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“Analysis of Selected Horror Stories by Bram  
Stoker and Sheridan LeFanu“

„Analýza vybraných hororových povídek od  
Brama Stokera a Sheridanana LeFanu“

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## **Abstract**

This diploma work topic will focus on Bram Stoker and Joseph Sheridan LeFanu and their Irish horror stories, offering a brief history of the horror genre, with a special focus on stories rather than full-length novels. Although a few of the stories take place in Ireland, most are set outside of Stoker's and LeFanu's native country, so a brief background of Anglo-Irish Protestant population and especially their literary aspirations will be necessary in order to put these stories in their proper context. LeFanu and Stoker clearly associated themselves with Protestants but felt compassion towards the plight of the Catholics. A historical background to the Anglo-Irish religious conflict is therefore important to include as well. These stories were popular and written to horrify in order to satisfy the Victorian reader, so the context of the Victorian readership's historical views associated with Ireland will also be taken into consideration.

## **Anotace**

Hlavním bodem této bakalářské práce bude se zaměřit na irské horory Josepha Sheridan LeFanu a Brama Stokera se zvláštním důrazem především na povídky, namísto jejich románů. Vzhledem k tomu, že jen velmi málo jejich povídek se odehrává v Irsku, protože děj většiny povídek je zasazen mimo jejich rodnou vlast, znalost stručného pozadí anglo-irských protestantů, a jejich literárních ambicí především, bude nutná k zařazení povídek do správného kontextu. LeFanu a Stoker byli jednoznačně spojováni s protestantismem, ale zároveň velmi soucítili s katolíky a jejich velmi těžkým životním údělem. Proto je důležité zahrnout i anglo-irský náboženský konflikt. Tyto povídky byly velmi populární a byly psány s účelem vyděsit, ale i uspokojit viktoriánského čtenáře. Tudíž i pohledy viktoriánského čtenáře na Irsko budou brány na vědomí.

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## 1. Introduction

Ireland is a peculiar piece of land in the Atlantic Ocean. Although this island is a part of the Western Europe, it does not belong into the highly industrialized countries. Even the number of inhabitants of Ireland does not belong into the highest in the world. Yet still this green island is well known for, beside other things, its strangeness. For instance, Ireland is a place with the highest number of Celtic people in the world and except for the British Isles and Brittany in France; Ireland is the only country with predominantly Celtic population. This specific nation has its own language which is not spoken anywhere but in Ireland. Furthermore, historically Ireland has belonged to the strictest Catholic countries in the world which enormously influenced the history and the culture of this island. The history of Ireland is very vivid but also very bloody. Cruelties that were inflicted on Ireland and atrocities that happened there as well had a huge impact on the Irish culture. Moreover, some of grievances that happened in Irish history are still alive. Culturally Ireland has a lot to offer. Many famous writers, poets and playwrights who are world widely known today were born in Ireland.

*“History is a nightmare from which I am trying to awake”*<sup>1</sup>

James Joyce, *Ulysses*

*“Whether there be upon earth any Christian or civilized people so beggarly, wretched, and destitute as the common Irish?”*<sup>2</sup>

George Berkeley, *The Querist*

It has already been said the Irish history belongs to the bloodiest in Europe. The effect of these violent events in Irish history on the culture was huge. The best illustration of this impact on the culture is shown in the literature, especially in the horror stories. Only a land which endured so many atrocities and grievances can produce what later has been called the horror genre. However, generally horror genre includes forgotten the Irish writers like Joseph Sheridan LeFanu. Although they are often omitted nowadays, their influence was indisputable. Joseph Sheridan LeFanu and Bram Stoker belong among the seminal writers in Gothic and horror fiction. Both lived in the 19<sup>th</sup> century, in the Victorian era. However, LeFanu lived the most of the time of his life in the first half of the 19<sup>th</sup> century Stoker lived

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<sup>1</sup> Joyce, James. ULYSSES. *Project Gutenberg*. [online]. 1. 8. 2008 [cit. 2016-04-25]. Dostupné z: <https://www.gutenberg.org/files/1080/1080-h/1080-h.htm>

<sup>2</sup> Berkeley, George. *The Querist*. *Project Gutenberg*. [online]. 6. 2. 2002 [cit. 2016-04-25]. Dostupné z: <https://www.gutenberg.org/files/4543/4543-h/4543-h.htm>

chiefly in the second half of the same century. After LeFanu's death it was mainly Stoker who continued in writing famous Gothic and especially horror stories in Ireland. Except writing horror stories and living in the same century, both authors had a lot in common. Neither had Celtic origins which is obvious from their names, and neither LeFanu nor Stoker spoke or wrote the original Irish language. Furthermore, both of them were Protestants. Their ancestors came with colonists or invaders and settled there after the Battle of the Boyne. The fact that they did not belong to the Catholic Church meant a great advantage. As Protestants they had access to higher education and accordingly a better social status. However, despite their better status they sympathized with Catholics living in Ireland. This sympathy with Catholics came from their common rancour against England. Heavy taxation and constant injustice from England caused that even Protestants started to rebel against the British. Many of Irish-born Protestant intellectuals, like the philosopher George Berkeley or the satirist Jonathan Swift for example, were concerned about this state of affairs in Ireland. Nevertheless, it was Joseph Sheridan LeFanu and Bram Stoker who incorporated these problems in their dreadful stories.

### **1.1. Joseph Sheridan LeFanu**

Joseph Sheridan LeFanu was born in Dublin 28<sup>th</sup> August 1814. He descended from the family with a very rich history. The name "Le Fanu" indicates that he had a French origin. His ancestors were really French Huguenots who were forced to leave France due to strong religious repression. It may cause the sympathy that he had with common Irish people because his family was in similar situation in France. *"His family tree has been traced to 1536 when a Michael Le Fanu took his degree in arts at the University of Caen, and then went on to study law and write poetry."*<sup>3</sup> J. Sheridan LeFanu had some given predisposition to become a writer in his blood because many of his ancestors were writing. For instance, the son of Michael Le Fanu was writing poetry as well.

*A Charles Le Fanu de Cresserons was one of the refugee Huguenots fleeing from the religious persecution in France before the Revolution. He joined the army of William of Orange in Holland, fought as a captain in the Irish campaign and decided to settle in Dublin in 1710.*<sup>4</sup>

That means that one of his ancestors was an invader who settled in Ireland after the event known as the Williamite - Jacobite War. Le Fanu family was doing well and prospered in the

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<sup>3</sup> Hickey, Des (1975): "Introduction" in: *The Hours After Midnight*, 11.

<sup>4</sup> Hickey, *The Hours After Midnight*, 11-12.

new country. The next famous person who was LeFanu's relative was Richard Brinsley Sheridan who was a dramatist. He was widely known for *The School for Scandal* and *The Rivals* for example. Furthermore, Richard Brinsley Sheridan was also a politician; specifically he belonged to the Whig party. He had been a Member of Parliament.

Joseph Sheridan LeFanu was a son of a clergyman Thomas Phillip LeFanu. Although he was born in the Irish capital he grew up in the countryside near Limerick where he discovered folk tales and stories concerning Irish history and legends.

*At Abington he was exposed to the richness of Irish oral legend, especially the tales of a gifted local story-teller, Miss Anne Baily of Lough Guir. Supernatural stories described encounters with demons and fairies. There were also legends about the Irish past - the exploits of Finn MacCool, or the latter ending with the siege of Limerick (1690-1), which marked the final defeat of the Stuart and Catholic cause in Ireland.*<sup>5</sup>

Young LeFanu showed that he had a talent for writing. "*He also wrote poetry as a boy which he showed only to his mother and his sister and brother*"<sup>6</sup> Thanks to his father's great library, young Joseph was educated in private. In 1833 he studied law at Trinity College in Dublin. His studying was successfully finished in 1839. Although he studied law he never became a barrister but his passions for writing moved him from the law to a career as journalist. He contributed to *Dublin University Magazine* which published his first short story called "The Ghost and the Bone-Setter". "*All his early stories written for the Dublin University Magazine and later collected in the three volumes under the title The Purcell Papers were set in Ireland, with the exception of Schalken the Painter.*"<sup>7</sup> His literary beginnings were not very successful. His first novels were historical fiction set in Ireland but did not come across with fame. "*Not only did he begin to give his characters English names and place them in English settings, but he abandoned his early ambition to be an Irish Walter Scott*"<sup>8</sup> The greatest achievement of his work came with novels and short stories published later. His major accomplishment was *Uncle Silas* and short story collection called *In a Glass Darkly* which contains his most famous pieces "Carmilla" and "Green Tea". Moreover, it is known that J. Sheridan LeFanu was revised his stories very often.

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<sup>5</sup> Tracy, Robert: "Introduction" in: LeFanu, Sheridan, (1993): *In A Glass Darkly*. New York, Oxford University Press, VI.

<sup>6</sup> Hickey, *The Hours After Midnight*, 12.

<sup>7</sup> Hickey, *The Hours After Midnight*, 13.

<sup>8</sup> Hickey, *The Hours After Midnight*, 14.

It is possible to say that Joseph Sheridan LeFanu not only wrote Gothic but he lived somewhat in a Gothic manner. He married Susanna Bennett in 1843 but after fifteen years the marriage ended by the death of Susanna in December 1858. Furthermore, he lost his sister Catherine as well and her death and also the death of his beloved wife were crucial to his later writing. Susanna died young at the age of thirty-four, after they had four children. “*One of his sons, Brinsley, became an artist and was to illustrate a novel and a collection of short stories by his father in the 1890’s.*”<sup>9</sup> Nevertheless, the loss of his beloved wife hit Sheridan LeFanu very hard. He did not marry again and almost vanished from public life. Only his family could see him at that time. “*His withdrawal from society was gradual*”<sup>10</sup>... “*T P Le Fanu, in a privately-printed history of the Le Fanu family in 1924, compared him to one of his fictional characters, Austin Ruthyn in Uncle Silas. Ruthyn’s wife dies young and he withdraws into seclusion*”<sup>11</sup> Although this part of his life is considered as his worst personally, from the perspective of the reader this time seems like the most productive; his best short stories, novels and novellas were produced in the time of his widowhood. Apparently all those events that happened inspired him in his writing.

*Le Fanu had shown a morbid temperament in his earliest stories, a temperament that may have been influenced by the death of his sister, probably from the ubiquitous consumption, at the age of twenty-seven. His wife’s death increased his morbidity, and the dark house in Merrion Square, the heavily-draped bedroom in which Le Fanu wrote and the endless cups of tea which gave him nightmares cannot have made his nature any less gloomy*<sup>12</sup>

His withdrawal from the public life gave him a nickname “The Invisible Prince”. Joseph Sheridan LeFanu died in seclusion in 10<sup>th</sup> February 1873.

Another source of inspiration for his work came from his sympathy with the Irish nationalism and his interests in history. “*Le Fanu initially had some sympathy with Irish nationalism, and was personally friendly with Isaac Butt, Parnell’s predecessor as head of the Irish Home Rule supporters in Parliament.*”<sup>13</sup> Butt and Parnell mainly were very important figures in the Irish history and Irish emancipation. Nevertheless, LeFanu in his declining years lost interest in politics and his passion for nationalism too. “*Le Fanu seems to have sunk into political apathy resembling the lethargy and despair that often afflicts the*

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<sup>9</sup> Hickey, *The Hours After Midnight*, 14.

<sup>10</sup> Hickey, *The Hours After Midnight*, 15.

<sup>11</sup> Hickey, *The Hours After Midnight*, 16.

<sup>12</sup> Hickey, *The Hours After Midnight*, 16.

<sup>13</sup> Tracy, “Introduction” in: *In A Glass Darkly*, VI.

*haunted characters of his supernatural stories*”<sup>14</sup> Unfortunately LeFanu nowadays is quite a neglected author although his influence was enormous.

## 1.2. Bram Stoker

The name Bram Stoker does not originate with Gaelic speaking people but from the Dutch Protestant colonists that came to Ireland much later. He has some Irish blood and it was found that he is related to famous O'Donnell family<sup>15</sup>. However the name Bram which is shortened version of Abraham is not an Irish name. Abraham and especially its shortened version Bram is the name that is very popular in the Netherlands. This means that some of Stoker's ancestors came with King William III of Orange and fought in the Battle of the Boyne in 1690.

Stoker was born on 8<sup>th</sup> November 1847 in Clontarf which is today a Dublin suburb. His parents Abraham and Charlotte had a huge influence on him. Charlotte Stoker was very interesting and enlightened person at that time. *“Bram's mother, Charlotte, was evidently a dynamic personality” [...]* *“Enormously energetic, Charlotte raised her own family and visited, aided, and wrote about the poor, especially about indigent women”*<sup>16</sup> She supported women and pointed to problems of the poor people. By this attitude she influenced not only Bram but all his siblings.

*Information about their (Stoker and his siblings) childhood is scanty except for two details: Bram's sickness and his mother's stories. In Stoker's own words, “In my babyhood I used, I understand, to be often at the point of death. Certainly till I was about seven years old, I never knew what it meant to stand upright.”*<sup>17</sup>

An ill child, he was bed-ridden until he was seven and although he was suffering he gained some knowledge of the Irish history and folklore which from he drew on later when writing stories.

*Possibly as imaginative as her son, Charlotte Stoker recounted Irish tales of superstition, vividly depicting the banshee, whose wail presaged imminent death, as well as the terrors of the cholera epidemic that killed thousands when*

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<sup>14</sup> Tracy, “Introduction” in: *In A Glass Darkly*, VI.

<sup>15</sup> Santry, Claire. *Dracula was Irish – the genealogical evidence*. *Irish Genealogy News*. [online]. 16.4.2012 [cit. 2015-04-12]. Dostupné z: <http://www.irishgenealogynews.com/2012/04/dracula-was-irish-genealogical-evidence.html>

<sup>16</sup> Roth, Phyllis A. (1982): *Bram Stoker (Twayne's English Authors Series)*. Boston, Twayne, 1.

<sup>17</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 1.

*she was a child in Ireland.<sup>18</sup> His (Stoker's) 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, Charlotte, together with stirring accounts from her own childhood.<sup>19</sup>*

Charlotte died in Dublin in 1901 at the age of eighty-three. Bram's father, Abraham was also very important figure in his life. At first he was working in the Dublin Castle. "*Abraham Stoker, twenty years his wife's senior, was a dedicated civil servant who, while he served more than fifty years as chief secretary at Dublin Castle.*"<sup>20</sup> Dublin Castle was a synonym for the British rule at that time because Chief Secretary for Ireland resided there. Even Bram was working there for some time. Moreover, Abraham Stoker provided his son with education. "*Bram's formal childhood education was rounded out by the services of a Dublin tutor, and he had the additional advantage of his father's library, one the modestly paid civil servant kept up despite financial hardship*"<sup>21</sup> However, the biggest impact on Bram by his father was their common passion for the theatre which was crucial for him. His father died in 1875 when Bram was 28 years old.

The illness which did not allow him to get out of the bed did not affect physically him in the future. In addition, after recuperating from this disease of his youth Bram became a very successful athlete. He studied Trinity College in Dublin and excelled in mathematics and successfully graduated with honours in 1870. After finishing the school, his father helped him find work as a clerk in the Dublin Castle. This work did not satisfy him at all. "*After the excitement and success of his college days, Stoker found the clerking tedious in the extreme, finding pleasure and escape only in his essays...*"<sup>22</sup> His passion for theatre defined his future profession as a theatre critic. In 1866 he saw Henry Irving, a world famous actor in that time, performing in *The Rivals* a play written by Richard Brinsley Sheridan. After ten years, in 1876, Bram Stoker met Henry Irving personally. Since that time their professional lives were bound. They became close friends and also colleagues. In 1878 they moved together to London where Bram started working for Irving as his agent and manager. In the same year Stoker married Florence Balcombe.

*Florence was an extraordinarily beautiful woman who had known Stoker for a number of years before they married. Stoker himself makes it evident that he*

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<sup>18</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 2.

<sup>19</sup> Dalby, Richard: "Introduction" in: Stoker, Bram (1997): *Best Ghost and Horror Stories*. New York, Dover Publications, Inc, V.

<sup>20</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 1.

<sup>21</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 2.

<sup>22</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 3.

*and Florence were already engaged when Irving called for him; they simply married earlier than planned.*<sup>23</sup>

Bram Stoker was not the only man who courted beautiful Florence. The other man was Oscar Wilde.

*(Daniel) Farson<sup>24</sup> also reports that he received from Noel Stoker, the only child of Florence and Bram (born in 1879), a “sack of letters” including letters to Florence from Oscar Wilde who was evidently enamored of her and angered by her marriage to Stoker<sup>25</sup>*

The marriage had also an impact on Stoker's output. After Florence gave birth to his only son Noel, she refused to have intercourse with Bram anymore because the birth was so cruel and painful to her. *“As Farson figures it, Stoker had been forced into celibacy by Florence when Noel was born, a celibacy which Farson believes lasted for twenty years until Stoker rebelled.”*<sup>26</sup> After the publishing of his best known novel *Dracula*, Stoker's life began to deteriorate. On the turn of the century he got a syphilis infection from prostitutes. *“(Stoker's) wife's frigidity drove him to other women, probably prostitutes among them”*<sup>27</sup> The health of Henry Irving started to worsen and led to his death in 1905. Furthermore, besides his physical health, his mental health deteriorate as well. The cause of Stoker's death was officially registered as “General Paralysis of the Insane”<sup>28</sup>, mental disease which is common symptom of syphilis in advanced level. After *Dracula* he managed to write several novels and short stories. The most important short stories collection *Dracula's Guest and Other Weird Stories* was published posthumously. Bram Stoker died on 20<sup>th</sup> April 1912 at the age of 64 in London.

He travelled frequently during his lifetime and visited the United States of America, France and many other European countries. Most of his short stories are set outside of Ireland and often are set in England or countries that he had visited.

*Another story by the author, “The Burial of the Rats” also included in Dracula's Guest, is set in the shadowy Parisian underworld of chiffoniers (rag-and-bone men) and concerns the violence that the vagabonds threaten on an idle English gentleman, who, in the manner of a contemporary Gypsyologist,*

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<sup>23</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 7.

<sup>24</sup> Daniel Farson was a grand-nephew of Bram Stoker who wrote his biography *The Man Who Wrote Dracula* (1975)

<sup>25</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 7.

<sup>26</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 20.

<sup>27</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 20.

<sup>28</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 20.

*embarks on an undercover "investigation" of their secret life for his own "amusement".*<sup>29</sup>

However, in those stories thematically Ireland is reflected. Except for his mother who introduced young Stoker to horror and travelling, the next inspiration for his fiction was Joseph Sheridan LeFanu. This influence is seen clearly in Abraham Van Helsing, who is similar to Doctor Martin Hesselius, a character appearing in several short stories written by LeFanu. Similarities between Stoker's Count Dracula and LeFanu's lesbian vampire Carmilla are evident as well.

*Stoker must have read Le Fanu's vampire masterpiece, "Carmilla," as well as "The Haunted House in Westminster," when they first appeared in Dark Blue (December 1871 to February 1872) and Belgravia (January 1872), respectively; and I am sure that the two must have been acquainted in Dublin while Stoker was both a very active journalist and enthusiastically writing his short stories - some of which he might have shown to the veteran Irish author*<sup>30</sup>

Bram Stoker became one of the most praised and known horror writers of all time. His influence is so huge that even contemporary authors cite him as the inspiration. "Unsurprisingly, Stephen King is among the numerous genre writers who have recognized and publicly admired Stoker's genius at creating horror in capsule form that almost surpasses the excellence of Dracula."<sup>31</sup> Furthermore, a prestige award for horror writers is named after him.

*Each year, the **Horror Writer's Association** presents the Bram Stoker Awards for Superior Achievement, named in honor of Bram Stoker, author of the seminal horror work, Dracula. The Bram Stoker Awards were instituted immediately after the organization's incorporation in 1987.*<sup>32</sup>

Bram Stoker has without a doubt gained more fame than Joseph Sheridan LeFanu, but it is good to ask: Would be there Bram Stoker if there were not Joseph Sheridan LeFanu?

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<sup>29</sup> Burke, Mary (2005): *Eighteenth- and Nineteenth-Century Sources for Bram Stoker's Gypsies*. Storrs: University of Connecticut Press, 57.

<sup>30</sup> Dalby, "Introduction" in: *Best Ghost and Horror Stories, VI*.

<sup>31</sup> Dalby, "Introduction" in: *Best Ghost and Horror Stories, X-XI*.

<sup>32</sup> The Bram Stoker Awards®. *THE HORROR WRITERS ASSOCIATION*. [online]. n/a [cit. 2016-04-22]. Dostupné z: <http://horror.org/awards/stokers.htm>

## 2. Joseph Sheridan LeFanu

### 2.1. The Fortunes of Sir Robert Ardagh (1838)

This is one of the first stories he wrote. LeFanu's literary beginnings were quite difficult and many of his first short stories or novels are now forgotten. The short story "The Fortunes of Sir Robert Ardagh" is an exception. Joseph Sheridan LeFanu tended to write historical fiction during his literary beginnings and this story shows an example of it. Nevertheless, "The Fortunes of Sir Robert Ardagh" is not only a historical short story. It deals with history a lot but it is a Gothic story. The plot is set in an old castle and deals with an old aristocratic family. Moreover, the plot is not set in England but is one of few horror stories by LeFanu set in Ireland. In addition to that, the name of the family and the surname of main character Ardagh is actually an Irish name. The name Ardagh means "from the high field"<sup>33</sup>. Placing the storyline in Ireland means that LeFanu directly connected this work of fiction with Irish history. "The Fortunes of Sir Robert Ardagh" was originally published in 1838 for *Dublin University Magazine*; however the stories written for this magazine were later published in a book collection called *The Purcell Papers* in 1880. The short stories from *The Purcell Papers* were not as successful as his later work. However, many of his famous works has their roots there. For instance, the first version of the "Schalken the Painter" is included there together with the first fragments of his most famous novel *Uncle Silas*. Although LeFanu revised his work quite often, "The Fortunes of Sir Robert Ardagh" does not belong to his revised stories and it is not as well known nowadays.

The fact that the story takes place in Ireland makes the connection between the literary text and the historical background much easier. There are several allusions in the story which focus on specific events in Irish history. Since the story is set primarily in the old Irish castle the historical background must be focused on the gentry in Ireland. The problem is that the original Gaelic-speaking people of Ireland were losing their gentry when Ireland was first invaded by Henry II. The place with was left behind by Irish kings and Irish noble was filled by English colonists. The most important turn took place in the 17<sup>th</sup> century because radical changes occurred for Irish people. First of all, the possession of the Irish land was in mostly in the hands of British colonisers. Although there were attempts to change the deteriorating situation of the Gaelic people, none of them were successful. All chances were eventually

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<sup>33</sup> Meaning of Ardagh – History and Origin. *Meaning-of-Names.com*. [online]. © 2004 – 2016 [cit. 2016-04-12]. Dostupné z: <http://www.meaning-of-names.com/irish-names/ardagh.asp>

thwarted at first by General Oliver Cromwell and then by the fatal Battle of the Boyne. After this battle the original Gaelic inhabitants of Ireland became the poorest in Ireland. Castles became the property of foreign invaders, for instance the Dutch or the French. LeFanu's ancestors were part of this colonisation as well. Furthermore, Ireland was under heavy repression aimed against Catholics. The Gaelic people of Ireland were Catholics and those marauders and colonists who took over their land by force were Protestants. The two churches showed intolerance toward followers of the other church. In northern continental Europe it was primarily Protestants who dominated and in central and southern Europe by the Catholic Church dominated and oppressed the Protestants. However, the Protestants were considered as devils by Catholic Irish because they were very cruel to the Catholics.

All of this is reflected in this short story. Since LeFanu focused more on the historical issues in his first short stories than his later works the connection with historical events is much clearer. It includes some elements which were used later in his more successful short stories and especially novels. Surprisingly, the short story is told two times. At first it is traditional story or rather a legend that was rumoured. However, after the legend was told LeFanu returns to the beginning of the story and tells it again once more although it is in different way. The first narration of the story begins with the sentence:

*Tradition says that, sometime in the last century, Sir Robert Ardagh, a young man, and the last heir of that family, went abroad and served in foreign armies; and that, having acquired considerable honour and emolument, he settled at Castle Ardagh, the building we have just now attempted to describe.*<sup>34</sup>

And ends with: “*so says tradition.*”<sup>35</sup> It has a character of a legend or rumour. The first part seems like ordinary ghost story which could be heard from the mouth of some story-teller. A man who sold his soul to the devil and his death is surrounded by an unknown mystery. However, the second narration is more a Gothic story which is more complicated and it is more similar to the later work by the author. The both versions are dissimilar but have some aspects in common. For instance, in both narrations Sir Robert Ardagh went abroad where he gained a big sum of wealth and met an enigmatic weird stranger. Moreover, he dies mysteriously in both narrations as well. The weird figure who accompanies Sir Robert Ardagh is the main antagonist of the story, the devil, and he is present in both narrations. The style of the short story is quite unusual because one storyline is told in two different ways.

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<sup>34</sup> LeFanu, Sheridan, (1993): *Green Tea and Other Ghost Stories*. New York, Dover Publications, Inc., 60-61.

<sup>35</sup> LeFanu, *Green Tea and Other Ghost Stories*, 66.

Approximately at the mid-point of the short story, LeFanu returns to the beginning and the plot starts once more.

*This story, as I have mentioned, was current among the dealers in such lore; but the original facts are so dissimilar in all but the name of the principal person mentioned and his mode of life, and the fact that his death was accompanied with circumstances of extraordinary mystery, that the two narratives are totally irreconcilable (even allowing the utmost for the exaggerating influence of tradition), except by supposing report to have combined and blended together the fabulous histories of several distinct bearers of the family name.<sup>36</sup>*

Nevertheless, first of all both stories have in common beginning the vivid description of the Irish countryside surrounding the old castle of Ardagh. There are some hints to Irish history especially the emphasis on the old Ireland and its forests which were unique with no similar place in the whole world. This uniqueness is violated by the arrival of someone strange.

*But now, alas! whither have we drifted? whither has the tide of civilisation borne us? It has passed over a land unprepared for it—it has left nakedness behind it; we have lost our forests, but our marauders remain; we have destroyed all that is picturesque, while we have retained everything that is revolting in barbarism.<sup>37</sup>*

There is a huge contrast of the old original and new which was brought by strangers. The introduction of this short story is nothing more than very vivid description of the old Ireland and its uniqueness. And the beginning of the story tells that the story is set in the land which kept its uniqueness for a long time.

*In the south of Ireland, and on the borders of the county of Limerick, there lies a district of two or three miles in length, which is rendered interesting by the fact that it is one of the very few spots throughout this country, in which some vestiges of aboriginal forest still remain. It has little or none of the lordly character of the American forest, for the axe has felled its oldest and its grandest trees; but in the close wood which survives, live all the wild and pleasing peculiarities of nature: its complete irregularity, its vistas, in whose perspective the quiet cattle are peacefully browsing; its refreshing glades, where the grey rocks arise from amid the nodding fern; the silvery shafts of the old birch trees; the knotted trunks of the hoary oak, the grotesque but graceful branches which never shed their honours under the tyrant pruning-hook; the soft green sward; the chequered light and shade; the wild luxuriant weeds; the*

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<sup>36</sup> LeFanu, *Green Tea and Other Ghost Stories*, 66.

<sup>37</sup> LeFanu, *Green Tea and Other Ghost Stories*, 59-60.

*lichen and the moss—all, all are beautiful alike in the green freshness of spring, or in the sadness and sere of autumn.*<sup>38</sup>

However even this part of Ireland is struck by evil strangers.

This topic is portrayed in the whole story primarily by the presence of the strange companion of Ardagh. The companion is the devil. However, in both cases it is the stranger or rather foreigner who is surrounded by mystery and evil. It seems like he settles in the castle as the new owner of the manor because, although he is a foreigner, he has a better position than original servants of Sir Robert. His presence in the castle makes other servants, and in the second case Ardagh's wife as well, very uncomfortable because they think he is an evil man. His appearance was revolting

*This man's personal appearance was, to say the least of it, extremely odd; he was low in stature; and this defect was enhanced by a distortion of the spine, so considerable as almost to amount to a hunch; his features, too, had all that sharpness and sickliness of hue which generally accompany deformity; he wore his hair, which was black as soot, in heavy neglected ringlets about his shoulders, and always without powder—a peculiarity in those days.*<sup>39</sup>

All of them but Sir Ardagh dislike him and they are very much scared of him. In the first version he has no name while in the second version he is called Jacques by Ardagh, though the other servants call him Jack the Devil. He is able to speak several languages including French and German, for instance. He is a stranger in the castle. He is neither an Irishman nor an Englishman. He came with Ardagh while travelling in Europe.

*Sir Robert had brought with him from abroad a valet, who sometimes professed himself to be French, at others Italian, and at others again German. He spoke all these languages with equal fluency... Sir Robert called him by the French name, JACQUE, and among the lower orders he was familiarly known by the title of 'Jack, the devil,' an appellation which originated in a supposed malignity of disposition and a real reluctance to mix in the society of those who were believed to be his equals.*<sup>40</sup>

His malignancy and vileness is shown when Lady Ardagh gives a birth to a stillborn child. The death of their child was probably caused by him though; his reaction to it was awful. "So, after all the pother, the son and heir is still-born.' This remark was accompanied by a chuckling laugh, the only approach to merriment which he was ever known to exhibit."<sup>41</sup>

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<sup>38</sup> LeFanu, *Green Tea and Other Ghost Stories*, 59.

<sup>39</sup> LeFanu, *Green Tea and Other Ghost Stories*, 69.

<sup>40</sup> LeFanu, *Green Tea and Other Ghost Stories*, 69.

<sup>41</sup> LeFanu, *Green Tea and Other Ghost Stories*, 70.

Although it appeared that he was just a strange valet of Sir Robert, he eventually became recognised as the real lord of the castle.

*Sir Robert was standing before him, at the distance of several yards, in a posture expressive of despair, terror, and what might be called an agony of humility. [...] Jacque broke the silence. 'Donovan,' said he, 'shake up that drone and drunkard, Carlton; tell him that his master directs that the travelling carriage shall be at the door within half-an-hour.' The servant paused, as if in doubt as to what he should do; but his scruples were resolved by Sir Robert's saying hurriedly, 'Go—go, do whatever he directs; his commands are mine; tell Carlton the same.'*<sup>42</sup>

This takeover seems like the takeover that happened in Ireland after the lost Williamite War in Ireland. The Catholics were in the same situation as Ardgah, humiliated and under the reign of fear by the Devil Protestants.

Furthermore, the topic of a frightening stranger was later used once more when LeFanu wrote his most famous novel *Uncle Silas*. There is also a character who is a foreigner, becomes a servant of the lord of the manor and nobody except the master likes her. Her name is Madame de la Rougierre and she is French. She speaks poor English with a strong French accent. She works as a governess there. Although she is not a supernatural evil character she is a villain, demonic almost as much as Jacques. She is foreigner who terrorizes the original inhabitants of the manor just like Jacques in “The Fortunes of Sir Robert Ardagh”. In addition to that, Madame de la Rougierre’s appearance is also very unpleasant. She is described as a big masculine person with an ugly, unpleasant face. She is also a very mysterious person with an unknown past. LeFanu returned quite often to his previous short stories and themes which were utilized again. Furthermore, those characters resemble the events from Irish history, especially the foreigners who came to rule Ireland and terrorize the original Gaelic inhabitants.

The story is primarily a “Faustian” story of making the deal with the devil and its terrible consequences. Besides the main topic of greed, the story conceals a lot of from Irish history and shows the living conditions of the Irish people under the reign of terror induced by foreigners who took over their native land.

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<sup>42</sup> LeFanu, *Green Tea and Other Ghost Stories*, 71.

## 2.2. Strange Event in the Life of Schalken the Painter (1839)

This short story belongs to the one of the first written publication by LeFanu. This story surprisingly, is set in the Netherlands rather than Ireland or England. However the setting was not chosen randomly but it has its purpose. For full understanding of this horror short story it is necessary to know what happened between Ireland and the Netherlands and also the never-ending struggle between Catholic and Protestant church which also should be taken into consideration.

Two versions of this short story exist because LeFanu rewrote his often and Schalken belongs to stories that were remade. *“By frequently rewriting his short stories and novels, Joseph Sheridan Le Fanu (1814-73) created challenges for his bibliographers, editors and interpreters.”*<sup>43</sup> The first version of this tale is known as “The Strange Event in the Life of the Schalken the Painter” and was published in 1839 in *The Purcell Papers*. The rewritten version known simply as “Schalken the Painter” was part of *Ghost Stories and Tales of Mystery* published in 1851.

*In both versions of the story, the basic elements remain the same: Schalken (a character based on the real-life, seventeenth-century Dutch painter Godfried Schalcken) loses Rose, his beloved, to Vanderhausen, a seemingly demonic rival; Schalken fails to save the terrified Rose when she flees from Vanderhausen to the home of her uncle (and Schalken’s employer) Gerard Douw (a character of her uncle also based on a real-life, seventeenth-century Dutch painter); and, years later, Schalken encounters (or dreams that he encounters) Vanderhausen and the now serene Rose in the crypt of a church. Major changes to the 1851 version include the removal of the introductory framing device, featuring Purcell, and the concluding three sentences, as well as the insertion of a reworked epigraph from The Book of Job. [...] Several critics have treated this second version as the more accomplished work of art*<sup>44</sup>

The Introduction of the first version of “Schalken the Painter” refers to the bloodiest events in Irish history. *“I was acquainted, in my early days, with a Captain Vandael, whose father had served King William in Low Countries, and also my own unhappy land during the Irish campaigns.”*<sup>45</sup> The King in Low Countries referred to is William III of Orange, the sovereign of the Netherlands and the commander of Dutch Army. King William, a Protestant,

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<sup>43</sup> Haslam, Richard (2011): “Theory, Empiricism, and “Providential Hermeneutics”: Reading and Misreading Sheridan Le Fanu’s Carmilla and Schalken the Painter”. In: *Papers on Language & Literature* (47:4), 339.

<sup>44</sup> Haslam, “Theory, Empiricism, and “Providential Hermeneutics”, 348.

<sup>45</sup> LeFanu, Joseph Sheridan. THE PURCELL PAPERS. BY THE LATE JOSEPH SHERIDAN LE FANU, IN THREE VOLUMES. VOL. II.. *Project Gutenberg*. [online]. 24.5.2008 [cit. 2016-04-22]. Dostupné z: [https://www.gutenberg.org/files/510/510-h/510-h.htm#link2H\\_4\\_0003](https://www.gutenberg.org/files/510/510-h/510-h.htm#link2H_4_0003)

was fighting against James II of England who as a last Catholic king, of the United Kingdom had strong support in Catholic Ireland.

The story is approximately set in the second half of the 17<sup>th</sup> century. This could be deduced from the dates of birth and death of Godfrey Schalken (1643 – 1706) and Gerard Douw (1613 – 1675), two historical figures. The historical events that make up background of the story include the fact that those years were tough for Catholics living in Ireland

The whole 17<sup>th</sup> century seems very complicated for Ireland. This century belongs to the bloodiest ever in Irish history. The colonization of Ulster, the north part of Ireland, by British colonists, increased the number of Protestants in Ireland and thus to growing tensions between Protestants and Catholics. As new territorial disputes started Irish Catholics supported the king during the civil war between the parliament followers and the King Charles I. Catholic people of Ireland chose king's side because "*English parliament was so militant and intransigently protestant and Scottish as well who made an alliance with it*"<sup>46</sup> However, the King was executed and the situation in Ireland was treasonous so Cromwell attacked the the Irish

*Oliver Cromwell and his army of Puritans disembarked in Dublin in 1649. He did not come as a conqueror but as an avenger [...] He wreaked revenge on the common citizens of Drogheda and the defenders of Wexford as inhumanely as he did on royalist garrison. This revenge stuck in memory of Irish people as strong as severe colonization that came after.*<sup>47</sup>

All these events finally led to what LeFanu was referring to in his short story and in Irish it is called The War of Two Kings (in Irish: Cogadh an dá rí) or the war of King James (Rí Séamuse) and King Willam (Rí Liama). Also known as Williamite War in Ireland, this event could be considered as the most crucial moment in the history of Ireland because it established the awfully difficult relationship between Catholics and Protestants in the next centuries. The Commonwealth collapsed and monarchy was restored. Furthermore, in 1685, England again got a new king who belonged to the Catholic faith. James II appeared as a new chance to improve the desperate situation of Irish Catholics who believed that miserable desperate condition will be brightened soon and in the beginning it seem like it would. Catholics found great support in Richard Talbot who became commander of the Irish army and later even the Governor of Ireland. Talbot also known as 1<sup>st</sup> Earl of Tyrconnell started to

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<sup>46</sup> Moody, Theodore W., Martin, Francis X. a kol. (2000): *Dějiny Irska*. Praha, Nakladatelství lidové noviny, 149. (my translation)

<sup>47</sup> *Dějiny Irska*, 153 ( my translation)

appoint Catholics to the. “*Catholics were appointed to judges, councillors and key positions of administration*”<sup>48</sup> These changes, of course, made the Protestants restless and tension between those two churches increased once again. Although this appeared as new age for Irish Catholics, it all led to war.

*James’s politics caused repulsion among English Protestants and when his son was born, England expected a long Catholic dynasty. Thus in 1688, seven English nobles asked William III Orange the husband of James’s Protestant daughter, to banish his father-in-law out of England*<sup>49</sup>

However, the king has strong support in Ireland and he left there and the war started.

While the war was set in Ireland many other nations were fighting there. “*On the both warring sides there were international armies and battles in Ireland became breaking news in several European countries.*”<sup>50</sup> However, for the Irish this war meant a fight between Catholicism and Protestantism and between original Celtic inhabitants and new English colonists. Probably the most decisive moment during this war happened in 1690 and is known as the Battle of the Boyne where both kings were encountered in the Battle. “*On the south bank of the river James gathered his Irish and French armies which contained 25000 soldiers. William’s army was about 36000 men and besides Britons also Dutchmen served there*”<sup>51</sup> Although this battle does not seem so decisive from the military point of view the battle had more psychological effect on the people. “*The Irish had small loss and the army remained the capable for the next combat but the message about victory of the English that spread all over Europe had a big psychological effect*”<sup>52</sup> The whole war ended on 3<sup>rd</sup> of October 1691 by conclusion of the Treaty of Limerick.

The Treaty of Limerick meant more power to Protestants and stern laws aimed specifically against Catholics. Due to this treaty the situation of Catholics before the reign of King James II returned.

*To justify cruel the laws against Irish Catholics, it was pointed out at the persecution against Protestants in France, Spain and Holy Roman Empire. However, in those countries supporters of the persecuted faith were a small*

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<sup>48</sup> *Dějiny Irska*, 156. (my translation)

<sup>49</sup> *Dějiny Irska*, 157. (my translation)

<sup>50</sup> *Dějiny Irska*, 158. (my translation)

<sup>51</sup> *Dějiny Irska*, 159. (my translation)

<sup>52</sup> *Dějiny Irska*, 160. (my translation)

*minority while in Ireland it was absolute exception because persecution affected the majority of the population.*<sup>53</sup>

Catholics were not allowed to be members of Parliament anymore or be involved with anything connected with administration, army or navy. In addition to that, Irish clergy was forced to leave the country for ever in 1697. Nevertheless, Catholicism was not wiped out and during the 18<sup>th</sup> century Catholics reformed slowly and in 1782 Catholic clergy became legal once again.

LeFanu's portrayal of the Dutchmen in the beginning might be the crucial element referring to William's campaign in Ireland and its consequences. The author, though he belonged to Protestants as the Dutchmen did, felt great sympathy with the Irish people in that time. There are four important characters in the story: Godfrey Schalken, his master and teacher Gerard Douw, Rose Velderkaust the beautiful niece of Douw and at last Mynheer Vanderhausen of Rotterdam, the mysterious villain of the horror story.

Schalken's character is shown quite negatively promptly from the beginning of the whole story. LeFanu describes him as: "*uncouth and clownish Schalken – the Dutch boor – the rude and dogged*" [...] "*Schalken was an honest, blunt Dutchman, and, I believe, wholly incapable of committing a flight of imagination*"<sup>54</sup>. Furthermore, he is depicted as person who fell in love with Douw's niece Rose Velderkaust but again LeFanu does not describe his feelings to her in the best way. He says about Schalken: "*In short, he was as much in love as a Dutchman could be.*"<sup>55</sup> LeFanu shows that Dutchmen cannot love as passionately as other people.

However, even Gerard Douw seems like a naive and silly person. He is able to marry his ward Rose to complete stranger only because he is wealthy. He does not even give Vanderhausen going over to ascertain if he is a kind person as he claims that he pretends to be. Furthermore he is not able to see through him and although Rose expressed her repulsion and fright of this unknown stranger he did not care and he forced her to become his wife anyway, Rose shows quite clearly that this man does not attract her. She is scared of him

*'Dear uncle,' said Rose, 'what a frightful man! I would not see him again for the wealth of the States!'* he response to her: *'A man may be as ugly as the devil, and yet if his heart and actions are good, he is worth all the pretty-faced,*

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<sup>53</sup> *Dějiny Irska*, 164-165. (my translation)

<sup>54</sup> LeFanu, *THE PURCELL PAPERS*.

<sup>55</sup> LeFanu, *THE PURCELL PAPERS*.

*perfumed puppies that walk the Mall. Rose my girl, it is very true he has not thy pretty face, but I know him to be wealth and liberal;*<sup>56</sup>

But that he is wealthy and liberal are only two properties that he actually knows about him and besides that he tells that those two virtues would be sufficient. Although he himself had a problem with Vanderhausen during a dinner because of his terrifying appearance and behaviour, he still forced Rose to marry this dreadful stranger.

When LeFanu was writing this short story, his talent for horror emerged and this could be pointed at Vanderhausen. The author does not tell the reader who this mysterious character actually is. He is described as a ghastly appearing creature, probably an undead reanimated corpse, a ghost “*all the flesh of the face was coloured with the bluish leaden hue*” [...] “*the eyes were enormous, and the white appeared both above and below the iris, which gave to them an expression of insanity, which was heightened by their glassy fixedness;*”<sup>57</sup> or even a vampire because this horrible creature has “*two long, discoloured fangs which projected from the upper jaw, far below the lower lip;*”<sup>58</sup> which belongs to attributes of vampires. In addition to all of that LeFanu completes this person with statement that his face was described as satanic and malignant. Nevertheless despite this loathsome countenance the author does not mention what this character really is.

Although was in love with Rose too, Schalken actually did not interfere with this strange courting at all. He did not express anything that could stop Rose’s subsequent disappearing with her new satanic husband. All Dutch characters are depicted as incapable people or even as a ghastly undead creature willing to drag an young girl with him. She was taken away against her will and ended in very gruesome horrifying death. In exaggeration it is possible to say this has its roots in the historical background. An evil Dutchman came to Ireland, brought an unseen horror and destroyed all hopes that meant much for Irish people just as Vanderhausen destroyed young Rose and her life.

*This image, its “deathlike stillness”, together with the information that the bridal pair was spirited away by a party of antiquesly dressed men before reaching Rotterdam (where the name of Vanderhausen is unknown) leads to the conclusion that Douw has sacrificed his, niece Schalken’s “first” and “only love.” to a ghoul.*<sup>59</sup>

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<sup>56</sup> LeFanu, *THE PURCELL PAPERS*.

<sup>57</sup> LeFanu, *THE PURCELL PAPERS*.

<sup>58</sup> LeFanu, *THE PURCELL PAPERS*.

<sup>59</sup> Walton, James (2007): *Vision and Vacancy: “Schalken the Painter” and Le Fanu's Art of Darkness*. Dublin: University College Dublin Press., 357.

Furthermore, the name Rose is rich in symbolism for Ireland. At first there is a ballad from the 19<sup>th</sup> century called “The Rose of Tralee” which has some in common the short story “Strange Event in the Life of Schalken the Painter”. The ballad is about a beautiful young poor Irish girl, who has to marry an old Protestant. In addition to that, the young girl is a symbol of Ireland as well. Ireland is very often referred as “she” and “her”, which perfectly fits to this short story. Vanderhausen is a Dutchman who comes to marry Rose, a young innocent girl. He kidnaps her and under his influence Rose dies in a frightening way. The same happened to Ireland which also has been invaded and metaphorically “raped” by an “evil” Protestant Dutchman who overturned the situation in Ireland. William III of Orange broke all chances for reform in Ireland. All ideas and chances for better life in Ireland, were thwarted just like Rose’s life in the short story. All Catholic hopes were dead for almost 150 years after the interference of the “evil” Dutch King William III of Orange.

### 2.3. Green Tea (1872)

“Green Tea” is the first short story in LeFanu’s collection *In A Glass Darkly*. It was published in 1872 and the collection belongs into his most successful works. The short story “Green Tea” itself is one of his best stories he wrote and is frequently anthologized today. “*Green Tea is considered by many critics to be Le Fanu’s best short story; certainly it is his best psychological story.*”<sup>60</sup> The whole book is a collection of medical records by Dr. Martin Hesselius, a German physician, collected by his assistant. The style in which the book is written is similar to the style of Bram Stoker later used in *Dracula*. It is not exactly the same, because *Dracula* is a compound of letters, diary notes and medical records (particularly phonograph records of Doctor John Seward) as well. While it is not the same style of writing, it inspired Bram Stoker while he was writing his most famous horror novel. The short story “Green Tea” is introduced by a prologue written by Hesselius’s assistant, another physician who met Hesselius while he was wandering. He explained that this book was a collection of medical records of Martin Hesselius and letters as well. “Green Tea” is divided into twelve parts: the prologue, ten chapters and a conclusion.

This horror story does not relate to Irish history so much as others but there are a lot of elements that refers to the personal life of the author. However, the most important background of this story concerns chiefly with religion and science. LeFanu was writing this

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<sup>60</sup> Hickey, *The Hours After Midnight*, 20.

story in the second half of the 19<sup>th</sup> century and a lot of new discoveries in the sciences emerged at that time, some of those discoveries caused big controversies and were considered disturbing, especially to men of faith. Churches were not happy about those new theories which completely contradicted their religious conviction. The obvious example of this disruption was Charles Darwin and his theory of evolution. His study dealing with his evolutionary theory called *On the Origin of Species by Means of Natural Selection* was published in 1859. Darwin travelled around the world on a ship called Beagle in 1831-1836. During this voyage he started to think about evolution because of what he observed. When he returned to England, he began to write his theories. However, he was reluctant to publish them because he was concerned what would this idea might cause. He was particularly worried about the reaction of the church. Nevertheless, due to letter from Alfred Wallace, Darwin decided to publish his work which caused a revolution in science. The theory of evolution might have influenced LeFanu while he was writing "Green Tea" because in the story there is an image of ape haunting the priest. Furthermore, the ape was evolving.

*In the book The Descent of Man Darwin tried to prove, based on the comparison of men with the other animal species that the human beings as the most organised, being descended from animal form. Darwin presumes that mankind comes from some old subunit of apes.<sup>61</sup>*

There are two important characters in the short story. The first one is Doctor Martin Hesselius and the next one is Reverend Jennings, who suffers from some unknown and mysterious disease. Doctor Hesselius is a representation of science because he is a physician but not just any ordinary kind of physician. He is a little bit a philosopher and he is known as an occult detective. He is interested in mystery and his approach is scientific. Hesselius is not just a physician that heals wounds or diseases hurting a body but is also a doctor of the soul. He could be considered as the pioneer of psychology as well.

Doctor Hesselius comes from Germany which was the home of many philosophers who influenced psychology because they were working in epistemology (theory of knowledge). German philosophers like Immanuel Kant (1724-1804), Arthur Schopenhauer (1788-1860) and Friedrich Nietzsche (1844-1900) which had influenced on the development of science became known as psychology. LeFanu chose a German national for this character. Furthermore, the beginnings of the psychology are in Germany as well. Generally, it is

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<sup>61</sup> Plháková, Alena (2006): *Dějiny Psychologie*. Praha, Grada Publishing, 74.

Wilhelm Wundt (1832-1920), who is considered as the first psychologist. He founded the first psychological laboratory in 1879.

*Green Tea is narrated by a Doctor Hesselius, Father Purcell's successor, an imaginary physician and psychologist who was invented by Sheridan Le Fanu a little too late, perhaps. With Hesselius he had truly begun to explore the dark areas of the psyche*<sup>62</sup>

This character was a very influential figure in Gothic fiction or rather in the horror genre. He is some kind of archetype of a person who is openminded, has a new approach to unknown or mystery and mainly solves occult issues by science. Hesselius differs from other physicians that he admits that not only physical body has to be cured. He focuses on the human mind and how to cure it.

*"I believe the entire natural world is but the ultimate expression of that spiritual world from which, and in which alone, it has its life."*<sup>63</sup> Hesselius has distinguished himself from ordinary physician by naming himself a "medical philosopher", who seeks out cases upon which he lavishes as much time and attention as they require.<sup>64</sup> He is a doctor for the mind, a forerunner of the modern psychiatrist.<sup>65</sup>

Hesselius wrote a book called *Essays on Metaphysical Medicine*. This doctor has vast knowledge in philosophy and theology as well. "A medical philosopher, as you are good enough to call me"<sup>66</sup> Furthermore, one theologian mentioned in the short story is Emanuel Swedenborg. This Swede wrote works dealing with God, hell and related issues. However, those works refer to the subject of the human mind as well. LeFanu read this author very often during his seclusion from the public life. "He (LeFanu) read deeply in Swedenborg, as his later stories show, and became quite death-haunted in his last years"<sup>67</sup>. Besides "Green Tea" LeFanu mentions Swedenborg in his well-known novel *Uncle Silas*.

*In the course of the ensuing narrative, Hesselius is aligned with the theories of Emanuel Swedenborg, especially the Swedish writer's quest for a psychological basis for the spiritual. Likewise, he is connected to the*

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<sup>62</sup> Hickey, *The Hours After Midnight*, 21.

<sup>63</sup> LeFanu, Sheridan, (1993): *In A Glass Darkly*. New York, Oxford University Press, 8.

<sup>64</sup> Langan, John (2008): "Through the Gates of Darkness" *The Cosmopolitan Gothic* of J. Sheridan Le Fanu and Bram Stoker." London: McFarland, In: Szumskyj, Benjamin (ed.). *American exorcist: critical essays on William Peter Blatty*, (pp. 45-70), 64.

<sup>65</sup> Tracy, "Introduction" in: *In A Glass Darkly*, XI.

<sup>66</sup> LeFanu, *In A Glass Darkly*, 8.

<sup>67</sup> Hickey, *Des The Hours After Midnight*, 16.

*resurgence of interest in classical antiquity that was so much a part of the German cultural milieu of the eighteenth and nineteenth centuries.*<sup>68</sup>

Nevertheless, the type of person very similar to Doctor Martin Hesselius also appears in the most famous novel by Bram Stoker. Abraham van Helsing, a Dutch physician, uses his methods of treating Lucy Westenra in *Dracula* which are similar to the procedures of Hesselius in *In a Glass Darkly*. Furthermore, both doctors focused on vampires.

*Van Helsing is to some degree Martin Hesselius's spiritual descendant; one would not be surprised to learn that Stoker's doctor studied under Le Fanu's. Where Hesselius emerges as a more attenuated figure, though, Van Helsing is presented from start to finish in a positive light.*<sup>69</sup>

Through this influence on Van Helsing, the doctor created by LeFanu might become the prototype of the man of science dealing with the supernatural and the occult. This kind of supernatural investigator still appears in literature, film or television today. Doctor Hesselius might be the agent Fox Mulder of the 19<sup>th</sup> century.

The second major character of this horror story is Reverend Jennings. This figure is also an intelligent and obviously well-educated man who knows Latin and German and reads the work of Emanuel Swedenborg. Furthermore, he is interested in history especially with antiquity and the ancient pagan religions and customs. In addition to these interests, he also writes a theological essay on this topic. While writing this essay, Jennings wanted to keep his mind focused so he started to drink tea. At first he drank black tea, a common drink in England.

*"Tea was my companion—at first the ordinary black tea, made in the usual way, not too strong: but I drank a good deal, and increased its strength as I went on. I never experienced an uncomfortable symptom from it. I began to take a little green tea. I found the effect pleasanter, it cleared and intensified the power of thought so."*<sup>70</sup>

However, then he completely switched to green tea which was a less common kind of tea in Britain. After a while very strange events emerged. Reverend seemed to the other people ill because he started to act very oddly. The cause of his significant change of behaviour was a spectral monkey which subsequently revealed itself to him. This monkey was an unknown monster which terrorized Jennings. It was not physical being and only Jennings could see it. *"I poked my umbrella softly towards it. It remained immovable—up to it—through it! For*

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<sup>68</sup> Langan, "Through the Gates of Darkness", 64-65.

<sup>69</sup> Langan, "Through the Gates of Darkness", 66.

<sup>70</sup> LeFanu, *In A Glass Darkly*, 22.

*through it, and back and forward, it passed, without the slightest resistance.*"<sup>71</sup> At first he thought that this was a hallucination and the monkey disappeared. However, this phantom came back several times and it was worse each time it returned.

*"When first this happened I thought I was released. I was a new man. A day passed—a night—and no return, and a blessed week—a week—another week. I was always on my knees, Dr. Hesselius, always, thanking God and praying. A whole month passed of liberty, but on a sudden, it was with me again."*<sup>72</sup>

Furthermore, the black monkey with red eyes started to speak. It evolved and persuaded Jennings to kill himself.

*"All lights are the same to me," he said: "except when I read or write, I care not if night were perpetual. I am going to tell you what happened about a year ago. The thing began to speak to me." [...] "Yes; speak in words and consecutive sentences, with perfect coherence and articulation; but there is a peculiarity. It is not like the tone of a human voice. It is not by my ears it reaches me—it comes like a singing through my head."*<sup>73</sup>

Jennings complied afterwards and cut his throat by a razor.

*He had cut his throat with his razor. It was a frightful gash. The two men had laid him on the bed and composed his limbs. It had happened as the immense pool of blood on the floor declared, at some distance between the bed and the window.*<sup>74</sup>

The suicide is imputed by Hesselius to an overly excessive consumption of green tea. Mr. Jennings's knowledge along with his interests resembles the author himself quite a lot. While LeFanu's enthusiastic reading of Swedenborg's works took place, he also drank tea a lot and might feel suicidal as well. He wrote this story at the time of his seclusion after the horrible death of his beloved wife. This loss may have made him consider about taking his life. Furthermore, "Green Tea" is not the only work which involves the motive of suicide, for instance, his latest novel called plainly *Willing to Die* published in 1872.

The conflict between spiritual and material which is involved in the story too is another interesting topic. The conflict between Doctor Hesselius and Doctor Harley who represents the material side of the conflict is in the attitude of the medical treatment. While Hesselius concedes that the disease which afflicts Mr. Jennings could have psychological

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<sup>71</sup> LeFanu, *In A Glass Darkly*, 23-24.

<sup>72</sup> LeFanu, *In A Glass Darkly*, 27.

<sup>73</sup> LeFanu, *In A Glass Darkly*, 31.

<sup>74</sup> LeFanu, *In A Glass Darkly*, 35.

causation, Harley just heals the body. His methods are not effective at all and Jennings is still suffering. Furthermore, Jennings does not like him and thinks he is a fool. *"I think that man one of the very greatest fools I ever met in my life," said Mr. Jennings* [...] *"Very good of you. I am so utterly dissatisfied with Harley."* [...] *"A mere materialist,"*<sup>75</sup>

Probably the most horrific element of this short story is a motive of suicide. Suicide (a.k.a *felo-de-se*, a latin expression for "felon of himself", a very old term for suicide) is unacceptable in the Christian world. It was something that was frightening people very much that the remains of the suicide could not be buried in a graveyard.

*For suicide in nineteenth-century England was both illegal and touched with the taint of insanity. Until 1823 it was legally possible to bury suicides at a crossroads with a stake through the heart [...] The felo-de-se was to be impaled and buried outside of consecrated ground because suicide was thought to be impaled to be the one unrepentable crime against God, life being considered a commision from God and the taking of it God's prerogative only. [...] The suicide was a disgrace, as Sheridan Le Fanu fully realized. The Anglo-Irish shared with the English a terror of suicide*<sup>76</sup>

When an ordinary man commits suicide it is a disgrace but when a reverend, a servant of God in the world, commits suicide it is an absolute outrage. This person should be morally and mentally resistant to this kind of danger. The suicide of Reverend Jennings had to be disturbing but dreadful simultaneously. Because if a reverend, a man who should be spiritually stronger than the common man, is able to kill himself because of an inner demon, mental disorder or disease, that means anybody may lose to the temptation of killing himself or herself.

Another concerning issue in this story is the fact that the question about the monkey is not answered adequately. Although Hesselius imputes the suicide to immoderate drinking of green tea it is not one hundred percent sure because he did not actually start treating him. Hesselius admits that in the conclusion. So what was the infernal monkey? It might be a symptom of some psychical disease or it could be a demon from hell who settled down in the reverend's head as well. This idea of demons living in our world came from Swedenborg who says that if demons leave hell and enter to the human world they torment people in their mind. If this theological interpretation is taken seriously and transformed to the psychological sphere the demon in the head could be also called a stress disorder for example. The next

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<sup>75</sup> LeFanu, *In A Glass Darkly*, 17.

<sup>76</sup> Gates, Barbara T. (1987): *"Blue Devils and Green Tea: Sheridan Le Fanu's Haunted Suicides"* in: *Studies in Short Fiction*; Winter 87, (24:1), 15., 15.

possibility is a some kind of punishment for finding delight in reading ancient, pre-Christian texts.

*"About four years ago I began a work, which had cost me very much thought and reading. It was upon the religious metaphysics of the ancients." [...] "Yes; but not good for the mind—the Christian mind, I mean. Paganism is all bound together in essential unity, and, with evil sympathy, their religion involves their art, and both their manners, and the subject is a degrading fascination and the nemesis sure. God forgive me!"*<sup>77</sup>

Nevertheless, it is not possible to find out what was that actually and it is scary.

#### **2.4. Carmilla (1872)**

Although Joseph Sheridan LeFanu wrote many great short stories and several novels none of it became so much influential work as “Carmilla” (1871) although scholars have shown the influence of *The House by the Churchyard* on James Joyce. This story is the last section of *In A Glass Darkly* horror collection. However, Doctor Martin Hesselius, a main character of previous short stories in the collection, is absent here. The story introduced by prologue where anonymous character explains who the narrator is. The narrator was a lady named Laura who experienced an encounter with a supernatural being, a vampire. Laura is called a clever informant by the Hesselius’s assistant who was fascinated by her. The horror story “Carmilla” appears in horror anthologies frequently and is the most praised work written by LeFanu. In addition, the story was very influential on the whole vampire genre and also became the major inspiration for Bram Stoker while he was working on the novel *Dracula*. The short story is divided into Prologue and sixteen chapters including the conclusion.

The plot is set far away from Ireland and England as well. The story takes place in Central Europe specifically in Styria which is in the Southwest part of Austria. The main protagonist, a girl named Laura, tells that she lived in a castle set near the Styrian capital Graz with her father. She was an English girl although she had never lived in England. Her father was an Englishman on service in Austria. Laura’s mother was not English. She originally came from Hungary which was a part of Austria at that time. Nevertheless, her mother is not a significant character in the plot because she died when Laura was very young. She could not remember her at all. Even though the exact setting is known, the time period where the story takes place is not explicit in the story. It might be approximately the first half of the 19th

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<sup>77</sup> LeFanu, *In A Glass Darkly*, 21.

century or no more than the turn of the 18<sup>th</sup> to 19<sup>th</sup> centuries. Since LeFanu calls the country where the story takes place Austria and not Austria-Hungary it is clear that the story had to be set before the year 1867 for sure. In 1867 Austria became Austria-Hungary due to so called Austro-Hungarian Compromise.

Although a lot of LeFanu's short stories are usually connected with Irish history or at least deal with Irish nationalism, "Carmilla" does focus on different topics. However, some elements from Irish history may be found there as well. For example, Carmilla's activity in the castle surrounding is similar to a plague or the Irish famine. Carmilla's victims seemed always ill. They were faint, pale and they were losing their lives very quickly.

*"I hope there is no plague or fever coming; all this looks very like it," I continued. "The swineherd's young wife died only a week ago, and she thought something seized her by the throat as she lay in her bed, and nearly strangled her. Papa says such horrible fancies do accompany some forms of fever. She was quite well the day before. She sank afterwards, and died before a week".*"<sup>78</sup>

LeFanu was probably inspired by dreadful events that happened in Ireland between 1845 and 1850 which means that LeFanu might actually have been a witness of those events or he read about them. The first and probably most horrible was The Great Famine (An Gorta Mór in Irish). The famine was caused by disease which destroyed potatoes which was the main agriculture product of Ireland at that time. The second reason why this famine was so devastating was the series of bad economic and political decisions. First of all, potatoes were much brought higher profit than grain, so potatoes had become a dominant agricultural product of Ireland.

*The survival of huge numbers of inhabitants was dependant on a rich and regular harvest of potatoes. However potatoes rot easy and their storiage is not as easy as grain. Thus in the case of crop failure, Ireland was threaten by an enormous disaster so big that no one was able to handle it. Even the British government was unprepared for it.<sup>79</sup> [...] It is nonsense to ask how many people died by reason of hunger because malnourished people suffering by the severe cold, scared to death were dying for many reasons. They were susceptible to many diseases and infections.<sup>80</sup> [...] The deep wrath which Irish people felt because of bad dealing of English with the famine was fainting very slowly.<sup>81</sup>*

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<sup>78</sup> LeFanu, *In A Glass Darkly*, 266-267

<sup>79</sup> *Dějiny Irska*, 202-203. (my translation)

<sup>80</sup> *Dějiny Irska*, 206. (my translation)

<sup>81</sup> *Dějiny Irska*, 209. (my translation)

Moreover, with hindsight this event is not considered as famine but as genocide of the Irish by England.

*British public opinion suggested that the fickle Irish had brought this disaster upon themselves. People now agree that it was an outrage that Ireland, a member of the United Kingdom, the richest kingdom in the world at that time, should have been brought down by starvation in an era of comparative peace and relative plenty. [...] Today a growing number of historians believe the term "famine," often used to describe the lack of food leading to this desolation, is totally inappropriate. [...] While her people cruelly suffered, Ireland was producing more than enough food to feed them, but food was being removed at gunpoint by Queen Victoria's troops garrisoned in Ireland for this purpose.<sup>82</sup>*

The most of dead people were common Irish folk from the countryside. People from higher society were not affected by the famine. Carmilla was from the old aristocratic family named Karnstein and she was residing in the castle environment. This could portray people unconcerned with the unimaginable terror that was striking the poor inhabitants of Ireland. The second inspiration for the mysterious illness caused by a vampire was probably the outbreak of cholera in Ireland which came after the grievous and most damaging famine.

The topic of famine is not the direct major issue of the short story because "Carmilla" does not belong to stories which are focused chiefly on the Irish history. However, LeFanu's knowledge of the historical and political situation of Central Europe is very fascinating. He spends the most of his life in Ireland, when compared to his successor Bram Stoker, he did not travel so much. Nevertheless, that does not mean that he did not know what was happening elsewhere in Europe. For instance, in "Carmilla" there is a story included about a Moravian nobleman who fought vampires in a ruined castle of Karnstein. Nevertheless, the Moravian was not actually a Moravian because he was an Austrian nobleman from Graz who just settled in Moravia which was revealed in the story.

*"But after all these proceedings according to law," he continued--"so many graves opened, and so many vampires deprived of their horrible animation--the village was not relieved. But a Moravian nobleman, who happened to be traveling this way, heard how matters were, and being skilled--as many people are in his country--in such affairs, he offered to deliver the village from its tormentor."<sup>83</sup> [...] „He might have been termed a Moravian nobleman, for he*

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<sup>82</sup> An Gorta Mór – Ireland's Great Hunger. The Irish Memorial. [online]. n/a [cit. 2016-04-15]. Dostupné z: <http://www.irishmemorial.org/learn/the-great-hunger/an-gorta-mor-irelands-great-hunger/>)

<sup>83</sup> LeFanu, *In A Glass Darkly*, 307.

*had changed his abode to that territory, and was, beside, a noble. But he was, in truth, a native of Upper Styria*"<sup>84</sup>

This was typical for the Czech lands (Bohemia, Moravia, and Silesia) after the lost Battle of White Mountain in 1620. The original, mostly Protestant, gentry were forced to leave and was replaced by Austrians or executed. LeFanu was a well-educated man with the excellent knowledge of European history. Except for history LeFanu also used terms which are not English at all. *"Will your ladyships be pleased to buy an amulet against the oupire, which is going like the wolf, I hear, through these woods,"*<sup>85</sup> Oupire is a term for a vampire in some Slavic dialect it is similar to Czech word upír, for example. The knowledge of history and languages of Central Europe makes the story wonderful.

Surprisingly, "Carmilla" does not concern the topic of religious struggle between the Protestant and the Catholic Church. The story is set in Austria, which was a strongly Catholic country under the reign of House of Habsburg which enforced Catholicism in countries which belonged to the monarchy. However, the main topic of this horror story is a lesbian relationship between Carmilla and Laura. The horror story "Green Tea" dealt with disturbing issue of the evolution, which was likewise a revolting idea for men of faith. Nevertheless, "Carmilla" is as much disturbing or rather revolting as "Green Tea" is dealing with evolution. "Carmilla" shows a very explicit portrayal of the relationship between two women. The social status of women in the 19th century was quite bad and furthermore any kind of erotic affiliation between the same sexes was taboo at that time. "Carmilla" is full of either direct or indirect hints on love between two women. If the tale of Carmilla was a novel or short story without supernatural elements and dark themes such as the undead and vampires, it would not be accepted at that time but censored. It would be a story dealing with two lesbians which would be considered no less inappropriate or utter revolting obscenity. Fortunately, LeFanu added supernatural elements which transformed the story into something less obscene because Carmilla is not a human being but a vampire. The vampire seems more acceptable because it is not a real person but undead, something that is not from this world which is surrounded by evil. The destiny of vampires is to harm people either physically or psychically. The vampire could be understood as an evil being which sucks life out of the human body or as a temptation. Furthermore, the strange relationship between Laura and Carmilla might also be a struggle between chastity represented by Laura and lust represented by Carmilla. It is

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<sup>84</sup> LeFanu, *In A Glass Darkly*, 318.

<sup>85</sup> LeFanu, *In A Glass Darkly*, 268.

Carmilla who tries constantly to seduce young Laura who does not like it. However, it is not altogether true because although Laura says that it is uncomfortable for her, she is fascinated by Carmilla's beauty and manners. Those ambiguous feelings towards Carmilla are like repression of desire. Those feelings are getting into Laura's dreams which are very dark but there is also the presence of erotic themes.

*Only by deciphering the picture puzzle that is the manifest content can the psychoanalyst reach the latent dream thoughts or those forbidden and thus repressed wishes and desires disguised by the dream work. [...] Gothic frequently confronts its characters (and readers) with teasing enigmas which, proving ultimately indecipherable, often prove to be traumatising and, in certain cases, fatal.<sup>86</sup>*

The psychoanalysis and the interpretation of those dream sequences could be very interesting topic.

Carmilla first appear when Laura was a little child. She visited her in her dream which was very frightening for Laura.

*It was that of a young lady who was kneeling, with her hands under the coverlet. I looked at her with a kind of pleased wonder, and ceased whimpering. She caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly.<sup>87</sup>*

The second encounter with the vampire was when she was older. Carmilla was entrusted to Laura's father by a mysterious lady who claimed that she was her mother. First of all, Laura was pleased that she gained a new friend because the life in the castle was quite lonely for her. She was very fascinated by her beauty but she detested when Carmilla was more intimate than she wanted. She rejected her all the time.

*In these mysterious moods I did not like her. I experienced a strange tumultuous excitement that was pleasurable, ever and anon, mingled with a vague sense of fear and disgust. [...] Sometimes after an hour of apathy, my strange and beautiful companion would take my hand and hold it with a fond pressure, renewed again and again; blushing softly, gazing in my face with languid and burning eyes, and breathing so fast that her dress rose and fell with the tumultuous respiration. It was like the ardor of a lover; it embarrassed me; it was hateful and yet over-powering; and with gloating eyes she drew me to her, and her hot lips traveled along my cheek in kisses; and she*

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<sup>86</sup> Davis, Michael (2004): "Gothic's Enigmatic Signifier The Case of J. Sheridan Le Fanu's "Carmilla". University of Birmingham. In: *Gothic Studies* (6:2), 223.

<sup>87</sup> LeFanu, *In A Glass Darkly*, 246.

would whisper, almost in sobs, "You are mine, you shall be mine, you and I are one for ever." Then she had thrown herself back in her chair, with her small hands over her eyes, leaving me trembling.<sup>88</sup>

However, probably the most erotic moment outside the world of her dreams was in the chapter five called *A Wonderful Likeness*. Carmilla shows some signs of her obsession with young Laura and also Laura's ambiguous relationship with Carmilla.

*"How romantic you are, Carmilla," I said. "Whenever you tell me your story, it will be made up chiefly of some one great romance."*

*She kissed me silently.*

*"I am sure, Carmilla, you have been in love; that there is, at this moment, an affair of the heart going on."*

*"I have been in love with no one, and never shall," she whispered, "unless it should be with you."*

*How beautiful she looked in the moonlight!*

*Shy and strange was the look with which she quickly hid her face in my neck and hair, with tumultuous sighs, that seemed almost to sob, and pressed in mine a hand that trembled.*

*Her soft cheek was glowing against mine. "Darling, darling," she murmured, "I live in you; and you would die for me, I love you so.*

*I started from her."<sup>89</sup>*

Furthermore, Carmilla's erotic pressure was increasing. Her obsession with Laura is compared to insanity. "*Carmilla became more devoted to me than ever, and her strange paroxysms of languid adoration more frequent. She used to gloat on me with increasing ardor the more my strength and spirits waned. This always shocked me like a momentary glare of insanity.*"<sup>90</sup> This erotic tension between a young lady and a vampire was probably more disturbing than the fact that it is a horror story. The theme of lesbian love beats the horror elements so the most shocking issue in the horror story is a potential relation between two women which was absolutely inappropriate in the 19<sup>th</sup> century Anglophone culture.

Until the time when the Carmilla's true identity is revealed, the author keeps the reader with the suspense because he does not tell anything so directly but her physical description and the description of her strange manners. Carmilla seems like a mysterious young girl; however she is a disturbed person in some ways. For instance, her disgust when she heard the religious song during the funeral or the fact that Laura did not see her pray or her indifference to religion. Also her surprising resemblance with Mircalla, a young lady who had been dead for almost one hundred years before the encounter of Laura and Carmilla, is suspicious. The

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<sup>88</sup> LeFanu, *In A Glass Darkly*, 264.

<sup>89</sup> LeFanu, *In A Glass Darkly*, 273-274.

<sup>90</sup> LeFanu, *In A Glass Darkly*, 278.

most amusing hint that Carmilla is a vampire was when a mountebank arrives at the castle. He sells there trinkets which supposedly protects its bearer from vampires.

*“Your noble friend, the young lady at your right, has the sharpest tooth,--long, thin, pointed, like an awl, like a needle; ha, ha! With my sharp and long sight, as I look up, I have seen it distinctly; now if it happens to hurt the young lady, and I think it must, here am I, here are my file, my punch, my nippers; I will make it round and blunt, if her ladyship pleases; no longer the tooth of a fish, but of a beautiful young lady as she is.”<sup>91</sup>*

Carmilla was absolutely offended by the offer of the mountebank.

#### **2.4.1. Carmilla’s Legacy - “Dracula’s Guest”**

“Carmilla” was probably the last work that was written by LeFanu because he died shortly after it was first published. However, “Carmilla” became his most praised work which was very influential for his successor Bram Stoker. Joseph Sheridan LeFanu died in 1873 at the age of 58. In the end of LeFanu’s life, the first short stories written by Bram Stoker emerged. It looks like one horror writer passes the spectre of the genre right over to another horror writer. The legacy of Carmilla lives in the work of Bram Stoker, especially in *Dracula* and in the short story “Dracula’s Guest” which can be considered as connecting link between two famous vampires Carmilla and Dracula. “Dracula’s Guest” is short story which was published posthumously in 1914 by Stoker’s wife Florence. This short story is a part of the famous eponymous short story collection *Dracula’s Guest and Other Weird Stories*. The short story was originally intended as the first chapter of the famous novel *Dracula*. The storyline is set outside of England, Ireland or even outside of Transylvania the home of Count Dracula. “Dracula’s Guest” is set in the environment very similar to Styria, where “Carmilla” is set, that is in Munich, the capital of Bavaria. Munich is not so distant from Graz, approximately 400 kilometres but the environment is not so dissimilar. Some themes that occur in “Carmilla” are also contained in “Dracula’s Guest” as well. For example, the destruction which is spreaded around Graz in “Carmilla” is present here too. The doom which is in “Dracula’s Guest” is portrayed as desolate a graveyard. In the graveyard there was a tomb which belonged to some Countess from Graz, Styria:

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<sup>91</sup> LeFanu, *In A Glass Darkly*, 269.

*COUNTESS DOLINGEN OF GRATZ  
IN STYRIA  
SOUGHT AND FOUND DEATH  
1801<sup>92</sup>*

This might be the connection with LeFanu's Carmilla, because in the tomb there was a sleeping corpse which woke up. It was a vampire and what is more, it was a woman;

*I saw, as my eyes were turned into the darkness of the tomb, a beautiful woman, with rounded cheeks and red lips, seemingly sleeping on a bier. As the thunder broke overhead, I was grasped as by the hand of a giant and hurled out into the storm. The whole thing was so sudden that, before I could realise the shock, moral as well as physical, I found the hailstones beating me down. At the same time I had a strange, dominating feeling that I was not alone. I looked towards the tomb. Just then there came another blinding flash, which seemed to strike the iron stake that surmounted the tomb and to pour through to the earth, blasting and crumbling the marble, as in a burst of flame. The dead woman rose for a moment of agony, while she was lapped in the flame, and her bitter scream of pain was drowned in the thundercrash.<sup>93</sup>*

The scene is similar to scenes with Carmilla in the eponymous short story. It seems like a description of somebody from the Karnstein family is some relative of Carmilla. Central Europe and the Balkan Peninsula had to appear to English reader in 19<sup>th</sup> and 20<sup>th</sup> centuries as a savage land swarming with vampires and the other undead monsters.

Another connection of Carmilla and Dracula is Transylvania. Although "Carmilla" is not set in Transylvania but in Austria, there are some relations. Laura's mother does not have a significant role in the story; she might be the connection with Transylvania, the home of Dracula. The only information which is known about Laura's dead mother is that she had Hungarian origins and she died in a mysterious way. Transylvania was at that time a part of Hungary and there was a big Hungarian minority with significant influence. "*The Magyars (Hungarians) conquered the area at the end of the 9th century and firmly established their control over it in 1003 when their king Stephen I, according to legend, defeated the native prince Gyula.*"<sup>94</sup> Furthermore, there is a Hungarian name for this land and it is Erdély. This place is associated with vampires. "*In Dracula, Transylvania functions as the gateway*

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<sup>92</sup> Stoker, Bram (1997): *Best Ghost and Horror Stories*. New York, Dover Publications, Inc., 214.

<sup>93</sup> Stoker, *Best Ghost and Horror Stories*, 215.

<sup>94</sup> Transylvania. *Encyclopædia Britannica*. [online]. 2016 [cit. 2016-04-26]. Dostupné z: <http://www.britannica.com/place/Transylvania>

*between east and West, exotic and familiar, subhuman band and host society, the breach through which "Oriental" degeneration enters the Western European bloodstream.*"<sup>95</sup>

In the short story there are some hints that Laura and Carmilla are distant relatives. Carmilla, previously also known as Mircalla, is more than one hundred years old and she killed even before she met Laura. However, it is startling that Carmilla chose Laura as her next victim. It is possible that Carmilla is also responsible for the mysterious death of Laura's mother. Considering the fact that Carmilla and Laura are distant relatives and the fact that Laura is half English and half Hungarian with probable Transylvanian origins might hint the reason for Carmilla's obsession with Laura. It might seem that Laura's mother was probably killed by Carmilla and now the vampire came to take her daughter.

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<sup>95</sup> Burke, *Eighteenth- and Nineteenth-Century Sources for Bram Stoker's Gypsies*, 56.

### 3. Bram Stoker

#### 3.1. Judge's House (1891)

“Judge’s House” belongs to the most praised short stories by Bram Stoker. It was published for first time in 1891 in a journal; however, it is primarily the part of the short story collection entitled *Dracula’s Guest and Other Weird Stories*. The historical background in this story equates especially the character of the vile judge who impersonates the British rule over Ireland. Furthermore, the story shows an incomprehensive fear of the past. This fear or anxiety of the past is a common issue for Ireland, because Irish history has so many awful moments which deeply affected the thinking of the Irish nation. The one example is hidden in the short story. Moreover, this short story shares similar historical background with LeFanu’s short story “Schalken the Painter”, notably those events that preceded and followed the Battle of the Boyne in the summer of 1690. The 17<sup>th</sup> century constituted a radical turn in Irish history and “Judge’s House” refers to it.

The main villain of the short story is an unnamed judge who died but left very dreadful legacy. When the judge is merely mentioned during a conversation, everybody seems scared to death. He is just a horrible memory like many “villains” in the Irish history who left scars in the Irish nation. However, there is one person who committed dreadful atrocities in Ireland but in Great Britain is accepted as a great political leader in English history. That person is Oliver Cromwell, Lord Protector of England between 1653 and 1658. The character of the Judge in “Judge’s House” spreads fear just as Cromwell did during the Irish Campaign during the war. The Irish people, especially Catholics, supported the king during the war. Ireland became a bastion of the King’s supporters because many soldiers were not in fact Catholics but they were Royalist who did not agree with the deposition of the kingdom.

*The summer of 1642 saw the outbreak of the first English Civil War between the Royalists, the supporters of King Charles I who claimed that the King should have absolute power as his divine right as king, and the Parliamentarians who favoured a constitutional monarchy and later the abolition of the monarchy and the House of Lords completely.*<sup>96</sup>

Oliver Cromwell was born in 1599 and died in 1658. As a child, Cromwell was educated in the Puritan way.

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<sup>96</sup> Castelow, Ellen. Oliver Cromwell. *Historic UK*. [online]. n/a [cit. 2016-04-12]. Dostupné z: <http://www.historic-uk.com/HistoryUK/HistoryofEngland/oliver-cromwell/>

*Having been educated at Huntingdon grammar school (which now houses the Cromwell Museum) and later at the puritan influenced Sidney Sussex College, Cambridge, run by a well-known Calvinist Samuel Ward, Cromwell first made a living as a minor landowner, farming and collecting tenancy rents following the modest inheritance left by his father.<sup>97</sup>*

Until the English Civil War, Cromwell was not an important figure but when the war broke out Cromwell proved his leadership and military skills. Cromwell won the war with his parliamentary army and was one of members of parliament who signed the death warrant of the King Charles I. After the execution of the King, Cromwell started military campaigns against Royalists in Scotland and especially Ireland.

*Cromwell led the English military campaigns to establish control of Ireland in 1649 and later Scotland in 1650. This resulted in the end of the Civil War with a Parliamentary victory at the Battle of Worcester on 3 September 1651 and the introduction of the Commonwealth of England, Scotland and Ireland.<sup>98</sup>*

The Irish Campaign is one of the most bloody historical of Ireland. Furthermore, the conflict in Ireland has also another level than just the political. In Ireland this war of the Parliament against the King developed into fight between Protestants and Catholics. The leader of the campaign, Oliver Cromwell was a Puritan and this fact might boost the violence especially against the Catholics. There were many quarrels between the Protestants and the Catholics, for instance the dividing of the land and the political power.

*In one sense it was inextricably tied to the civil war in England between Royalists and Parliamentarians. In another sense it was a separate, Irish, religious war, a contest between native Catholic and settler Protestant, for control of power, land and religious hegemony.<sup>99</sup>*

Probably the most horrifying event of this campaign is the Siege of Drogheda on 11th of September 1649. This disaster affected not just soldiers defending the town or their commanders but civilians were not spared either.

*The siege of Drogheda was perhaps the most ferocious sacking of a town in Irish history. Even today, viewed through the lense of Irish nationalist memory, it retains its capacity to inspire horror and anger.<sup>100</sup>*

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<sup>97</sup> Castelow, Ellen, Oliver Cromwell.

<sup>98</sup> Castelow, Ellen, Oliver Cromwell.

<sup>99</sup> Dorney, John. Today in Irish History, Cromwell Storms Drogheda, 11 September 1649. *The Irish History: Irish History Online, Irish History articles, interviews, ebooks and podcasts.* [online]. 11.9.2011 [cit. 2016-04-12]. Dostupné z: <http://www.theirishstory.com/2011/09/11/today-in-irish-history-11-september-1649-cromwell-storms-drogheda/#.VwygVfmLTDe>

<sup>100</sup> Dorney, John. Today in Irish History, Cromwell Storms Drogheda, 11 September 1649.

Drogheda is a town on the east coast of Ireland. During the war the town became a fortress. The interesting fact is that it was inhabited by Protestants and Catholics. In addition to that, the town's defence was constituted by the Irish Catholics troops and Royalist units, primarily Protestants. The commander of the town defence was a man called Arthur Aston. *"Drogheda was one of the best fortified towns in Ireland and Aston boasted that anybody who could take Drogheda could take hell."*<sup>101</sup> Cromwell's army was huge in the contrast of the defence so the town was overwhelmed by Parliamentary troops with no major problems. *"For Catholics and Royalists at Drogheda, resistance to Cromwell was a desperate last stand."*<sup>102</sup> However, what happened after the troops broke into the town was horrible. The Royalists knew that the battle was lost and they decided to surrender. Aston and approximately 200 of his soldiers surrendered and gave up their weapons. They were killed. *"Aston refused to surrender his garrison of around 3,000 men, composed variously of English Royalist and Irish Catholic troops. By the following evening he was dead, beaten to death with his own wooden leg by Parliamentarian soldiers."*<sup>103</sup> The same happened to other soldiers in the other parts of the town. Troops that hid in the church were burned alive.

*Another 80 Royalist soldiers who were holding out in St Peter's Church were burned to death when the Parliamentarians set fire to the Church. [...] All of the officers and one in every ten ordinary soldiers were killed by being clubbed to death. The rest were deported to Barbados.*<sup>104</sup>

Unfortunately, the same cruelties were committed on ordinary inhabitants of the town.

*Catholic priests and friars were killed as combatants and a group who barricaded themselves in the steeple of St. Peter's Church were burnt alive when Cromwell's troops set fire to the Church. Around 2,000 died in the massacre, including a number who surrendered before the onslaught, as well as 150 Parliamentarians.*<sup>105</sup>

The number of victims is not precise. However this siege might be considered today a war crime. Oliver Cromwell's legacy in Ireland is very similar to the legacy of the evil judge in the horror story. Although Cromwell died approximately 240 years before Bram Stoker wrote, the story his legacy persisted in Ireland in the same way as the judge's legacy in the story. They were both dead but even after their death both were enormously hated and feared as

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<sup>101</sup> Mulraney, Frances. Oliver Cromwell's war crimes, the Massacre of Drogheda this day in 1649. *IrishCentral*. [online]. 11.9.2015 [cit. 2016-04-12]. Dostupné z: <http://www.irishcentral.com/roots/history/Oliver-Cromwells-war-crimes-the-Massacre-of-Drogheda-this-day-in-1649.html>

<sup>102</sup> Dorney, John, Today in Irish History, Cromwell Storms Drogheda, 11 September 1649

<sup>103</sup> Dorney, John, Today in Irish History, Cromwell Storms Drogheda, 11 September 1649

<sup>104</sup> Dorney, John, Today in Irish History, Cromwell Storms Drogheda, 11 September 1649

<sup>105</sup> Mulraney, Frances, Oliver Cromwell's war crimes, the Massacre of Drogheda this day in 1649

well. The judge in the short story is captured in a painting and this image serves as the best reminder of his life. Cromwell's has his own reminder the statue in Westminster. For some this might seem ironic because the statue was erected in 1899 but the short story was published few years before. Nevertheless, the statue of Cromwell in Westminster proves his controversy. For some English people, especially Republican Puritans, Cromwell is a hero. For some other people, including the Irish people, he is a monster. *"Oliver Cromwell is regarded by some as the ultimate villain in the Irish battle for independence against English rule."*<sup>106</sup>

Why is the main antagonist a judge? Judges are representative figures of judiciary and all the judiciary in Ireland had been controlled by England. Moreover, after the Battle of the Boyne, Ireland fell under the Penal Laws (Na Péindlíthe in Irish) which were aimed against the original Catholic inhabitants. Those laws were in force nearly 140 years. The situation of the Catholic population was terrible because they could not do any kind of administration. Those people became second class citizens. Representatives of the Catholic Church went "underground" or in the better case they were expelled out of Ireland. During the 18<sup>th</sup> century Penal Laws were loosened lightly step by step. However the major success came with Daniel O'Connell in 1829. O'Connell brought Catholics in Ireland to emancipation. Daniel O'Connell is one of the most important figures in the Irish history, especially for the Catholics. He was a Catholic too and it was his brilliant skills which enabled the emancipation of Catholics in Ireland.

*In the 1780's and the 1790's the most of Penal Laws were cancelled which meant that Catholics could have their own schools, practice free occupation and got the right to vote. Nevertheless, they could not hold any important posts in a state administration. They could not sit in Parliament, nor become a judge, be a colonel in the army, captain in the navy or become a Secretary of state. They could do only the lowest work in the state administration*<sup>107</sup>

*When the law from 1792 enable the Catholics to become lawyers he (Daniel O'Connell) was one of the first and the most successful Catholic who became an attorney in 1798. It did not take a long time and he started his political career approximately in 1814 and was in lead in the Irish policy until his death in 1847.*<sup>108</sup>

O'Connell's political activity in the 1820's led to an establishment of Catholic Association which proved as a very useful tool for emancipation. His protests were peaceful. O'Connell

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<sup>106</sup> Mulraney, Frances, Oliver Cromwell's war crimes, the Massacre of Drogheda this day in 1649.

<sup>107</sup> *Dějiny Irska*, 189. (my translation)

<sup>108</sup> *Dějiny Irska*, 188. (my translation)

did not want any violent bloodshed. His attitude and his patience were successful because in 1829 the Parliament in London approved the law which allowed the Catholic emancipation.

This horror story is similar to LeFenau's "Schalken the Painter" with the topic of young life taken by some kind of horrible demon. In this case rather than a young girl a student of mathematics falls victim. The student Malcolm Malcolmson might reflect Stoker himself because Bram Stoker himself studied mathematics at the university. The story of young student searching for solitude to fully concentrate on studying might be inspired by his own study years. *"My good woman,' said Malcolmson hastily, 'I have come here on purpose to obtain solitude;"*<sup>109</sup> The name Malcolm is a name typical for Scotland. It comes from the Gaelic language specifically from the Scottish Máel Coluim. The origins comes from the Latin name Columba which means Dove.<sup>110</sup> Malcolm is not an Irish name nevertheless the name Colm is typical Irish name with the same origin as Malcolm. This character might be the representation of Ireland just like Rose Velderkaust was in "Schalken the Painter". He is also naive and he is not concerned about the warnings from the old judge's house.

*'An old devil! The old devil, perhaps. There! sir, you needn't laugh,' for Malcolmson had broken into a hearty peal. 'You young folks thinks it easy to laugh at things that makes older ones shudder. Never mind, sir! never mind! Please God, you'll laugh all the time. It's what I wish you myself!' " ... "Oh, forgive me!' said Malcolmson presently. 'Don't think me rude; but the idea was too much for me—that the old devil himself was on the chair last night!' And at the thought he laughed again. Then he went home to dinner.*<sup>111</sup>

Malcolmson is not rude but he is young and he does not understand it. And just like Rose, he dies by the hand by supernatural monster. However, it is not sure what the judge exactly is. It is not said if it is ghost or demon. It might be the revived memory so strong that kills. Except for Malcolmson everybody is frightened when the judge is merely mentioned. *"Not in the Judge's House!" "[...] "the abode of a judge who was held in great terror on account of his harsh sentences and his hostility to prisoners at Assizes"*<sup>112</sup> This fear and hate may have kept the evil spirit of the judge alive.

The strongest part of the story is when Malcolm Malcolmson discovers the old painting of the judge. The motif of a painting exerting demonic influences resembles the

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<sup>109</sup> Stoker, *Best Ghost and Horror Stories*, 117.

<sup>110</sup> Malcolm. *Behind the Name*. [online]. 1996 [cit. 2016-04-20]. Dostupné z: <http://www.behindthename.com/name/malcolm>

<sup>111</sup> Stoker, *Best Ghost and Horror Stories*, 120.

<sup>112</sup> Stoker, *Best Ghost and Horror Stories*, 114-115.

novel *The Picture of Dorian Gray* by the famous Irish dramatists Oscar Wilde because here the picture lives as well. Nevertheless, Stoker worked with the motif differently, i.e., more in horror style stamped more heavily in the Gothic tradition:

*It was of a judge dressed in his robes of scarlet and ermine. His face was strong and merciless, evil, crafty, and vindictive, with a sensual mouth, hooked nose of ruddy colour, and shaped like the beak of a bird of prey. The rest of the face was of a cadaverous colour. The eyes were of peculiar brilliance and with a terribly malignant expression. As he looked at them, Malcolmson grew cold, for he saw there the very counterpart of the eyes of the great rat. The lamp almost fell from his hand, he saw the rat with its baleful eyes peering out through the hole in the corner of the picture, and noted the sudden cessation of the noise of the other rats. However, he pulled himself together, and went on with his examination of the picture.*<sup>113</sup>

Suddenly he realised that the Judge is alive, sitting in the same room and that he is no longer in the painting.

*There, in the Judge's arm-chair, with the rope hanging behind, sat the rat with the Judge's baleful eyes, now intensified and with a fiendish leer. Save for the howling of the storm without there was silence.*<sup>114</sup> [...] *In the centre of the picture was a great irregular patch of brown canvas, as fresh as when it was stretched on the frame. The background was as before, with chair and chimney-corner and rope, but the figure of the Judge had disappeared.*<sup>115</sup>

The student was petrified, he could not move because of the horror then he was trapped and there were no escape available. The judge placed the noose around his neck.

*As he came closer there seemed something paralysing in his very presence, and Malcolmson stood rigid as a corpse. He felt the Judge's icy fingers touch his throat as he adjusted the rope. The noose tightened—tightened. Then the Judge, taking the rigid form of the student in his arms, carried him over and placed him standing in the oak chair, and stepping up beside him, put his hand up and caught the end of the swaying rope of the alarm bell.*<sup>116</sup>

Then the judge returned back into the picture. *“There at the end of the rope of the great alarm bell hung the body of the student, and on the face of the Judge in the picture was a malignant smile.”*<sup>117</sup>

The whole scene is a metaphor to the siege of Drogheda. Those feelings which emerge from that scene: the terror and despair are felt the people of Drogheda what might have during

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<sup>113</sup> Stoker, *Best Ghost and Horror Stories*, 127.

<sup>114</sup> Stoker, *Best Ghost and Horror Stories*, 127.

<sup>115</sup> Stoker, *Best Ghost and Horror Stories*, 129.

<sup>116</sup> Stoker, *Best Ghost and Horror Stories*, 130.

<sup>117</sup> Stoker, *Best Ghost and Horror Stories*, 131.

the siege. Drogheda was a well fortified town surrounded by walls. With respect to combat there was no escape available for people who were trapped in the town. An approaching army is like the tightened noose from the story. This scene takes place right in the house of the judge. It is an old house with big walls and a scary atmosphere. The house might metaphorically represent the town of Drogheda which offered no escape because just like Malcolmson inside the house was trapped among those old walls, the mostly Catholic inhabitants of Drogheda were helplessly in the same situation. They were also trapped between their own walls when army broke in to the town. The invaders of Drogheda were as merciless as the judge in the story. The scene where Malcolm is trapped resembles to the situation of people who were trapped in Drogheda's church: they were also shocked and trapped. They had no chance to escape and they were at the mercy of those soldiers who surrounded them. However, just like the judge in the story, the soldiers acted like monsters and burned the trapped people alive inside the church.

The story is also an example of the struggle between evil portrayed by the judge and goodness or rather innocence represented by Malcolm. Malcolm is a symbolic name because it means "dove", which is symbol of peace. On the other hand, the Protestant judge is a punishing symbol of the law which constantly disturbed the peace in Ireland. The law has its residence in England and in this case Oliver Cromwell was the embodiment of the British law. Cromwell was a Puritan, the strictest kind of Protestant and he behaved like the devil to Catholics. The judge and Cromwell both serve as evil figures which committed dreadful atrocities on the innocent. Malcolm Malcolmson was no fighter or rebel. He is a merely young student who was finding solitude because he wanted to study. All he wanted is just to improve himself, finish his studies and become an independent man analogous to the Irish. However, all this efforts were brutally thwarted by the vile judge. Ireland was trying to get political and economic independence and not only religious freedom. Nevertheless, all efforts for change for Ireland to be better place to live were thwarted just like Malcolm's life, by the hand of an awful monster.

### **3.2. The Burial of the Rats (1914)**

The short story "The Burial of the Rats" was published as a part of Stoker's collection of short stories called *Dracula's Guest and Other Weird Stories* in 1914. The storyline of "The Burial of the Rats" is not set in Ireland or the British Isles, but in continental Europe in

France. The country where this short story is set is not so important. Although it takes place in France, the story put strong emphasis on reflecting events that happened in Ireland. It is better to focus not to the place or the country where the plot takes place but on the people and environment especially. The main reason why the country is not as important as the environment of this story is that the condition of the French people shown in the short story was exactly the same in Ireland.

Stoker chose France because this country had surprisingly a lot of in common with Ireland. At first, both are Catholic countries and both were defeated by England. Moreover, the French and the Irish people tended to cooperate together against Britons, because from at least the religious point of view the Irish had more common with the French than the British. This convergence of Ireland and France made England very restless, because the British felt endangered by possible alliance of the Catholics. The cooperation between those countries started right after the Jacobite war. Although the Irish lost the war many Irish soldiers left Ireland to join the French army.

*3<sup>rd</sup> of October 1691 the treaty of Limerick was signed whereby an unlimited number of Irish soldiers were allowed to leave Ireland and go fight for France [...] Approximately 14000 men became predecessors of warriors, who were later called "wild geese", and proved their combat abilities in the Battle of Fontenoy and other European battlefields of the 18<sup>th</sup> century.*<sup>118</sup>

Irish soldiers in the French army were at least concerning for the British who were at that time in a war with France and also the situation in Ireland was bad as well.

*In this circumstance it is important to remember that anti-Catholic laws were enacted in the time of the big European conflict in which Ireland participated as well. A large number of Irish mercenaries (wild geese), serving in the army of Louis XIV, potentially could make vanguard of an invasion army to which the Catholic population would join for sure to return the House of Stuart back on the throne.*<sup>119</sup>

Although this seemed auspicious to the Irish, the invasion never happened. Nevertheless, this unrealized event was not the last French connection with Ireland. The next important episode in the French influence on Ireland came with the French Revolution, which was a crucial moment in French history but also induced many changes in Europe including Ireland.

*Although the value of the French Revolution cannot be summarised in one sentence, it is possible to say that its ideas could be expressed as freedom and*

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<sup>118</sup> *Dějiny Irska*, 163 (my translation)

<sup>119</sup> *Dějiny Irska*, 164 (my translation)

*equality. Freedom primarily meant that individual had not to subject himself to despotism of government and people, or at least some of them that were had an opportunity to vote, could control it. Equality meant that no group of any community may not have any privilege before the law.*<sup>120</sup>

These new ideas that were coming from France naturally affected Ireland, which were under very strong taxation from England and in addition, the Catholic population were heavily suppressed by the Penal Laws.

*There were many trade, cultural, religious and family boundaries between France and Ireland and Irish newspaper informed about incident in France plentifully. And right in the time while the wheels of the French Revolution were spinning at full blast speed, Irish politics started to wake up due to local issues.*<sup>121</sup>

The hope for change came with a man called Theobald Wolfe Tone, surprisingly a Protestant who drawn up a rebellion against British colonisers. Because of constant misusing of Irish sources and heavy taxation the British set Protestant inhabitants of Ireland against themselves as well. Theobald Wolfe Tone was an attorney who contributed partially to Catholic emancipation, which came later. He wrote *An argument on behalf of the Catholics of Ireland* and he assisted to create Belfast Society of United Irishmen which demanded reforms similar to the reforms of the French Revolution. However, none of reforms was accepted so Theobald Wolfe Tone decided to enforce changes by rebellion with the military assistance of the French, just like the French assisted the American Revolution against the English two decades earlier. Revolutionary France was at war with many other countries at that time, including England as well, so the Irish wanted to avail this chance.

*Meanwhile (Irish) radicals were impatient and their eagerness was shown in two ways. They started to organize and tried to get help from revolutionary France. In spring of 1794 Dublin was visited by William Jackson, a French agent. Tone gave him a message about situation in Ireland which said that the Irish would welcome the French Invasion.*<sup>122</sup>

Tone had to leave Ireland. At first he left to America but then he went to France and he started to negotiate there. *“In the name of the Irish radicals he urged the French to disembark in Ireland.”*[...]”*Tone also pointed out that they would be welcomed as friends in Ireland”*<sup>123</sup> Nevertheless, the attempt of invasion by the French navy was thwarted due to poor organisation and also bad weather conditions. Although they failed the government was quite

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<sup>120</sup> *Dějiny Irska*, 179. (my translation)

<sup>121</sup> *Dějiny Irska*, 179-180. (my translation)

<sup>122</sup> *Dějiny Irska*, 184. (my translation)

<sup>123</sup> *Dějiny Irska*, 184. (my translation)

frightened by this bold effort so they make strong countermeasure. Moreover, the Society of United Irishmen was disbanded. The Rebellion broke out anyway in 1798 and it is known as United Irish Rebellion (in Irish: *Éirí Amach na nÉireannach Aontaithe*). This insurgency was cruel and Irish units were in chaos. Although some French reinforcements arrived to support the Irish rebels, the rebellion completely failed.

*Several days before the outbreak of rebellion, Napoleon set sail to Egypt which was his primary target of the French offensive outside Europe. It meant that the French could help the Irish rebels only with small numbers of units which arrived only after the rebellion was crushed anyway.*<sup>124</sup>

French troops were led by General Humbert but his intervention was not so successful. Furthermore, the leader of this rebellion, Theobald Wolfe Tone was arrested and sentenced to death. Nevertheless, he committed suicide before his execution. He died 19<sup>th</sup> of November 1798. After this defeat the Irish attempted another uprising once more in 1803 under the leadership of Robert Emmet. Those rebels again hoped that the French will help them. However this time no help at all arrived from France. Robert Emmet died as well. He was executed on 20<sup>th</sup> of September 1803.

The story portrays a land and its people after these war efforts were lost. In this case it is France after the Battle of Waterloo which meant a crucial turn and an absolute defeat of France by England. After Waterloo, all that the French were fighting for was lost and Stoker refers to Waterloo repeatedly during the whole story. French people who appear in “The Burial of the Rats” are depicted as the lowest part of the society, except the main English character of course. The condition in which they have to live in is terrible, but during the story it is indicated that those people had a better life before. This situation of poverty and bad living conditions that are shown here were very similar to events that were happening in Ireland many decades after the Battle of the Boyne in 1690. This lost battle was as devastating for the Irish as Waterloo was for the French, probably the most crucial moments in the Irish history because all chances for an autonomous Ireland disappeared. Especially the Catholic people of Ireland, the original Celtic population, lost everything. Living in utter poverty, they became the lowest part of society. Events that followed the Battle of the Boyne and the Treaty of Limerick decided the future shaping of Ireland by the English victors. For long time, the Catholics were discriminated against and oppressed. In addition to that, Protestants owned the majority of the land and the Catholic clergy was forced to leave Ireland or go into hiding.

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<sup>124</sup> *Dějiny Irska*, 186. (my translation)

Furthermore, Catholics who refused to convert became second class citizens with no rights and no option to participate in Irish politics.

The poverty that afflicted descendants of the original inhabitants of Ireland was horrible. Those people who identified themselves with Catholics were suppressed ruthlessly and they were not allowed to be involved in any public services. *“The Irish parliament, constituted solely by the Protestants, started quickly to strengthen the Protestant supremacy in all spheres of life.”*<sup>125</sup> This parliament passed the laws aimed specifically against the Catholic population and the church as well. Besides the deteriorating living conditions of the Catholics, those laws led to escape of the Catholic clergy from Ireland. Moreover, the parliament was subordinated to London and all those laws aimed against Catholics were approved by the King of England and his council. *“...the Dublin Parliament kept the characteristic stance of colonial legislature during the whole 18<sup>th</sup> century which meant it was completely subordinated to London government.”*<sup>126</sup> Beside this total dependence on London, the British also restricted the export of Irish wool making the situation even worse. This type of centralization was also mentioned in the short story. Although Bram Stoker wrote about Paris as the city of centralisation the description fits on London as well at least from the Irish point of view. Nevertheless, in the short story Stoker wrote about Paris and centralisation which is compared it to an octopus, the devil fish. It is also said that Paris is product of centralisation carried *ad absurdum*.

*Other cities resemble all the birds and beasts and fishes whose appetites and digestions are normal. Paris alone is the analogical apotheosis of the octopus. Product of centralisation carried to an ad absurdum, it fairly represents the devil fish; and in no respects is the resemblance more curious than in the similarity of the digestive apparatus.*<sup>127</sup>

This seems as reflect London as the centre of the British Empire. The simile to the devil fish is likewise accurate from the Irish point of view; A creature with tentacles spread around the whole world with London as a brain and the centre the entire world which swallows everything that its tentacles reach. Furthermore, the restrictions that were imposed on Ireland by England caused a huge disaster in the history of Ireland. *“In consideration of trade reduction, lack of mineral resources and minimal business activities most of the inhabitants of*

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<sup>125</sup> *Dějiny Irska*, 164. (my translation)

<sup>126</sup> *Dějiny Irska*, 164. (my translation)

<sup>127</sup> Stoker, *Best Ghost and Horror Stories*, 89.

*Ireland were dependant on agriculture and potatoes were only possibility to be fed on.*<sup>128</sup>  
This restriction later led to giant famine in 1847.

On the issue of poverty, distress and hardship of the Catholics Jonathan Swift had very daring and distinctive attitude which was shown in his satirical work called *A Modest Proposal for Preventing the Children of Poor People From Being a Burthen to Their Parents or Country, and for Making Them Beneficial to the Publick*. In this satirical essay, published in 1729 Swift describes the deplorable situation in Ireland and he offers a solution.

*It is a melancholy object to those, who walk through this great town, or travel in the country, when they see the streets, the roads and cabbin-doors crowded with beggars of the female sex, followed by three, four, or six children, all in rags, and importuning every passenger for an alms.*<sup>129</sup>

The author suggests solving the problem of poverty in Ireland by cannibalism. In fact, although the Protestants forestalled Catholics to buy or rent a land because they wanted to secure their dominance the population of the Catholics increased a lot.

*I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed, is, at a year old, a most delicious nourishing and wholesome food, whether stewed, roasted, baked, or boiled; and I make no doubt that it will equally serve in a fricasie, or a ragoust.* [...] *“Those who are more thrifty (as I must confess the times require) may flea the carcass; the skin of which, artificially dressed, will make admirable gloves for ladies, and summer boots for fine gentlemen.”* [...] *“Some persons of a desponding spirit are in great concern about that vast number of poor people, who are aged, diseased, or maimed; and I have been desired to employ my thoughts what course may be taken, to ease the nation of so grievous an incumbrance*<sup>130</sup>

The next persons who refer to bleak situation of Ireland in the 18<sup>th</sup> century were George Berkeley (in *The Querist*) and Arthur Young, an agriculturist who traveled through Ireland and wrote a book about it.

The story “The Burial of the Rats” could be divided into two different parts. Nevertheless both parts are excellently connected and make a wonderful story. The first part seems more descriptive and deals with the environment of Paris and the atmosphere is built here. Furthermore, the awful living conditions are described here. Approximately in the half

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<sup>128</sup> *Dějiny Irska*, 166. (my translation)

<sup>129</sup> Swift, Jonathan. A MODEST PROPOSAL. *Project Guteberg*. [online]. 27.7.2008 [cit. 2016-04-22].

Dostupné z: <https://www.gutenberg.org/files/1080/1080-h/1080-h.htm>

<sup>130</sup> Swift, Jonathan, A MODEST PROPOSAL

of “The Burial of the Rats” the story changes from a slowly unfolding thrilling tale to furious adrenaline chase. In the contrast to the first half the second half of the story seems more action but still chilling too.

The whole plot is about a young unnamed Englishman who fell in love with a young English lady named Alice. However, he could not marry her and furthermore he had to leave England to prove to her parents that he was worthy of her. He accepted leaving the country not writing any letter to Alice for one full year. After this period set by Alice’s parents the protagonist is allowed to marry her. He started to travel around Europe and then he decided to stay and wander around Paris. One day he arrived in Montrouge (“Red Mountain in English) where he met strange people who lived there in such a desperate situation. Those people were chiffoniers or rag pickers. It means that they lived from what they found on the street or in boxes full of dust. They lived in repulsive shanties with thatches made of the refuse from stables. This place seems very unpleasant and disgusting. From this description it is clear that Stoker took inspiration from the Irish history, since there is a reference which mentions Ireland.

*Presently I got into what seemed a small city or community of chiffoniers. There were a number of shanties or huts, such as may be met with in the remote parts of the Bog of Allan—rude places with wattled walls, plastered with mud and roofs of rude thatch made from stable refuse—such places as one would not like to enter for any consideration, and which even in water-colour could only look picturesque if judiciously treated.<sup>131</sup>*

Bog of Allen (Móin Alúine in the Irish language) is a large marshland in Ireland. Furthermore, the depiction of dwellings is also similar to dwellings of the Catholics in Ireland.

*In the midst of these huts was one of the strangest adaptations—I cannot say habitations—I had ever seen. An immense old wardrobe, the colossal remnant of some boudoir of Charles VII, or Henry II, had been converted into a dwelling-house. The double doors lay open, so that the entire ménage was open to public view.<sup>132</sup>*

However, even people portrayed in this short story strikingly resemble the Irish.

*In the open half of the wardrobe was a common sitting-room of some four feet by six, in which sat, smoking their pipes round a charcoal brazier, no fewer than six old soldiers of the First Republic, with their uniforms torn and worn*

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<sup>131</sup> Stoker, *Best Ghost and Horror Stories*, 91.

<sup>132</sup> Stoker, *Best Ghost and Horror Stories*, 91.

*threadbare. Evidently they were of the mauvais sujet (scamp or rascal in English) class; their bleary eyes and limp jaws told plainly of a common love of absinthe; and their eyes had that haggard, worn look of slumbering ferocity which follows hard in the wake of drink.*<sup>133</sup>

Alcoholism was and still is one of major social problems among the Irish poor. However, except for alcoholism in this extract there is reference to the First Republic, which has considerable influence on the Ireland especially on rebellions which took place at the turn of 18<sup>th</sup> and 19<sup>th</sup> centuries.

*When I had penetrated a little way I saw, as I turned the corner of a half-made heap, sitting on a heap of straw an old soldier with threadbare coat. 'Hallo!' said I to myself; 'the First Republic is well represented here in its soldiery. 'As I passed him the old man never even looked up at me, but gazed on the ground with stolid persistency. Again I remarked to myself: 'See what a life of rude warfare can do! This old man's curiosity is a thing of the past.'*<sup>134</sup>

Those people come from a previous time when they lived in glory during the Napoleonic era. However, in this story all of them seem like devastated creatures; Broken people whose hope for change was thwarted. Exactly the same situation happened in the Irish history after the Williamite-Jacobite war which totally changed Ireland for a long period. The quote that says “*See what a life of rude warfare can do!*” refers to horrible deeds that are produced by a war. In this case it is the loss at the battle of Waterloo but also fits on the Battle of the Boyne, which resulted in the same consequences. Nevertheless, except the soldiers who worn torn remains of old uniforms, the protagonist met old people who were forced by circumstances to live in this way. All of this was part of the beginning of the story. Although the protagonist strolls in the area nearby Paris, it fits for the Irish countryside as well.

Anyway, the main character started a conversation with an old woman and a man named Pierre. During the conversation, the old woman scrutinized him very carefully because the protagonist looks like a rich man. This Englishman had fancy clothes and beautiful ring on his finger. He completely contrasted to the poor French people. During the conversation the surrounding is still described. In this part Stoker put emphasis particularly on Gothic motifs. Furthermore, the woman, with whom he was speaking, had participated in the bloodiest events in the French revolution.

*I began my inquiries, and the old woman gave me most interesting answers— she had been one of the ceteuces who sat daily before the guillotine and had*

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<sup>133</sup> Stoker, *Best Ghost and Horror Stories*, 91.

<sup>134</sup> Stoker, *Best Ghost and Horror Stories*, 92.

*taken an active part among the women who signalled themselves by their violence in the revolution.*<sup>135</sup>

The surroundings where this conversation is set is a very dreadful and nasty place.

*The place was full of all sorts of curious objects of lumber, and of many things that I wished far away. In one corner was a heap of rags which seemed to move from the number of vermin it contained, and in the other a heap of bones whose odour was something shocking. Every now and then, glancing at the heaps, I could see the gleaming eyes of some of the rats which infested the place. These loathsome objects were bad enough, but what looked even more dreadful was an old butcher's axe with an iron handle stained with clots of blood leaning up against the wall on the right hand side.*<sup>136</sup>

The tempo of the story is quite slow but the thrilling atmosphere escalates gradually.

After a while the protagonist started to feel that something was not alright. The other inhabitants of this revolting place were approaching the location where he was chatting with the old woman and Pierre. Eventually the place was surrounded by many of these peculiar inhabitants.

*The whole shanty might be surrounded on three sides with villains! I might be in the midst of a band of such desperadoes as only half a century of periodic revolution can produce.*<sup>137</sup> [...] *Now I knew the full extent of my danger: I was watched and surrounded by desperate people!*<sup>138</sup>

All of them are planning to murder him and let his dead body to be eaten by rats to hide any evidence after they had taken his valuables. This place was swarmed by rats. Moreover, the old vicious lady told a story of murder and described the “burial of the rats” “*The bones were still warm; but they were picked clean. They had even eaten their own dead ones and there were bones of rats as well as of the man.*”<sup>139</sup> Nevertheless, the main character sensed that something wicked was approaching. He knew that he would be murdered and his remains would be eaten by rats if he did not figure out how to flee to safety. Regardless this psychic terror and though he was scared, he kept his mind clear. Fortunately, he was successful in escaping this horrible place but he was chased by its inhabitants. Then the story changes and it describes the chase and his run for life.

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<sup>135</sup> Stoker, *Best Ghost and Horror Stories*, 93.

<sup>136</sup> Stoker, *Best Ghost and Horror Stories*, 93.

<sup>137</sup> Stoker, *Best Ghost and Horror Stories*, 94.

<sup>138</sup> Stoker, *Best Ghost and Horror Stories*, 95.

<sup>139</sup> Stoker, *Best Ghost and Horror Stories*, 97.

Although, “The Burial of the Rats” is primarily a horror story it is also an excellent distance running story and maybe one of the first ever published. It probably had an impact on the next stories with the theme of fleeing from mortal danger. Bram Stoker had been an athlete and used his experience and memories while writing this story. The feeling of being pursued is described wonderfully. He often talks about despair and compares this deadly chase to a hunt. “*Worst of all, with the acute despair of the hunted animal when he sees the pursuing pack closing on him, I saw before my eyes whilst I stood helpless the dark forms of my pursuers moving swiftly to surround me.*”<sup>140</sup> During the chase he falls into some kind of pool or sewer full of rubbish and filth. At last he escapes his pursuers to safety. He is saved by French police officers and he returns with them back to investigate the attempt on his life. “*I felt my strength renewed again—such is the difference between hunter and hunted.*”<sup>141</sup> What they found there was just the rest of the old woman’s and Pierre’s corpses because the flesh was eaten by rats. The story ends happily end because the narrator kept his promise to wait for a year and then married Alice. “*My year of probation has long since ended, and Alice is my wife. But when I look back upon that trying twelvemonth one of the most vivid incidents that memory recalls is that associated with my visit to the City of Dust.*”<sup>142</sup>

However, except for historical and political messages encrypted in the horror story it is also possible to regard it as Stoker’s life experience. The whole story seems as if dreamlike story or rather nightmare. The whole situation about Alice, her parents and the promise not to write her and stay away from England might be an expression of Stoker’s own repressed sexuality. “*Bram’s writing showed signs of guilt and sexual frustration; he probably got syphilis around the turn of century...*”<sup>143</sup> For this assumption the main inspiration for Alice was his wife Florence who constantly refused to have any intercourse after the painful childbirth of their only child. Furthermore, the journey of the young Englishmen to the rag pickers in Montrouge is a subtle refining of this repression. He went there because he could not be with Alice so that is why he was wandering around that place which does not attract anyone. It is a nasty place and this man from higher level of society visiting such poor people echoes Stoker visiting the poorest parts of London’s prostitutes. As miserable as those French people who tried to kill him, and the pool of rubbish and filth where he fell may symbolize his horrible disease.

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<sup>140</sup> Stoker, *Best Ghost and Horror Stories*, 104.

<sup>141</sup> Stoker, *Best Ghost and Horror Stories*, 109.

<sup>142</sup> Stoker, *Best Ghost and Horror Stories*, 112.

<sup>143</sup> Roth, *Bram Stoker (Twayne's English Authors Series)*, 20.

*My feet had given way in a mass of slimy rubbish, and I had fallen headlong into a reeking, stagnant pool. The water and the mud in which my arms sank up to the elbows was filthy and nauseous beyond description, and in the suddenness of my fall I had actually swallowed some of the filthy stuff, which nearly choked me, and made me gasp for breath.*<sup>144</sup>

In the end, the narrator finds dead bodies, remains that were not tasty enough for rats. This dreadful picture may be description of a body infected with syphilis.

*It was a gruesome sight. There lay a skeleton face downwards, a woman by the lines—an old woman by the coarse fibre of the bone. Between the ribs rose a long spike-like dagger made from a butcher's sharpening knife, its keen point buried in the spine.*<sup>145</sup>

He knew happening to him and the whole scene seems like a walk through Stoker's worst nightmares, his personal hell.

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<sup>144</sup> Stoker, *Best Ghost and Horror Stories*, 103-104.

<sup>145</sup> Stoker, *Best Ghost and Horror Stories*, 110.

#### 4. Conclusion

Short stories by Joseph Sheridan LeFanu and Bram Stoker are not common horror or ghost stories whose only purpose is to scare a reader. Their stories are filled with many other topics including their life experience and the history of their land and nation. These authors prove that the horror genre is not just about fear and thrill. A horror story instead can also be used as the bearer of something more. It has its historical value because it shows how people lived and how they were thinking and feeling about many issues. In the case of Ireland, it is mostly the unequal relationship between colonized Ireland and England which was considered by the Irish as tyrannical rulers. For a full understanding of those stories and the messages which are hidden, it is absolutely necessary to know Irish history and Anglo-Irish relations. The information about authors is also very useful because events from their lives may be reflected in the stories as well.

The work written by Joseph Sheridan LeFanu could be divided in two parts. The works he wrote before the death of his beloved wife and those after her death. Also the theme of his fiction is another way to divide his work. At first he was writing fiction focused mainly on historical topics so even much of his early horror stories are focused on Irish history. Although LeFanu did not belong to the original inhabitants of Ireland, the Celts, he felt great sympathy with the Irish nationalism. This sympathy is very often reflected in his short stories especially in those which were written in the beginnings. Short stories like “The Strange Event in the Life of Schalken the Painter” and “The Fortunes of Sir Robert Ardagh” have strong national messages, dealing with topics directly connected with Irish history and both reflect horrors which came to Ireland after the misfortunate Battle of the Boyne. This event is one of the major events that shaped Irish history. The representation of events from Irish history is concealed among the horror and Gothic themes in the stories and emphasizes the conflict between the Catholic and the Protestant Church domination in Ireland. This conflict is also one issue which shaped Ireland to contemporary appearance. Although LeFanu was a member of the Protestant Church, his prose often shows the miserable life of Irish Catholics under the heavy restrictions from England. At the end of his life Joseph Sheridan LeFanu withdrew himself from public life and his themes changed a little bit. After the loss of his beloved wife, LeFanu gave up society completely and immersed into solitude. His later work, especially short stories from *In A Glass Darkly* is focused more on inner topics or topics which did not deal with politics so much. There are a lot of topics which are focused on religion and personal issues, For instance, “Green Tea” is story which is focused on the

struggle between science and religion, however, there are shown some experience from the author's life. On the other hand his most famous short story "Carmilla" had to be very disturbing at the time of its publication. The shorts stories that were written at the end of his life as a recluse seem at least controversial for that time. They deal with touchy topics like religion, the suicide of a clergyman ("Green Tea") and homosexuality ("Carmilla") which are encrypted in the horror story and seem very disturbing as well as exciting to the eyes of the Victorian reader.

After Joseph Sheridan LeFanu died it was Bram Stoker who became his successor as leading Irish horror story and novel writer. He undoubtedly was inspired by the work of his predecessor and adopted some of his themes. His work also dealt with Irish history and the unequal relationship between Ireland and England. However, his prose is more modern than LeFanu's. For example, his language is not as complicated as LeFanu's. The work of Bram Stoker is far more complicated because his stories reflect both the historical and personal levels. The great example is seen in "The Burial of the Rats" which refers to a miserable life situation of the Catholics population of Ireland as well as Stoker's sexual repression and his athleticism as a young man. However, Stoker used a lot from his life experience. He travelled a lot which also is reflected in his fiction. His compassion for the poor and for oppressed Catholics is also evident. This compassion came from his mother who is considered a very influential person over Stoker's life. Besides his mother another influence was the horrible disease from his childhood and the syphilis which afflicted him and eventually killed him. Stoker's nationalism and love for Ireland is also reflected in his stories and novels. For example, some historical events including Cromwell's abysmal Irish Campaign and Penal Laws aimed against Catholics are echoed in "The Judge's House".

Both authors were very influential on the development of the horror genre and much of their work is famous even nowadays. However, both authors proved that history is probably the most powerful horror story ever, especially the history of a country which has been defeated and humiliated as many times as Ireland. They also proved that with the proper knowledge of history and historical context, even a horror short story can be a very sophisticated piece of art. Although some of their work might seem old and not scary enough for today, they were in the past to pure book-reading audiences and they still have value, primarily for their testimony of what horrors were happening in the past.

## 5. Resumé

Povídky od Josepha Sheridana LeFanu a Brama Stokera nejsou pouhými horory, či duchařskými povídkami s účelem čtenáře pouze postrašit. Jejich povídky obsahují mnoho dalších témat, včetně jejich osobních zážitků, historie jejich země a národa. Oba autoři jasně dokazují, že hororový žánr není jen a pouze o strachu a napětí. I hororový příběh může být nositelem něčeho důležitějšího. Má svoji historickou hodnotu, protože ukazuje, jak lidé žili, jak mysleli a jak prožívali mnohé strasti. V případě Irska se jedná především o nerovný vztah mezi kolonizovaným Irskem a Anglií, kterou Irové považovali za krutého vládce. Pro plné porozumění skrytých zpráv v těchto povídkách, je nezbytně nutné znát Irskou historii a anglo-irské vztahy. Základní znalosti o životech obou autorů jsou také velmi důležité, protože události z jejich životů se mohou v povídkách také promítat.

Dílo Josepha Sheridana LeFanu je možné rozdělit do dvou částí, a sice na psané před a po smrti jeho milované manželky. Dále pak ústřední témata jeho fikce jsou dalším možným způsobem jak jeho práci rozdělit. Zpočátku psal LeFanu fikci zaměřenou především na historická témata a právě jeho první povídky jsou zaměřené zejména na irskou historii. Ačkoliv nepatřil mezi původní obyvatele Irska, a sice Kelty, projevoval značné sympatie k irskému nacionalismu, které se odrážely v jeho prvotinách. Povídky „The Strange Event in the Life of Schalken the Painter“ a „The Fortunes of Sir Robert Ardagh“ mají velmi silné nacionalistické poselství přímo propojené s irskou historií. Obě povídky odrážejí hrůzy, které padly na Irsko po nešťastné bitvě na řece Boyne. Tato bitva je jednou z hlavních událostí, které utvářeli historii Irska. Zobrazení historických událostí skrytých mezi gotickými a hororovými prvky klade také důraz na konflikt mezi katolickou a protestantskou církví v Irsku. Tento konflikt je další záležitostí, která formovala Irsko do současné podoby. Ačkoliv byl LeFanu členem protestantské církve, jeho próza zobrazuje bídny život irských katolíků pod těžkými represemi přicházejících z Anglie. Na konci svého života se Joseph Sheridan LeFanu stáhl z veřejného života do ústraní a témata jeho psaní se změnila. Jeho pozdější tvorba, zejména soubor povídek *In A Glass Darkly*, se zaměřuje na osobní problémy a náboženství. Kupříkladu povídka „Green Tea“ se zaměřuje na spor mezi vědou a náboženstvím. Nicméně obsahuje i zkušenosti z autorova života. Na druhou stranu „Carmilla“, jeho nejslavnější povídka, musela být v době svého vydání velmi pobuřující. Povídky psané v jeho samotářském období se přinejmenším jevily jako kontroverzní, protože se dotýkaly citlivých témat jako náboženství, sebevražda duchovního (povídka „Green Tea“)

a homosexualita (povídka „Carmilla“). Tato témata schovaná v hororových povídkách byla pro oči viktoriánského čtenáře znepokojivá, ale zároveň také vzrušující.

Po smrti Josepha Sheridana LeFanu to byl Bram Stoker, kdo se stal jeho následníkem v psaní hororových povídek a románů v Irsku. Nepochybně se nechal inspirovat tvorbou svého předchůdce a některá jeho témata převzal. I jeho práce se dotýkala irské historie a nerovného anglo-irského vztahu. Nicméně Stokerova próza je mnohem modernější, než LeFanova, například Stokerův jazyk není tak složitý. Avšak práce Brama Stokera je mnohem komplikovanější, protože odráží jak historickou, tak osobní úroveň. Vynikajícím příkladem je povídka „The Burial of the Rats“, která odkazuje jak na tíživou životní situaci irských katolíků, tak i potlačenou sexualitu a autorův ateismus z dob jeho mládí. Stoker byl hodně zcestovalý, a to je také zobrazeno v autorově fikci. Soucit s chudými a utlačovanými katolíky je v jeho pracích evidentní. Tento soucit byl na něj přenesen jeho matkou, která měla na autorův život značný vliv. Mimo ní, dalšími vlivy na jeho tvorbu byla nemoc, kterou trpěl jako dítě a syfilis, na kterou nakonec zemřel. V jeho povídkách a románech se odráží také Stokerův nacionalismus a láska k Irsku. Například povídka „Judge's House“, která se vypořádává s Cromwellovým tažením do Irska a trestními zákony namířenými proti katolíkům.

Oba autoři byli velmi vlivní na vývoj hororového žánru a některá jejich díla jsou i dnes populární. Mimoto, oba autoři jasně prokázali, že největším a nejsilnějším hororovým příběhem je historie sama, a to především historie země, která byla poražena a ponížena tolikrát jako například ta irská. Dále jasně potvrdili, že s dobrými znalostmi historie a historického kontextu, se i hororová povídka může stát velmi propracovaným dílem. Ačkoliv některé jejich povídky už dnes mohou vypadat zastarale a nemusí ve čtenáři nutně budit hrůzu, pro milovníky knih v minulosti měli a dodnes stále mají svoji hodnotu. Zejména proto, že v sobě ukrývají svědectví hrůzných událostí z minulosti.

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