Both the stone and Champollion are mentioned in Stoker's novel.

Although Champollion could not participate in Napoleon's Egyptian expedition due to his young age. He was unusually talented in languages and his language skills proved very useful later. By the time he reached the age of thirteen Champollion could speak Latin and Greek. Then he started to study Middle Eastern languages like Arabic, Coptic and Persian. Champollion later utilized these language skills and abilities. Later he moved to Grenoble which occurred as crucial moment of his career. There he met Jean Fourier, a mathematician and a scientist who was a member of Napoleon's expedition.

> During his studies in Grenoble's lyceum he get in touch with the expedition participant mathematician and historian Jean Fourier (1768 – 1832), the former secretary of Egyptian institute. He excited Champollion's interest which later led to deciphering hieroglyphic script.[30]

He dismissed the method of Horapollon and all those who followed him.

> *The first major step forward was recorded in August of 1808: the comparison of hieroglyphs on some papyrus with hieroglyphs on Rosetta Stone led him to conclusion that both writings contains the word Ptolemy, which was already know from the Greek text.[31]*

After that followed several similar steps that finally led to 14th September, which was the day when the young researcher was able to translate his first word without any help in Greek text. *"On 23rd September 1822 he presented his discovery in front the members of the Academy and proved its correctness on the examples of the Rosetta Stone."[32]*

Thanks to François Champollion the biggest obstacle that thwarted archaeologists efforts was overcome and new achievements in the field of Egyptology could finally be reached. With this accomplishment the public interest started to grow as well as a demand for anything connected with Egyptian history. Later discoveries of tombs served as a foundation for literature with Egyptian themes and topics.

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30 BAREŠ, *Dějiny Egypta* pg. 397 (my translation)
31 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 96 (my translation)
32 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 97 (my translation)

4.2.7 Conquering the Orient

Beside the strategic and agricultural importance of Egypt and Mediterranean area, culture was also of big importance regarding Egypt and Syria. Except for immense cultural wealth of these lands, the Campaign was a symbolic, scornful expression of Europeans towards the "Orientals". Napoleon's Egyptian Campaign could be considered as the sequel to the Crusades which was strengthened by mutual hostility between Christianity and Islam as well as sheer greed. No wonder that François-René de Chateaubriand (1768–1848), a French politician and historian, called Napoleon Bonaparte the last Crusader.[33] Therefore, the presence of Europeans in the Middle East was nothing more than a liberalization of former magnificent land from "*civilized man fallen again into a savage state*".[34]

> Western conquest of the Orient was not conquest after all, but liberty. Chateaubriand puts the whole idea in the Romantic redemptive terms of a Christian mission to revive a dead world, to quicken in it a sense of its own potential, one which only a European can discern underneath a lifeless degenerate surface.[35]

In this view the work of Denon, Champollion and all scientific participants of the Campaign constitutes the dominance of Western knowledge over Oriental ignorance. Although French explorations in Egypt meant huge success in science, it also meant notional cultural dominance which helped to transform Egypt into a European colony. The topic of cultural dominance partly served as an inspiration for Bram Stoker's *The Jewel of Seven Stars*, the ultimate source of Egyptomania in Stoker's lifetime.

4.2.8 British Interference in Egyptian Politics

4.2.8.1 British Attempts in the First Half of the 19th Century

The Campaign of Napoleon Bonaparte influenced the following century because with new discoveries and the potential of Egypt as a colony became an attraction to European powers, especially the British Empire. Beside the massive cultural and historical wealth of the country, Egypt was also fertile land. Thanks to fertile Nile delta Egypt had substantial agricultural power. This fact has already been known to ancient realms and empires like Roman for example. One of the many motivations for Napoleon's Campaign was to capture former *Rome's Granary.*[36] The British were aware of this potential as well and they started to interfere with Egypt and its policy.

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33 SAID, Edward W. (1978). *Orientalism*. New York: Pantheon Books. pg. 171
34 SAID, *Orientalism* pg. 171
35 SAID, *Orientalism* pg. 172
36 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 85 (my translation)

The first step was an alliance with the Ottoman Empire against Napoleon's forces in Egypt which ended successfully by the French capitulation in 1801. Egypt was left in chaos after an unsuccessful French effort to capture and maintain colonies in here as well as in Syria. Tensions between Mamluks and Ottoman forces lead to war between these two fractions.

> After the departure of the French, Egypt was officially returned to the Ottoman Empire. Ottoman's sovereignty over Egypt between 1801 – 1803 was in fact restricted primarily by the British occupation. For first time the British started to interfere into internal Egyptian affairs.[37]

Although the British tried to strengthen their position in Egypt, they were not successful and they had to leave the country. *"British government ordered to evacuate in November 1802. The last British soldiers left Egypt on 12th March 1803."[38]* However, the British still interfered in war-torn Egypt and they supported Mamluk forces. Despite their support, Mamluks were defeated and Ottoman army won the war. Their victory did not last long. Due to internal tensions, the units of the army were divided into Turks and Albanians who started to fight each other. In the end the Albanians subdued the Turks and the leader of the Albanian part of the army Muhammad Ali Pasha became the ruler of Egypt. *"Ambitious Muhammad Ali Pasha took over, settled down in Cairo citadel and he de facto became the only sovereign in Egypt. Sublime Porte (note: the name of the Ottoman government with the headquarters in Istanbul) lost control over Egypt."[39]* Egypt was still a part of the Ottoman Empire nevertheless, under the rule of Muhammad Ali the country became a de facto sovereign and independent state.

Despite the initial success and the unofficial declaration of Egyptian independence, the new leader of Egypt had to strengthen his authority over the country. Although Mamluks were defeated and their representatives were forced to leave Egypt, they still presented an internal problem. The British Empire still supported them in their fight. *"In the March 1807 the British tried to invade Egypt relying on the support of the Mamluks."[40]* The internal problems with Mamluks and with the British interference as well, escalated into a horrible massacre of them on 1st March 1811. This led to cease of the British infiltration of Egypt at least for a while.

The end of Muhammad Ali Pasha's reign was in sign of losing his acquired political power to his previous enemies. The Ottoman Empire regained its power over Egypt and after 1840 the British Empire entangled slowly with the internal policy of Egypt again. Furthermore, these interventions upset Muhammad Ali very much.

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37 BAREŠ, *Dějiny Egypta* pg. 398 (my translation)
38 BAREŠ, *Dějiny Egypta* pg. 398 (my translation)
39 BAREŠ, *Dějiny Egypta* pg. 400 (my translation)
40 BAREŠ, *Dějiny Egypta* pg. 401 (my translation)

> Since the monopole system and custom barriers were cancelled Egypt was swarming with the British traders and industrialists. […] In 1845 Great Britain took the first place in trading exchange with Egypt. Old Muhammad Ali was still afraid of the British occupation and that is why he defended by all means against the expanding of British Influence. He especially refused the idea of building the canal in the area of Suez.[41]

In 1847 Muhammad Ali Pasha resigned and two years later he died on 2nd August in Alexandria.

4.2.8.2 The Egyptian Decline and the Suez Canal Construction

The second part of the 19th century could be called as Egyptian decline. Egyptian ambitions to become independent power in North Africa went unrewarded and Egypt (in that time known as the Khedivate of Egypt) remained as Ottoman vassal state. The political situation after Ali's death was confusing and chaotic. At the first sight the Khedivate appear as a semi-independent state with strong connections to the Ottoman Empire. This was indeed true. However, since 1849 European business interests in Egypt increased greatly. Especially the British Empire wanted to have a major influence there. For the Empire, Egypt was a very important traffic hub to their most important colony – India.

> The British influence was clearly demonstrated when king Abbas I of Egypt gave in July 1851 concessions to railway construction between Alexandria and Cairo to the British. For the British Empire, the railway was a primary strategic importance due to connection to British India. Until that time the connection across Egypt was provided by caravans of fast camels carrying passengers and letters.[42]

However, even though the French were driven militarily out of Egypt in 1801 they still wanted to spread their financial influence there and they succeeded. *"They (the French) decided to compete with the British Railway by creating a canal through Isthmus of Suez."*[43] Nevertheless, it was unacceptable for the British and for current *Khedive* (note: the title of the Egyptian ruler) as well. The idea of building the canal was accepted by Khedive's successor Mohamed Sa'id Pasha who had very good relations and connections with the French. He allowed them to build the canal, thereby enabling Europeans to strengthen their influence in the country. Pasha also created a huge cumbersome debt which later became fatal to Egyptian independence.

> Under pressure of his charming friend Ferdinand de Lesseps (note: the main figure in the construction of Suez Canal) Sa'id Pasha gave him on 30th November 1854 concessions to Suez Canal construction. […] Egyptian government made a commitment to provide the land, quarries, build a water canal across the desert and secure four-fifths of workers.[44]

41 BAREŠ, *Dějiny Egypta* pg. 430 (my translation)
42 BAREŠ, *Dějiny Egypta* pg. 433-434 (my translation)
43 BAREŠ, *Dějiny Egypta* pg. 434 (my translation)
44 BAREŠ, *Dějiny Egypta* pg. 436 (my translation)

The construction began 1859. The conditions of *Fellahin* (the word *Fellah* is an Arabian term for an Egyptian farmer) were terrible. They were forced to work for free and approximately 20000 *Fellahin*[45] died which caused the first displays of hate against foreigners. The financial consequences resulting from these conditions constituted in the agreement between France and Egypt were also fatal. In the 60s the debt increased enormously and it helped to transform the country into a semi-colony.[46] Egypt became the place where France and the British Empire were competing.

In 1869 the canal was completed and the course of travel by ship from the Mediterranean Sea (and of course Egypt as well) completely changed. During only a decade the journey from Britain to India was drastically reduced due to the canal. Considering that the ships sailing through the canal were mostly British, the British government wanted to take control over the canal. The British were in fact the masters of the Mediterranean Sea: they controlled Gibraltar and Malta. Furthermore, they also had two huge advantages when they tried to take over the canal.

France, the main patron of the construction, was dragged to war with Prussia shortly after completing the canal. This led to destabilization and opened an opportunity to seize control over the canal. Egypt became an investment so many were sent to Egypt to support their homeland there. *"Political agents, spies, businessmen and financiers rushed to Egypt. Especially after the defeat of France in Franco-Prussian War 1870 – 1871 a suitable opportunity arose for the British."*[47] Moreover, the British utilized huge Egyptian debt. The canal was owned by a French joint-stock company in which Egyptian government had a share. On the other hand, they had a small income from it and they want to get rid of it because of the debt. In 1875 British government decided to buy the Egyptian share. Nevertheless, the trade did not help Egyptians and their financial situation was no better. *"When Egyptian government was not able to pay interests from the loan it had to declare a national bankruptcy on 8th April 1876."*[48] This led to another outer interventions from Europe. *"After an agreement with the Khedive, an international surveillance over Egypt was established due to the bankruptcy."*[49] Considering that there were many European investments in Egypt the international surveillance is understandable. However, the payment of the debt took 60% of the whole Egyptian income.[50] Therefore, the situation of Egyptian economy did not improve and the country was drawn into a series of crisis, riots and uprisings.

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45 BAREŠ, *Dějiny Egypta* pg. 436
46 BAREŠ, *Dějiny Egypta* pg. 436
47 BAREŠ, *Dějiny Egypta* pg. 450 (my translation)
48 BAREŠ, *Dějiny Egypta* pg. 452 (my translation)
49 BAREŠ, *Dějiny Egypta* pg. 452 (my translation)
50 BAREŠ, *Dějiny Egypta* pg. 452

4.2.8.3 The 'Urabi Revolution

Egyptian *Khedive* was only a puppet in European hands due to the debt and continual European encroachment. This dire situation in Egypt had to undoubtedly lead to a revolt which began on 9ᵗʰ September 1881. The revolt is known as the 'Urabi Revolution named after the leader Ahmed 'Urabi. The international response to the revolt was almost immediate because of European financial interests and projects in Egypt. Furthermore, two main colonial rivals in Egypt, France and Great Britain unified. Their goals in Egypt included saving their financial interests and preserving Khedive in power.

> Egyptian ruler was isolated. Great Britain and France regarded the process (of revolt) as a direct danger their financial interests in Egypt. Both powers informed Khedive about their intention to provide for his safety and authority by sending unified navy fleet to Egyptian waters. […] On 15ᵗʰ of May 1982 the British-French war squadron arrived to the coast of Egypt.[51]

Khedive Tewfiq was accused of treason by 'Urabi and Ottoman Sultan. That is why he decided to flee from disturbed Cairo to Alexandria towards the alliance. Meanwhile France withdrew their units and the Ottoman Empire refused to intervene. Therefore the British were not restricted by anybody. France refused to fight and decided to strengthen their military in Europe because of prevailing bad relations with newly unified Germany under Bismarck. On 11ᵗʰ July British navy bombarded Alexandria because Egyptian forces were fortifying. *"London claimed that British military intervention was caused under pressure of events however, the permanent occupation is unacceptable. Nevertheless, this statement has been given again 60 times until 1914."*[52] One month after the bombing the British with the power of 20000 men disembarked with the permission of Khedive Tewfiq who considered its presence in Egypt as a restorer of Khedive's authority.[53] In September (On 14ᵗʰ the army seized Cairo and following day Ahmed 'Urabi surrendered) the 'Urabi Revolution was suppressed and Egypt then became a colony. The 'Urabi Revolt is directly referred in Stoker's novel.

With this victory the British became dominant European power in the region. They captured the Suez Canal which was a big financial victory. However, the bitter loss of Egyptians caused the increase of Arabian nationalism and strong aversion to Europeans and particularly the British.

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51 BAREŠ, *Dějiny Egypta* pg. 457 (my translation)
52 BAREŠ, *Dějiny Egypta* pg. 458 (my translation)
53 BAREŠ, *Dějiny Egypta* pg. 458

4.2.8.4 The British Colony

Egypt after 1882 was in a strange condition. Although the actual power belonged to the British Empire, Egypt remained as Khedivate with a *Khedive* as a head of state and also it officially still remained as a part of the Ottoman Empire. Paying an annual tribute to the Ottoman Empire was a device that allowed the British to continue with their occupation (although the government wanted to persuade the public that the occupation was only a temporary solution). The statue of Khedivate survived until 1914 at which point it was transformed into a protectorate.

4.2.8.4.1 Economical and Political Issues

The first task was to dominate Egypt politically and economically. Since, the Khedive Tewfiq mastered, with British help, the uprising in 1881, he remained as a head of state. Therefore Britain had political control over Egypt. *"The real power was not held by Khedive or Egyptian government but Consul-General which subordinated to the Foreign Office in London"*[54] British domination in politics was provided by appointing non-Egyptians to offices.

> The British instead of "Turks" and Armenians supported more pliable Copts and Syrians officials and British university graduates. The vast majority of foreigners was employed in Egyptian administration. In 1905 the 42% of high position in state administration was British, 30% Armenian and Syrian, meanwhile only 28% was Egyptian.[55]

Furthermore, remnants of Egyptian army were subordinated to the British as well.

On the other, hand the local economy was a hard issue. The debt of Egypt had to be solved. First of all the French were excluded from the financial surveillance and the only member was Britain. For revitalization of the terrible condition of Egyptian economy the British decided to utilize the agricultural potential of Egypt. Investments came only from Britain and focused on building dams (for example in Aswan) and watering soil. There were no investments in education or industry. *"Equalization of the state budget was reached in 1888 by harsh cuts in administration, railway, education and health care. Similarly to India the British did not want the growth of local intelligence in cities which could be a threat to their colonial interests"*[56] Instead of helping the economy of Egypt, they transformed the country into a cotton farm. Cotton was main Egyptian export article and considering that there was no industry in Africa in the 19th century cotton was exported to Britain where it was manufactured into textiles. Thanks to that Egyptian farmers got poorer and furthermore, the production of grain in Egypt was not able to nurture inhabitants so

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54 BAREŠ, *Dějiny Egypta* pg. 465 (My translation)
55 BAREŠ, *Dějiny Egypta* pg. 465 (My translation)
56 BAREŠ, *Dějiny Egypta* pg. 468 (My translation)

grain had to be imported from Canada or Australia.[57] Moreover, some plants like tobacco were forbidden and the other crops were strictly regulated to the exclusive benefit of a British monopoly interest.

4.2.8.4.2 The Birth of Anti-Colonial and Nationalist Movements

Similarly to the other countries colonized or occupied by the British Empire there were nationals movements against the domination in Egypt as well. During the reign of Mohamed Tewfiq Pasha who was openly pro-British, these movements were not strong enough. It found the support in his successor Abbas II Helmy who was not as pliable to the British as his predecessor. During his reign (1892 – 1914) the national movements gained more power and publicity. Some members of the movements claimed their allegiance to Pan-Islamism and their hopes were aimed at Turkey and Syria. However, Turkey (ergo the Ottoman Empire) and the Turks (different ethnic group than Egyptians) proved to be unreliable. Therefore these groups oriented more to the idea of Pan-Arabism. The most important figure of Egyptian nationalism was Mustafa Kamil Pasha. At first he saw a possible partner against British occupants in France, original rival of the British Empire but lately he was disillusioned and realized that no European country would help them (although during WWI the movements sought help from the Central Powers).

In 1906 an event happened: a demonstration of the British colonial power and ignited bigger anti-British steps in the Egyptian public. Alike in other colonies also in Egypt the British attitude to the native inhabitants was repulsive and there were clashes between the British and Egyptians. The Denshawai incident is a symbol of the British suppression.

> On 13th June the group of British officers trampled sown fields of Denshawai village, burned crops of one Fellah and wounded the wife of local Imam. Outraged Fellahin surrounded them, beat them and banished them. During the way back one of officers died. After the incident cruel repressions aimed at the villagers were proceeded and 52 Fellahin were summoned to a special court in Shebeen El-Kom. The chairman was Boutros Ghali Pasha, a Coptic Minister of Justice and later Prime Minister. […] Four Fellahin were publicly hanged and the others whipped and sent to forced labour. The incident became the symbol of British despotism and caused waves of protests and demonstrations.[58]

As a reaction to the incident Mustafa Kamil Pasha established a nationalistic political party – National Party (aka The Watani Party or in Arabian *Hizb al-watan*) main goals of which were the immediate evacuation of the British army, removal foreigner advisors and a transformation of government into a parliamentary system[59] (Of course there were more requirements and goals

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57 BAREŠ, *Dějiny Egypta* pg. 469
58 BAREŠ, *Dějiny Egypta* pg. 474-475 (My translation)
59 BAREŠ, *Dějiny Egypta* pg. 475

however these three were the most important). Unfortunately, in 1908 Mustafa Kamil Pasha died and his nationalist political movement was weakened. However, the resistance against British domination did not stop but continued. The members of the National Party then emigrated or focused on individual terrorist acts.[60] *"On 21ˢᵗ February 1910 the Prime Minister of Coptic origins Boutros Ghali Pasha, the symbol of collaboration, was assassinated by the Egyptian Muslim Ibrahim al-Wardani."*[61]

Similarly to another country under the British rule Ireland, Egyptian way to independence continued during and after WWI.

4.3 Egyptian Religion

With Jean-François Champollion deciphering hieroglyphs, new possibilities to truly discover Egyptian culture emerged. Thanks to Champollion's contribution to Egyptology, historians had a new way to explore the other possible events and places from Egyptian history. Furthermore, since modern men could read hieroglyphics they also could discover what the thoughts of ancient Egyptians were, what their fears were and what their ideas about religion and the afterlife were. Finally, scientists had a unique opportunity to find out what the builders of the mighty pyramids were thinking about and what their daily routine was. Bram Stoker was aware of these new discoveries and he adapted knowledge of ancient Egyptians into his novel. Especially mythological, religious and spiritual mysteries of Egyptians were explicitly related in the novel. Therefore it is essential to at least a little bit describe the ancient religion.

The old Egyptian religion is very complicated to understand because it differs very much from the traditional West beliefs (meaning Abrahamic religions: Judaism, Christianity and Islam, but also Greek/Roman religion). It was a polytheistic religion with enormously vast numbers of gods, demigods and creatures. Moreover, some of their deities had several different names and it happened very often that two deities merged into one being (for example the cult of Amun aka Amon merged with the cult of Ra and then the god was known as Amun-Ra or Amon-Ra). *"Egyptian religion appears as a summary of unbelievable images so fantastic, complex and absurd that sometimes one feels like their senses are being fooled. So it appears to Christians, Muslims, Jews and even rarely identically to atheists as well."*[62] This huge difference is absolutely understandable considering that Egyptian religion was born several thousands years before establishing the first *poleis* (note: plural form of *polis*) in Greece. Even Greeks were confused by it

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60 BAREŠ, *Dějiny Egypta* pg. 475
61 BAREŠ, *Dějiny Egypta* pg. 475 (my translation)
62 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 166 (my translation)

and they lived closer to them than scholarly Egyptologists from the 19th century. *"Greeks of all nations appreciated Egyptians the most. However, they absolutely did not understand why these wise men could worship bulls, cats, crocodiles, rams etc. as well as they could worship their kings and consider them gods."*[63] Nevertheless, many Egyptian gods and goddesses were lately identified with Greek and Roman deities because they share very similar features and skills.

4.3.1 Depiction and Symbolism of the Egyptian Gods

Beside the huge amount of gods and deities in the religion the other problem was that although Egyptologists were able to read their names they often did not get the meaning of their existence.

> The world of Egyptian gods and cults remained a labyrinth full of enigmas for a long time even after hieroglyphs were deciphered. Champollion who wrote a voluminous study about them failed many times while he tried to interpret it.[64]

Egyptians considered some animals as sacred or even as the embodiment of the god or goddess on Earth. However, some of these animals which were regarded as sacred in one place in the other place they were not sacred not worshipped at all. Herodotus was the first European who tried to capture the nature of Egyptian worshipping of these animals.[65]

4.3.1.1 A Crocodile

An excellent example was a crocodile. For some Egyptians crocodiles were sacred and worshipped animals, especially surrounding the city of Thebes.[66] Nevertheless, in some parts of Egypt people hunted them because they were considered as predatory enemies. In some parts crocodiles were hunted for meat.[67] Crocodiles were associated with Sobek (aka Sebek, in Greek Suchos and in Latin Suchus which means a crocodile in general). He was a crocodile or a man with a crocodile head. The worshipping of Sobek was very ambiguous. As it was said some worshipped crocodiles as the god and some loathed them.

> The widespread worshipping of Sobek is possible to adequately explain by dread and horror of a crocodile. People saw in him the manifestation of power higher than was their own and they tried to win his favour and by that render him harmless. From the same horror came the rejection of his cult and sometimes hateful loathing. For example the inhabitants of Tentyra (now known as Dendera) killed crocodiles with no regrets and they called Sobek "the Attacker". […] In the Christian terminology he

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63 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 166 (my translation)
64 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 166 (my translation)
65 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 168
66 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 168
67 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 169

would be identified with the devil; for Egyptians he was a messenger of the god Set, who impersonated evil. [68]

However, those who worshipped him considered him as a water deity who ensured good harvest and they sometimes called him "The Lord of the River Nile".[69] The mentioned god Set (Seth, Setesh, Sutekh) is a very important deity in the whole Egyptian mythology, especially with the myth associated with mummification and burials. He and his contribution in the mythology is going to be mentioned later.

4.3.1.2 A Cat

Cats were highly worshipped animals, especially near Bubastis where the graveyard of mummified cats was found. With reference to the Stoker's novel where a cat (accurately a mummified cat) is playing a role it would be appropriate to focus on the significance of the cat in the religion.

It is very probable that Egyptians were the first people who domesticated cats and employed them for their bright minds and nimble skills. *"According to Ancient writers (Herodotus, Diodorus, Strabo and also Cicero included) cats were taken in general honour and its cult was spread in the whole country."*[70] Its worshipping is connected with the cult of Bastet. The goddess was often depicted as a cat or woman body with a head of a cat. She belonged to the oldest deities in Egyptian pantheon and her role was also significant. However, there were more cat-like or rather feline goddesses and their cults are very hard to distinguish.

> *As a goddess, Bastet was worshipped since the eldest days but originally as a lioness so she blended with the goddess Tefnut of Heliopolis and the goddess Sekhmet of Memphis. With the gradual development Bastet gained more playful nature and appearance of a cat.*[71]

The goddess was often connected to the Sun and the god Ra as his relative. Bastet was worshipped the most near Bubastis where the cat graveyard was discovered. Thanks to that Greeks called her Bubastis and identified her as Artemis (in Latin Diana) from their god pantheon.

Her distant feline relative Sekhmet was indeed more wild, savage and ferocious than Bastet and no wonder that she became the goddess of war. She was depicted as a lioness or again as a woman with the head of a lioness. *"In pictures she is distinguished from the other lioness goddesses usually that except Ra's solar disc she has on her head the crown with erected cobra's heads."*[72] As

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68 ZAMAROVSKÝ, Vojtěch. (1979). *Bohové a králové starého Egypta*. Praha, Mladá fronta. pg. 315 (my translation)
69 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 315
70 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 175 (my translation)
71 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 74 (my translation)
72 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 287 (my translation)

the goddess of war she was feared by men and they often wanted to reconcile with her by holding many feasts dedicated to her. People attached to her ability *"to control the flight of arrows in order to shot through hearts of enemies, to burn limbs and bodies of enemy warriors."*[73] Furthermore, her powers also included the ability to summon a plague[74] but also to heal men.[75] *"Thanks to her affection in blood she also helped during surgery."*[76] Therefore she was worshipped by physicians and surgeons. Sekhmet was indeed an unpredictable goddess who could save and protect but also destroy. She was loved and feared at the same time.

The cults of Bastet and Sakhmet portrayed both goddesses as a lioness in the beginning and later the image Bastet developed into friendlier shape. Nevertheless, it is possible (and also probable) that they might be the same being. Both are somehow related to the Sun and both are considered to be the wife of Ptah, the main god of Memphis. Probably the best example of the possibility that both goddesses might be one deity in different shape is the third mentioned image of the feline goddess and that is Tefnut. *"The other legend recorded on Demotic papyrus from the age of Nero emphasize the dual face of Tefnut: She is furious as Sekhmet (a lioness) and playful as Bastet (a cat)."*[77] This creates an interesting image of duality in one being: playfulness, a calm image and in fury a fearful and horrifying image.

Beside that, for cats associated with gods, their importance was much higher. Cats served as a protection against evil spirits etc. but their value consisted especially in hunting mice and rodents.

> *Of course Egyptians valued a cat also (or rather mainly) for practical reasons: as a protector from ubiquitous mice. They saw in it particularity important helper against the plague which was spread by mice and rats. Cats served well alive as well as dead. In old medicine papyrus from the beginning of New Kingdom is written: How from prevent mice to approaching things – lay cat's fat everywhere.*[78]

Cats were held in high honour and value by the ancient Egyptians. They were mummified and buried with ceremony. *"And as Herodotus recorded: If a cat die in a house, inhabitants of that house shave their eyebrows."*[79]

4.3.1.3 The Strange Symbolism of the Egyptian Sun

Besides animals the religion of Egyptians was connected to nature in general. Trees and plants were also sacred but the highest veneration was placed with water and the Sun. Water in the

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73 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 286 (my translation)
74 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 287
75 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 286
76 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 286 (my translation)
77 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 341 (my translation)
78 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 176 (my translation)
79 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 176 (my translation)

river Nile was very respected by Egyptians. *"The rain was worshipped as tears from eyes of Ra or the weep of Isis, by temples holy lakes were build and in the whole country divine esteem was given to the life-giving power of the Nile – the river which created all and which inundates in order to give life"*[80] Together with water soil was also sacred.

However, probably the strangest and for Egyptologists the most confusing symbol was the Sun. The key figure in Sun worshipping is the god Ra. However, even his interpretation is immensely difficult due to his many forms and names. He belonged to the oldest deities but very often he was blended with the other cults and worshipped gods.

> He was considered as a god (or rather one of the gods) who created the world and reigns it as the divine sovereign. It is possible to deduce rationally from the knowledge that the Sun is an essential condition of life, its creation and existence and that all life is constantly influenced by the Sun. Egyptians explained and justified to themselves theologically: identifying Ra with elder gods, who were before the world which is their creation, and at the same time identifying him with so-called reigning gods – especially Atum of Heliopolis, Nu of Hermopolis, Khnum of Latopolis, Ptah of Memphis and except for the others Amon of Thebes.[81]

Greeks identified Ra with their Sun god called Helios. In consideration how many forms Ra had it does not surprise that his appearance had many shapes too. Very often he was depicted as hawk-headed man because as time went on his existence merged with Horus. Nevertheless, his other depictions were for Egyptologists and actually even for Greeks inconceivable.

> Egyptians depicted Ra as a red disc, which does make sense. Sometimes the disc was skirted by the stylized body of a cobra or vulture wings. Even that it is understandable because a cobra was a protective goddess of Lower Egypt and a vulture was protective goddess of Upper Egypt. […] But why he was depicted and worshipped as a scarab?[82]

Similarly to a cat a scarab was a sacred animal with deeper meaning. Scarabs might be considered as one of the major symbols of ancient Egypt. Scarabs often served as amulets and considering their religious and mythological importance it is no wonder that they appeared in the novel as well (though they did not served as the main theme). In Egyptian it was called *Khepri* which was also a god who was identified with Ra therefore the Sun. This might seem as a very strange riddle. However, the solution is very simple.

> At first the Sun is a ball which is moving in the sky. Secondly, on the Earth sometimes there is also a ball which is pushed by a scarab. Third, if the Sun-ball is moving in the sky there must exist the power which is the cause of the movement. Fourth, if the ball on the ground is moving, the

80 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 170 (my translation)
81 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 276 (my translation)
82 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 173 (my translation)

cause of the movement is a scarab. This results that the cause of the Sun's movement is also a scarab.[83]

4.3.1.4 Hathor

The novel *The Jewel of Seven Stars* often deals with Egyptian deities. They are either mentioned directly by their name on indirectly by description of their appearance (hawk-headed God[84]). None of those gods plays a major role there but they are referenced quite often. One of them is Hathor. She might be one of the most popular and worshipped goddesses in Egypt. According to mixing and merging images of gods she was very close to Isis, with who she shared some features. *"Goddess of the sky, the embodiment of the sky, a mother, a wife of the god of the Sun, goddess of love and joy, protector of women and the deceased […] worshipped and portrayed as a cow or a woman with cow horns."[85]* She was widely considered primarily as an embodiment of positive powers. Depicted as a cow, she was a symbol of a nurturing and feeding mother. When Greeks encountered Egyptian religion and tried to find out the equivalent in their god pantheon, Hathor's categorization was challenging because she had so many titles and functions. *"In order to find it (their counter part) they (Greeks) had to simplify and also divide her personality. At last they identified her with Hera, the wife and sister of Zeus, and with the goddess of love and beauty Aphrodite."[86]* However, the simple explanation of the goddess was also told in the Stoker's story. *"Hathor is the goddess who in Egyptian mythology answers to Venus of the Greeks, in as far as she is the presiding deity of beauty and pleasure."[87]* Considering Egyptian agriculture, which was vast thanks to the Nile, Hathor's symbol a cow was in some places sacred.

> *With no Regardless on her celestial or cosmic connections, Egyptians, as farmers and herders, saw in Hathor mainly a cow which was naturally highly valued. […] In some temples, for example Dendera, they bred Hathor's sacred cows, which were worshipped there.[88]*

4.3.1.4.1 The Myth of Hathor – Another Example of Duality

However, although the goddess seems like the embodiment of goodness and kindness in some myths, she was also capable of unprecedented violence and horror. *"She also changed from a peaceful plant eating ruminant to the bloodthirsty goddess of war Sekhmet gaining the title the*

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83 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 173 (my translation)
84 STOKER, Bram. (1996). *The Jewel of Seven Stars.* New York: Oxford University Press. pg. 38
85 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 116 (my translation)
86 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 117 (my translation)
87 STOKER, *The Jewel of Seven Stars* pg. 124
88 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 117 (my translation)

Mistress of Fear."[89] This is probably connected to a myth where Ra summoned all gods and decided to annihilate people because he thought that people intrigue against him.[90]

> *Now the other gods spoke and advised Ra: "The mighty ruler of gods, just sent your Eye to punish your enemies, may it defeat them as many times before." The Eye took the shape of Hathor, the goddess with a cow's head. Hathor descended to people and the horror hurtled before her and the horror filled her bloody tracks. She ran towards with her head bowed. The curved horns on her head shone as two sharp bolts in a black cloud. She flung herself at the people avidly wherever she found them in the desert. She pulled them out of their hides in caves, killed them and then she drank their blood eagerly. The earth moistened by spilled blood of men and even the Sun turned red as if the blood clung to it. In the evening the goddess returned to gods.*[91]

Then the goddess realized that she actually enjoyed slaughtering people and decided to continue in the massacre. However, Ra did want to stop her because the people were afraid of the gods again. Therefore he made up the plan to stupefy the goddess.

> *Runners brought the fruit of mandrake and Ra let the fruit squeeze. Meanwhile slaves ground barley and the servants brew seven thousand jugs of beer. Then Ra blended squeezed fruit with the beer and the beverage turned red. It seemed the jugs are filled with blood. [...] To Ra's order, during dark night servants spilled the red beverage from seven thousand jugs in place where Hathor was supposed to murder the next day. The red deluge flooded fields four spans high. The next day the goddess Hathor looked around so as she spread doom into places which she has not visited yet. She saw red flooded fields. She though that she saw blood and she bended to drink with pleasure. She enjoyed the red beverage. She drank and the beer in the beverage got her drunk.*[92]

There are several different versions of the myth. The other version says that the murdering goddess was actually Sekhmet in Hathor's disguise. *"He (Ra) sent the goddess Sekhmet to search men and for that purpose he gave her the shape of Hathor."*[93] This takes us back to the idea of duality as it was mentioned before with Bastet and Sekhmet. There is also the possibility that both goddesses might be in fact one being with two different representations. In this case the kind, positive and creative power (Hathor) is turned into a murdering beast, the destructive power (represented by Sekhmet).

In the novel Hathor is not presented as the destroyer. *"In Egyptian mythology, however, each God has many forms; and in some aspects Hathor has to do with the idea of resurrection."*[94]

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89 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 118 (my translation)
90 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 287
91 PETIŠKA, Eduard (1979). *Báje a pověsti starého Egypta a Mezopotámie.* Praha, Albatros pg. 17-18 (my translation)
92 PETIŠKA, *Báje a pověsti starého Egypta a Mezopotámie* pg. 18 (My translation)
93 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 287 (My transaltion)
94 STOKER, *The Jewel of Seven Stars* pg. 124

However, it is not possible to miss that in Stoker's novel the idea of duality or rather two different faces of one person is present and in a similar way like the depiction of those goddesses.

4.4 The Myths, Burial Rites, Mummies and the Afterlife

The best preserved knowledge from Ancient Egypt were those which included death and burial. Without any doubt it is possible to say that Egyptians transformed death, dying and burying into some kind of macabre art. While there were other nations and civilisations which had fantastic burial practices and held their deceased ancestors in high honour, none of them however, cared about the afterlife more than Egyptians did. It almost seemed that the afterlife was more important than their life on the Earth.

> Nowadays, the way they resided is only known from the depiction and models of their dwellings and that is not even precise. Poor shacks disappeared as well as middle class houses and king's palaces. Greeks who knew that from their experience noted with wonder that Egyptians paid more attention to their tombs than their dwellings and that set them apart from the other nations. [95]

It is well known that Egyptians took their personal objects and many more to their tombs because they were convicted they would need them in the afterlife. These practices were know in the other cultures as well. Nevertheless, Egyptians took it to an extreme. *"The scale of the (afterlife) equipment as it is known from untouched tombs or as it could be imagined from the remains is unbelievable."[96]* They spend a huge effort and wealth to build tombs which seems unproductive and it is hard to believe that with these weird investments Egyptian civilisation persisted for so long. *"It is hard to understand for economists how their economy could handle with depreciation of so huge amount of labour on absolutely ineffective purposes. This was seen as one of the causes of their slow production development."[97]*

Accordingly to their tomb architecture they also created particular process of the body conservation know as mummification. The procedure of mummification is heavily bonded with Egyptian mythology. It were legends and myths which shaped their unique culture and as well as their attitude to death and burial.

4.4.1 Egyptian Mythology

Egyptian mythology is indeed a peculiar stock of stories and legends. Considering that their religion and animal worshipping has already been regarded as weird at the time of ancient Greece,

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95 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 188 (my translation)
96 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 189 (my translation)
97 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 189 (my translation)

their myths and legends were regarded this way as well. Those stories were dark, cruel and revolting and they could serve as an inspiration for authors of horror stories in the future.

> In those myths there can be found situations as if they were taken from gangster films and pornographic novels as well as salty expressions which can be found there too. For example, when Set threatens to a tribunal of the nine gods by slaughtering them, not a single one of them respond as it was something petty that cannot excite them at all. Frauds, decapitation, cutting of hands, scratching eyes etc. belongs to the scope of ordinary social interaction between gods. There is a lot of rape because the god which desecrate the other god clearly shows his dominance and therefore his truth. However, the raping of Horus by Set took place in such conditions that even hardened Egyptian gods threw up because of their revulsion.[98]

4.4.1.1 The Legend of Isis and Osiris

The key myth in Egyptian mythology which established, besides the other, Egyptian burial rites was about Isis and Osiris. It is also an essential myth which helped to create the culture of ancient Egypt, their way of life and the reign of kings. The legend was recorded by Greeks. However, the original texts containing the myth were unknown until the 19th century. *"The most detailed recording of the myth was in Plutarch's Isis and Osiris from the beginning of the second century."[99]* Like other myths and legends, this myth has several different version but the essential line remains the same.

Osiris is a god who civilised Egyptians who formerly had lived as animals in caves. He was the one who passed them knowledge.

> Men could not cultivate soil. They even could not build dwellings. […] They did not know tools, the did not think and they only appeared as humans, they missed thoughts which distinguish a man from an animal. In that time the good god Osiris and his wife Isis took the lead in Egypt. Osiris led the elder people out of dark caves and pit where they were hiding until that time and showed them treasures which can be found in ground on which they were only walking until now. Osiris opened the earth and the earth gave people metal to create tools and weapons for hunting as well as protection. He opened the earth for the second time put there grain and the earth gave the first harvest. The teachable people followed him and opened the earth to utilize its treasures. They watered it, loosened it and sowed it. Osiris showed the people how to grind grain in order to get enough flour. He took them to date palms and fig trees and let them taste their fruit and showed them how to grow them. Osiris together with the people pressed the juice from grapes and taught them to brew barley beer.[100]

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98 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 177 (my translation)
99 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 361 (my translation)
100 PETIŠKA, *Báje a pověsti starého Egypta a Mezopotámie* pg. 21 (my translation)

He was considered as a creative power and together with his wife Isis they were very popular deities in Egyptian religion and their cult (especially Isis) was spread and popular in the whole area of the Mediterranean Sea until Christianity was emphasized as the major religion. *"The cult of Osiris belonged to the oldest and most spread in Egypt. […] In Greco-Roman period the cult expanded out of Egyptian borders and it found followers in the Mediterranean."[101]* His wife Isis exceeded the popularity of Osiris even more.

> Egyptians created a goddess which had the most positive features and qualities of woman: noblesse and beauty, marriage love and faithfulness beyond the grave, motherly care of children. Besides that they given her magical powers which she used only for doing good and defending justice. In their eyes and the eyes of her followers she was the most humane and therefore the greatest goddess.[102]

The next character in the myth is Set, the brother of Osiris who is the main evil-doer in Egyptian mythology. While Osiris and Isis represented the creation, Set was the destruction. He was the one who brought evil to men and corrupted them. His deeds in the myth are the worst that could ever happen in the Egyptian world.

Set was jealous on his brother and decided to remove him. He set a trap. He fooled Osiris to get in a wooden box which was later thrown in the river Nile. Osiris drowned and perished from Egypt into the sea. Then his beloved wife found him and buried him. However, messages of the burial were brought back to Set who decided to desecrate his grave destroy his body.

> In the moment when he saw his body he flung at him and tore into fourteen (or sixteen) pieces and scattered them over all land of Egypt. By this deed he committed two more abominations beside a fratricide: at first desecration of the body and secondly destroying the body integrity which was a condition to pass to the afterlife.[103]

However, Isis again saved the day. She found the scattered pieces and put them together and with her magical powers she resurrected Osiris. One of the myth versions says that Osiris was torn into 14 pieces where the 14th piece was thrown into the river by Set and there it was eaten by fish.

> Thirteen pieces were collected by Isis but the fourteenth was missing. It was thrown by furious Set into the river where fish divided it for themselves. At that moment god Anup helped Isis. From an elephant bone he created the missing piece, put it next to the other limbs and smeared the whole body with a magical ointment. So then Anup became the teacher of embalming. Following his example people started to take care of dead remains. They took care so that the dead kept they appearance which he or she had while was still alive for the longest time

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101 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 360 (my translation)
102 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 93 (my translation)
103 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 323 (my translation)

because their ghosts look like the body which they left. Anup taught men
to transform the deceased into a mummy.[104]

Meanwhile between his resurrection and mummification he conceived a baby with Isis which later became Horus. After that he left the world of the living and went to the underworld accompanied by Anup (Anubis in Greek) and became the King there. Horus afterwards had to fight Set which he defeated after a horrible fight. Since that time Horus became the king of the world of the living. Egyptian kings were identified with Horus as his embodiment on the earth. Isis went to the underworld to live by his beloved husband.

4.4.1.2 The Mummification Procedure

This was a brief presentation of the mythological and spiritual background of the procedure of mummification. The important role is given to Anubis because he is the one who taught Egyptians how to preserve bodies. Moreover, he is indirectly mentioned in Bram Stoker's novel as a jackal. Considering that the novel deals with mummies it is necessary to briefly introduce this god.

4.4.1.2.1 Anubis – The God of Mummification

Anup or Anubis as Greeks called him was an important god of Egyptian religion. Besides the art of preserving dead bodies he was also the guardian and the guide of the dead.

> According to the faith of Egyptians Anup helped during the mummification of all deceased or rather he was the head of the whole complex ceremony. Furthermore, he had a number of significant functions during the burial rites. He accompanied the dead on their way into the underworld realm. He brought them to the final judgment in front of Osiris.[105]

He is portrayed as a jackal or a jackal-headed man. He is probably the best known god of Egypt thanks to his appearance. He became the guardian of tombs and graveyards and because jackals were present around graveyards[106] and the image of the animal blended with the god. Similarly to Isis and Osiris even Anubis gained some attention behind Egyptian borders. His role of a guide made him an equivalent of the Greek god named Hermes. *"In this function he was called Hermanubis since the Ptolemaic Kingdom."*[107]

4.4.1.2.2 Mummification

Thanks to their extraordinary skilfulness and the dry climate, the mummies survived to our modern age almost unharmed. *"Mummification of the dead is known also from the other countries*

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104 PETIŠKA, *Báje a pověsti starého Egypta a Mezopotámie* pg. 27 (my translation)
105 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 57 (my translation)
106 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 57
107 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 57 (my transalation)

besides Egypt. Nevertheless in name of them was it done in so ancient times in such a massive scale with such success.''[108] It might seem bizarre but thanks to the obsession with death and burial Egyptian knowledge about human body was huge. Therefore even their knowledge of medicine was developed. Moreover, they also had awareness about chemicals and their ability to conserve. Therefore an Egyptian priest might seem as a biochemical scientist.

There were several different procedures of mummification which depended mainly on the price. If the deceased was richer his remains got a "better care". However the result was more less the same: take the entrails of the deceased (except for heart which played a very important role in the afterlife) and save them into special container called canopic jar. These jars were decorated and the upper part always had a shape of animal head.

> Within, closely packed, stood four jars finely wrought and carved with various adornments. Of these one was the head of a man, another of a dog, another of a jackal, and another of a hawk. I had before known that such burial urns as these were used to contain the entrails and other organs of the mummified dead; but on opening these, for the fastening of wax, though complete, was thin, and yielded easily, we found that they held but oil.[109]

Then the body was washed out by various liquids and some of them were fumigated. When the deceased was rich, the corpse was stuffed with various herbs and spice.

> These very mummy smells arise from the presence of substances, and combinations of substances, which the Egyptian priests, who were the learned men and scientists of their time, found by the experience of centuries to be strong enough to arrest the natural forces of decay.[110]

The corpse usually was mired in Sodium hydroxide which dissolved its flesh.[111] After this procedure the body was wrapped in bandages and then put in a coffin. Amulets (including *scarab*, *ankh*, *djed*) were given next to the body of deceased. These amulets were supposed to protect the deceased in the afterlife. Herodotus mentioned 70 days from the death to funeral.[112] *"According to Egyptian sources this was exactly the same time which Osiris needed, and therefore even the deceased, to his resurrection in the new life."*[113]

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108 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 178 (my translation)
109 STOKER, *The Jewel of Seven Stars* pg. 99-100
110 STOKER, *The Jewel of Seven Stars* pg. 62
111 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 180
112 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 181
113 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 181 (my translation)

4.4.1.3 The Egyptian Image of the Afterlife

Besides the physical transformation of the body the soul of the dead was also prepared to live in the other world. The path of the dead was written in *The Book of the Dead* which served as a guide book. For Christians or even for Greeks and Romans, the image of the afterlife on an Egyptian might seem weird and absolutely incomprehensible because it differed a lot from the general image of Heaven and Hell.

> There was nothing to envy in Egyptian path to the next world. The spirit of an ancient Greek or a Roman got there without any trouble especially when they had appropriate obol (note: Obol was a coin given to the deceased in ancient Greece and Rome as a fee) for Charon who then ferried them across the river Styx. The soul of a Christian or a Muslim is raised directly. However, for an Egyptian it was an obstacle course full of twists and potholes and treacherous booby traps where on every step the danger of the second death waited for him. […] Of course these works did not contain only the list of dangers which the dead had to contend with in the next world but also instructions and advise about how to overcome them.[114]

4.4.1.3.1 The Tribunal

When all obstacles were surpassed the deceased had to face a tribunal. The tribunal was made by gods. *"The dead was ushered by Anup, the god of the dead and guardian of the burial ground. [...] After corresponding ceremonies and by putting the heart of the dead on scales the trial begun."[115]* There were Osiris as the judge of the tribunal (sometimes it was Ra), Maat the goddess of truth, Thovt (a god with the head of an ibis) the patron of scholars and the god of law and writing,[116] and also a creature called Ammit. The dead had to undergo series of questions. The mentioned scales served as a tool to find out whether the dead is lying or not. *"Correct judgment was provided by the scales which were deflected when the deceased lied because the heart (conscience) of the dead seemed less heavy than Maat's feather – the truth."[117]* If everything went fine – all questions were answered and only the truth was spoken, the dead was allowed to enter to the realm of Osiris.[118] However, if the deceased failed, then an unspeakable horror happened to him: he was thrown to Ammit.

> Ammit, the Great Devourer, was a hybrid monster with the body of a hippopotamus and a lion and the head of a crocodile. She participated in the ceremony of weighing the heart and in the Last Judgment of the dead in front of Osiris. If the deceased did not respond satisfyingly on 42 questions of the forty-two member tribunal which contained the moral

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114 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 183-184 (my translation)
115 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 185 (my translation)
116 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 185
117 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 185 (my translation)
118 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 185

codex of ancient Egyptians or if he was lying so his heart was, on scales of the goddess of truth and justice Maat, found lighter than the truth he was not allowed to enter Osiris's underworld realm and he was over – Ammit devoured him. Some said that Ammit devoured his spirit, the other said that she devoured his heart. However, the result was the same the dead or rather his spirit stopped existing.[119]

This fate meant absolutely the worst and unimaginable end for them as their real life was in fact a preparation to the afterlife and they spent an unbelievable effort to enter the realm of the dead.

4.4.1.3.2 Life after the Life

Nevertheless, the image of the afterlife is incredibly different from Christian beliefs. The afterlife of an Egyptian is not a paradise where everything is in order and without hardship and sorrow. No, the afterlife in Egyptian understanding really meant "the life after the life".

> The dead could live there better than on this world but he had to be able to arrange it. […] If the dead was supposed to live in Osiris's realm he had to possess clothes so as he was not naked, he had to possess dishes so as he had not to eat from the ground, he had to possess a bed so as he did not sleep in dust, he had to possess his favourite items. He also had to possess food and drink so as he was not forced to eat his own excrements. All those needs had to be covered on the level of Earth's customs. [120]

Besides ensuring their needs, the dead had to work there as well. Furthermore, in this afterlife it was possible to die. The Underworld of Egyptians is far distant from pictures of Christians and their afterlife as well as different pagan religions.

> Lions were more frightening and their manes were bigger there, crocodiles were toothier and fiercer, snakes and scorpions were even more venomous. That is why bereaved gave him to a coffin the mentioned book (The Book of the Dead) in order that he was capable of defending himself. There was also an execution ground looking like a slaughterhouse where the foes of gods were slaughtered and the dead could get in by coincidence.[121]

It is startling that the afterlife of Egyptians reminds what Christians call Hell more than images of Heaven. This extract is a great example of how Egyptians were different and their perception of the world was absolutely strange which had to capture public's attention, especially in the 19th century. These images seems very disturbing but fascinating at the same time.

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119 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 38-39 (my translation)
120 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 186-187 (my translation)
121 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 186-187 (my translation)

4.4.1.4 The Concepts Behind *Akh*, *Ba* and *Ka*

The last stop in the spirituality of Egyptians is with the concept of the soul which is directly mentioned in the novel and takes there quite an important role. Egyptians also distinguished the physical and the spiritual essence of a human being. *"A body was considered as a material part and non-material parts, what is generally called a soul, and they called it Ba, Akh and Ka."[122]* All these parts were thought to be some kind of beings: a god, a demi-god or a demon and even gods had their *Akh, Ba* and *Ka.*

> "First there is the 'Ka', or 'Double', which, as Doctor Budge explains, may be defined as 'an abstract individuality of personality' which was imbued with all the characteristic attributes of the individual it represented, and possessed an absolutely independent existence. It was free to move from place to place on earth at will; and it could enter into heaven and hold converse with the gods. Then there was the 'Ba', or 'soul', which dwelt in the 'Ka', and had the power of becoming corporeal or incorporeal at will; 'it had both substance and form.... It had power to leave the tomb.... It could revisit the body in the tomb ... and could reincarnate it and hold converse with it.' Again there was the 'Khu', the 'spiritual intelligence', or spirit. It took the form of 'a shining, luminous, intangible shape of the body.'[123]

Akh (or in the book as *Khu*) was an embodiment of man's psychical or spiritual power. *"It seems that according to Egyptians Akh was born together with a human being and was its source of psychic and intellectual powers."[124]*

Ba, on the other hand, is a part which can be called as a living soul and it is the closest term that could be compared to what Christians or Muslims could call a soul.[125] *Ba* was connected to the body.

The last part called *Ka* might be the most difficult to explain. Generally this part is though to be a protective spirit or man's spiritual double or doppelgänger.

> Egyptologists are not united in the interpretation. […] According to J. Černý this term has a different meaning in different circumstances; where sometimes it corresponds to our personality or individuality, otherwise to our spirit or soul, in the other case to our nature or essence, sometimes also to fate. But the most common understanding it is possible to comprehend as protective spirit or the second self.[126]

Therefore *Ka* might be man's reflection or even some psychical part that should serve as a shield or a protector of man.

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122 ZAMAROVSKÝ, *Jejich veličenstva pyramidy* pg. 175 (my translation)
123 STOKER, *The Jewel of Seven Stars* pg. 150
124 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 27 (my transaltion)
125 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 72
126 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 161 (my transaltion)

Egyptian religion and mythology might seem perplexing and it indeed is. It stands completely out of the European thinking based on Greece and Rome. Therefore it is hard to understand how Egyptians viewed the world. Their worshipping and bowing before animals and nature and was totally incomprehensible even to Greeks and Romans, let alone the British in the 19th century. Unearthing this old world and its secrets was a shock. It took hundreds of scientists to discover it but there are still plenty of mysteries from the field of history and religion too that have not been discovered yet.

4.5 Interconnection of Historical and Mythological Background with the Novel.

Without events from the 19th century the book *The Jewel of Seven Stars* would not absorbed the atmosphere of ancient Egypt so successfully. Egyptology entailed mainly the great discoveries and the resurrection of the whole culture in the first half of the century. The scientists were in fact able to revive the culture and the language which seemed almost lost. The work which they did there and its contribution to Egyptian historical knowledge and heritage is enormous. Therefore, Egyptology and people behind it might be the first pillar of Stoker's novel background, particularly considering that two characters Abel Trelawny and Eugene Corbeck are Egyptologists.

The second pillar of the novel's background might be the newly discovered heritage of that time. Except for material treasures like amulets, statues, gold etc., Egyptologists, thanks to deciphering the script and language, opened a huge inspirational source. Modern men were finally able to read records of the old Egyptians which also contained the oldest pieces of literature outside of China. Yes, a lot was already known thanks to the earliest historians like Herodotus but thanks to these modern Egyptologists the knowledge became much wider. Ancient Egypt contained myths which were very important part of understanding the Egyptian way of life. For example Egyptian burial rites are presented as a gift given from the gods and therefore sacred. Without knowing at least a minimum of Egyptian religion, Stoker's work would be ignorant and probably confusing. There would no background to Queen Tera's story.

At last the third pillar of the novel is colonialism at the turn of the century. Although it might not be seen at the first reading. Stoker's novel contains topics which dealt with issues of the end of 19th and the beginning of the 20th century. Whereas the first half of the 19th century was in the sign of new historical discoveries but from the perspective of an Egyptian it was a regaining of new national pride. The second half of the century was in fact the competition of different European nations and their price was a domination over Egypt which ended well for the British. Many anti-

colonial movements started thanks to British Imperialism. The aims of these movements were to resurrect former glory of their nation. The motive of resurrection is included in the novel and it presents an important symbol of anti-colonialism. The beginning of the 20th century meant big changes which included, besides the new political movements, new scientific discoveries and technology development which permeated lives of common people more and more. At that time, this development might seem disturbing.

4.5.1 Why Egypt?

Bram Stoker took the theme of Egypt at the right time. European readers were overwhelmed by a hunger for anything Egyptian – Egyptomania. Therefore the decision to adapt it was clear. Furthermore, Egyptian myths, are full of violence and magic (or occultism) and offer a lot of opportunities for a Gothic and horror writer. Darkness, eroticism, incest, murders as well as magic or occultism are features which Gothic fiction and Egyptian myths have in common. This combined with the obsession of Egyptians with a proper burial and mummification create a wonderful background to a dark, gloomy horror story. "*Victorian observers were fascinated by the intricate manual labor required to eviscerate, embalm, and adorn the body and ornament its sarcophagus and various accoutrements.*"[127] The procedure of mummification is dark and gloom even without the horror elements. It is morbid and fascinating at the same time. The building of the many pyramids which serve as tombs also fascinated Europeans.

Egypt offered to Stoker an excellent opportunity to develop his political views in his plot. Because the British occupying Egypt, Stoker could express his feelings towards British colonialism and Irish politics in symbols. The motive of resurrection was probably another reason why Egypt was chosen. The last reason why this North African country was chosen was probably because of a surprisingly highly developed knowledge of nature on which Stoker could demonstrate technical and scientific progress. Due to the essence of Egyptian religion which concentrated on nature, Egyptians were familiar with it and used it in what today might be called an exact natural science. Bram Stoker refers to it in the novel several times and he somehow pointed Egyptians as highly developed in science. Furthermore, he incorporated the recent discoveries of the 20th century and compared them with the knowledge of ancient Egyptians.

The attractiveness of Egypt did not consist only in the fascinating cultural heritage of the country but also in the fact that Great Britain and Egypt concluded a strange and on the part of Egypt, involuntary relationship in which the British held the superior and dominating position.

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127 BRIEFEL, Aviva. (2008): "Hands of Beauty, Hands of Horror: Fear and Egyptian Art at the Fin de Siècle". *Victorian Studies*, 50(2), 263-271. pg. 264

Nevertheless, Egypt was not the only land that was compelled to submit to British rule. During Stoker's lifetime the British Empire was utterly dominating the world. At that time, it was the largest empire with colonies all around the world. All these lands and countries were forced to accept this inferior status to Great Britain. With a certain amount of exaggeration the relationship among Great Britain and its colonies could be compared to a forced marriage, especially in the case of Egypt.

As the British power in Egypt increased, the interests in Egyptian culture increased as well and the number of adventurous books dealing with Egypt suddenly emerged. Heroes created by authors like H. Rider Haggard (1856 – 1925) or Arthur Conan Doyle (1859 – 1930) were often adventurers, British virtuous and charming gentlemen who came to unknown exotic lands to explore. Those plots very often included some romance. However, Egypt was a special case because of their advanced knowledge in mummification. The mummified bodies of ancient Egyptians were well preserved indeed but in Egyptomania fiction, those mummies were exaggeratedly undamaged and beautiful. The most common mummy in the Victorian fiction was a well preserved, beautiful, and charming female irresistibly attractive to men.

> During the unofficial occupation of Egypt (1882 – 1914) British writers discovered a way to combine these two female characters – the contemporary veiled Arab woman and the majestic queen of classical antiquity – into a single fanciful figure that could embody the sexual and historical themes through which the "Egyptian Question" was popularly represented: the living mummy. […] The typical mummy of Victorian and Edwardian fiction is a woman, and one who, perfectly preserved in her youthful beauty, strongly attracts the libidinous attention of modern British men.[128]

Ancient Egyptians were portrayed as charming and seductive queens. The image of the mummy as the beautiful woman was probably drawn from the historical figures of Egypt. The name Cleopatra is a widely known name than must not be omitted. Nevertheless, there were several women that borne this name. The most famous bearer of this name was Cleopatra VII Philopator. She was the one who charmed the most powerful men of her time Roman politicians and military leaders Gaius Julius Caesar and Mark Antony. She was born into the age that was characterized as the decline of the Ptolemy dynasty in Egypt. Although it was still an independent kingdom, the growing power of Rome weakened the other states in the Mediterranean area including Egypt as well. Cleopatra was aware of it so she used the power of Romans to strengthen her position within the kingdom.[129] However, her first attempts to seize power in Egypt were not successful. She found

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128 DEANE, Bradley. (2008). "Mummy Fiction and the Occupation of Egypt: Imperial Striptease". *English Literature in Transition 1880-1920* 51(4), 381-410. pg. 384
129 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 167

a powerful ally in Caesar and with his support she became the queen of Egypt. *"Ancient authors claims this success to her captivating beauty and her negotiation ability but also to Caesar's vice in women (even in those who were not so beauty)."*[130] Thanks to her charm and beauty (and her ability to manipulate combined with the intelligence) she was able to persuade the powerful leader of Rome to support her in her struggle over the succession in Egypt. With his reinforcements, she won the fight. Furthermore, Egypt remained independent and Cleopatra became more powerful than her predecessors because of her affair with Caesar. She even gave him a son Caesarion (little Caesar). Her influence on him was increasing at that point so that Caesar exalted a goddess. *"Cleopatra was aware of her influence on Caesar and she made up a daring plan: to take power over the world by controlling Caesar, to be the queen of the world empire from Indus to the Atlantic Ocean with Alexandria in its centre."*[131] However, this relationship was considered outrageous by Roman citizens. After the assassination of Caesar, she left Rome and returned to Egypt. There she intrigued again and she charmed another powerful Roman leader – Mark Antony. Rome was again mired in civil wars after Caesar's death so Cleopatra's desires for her reign over the known world were thwarted. Yet she saw another opportunity in Antony. She supported him and therefore she interfered in Roman policy again. However, she was not successful and together with Antony's downfall her reign over Egypt and collapsed as well as Egyptian independence.

Although she was a powerful politician, Cleopatra became famous especially because her ambitions which she tried to achieve with her charm and beauty. She exploited her sexuality to manipulate men who admired her and in many occasion tried to display her as a trophy. Therefore she might be the model image for the Late Victorian mummies in fiction.

Egyptian stories merged archaeological topics with themes that included romance, eroticism and also sexuality which is very often incorporated in Gothic stories. However, the symbolism of mummies has a deeper meaning.

> Late-Victorian writers took up these Gothic accoutrements to depict imperial Britain's relationship with inscrutably exotic others and to consider localization's progress in a world haunted by the uncanny survival of the primitive or ancient. But mummy fiction stands apart from other imperial romances by combining elements of the Gothic traditions with familiar elements of domestic fiction, especially the marriage plot. […] The Egyptian woman is presented as the ideal partner in an eternal union. The mummy's cerement thus becomes both the veil of sexualized Orientalism and the bridal veil.[132]

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130 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 168 *(*my translation)
131 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 169 *(*my translation)
132 DEANE, "Mummy Fiction and the Occupation of Egypt: Imperial Striptease" pg. 391

Considering this symbolism, Egypt became more less the exotic bride of Great Britain, which is meant to be presented as a subordinated yet beautiful trophy rather than an equal marriage partner. The beauty consists in the enormous archaeological and cultural value of the country. The comparison of the British-Egyptian colonial relationship with the unequal marriage of a wealth man possessing (or abusing) his wife is a smart and in its own way very accurate metaphor describing actual conditions. It should be noted that Egypt was not the only "wife" of the British Empire at that time. However, thanks to the symbolic beauty and the fact that the British fought the French as well as Ottoman Turks to win domination over Egypt makes this country the most valuable British trophy.

The Jewel of Seven Stars is flirting with this notion as well. Nevertheless, it offers another view on a question concerning Egypt that will be addressed later. Meanwhile the depiction of mummies by different authors is particularly an erotic object which is meant to be both admired and attained, Stoker's depiction is far different. Stoker's mummy is beautiful as well but compared to the typical image of Victorian mummies, Queen Tera is a lethal force which is not meant to be played with (even less seduced or be married with) with. Furthermore, there are several hints that indicates that Margaret Trelawny is actually a reincarnation of the Queen of Egyptians. This connection of two different characters creates the symbol of dualism, a very important symbol of the novel which literally corresponds with the aforementioned colonial relationship between Egypt and the British Empire.

Margaret Trelawny is a young woman, the daughter of an Egyptologist Abel Trelawny. She is the love interest of Malcolm Ross, a lawyer. Although she is presented as a young, smart, beautiful and independent woman, she seems to be quite docile. As the plot unfolds she finds an affection in Malcolm and she reciprocates his feelings. She is caring about her father while he is in his strange coma. On the other hand, her double Queen Tera is her opposite. She seems to be powerful, fearsome and lethal. The Queen is the resonance of the past who has come back to life. Separated, they seems to be different. However, if they are seen as one person with two embodiments they make a complex person which resembles to Egyptian mythological deities – the goddesses Bastet, Sekhmet, Tefnut and Hathor.

Similarly to the characters of Margaret and Tera, these goddesses represent the divine opposite agents: safe and harmless (Bastet, Hathor) or dangerous (Sekhmet) deities. It is possible that these goddesses might have been just one deity which can change its resemblance and behaviour. The symbol of this duality verily constitutes Stoker's interpretation of the strange

colonial political and erotic relationship (or rather strange marriage) between Britain and Egypt manifested less directly in politics than in the culture coming out of the political relationship.

The colony has two faces. The first one is the subjugated nation which seems to be docile and harmless to the occupants like Margaret Trelawny in the novel or Hathor in Egyptian mythology. Yet there is the second, more dangerous face which is represented as Queen Tera in the novel or as Sekhmet in mythology. How are those dangerous forces reflected outside of the literal or mythological world? The answer lies in various nationalistic movements. While the first face or a mask of the colony seems to be harmless and defeated, underneath its surface lurk hidden grass roots movements which might grow dangerous to colonial rule.

It is not mere coincidence that the opening of Tera's tomb occurs shortly after the Urabi's (or Arabi's) revolt was defeated. However, during Trelawny's stay in Egypt, Trelawny fell into a trance while his wife gave birth to his daughter – Margaret. His wife died in childbirth but his daughter Margaret survived.

> The strange tragedy of his loss and gain—for the child was born after the mother's death—took place during the time that we stood in that trance in the Mummy Pit of Queen Tera. It seemed to have become in some way associated with his Egyptian studies, and more especially with the mysteries connected with the Queen. He told me very little about his daughter; but that two forces struggled in his mind regarding her was apparent. I could see that he loved, almost idolised her. Yet he could never forget that her birth had cost her mother's life. Also, there was something whose existence seemed to wring his father's heart, though he would never tell me what it was. Again, he once said in a moment of relaxation of his purpose of silence:"'She is unlike her mother; but in both feature and colour she has a marvellous resemblance to the pictures of Queen Tera.'[133]

The birth might be interpreted as the symbolic creation of national movements which emerged after Urabi's failed attempt to defeat Europeans. Margaret might be a reassuring mask whereas Tera wrapped in bandages (which are later removed), might be the true face of the Egyptian nation. With this symbol, Stoker's first conclusion of the novel seems indeed very disturbing. After a successful revelation of the Queen, all characters, except for Malcolm, died.

> I found them all where they all had stood. They had sunk down on the floor, and were gazing upward with fixed eyes of unspeakable terror. Margaret had put her hands before her face, but the glassy stare of her eyes through her fingers was more terrible than an open glare.[134]

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133 STOKER, *The Jewel of Seven Stars* pg. 117-118
134 STOKER, *The Jewel of Seven Stars* pg. 211

This seems as a warning that the "true self" of the nation, here represented by the mummy, might become very unstable and dangerous if it is suppressed by force. In this context, the death of Margaret Trelawny is also very symbolic. Once the true conditions of the nation are revealed, there is no way back. As soon as the national movement is determined to fight against suppressors, there is nothing to stop them and as in Egyptian mythology, it was Sekhmet, not Hathor, who was praised in the time of fighting. According to Bradley Deane, *"Stoker's final chapter was disturbing enough that when the novel was republished posthumously in 1912, it was given an entirely new ending, which Stoker himself may not have written."*[135] This original disturbing and depressing ending was replaced in 1912 probably because the strong and dark anti-colonial message. The portrayal of reanimated mummies in the adventurous fiction of the Victorian era were harmless depictions of possible love interest for the British explorers. However, Stoker's mummy is in fact absolutely different. Considering the comparison of the British-Egyptian relationship with the image of marriage (or love relationship), Stoker's mummy is like a victim of the domestic violence who decided not to tolerate the abuse anymore and killed in self-defence by smashing the oppressor's skull with a frying pan. This comparison might seem a little bit strong in the case of Egypt. Nevertheless, it must not be forgotten that Egypt was not the only British colony fighting for its independence.

However, the revised optimistic ending absolutely vitiates the horror created by Stoker because nothing actually happens. The experiment fails while the "true self" of Margaret/Queen is never shown. The novel ends with a wedding and Margaret wears the robe of the Queen and also Queen's jewel.

> In the autumn Margaret and I were married. On the occasion she wore the mummy robe and zone and the jewel which Queen Tera had worn in her hair. On her breast, set in a ring of gold make like a twisted lotus stalk, she wore the strange Jewel of Seven Stars which held words to command the God of all the worlds. At the marriage the sunlight streaming through the chancel windows fell on it, and it seemed to glow like a living thing.[136]

The harmful mask of docility was not removed at all. Instead, the symbolic unequal relation is strengthened by the marriage. *"This happier version thus departs from the logic of the occupation: the space of adventure has been closed, and the profound allure of Egyptian power has been reduced to a curious detour on the way to a cheerful British wedding."*[137]

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135 DEANE, *Mummy Fiction and the Occupation of Egypt: Imperial Striptease* pg. 406
136 STOKER, *The Jewel of Seven Stars* pg. 214
137 DEANE, "Mummy Fiction and the Occupation of Egypt: Imperial Striptease" pg. 406

The symbolism of the duality is supported all the more by the presence of mythological terms "*Ba*" and "*Ka*" which play a major role in the novel. The term "*Ka*" which means some kind of protective or guardian force to the living and its spiritual doppelgänger is represented in the plot as the Queen. "*Ba*", on the other hand, is a what is normally called a soul which is tightly connected to a body. Margaret might be the embodiment of the "*Ba*" because she was born while Mr. Trelawny was in the Queen's tomb so she is believed to be Tera's physical reincarnation.

The figurative meaning of these part of souls depicted in Stoker's novel might look like this: The symbol of "*Ba*" might represent the country living under bleak conditions as a colony. Beside that, "*Ka*" might represent the true essence of the nation, its traditions which might be surpassed for a short time but it is in fact indestructible and immortal. Those parts are the driving force of the nations which can start the anti-colonial movement. Therefore, similarly to the novel *"Ba"* (the surviving nation) is waiting for "*Ka*" (rediscovered national heritage).

As it has already been mentioned, Egypt was not the only "wife" and the symbol of the mummy as the certain outset of the national uprising can be figuratively transferred to other colonies. Ireland belonged to one of them and Stoker's symbolism incorporated in the novel relate to Irish issues as well. Similarly to Egypt or rather to the events depicted in the novel even, Ireland has its mummy which was beginning to awake at that time.

4.6 The Language Revival

Besides that both countries were British colonies (though technically after the Act of Union at the start of the 19th century Ireland was no longer formally a colony), Egypt and Ireland have another similarity which links those two countries so physically and culturally distant. The Irish people are connected with Egyptians, or more precisely Copts, with a similar fate. Both nations were the original inhabitants which were conquered by foreign invaders, so their cultures were much older than the culture of the invaders and as a consequence, both were forced to fight to maintain their unique culture, religion and language. All the aforementioned conditions might fit to every oppressed country or colony. However, in the case of the Irish and the Coptic (or in this case it would be more proper to say the ancient Egyptian) there is quite unique feature – the language and its resurrection.

Although the ancient language of Egyptians survived as the language known as Coptic, scientists were not able to read and translate the ancient script which remained a mystery until the 19th century. Copts stopped using hieroglyphs and they moved to more practical Greek alphabet and the original written form of Egyptians became unknown after that time. Thanks to Champollion and

his admirable linguistic knowledge (including knowledge of Coptic) and the Rosetta Stone, the mystery of the script vanished. This revitalization of the written form of the ancient language might be a symbol or maybe an analogy to revival of the Irish language, which happened in the same century as the Champollion's success. Nevertheless, the Champollion's work could be described as a scientific approach to a revitalisation of the language, while the Irish approach was more practical. The revival of the Gaelic language in Ireland is connected with the birth the nationalist movement known as Irish Republican Brotherhood (IRB) and most especially with the cultural movement called the Gaelic League.

4.6.1 The Gaelic League

Similarly to the Coptic nation in Egypt, conquered by Arabians and subsequently arabicizied, the Irish nation had the same problem with the British. *"The wish to be separate from England takes forms other than revolutionary. Dr Douglas Hyde forms the Gaelic League to revive the Irish language and promote Irish culture."[138]* Conditions for the Irish language in the 19th century were horrible. At the start of the century the number of people speaking the original Gaelic language had been reduced to rural and remote areas.[139] Therefore, it was necessary to establish a new movement to keep the language alive. *"In 1893 the foundation of the Gaelic League by Eoin MacNeill and Douglas Hyde created a unique pressure group."[140]* The original intention was to purify Ireland from British (or rather English) linguistic and cultural influences.

> *Many Irishmen felt that their country had become completely anglicized – Irishmen spoke English, read English books and newspapers, they played English games, followed English customs in every way. They wanted to change all this, and restore what they regarded as the ancient Gaelic way of life. Language became key issue. [...] A number of people feeling that the loss of the Irish language amounted to the loss of Irish nationality, decided to embark strenuous effort to revive the language and for this purpose formed a society called in Irish, Connradh na Gaedhilge, or in English, The Gaelic League. The League was presided over by Dr Douglas Hyde, a well-known classic scholar of Trinity College, Dublin.[141]*

4.6.1.1 Douglas Hyde

Hyde was a prominent figure in the Irish language revival and furthermore, in 1937 he was elected as the very first president of Ireland. Like Stoker he was a Protestant, but he found interests in the Gaelic language and became the major revivalist of the culture. The original ideas of the

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138 HAWTRONE, James. (1966). *Two Centuries of Irish History*, British Broadcasting Corporation. London. pg. 87
139 HAWTRONE, *Two Centuries of Irish History* pg. 91
140 FOSTER, R. F., (1988). *Modern Ireland 1600-1972,* London: The Penguin Press. pg. 447
141 HAWTRONE, *Two Centuries of Irish History* pg. 91

movement he helped to establish were apolitical and meant only to revive the dying Gaelic language. The main goal of the movement was to "de-Anglicize Ireland"[142] and the revival of the Irish language which seemed "doomed to extinction"[143]. Therefore, it meant bringing the language back to an ordinary life – to start using it again and making it equal to English which had become the dominant language by that time.

> The League's objective was specifically to revive the use of the Irish language, and introduce it into the educational curriculum at all levels; it campaigned (often successfully) for bilingual street names and signposts – the sort of issue that did claim the attention of Dublin Corporation.[144]

The goal was to revive the culture and the language and not to start a violent revolution. Hyde's vision of the League was to strengthen the original Irish culture in Ireland and make it equal or eventually dominant in Ireland regardless of religion:

> Hyde was not revolutionary, and MacNeill turned out to be a very reluctant one: their original purpose was to unite all Irishmen, Catholic and Protestant alike, in what might be properly described as a neutral, nonpolitical union. Out of this would arise an Irish nation, which while presumably remaining under English rule, would rid itself of all that was cheap, enervating and commonplace in the English dispensation.[145]

Nevertheless, in the originally apolitical cultural movement nationalist organisations like IRB found a political support which helped them with their political struggles. *"Despite the fact that Hyde himself was neither Nationalist or Unionist, nor political in any way, the Gaelic League was to be of the first importance to Irish nationalism."[146]* The ideas of the cultural and linguistic purification of Ireland from English influences did not include violence towards Englishmen. However, this anti-British agenda might help to start the revolution. *"Although in theory it was non-political, the very fact that the Gaelic League taught that association with England had almost wiped out the language, argued by implication that separation from England would be desirable."[147]* However, despite all this, the Gaelic League played an important role in the re-forming of Irish culture as well as the language. *"In 1901 Dublin Castle police reports recorded that the most active organizations in Dublin were Celtic Literary Society, the Gaelic League and the Gaelic Athletic Association: a trinity later assumed to represent a cultural revolution."[148]*

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142 DANGERFIELD, George. (1976). *The Damnable Question A Study in Anglo-Irish Relations*, Boston: Little, Brown & Company pg. 35
143 DANGERFIELD, *The Damnable Question* pg. 35
144 FOSTER, *Modern Ireland 1600 – 1972* pg. 448
145 DANGERFIELD, *The Damnable Question* pg. 35
146 DANGERFIELD, *The Damnable Question* pg. 36
147 GRAY, Tony. (1966): *The Irish Answer*, London: Heinemann. pg. 38
148 FOSTER, *Modern Ireland 1600 – 1972* pg. 446

Stoker created another possible symbol in the novel by choosing Egypt and mentioning hieroglyphs. Two characters of this story, Abel Trelawny and Eugene Corbeck, are Egyptologists who shows their ability to speak and read ancient Egyptian. The main theme of the novel is a resurrection or revival of the ancient (or one might say original) heritage. Therefore, the work of those two gentlemen is quite similar to the work of their real Irish colleagues who revived the Irish language which had become almost dead because of English invaders. Moreover, Trelawny and Corbeck could be considered as a small tribute to founders of the Gaelic League – Hyde and MacNeill. The revival of the Queen in the novel could also possibly be a symbol of the Gaelic revival, which was current issue at that time.

4.7 The Portrayal of Science and Religion

Science and scientific research is included in the novel as well. Furthermore, this topic also corresponds with the choice of Egypt and its themes. The novel was written and published at the turn of the 19th and 20th centuries – the very period of remarkable new technical and scientific discoveries which might appear to some people as magic. A good example would be electricity, however Stoker mentions different discoveries.

> Without analysing various rays we may, I think, take it for granted that there are different qualities and powers of light; and this great field of scientific investigation is almost virgin soil. We know as yet so little of natural forces, that imagination need set no bounds to its flights in considering the possibilities of the future. Within but a few years we have made such discoveries as two centuries ago would have sent the discoverer's to the flames. The liquefaction of oxygen; the existence of radium, of helium, of polonium, of argon; the different powers of Roentgen and Cathode and Becquerel rays. And as we may finally prove that there are different kinds and qualities of light, so we may find that combustion may have its own powers of differentiation; that there are qualities in some flames non-existent in others.[149]

Stoker refers to some great steps in scientific research but at the same time notes that those discoveries are small compared to what is still unknown.

In ancient Egypt, "the contemporary men of science", physicians, mathematicians, architect and so one were probably considered as sorcerers as well because of their unordinary skills. Some of them were promoted to the rank of a god. The great example of this promotion can be found in Imhotep – the architect of the first pyramid (or at least the first one that survived). Although this figure is shrouded in the infinite numbers of myths and legends, he was a living person. The range of skills was very wide and, as the time went by, he got more and more credit. *"He was a dignitary*

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149 STOKER*, The Jewel of Seven Stars* pg.156

of the king Djoser from the 3ʳᵈ dynasty and at the same time he was a pyramid builder; later he became the protector of literacy and education and at last the god medicine"[150] Although only a little is known about him it is certain that he was an architect; therefore he must have had great knowledge in mathematics. It took centuries or even 2000[151] years to become a god of medicine that is quite distant from the architecture. However, according to a papyrus from the 19th dynasty he was regarded as a wise man which also meant that he was a fortune teller and physician as well.[152] These rumours continued until the age of Ptolemy. *"In the time of the first Ptolemy a chapel was built to him above his presumed grave near Saqqara. Right next to the chapel a some kind of sanatorium (called Asklepeion by Greeks) was built and then visited by ill patients from all parts of Egypt."*[153] In the Eyes of an Egyptian Imhotep could be seen as a magician, a demi-god or even as a god, yet from the perspective of the man from the 19th and 20th he might have been considered as an excellent scientist. The turn of the century offers figures similar to Imhotep which might be regarded as magicians of their own time. The development of science at the turn of the century seemed like magic and therefore the creators of this development might be called magicians as well. Ancient Egypt had Imhotep and the other wise men who had shown unbelievable abilities and knowledge. Their discoveries in medicine for example (thanks to their methods and rites in burials) were far ahead of their time. The role of Egyptian wise men or rather priests was not forgotten in the novel and it was emphasized.

> The learning of Egypt was kept among its priests, and in their was colleges must have been men of great learning; men who knew well how to exercise to the best advantage, and the direction they wished, the terrific forces at their command.[154]

Similarly to these ancient magicians, the "magicians" of the 19th and 20th centuries, with their new attitude, changed the progress in science and they made "miracles" as their ancient colleagues did. It could be said that Stoker's contemporaries like Nikola Tesla, Marie Curie, Wilhelm Conrad Röntgen, Robert Koch and many others could be compared to Egyptian wise men like Imhotep.

The Curies and their research of radium are directly mentioned in the novel. They serve as the link of modernity with the ancient:

> The discoveries of the Curies and Laborde, of Sir William Crookes and Becquerel, may have far-reaching results on Egyptian investigation. This new metal, radium – or rather this old metal of which our knowledge is new – may have been known to the ancients. Indeed it may have been

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150 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 157 (my translation)
151 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 157
152 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 157
153 ZAMAROVSKÝ, *Bohové a králové starého Egypta* pg. 157 (my translation)
154 STOKER*, The Jewel of Seven Stars* pg. 162

used thousands of years ago in greater degree than seems possible today.[155]

Furthermore, Stoker through the example of radium suggests that contemporary British science was not more advanced as the ancient Egyptian level was. Although the British Empire was at that time the dominant world power, Stoker implied that they were not better than the others; that before the Empire there were other cultures which were not less advanced than the British.

The story might seem as the warning. The whole theme of Queen's resurrection serve as a symbolic scientific experiment that went wrong. The British were playing with supernatural forces that were much stronger than they were able to handle and as a consequence it meant their destruction. Although Bram Stoker died in the early 20th century and therefore he did not see the atrocities caused by new technology. However, the passage with the death and destruction caused by the experiment (in this case it is magical experiment) seems like warning – not to play with such a destructive power. This failed experiment corresponds with the later ideas that new technology does not necessarily means progress anymore but can cause lethal and dangerous consequences instead.

With Stoker's depiction of science, the question of religion is related. This question is mostly discussed in the 16th chapter named "Powers–Old and New*"* which was (probably as a precaution) removed from the second edition. Similarly to the first ending which could be disturbing due its nationalistic and anti-colonial images, this chapter could also shatter the faith. The horror of this chapter does not reside in blood or re-animation of the dead but in the misgivings which might be summed up in the question "What if?". *"The whole possibility of the Great Experiment to which we were now pledged was based on the reality of the existence of the Old Forces which seemed to be coming in contact with the New Civilization."[156]* With the first "What if?" questions comes another: What if the experiment was successful? Does that mean that all that I believed in was a lie?

> *Were those primal and elemental forces controlled at any time by other than that Final Cause which Christendom holds as its very essence? If there were truth at all in the belief of Ancient Egypt then their Gods had real existence, real power, real force. Godhead is not a quality subject to the ills of mortals: as in its essence it is creative and recreative, it cannot die. Any belief to the contrary would be antagonistic to reason; for it would hold that a part is greater than the whole. If then the Old Gods held their forces, wherein was the supremacy of the new?[157]*

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155 STOKER*, The Jewel of Seven Stars* pg. 161-162
156 STOKER*, The Jewel of Seven Stars* pg. 158
157 STOKER*, The Jewel of Seven Stars* pg. 158-159

The author goes much further with questioning of God's authority with ancient deities from the past.

> Whence came that stupendous vision of the Evangelist which has for eighteen centuries held spellbound the intelligence of Christendom. Was there room in the Universe for opposing Gods; or if such there were, would the stronger allow manifestations of power on the part of the opposing Force which would tend to weakening of His own teaching and designs?[158]

In the time of the scientific and technological progress, those ideas caused disturbance and horror in readers because it makes them doubt about religious doctrine much like the theory of evolution by Charles Darwin caused much anxiety. The image of the successful experiment, which is represented in the novel, might wake other images. If those Egyptians were right, does that mean that the others, which I am considering as wrong, were actually right too? With this doubting and questioning one might reconsider their opinion on colonisation or even religion.

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158 STOKER, *The Jewel of Seven Stars* pg. 159

5 *The Lady of the Shroud* (1909)

5.1 Introduction

The Lady of the Shroud is one of the last novels written by Bram Stoker. It was published in 1909, twelve years after the sensationally famous *Dracula.* It seems that with this novel Stoker wanted to return to themes that were opened or mentioned in his well-known vampire novel. The setting of *The Lady of the Shroud* is very similar to *Dracula* as well. However, in *Dracula* the story is moved from Transylvania to England, meanwhile in *The Lady of the Shroud* the story is set in the Dalmatian coast in the Balkans.

The similarity between *Dracula* and *The Lady of the Shroud* might offer a brief comparison (which is quite common considering the similarity of the themes of both novels). Written in epistolary form, both works deal with a vampire and both have a symbolic political message as well. Since 12 years separating the publication of the novels, it would be necessary to interpret how Stoker's approach to the vampire theme changed. Furthermore, why is *Dracula* a world wide known novel even nowadays but *The Lady of the Shroud* is certainly not? What was the main shift?

Besides the obvious comparison of these two Gothic vampire stories, *The Lady of the Shroud* offers once again an interesting setting: the Balkans. This region might seem also a little bit exotic due its peculiar culture whose roots can be found in the times of ancient Greece. In Stoker's time the nations living there started to liberate themselves from the many centuries long oppression. This national awakening also brought many possible troubles in the area. The Balkan area represented an enormous ethnic and religious problem which escalated into unimaginable horror and violence. History of the Balkan nations is appealing, however also very bloody and full of revenge between nationalist and religiously fanatic groups constantly fighting each other. In the time of the novel's publication (1909) there were serious sources of tension which escalated into several conflicts including the first major worldwide conflict which started in the Balkans – World War I. In 1908 Bosnia was annexed by Austria-Hungary which did not at all help to calm down the situation in the peninsula and, indeed, became one of the most famous pretences for the Great War. Shortly after the death of Bram Stoker the First Balkan War broke out. *The Lady of the Shroud* was published three years before the foreshadowed war.

The Lady of the Shroud is in fact much more of a political thriller than a Gothic horror story and the politics is often created by the history of the nation and the country. Although, the novel is set in the so-called Land of the Blue Mountains, which is located on the western part of the

Peninsula on the coast of the Adriatic Sea, probably in the Dalmatian region. The possible inspirational candidates for the Stoker's Land of the Blue Mountains might be Croatia, Serbia or Montenegro. Furthermore, the Ottoman Empire had an important political impact on the region. The Ottoman Turks conquered the Balkans and reigned over local lands over several centuries. The conquest of the Balkans (and lately Central Europe as well) started approximately in the second half of the 14th century until the siege of Vienna in 1683. Even though since that time the Ottoman Empire started to lose its political power in the region the influence of the Empire was still significant.

The uniqueness of the Balkans is made by various cultures and nations. Christians are divided to Catholics who are clashing with the Orthodox Church and with the arrival of the Ottoman Empire the clash between these religions are extended by Islam as well. Although Europe went through numerous religious wars and conflicts, the scars left in the Balkans were much deeper. Nevertheless, this hard to solve geopolitical and religious situation may be compared with Stoker's native country which at that time went through a similar process. Beside the attractiveness of the Balkan "exotic" setting, this might be the reason why Bram Stoker choose this region for his novel. He could draw the attention to the Irish problem via the symbols in the novel thanks to an analogy between the Irish and the Balkans.

5.2 The Powder Keg of Europe – The Balkans

According to a large number of different ethnic groups, nations and of course their culture and religion it is hard to describe the historical development of the conflict in detail. Furthermore, the origins of the conflict in the Balkans are complicated as well. It is necessary to at least hint about the major changes that shifted the development of the region.

5.2.1 The Division of Rome and the Great Schism

The first period that created the contemporary (and of course Stoker's period as well) metaphorical face of the region is the classical period of ancient Greece and Rome. The Roman Empire was a large state whose expansion took place throughout almost the all of Western Europe (except Scandinavia), the Middle East and the Mediterranean area including the Balkans as well.

> The Empire was so huge that it was no longer possible to manage it from its centre. On that account the Roman Emperor Diocletian, ruling in 284 – 305, split the Empire into two parts. The Western part and the Eastern part, which was later called the Byzantine Empire named after the town

built on the coast of the Bosporus, a channel between Mediterranean and Black Sea.[1]

The former Roman regions in the Balkans were under the rule of Constantinople, the capital of the Byzantine Empire which subsequently influenced the area. Together with the Constantinople political influence of the Eastern Orthodox religion with the centre in the Byzantine capital was spread here as well. The Orthodox Church became the dominating religious power in the region. The division of the Empire caused the division of Christianity as well. Although the official division of the church took place in the 11th century, the rift between the Eastern and Western Church were took place much earlier:

> *The church was adapting to the division of the Empire into two parts. Popes remained the highest representatives of the western Christendom in Rome, while Christianity in Constantinople was represented by patriarchs. By this moment the question of primacy arises: Who is subordinated to whom? For several centuries the question of primacy had depended on the character of the pope or the patriarch and their ability to reach an agreement.*[2]

During the next centuries there were fights over the region that included the distribution of a political power and religious influence in the region. The struggles between the Frankish Empire, representing the West and the Byzantine Empire affected this area. An example of these disputes between the West and East Christianity is Croatia.

The problem of the 10th century was the dispute over the bishopric in Nin. This town became the refuge for the students of Saint Methodius who brought the Glagolictic script and Slavic liturgy with them while on missionary trips.[3] This form of liturgy became very popular and therefore the representatives of Rome took action against it.

> *Only pope John X decided to solve the question of the Church of Croatia radically. In his letters from 924 he contacted King Tomislav, the Dalmatian clergy and population. He wondered at that they abode the "teaching of Methodius" and served masses with "the barbaric Slavonic language" instead of Latin.*[4]

Disputes escalated into the abolition of the bishopric in Nin, which was later restored however the liturgy held in Slavonic was banned. Slavic monks were called "*glagoláš*" (the name glagoláš comes from glagolica – the Glagolictic script)[5] and they were forced to withdraw.

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1   KUPKA, Jiří Svetozar. (2003). *Balkánský sud prachu.* Český Těšín: Agave. pg. 9 (my translation)
2   KUPKA, *Balkánský sud prachu* pg. 9 (my translation)
3   ŠESTÁK, Miroslav. (1998). *Dějiny jihoslovanských zemí.* Praha: Nakladatelství Lidové noviny. pg. 38
4   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 38 (my translation)
5   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 39

The insurance against the return of Slavic priests was the ban on consecration of the Slavonic liturgy followers who were considered as heretics if they did not learn Latin. The repression against the Slavic clergy was escalated by taking over churches and monasteries with the Slavonic liturgy by the Latin clergy. Most of them passed to Benedictines.[6]

This was an example that demonstrated the tension between two churches and contributed in conflicts in the Balkan area. The symbolic last deed of the hostility between the East and the West is the Great Schism in 1054. *"This division had immeasurable cultural impact and is one of the many disputes between southern Slavs."*[7] Therefore, the Balkans seem also as the border between the West and the East. *"Slovenes and Croats are henceforth under the influence of Rome and the West. Serbs, Montenegrins, Macedonians and Bulgarians accepted the Orthodox and together with it the cultural values of the Byzantine Empire."*[8]

5.2.2 The Arrival of Slavs

The next event shaping the Balkan Peninsula was the arrival of Slavic tribes. In the 6th century the area was still under Byzantine reign. However, the power of the Empire was smaller than it was in the previous centuries and new incomers started to penetrate and change the area. The long military conflicts with Persians in the East weakened the Empire, thereby allowing Slavs to settle in Byzantine regions. *"Since the beginning of the 6th century the Byzantine Empire had to face raids made by Slavs who were coming from the north of the Black Sea."*[9] the Byzantines divided Slavic tribes into two different kinds *Sklabenoi*, who were in the direct contact with the Empire and *Antai* who lived further in the East.[10]

5.2.2.1 The Invasion of Avars

Together with the earliest Slavic tribes, the nation known as Avars invaded as well. Slavs and Avars meant a real threat for the Byzantines. Although they were not related (Avars were not part of Slavic tribes. Their origin is unknown, however they might be related to Turkic tribes) they cooperated and fought the Byzantines. *"Despite the peace agreement between Avars and the Byzantines from 858 Avar-Slavic attacks on the Byzantine area did not cease and Avars penetrated to Dalmatia where they captured several fortresses."*[11] The border of the Empire on the Danube river was constantly under attack. In the East, the Byzantine Empire was fighting Persians and the

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6   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 39 (my translation)
7   KUPKA, *Balkánský sud prachu* pg. 11 (my translation)
8   KUPKA, *Balkánský sud prachu* pg. 13 (my translation)
9   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 12 (my translation)
10   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 12
11   ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 13 (my translation)

north and the northeast was invaded by the alliance of Slavs and Avars. *"Neither military nor diplomatic efforts of the Byzantine Empire to overcome Avars and Slavs not successful. The defence of the Danube border failed again and again."[12]* With the success on the battlefield the self-confidence of invaders increased. Thanks to territorial gains in Dalmatia and other areas that belonged to the Byzantines, the armies of Slavs and Avars proceeded to the siege of the two biggest cities in the Empire.

> The repeatedly siege of the second city of the Byzantine Empire – Thessaloniki went down in history as well. Similarly to Constantinople, Thessaloniki lured Slavic and Avar invaders thanks to the legends about its immense wealth. The raid of Crete in 623 and the unsuccessful siege of Constantinople three years later where Persians participated as well next to Slavs and Avars, were no less significant. Their defeat at Constantinople caused the decline of the Avar-Slavic military federation and foreshadowed the retreat of Avars from the political scene.[13]

5.2.2.1.1 The Assimilation

Although Constantinople did not fall under the united forces of its enemies the influence of the Byzantine Empire declined. Slavic tribes remained in the area and they settled down. However, these areas had been already inhabited and therefore they had to live right next to each other. Moreover, this new coexistence of different nations lead to the unique Balkan diversity. *"In the difficult process ethnogenesis in the contemporary geopolitical space of southern Slavic countries the remnants of the original inhabitants had a considerable involvement."[14]* The most common inhabitants of the area were Romanic – the remnant of the former Roman Empire, Greeks, romanized Illyrians and Celts.[15] *"The original inhabitants of the Byzantine provinces in Balkan acted differently. Some of them merged with the new incomers, some of them left. Greeks left to the south, many of Albanians to the mountains."[16]* Those who decided to stay and live with Slavs were assimilated and they accepted their language and customs. However, some of their original traditions remained and later were accepted by Slavic newcomers. This helped to create unique culture to each Slavic tribe. *"The Romanic inhabitants were partly assimilated, partly pushed out to the mountain areas by Slavs. However, lately they participated significantly on the ethnogenetic process of southern Slavic nations."[17]*

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12 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 13 (my translation)
13 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 13 (my translation)
14 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 14 (my translation)
15 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 14
16 KUPKA, *Balkánský sud prachu* pg. 12 (my translation)
17 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 14 (my translation)

5.2.2.2 The Border Between West and East

5.2.2.2.1 The Croats

Croatia had been the subject of dispute between the Western and the Eastern Christianity. Considering the geographical location of the country (Slovenia belongs to the western part of the Balkans and thus the closest region to the West) it is obvious that the representation of the West tried to bound the country to their culture. Furthermore, Croats settled down on many locations including Dalmatia as well which is the coast of the Adriatic Sea. This area had been inhabited many centuries ago before Croats arrived. The cities on the coast were old and they were part of the Roman and later Byzantine Empire and thanks to their location they were quite rich.

> Rich Dalmatian cities on the coast of the Adriatic Sea were built mostly on the Ancient basis and they already had been known in the Ancient times. The main source of their wealth was the trade which was focused not only for the Adriatic Sea but for the whole Mediterranean. It is no wonder that cities, which controlled trade on the Dalmatian coast were a lucrative possession. During centuries Dalmatian cities belonged (in most cases it was only a formality) under the sovereignty of different subjects. It was the Byzantine Empire for once, at some other time it were the Croatian rulers, Venice and later Hungary.[18]

Dalmatia was very an attractive region for many kings. However, Croats held dominant status: *"Croats settled down mostly in the northern part of Dalmatia, so-called Dalmatia Inferior, after their arrival."*[19] The state which was establishing lengthily and complicatedly due to wars between the Byzantine Empire and Avars became the subject of interest of the Frankish Empire as well.

> The struggle between the Frankish and Byzantine Empires over the control of the Balkans was reflected in conditions in Pannonia Inferiorth and Dalmatian Croatia. By the end of the 8th century during the reign of Vonomir, who is known from 796 when he fought Avars, the territory of Pannonia near the Sava river basin went under the sovereignty of the Frankish Empire.[20]

Although there were many attempts to break free from the rule of Franks, Croatian territories remained under their influence. Croatian development was also not interrupted by next attempt of the Byzantine Empire to capture Dalmatia. The result of this failure and the victory of the West was confirmed by Louis the German who wrote a protest letter to the Byzantine Emperor. In this letter Louis called the Croats as "his Slavs"[21] and thus the Byzantine Emperor cannot claim these territories any more. However, the rule over the land still changed a lot after this proclamation.

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18 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 30 (my translation)
19 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 24 (my translation)
20 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 26 (my translation)
21 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 28

Except for kings and emperors, Croatian regions and Dalmatia especially became the subject of interest of Roman Pope. The Pope was one of the causes that Croatia went under the influence of the Catholic Church. However, Croats, thanks to the pope's intervention, were able to gain independence. The Church in Croatia inclined more to Rome than Constantinople[22] and the clergy in Rome wanted exploit that tendency. *"Pope John VIII who supported Croats in the struggle against Franks and the Byzantines as well tried to involve Croatia in the sphere of his own interests."[23]* With an ally in Rome, the Croats became strong and independent, something which was guaranteed by the pope during the fights with other Balkan states. *"Roman papacy worked as the guarantor of the free development of Croatia during the reign of Tomislav (910-930). In the time when he commenced his reign the severe fights between the Byzantines, Bulgarians and Hungarians were raving."[24]* Tomislav made use of the situation and expanded Croatian rule. Thanks to his abilities of good statesmanship Croatia became the strongest state within the west of the Balkans.[25]

Although Croatian culture it is not so directly connected with the novel Croatia is a great example of western interests in the Balkan Peninsula. The Catholic Church helped create the state and it helped Croats fight for their independence. In the following years Croatia joined a union with the Kingdom of Hungary and remained as its part for several centuries. As the part of Hungary, Croatia became a part of Austria and later the Austro-Hungarian Empire. The rich area of Dalmatia was still a very lucrative territory and many Balkan powers (including the Byzantine and Ottoman Empires, the Republic of Venice etc.) were trying to get it. In the 19th century the Austrian monarchy gained this area and it remained the more or less uninterrupted owner until 1918.

5.2.2.2.2 The Serbs

The origin of the Serbian state is problematic and compared with the Croats, the establishment of the Serbian state seems more difficult. *"Explaining the oldest Serbian history fully objectively and comprehensively and clarifying the development in these areas belong even nowadays to very difficult problems."[26]* However, similarly to the other Slavic countries in the Balkans, the Serbian nation established itself there approximately in the 6th century and during the following years merged with the original inhabitants of the area. They were also part of the alliance of Avars and Slavs against the Byzantine Empire and their later relations with the Empire formed the state significantly. Nevertheless, the Serbs had to wait for their independent state quite long. *"From the state-forming point of view, the Serbs belonged to the last in the Balkans who*

22 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 30
23 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 30 (my translation)
24 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 31 (my translation)
25 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 31
26 PELIKÁN, Jan. (2005). *Dějiny Srbska*. Praha: Nakladatelství Lidové noviny. pg. 13 (my translation)

established their own organized commonwealth, which is historiographically called a state.”[27] Due to their location Serbs were in the permanent war with the neighbours including the Byzantine Empire, Bulgaria and Hungary. The alliances with neighbours were changed constantly and the Serbs were forced to fight in the south, the east, the north as well as the west. However, these fights with Serbia's neighbours helped to create a strong, a powerful and independent state.

The first and most important areas that helped to shape Serbia and its statehood were a continental part named Raška[28] and Duklja (a.k.a. Zeta) in the Adriatic coast[29]. The expansion of Serbia was limited by its bigger and more powerful neighbours including the Byzantine Empire and the Bulgarian Empire. Those two neighbours were the key players in the area. Although the Byzantine Empire and Serbia fought each other quite a lot, the Eastern Byzantine influence caused Serbia to become an Eastern country (in the political and religious meaning).

Similarly to Croatia, Serbia was also affected by the dispute of the Catholic and the Orthodox Church. In the case of Serbia the duality is more visible thanks to the existence of two centres – Duklja and Raška. Duklja (later called Zeta) became the centre of Serbian politics at the turn of the 10th and 11th centuries.[30] Attacked by the Byzantine Empire and Serbia's centre Raška was captured by them as well. Duklja helped Serbs to survive. Later, Serbs could return to the region of Raška, which set the new political course.

> *The shift of Serbia's middle-age state centre to the northwest and geopolitical changes caused a redirecting of the political orientation of the Serbian state as well. Whereas Zeta was connected more politically and religiously with the Western structures which provided the Zeta's rulers with the secular and spiritual support, Raška remained bounded with the Orthodox East and it lived under a significant dependence on the Byzantine Empire almost until the end of the 12th century.*[31]

In the end the Serbian state was the feudal subordinate of the Empire. *“Feudal dependency was formally a little bit different than is known from the environment of the Western Europe. For example the vassal of the Byzantine Emperor was not bounded by the oath.”*[32] This status was crucial for Serbs because although they were vassals of the Byzantines they were quite often looking for allies in the West. However, the Byzantine influence in Raška was still very big and the ceaseless attempts to free the region from it failed again and again.

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27 PELIKÁN, *Dějiny Srbska* pg. 13 -14 (my translation)
28 PELIKÁN, *Dějiny Srbska* pg. 13
29 PELIKÁN, *Dějiny Srbska* pg. 28
30 PELIKÁN, *Dějiny Srbska* pg. 30
31 PELIKÁN, *Dějiny Srbska* pg. 44 (my translation)
32 PELIKÁN, *Dějiny Srbska* pg. 44 (my translation)

The situation of Serbs changed with the Nemanjić dynasty. During the reign (1166 – 1196) of Stefan Nemanja Serbia underwent a modification.

> *His [Nemanja's] government conception of freeing Serbia from the Byzantine dependency and strengthening its power position in Southeast Europe meant new period in the development of the Serbian middle-age state, a period in which Serbia started creating strength, central unit and searched its political place in the Byzantine commonwealth and the Slavic orthodox world (Slavia orthodoxa).[33]*

Serbian territories were extended and Serbs gained independence only partially, because Stefan could not confront the power of the Byzantines and lost. The political influence of the Empire remained. However, the first steps to powerful Serbia were made. The territorial extension of Nemanja's Serbia had to be recognized.[34] Permanent disputes between these two states led to the certain amount of hostility. However, the cultural impact of the East on Serbs was huge.

> *The temporal reinforcement of Serbian vassal relation to the Byzantine Empire meant a new impulse to growing mutual cultural relations. Serbia was more opened not only to the Byzantine state ideology but also to the influence of Byzantine spiritual and cultural life.[35]*

However, the Byzantine Empire was occupied with the other issues because the Byzantines were fighting with the Seljuk Turks in the east. The Empire was weakened and the following death of the Emperor which caused the decline of the Byzantines in the region. Serbs used weak conditions of the Empire. With the support of Hungary, Serbs were able to free themselves from the Byzantines. Chaos which broke out after the death of the Emperor clear the way for the other countries to seize the land and power. One of them was Bulgaria, which together with Serbs gained more control over the Southern Balkan territories. The vision of a rising of the old restored enemy was not very pleasant for Serbs. The borders of Serbia were threatened by Bulgarians and the Byzantine Empire still represented a certain danger. However, Serbs found an ally more powerful than Hungarians – Friedrich I Barbarossa.[36] Serbs offered to Friedrich an alliance against the Byzantines but he refused it. *"Despite Friedrich's refusal, the fact that he negotiated with Nemanja's messengers confirmed the influence of Serbian state power. Prominent leaders of European states started to recognize Serbia."[37]* The Balkan nations struggling with the Byzantine Empire saw in Barbarossa a powerful ally who could help them to solve their problems with the Byzantines. However, Barbarossa has never openly supported their efforts to extricate themselves from the Byzantine Empire because he

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33 PELIKÁN, *Dějiny Srbska* pg. 47 (my translation)
34 PELIKÁN, *Dějiny Srbska* pg. 47
35 PELIKÁN, *Dějiny Srbska* pg. 48-49 (my translation)
36 PELIKÁN, *Dějiny Srbska* pg. 49
37 PELIKÁN, *Dějiny Srbska* pg. 50 (my translation)

did not want to start a conflict with them.[38] Nevertheless, the Third Crusade meant an opportunity for Serbs and Bulgarians as well. The Crusaders marched through their lands and sometimes they assaulted Byzantine fortresses and city garrisons,[39] weakening the Byzantines. Serbs gained more land and freed themselves from their vassal relation with the Empire. After the Crusade, the Byzantines recuperated and fought back and won. However, the power of Serbs was recognized. *"Nemanja's power has already been so big that the Byzantine Empire did not try restore the feudal dependency, so despite the military failure Serbia kept their independence."[40]* Furthermore, the newly established political power was strengthened with a marriage.

> *The peace treaty was sealed by the marriage of Emperor's niece with Nemanja's middle son Stephen. This success of Nemanja's foreign policy gave for the first time ever a Serbian dynasty which was tightly bound with Byzantine government.[41]*

The second step in Nemanja's strengthening the position of Serbs in the region was the creation of an independent church in the country. His goal was to establish a church based on the Orthodox customs but outside Constantinople influence as well as from the Catholic Church. The strong and independent church could ensure the political power in the country. However, before the strengthening of his new church he had to cope with Christian movements recognized as heretics and especially with Catholics from the area of Zeta.[42] Despite the difficulties the church was created.

The balance of power in the Balkans was ruptured by the Fourth Crusade which resulted in the Sack of Constantinople (1204). This act had a huge impact in the religious development in this area. This weakening of Serbian long-time rival and the establishment of the independent church led to the rise of Serbs in the Balkans. Moreover, Serbia became a kingdom and later the king of Serbs claimed even the title of Tzar (Emperor).

The loss of Constantinople and the following division of the Byzantine Empire brought chaos to the region. The Empire was divided into several smaller states and these conditions prevailed for approximately 60 years. Furthermore, Mongolians invaded Europe including the Balkans as well. This massive invasion destroyed or heavily damaged a lot of contemporary states of the eastern and southeastern countries. The rise of Serbs during Nemanja's reign ceased and the country was affected by the inner disputes over the reign.

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38 PELIKÁN, *Dějiny Srbska* pg. 50
39 PELIKÁN, *Dějiny Srbska* pg. 50
40 PELIKÁN, *Dějiny Srbska* pg. 51 (my translation).
41 PELIKÁN, *Dějiny Srbska* pg. 51-52 (my translation).
42 PELIKÁN, *Dějiny Srbska* pg. 53

The Byzantine Empire was restored. The resurrection shuffled the cards in the Balkans and changed the balance of power in Europe. Nevertheless, the Byzantine Empire did not achieve the political and cultural development as it did before the fatal year 1204, when Constantinople was conquered by Latin Crusaders.[43]

The period between the Sack of Constantinople and the beginning of Dušan the Mighty's reign is full of intrigues and various fights which are considerably minor in comparison with the previous uneasy times. The period is in the sign of national and political competition between Slavic nations, Bulgaria and Latin kingdoms which were later replaced by the Byzantine Empire once again. However, Serbs could not be stopped at that time. There were several alliances and coalitions against Serbs and many battles were fought. Although they were defeated at the battlefield from time to time, they still held their position in the area as unshakable. *"In 150 years the Serbian state changed from a small national domain completely depended on its neighbours into vast Balkan Empire with hetero-ethnic and multicultural character."[44]* The peak of Serbian political success in the region is impersonated by one man – Stefan Uroš IV Dušan (also known as Dušan the Mighty) who reigned Serbia between 1331 – 1355.

Dušan's reign began with the necessity of easing the tension on the eastern border of the state. The unending skirmishes with Bulgarians on the east ended and the king could expand Serbia at the expense of the Byzantine Empire. Dušan successfully invaded Macedonia and thereby forced the Byzantine Empire to make a truce. Beside this campaign, on the other side of the borders he was forced to fight Hungarians. Nevertheless, the border of Serbia was not disrupted and the safety of the state was ensured. On the other hand, his neighbours, especially the Byzantines, were in chaos.

In 1341 Emperor Andronikos III died and his successor John V Palaiologos was still under-age.[45] Several potential successors emerged and the civil war was afoot. Dušan's interference in the internal Byzantine policy was appreciable. At first he supported the opponent of the young emperor John Kantakouzenos and in no time he switched sides and supported John V.[46] This led to another crisis on Serbian borders. Kantakouzenos won the Byzantine civil war (1341 – 1347) and he did not forget about Dušan's betrayal. Nevertheless, his actions against him were not devastating and he (at least) unofficially accepted Dušan's superiority. Furthermore, Kantakouzenos indirectly caused the rise of the Ottomans in the Balkans. *"The Turks gained an opportunity to indirectly influence the Balkan policy thanks to their integration into some of their squads into the Byzantine army."[47]*

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43 PELIKÁN, *Dějiny Srbska* pg. 66 (my translation)
44 PELIKÁN, *Dějiny Srbska* pg. 70 (my translation)
45 PELIKÁN, *Dějiny Srbska* pg. 72
46 PELIKÁN, *Dějiny Srbska* pg. 72-73
47 PELIKÁN, *Dějiny Srbska* pg. 73 (my translation)

During the war Stefan Dušan extended his regions. He conquered Macedonia (except for Thessaloniki)[48] and became in fact more powerful than his neighbours including the Byzantine Empire. *"By the end of the year 1348 the Dušan's raids in fact ended. He did not achieve to fully accomplish his plans comprised of conquering the whole land of the Byzantine Empire, especially its capital – Constantinople."*[49] Although the Empire survived and lasted for the next century, the great power was more or less broken. The military capture was not successful but the symbolic dominance led Dušan to reconsidering the position of Serbia on Europe's political map as well as his own title.

> Stefan Dušan strived for taking over the position that was held by the Byzantine Empire and that is why he decided to declare himself Tzar. He did not strive only for the title of the Serbian Tzar but he wanted to conclude his political career by the highest post and become the ruler of the Byzantines as well.[50]

This goal seemed a little bit uneasy and Dušan had to make some compromises with Serbian and Greek nobility as well as with clergy. At Christmas 1345 he declared himself *"The Tzar of Serbs and Greeks"*[51]. The Byzantine Empire was thrown into the civil war therefore they had to deal with their own problems. Nobody could interfere and stop Dušan. Although there were some attempts to stop him either by the Byzantines in the south or Hungarians from the north, Stefan Dušan defended the borders. Moreover, his opponents, besides his ruling neighbours including the head of the Orthodox Church, did not accept his declaration. Because of this he raised the Serbian Church to a Patriarchate.[52] With this promotion there were no obstacles to the crowning. *"On the Stefan's court in Skopje a magnificent celebration took place on Easter 1346. On 16ᵗʰ April 1346 Stefan Dušan was crowned there by the patriarch Joanikije as the Tzar of Serbs and Greeks (basileus kai autokrator Serbon kai Romaion)"*[53] Interferences from the Byzantines (led by Kantakouzenos) were more or less a symbolic gesture and it did not change the fact that Serbs became the actual political power. Although he put anathema of both the Tzar and the Patriarch nothing significant happened.[54] Furthermore, the legal Emperor of the Byzantine Empire – John V Palaiologos acknowledged the status of Dušan who, in return, acknowledged John V as the legal ruler of the Byzantines.[55]

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48 PELIKÁN, *Dějiny Srbska* pg. 73
49 PELIKÁN, *Dějiny Srbska* pg. 73 (my translation)
50 PELIKÁN, *Dějiny Srbska* pg. 75 (my translation)
51 PELIKÁN, *Dějiny Srbska* pg. 75 (my translation)
52 PELIKÁN, *Dějiny Srbska* pg. 75
53 PELIKÁN, *Dějiny Srbska* pg. 75 (my translation)
54 PELIKÁN, *Dějiny Srbska* pg. 76
55 PELIKÁN, *Dějiny Srbska* pg. 76

The success of Dušan's power redistribution in the Balkans was recognized in whole Europe. The fact that the King of Slavs achieved the title of Tzar (ergo Emperor) was unbelievable. This fact is more surprising that the same situation was in the West.

> The power of Serbian Tzar Stefan Dušan culminated and was recognized by his contemporary – Charles IV. On his way to Rome where he was supposed to accept the crown of the Emperor of Rome, Charles IV met the pope's messengers in February 1355 in Pisa, who were going to Serbia, and gave them a personal letter for Stefan Dušan. He expressed there his personal sympathy and the joy over the fact that both Western and Eastern titles of Emperor are in the hands of the Slavic and that they both use "the noble Slavic language"[56]

Despite all his success, the end of the Serbian dominance is connected with the end of the Tzar as well. His death at the end of the year 1355 interrupted Serbian ambitions. The end of his reign was affected by the defence of borders once more and also by the new threat coming from Asia Minor – the Ottoman Turks – who started to conquer Southeast Europe.

Although the comparison of Serbia and Croatia is not objective due to the political and geographical differences, Serbs seems to be more successful, because Croatia's coastal and rich kingdom did not achieve success of independence and dominance in the region as Serbs did. They were part of the West and therefore they were protected. On the other hand, the Serbs fought their neighbours. Furthermore, they had direct border with the Byzantine Empire and Bulgaria as well, both powerful and dangerous rivals. However, the constant threat from its neighbours ultimately helped Serbia to become more powerful.

5.2.3 The Turks

The next years record Serbia's and the Byzantine's decline. Nevertheless, the Balkan region was more and more endangered by the new player on the political playground – the Ottomans. The Ottoman invasion was turning point in the development of the Balkans because it brought yet another religion in the area. The Balkan Peninsula has already been a place with high religious intolerance and many fights (either theological or on the battlefield) between the Catholic Church and Orthodox Christians have been fought. The arrival of the third religion into the area so unstable made it even worse. Furthermore, the invasion of Ottoman Turks destroyed the area and following reconstruction entangled the complex religious, cultural and ethnic issues in the area.

The Ottomans were a nomadic tribe originally from Asia who interfered into European politics in 13th and 14th century. They were a part of the Turkic nations. Their Empire rose on the

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56 PELIKÁN, *Dějiny Srbska* pg. 76 (my translation)

former territories of the Byzantine Empire in Anatolia and subsequently on the other areas in the Mediterranean. They became dangerous invaders who captured the most of Southeast Europe and represented a major threat to the rest of the Europe in the following centuries.

The Turks occupied almost the whole Balkan Peninsula and some parts of Central Europe as well. During this conquest several important battles which influence the following fate of Europe were fought. For example, the city of Vienna was threatened by the Ottomans twice including the Siege of Vienna where the movement of Turks was finally stopped. Even after that, Turks occupied European territories for some centuries. In fact, modern Turkey is still present in the European Continent, in former Byzantine cities including the former Capital city of Constantinople (Istanbul) as well as Adrianople (Edirne). Ottoman Turks performed an important role in shaping the Balkan culture. They are one of the major topics in Stoker's novel and therefore their influence cannot be missed.

5.2.3.1 The Fall of the Empires

After the Sack of Constantinople in 1204 the political power of the Byzantine Empire declined. The former empire with its heavily fortified capital, which was able to defend itself from the several invasions like Persian, Arabian, Avar, Seljuk others faded from the former glory. The defeat by the Crusaders brought many territorial problems including the rise of Serbs into power. Although the Empire was able to revive it did not gain its former strength. Unending fights with its neighbours from the continent (Serbs, Bulgarians) along with the invaders from Asia Minor (Turkic nations like Seljuks and Ottomans) led to a weakening of the Empire and its inevitable loss in 1453. Cities, formerly belonging to the Empire, like Bursa, Adrianople, Thessaloniki and in the end Constantinople as well fell to the hands of their enemies. The Fall of Constantinople (1453) is the major event in the European history – the last remnant of the original ancient empire was definitely defeated. However, the way to Europe had been opened before the fall of the ancient city.

After the successful reign of Stefan Dušan the Balkans was again entangled in struggles and disputes. Original settlers of the Balkans were not unified and incoming Ottoman Turks took advantage of it. They captured the city of Callipolis (today known as Gelibolu or Gallipoli) in 1354 and it served as a bridge for them over the Dardanelles. Their road to Europe was open. While the Ottomans were seizing city after city, they adopted the Byzantine administrative and used it for their own.[57] One of the captured city was Adrianople which became the capital for Turks.[58] Although the Byzantine Empire was defeated again and again, no help from the West came to support fellow

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57 PELIKÁN, *Dějiny Srbska* pg. 88
58 PELIKÁN, *Dějiny Srbska* pg. 88

Christians in the east. *"Conquering the areas that were in the possession of the schismatic Greeks did not disrupt the European order at all"[59]* The Ottoman army marched on and nothing seemed to stop it. The success of the Ottoman army included defeating Serbian nobility in the Battle of Maritsa (1371).[60] *"In the 80s of the 14th century the Ottoman Turks escalated their military activity focused on the Balkan countries."[61]* They penetrated Bosnia and took over Thessaloniki. However, the most decisive strike came in 1389. This battle known as the Battle of Kosovo became a legend. Although the battle did not clearly determined the victor, at least from perspective of the causalities number, both military leaders Lazar Hrebeljanović, representing Serbia and the Ottoman Sultan Murad I died there. However, in Serbian history, it is considered as the tragedy. The most of Serbian nobility was killed during the battle or worse they were taken as prisoners and massacred after the battle anyway.[62] The Serbian resistance was broken and the Turks were allowed to invade all of the neighbouring countries.

> The Battle of Kosovo, where the elite of the Serbian aristocracy died, weakened the military forces of Serbia. The folk tradition consider it as the Serbian national disaster. […] The Battle of Kosovo belonged to the greatest battles of the Balkan Middle-age's history and next to the Battle of Maritsa it belongs to the fatal events that opened the way for the Turks to conquer the central European territories.[63]

> At the end of the battle for the Ottoman's victorious as well as loss-making conflict, Murad was assassinated. Kosovo became for both sides the historical memorial in the opposite way. It was "Golgotha" for Serbian nationalism while Ottomans worshipped the place as a mausoleum of their sultan-martyr Murad until the Balkan Wars (1912).[64]

Although the Ottoman ruler died there as well, nothing changed the fact that Turks still presented the real threat that started to scare Northern European powers. Thanks to these successful campaigns in the southeast, the Turks were demonized. Islam represented threat to European kingdoms during the Arabian Conquest in the 8th and 9th centuries.

> Yet where Islam was concerned, European fear, if not always respect, was in order. After Mohammed's death in 632, the military and later the cultural and religious hegemony of Islam grew enormously. First Persia, Syria and Egypt, the Turkey, the North Africa fell to the Muslim armies; in eight and ninth centuries Spain, Sicily, and parts of France were conquered. [65]

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59 PELIKÁN, *Dějiny Srbska* pg. 88 (my translation)
60 PELIKÁN, *Dějiny Srbska* pg. 88
61 PELIKÁN, *Dějiny Srbska* pg. 96 (my translation)
62 PELIKÁN, *Dějiny Srbska* pg. 98
63 PELIKÁN, *Dějiny Srbska* pg. 99-100 (my translation)
64 KREISER, Klaus. (2010). *Dějiny Turecka*. Praha: Nakladatelství Lidové noviny. pg. 40 (my translation)
65 SAID, Orientalism pg. 59

After the Fall of Constantinople and the loss of the Serbs the fear of Islam represented now by the Ottoman Empire increased. Although Muslim armies in the 8th and 9th were present in Europe they were stopped and became less dangerous because the changed of the course of their expansion to east. However, the hostility towards Muslims remained. With the arrival of the Ottoman Empire the fear of Islam increased because of decisive victory in Constantinople and Serbia. Two powerful Eastern states were crushed by the Ottoman Empire.

> For Europe, Islam was a lasting trauma. Until the end of the seventeenth century the "Ottoman peril" lurked alongside Europe to represent for the whole of Christian civilization incorporated that peril and its lore, its great events, figures, virtues, and vices, as something woven into the fabric of life.[66]

This fearful aura of Turks evident already in Shakespeare's play *Othello*, helped to establish the image of oriental villain which was used by Stoker in *The Lady of the Shroud*.

5.2.3.2 Another Battles and Rebellions

Thanks to the loss, the Turks could reach northern territories including parts of Croatia. Slavonia and the pre-Alps areas became dangerous. *"The devastating loss of the Croatian armies in the Battle of Krbava Field (1493), where the majority of Croatian nobility found death in a bloodbath carnage, meant the same fate for Croats as the Battle of Kosovo meant for Serbs."*[67] The movement of Turks seemed almost unstoppable and the next massive defeat of Europeans was at the Battle of Mohács (1526). Fights were moved to Hungarian territories and Central Europe was threatened. During the Battle of Mohács many aristocrats died including the King of Hungary, Bohemia and Croatia – Louis II. Turkish raids and territorial expansion continued until the end the 17th century. However, defeated inhabitants did not surrender fully and in some cases they revolted against the oppressor.

> Almost the whole 17th century was characterized by the exhausting local fights between the Ottoman Empire and neighbour Christian states – the Habsburg Monarchy, Poland and Russia lately as well. South-Slavic Christian inhabitants in the Balkans tried to use these wars to attempt to organised anti-Turkish rebellions[68]

These rebels were called Hajduks.[69] They were bandits who used guerrilla tactics to ambush the enemy's caravans. They found the support in oppressed Christians and they became a topic for folk poems, songs and legends.[70]

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66 SAID, Orientalism pg. 59-60
67 PELIKÁN, *Dějiny Srbska* pg. 89 (my translation)
68 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 125 (my translation)
69 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 124
70 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 124

5.2.3.3 The Turning Point in the War

11th September 1683 was the turning point in the bloody conflict between Turks and European powers. The Battle of Vienna ended by the decisive victory of European powers. After this Battle the Ottoman Empire became of a less threat for Central Europe.

> The unsuccessful Siege of Vienna in 1683, the loss of Buda in 1686 and even more devastating defeats of the Ottomans in the Battles of Mohács[71], Slankamen and Zenta in the following years caused the last long century war to end […] which meant the end of Mehmed IV on the throne.[72]

> After the disastrous Turkish defeat at Vienna (1683) by the allied armies of Habsburg and the Polish King Jan Sobieski and following the liberation of Buda (1686) the Catholic as well as Orthodox inhabitants of areas placed in the north from Danube and Sava joined the imperial army in massive numbers. [73]

Although the Ottoman Empire was still dangerous and powerful, European countries were able to stop them. After the Battle of Vienna the Ottoman army was mostly only retreating. In the following centuries the Balkan nations were becoming independent.

5.2.3.4 Under the Rule of Crescent

The Ottoman Empire conquered almost the whole Southeast Europe. However, there were exceptions that withstood the occupation or the war with Turks relatively safely. One of them was Dalmatia which was under the rule of Venice. The second nation who successfully resisted Turks were Montenegrins. *"The Montenegrins were not fully defeated. They were hiding in the inaccessible mountains where the Turks could not use their most powerful weapon – their cavalry."[74]*

The economical differences in areas under the rule of Ottomans and Europeans become evident after several centuries. "*In the Republic of Venice and Austria as well the early capitalism was gaining ground in the 18th century,*"[75] helping economically development and industrialisation in the following years. Meanwhile the economical conditions under the Ottoman rule were markedly different. *"The main activities in the lands controlled by the Ottoman Turks were agriculture, pasturage. Only handmade tools and fabrics were crafted."[76]*

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71 **Also know as the Battle of Harsány Mountain. It took place in 1687. Do not confuse this battle with the infamous Battle of Mohács in 1526 where the Turks won the battle decisively.**
72 KREISER, *Dějiny Turecka* pg. 91 (my translation)
73 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 125 (my translation)
74 KUPKA, *Balkánský sud prachu* pg. 15 (my translation)
75 KUPKA, *Balkánský sud prachu* pg. 15 (my translation)
76 KUPKA, *Balkánský sud prachu* pg. 16 (my translation)

5.2.3.4.1 The Religion in the Ottoman Empire

The situation of religions minorities under Islam dominance did not differ from the conditions of the Coptic people described in the chapter 4.2.3.[77] However, the nations of Balkan were more shattered into different religions. The Christian and Jewish population were considered as the second class citizens but they had certain amount of rights. Nevertheless, they were forced to pay higher taxes and it was more advantage for them to convert. In the most cases the conversion was supposed to be purely voluntary decision. *"Islamization of the population in the Balkans was undergoing in different ways. The violent forms were the exception and they appear mostly in early (conquering) period of the Ottoman power."[78]* The aim was to involve the population into socio-economic machinery to support the war effort of Ottoman Turks. Furthermore, the conversion offered social growth.[79]

The Ottomans did not distinguish between the nationalities. The Empire was divided into special units called *millet[80]* - *a* religious community. It depended more on the religion. From this point of view, the population under their rule was divided into Muslims and infidels.[81] This attitude helped non-Turkic inhabitants to become powerful men in the Empire. However, conversion brought a lot of hatred among the people.

5.2.3.4.2 The Plight of the Infidels

Although it might seem that the life under the Islam rule does not appear so horrible the opposite is the truth. Yes, the Christians had certain protection but this did not mean that they were not targets for the Turks. Anybody who rebelled against the Ottoman rule was killed or enslaved. *"The slaves of the Slavic origin, Sclavini, were the most demanded goods on slave markets. It is not coincidence that in English there is the word "slave" and "l'esclave" in French."[82]* Furthermore, children of subjugated population were taken away from their parents, raised in the Turkic customs to become a warriors for the Empire. This forced turkification[83] was the fundamental reason for hatred between the Slavs (and of course the other nations) and the Turks. The Ottomans also moved

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77 Subchapter: "Religious Minorities Under the Rule of Islam" in *The Jewel of the Seven Stars (1903)*
78 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 120 (my translation)
79 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 121
80 GEBELT, Ve stínu islámu pg. 33
81 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 122
82 KUPKA, *Balkánský sud prachu* pg. 17 (my translation)
83 **The closest translation for this word in Czech (and probably in the other Slavic languages as well) is the expression "poturčování" which meant transformation into a Turk (meaning the acceptance of their customs and collaboration) as well as the conversion to Islam. There is a proverb in Czech that says "Poturčenec horší Turka" which could be loosely translated as: "The convert (the one who is converted into a Turk) is worse than the Turk". Those who gave up their origins and took Islam and Turkish lifestyle on their own were loathed and hated by their former comrades.**

the inhabitants to different regions which later appeared as a horrible mistake because after the withdrawal of the Turks, these nations started to fight each other.[84]

5.2.3.4.3 The New Army

The part of the initial Turkish success was a new army widely used in battles against the European nations. The most interesting part is that the army which fought the Europeans was consisted surprisingly by the Europeans. They were called the janissaries (in Turkish *yeñiçeri*) which were the elite warriors. *"The Ottoman Empire was a heavily militarized state. The source of its power was numerous army and strong military organization."*[85] The demand for the soldiers was huge, especially when the Turks were at the gates of Vienna. They wanted a fierce warrior with no commitments, loyal only to the sultan.

> The janissary units were established since the second half of the 14th century mainly from the captives and violently taken Christian children. They were trained and raised in special schools in the spirit of zealot Islam. The janissaries belonged to the support of the Ottoman army. At first they were not allowed to marry and to have private possession.[86]

This guaranteed large numbers of loyal warriors. However, it caused a lot of hatred and it also contributed to the rebellions against the Empire.

The Ottoman supremacy in the area lasted approximately four centuries. During this time the land was shaped and irretrievably changed. After the retreat of the Turks, the hatred and unfinished business between ethnic and religious groups remained and led to several brutal wars in the following years including for example two Balkan wars.

5.3 Montenegro and its Fictional Doppelgänger

The special and extraordinary exception in the Balkans area is the country called Montenegro. The literal translation in English for this country would be "Black Mountain", however the English language uses more exotic and noble expression taken from Italian cartographers and mapmakers. The literal translation of the name from comes from Italian Monte Negro (or as the proper written from in English – Montenegro) so the name "Black Mountain" might evoke an exotic as well mysterious scent connected with this mountainous land. Nevertheless, the translation indicates the likeliest source of the inspiration for Stoker's Land of the Blue Mountains.

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84 KUPKA, *Balkánský sud prachu* pg. 17-18
85 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 117 (my translation)
86 ŠESTÁK, *Dějiny jihoslovanských zemí* pg. 118 (my translation)

The development of Montenegrin history differs somewhat from Serbs, Croats and the others from the Balkans. The country belongs to the Eastern sphere of influence. However, the most interesting fact about this country is that Montenegro was never under the direct influence of the Ottoman Empire. Turkish influence in the country was minor compared to its influence over the rest of the Balkans. Thanks to the location in the mountains the country was almost impenetrable. Montenegro was therefore a different piece of land and no wonder that in time when its neighbours were gaining independence, Montenegro had already been an independent country. This surprising resistance and independence on Turks might have impressed Bram Stoker to include it in his novel.

> The political narrative of the novel centres on the Land of the Blue Mountains, and it is here too that the element of fantasy and of the parallel world motif is strongest, for the Land of the Blue Mountains both is and is not Montenegro, a land that at the time Stoker wrote was on the very cusp of change: it became a constitutional monarchy in 1905 and its hereditary prince, Nikola, was offered and accepted the kingship in 1910, the year after Stoker's novel was published.[87]

The Land of the Blue Mountains is not the exact replica of Montenegro. Nevertheless, the fact is that Montenegro was an independent land is similar to the situation of the fictional Land of the Blue Mountains. One of the subplots in the novel deals with the preparation of the Mountaineers for the upcoming war with the Turks who want to seize the country at any cost. The political independence of Montenegrins might be inspiring in the efforts of the Irish to gain their own independence on the British Empire. *"Insofar as the Land of the Blue Mountains is Montenegro, then, it enables a plea for political action which while applying most obviously and immediately to Montenegro itself can be read by extension as endorsing Irish Home Rule."[88]*

At the same time the plot of the story and the fictional Land of the Blue Mountains serves as the expression of Celtic nationalism, especially the Irish and Scots. The Land of the Blue Mountains is some kind of dreamt up independent county for all the Celts, a piece of land which people have to fight for to keep their distinctiveness and independence. This fictional version of Montenegro can be considered as the romantic vision of independent Ireland.

> Insofar as the Land of the Blue Mountains is not Montenegro, however, its fantasy double is still recuperative, for the Irish Rupert's decision to colonise it with Highlanders, which echoes the idea of instinctive alliance between Scots and Irish posited in Lady Athlyne, presents a dreamscape in which Celticness faces no twilight but can be instantiated as a distinct and flourishing country.[89]

87 HOPKINS, Lisa. (2014). "Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and Its Double". *English Literature in Transition,* 1880-1920. 57. 519-534. pg. 520
88 HOPKINS, "Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and Its Double" pg. 532

Nevertheless, it must be mentioned at the same time that this analogy of the brotherhood of fellow colonized Celts (Irish and Scots) is greatly weakened due to religions affinity of the Protestant Scots to the Protestant English.

5.3.1 The Question of Celticness

The setting of the novel in the Balkans was Bram Stoker's attempt, taken from to not only reveal his interests and knowledge of the regional problems, but to express his Irish national feelings and anti-colonial attitude through different nations with similar problems. Furthermore, the strong connection with his Irish origins is expressed in the fact that the main characters are Irish (Rupert Sent Leger who is partly of Irish heritage) or the likewise Celtic nations with Scottish (Janet MacKelpie, Sir Colin MacKelpie), thus the members of the Gaelic nations. Moreover, Scots are an important part of the novel. Scottish clansmen characters serve to create the novel's messages expressing his feelings and support for Celtic nationalism.

> It is this innate Scottishness that makes Montenegro in Stoker's eyes both a suitable ally and a suitable comparator for Britain […] Its potential amenability to incorporation within a British sphere of influence is emblematised by Rupert's decision to import a large quantity of Sir Colin's clansmen and clanswomen in order to help people of his new kingdom, and the underlying comparison between the Land of the Blue Mountains and Scotland also works to bolster one of the book's principal aims, which is, appropriately enough for a novel focused on nation-building, to show how a sense of a community can be created by engagement in common and collective imagining.[90]

Besides Celtic nationalism, the novel *Lady of the Shroud* served as the expression of the dire political situation in Ireland due to the analogy of the defeated and by the time rebuilding countries in the Balkans. *The Jewel of Seven Stars* could be considered as an awakening of the intellectual face of the country while *The Lady of the Shroud* foreshadows an approaching revolt in Ireland. The Mountaineers, the inhabitants of the Land of the Blue Mountains, might serve as an analogy for the Scots.

The next important analogy is again the religion. In general, the conflict in the Balkans (and in the novel as well) is the battle between two different religions – Christianity and Islam (represented by the Turks). This is also an (imprecise) analogy in Ireland which could be summarized into the Irish versus the invaders or Catholics versus Protestants. Both branches of the Christendom in the Balkans hated each other, so the coming of the third player impersonated as a

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89 HOPKINS, "Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and Its Double" pg. 532

90 HOPKINS, "Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and Its Double" pg. 527

Turkish Muslim helped them to at least a partial unification. Again the resemblance in history of the two Christian religions in the Balkans unified against the Turkish invaders, the Irish Catholics and Protestants living on the island were able to unify as well against the British. In the 1790s the Protestants who stood up against the British rule with guns or even without them showed that even two hostile churches can unify themselves against their common enemy or oppressor. Those who stood up against the British colonial policy were for example Theobald Wolfe Tone and Robert Emmet, who tried to free the island by military action, or the intellectuals personified by Jonathan Swift, Douglas Hyde and Bram Stoker as well as William Butler Yeats. There is the analogy in the unification against the oppressor. However in both cases, the solution was taken in different ways. Meanwhile the inhabitants of the Balkans fought their wars and successfully won their independence during the 19th century while the Irish had to wait for their independence war for several decades, more precisely the most important battles came well after Stoker's death.

5.3.2 The Image of Garden

The natural vividness of the area is expressed in the novel directly but also through symbolic images. One of the examples which describes the area as a possible symbol is Rupert's garden. The Balkan region could be considered as a garden with many architectonic styles. *"There are whole sections of garden here of various styles—Greek, Italian, French, German, Dutch, British, Spanish, African, Moorish—all the older nationalities."*[91] In "the Balkan Garden" there are more "architectonic" styles including the antique Greece and Roman, the Byzantine, Slavic, Hungarian, Venetian and Turkish styles which creates the complete image of the garden. Nevertheless, the countries named in the quote include the colonizing states, hinting to the question of the colonization of the world and following land transformation under the rule of the colonists. For example Greeks were first major colonists in the Mediterranean and their military and cultural (linguistic) influence in the area is unquestionable as well as the Moorish-African conquest (in Spain or Sicily for example) in the area after the fall of the Western Roman Empire. The Dutch, the British and the Spanish were colonial superpowers in the lifetime of the novelist – Italians and Germans had smaller colonies as well. The garden from the beginning of the novel symbolizes national interferences. In fact the garden is a place which originally belonged to nobody particularly but to mother nature. Everything grows in a natural garden without any other interference and it might be said that it is an independent piece of land until a gardener comes. The gardener transforms this piece of land to his own style. He decides what he wants to grow there and the rest, if it is interferes, is mercilessly destroyed. With his coming, the original and peculiar shape of the

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91 STOKER, Bram. (2003). *Lady of the Shroud*. New York: Deodand Publishing.

land is irretrievably changed. This image corresponds with the Migration Period in the early Middle Ages and the following invasions as well as with the colonisation of the world at first those most accessible by ships by maritime European powers. The original garden was replaced by the incomers. "The Balkan Garden" or rather "Gardens of Balkan" changed their owners often and every time the metaphorical gardener decided to grow something else. Whether it was Slavs and Avars invading the Byzantine Empire or the invasion of Turks several centuries later, the change brought by them was significant. Although this is a small symbol placed in the beginning, it seems quite important because it introduces into the Balkan problem a little bit and it foreshadows what will come later.

The next gardener in the area is the inheritor of the property – Rupert Sent Leger, whose plans include rebuilding the garden by restoring the old garden as well as adding something new.

> I am going to have a new one laid out for you—a Japanese garden. I have sent to the great gardener of Japan, Minaro, to make the plans for it, and to come over with workmen to carry it out. He is to bring trees and shrubs and flowers and stone-work, and everything that can be required; and you shall superintend the finishing, if not the doing, of it yourself. We have such a fine head of water here, and the climate is, they tell me, usually so lovely that we can do anything in the gardening way. If it should ever turn out that the climate does not suit, we shall put a great high glass roof over it, and make a suitable climate.[92]

Although he speaks about a Japanese garden in the quote, it does not mean that he changes the land to create Little Japan in Southeast Europe. In the symbolic interpretation of the garden as the country, the element of Japan symbolizes more the new and exotic than actual Japan. However, Rupert's plans in his new land are focused especially on his own transformation. By befriending the Mountaineers, the peculiar inhabitants of the area, he starts the renaissance of Mountaineer culture. He becomes a leader of their guerilla war engaged against the Turks and therefore a saviour of their traditional customs as well. Moreover, the other "gardeners", Rupert and his Scottish companions, are transforming the fictional version of Montenegro into what could only be described as romantic resemblance of the Scottish Highlands in the Balkan area.[93]

5.3.3 The Mountaineers

An important part of the story are the Mountaineers, the native people of the fictional land – the original part of Stoker's symbolic garden. These people are described as brave and proud but also as a primitive and superstitious people. *"They are in reality the most primitive people I ever*

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92 STOKER, *The Lady of the Shroud* pg. 77-78
93 HOPKINS, "Bram Stoker's The Lady of the Shroud: Supernatural Fantasy, Politics, Montenegro and Its Double" pg. 527

met—the most fixed to their own ideas, which belong to centuries back."[94] Bram Stoker expresses, through Rupert, the certain similarity between the Mountaineers and the Scottish Highlanders. *"Do you know, Aunt Janet, I can't help feeling that they are very much like your own Highlanders—only more so."*[95] Furthermore, the similarity between a mountaineer and a highlander is quite obvious – both are inhabitants of the mountain area. The attitude of the main character who is depicted superior to the Mountaineers is ambiguous. They seem to him as very simple or even primitive people. On the other hand, his attempts to befriending them demonstrate his admiration of those people. He admires them especially for their determination for fight for their freedom and for their bravery as well.

> Every man carries a rifle—and knows how to use it, too. I do believe they would rather go without their clothes than their guns if they had to choose between them. They also carry a handjar, which used to be their national weapon. It is a sort of heavy, straight cutlass, and they are so expert with it as well as so strong that it is as facile in the hands of a Blue Mountaineer as is a foil in the hands of a Persian *maître d'armes* (loosely translated as the master of the sword, or the fencing master).[96]

This image corresponds with the image of Hajduks – the bandits who stood up against Turks and became folk heroes. The image of those people is very romantic. They appear as the honourable and brave people but sort of simple or naive. The simplicity of these people is one of the reasons why the figure of the mysterious Lady of the Shroud appears.

The determination of those people to defend their country and their distaste for the invaders represented by the Turks is similar to the determination of the Irish national movements emerging in the second half of the 19th century. This national struggle in Ireland was represented by the Fenianism, Irish Republican Brotherhood (IRB) and starting in 1918 the Irish Republican Army.

> In many ways the Fenian ideology was equally familiar: in some areas it merged with existent Ribbon societies (an Irish Catholic movement) and adopted their ethos. But its central motivation revolved round the view of England as a satanic power upon earth, a mystic commitment to Ireland, and a belief that an independent Irish republic, "virtually" established in the hearts of men, possessed a superior moral authority.[97]

In the novel, the Turks are not depicted as the satanic power upon earth, but rather as heathens, However it seems all the same to Christians, especially Catholics. The portrayal of the Turks in the novel comes from an anti-Turkish feeling during the second half of the 19th century. The feelings of

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94 STOKER, *The Lady of the Shroud* pg. 82
95 STOKER, *The Lady of the Shroud* pg. 83
96 STOKER, *The Lady of the Shroud* pg. 82-83
97 FOSTER, *Modern ireland 1600 – 1972* pg. 391

the Irish towards the British are the same as the fictional people of the Blue Mountains towards the Turks.

The other allusion might be with the support from abroad and armament of the Mountaineers. One of Rupert's efforts to support the natives and befriend them was to provide and arrange their arms supply. With Captain Rooke, Rupert was able to equip the fighters with new rifles and ammunition which was brought from one South American country, which ended the war. *"Perhaps they will know me better when Rooke comes back with that store of arms and ammunition that he has bought, and the little warship he has got from South America."*[98] In the beginning of the Fenian movement, they got a military support from America as well. *"In its early days, Fenianism looked to America for military afforcement – particularly from demobilized Irish-American soldiers after the civil war."*[99] When the novel was published, the Irish Republican Brotherhood had been active for almost the half of the century, like the Mountaineers they were prepared to fight. At the end of Stoker's life, the movement aimed to rebel against the British. Their attempts escalated in the Easter Uprising, four years after Bram Stoker died. Their determination to fight was as strong as the determination of the Mountaineers in Stoker's novel even during the author's live. The tension of the upcoming war or rebellion is present in the whole novel.

> There is evidently something up in the country. The mountaineers are more uneasy than they have been as yet. There is constant going to and fro amongst them, mostly at night and in the grey of the morning. I spend many hours in my room in the eastern tower, from which I can watch the woods, and gather from signs the passing to and fro. But with all this activity no one has said to me a word on the subject.[100]

The quote in fact summarize the political situation of Europe (Ireland was no exception) before World War I. However, it might also foreshadow approaching two *Balkan Wars* (1912 – 1913). *The First Balkan War* was a conflict between Balkan states and the Ottoman Empire which is very similar to the plot of Stoker's novel. Meanwhile in the Balkans it was an open conflict between nations while in Ireland it was hidden plan for the rebellion against the oppressor.

> Before the First World War many people in Ireland look forward to some form of Home Rule, but few think of setting up an Irish republic. Nevertheless, extreme nationalist elements are secretly preparing for revolution. In 1914 Irish Republican Brotherhood (a revival of the Fenian movement founded in 1858) is actively recruiting. [101]

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98 STOKER, *The Lady of the Shroud* pg. 138
99 FOSTER, *Modern ireland 1600 – 1972* pg. 39
100 STOKER, *The Lady of the Shroud* pg. 137
101 HAWTRONE, *Two Centuries of Irish History* pg. 104

Despite some differences, the situation shares something similar – an arrangement for a war or a revolution.

5.4 Ambiguity of *The Lady of the Shroud* in Contrast with Stoker's Earlier Work.

Similarly to the Balkans, which is peculiar mixture of disparate cultures, nations and religions, the novel *The Lady of the Shroud* is a strange blend as well. The novel is a medley of several genres including Gothic horror, romance, adventure and in some cases it could be said a war novel and political thriller. Those genres, standing alone, could be fertile soil for the themes and emotions which can be considered as Stoker's repeated images that were used in his previous fiction that established him as the great author. However, in the case of *The Lady of the Shroud*, it seems that this strange blend of those literary genres does not work at all. Another problem is that Stoker's previous work had a clear message (especially political but also erotic symbolism) covered in veils of the Gothic and horror tradition, while the message of *The Lady of the Shroud* seems unclear. In fact all previous symbols of Stoker's fiction, including anti-colonialism, nationalism, the image of the new woman, and so one known from Stoker's short stories and novels, are present but in strange fading images. Sometimes it seems that it is not Stoker as it was in his former work. Due to its setting in Southeast Europe, the of a vampire and the epistolary form, *The Lady of the Shroud* might be considered as *Dracula's* spin-off. The novel had the potential to become another vampire masterpiece but there is one question which emerges, namely: "Why was the reception so much weaker?".

5.4.1 The Date of Publication

One of the major reasons that makes *The Lady of the Shroud* a bizarre blend might be the date of its publication. The novel was published in 1909 shortly before the author's illness resulting in his death three years later. Stoker's physical and psychical health was rapidly deteriorating after the death of his friend Henry Irving and this state is reflected in his fiction as well. After the publication of *The Jewel of Seven Stars*, Bram Stoker published four more novels, which fell into oblivion or are considered the weakest of the author's bibliography. Those novels were written and published in between 1905 – 1910 therefore in the years after the traumatizing death of Irving. The major problem in *The Lady of the Shroud* is that it seems like somebody interfered with the final version of the novel. This assumption is supported by the alternative ending of *The Jewel of Seven Stars* and revised chapters from the edition published in 1912 which is also considered as rewritten

by somebody else.[102] Considering his last novel *The Lair of the White Worm*, which was heavily revised after Stoker's death it is possible to conclude that it was similar in the case of *The Lady of the Shroud* as well. The novel gives the impression similar to the "happy ending chapter" of *The Jewel of Seven Stars* which does not correspond at all with the story's atmosphere. In fact the revised version and the "happy end" disproved the gradually escalating atmosphere and the anti-colonial message in the novel. This unpleasant turn is present in *The Lady of the Shroud*. The novel is in similar tone like the non-corresponding changes in in the Egyptian novel. Basically, all of Stoker's cunning symbols and smooth hints which link to Stoker's beliefs and life experience from his former fiction seems to be overshadowed in this novel. There are symbols in agreement with his previous anti-British (or anti-colonial) beliefs and his favour for Celtic heritage of the country especially with the images of the Mountaineers and the image of the garden – his creation of a new "Celtic state". However, the symbols included in the novel are ambiguous for any interpretation. Could this shift in the fiction be caused by his deteriorating health, trauma from the death of his friend or is it caused by the probable editing interferences?

5.4.2 The Switching Between the Genres

The ambiguity of *The Lady of the Shroud* is presented by a switch between genres during the storyline. There are two main plots. One deals with Rupert's attempts to befriend the Mountaineers, supplying them with weapons and helping them defeat the Ottomans. Without the rest of all the supernatural themes in the story, this part might be considered a thriller and adventure fiction. This part of the storyline deals with the Balkan politics. Bram Stoker proved his knowledge in this field and makes several references during the novel's storyline. For example:

> On every side other powers, great and small, pressed the land, anxious to acquire its suzerainty by any means—fraud or force. Greece, Turkey, Austria, Russia, Italy, France, had all tried in vain. Russia, often hurled back, was waiting an opportunity to attack. Austria and Greece, although united by no common purpose or design, were ready to throw in their forces with whomsoever might seem most likely to be victor. Other Balkan States, too, were not lacking in desire to add the little territory of the Blue Mountains to their more ample possessions. Albania, Dalmatia, Herzegovina, Servia, Bulgaria, looked with lustful eyes on the land, which was in itself a vast natural fortress, having close under its shelter perhaps the finest harbour between Gibraltar and the Dardanelles.[103]

The second line is focused on the relation of Teuta and Rupert, the main characters. This line is in the tone of romance and Gothic horror and could very well be a spiritual sequel to *Dracula*. One of the topics of the novel's is about the strange relationship between a mortal man and presumed

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102 DEANE, "Mummy Fiction and the Occupation of Egypt: Imperial Striptease" pg. 406
103 STOKER, *The Lady of the Shroud* pg. 47-48

undead being – the vampire. While standing alone, these two storylines are great but when put together, they seem absolutely disparate. The potential of the Gothic part was later buried because it was revealed that *The Lady of the Shroud* is not a vampire at all. She was simply in some kind of trance.

> As the trance, or catalepsy, whatever it was, continued for many days, there had been ample time for the leaders of the Council, the Vladika, the priesthood represented by the Archimandrite of Spazac, myself as Archbishop and guardian of the Voivodin in her father's absence, to consult as to a policy to be observed in case of the girl awaking. For in such case the difficulty of the situation would be multiplied indefinitely. In the secret chambers of St. Sava's we had many secret meetings, and were finally converging on agreement when the end of the trance came. The girl awoke! She was, of course, terribly frightened when she found herself in a tomb in the Crypt.[104]

However, she had to pretend to be the living dead for political reasons and due to the superstitious nature of the Mountaineers. The revelation of the secret was the major twist in the genre which destroyed the Gothic suspense of the plot. From this point the story continued with its adventurous and political line.

5.4.3 The Characters

The characters of the novel show both ambiguity and dissimilarity, similar to other Stoker's characters but somehow not fitting in the tapestry of author's characters. They seem inconsistent with Stoker's former characters from older novels, especially the main hero Rupert and his mysterious lover and later wife Teuta, who seem more like the symbols of colonialism than believable characters.

5.4.3.1 Rupert Sent Leger

The main problem with Rupert is that on one side he seems like a freedom fighter and on the other side is described as an almost perfect superior being that should reign over the culturally less-developed people. It is strange that in the introductory chapter which contains an extensive genealogy of his family, it is reported that Rupert is partly Irish. *"Patience, who was born in 1858, married an Irishman of the name of Sellenger—which was the usual way of pronouncing the name of St. Leger, or, as they spelled it, Sent Leger—restored by later generations to the still older form."[105]* Furthermore, he has relatives in Scotland as well. Therefore he can be considered as the symbol of Irish (or more precisely Celtic) nationalism. However, in the novel it is most directly stated that Rupert is the Germanic origin.

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104 STOKER, *The Lady of the Shroud* pg. 208
105 STOKER, *The Lady of the Shroud* pg. 5

It woke all the fighting instinct of my Viking forbears, and I vowed in my heart that they should be satisfied with my work.[106] *Such was the state of affairs when the Gospodar Rupert threw himself into the pursuit with fiery zeal and the Berserk passion which he inherited from Viking ancestors, whence of old came "The Sword of Freedom" himself.*[107] *It was as though the old Vikings of whom we have heard, and whose blood flows in Rupert's veins, were choosing a chief in old fashion.*[108]

With that description Rupert seems like a Viking superman without any weaknesses. A purely Celtic character would not be probably heroic enough. At the moment of the story's twist this character became a kind of hero who rescues his "princess" and then becomes the literal king of The Land of the Blue Mountains, an almost prefect human being. *"The most striking figure present—next to King Rupert, who is seven feet high and a magnificent man—was the Queen Consort, Teuta."*[109] When someone else is speaking about Rupert, they spare no expense on superlatives.

5.4.3.2 Teuta

The mysterious Lady of the Shroud, could be the most promising character of the novel. She is turned into a damsel in distress type of character. Unfortunately, when the mystery surrounding this character was revealed, the character became an object which must be saved and protected. In fact one might say that Teuta is Rupert's means to gain the title of the king and become the rightful heir and ruler of the country. She is the only daughter of Voivode, the sovereign over The Land of the Blue Mountains and therefore her role in the novel is more or less symbolic. Whoever possesses her can become the king.

> For the Voivodin Teuta of Vissarion must be taken as representing in her own person the glory of the old Serb race, inasmuch as being the only child of the Voivode Vissarion, last male of his princely race—the race which ever, during the ten centuries of our history, unflinchingly gave life and all they held for the protection, safety, and well-being of the Land of the Blue Mountains. Never during those centuries had any one of the race been known to fail in patriotism, or to draw back from any loss or hardship enjoined by high duty or stress of need. Moreover, this was the race of that first Voivode Vissarion, of whom, in legend, it was prophesied that he—once known as "The Sword of Freedom," a giant amongst men—would some day, when the nation had need of him, come forth from his water-tomb in the lost Lake of Reo, and lead once more the men of the Blue Mountains to lasting victory. This noble race, then, had come to be known as the last hope of the Land. [110]

106 STOKER, *The Lady of the Shroud* pg. 209
107 STOKER, *The Lady of the Shroud* pg. 212
108 STOKER, *The Lady of the Shroud* pg. 230
109 STOKER, *The Lady of the Shroud* pg. 324
110 STOKER, *The Lady of the Shroud* pg. 206

Teuta is from an old noble family with long history and probably with roots in the glory days of Serbian domination in the Balkans. That makes her an important symbol of the power over the land. That is why Turks wanted to capture her or kill her. The marriage with her means becoming the ruler of the country.

> At any rate, they had captured her, and through devious ways amongst the mountains were bearing her back to Turkey. It was manifest that when she was on Turkish soil the Sultan would force a marriage on her so as eventually to secure for himself or his successors as against all other nations a claim for the suzerainty or guardianship of the Blue Mountains.[111]

Because whoever marries her has the certain chance to become the king, this reduces her character to a symbolic trophy for the winner. However, this attitude is in contradiction to the strong female character present in *The Jewel of Seven Stars*. Stoker's heroines, especially Queen Tera, were more than a trophy. Since they were intelligent and could handle the situation by themselves, these strong characters could be a reflection of Stoker's mother who seemed very emancipated, mainly because her involvement in the support of the poorest of the Irish people. Unfortunately, Teuta does not seem as a strong character at all, and her role is mainly relegated to a symbolic role. Her task is to remain as an important national symbol.

> Teuta's role-playing enables her to preserve, at least temporarily, the safety of the nation. If Rupert has no idea who the Lady is until after the wedding, Teuta is, of course, well aware of Rupert's economic power – a power that she harnesses to the benefit of the Land of the Blue Mountains.[112]

Furthermore, the character proclaims himself only as a companion to a man, which is absolutely in contrast with Queen Tera's position as a strong leader of the nation:

> What an example such would be in an age when self-seeking women of other nations seek to forget their womanhood in the struggle to vie in equality with men! Men of the Blue Mountains, I speak for our women when I say that we hold of greatest price the glory of our men. To be their companions is our happiness; to be their wives is the completion of our lives; to be mothers of their children is our share of the glory that is theirs.[113]

This extract degrades her position even more. In fact, she is literally saying that the role of the women should be reduced to companions, wives, mothers and nothing more, which does not correspond with the so-called New Woman incorporated in Stoker's *The Jewel of Seven Stars*.

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111 STOKER, *The Lady of the Shroud* pg. 212
112 WYNNE, Catherine. (2006). "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires". *English Literature in Transition 1880-1920*. 49. 251-271. pg. 262-263
113 STOKER, *The Lady of the Shroud* pg. 319

"Teuta, in veiled rejection of the contemporaneous New Woman, voluntarily renounces her independent claim to the throne and becomes Rupert's consort."[114]

Revealing the biggest mystery of the novel changed the quality of the characters. It changed the atmosphere of the novel as well. Unfortunately, the suspense which was built in the first half of the novel disappeared and it altered into a bizarre fairytale where the perfect hero rescues the princess from the wedding with the "evil sorcerer" represented by the sultan. All characters are black or white whereas the finest Gothic fiction plays with the certain shades of grey. Stoker's characters do not have both sides, the light one and the dark one, unfortunately with the disparaging of the Gothic storyline, the characters became one dimensional. The story becomes sentimental so it does not seem like Stoker's previous work. Whereas *The Jewel of Seven Stars* and *Dracula* have clear anti colonial themes, *The Lady of the Shroud* appears as the certain example of colonialism. Young handsome man from the West comes to underdeveloped country with superstitious inhabitants to help the fight the old enemy and because he won and he gained the symbol that allows him to reign, and they accept him as ruler because of his technological and intellectual superiority. *"The narrative fantasy of progress and male supremacy that prevails after the Lady's true identity is unearthed sharply contrasts with the potency of the vampire tale."[115]* However, this leads again to the question about the authorship and the possible editorial interferences in Stoker's final years. The wedding and the coronation of Rupert and Teuta are enormously similar to the happier alternative end in his Egyptian novel as well as major changes in the revisited publication from 1912.

5.4.4 The Impotent Gothic

Besides the ambiguity there is another odd theme: the conception of the Gothic horror fiction. Bram Stoker tried once again to work with the motive of the vampire. This motive offers, besides the mystery and horror, not explicit but delicate erotic teasing as it was seen in *The Vampyre*, *Carmilla* and *Dracula* as well. *The Lady of the Shroud* seems like an exception. The motive of the seducing vampire is present in the novel but it is an absolutely idle item. Furthermore, once the biggest secret of the novel is revealed, the remaining Gothic elements disappears. The Gothic narrative in the first half of the novel deals with a romantic plot of a mortal man with a vampire. This motive is definitely at one with the dark Gothic nature of vampire stories. One might proclaim that this might be shocking enough. From the first encounter, Rupert is charmed and could

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114 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. 263

115 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. *264*

not stop of thinking about the mysterious lady. However, his thoughts on her state (is she alive or is she the living dead), on how much he loves her and on how he cannot wait for another encounter is the whole Gothic storyline.

> Dead she may be, or Un-dead—a Vampire with one foot in Hell and one on earth. But I love her; and come what may, here or hereafter, she is mine. As my mate, we shall fare along together, whatsoever the end may be, or wheresoever our path may lead. If she is indeed to be won from the nethermost Hell, then be mine the task![116]

Since the first encounter with this presumed vampire, Rupert is trying to provide military supplies to the Mountaineers while yearning for his undead lady. *"It will help, at any rate, to keep my mind occupied whilst I am waiting for another visit from my Lady of the Shroud."[117]* Unfortunately, this musing about Teuta is far from tension that was in Stoker's *Dracula* or Le Fanu's *Carmilla*. This dim Gothic romance faded completely with the twist in the plot. However, Rupert's musing about the Lady of the Shroud might be another reflection from Stoker's life experience. In his final years Bram Stoker was struck by a terrible disease which brought him a lot of suffering. It is possible that Rupert's fantasies about Teuta are in fact Stoker's actual thoughts about his wife which also became unattainable. This might also have led to the change in the nature of the Gothic novel into the adventure story in which the lady must be rescued by a strong handsome man.

5.4.4.1 From Erotics to the Politics

Nevertheless, the Gothic part might be another symbolic expression for Stoker's interests in entangled European policy. The theme of a vampire withdrew and on its place politics took over. *"The occult associations conveyed throughout the ceremony culminate in the revelation that the Lady is feigning her vampirism for political imperatives."[118]* The wedding ceremony is held in the Orthodox Christian tradition. Furthermore, the wedding is also an alliance agreement.

> After some prayers and blessings, rhythmically spoken or sung by an invisible choir, the priest took the rings from the open book, and, after signing my forehead thrice with the gold one as he repeated the blessing in each case, placed it on my right hand; then he gave my Lady the silver one, with the same ritual thrice repeated. I suppose it was the blessing which is the effective point in making two into one. After this, those who stood behind us exchanged our rings thrice, taking them from one finger and placing them on the other, so that at the end my wife wore the gold ring and I the silver one. Then came a chant, during which the priest swung the censer himself, and my wife and I held our tapers. After that he blessed us, the responses coming from the voices of the unseen singers

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116 STOKER, *The Lady of the Shroud* pg. 156
117 STOKER, *The Lady of the Shroud* pg. 139
118 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. *261*

in the darkness. After a long ritual of prayer and blessing, sung in triplicate, the priest took the crowns of flowers, and put one on the head of each, crowning me first, and with the crown tied with gold. Then he signed and blessed us each thrice. The guides, who stood behind us, exchanged our crowns thrice, as they had exchanged the rings; so that at the last, as I was glad to see, my wife wore the crown of gold, and I that of silver.[119]

The marriage with Rupert is in fact making an alliance with more powerful ally to protect the country from Turkish invaders. This again leads to the Stoker's political knowledge of Europe and the Balkans. When the book was published it was shortly before World War I and although Stoker died before the war broke out, there were several indications that war might be approaching. The world powers were making strategical military alliances. The Ottoman Empire, although weakened by sequential losses in the Balkans, still represented a threat to the Western states, thanks to its near location to the Suez Canal. Therefore a strategic partner which could fight the Turks might prove quite useful. *"The Gothic wedding also plays out Stoker's political fantasy of racial mixture as the Slavic blood of the Blue Mountain princess is united with Rupert's English-Irish lineage."[120]* The fading of the Gothic thus has its meaning because it is replaced by politics.

The power of the occult is replaced by an active and concerted focus on military advancement and later industrial progress as the means of repelling invasion. In the subsequent political fantasy, Rupert becomes the constitutional monarch of the Blue Mountains and Britain has an ally in Eastern Europe.[121]

The genre transformation was probably purpose-built. "*The Irish Gothic legacy of sexual danger and racial annihilation is transformed into the narrative that celebrates a strong alliance with Britain, much like Stoker's conception of Home Rule Ireland."[122]* In this case the Gothic narrative was decisively defeated by his infusion of political propaganda into the novel. This seems quite suspicious because it reminds the revised parts from Stoker's previous novel more and more. The authorship of these parts has been repeatedly questioned by scholars.[123]

5.5 The Usage of Contemporary Facts, Predictions and Technology

Although the inconsistency of the narration shifts the novel to the periphery of Stoker's bibliography, there are still some elements typical for Bram Stoker's signature topics. As he showed

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119 STOKER, *The Lady of the Shroud* pg. 189-190
120 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. *263*
121 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. *263*
122 WYNNE, "Bram Stoker, Geneviève Ward and The Lady of the Shroud: Gothic Weddings and Performing Vampires" pg. *264*
123 DEANE, "Mummy Fiction and the Occupation of Egypt: Imperial Striptease" pg. 406

in his short stories ("Dracula's Guest", "The Burial of the Rats", "The Judge's House") or his novels (*Dracula, The Jewel of Seven Stars*) as well Stoker connected the Gothic with the modern. It is possible to find links to the events from the turn of the 19th and 20th centuries. *The Lady of the Shroud* is no exception. Similarly to *The Jewel of Seven Stars* Stoker used history which he thoroughly researched as the basis for his novels as well as recent events that captured the contemporary struggles of the nation. In this case Stoker referred to history of the Serbs, the Croats and Montenegrins as well as the conquest of Southeast Europe. The author mentions that the origins of the Vissarion family are in the old Serbian nobility (although it is not explicitly said the family might be related to Tzar Stefan Dušan) which suggests the respect to the old tradition as it was seen in *The Jewel of Seven Stars*. More important than his excellently mapped history of the lands is his capture of the contemporary political situation in the area.

5.5.1 The Balkan League

Three years after the novel was published Bram Stoker died at the age of 64. By the same time, something else was born. *"My own dream of the new map was to make "Balka"—the Balkan Federation—take in ultimately all south of a line drawn from the Isle of Serpents to Aquileia."[124]* After the successful victory in the Land of the Blue Mountains, the newly crowned King Rupert wishes to constitute a federation of the Balkan states which should create a new powerful player in Southeast Europe against the Ottoman Empire as well as the Austria-Hungarian monarchy.

> There would—must—be difficulties in the carrying out of such a scheme. Of course, it involved Austria giving up Dalmatia, Istria, and Sclavonia, as well as a part of Croatia and the Hungarian Banat. On the contrary, she might look for centuries of peace in the south. But it would make for peace so strongly that each of the States impinging on it would find it worth while to make a considerable sacrifice to have it effected. To its own integers it would offer a lasting settlement of interests which at present conflicted, and a share in a new world-power. Each of these integers would be absolutely self-governing and independent, being only united for purposes of mutual good. I did not despair that even Turkey and Greece, recognizing that benefit and safety would ensue without the destruction or even minimizing of individuality, would, sooner or later, come into the Federation.[125]

This prediction came partly true because in the beginning of the second decade of the 20th century, the so-called Balkan League was formed. However, it was a more military alliance of the Balkan states than a peacekeeping organisation which was created in the novel. The League did not last long however. The presence of similar organisation in the novel and the actual alliance is very

124 STOKER, *The Lady of the Shroud* pg. 341
125 STOKER, *The Lady of the Shroud* pg. 341-342

interesting and proves Stokers specific knowledge in European politics, especially the Austrian domination which became, after Stoker's death, the spark which ignited World War I.

Besides the Balkan League there is another possible prediction which might seem wild. The significant part of the novel deals with armament of the military. In fact, all European powers were preparing for a potential conflict. Is it possible that the novel actually predicts an upcoming Great war and the solution with the peacemaking federation i.e. the League of Nations, as a device to prevent future wars?

5.5.2 Technology

Technology is an important feature in Stoker's novel. The author often used the very latest technology and new inventions in his work, for example phonograph in *Dracula* or Roentgen rays in *The Jewel of Seven Stars*. In this novel Stoker focused more on the military inventions like the warship and even the new aeroplane which had an important significance in the novel.

> "She is the last word in naval construction—a torpedo yacht. A small cruiser, with turbines up to date, oil-fuelled, and fully armed with the latest and most perfect weapons and explosives of all kinds. The fastest boat afloat to-day. Built by Thorneycroft, engined by Parsons, armoured by Armstrong, armed by Crupp. If she ever comes into action, it will be bad for her opponent, for she need not fear to tackle anything less than a Dreadnought."[126]

However, in his previous novels Stoker focused more on the science whose purpose was to help and make life easier and more comfortable, *The Lady of the Shroud* contains a description of the military equipment used for the destruction.

> She has electric guns and the latest Massillon water-guns, and Reinhardt electro-pneumatic "deliverers" for pyroxiline shells. She is even equipped with war-balloons easy of expansion, and with compressible Kitson aeroplanes. I don't suppose that there is anything quite like her in the world.[127]

This leads to another question. Is this militarization of the novel part of the probable war prediction or demonstration of power and political propaganda? Bram Stoker was no stranger to the themes of war and politics. His novel *The Mystery of the Sea* is indeed very similar to *The Lady of the Shroud* in how it deals with military topics as well.

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126 STOKER, *The Lady of the Shroud* pg. 164
127 STOKER, *The Lady of the Shroud* pg. 198

6 The Other Fiction

There are, of course, many more neglected novels written by Bram Stoker and the in-depth analysis of all of them would take time and length beyond a diploma thesis. However, Stoker's novels are thematically connected, so many themes presented in the thesis pervade the rest of his novels as well as his short stories. These pervasive topics were proved in the analysis by for example a comparison of the analysed novels between each other as well as with the most frequently analysed novel *Dracula*.

6.1 *Dracula* (1897)

Dracula was a milestone in the Gothic and horror genre. There are countless number of essays and even theses and dissertations written on this novel which to this day is still being analysed. Due to its success the novel cannot be considered as neglected piece of fiction, so it is not an aim of this analysis. Despite this high publicity, *Dracula* plays an important role in Stoker's later fiction. His next works including the two analysed novels might be considered as attempts to supersede his masterpiece.

The similarity between characters of *Dracula* and *The Jewel of Seven Stars* is amazing. Mr. Trelawny is another variety on the theme of the so-called occult detective, a man of science dealing with supernatural forces. In *Dracula* it is Doctor Abraham Van Helsing who might be considered as the "student" of Le Fanu's Doctor Martin Hesselius, also an occult detective who solved cases with weird spectres ("Green Tea") as well as vampires (*Carmilla*). Hesselius should be considered as Helsing's spiritual predecessor. It is a character invented by fellow Dubliner who inspired Stoker in many ways.

Besides characters, the themes so-called fin-de-siecle including the new woman, scientific and technological progress as well as the criticism of colonialism are present in both novels.

> *Dracula* (1897) has arrived. Once considered as almost beneath serious critical notice, the 1970s and 1980s witnessed a dramatic improvement in the fortunes of Bram Stoker's vampire novel, when psychoanalytical and feminist critics began to see it as a veritable circus of fin-de-siecle sexual fears and longings.[1]

Dracula's Gothic is also full of sexual symbolism which is also manifest in *The Jewel of Seven Stars*. Especially with the image of undressing the mummy, described as beautiful as well as powerful, Stoker continues with very sexual imagery which is similar to *Dracula*.

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1   DALY, Nick. (2002). "Out of the Crypt". *NOVEL: A Forum on Fiction*, Vol. 36, No. 1 (Autumn, 2002), pp. 138-139
     pg. 138

> The story is related by different characters in journals, diaries, clinical reports, ship log. Jonathan Harker goes to Count Dracula castle in Transylvania, observes the child-eating vampire women, is almost molested by them, and then returns to London with Dracula in hot pursuit.[2]

These women in *Dracula* might also represent as powerful. However, they are more like Count's servants than the powerful Queen. Despite this, their role in *Dracula* differs from Queen Tera. They are in fact more a symbol of lust than power.

"Listen to them—the children of the night. What music they make!"[3] Since Joseph Sheridan Le Fanu was mentioned as the inspiration for *Dracula*, it is necessary to write that this novel shares a lot of topics present in Le Fanu short stories (*Carmilla*, "Green Tea", "Strange Event in the Life of Schalken the Painter") and Stoker's short stories ("Dracula's Guest", "The Burial of the Rats", "Judge's House") as well. Moreover, "Dracula's Guest" is in fact unused original chapter intended as the introduction to the novel *Dracula.* Due to their dark and Gothic atmosphere the short stories might stand as parents to Stoker's novels and therefore metaphorically it is possible to use quote of Count Dracula to describe his novels as "*the children of the night*". These short stories were analysed in my bachelor thesis *Analysis of Selected Horror Stories by Bram Stoker and Sheridan LeFanu* and its influence on Stoker's novel is also mentioned.

6.2 *The Snake's Pass* (1890)

One of the first Stoker's novels has a lot of common with above-mentioned *Dracula* as well as with *The Jewel of Seven Stars* and *The Lady of the Shroud*. It is one of the neglected novels thanks to its setting in Ireland which was not probably exotic enough. However, it shares the topics like British colonialism and thanks to placing the story in Ireland the events are less symbolic and more direct. Furthermore, Stoker could build story based directly on the Irish history and legends. The novel *The Snake's Pass* is based on the Legend of Saint Patrick which is mentioned in the second chapter:

> "Well, in the ould ancient times, before St. Patrick banished the shnakes from out iv Ireland, the hill beyant was a mighty important place intirely. For more betoken, none other lived in it than the King iv the Shnakes himself. In thim times there was up at the top iv the hill a wee bit iv a lake wid threes and sedges and the like growin' round it; and 'twas there that the King iv the Shnakes made his nist—or whativer it is that shnakes calls their home. Glory be to God! but none us of knows anythin' of them at all, at all, since Saint Patrick tuk them in hand."[4]

2 DEMETRAKOPOULOS, Stephanie. (1977). "Feminism, Sex Role Exchanges, and other subliminal Fantasies in Bram Stoker's "Dracula", [online]. *A Journal of Women Studies* 2, no.3 pg. 104

3 STOKER, Bram. (1993). *Dracula*. Hertfordshire: Wordsworth Classic. pg. 17

4 STOKER, Bram. (2015). *The Snake's Pass*. Syracuse, NY: Syracuse University Press. pg. 16-17

The author used dialect of Irish folk which was again later employed in *The Lady of the Shroud* with Roger's aunt Janet MacKelpie speaking with strong Scottish accent. In both cases it served to underscore the Celtic nationalism which is an important theme for which Stoker shows great sensibility

6.3 *The Mystery of the Sea* (1902)

This is the first novel written in the new century as well as the first novel published after *Dracula*. It was published just one year before *The Jewel of Seven Star*. The setting and the plot of the novel is similar to *The Lady of the Shroud*. There are some supernatural elements but they are not crucial for the novel. The political themes taking into account of the historical background again are the major storyline in this novel which was later recycled in *The Lady of the Shroud*. In this case it focuses on fights with Spaniards and also on the Spanish-American conflict which had just taken place in 1898. It was a recent event which rewrote the world map. The place of interest was the Caribbean especially Cuba and Puerto Rico. Spain losing the war might be taken to remind the former conflict between the British and Spaniards including the famous defeat of the Spanish Armada in 1588 and the competition between them as colonial powers in the New World. *"At the time the reports kept crowding in of the Spanish atrocities on the reconcentrados[5]; when public feeling was rising in the United States."[6]* Furthermore, to support the dominance of the American interests in the novel, the character named Marjory Drake, an American, is related to the colonial explorer from England, Sir Francis Drake.

> That came to me from my father, who got it from his, and he from his, on and on till our story of it, which is only verbal, for we have no records, is lost in the legend that it is a relic of the Armada brought to America by two cousins who had married, both being of the family to which the great Sir Francis Drake belonged.[7]

> Marjory's eyes flashed; pulling herself to full height she said proudly: "Sir, I am not one who whines for pain of my own. I and mine know how to bear our own troubles, as our ancestors did before us. We do not bend before Spain; no more to-day than when my great ancestors swept the Spaniard from the Western Main, till the seas were lit with blazing masts and the shores were fringed with wreckage! We Americans are not the stuff of which you make reconcentrados. We can die! As for me, the three hundred years that have passed without war, are as a dream; I look on

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5   **"**Meaning of reconcentrado in English." *Lexico* [online]. [cit. 2019-11-29]. Dostupné z: https://www.lexico.com/definition/reconcentrado: **During the final phase of the Cuban war of independence (1895–8): any of the rural Cubans interned in garrisoned towns or detention camps by the Spanish military authorities.**
6   STOKER, Bram. (2015). *Mystery of the Sea*. London: Forgotten Books. pg. 149
7   STOKER, *The Mystery of the Sea* pg. 177

Spain and the Spaniard with the eyes, and feel with the heart, of my great uncle Francis Drake."[8]

Drake is above all famous for defeating the Spanish Armada also as a privateer who raided Spanish ships, which were carrying the wealth taken from the New World to the Spanish Kingdom.

Again Stoker proved his interests in history and was able to connect them with the contemporary issues. However, this novel belongs to the neglected fiction as well. It was overshadowed by *Dracula*. The themes of the novel seem very interesting, especially thanks to Stoker's unusual shift from Gothic vampire fiction to a more realistic adventure novel. It is the theme to which Stoker's returned to in *The Lady of the Shroud*. Unfortunately in the case of this novel, it did not work so well.

6.4 *The Lair of the White Worm* (1911)

The last novel by Bram Stoker is considered as the worst work of his entire career. However, it is necessary to say that this novel was edited similarly to *The Jewel of Seven Stars* and probably even *The Lady of the Shroud* as well. The novel is inspired by old legend about Lambton Worm (it is not a worm but a dragon-like creature).

> "In the dawn of the language, the word 'worm' had a somewhat different meaning from that in use to-day. It was an adaptation of the Anglo-Saxon 'wyrm,' meaning a dragon or snake; or from the Gothic 'waurms,' a serpent; or the Icelandic 'ormur,' or the German 'wurm.' We gather that it conveyed originally an idea of size and power, not as now in the diminutive of both these meanings. Here legendary history helps us. We have the well-known legend of the 'Worm Well' of Lambton Castle, and that of the 'Laidly Worm of Spindleston Heugh' near Bamborough. In both these legends the 'worm' was a monster of vast size and power—a veritable dragon or serpent, such as legend attributes to vast fens or quags where there was illimitable room for expansion. [9]

Again the novel was inspired by an old legend similarly to *Dracula* and the others. It has a demonic antagonist as well. The characters of the novel again might be another variety to the vampire story. There is Sir Nathaniel de Salis who might fit to the occupation of the occult detective. *"Sir Nathaniel was quite a clever old man of the world, who had travelled much and within a certain area studied deeply. He was a brilliant conversationalist, as was to be expected from a successful diplomatist, even under unstimulating conditions."[10]* He is a man who can stand next to Dr. Martin Hesselius, Mr. Trelawny and Abraham Van Helsing and his role is similar to theirs. The main

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8   STOKER, *The Mystery of the Sea* pg. 277
9   STOKER, Bram. (2009). *The Lair of the White Worm*. Rockville, MD: Wildside. pg. 37
10 STOKER, *The Lair of the White Worm* pg. 18-19

antagonist Lady Arabella is a demonic type and, although she is not a vampire, she is definitely a Dracula-like villain in the story.

> "You must be Mr Salton—Mr Adam Salton of Lesser Hill. I am Lady Arabella March of Diana's Grove." […] She was already among the snakes when he called out to warn her. But there seemed to be no need of warning. The snakes had turned and were wriggling back to the mound as quickly as they could. He laughed to himself behind his teeth as he whispered, "No need to fear there. They seem much more afraid of her than she of them."[11]

The story takes again the symbol of the snake which might be a return to *The Snake's Pass* and the Christian Legend of Saint Patrick. Therefore this might be another sublime support for Irish nationalism. However, the other topics which were typical for *Dracula* or *The Jewel of Seven Stars* were missing. Unfortunately, the plot seems, as it was in the case of *The Lady of the Shroud*, very confusing.

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11 STOKER, *The Lair of the White Worm* pg. 27-28

7 Conclusion

The majority of the Stoker's work draws its inspiration from both history and legends from various regions and nations. In addition to that, the contemporary themes as politics, colonialism, local conflicts, rebellions and uprisings, nationalism, religion as well as new technological inventions are also incorporated into his fiction. For this reason, this thesis is strongly focused on history. Although Bram Stoker wrote more than ten novels, he is remembered for *Dracula* by the public at large. Unfortunately the rest of this work is (and will be) compared only to this marvellous novel. This thesis is focused on the neglected fiction and therefore the deep analysis of *Dracula* is not included. Some of the *Dracula* themes were included in my bachelor thesis *Analysis of Selected Horror Stories by Bram Stoker and Sheridan LeFanu* which focused on short stories written by Stoker as well as Joseph Sheridan Le Fanu whose influence on Stoker was immense and it is present also in *Dracula*. However, *Dracula*'s legacy and fame is huge and it is not possible to avoid the comparison with the novel. Therefore, there are several links and comparison with the vampire novel mentioned in the analysis of both *The Jewel of Seven Stars* and *The Lady of the Shroud*. Both novels were written after *Dracula* and they are thematically the closest novels to it so it was the main reason for their selection for this analysis.

Although *The Jewel of Seven Stars* is his second most successful novels after *Dracula* it is considered neglected. The novel does not have a villain as it was in *Dracula*. Instead the fight with the supernatural monster the novel's storyline is shrouded in mystery which is revealed step by step. There are several levels which are more disturbing after every step of revelation. One of them is the motive of awakening which fits well both in Egypt and Ireland as well as the other oppressed British colonies. A second motive deals with the role women in society. A third is the clash of the traditional religious values with arrival of modern technology, corresponding with the old versus new theme as well. All these motives and themes were amalgamated with traditional Gothic themes and with the turn-of-the-century obsession with ancient Egypt (called Egyptomania) and oriental cultures. This Stoker's Egyptian Gothic was both a horror story on one hand and a disturbing colonial story dealing with topics at the turn of the century on the other. The novel was revised in 1912 and the most disturbing parts – the end and the chapter "Powers–Old and New" were altered or removed completely. The true authorship of the revised parts has been questioned for many decades by critics.

This leads to the last two novels by Bram Stoker which might deal with the revision by unknown editors as well. With *The Lady of the Shroud* the author was returning to the theme of the

vampire and the setting in the Southeast Europe as well. However, no big return of vampires in Stoker's fiction happened. Instead of vampires, there is an overly complicated story which seems ambiguous. There are several references to the rich Balkan history and also to the contemporary political situation in the Balkans. These references are clever and proves Bram Stoker's knowledge of the local problems but all of it is obscured by a truly bizarre story. It was overcome by an even more bizarre novel *The Lair of the White Worm*. Despite the bad reputation *The Lair of the White Worm* is thematically closer to *Dracula* than *The Lady of the Shroud*.

The rest of the neglected fiction seems fascinating. These novels also deal with topics mentioned before in Stoker's fiction. It is interesting to read closely how the fiction of one author was developed. In the case of Bram Stoker, it is quite sad that his writing career was negatively affected by the enormous success with *Dracula* and then with deteriorating quality of his fiction at the end of his life. Nevertheless, this might be partly caused by the physical and mental state of the author during his final years. On the other hand, it is still part of the author's life and it should be taken into consideration when critical research of Bram Stoker is conducted.

8 Resumé

Hlavním cílem diplomové práce bylo analyzovat romány Brama Stokera, jimž není veřejností věnována velká pozornost. Se jménem Bram Stoker je neodmyslitelně spjat hororový román *Dracula* (*Drákula*), který je dodnes považován za jedno z nejvýznamnějších děl s upíří tématikou. Jelikož se toto Stokerovo mistrovské dílo stále těší velké pozornosti veřejnosti, hlubší analýza tohoto románu není součástí práce. Témata spjatá s Drákulou jsou součástí mé bakalářské práce *Analýza vybraných hororových povídek od Brama Stokera a Sheridana Le Fanu.* Dědictví hraběte Drákuly je ovšem tak obrovské, že během analýzy zkrátka nebylo možné upustit od srovnávání s tímto vynikajícím románem.

Většina Stokerovy fikce čerpá náměty z historie a legend různých národů, ke kterým autor přidává i témata doby, kterou autor prožíval. Tato témata zahrnovala politiku, kolonialismus, nacionalismus, různé místní konflikty, povstání a vzpoury, stejně tak jako náboženství a nové technologie. Z tohoto důvodu je práce silně orientovaná na historii, která se v Stokerově tvorbě odráží, stejně tak jako na události z autorova osobního života, které jsou také více či méně zakomponované do jeho povídek a románů.

Prvním analyzovaným dílem je román *The Jewel of Seven Stars* (do češtiny překládán jako Klenot sedmi hvězd), který sice patří mezi autorova známější díla, avšak i přes určitou publicitu se dá považovat za „zanedbaný". Tento román čerpá především z takzvané „egyptománie", která byla zapříčiněna velkými objevy egyptologů v 19. a na počátku 20. století. Román se opírá jak o vědecké poznatky a legendy starověkého Egypta, tak i o problémy Egypta z přelomu století (toto období bývá označováno jako tzv. *Fin de siècle* – konec století). Egypt, stejně jako Stokerovo rodné Irsko a mnoho jiných zemí, patřil do britského koloniálního panství, a tudíž mohl autorovi posloužit jako symbol namířený proti kolonialismu. V románu *The Jewel of Seven Stars* chybí hlavní záporná postava, i přesto, že zde vystupuje mumie, jakožto potenciální nadpřirozený protivník. *Dracula* měl zlo ztělesňujícího upíra, který musel být zničen. Avšak namísto souboje s nadpřirozeným monstrem je dějová linka románu *The Jewel of Seven Stars* spíše tajemstvím, které je postupně odhalováno. Místo hrůzy ze zrůd využívá autor symboliku, která je po rozkrytí mnohem znepokojivější nežli ono monstrum.

Jedním z těchto symbolů je symbolické probuzení či oživení. Hlavní zápletkou románu je oživení pradávné mumie královny Tery, kterou je teoreticky možné přivést k životu pomocí starých rituálů. K pokusu o oživení starodávné mumie sice dojde, nicméně experiment má pro postavy katastrofální důsledek – všichni nakonec zemřou. Symbol probouzení velmi dobře zapadá do konce

19. století, protože v této době vzniklo velké množství národnostních hnutí, která si dala za úkol bojovat za nezávislost a znovu oživit své národní dědictví. Spousta těchto pokusů o národní obrození či získání nezávislosti končila násilnými převraty nebo byla utopena v krvi, přičemž Egypt (Urábího povstání 1879 - 1882) ani Irsko (Velikonoční povstání 1916) nebyli výjimkou. Strach z těchto revolucí a změn byl mnohem skutečnější nežli z upírů a mumií. Druhým důležitým symbolem je role ženy ve společnosti na přelomu století, který je také součástí románu, a sice v postavách královny Tery a Margaret Trelawnyové. Tyto postavy se vymykají tradičnímu pojetí ženy na přelomu století, a to svojí silou a samostatností. A v poslední řadě je zde i třetí symbol, který se zabývá otázkami vědy a náboženství. Tyto symboly by se daly shrnout do pomyslného střetu starého a nového.

Všechny výše uvedené symboly byly smíchány s tradičními gotickými tématy. Výsledkem této literární směsi byl gotický hororový příběh na jedné straně a znepokojivý protikoloniální román na straně druhé. První vydání z roku 1903 bylo pravděpodobně velmi znepokojujícím dílem své doby, protože ve vydáním druhém z roku 1912 jsou vidět jasné a zásadní zásahy do děje, které kompletně pozměnily vyznění knihy. Temně vyznívající konec byl přepsán a předělán na příběh z veselým koncem. Znepokojivě vyznívající kapitola „Powers-Old and New" zahrnující debaty nad vědou a náboženstvím byla dokonce odstraněna úplně. Autorství této revize bylo již několikrát zpochybněno.

Zpochybnění Stokerova autorství druhého vydání románu *The Jewel of Seven Stars* vede k jeho dalším „zanedbaným románům" z autorových posledních let života, které byly také s největší pravděpodobností předělány někým jiným. Jedním z nich je román *The Lady of the Shroud* (v českém překladu jako *Dáma v rubáši*), který by se dal chápat jako pokus o návrat k Drákulovským úspěchům. Nicméně žádný velký návrat se nekonal a namísto temné upírské gotiky se dostavil komplikovaný a nejasný příběh. Román vyšel v roce 1909, tedy tři roky před autorovou smrtí. Faktory, které se podepsaly na vágnosti tohoto románu, jsou především autorův špatný zdravotní stav, jak fyzický, tak psychický, a zároveň také podezření z vnějších zásahů do zápletky děje. V případě tohoto románu lze vyzdvihnout určité rysy, které jsou Stokerovým nezaměnitelným rukopisem, a to především jeho orientace v politice a historii. Děj románu *The Lady of the Shroud* se opět přesunul na Balkánský poloostrov, konkrétně do fiktivní země The Land of the Blue Mountains (přeloženo jako Země Modrých hor), která je jakýmsi fiktivním dvojníkem Černé Hory. Autor znamenitě využil svých znalostí balkánské historie, na kterou v ději několikrát ukázal, a samozřejmě také potvrdil svůj přehled v oblasti mezinárodní politiky. Jedna ze dvou hlavních dějových linek, která je spíše politickým thrillerem nežli upírským hororem, se zabývá bojem

fiktivního balkánského národa proti tureckému dobyvateli a následným vznikem jakési unie balkánských národů. Zajímavé je, že nedlouho po vydání románu *The Lady of the Shroud* vypukla 1. balkánská válka a následný vznik tzv. balkánského spolku, který je do značné míry podobný s autorovou vizí sepsanou v románu. Nehledě na fakt, že to byl právě Balkán a jeho nestabilita, které se staly roznětkou k vypuknutí Velké války v roce 1914.

Nicméně i přes podrobné zapojení soudobých faktů a historických poznatků vyznívá román *The Lady of the Shroud* poněkud bizarně, a to především díky žánrové, ale i symbolické ambivalenci, která mohla vyplynout z výše zmíněného podezření ze zásahů do autorova rukopisu. Není náhodou, že autorův poslední román *The Lair of the White Worm* (do češtiny překládáno jako *Doupě bílého červa* nebo také jako *Hadí zámek*) bývá označován jako nejhorší počin v autorově tvorbě. I u tohoto románu došlo k pozdějším zásahům a škrtům, které autorovo dílo značně poškodilo. Stejně jako u *The Lady of the Shroud*, tak i u *The Lair of the White Worm* je děj zmatený a poněkud bizarní, přesto má poslední autorův román žánrově i tematicky mnohem blíže k legendárnímu Drákulovi než *The Lady of the Shroud*.

Zbytek autorovy „zanedbávané fikce" se jeví také jako fascinující. Podobně jako jiné romány a povídky Brama Stokera se silně obrací na historii, avšak podrobná analýza z historického hlediska všech autorových románů vydala na více než jednu diplomovou práci (nehledě na fakt, že o samotném Drákulovi bylo sepsáno prací, které by zajisté zaplnily celý archiv), a proto se tato diplomová práce detailně soustředila pouze na dva romány s přihlédnutím i na další „zanedbanou fikci" tohoto irského autora. Je velmi zajímavé sledovat autorův vývoj skrze jeho povídky a romány. Ve Stokerově případě lze říci, že neúspěch některých jeho románů byl zapříčiněn fenomenálním úspěchem Drákuly, avšak jeho pozdější díla byla ovlivněna i autorovým zdravotním stavem a také vnějšími zásahy do jeho tvorby. Na druhou stranu i tato oblast autorova života by měla být zmapována, pokud jde o další kritický výzkum tvorby Brama Stokera.

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