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BRAM STOKER'S UNDER THE SUNSET: AN
EDITION WITH INTRODUCTORY BIOGRAPHICAL
AND CRITICAL MATERIAL.

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BRAM STOKER'S UNDER THE SUNSET: AN EDITION WITH INTRODUCTORY
BIOGRAPHICAL AND CRITICAL MATERIAL

by

Douglas Oliver Street

A DISSERTATION

Presented to the Faculty of
The Graduate College in the University of Nebraska
In Partial Fulfillment of Requirements
For the Degree of Doctor of Philosophy
Department of English

Under the Supervision of Professor Leslie T. Whipp
and Professor Paul A. Olson

Lincoln, Nebraska

May, 1977

TITLE

BRAM STOKER'S UNDER THE SUNSET: AN EDITION WITH

INTRODUCTORY BIOGRAPHICAL AND CRITICAL MATERIAL

BY

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Any doctoral candidate depends heavily upon the members of his advisory committee and I feel I have had one of the best. I wish to thank each member for his assistance and cooperation, in particular Professor Les Whipp for all of the time put in on my behalf reading and evaluating my manuscript. His unwavering confidence in my topic and in my ability were instrumental in the realization of this dissertation. I am also grateful for the assistance and cooperation shown me by the department of special collections, and the staff of the rare book room, of the Stanford University Library.

When I first came to Nebraska the last thing I wished to be was a children's literature specialist. It took Ned Hedges a year to talk me into making the decision; I can now say I am glad he did, and I thank him heartily for his persistence. Once committed to the field I needed direction and encouragement; it was Gene Hardy who enthusiastically supplied me with both--he kept me interested in children's literature while helping me to find where my potentials within the area lay. To him goes my gratitude--I could not have done it without him.

Last, but certainly not least, I must thank Brian Doyle for including Bram Stoker among his Who's Who of Children's Literature, peaking my curiosity and interest by informing me that: "What is not generally known is that Stoker published a book of children's stories, Under the Sunset, in 1881--long before he made his name with Dracula." To Brian Doyle, and to Bram Stoker for writing Under the Sunset, go my deepest appreciation.

D.O.S.

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Introduction

.I.

There is much justification for the resurrection and reexamination of Bram Stoker's first major literary accomplishment, Under the Sunset. Paramount is the conviction that this is still a worthwhile, enjoyable work of fiction, as admirably suited to today's reading public, young and old, as it was to the audience of 1881. Stoker's work embodies the best precepts of children's literature and thereby is deserving of exposure to a new, appreciative generation of readers. The book, a collection of loosely related stories ostensibly for the child-like, retains an aura of fascination for the child reader and the serious scholar. The land of Stoker's imagination is a true fairyland where the good are tested and rewarded; the evil and foolish convincingly punished. Creating a dreamworld wherein anything can and does occur, Stoker proceeds to fashion his stories with faithful adherence to the laws of faerie--his characters, story structures, conflicts and resolutions, by and large, fulfill the rigid requirements for the traditional fairy tale form. This work is exemplary of the type of fiction so prevalent during the latter half of the Victorian Age. Bram Stoker, like Hans Christian Andersen and Charles Dickens before him, has thoroughly digested the wonders of faerie, has learned from the fairy tale tradition and utilized its foundations and precepts as the basis for the creation of the characters and adventures which come alive in Under the Sunset.

Though easy for the unaware to dismiss Under the Sunset as just another Victorian children's fantasy, a reexamination of the work along deeper critical lines reveals a wealth of allusions, influences and

concepts related directly to the most formidable literary craftsmen of the day. Highly impressionable, Stoker was continually affected by the creative outpourings of those people he adored and admired--their influences invariably show up in his writing. Within the pages of Under the Sunset the astute critic can perceive the impact of the likes of Browning, Tennyson, Whitman, and Lewis Carroll among others, as Stoker weaves them harmoniously into his fairy tale patterns. Under the Sunset is the starting point for the evolving creative process that reaches its fullness in Dracula and The Lair of the White Worm; one cannot completely understand the complexities of these later adult novels without first realizing their prototypes in, and Stoker's creative development from Under the Sunset.

Experimenting with, and improving upon the ideas inherent in the fairy tale tradition and in the imaginative writings of his contemporaries, he expands the same motifs, structures and characterizations found in his children's book, into his adult fantasies. Dracula is a picture perfect fairy tale romance--the good and patient are rewarded for their virtue, the weak are tempted and the villain suitably destroyed. Notable characters, themes and conflicts so graphic in Dracula, actually appear to develop directly from Under the Sunset. If one is to comprehend fully the nature of Bram Stoker's literary development it is crucial to begin by examining Under the Sunset.

Bram Stoker is chiefly remembered in America today, if at all, as the author of Dracula. Under the Sunset, published sixteen years earlier is today basically unknown. The close identification of

Stoker with his caped creation has led in many circles to the obscuring of the author behind his vampire character, or, what is worse, to the amalgamation of Stoker and the Count into a sort of preposterous Jekyll/Hyde caricature. Bram Stoker's literary career does not begin, nor end, with Dracula, nor is Dracula his sole noteworthy effort. It is Under the Sunset which marks Stoker's first major literary success and in so doing sets the stage for developments which directly influence the creative process which formed Dracula. Under the Sunset is an invaluable key to the understanding of the literary development of the author Bram Stoker (apart from being an enjoyable piece of fiction), yet few copies of the book remain available. Of the original (and only) printing of the 1881 (dated 1882) edition, a mere handful still exist. There is a real need for this book to be given back to the reading public, to be rediscovered, to show a new audience a work at once witty and worthwhile, a work exhibiting a charm and subtlety not readily experienced in this author's later successes. I have endeavored to make this book once more accessible, and enjoyable, to the contemporary reader, young and old. This is a book wherein the scholar can have a field day excavating images, allusions, motifs and modes while never totally exhausting the possibilities, nor weakening the stories' enjoyment. Yet for the child-like reader, these stories offer an escape into fairy dreamland stocked with marvelous adventures and inhabited by princesses, angels, giants and all sorts of wondrous beings. It is these factors which have compelled me to rejuvenate Stoker's long obscure children's fantasy Under the Sunset and make it the focal point of my dissertation.

While my major concerns here surround the editing of Stoker's Under the Sunset, I have felt it necessary to include detailed introductory material which will help the critic in particular to not only comprehend the vast array of subtextual influences at work here, but to become slowly aware of the creative processes engendered by Bram Stoker leading to the realization of Under the Sunset in print. Here it can be shown to a great extent how, and why, this book evolved the way it did, to become what it did. A whole approach to artistic creation is shown here, one which, when ultimately understood, is seen to be in evidence throughout his literary career and hence can shed light not simply on Under the Sunset, but upon the majority of Stoker's fictional creations.

The first step in this investigation must needs be an examination into the early life of Bram Stoker. Little has been written about Stoker's early years, those years from his birth in 1847, up through the publication of Under the Sunset at the close of 1881. This is one case wherein we can safely assert that in gaining a grasp on the personal experiences of the author we can receive tremendous insight into the whys and wherefores in much of his writing. After detailing this biographical information, it remains to be shown its impact upon the work Under the Sunset. In the next section therefore I examine Under the Sunset on critical grounds, dealing with it on two distinct planes. On the one hand I look at Under the Sunset in light of the fairy tale tradition and its place within that tradition. Stoker's approach is considered alongside those of other noteworthy nineteenth century

children's fantasists, an assessment being given of this book's place among theirs. Stoker articulates the fairy formulas very capably-- these stories capture the fairy elements. Through classification as true original fairy tales, justification is found for such often criticized aspects of Stoker's work as the periodically excessive moralizing and the often violent punishment of the evil and sinful. Within the realm of faerie these are not only admissable but essential for the maintenance of the genre. Stoker utilizes them to that end.

As the form of the stories is established it becomes feasible to illustrate the biographical and social influences upon the contents of the particular tales and on the book's overall tone. Having previously introduced numerous personalities and situations possessing a direct impact upon the author in real life, I will proceed to articulate and elaborate their varying manifestations within the stories themselves. Through such examination it will become evident, for example, the tremendous impact exerted throughout these pages by Charlotte Stoker, Walt Whitman, and Henry Irving, an impact which remains in evidence throughout Bram Stoker's lengthy literary career. The introductory material concludes with an explanation detailing my editing concerns in making this work more easily readable and enjoyable for today's book buyers, while never losing the style and intent of Bram Stoker's original creation.

It has become increasingly fruitful to see and to explore the generic continuities between this literature of past generations and that popular today. Much also stands to be gained through the serious examination and contemplation of these continuities between the literature

written for adults and the literature written for the young. An examination of Under the Sunset further substantiates that fruitfulness, as the subsequent portions of the introduction will show.

It serves our purpose well to realize that Bram Stoker's lifetime parallels that time in literary history that has come to be referred to as the golden age of children's literature; a time in which a form of literature all but nonexistent at the beginning of the nineteenth century, blossomed under Victoria's reign to develop such a variety of fine authors and pieces of fiction, achieving such an overall level of excellence that it is yet to be matched in our own century. It was during Stoker's formative years that such classics as The King of the Golden River, The Rose and the Ring, Tom Brown's School-days, The Water-Babies and Lewis Carroll's Alice's Adventures in Wonderland (to name a select few) were first made available to their eagerly awaiting readers. By the year of Stoker's birth, 1847, the romantic writers had exerted their considerable influences, marshaling a rediscovery of traditional forms--the fairy and folk tales had been revitalized and, resulting from the diligence of such scholars as Jakob and Wilhelm Grimm, having been in print in English for a number of years, were widely read and enjoyed. With the likes of Wordsworth, Coleridge, Percy and MacPherson in Great Britain and Tieck, Hauff, Hoffmann and the young Goethe in Germany, the "Kunstmärchen" took on more and more original literary forms. The precision of this burgeoning new art form came to its pinnacle through the highly personal, finely woven stories of Hans Christian Andersen of Denmark. It may be considered somewhat prophetic that Bram Stoker was born in the same time as the English-speaking world was being first

treated to those initial tales by Andersen--his stories and characters would eventually find a kinship of sorts with those Bram Stoker was to create.

With these facts in mind to form a basis for a critical examination, a turn to Under the Sunset itself will afford the discriminating scholar numerous opportunities to encounter and deal with motifs and styles typifying in many respects, a large span of Victorian children's fiction. Three basic threads tie together a majority of the episodes from Stoker's country under the sunset--these also preoccupy much of the children's literary format to the turn of the twentieth century. Moralistic renderings of right and wrong (good always triumphs), religion in its numerous guises, and the heightened concept of the family with its loyal parent-child, sister-brother interrelationships form the backbone of Stoker's writing while exemplifying the ideals of much of children's literature with particular attention paid to the fairy tale. Standing alone, or intertwining to form more complex motifs, these ideals go to encourage added strength and added depth from which the plot line itself can benefit.

While leaning heavily on these select virtues for the meat of his stories, Bram Stoker fashions them into a variety of forms suiting best each particular story at hand. He uses for example, three different versions of the traditional quest tale. While "The Rose Prince" sallies forth to encounter and defeat the Giant who has been ravaging the kingdom, in a standard traditional fairy tale adventure, "The Shadow Builder" reveals the relentless search by a mother for her long-lost seafaring son. The range of the quest idea is further extended to

culminate in the enthralling telling of the feverish journey undertaken by the passionate Poet who quests to be reunited with his love where she abides in "The Castle of the King."

Hand in hand with the quest fiction, and the Christian, moral adventures on which Stoker and others of his time were nurtured, goes the rich diversity of the fairy tale tradition--it is only logical therefore, that the world of faerie exerts considerable influence throughout Stoker's fiction. "The Rose Prince," a picture perfect fairy story with its child hero Prince Zaphir, his living father King Mago, Bluebell the beautiful princess, and of course its savage giant, who must be slain to put an end to the terror and bloodshed and to insure that all live happily ever after, is a tale worthy of the most respected storytellers. Poor little Zaya, the pitiful heroine and Stoker's own "little match girl," in "The Invisible Giant," is the central figure of a moving tale of perseverance influenced greatly by tradition while adding to it an air of pathos and a sophistication of form consistently reminiscent of the hapless heroines of Hans Christian Andersen. In yet another vein is "The Wondrous Child," which while exhibiting qualities of fantasy not unlike George MacDonald or Lewis Carroll gives a more religious turn of events that may cause the discriminating reader to hearken back to the strains of Charles Kingsley, or possibly William Wordsworth.

When all of these components are joined together where all work in harmony with one another, in a story fresh and original, exhibiting the best aspects of fairy tale, fantasy and nonsense enacted for good measure in a schoolroom adventure, the result is Stoker's

entertaining "How 7 Went Mad." Here is a story which may rival the best in Victorian children's fantasy--a story too in which (in the tradition of Carroll and Andersen) the two most memorable and well-constructed characters are the rather extraordinary raven, Mr. Daw, and an overly distraught numeral seven.

To my way of thinking then, Under the Sunset is not merely a piece of forgotten children's fiction to be resurrected simply on the strength of the author's name. Though enjoyable for its own virtues, it more importantly opens to the intelligent literary historian and critic a microcosm of forms and influences indicative of the whole realm of children's fiction, especially that realm from which this century's freer, more light-hearted entertainment springs.

Though the treatment and examination of Under the Sunset as a valid contribution to children's literature, and as an integral link within the realm of children's literary history and criticism are of primary concern in viewing the revitalization of this piece, an important secondary consideration exists in the hope that through reconsideration of this initial literary success by a man generally acknowledged only for his creation of Dracula, a reexamination and reappraisal, on an adult or academic level, of the total literary career of this often neglected, frequently maligned author may at last begin to transpire.

When Stoker's first major work is given careful scrutiny by the discerning critic, characters and forms emerge which for all intents and purposes become in many ways Stoker's prototypes for a number of heroes, situations, and literary styles that become so responsible for

the success of his later, major adult novels: Lady of the Shroud; The Jewel of Seven Stars; The Lair of the White Worm; and of course Dracula. If the discriminating reader is able to go beyond the traditional faerie qualities inherent in "The Rose Prince," for example, and review the major protagonists Prince Zaphir and Princess Bluebell alongside Stoker's other noteworthy creations, it may be seen that many of the characteristics originally endowed in these fairy tale characters turn up again very much in evidence within the personalities of some of his later adult heroes and heroines--all one must do is to consider the personalities and attitudes of such creations as Jonathan Harker and the most heroic Quincey Morris and the object of their manly protection and affection, their own "Princess Bluebell" after a sort, Mina Harker. It must be evident that somewhere in their development as mature characters lies a link to an inhabitant from within the Portals of that Land under the Sunset. If the modern scholar should balk at such a comparison he need be reminded that though Dracula with its graphic horrors and mature relationships is far from being a novel for the delight of the young, it is nevertheless very definitely written within the fairy tale formula and as such is akin to "The Rose Prince" and other like tales.

In Dracula as in "The Rose Prince" the reader is presented with a steadfast, good-hearted hero, or more specifically, a group of heroes, who must overcome great peril and bloodshed to vanquish the evil antagonist and restore peace and order. Not without hardship and death can the villain be finally conquered, the loved one and those around her saved, and the hero and his lady live happily ever after. This is fairy

tale pure and simple--the same formula which thrives in Stoker's early fiction for children is brought into fruition with the coming of Dracula. While dwelling on the idea of fairy tale and adult fiction one must be struck by the utilization of the "Cinderella motif" by Stoker--the suffering, put-upon young damsel who, every patient and pure of heart, is in the end rewarded for her goodness--in his constant development of the weak but loving female. Who cannot find a parallel between the portrayal of poor, tragic little Zaya as she wages her fruitless crusade against "The Invisible Giant," and the qualities exhibited by those pitiful, harrowed heroines of Stoker's later novels, the Lady Teuta (the Lady of the Shroud), and Margaret Trelawny of The Jewel of Seven Stars? These two tormented maidens endure terrible stress and strain in order to win finally their "handsome prince" and live happily ever after. The brothers Grimm would have undoubtedly approved. Even the renowned Doctor Van Helsing can conceivably claim roots emanating from the stone house of Knoal with its "curious instruments, and many strange and many common herbs and simples hung to dry in bunches on the walls."¹ A man who shares Van Helsing's concern with the supernatural; "Death has many children You may not see them, perhaps--but they are there, and the only bulwark of safety is in a land of patient, faithful hearts."² The good Doctor could not have phrased it better.

It would be terribly naive of me not to realize that one must look with a discerning eye at these older, little known works newly brought to light, for as one must separate wheat from chaff, the works of merit must be uncovered and their renovators applauded for their

awareness and for their contribution to the furthering of our literary history. When all the ranting dies down, the overriding question remains: "Is this piece of literature (no matter its age or literary style), sufficiently worthwhile to be read and appreciated today?" When this question is put to the test with regard to Bram Stoker's Under the Sunset, the answer is affirmative; for despite its flaws, the work as a readable piece of fiction (whether for child, adult, or both) can still be read and enjoyed in our society by a variety of people. This work is witty, entertaining and provocative--indeed, much of the attraction which the book reviewers of the time found in it can be echoed today. The critic for The Spectator for example, discovered much of the artistry within the then newly published Under the Sunset, articulating it in a manner still bearing value today.

There is an educational process for the eyes, a refining influence over the taste, in a book like this one, which are not to be lightly estimated, if we are inclined to take anything into consideration with regard to a book for children except whether it will please and amuse them. There is, we think, a test which may be dependend upon by which to try the value of a volume of this kind to the little ones. Try it with the big. There are more ardent lovers or frequent quoters of Alice in Wonderland among grown men and women, than among the children to whom the Rabbit and the Jabberwock are quite real and possible; and, indeed, we do not think the humour of the Mock-turtle, or the Walrus and the Carpenter, is to be apprehended of the little people.

Under the Sunset may be tried with the grown-up world with perfect success. To its intellectual and critical perception, the literary charm of the stories . . . will commend themselves highly; while the hearts of the smaller readers of the chronicles of that beautiful, angel-guarded "Country under the Sunset" will surely respond to the touch of Prince Zaphir and Princess Bluebell.³

One should not be misled by the fact that this is a children's book, and that the concept of "children's" as opposed to "adult" may tend to be used pejoratively. Similarly, the word "childish" has become a way of making a derogatory judgment of behavior especially that of an adult who is (God forbid) "acting like a child." With such connotations so widespread, it is difficult to respect the need for the serious study of children's fiction, for its own sake. Indeed, many of the works which are today widely read popular classics had to overcome such prejudice before they could be enjoyed and appreciated by the adult reading public. Alice's Adventures in Wonderland was written as an idle children's fantasy to entertain little girls on a summer's day; even its author Lewis Carroll, was skeptical of its quality and its appeal, having to be forcefully reassured of its worth and its enjoyment potential before finally sending it off to the publishers. And today it is widely read and admired by educated adults the world over. "There are more ardent lovers or frequent quoters of Alice in Wonderland among grown men and women, than among the children to whom the Rabbit and the Jabberwock are quite real and possible;"4

J. R. R. Tolkien's The Hobbit, or, There and Back Again, originally written in part for the enjoyment of his son Christopher, was not made a best seller until the 1960's, and then by adults of college-age and older. Why? Not knowing of its original design as a piece of fiction leaning closer to the boundaries of the juvenile rather than those of adult society, these free-thinking men and women became captivated by the extraordinary characters, vivid settings and engrossing

adventures--this was too good to have been meant for the young, Tolkien must have meant it for them! I think we must agree with our previously quoted reviewer when he states that the supreme test of a successful book for juveniles is to, "Try it with the big," to see whether or not it can be a success with those of adult stature. C. S. Lewis is inclined to amend this by stipulating that, "a children's story which is enjoyed only by children is a bad children's story. The good ones last."⁵ This advice makes good sense.

There is a major obstacle to overcome here if critics and scholars are to deal intelligently and effectively with the genre of children's literature--we must re-educate the reading public, and ourselves, to release this field from the stigmas and prejudices with which it has for so long been encumbered. We must grow to use the same critical eye on The Wind in the Willows that we now employ on George Orwell's Animal Farm, be as serious when evaluating the literary merits of Collodi's picaresque Pinocchio, as we have been when approaching Fielding's Tom Jones. Bram Stoker's Under the Sunset provides us with an excellent opportunity to take a step in this direction. Much of this book--subject matter, concepts, tone, characterizations--like so much of the best children's fiction, is very adult. It prompted one reviewer to observe that "in more than one place there are indications of a mood of thought far higher than one would expect to meet with in a mere fairy tale,"⁶ A series of adventures ostensibly for young people, it manages simultaneously to be adult fantasy and adventure. Stoker makes us realize that to a great extent the schism which exists between young

and old, like that between his Country under the Sunset and our own world, is but a state of mind after all.

It must be clearly seen that while the central concerns in our discussion revolve around Under the Sunset, examination and evaluation on a broader literary scale will indeed bring to light aspects of form and style repeatedly employed and developed throughout the man's literary career. There is too much to be gained to be content to consider this as a trite juvenile entertainment by the man who was to create the character Dracula. Under the Sunset is Stoker's beginning as a successful literary artist; as such it is only logical that any serious study of the author and his development as a writer originate here. Any meaningful investigation into the artistry of Bram Stoker must needs begin in the Country Under the Sunset.

Bram Stoker has been so shrouded in the cape of his creation Count Dracula that few have bothered to consider him devoid of the vampire. It is time this was done.

.II.

The funeral of Mr. Bram Stoker took place yesterday at the Golder's Green Crematorium. A service was held in the chapel by the Rev. Herbert Trundle. Among those present were Mr. Laurence Irving, Mr. Hall Caine, Mr. Ford Madox Hueffer, and Miss Genevieve Ward. Wreaths were sent by Miss Ellen Terry, Sir Arthur Pinero, Mrs. Maxwell, and Mr. and Mrs. Frederick Watson.¹

Mr. Abraham (otherwise Bram) Stoker, novelist and playwright, for 30 years manager to Sir Henry Irving, who died on April 20, aged 65, left estate of the gross value of £4,723, of which the net personalty has been sworn at £4,664.²

STOKER, BRAM (1847 - 1912). Irish novelist; after an invalid childhood he became a leading athlete at Dublin University; worked in the Irish Civil Service for ten years; Henry Irving's acting manager at the Lyceum Theatre; barrister of the Inner Temple; remembered for his novel Dracula.³

That Bram Stoker should be remembered merely for his novel Dracula is exceedingly ironical. There is perhaps a touch of morbidity in his youthful invalidism, his feet never walking the floor until age eight. But recall the rest of his life: this is a man who upon entering Trinity College, Dublin at age sixteen emerges the school athletics champion, who follows his father into the Civil Service, thereafter authoring what was to become the acknowledged primer for clerks of Petty Sessions in Ireland; a man who happens to the theatre on a day and witnesses an actor of such enthralling capabilities that he becomes destined to spend the greater part of the next thirty years working on his behalf while utilizing any spare time to raise his family, write dramatic reviews and articles, pen a number of stories and novels before ultimately passing away from sheer exhaustion. Isn't it ironic

indeed that such a wholesome, vital, and ordinary man should be "remembered for his novel Dracula?"

Sad to say, with few exceptions this is the fate of Bram Stoker. When one does cross his name in any lengthy treatment--rare as this is--it is invariably linked to his blood-sucking, caped creation. The only complete biography of the man who was Bram Stoker exemplifies this travesty with its sensational yet totally misleading title: A Biography of Dracula: The Life Story of Bram Stoker. The title of this work by Harry Ludlam leads the unknowing to believe Stoker is a modern-day Dr. Jekyll/Mr. Hyde--a misconception which could not be farther from the truth.

What was the man Bram Stoker really like? We know he died in 1912 at the age of sixty-four, seven months before his sixty-fifth birthday (the cause of death inscribed on his death certificate read simply, "Exhaustion"), and that in 1897 his famous novel Dracula was first published; the newspapers and literary reviews tell us that much.⁴ But what of his early years, those "pre-Dracula" years of being an invalid child, of college life and of his emerging awareness of the written and performing arts? And who influenced him early on? How did he begin to take an interest in writing? We have an idea of the man who wrote Dracula--what of the man who in 1881 wrote Under the Sunset? It is with this individual that our interests lie.

The life of Bram Stoker began in Clontarf, a resort town on the northern outskirts of Dublin. It was in 1847 on a November day that the third child of Charlotte and Abraham Stoker was born.⁵ Though christened

Abraham after his father, the infant Stoker was not expected to survive his first few weeks of life. Time after time his condition weakened but still the baby hung on to life--the family physician expressing little hope for recovery. But the youngest Stoker did not meet death. A long and painful recovery ensued as weeks grew into months, the months languishing to become years, the staunch child though completely bedridden grew slowly but progressively stronger. In his eighth year young Stoker was at least free of the bed. He set out vigorously to explore his father's household. An entirely new world was suddenly within the grasp of the long inquisitive Abraham Stoker.

Out in the open air he could explore the grounds of his father's modest home in Clontarf, north of Dublin Bay. There, from number fifteen on "The Crescent," Bram (as he came to be known) and his four brothers and his two sisters could look out across to the Bay beyond. Or, they could watch the sunbathers who flocked to the area during holiday. This early exposure to the wonders of the sea formed the seeds of deep respect and wonderment for the ocean, feelings that were with Stoker throughout his life and his writing. Another happy diversion for Bram was the exploration of the terraces and hedges about the grounds of his father's house. A fenced in park strip, to whose gate only his father possessed a key, provided Bram a sort of mystical pleasure--a place wherein he could lose himself from anyone and anything around. All of these wonders and more swarmed upon the newly liberated Bram Stoker.

It is true that I had known weakness. 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