



# *Letter from Castle Dracula*

*- the news bulletin of The Transylvanian Society of Dracula*

APRIL 2014



BUNNY PICTURE FROM: BUNNICULA, CREATED BY JAMES HOWE. REPRODUCED FROM THE "BUNNY-FOOD" WEBSITE

## **SPECIAL EASTER ISSUE**

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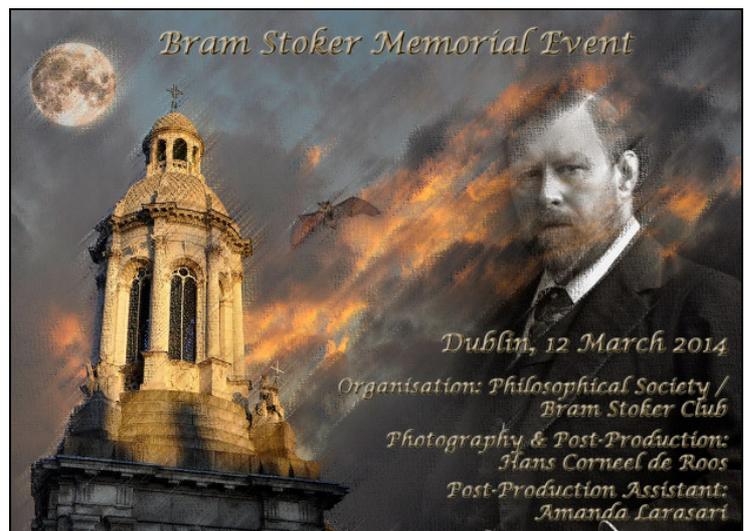
Bucharest, 18 April 2014

Dear TSD members all around,

After the excitement around the February issue of our *Letter from Castle Dracula*, this special Easter Issue of our official News Bulletin will surprise you with yet another major riddle. This time our “Flying Dutchman” Hans Corneel de Roos has followed the track of the preface of the Icelandic edition (1900-1901), in order to check if some of the plot clues contained herein actually originated from Bram Stoker himself or maybe were added single-handedly by Valdimar Ásmundsson, the Icelandic translator, editor and publisher. After a fruitless search in Icelandic archives, about which he reported to me week by week, he seemingly struck gold during a visit to Dublin, where he and Dacre Stoker attended a Bram Stoker Memorial Event organised by the *Bram Stoker Club* of Trinity College's *Philosophical Society*.

By courtesy of the John Moore Collection, Dublin, in this Easter Issue De Roos presents what is believed to be **Bram Stoker's original preface to Dracula**, which the author included in a bundle of papers found by the heirs of Thomas Corwin Donaldson in a barn in Pennsylvania. At the same, he gives room to Robert Eighteen-Bisang's assertion, that the very same text is the result of a **recent retranslation from the Icelandic** by Sylvia Sigurdson. This resulting mystery is mind-boggling – please judge for yourself!

By now, various members have positively reacted to the suggestion made by Dr. Mark Benecke, president of the TSD Germany, to organise an international congress in 2015. To this, Hans de Roos added the idea to select Dublin, halfway Romania, Canada and the US, as an appropriate meeting place. This might give us an opportunity to team up with local Stoker experts, as well as with staff and students of Trinity College engaged in Gothic studies. As the TSD, unfortunately, has no reserve funds for financing travel and speakers' costs, the modalities of the organisation are still to be discussed. Any members with access to piles of gold buried beneath blue flames are welcome to contact me:-)



The complete photo gallery can be viewed at [www.dractravel.com/dublin14](http://www.dractravel.com/dublin14)

Again, I would like to thank Hans for contributing his groundbreaking research and designing this special Easter Issue. Maybe needless to say that all other members are equally welcome to submit their articles and photos in order to strengthen and revive the grand tradition of our News Bulletin.

Thank you for reading and for your feedback,

Daniela Diaconescu

Co-Founder and Vice-President of the TSD

## **BRAM STOKER'S ORIGINAL PREFACE TO DRACULA REVEALED?**

by **Hans Corneel de Roos, MA, Munich**

Hans C. de Roos (\*1956) studied Political & Social Sciences in Amsterdam and Berlin. He is the author of *The Ultimate Dracula*, several essays on *Dracula* and (together with Dacre Stoker) the planned *Dracula Bram Stoker Travel Guide*.

“I started impulsively and went to the oak chest which stood in the corner of my room and took out the papers. After looking over them carefully I settled quietly down to a minute examination of them. I felt instinctively that my mandate or commission was to see if they contained any secret writing.”

(Bram Stoker, *The Mystery of the Sea*, London: Heinemann, 1902)

With many thanks to Dacre Stoker, John Moore and Robert Eighteen-Bisang, and to my “breakfast discussion company”.

Readers of the Icelandic Issue of the *Letter from Castle Dracula* (3 Febr. 2014) will remember the questions worded there about the origin of the “Writer’s Preface” as published in *Makt Myrkranna*, the “surprisingly different” version of *Dracula*, which first appeared in Valdimar Ásmundsson’s *Fjallkonan* magazine of 13 January 1900. So bold seemed the innovations in this edition of Stoker’s novel, that inevitably, the question posed itself if the plot clues given in the preface were authored by Stoker himself. After intensive research, a text claimed to be the English-language original of Stoker’s preface, never disclosed before, can now be presented. Instead of in the Icelandic archives, where I started my search, I found this lost preface – of all places – in Stoker’s birth town Dublin, in the John Moore Collection, where it lingered at the bottom of a stack of papers. From across the Atlantic Ocean, however, Robert Eighteen-Bisang maintains that an identical text was produced by Sylvia Sigurdson as a retranslation of Ásmundsson’s Icelandic text. Both claims seem incompatible – so read on to get to the gist of the matter!



In the 1980’s, the heirs of Thomas Corwin Donaldson (a Philadelphia lawyer and mutual friend of Bram Stoker and Walt Whitman) unearthed the typewritten manuscript of *Dracula* in a barn in Pennsylvania:

“It was a bright spring morning on one of the typical picturesque farms which dot the rural north-western region of Pennsylvania. ... But on this particular day one of the most extraordinary and unsuspected discoveries in the history of literature was about to be made. ... On the day in question, two members of the family had decided to satisfy their idle curiosity and look through the contents of the barn [which had been “given over to storing a whole variety of old items and belongings discarded over the years”]. ... On clearing the general clutter, three trunks were found and hauled out into the daylight. ... The first [contained] a bundle of small, innocuous personal items and a large sheaf of papers. ... On closer examination, the sheaf of papers proved [to be] a manuscript, quite old, and typewritten. ... There was a smudged and grubby title page, too, on which had been written in a far from clear hand: THE UN-DEAD. Looking closer, the couple thought at first glance that the line below this title read ‘By Barn Stoker’, but an ‘r’ had apparently been smudged by the writer’s pen, and the name was more likely ‘Bram Stoker’.”<sup>1</sup>

Donaldson’s heirs decided to sell the papers and the manuscript came to Peter Howard of *Serendipity Books*.

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<sup>1</sup> Haining, Peter. *The Dracula Scrapbook*, Stanford: Longmeadow, 1987. Here quoted from the 1992 edition, p. 19f, as cited, with some omissions, on the Wikipedia Talk Page on Bram Stoker.

## Peter Howard, owner of Serendipity Books, dies

April 13, 2011 9:00 am by Frances Dinkelspiel

Peter Howard, the eccentric and brilliant owner of Serendipity Books, and a towering figure in the world of rare books, died at home on March 31. A Giants season ticket-holder for more than 40 years, Howard died with the opening game of the season blaring on television - while the Giants were still beating the Dodgers. "He died at the bottom of the sixth inning," said one of his daughters, Kerry Dahm. Howard's death at 72 means that there will be changes at Serendipity Books on University Avenue, but the shape of those changes is still unclear. There are a number of people interested in buying the store and/or the inventory, according to Dahm. For now, the store is still open.

"I doubt it will continue as it was," said Dahm.

Howard died seven and a half months after the death of his wife Alison, 71, to whom he had been married for more than 50 years. The couple was able to have a 50th wedding anniversary party with close friends in June. Howard is also survived by another daughter, Esme Howard, and a number of grandchildren.

Howard and Alison met in 1958 in Alaska on a Friends service project to build houses for the Eskimos, said Dahm. After the project was over, they built a moss-covered raft and floated down the Yukon back to civilization, she said.

They both returned to college - he to Haverford and she to nearby Swarthmore - and married the weekend after they graduated. They moved to Berkeley so Howard could go to graduate school in English at UC Berkeley and Alison could be closer to her family.

Howard was teaching Subject A (entry level English) at Cal and sold a small collection of D.H. Lawrence books he had. He soon realized he got more pleasure matching good books with good owners than either owning the books or studying English. He quit school and started a small rare-book business. Soon, the family's house on Colusa was overflowing with books. Howard opened a store on Shattuck Avenue in 1967 and moved in 1986 into an old winery on University.

Serendipity Books is crammed top to bottom with books in every conceivable location: on shelves, on table tops, on the floor, in the rafters. The books in the store are only a part of Howard's vast collection, which he estimated last year was around 1 million volumes. There is a warehouse in Berkeley stuffed with boxes of books as well.

"There are books everywhere," said Dahm. "There is the store. There is the warehouse with almost as many books in boxes as in the store. Then there is our house with bookshelves in every room, including the stairwell. He would often bring bags and bags of books home."

Howard soon developed a reputation as an astute rare-book dealer. He discovered and saved many important manuscript collections, as well as collecting and valuing works by both well-known and lesser-known authors. Howard's collection covers many areas, including California history and western Americana. He was known for his collection of first editions of American and British literature, and has holdings of Ernest Hemingway, Henry James, Shakespeare, North Point Press, and fiction from countries around the world. Serendipity also has large collections of literary manuscripts, screenplays and little magazines.

"He was one of the major antiquarian book dealers of our time," said Victoria Shoemaker, a literary agent, close friend, and former neighbor of the Howards'.

Howard made some notable purchases in his lengthy career as a bookseller.

In the late 1990s, he bought the 18,000-volume collection of Carter Burden, a descendant of Cornelius Vanderbilt, and a progressive New York politician and businessman. The size of the collection prompted Howard to install compact shelving, making Serendipity the only bookstore in the world to have such shelving. [...]

Howard was a blunt and forthright man. After he was diagnosed with pancreatic cancer a year ago, Berkeleyside contacted him to ask about his health and the store.

"There's nothing to say," Howard said by telephone. "People die. We all die. Businesses end." [...]

Howard was well enough to throw the party again this year in February. After it was over, he went home and never left the house again, said Dahm.

There will be a private memorial service for Howard in May, said Lepper.

Through Howard, the *Dracula* typescript was offered to another Californian book dealer and collector of pop culture and vampire memorabilia, John McLaughlin (owner of *The Book Sail* book store in Orange County, California). In McLaughlin's 1984 catalog, the manuscript was proudly listed.<sup>2</sup> However, in 2002, at age 60, he allegedly was forced to cash in on his unique acquisition and put the manuscript up for auction through Christie's, New York. Again, there was a wave of excitement, as *Dracula* scholars hoped to be able to study the papers now:

"The president of the Canadian chapter of the Transylvanian Society of Dracula got word on her computer weeks in advance. The president of the Count Dracula Fan Club stopped by Christie's to view it.

A Boston College history professor, who teaches classes on Dracula, grew excited that the sale would allow him to view the long-secluded document.

Even a Christie's auctioneer estimated the manuscript would take \$2 million, according to one London newspaper."<sup>3</sup>

But to McLaughlin's disappointment, no bid reaching the minimum was made at the auction on 17 April 2002. It was even more disappointing that a clause in the auction contract allowed Christie's to sell off the typescript after auction for an amount of 941,000 USD, of which McLaughlin received 850,000 USD:

He won't say what he paid for it, but he will say this: "A few years after I bought it, someone offered me one million cash in suitcase for it. That's untraceable money. I didn't do it. I don't want anyone to think I would do it."

McLaughlin believed he'd get more than \$850,000 for his manuscript. He questions the procedure that produced no bids for such a high-profile item, then sold for his minimum two weeks later.

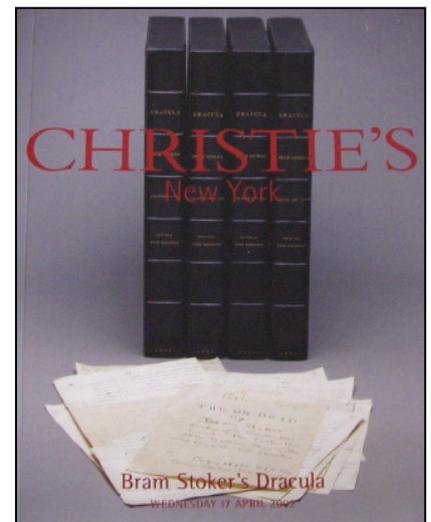
He admits that the contract allowed Christie's to sell after auction, but insists there are irregularities, beginning with the fact that they never called him to ask about the sale.

"That is inexcusable," he says.

Indeed, Christie's spokeswoman Rux says in one interview, "If something fails to sell during the sale and an offer comes in after, of course Christie's would contact the consigner to see if they want to sell at that price."

But when later told that McLaughlin never got called, she says, "The only thing I can really say is, the whole after-sale happened totally in accordance with what's stipulated in the contract."

McLaughlin's attorney, Maziar Mafi, says, "We will examine this to see if the manner this auction was conducted in nullifies their contractual right to sell this thing post-auction."<sup>4</sup>



<sup>2</sup> *The Undead: The Book Sail 16th Anniversary Catalogue*. Orange, CA: McLaughlin Press, 1984. ed. John McLaughlin.

<sup>3</sup> *Dracula' manuscript sale raises questions*, by Tom Berg, in the *Sunday Gazette-Mail*, The Orange County Register, Santa Ana, CA, 26 May 2002.

<sup>4</sup> See previous note.

[In Memoriam: John K. McLaughlin](#)

**The Man Who Lived in Paradise**  
**By**  
**David W. Smith**

John K. McLaughlin passed away at his family home in Endicott, New York on June 30, 2005 at the age of 63.

Although much of fandom at large may not have heard of John, nonetheless he had one of the most magnificent comic and pop culture collections around.

For any collector or dealer who was fortunate enough to have been invited to John's magnificent "museum" house to view his collection, the experience was akin to a collector's paradise on earth. Imagine a house full of more rare items than you could find at the largest San Diego Comic Con. "Better than Disneyland," was an often heard comment from people graced by John's hospitality. It would take literally days at the house to see it all and do the collection justice.

In 1968, John opened his used book store, The Book Sail, in old downtown Anaheim, a few miles from Disneyland. It proved to be an eclectic mix of old, scarce and rare books, vintage comic books and pulp magazines and related material. Peppered in were such items as books signed by Harry Houdini, *Playboy* #1 and old books with hand colored plates.

Around 1975, John moved the store to the city of Orange, spent a lavish amount of money to make it one of the best looking book stores in the county, jettisoned the general used stock and began specializing on the old and rare, regardless of the genre. It was at this point that it became a true antiquarian book store. He then leased the store next door and created one of the few comic and pulp stores in the area. The specialty remained on the vintage, with some of the stock from this time period, including *Batman* #1, *More Fun* #52 and 53, *Detective* #27 and long and near complete runs of many major Golden Age titles. Most Marvel and D.C. Silver age comics were well stocked also.

The Book Sail was one of the few places to buy vintage comic books and old pulp magazines. It soon became a sort of Mecca for comic and pulp collectors. Many from out of state would tie in a trip to The Book Sail with their family vacation to Disneyland.

With discerning taste and an eye for condition, John spent most of his adult life seeking out and buying the best he could find in many different areas of paper pop culture.

His store reflected his personal taste in collecting and it was sometimes difficult to see where one ended and the other began.

Early 20<sup>th</sup> century limited signed illustrated books (over 100 vellum bound limited signed editions in his collection alone), over 500 unread Big Little Books, a tremendous grouping of vintage magic books with an emphasis on Houdini, movie memorabilia with hundreds of signed movie scripts, an unbelievable number of fantasy driven oil paintings and the list goes on and on and on.

It was around this time that the Mile High Collection had surfaced. I had the privilege of accompanying John on a trip to Denver to view the still largely intact collection. By the time of his death John had amassed around 2,000 Mile High comics. Many of his comics were photographed for the Gerber Photo-Journal of Comic Books.

Believe it or not, John's Mile High grouping was a fairly small part of his over all collection. Add to all that, seven original Brundage Weird Tales covers, the original manuscript to Dracula, signed first editions of almost every major Edgar Rice Burroughs books in Dust Jacket (from the Burrough's estate, no less), one of the finest known copies of the All-Story first appearance of Tarzan, signed Dracula first edition, one of the finest Ray Bradbury collections on the planet, complete runs of major pulp titles such as *Weird Tales*, *The Spider*, and the rare esoteric *Sub-Marine* stories and a complete E.C. comic collection.

A huge H.P. Lovecraft collection was another highlight which included personal journals and books from Lovecraft's collection, original manuscript material and a plethora of signed letters and post cards.

Original art was a major focus to John's collection. This collection included original art by Carl Barks, Willy Pogany, Arthur Rackham, Harry Clarke, Edd Cartier, H. J. Ward, Hannes Bok, Virgil Finley, Norman Saunders, Malone Blaine, Alex Raymond, Frank R. Paul, W. Heath Robinson, J. Allen St. John, and on and on.

What young lad has not dreamed of having a secret room to go too? John not only dreamed it but had it constructed. Point a remote control device at a specific book case and PRESTO, like that, it swung open to reveal...even more books and artwork, certainly showing his whimsical side.

After a very nasty divorce a few years ago, John moved back to his childhood home. He had been in poor health a good part of his life which culminated in misdiagnosed cancer.

In the end he fulfilled two final wishes. He created the McLaughlin Foundation to make sure that his collection would be preserved and presented in a true museum like fashion. His last wish was to die at home in his own bed in the same bedroom he occupied as a child. Even in death, John got what he wanted.

I had the privilege of knowing John for 36 years. I will miss you a lot John.

Retrieved from: <http://scoop.diamondgalleries.com/Home/4/1/73/1012?articleID=49891>

Evidently, the validity of the sale could not be contested. The manuscript changed hands to the present owner, Paul G. Allen, one of the Microsoft co-founders, philanthropist and also a collector of pop culture items. Once more, this stack of papers, containing so many valuable clues about the editing of Stoker's masterpiece shortly before its publication, was in private hands and inaccessible for public research.

An detailed description of the typescript can be found in Christie's sales catalog for the 2002 auction:

“STOKER, Abraham (“Bram”) (1847-1912). Typescript of *The Un-Dead*, published as *Dracula* (London, 1897), WITH AUTOGRAPH ADDITIONS, CORRECTIONS AND DELETIONS IN INK BY THE AUTHOR, signed or initialed by Stoker in some 26 places, and with his name and address (“Bram Stoker, 17 St. Leonard's Terrace, Chelsea, London”) on versos of some chapter endings, preceded by a hand-lettered title-page by Stoker (using the title *The Un-Dead*), dated 1897. Carbon and ribbon typescript (largely carbon, with some words, usually name of places or characters, typed directly into blank spaces), comprising Stoker's revised typescript used as the printer's setting copy, with the printer's occasional blue pencil markings. Probably typed by Stoker in London and perhaps in Cruden Bay, Scotland, 1890-97.

530 sheets (comprising unnumbered title and pp. 1-541, with irregularities), lacking 8 pp. (175, 233, 297, 521, 525, 532, 534, 537), pp. 177 and 295 skipped in pagination but text continuous. Typed on the rectos of sheets of wove paper of varying size (ranging from 8.5 to 14.5 inches in height). Stoker (like his contemporary, Arthur Conan Doyle) cut and reassembled some pages of his manuscript as part of the editorial process, often adding necessary connecting text in ink (see below under “Pagination”). Several marginal notes in the text are perhaps in the hand of William Thornley Stoker, the author's brother, some pencilled punctuation possibly added by an editor. [...]

## Pagination

The existing pagination suggests much about Stoker's compositional method, providing concrete evidence of the complex re-arrangements of text that the book underwent when Stoker, after seven years' work, prepared his finished typescript for the printer. Most of the typescript's pages bear at least three distinct sets of pagination: one typed and two in ink in Stoker's hand, which may suggest the existence of previous typescripts, or, at least, drastic rearrangement. The typed set of numerals and one of the handwritten sets are crossed out. The final numbered sequence commences with page 3 (*preceded by Stoker's prefatory note* and the first unnumbered page of text), and continues (with irregularities) to the last page (Stoker's "Note," an epilogue), which is numbered 541. Because of the cut-and-paste method Stoker used to assemble the manuscript, the numbering is irregular at times, and some pages in fact bear two consecutive numbers. The earlier numbering sequences strongly suggest that Stoker altered both the order of the chapters and the order of pages within chapters in the final stages of composition. Some chapters (19, 23-27) were originally separately numbered, the first page of each bearing the number 1. In keeping with contemporary typographical practice, the pages which begin Chapters (in Roman numerals) and sub-chapters (in Arabic numerals) are un-paginated by Stoker. The printer has numbered Chapters and sub-chapters in bold blue crayon; the same crayon has been used to mark the text at the end of each section. Stoker's cut-and-paste manipulation of his typescript is evident in many places: some text pages consist of several strips pasted together, sometimes with additional handwritten connecting text added by Stoker to link them seamlessly. Further detailed analysis, it is likely, will permit at least a partial reconstruction of the pre-existing order of Stoker's text. [My red bold italics – HdR]

## The Discarded Beginning and "Dracula's Guest"

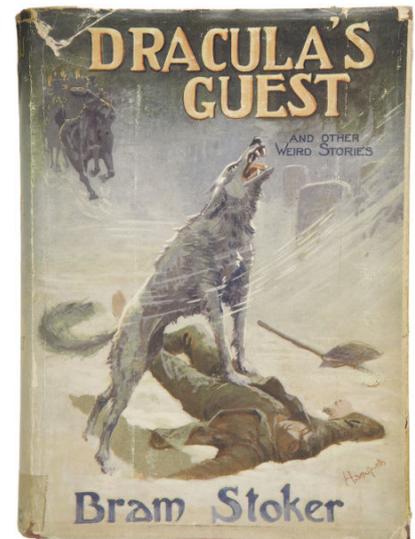
From the typescript and Stoker's preliminary notes it is apparent that Jonathan Harker's journey to Transylvania was not the novel's original beginning. Originally, Stoker's first chapter was to consist of the correspondence between Mr. Hawkins (Harker's employer) and Count Dracula concerning the purchase of residential property in London. In the second chapter, Harker was to have told of stopping in Munich to attend a performance of Richard Wagner's *The Flying Dutchman* (*Der Fliegende Hollander*), an appropriate choice, given its strong supernatural elements. In the present typescript, the chapter number of the first text page has been altered by Stoker from II to I. In addition, the first hand-numbered page bears the earlier typewritten number 103. It is clear that in the late stages of editing, Stoker deleted 102 pages of the earlier portion of the manuscript. The typescript and the published book now begin with Harker's diary entry dated May 3. The discarded second chapter was posthumously published by Stoker's widow, probably from Stoker's retained typescript, under the title "Dracula's Guest" in a collection of the same title, issued in 1914 (the story was the source for the film *Dracula's Daughter*). Some have argued, though, that "Dracula's Guest" may have been part of a very early draft of the novel, or even an independent short-story dating from about 1890 which Stoker later expanded into a full-length novel (see Clyde Leatherdale, "Stoker's Banana Skins," in *Dracula: The Shade and the Shadow*, pp.138-153). Unfortunately, we cannot know whether the decision to excise 102 pages of his typescript originated with Stoker or his publisher, Archibald Constable."<sup>5</sup>

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<sup>5</sup> *Bram Stoker's Dracula – The Original Typed Manuscript auction catalog* (Lot No. 1166) from April 17, 200. Single-lot catalogue on 26 pages. Here quoted from [www.cesnur.org/2003/dracula/intro.htm](http://www.cesnur.org/2003/dracula/intro.htm).

The sales catalogue describes one important modification made in the last pages of the manuscript: a passage describing the sudden destruction of Castle Dracula after the Count has been terminated. These lines were crossed out in the typescript and did not appear in the printed version. Further valuable notes about the changes made in the manuscript, as compared to the final publication by Constable & Co., London,<sup>6</sup> are included in Leslie Klinger's *The New Annotated Dracula* (2008), after Klinger was allowed to examine the bundle. Klinger confirms that the pagination started on page 103; page 109 of the typescript is the only reproduced sample in Klinger's book.<sup>7</sup>

During our stay in Dublin in March 2014, Bram's great-grandnephew Dacre Stoker introduced me to his friend John Moore, a Dublin Stoker expert and collector, and told him about my search for the English-language original of the Icelandic preface. According to Moore, this preface must have been part of the typewriting which Stoker handed to his publisher, Constable & Co., at the beginning of 1897. The Constable & Co. staff – possibly the chief editor, Otto Kyllmann, himself – persuaded Stoker to consent to three significant changes: firstly to change the title from *The Undead* to *Dracula*, secondly to omit the planned *Author's Preface*, and thirdly reduce the book's size by the first 102 pages of the planned story. Evidently, these first 102 pages were separated from the rest of the manuscript. Moore informed me that Bram's widow, Florence, handed these papers to George Routledge & Sons, London; a part of the content was then published under the title *Dracula's Guest* in 1914, as already indicated by Christie's. Today, the whereabouts of these pages are unknown; they may have been destroyed in a fire or perhaps in the London blitz.<sup>8</sup>



*Dracula's Guest and Other Weird Stories*, posthumously published by Bram's widow, Florence Stoker, in 1914.

The preface (Christie's catalogue mentions a "prefatory note"), would have remained with the rest of the manuscript. However, neither of the owners thought it necessary to publish it. Therefore, Richard Dalby's re-translation of the preface from the Icelandic edition remained the only known introduction to the novel authored by Stoker, except for the few short, unsigned lines preceding the British editions.<sup>9</sup>

In the course of our animated conversation, however, Moore disclosed to me that he owned a hand-written transcript of the – extended – preface: The former owner, John McLaughlin, had allowed him to copy it down in longhand, with the provision to keep it confidential until the final destination of the papers would be settled. Now that the typescript has been auctioned, this confidentiality clause has expired and Moore felt free to make the text, as noted by him, available to me. Provided that the manuscript, as McLaughlin showed it to Moore, still is the same as the bundle of papers Stoker sent off to Donaldson, for the first time in history, Bram Stoker's original preface to his seminal *Dracula* novel can now be made public:

<sup>6</sup> Referring to *The Daily News*, London, of 27 May 1897, McAlduff, 2012, demonstrates that *Dracula* was first published exactly on that day, by Constable & Co.

<sup>7</sup> Klinger, Leslie. *Dracula – The New Annotated Dracula*, New York: W. W. Norton, 2008, p. 605.

<sup>8</sup> Email from John Moore, 8 April 2014.

<sup>9</sup> Dalby, Richard. *A Bram Stoker Omnibus*, London: Foulsham 1986.

## **AUTHOR'S PREFACE**

When he reads this story, the reader will see for himself how these papers have been arranged to create a unified text. I have not had to do anything except eliminate a few unnecessary, minor details and let the participants tell their stories in the same unadorned fashion in which they were originally written. For obvious reasons, I have altered the names of people and places. Other than that, I have left the handwritten manuscript unchanged, in accordance with the wishes of those who consider it important to place it before the eyes of the public.

There is no doubt that the events described herein actually took place, no matter how incredible or unbelievable they may seem to the general public. I am aware that many people will continue to be sceptical to some degree. However, it is not inconceivable that continuing research in psychology and the natural sciences will eventually explain certain mysteries that, to date, neither scientists nor undercover policemen have been able to solve. I must explain that the strange and eerie tragedy which is portrayed here is completely true, as far as all external circumstances are concerned. Naturally, I have come to different conclusions on several points than those involved in the story; but the facts are indisputable, and so many people know of them that they cannot be denied. Many people remember the strange series of crimes that come into the story a little later – crimes which, at the time, appeared to be supernatural and seemed to originate from the same source and cause as much revulsion as the infamous murders of Jack the Ripper! Many will remember the extraordinary group of foreigners who, for a season, played a spectacular role in the lives of the nobility here in London; and some will recall that one of them disappeared suddenly, in a puzzling and bizarre manner, without leaving a trace. Everyone who participated in this remarkable story is well-known and respected. Jonathan Harker and his wife, who is a respectable woman, and Dr. Seward have been my friends for many years, and I have never doubted their word; while the highly respected scientist and scholar, who is presented under a pseudonym, is too famous throughout the civilised educated world for his identity to be completely hidden – especially from those who have learned to appreciate his genius and virtues and who, like myself, admire his philosophy of life. In our times it should be clear to all serious-minded men that:

“There are more things in heaven and earth than are dreamt of in your philosophy.”

London, \_\_\_\_ Street

August 1898,

B. S.<sup>10</sup>

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<sup>10</sup> Text as emailed to me on 7 April 2014 by John Moore as a WORD file he created from his longhand transcript of the preface included in the typescript owned by John McLaughlin.

### **AUTHOR'S PREFACE (Translation from the Icelandic preface, published by Richard Dalby)**

The reader of this story will very soon understand how the events outlined in these pages have been gradually drawn together to make a logical whole. Apart from excising minor details which I considered unnecessary, I have let the people involved relate their experiences in their own way; but, for obvious reasons, I have changed the names of the people and places concerned. In all other respects I leave the manuscript unaltered, in deference to the wishes of those who have considered it their duty to present it before the eyes of the public.

I am quite convinced that there is no doubt whatever that the events here described really took place, however unbelievable and incomprehensible they might appear at first sight. And I am further convinced that they must always remain to some extent incomprehensible, although continuing research in psychology and natural sciences may, in years to come, give logical explanations of such strange happenings which, at present, neither scientists nor the secret police can understand. I state again that this mysterious tragedy which is here described is completely true in all its external respects, though naturally I have reached a different conclusion on certain points than those involved in the story. But the events are incontrovertible, and so many people know of them that they cannot be denied. This series of crimes has not yet passed from the memory -- a series of crimes which appear to have originated from the same source, and which at the same time created as much repugnance in people everywhere as the murders of Jack the Ripper, which came into the story a little later. Various people's minds will go back to the remarkable group of foreigners who for many seasons together played a dazzling part in the life of the aristocracy here in London; and some will remember that one of them disappeared suddenly without apparent reason, leaving no trace. All the people who have willingly -- or unwillingly -- played a part in this remarkable story are known generally and well respected. Both Jonathan Harker and his wife (who is a woman of character) and Dr. Seward are my friends and have been so for many years, and I have never doubted that they were telling the truth; and the highly respected scientist, who appears here under a pseudonym, will also be too famous all over the educated world for his real name, which I have not desired to specify, to be hidden from people -- least of all those who have from experience learnt to value and respect his genius and accomplishments, though they adhere to his views on life no more than I. But in our times it ought to be clear to all serious-thinking men that

“there are more things in heaven and earth  
than are dreamt of in your philosophy.”

London, \_\_\_\_ Street

August 1898,

B. S.<sup>11</sup>

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<sup>11</sup> Commissioned and published by Richard Dalby, in *Bram Stoker Journal* #5, 1993.

Readers who already studied Dalby's re-translation from the Icelandic will immediately recognise that "Moore's" preface, in most parts, is almost identical with Dalby's text, with some significant deviations. Instead of Moore's "who consider it important", the Icelandic text specifies "who have considered it their [strict] duty" (from "skylda" f (-u, -ur): duty, obligation). The expression "I am quite convinced that.. " at the start of Dalby's second paragraph is missing in Moore's version. Instead of Moore's "I am aware that many people will continue to be sceptical to some degree", the Icelandic version states: "And I am further convinced that they must always remain to some extent incomprehensible." After "Ripper", the Icelandic has no exclamation mark. Instead of "for a season", the Icelandic text reads "mísserum saman": "for many seasons together" [= "on end"].<sup>12</sup> The expression "In a puzzling and bizarre manner" in Dalby's translation reads "without apparent reason"; the literal translation of "á óskiljanlegu hátt" would be "in an incomprehensible way". The Icelandic version adds "willingly or unwillingly" to the description of the people who played a part in the story, and Mina is not only "respectable": she is "valkvendi", from the Icelandic "val" (choice, German: "Wahl") and "kvendi" (wife): the best woman a man could wish for (Dalby: "a woman of character").<sup>13</sup>

A major difference we find in the line about Professor van Helsing ("the highly respected scientist and scholar, who is presented under a pseudonym") which appears with reversed meaning here: instead of Stoker distancing himself from Van Helsing's "views on life", in Moore's text he subscribes them. Accordingly, the "But" in the last sentence is missing in Moore's text.

Another intriguing difference is that in the Icelandic version, the relative clause "sem komu litlu seinna til sögunnar" refers to the murders by Jack the Ripper, not to "This series of crimes [which] has not yet passed from the memory" (Dalby's text); the verb "komu" is given in indicative 3rd person plural *past* tense in Icelandic, not *present* tense. The Icelandic version thus mentions "the murders by Jack the Ripper, which occurred a little later",<sup>14</sup> which correctly matches the Icelandic plot, referring to the "Thames Torso Murders" which commenced in May 1887, more than a year before the first Ripper murder.<sup>15</sup>

This peculiar deviation brought me back on the track of the lines quoted from the Icelandic preface by Robert Eighteen-Bisang in his 2005 article *A Thirst for Blood* about Dracula and Jack the Ripper:

"The strange and eerie tragedy which is portrayed here is completely true, as far as all external circumstances are concerned..."

"Many people remember the strange series of crimes that comes into the story a little later – crimes which, at the time, appeared to be supernatural and seemed to originate from the same source and cause as much revulsion as the infamous murders of Jack the Ripper!"<sup>16</sup>

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<sup>12</sup> The words added in [square brackets] are additional edits by my Icelandic colleague, Ásgeir Jónsson, Reykjavik.

<sup>13</sup> With many thanks to Hans Águstsson, Mallersdorf.

<sup>14</sup> Here in a translation proposed by Ásgeir Jónsson.

<sup>15</sup> The remark in Moore's text about "the strange series of crimes that come into the story a little later" would also fit the Icelandic plot, as the Count and Harker indeed discuss these "Thames Mysteries" in the course of the Transylvanian episode.

<sup>16</sup> Eighteen-Bisang, Robert. *Dracula, Jack the Ripper and A Thirst for Blood*, in *The Ripperologist*, 60, July 2005. Also in *Journal of Dracula Studies*, 2005, 29-46, and at [www.casebook.org/dissertations](http://www.casebook.org/dissertations). The first line is not the complete sentence.

In footnote 20 of this text, Eighteen-Bisang refers to “Stoker, 1901. p4. Translated by Silvia Sigurdson. Copyright 2004 by Transylvania Press, Inc. All rights reserved.”<sup>17</sup> But the wording of the lines quoted by Eighteen-Bisang is identical with the lines from the English-language typescript as copied by John Moore! As just demonstrated, a proper retranslation from the Icelandic preface can never return Moore's transcript from Stoker's typescript due to the apparent differences between the two texts, e.g. the place of the relative clause “sem komu litlu seinna til sögunnar”. Moreover, it would be too much of a coincidence if such a retranslation would render exactly the same choice of words originally used by Stoker. Dalby's translation as published in the 1993 *Bram Stoker Journal* (Issue #5), for example, states:

“...this mysterious tragedy which is here described is completely true in all its external respects...”

“This series of crimes has not yet passed from the memory -- a series of crimes which appear to have originated from the same source, and which at the same time created as much repugnance in people everywhere as the notorious murders of Jack the Ripper, which came into the story a little later.”

A quick comparison of only these few lines with each other and with Ásmundsson's Icelandic text shows:

- Robert Eighteen-Bisang's translator Sigurdson uses “strange and eerie” where Dalby's translation uses “mysterious”; the Icelandic adjective is “dularfulli”, which the Icelandic-English dictionary<sup>18</sup> indeed translates as “mysterious”; although “strange and eerie” very much means the same, it suggests that Ásmundsson used two different adjectives, which is not the case.
- Richard Dalby's translation leaves out the relative clause “sem virðast óskiljanlegir”, which translates to “which seemed incomprehensible” (or “unintelligible”), but not to “which seemed supernatural”.
- Sigurdson uses “revulsion” where Dalby's translation uses “repugnance”; the Icelandic noun is “óhug”, which the Icelandic-English dictionary translates as “dread” or “dismay”; both “revulsion” and “repugnance” are suitable synonyms.
- Sigurdson uses “infamous” where Dalby's translation uses “notorious” with relation to the Ripper murders; the mentioned dictionary gives both synonyms for the Icelandic adjective “alræmdu”.
- As already discussed, Sigurdson misplaces the relative clause “sem komu litlu seinna til sögunnar”.

In less than 70 words of English translated text we see at least five obvious deviations; if we would compare the two translations word for word, in two long word rows, none of the words in the upper row would match the word underneath it. The chance that two translators independently would reach exactly identical results is incredibly small. The chance that a retranslation of a translated text of only 70 words exactly returns the original is much, much smaller – probably less than one in a billion.<sup>19</sup> What is the result if we compare Moore's text to the *complete* text of Silvia (or Sylvia) Sigurdson's translation, which I discovered in a recent book by Neil Storey on Jack the Ripper and Stoker's “darkest sources”?

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<sup>17</sup> See my essay *Makt Myrkranna - Mother of all Dracula Modifications* of 3 February 2014, footnote 22.

<sup>18</sup> Íslensk-ensk orðabók, by Sverrir Hólmarsson, Christopher Sanders, John Tucker, 1989.

<sup>19</sup> If the chance that one word in translation A is substituted by another word or appears at a different place in translation B would be only 20%, the chance to have 70 out of 70 exactly matching words would be  $(80\%)^{70} = \text{appr. } 1 : 6 \text{ million}$ . If a text fragment of only 70 words is translated from language X to language Y and then (by another translator) back from language Y to X, the chance that the retractions exactly returns the original is  $1 : (6 \text{ million} \times 6 \text{ million}) = 1 : 36 \times 10^{12}$ .

The idea the Ripper crimes had influenced Bram's creation of *Dracula* was hotly debated and even dismissed out of hand until a rare copy of the first foreign language edition of *Dracula* was uncovered. Published in 1901, the new, heavily abridged book had been translated into Icelandic, was given the new title of *Makt Myrkanna* (*Powers of Darkness*), and was given a new preface by Bram:

When he reads this story, the reader will see for himself how these papers have been arranged to create a unified text. I have not had to do anything except eliminate a few unnecessary minor details and let the participants tell their stories in the same unadorned fashion in which they were originally written. For obvious reasons, I have altered the names of people and places. Other than that, I have left the handwritten manuscript unchanged, in accordance with the wishes of those who consider it important to place it before the eyes of the public.

There is no doubt that the events described herein actually took place, no matter how incredible or unbelievable [sic] they may seem to the general public. I am aware that many people will continue to be sceptical to some degree. However, it is not inconceivable that continuing research in psychology and natural sciences will eventually explain certain mysteries, that to date neither scientists nor undercover policemen have been able to solve.

I must repeat that the strange and eerie tragedy which is portrayed here is completely true, as far as all external circumstances are concerned. Naturally, I have come to different conclusions on several points than those involved in the story; but the facts are indisputable and so many people know of them that they cannot be denied. Many people remember the strange series of crimes that comes into the story a little later – crimes which, at the time, appeared to be supernatural and seemed to originate from the same source and cause as much revulsion as the infamous murders of Jack the Ripper.

Many will remember the extraordinary group of foreigners who, for a season, played a spectacular rôle in the lives of the nobility here in London; and some will recall that one of them disappeared suddenly, in a puzzling and bizarre manner, without leaving a trace. Everyone who participated in this remarkable story is well-known and respected. Jonathan Harker and his wife, who is a respectable woman, and Dr. Seward have been my friends for many years, and I have never doubted their word; while the highly respected scientist and scholar, who is presented under a pseudonym, is too famous throughout the civilized, educated world for his identity to be completely hidden – especially from those who have learned to appreciate his genius and virtues and who, like myself, admire his philosophy of life.

In our times it should be clear to all serious-minded men that: 'There are more things in heaven and earth/than are dreamt of in your philosophy.'

London, \_\_\_\_\_ Street  
August 1898

B.S.<sup>209</sup>

<sup>297</sup> Stoker, *Personal Reminiscences*, vol. 2, p. 171.

<sup>298</sup> 'London Theatre Gossip', reprinted in *Hampshire Telegraph and Sussex Chronicle* (Portsmouth, England), Wednesday 2 November 1881.

<sup>299</sup> *Dracula: Author's Preface* translated from the Icelandic by Sylvia Sigurdson for Transylvania Press, Inc. Reproduced by kind permission of Robert Eighteen-Bisang.

<sup>300</sup> This train of thought stems from Farson, *The Man Who Wrote Dracula*, pp. 213–16.

A comparison shows that in 438 words, there are only three tiny differences: “explain”/“repeat”, “comes”/“come”, “civilised”/“civilized”. This means that if Moore’s text actually is a true transcript of an English-language preface found in the Pennsylvanian barn, Sigurdson’s text cannot possibly be a re-translation from Ásmundsson’s Icelandic text. Even if the chance of a substituted word or a changed word order would be only 2% per word, the chance of  $(438-3) = 435$  exact matches is  $0.98^{(435 \times 2)}$ , about one in 43 million; the chance to pick 6 correct numbers out of 49 in the German Lotto game is three times higher. And while the German Lotto jackpot is won by a single lucky player (out of millions) once in a while, Sigurdson’s chances to “hit the jackpot” in reality would be even smaller than calculated, because the Icelandic text has some tricky deviations from Moore’s text. Just two of the examples already discussed: It adds “Eftir minni sannfæringu” at the start of the second paragraph and “viljandi eða óviljandi” in the line “Everyone who participated in this remarkable story,...”. Thus, Sigurdson should have written “I am convinced” and “willingly or unwillingly”. If she actually retranslated Stoker’s preface, via the Icelandic, back to English, what incredible coincidence would be needed so that she spontaneously decided to omit exactly these words added *ad lib* by Ásmundsson which happened to be absent in Stoker’s original?!

More probable is that Moore’s and Eighteen-Bisang’s texts come from the same source. But from which? Moore believed that Eighteen-Bisang had also consulted the typescript, after it had been purchased by Allen.

Fortunately, I managed to reach Robert Eighteen-Bisang for a comment. During an extensive phone conversation, he explained to me that he had xeroxed Ásmundsson’s Icelandic preface from a copy of *Makt Myrkranna* examined in the British Library, London, and had sent it to Sylvia Sigurdson, who – according to Eighteen-Bisang – is a native speaker of Icelandic and a professional translator. Sigurdson had submitted various proposals for a translation; at least five variants were discussed between Eighteen-Bisang and Sigurdson, finally resulting in the translation copyrighted 2004 by Eighteen-Bisang’s Transylvania Press, as quoted by Neil Storey. Furthermore, he indicated that he had examined the Stoker typescript in Paul Allen’s collection in Seattle at least three times. But neither he nor Leslie Klinger had ever seen the extended English-language preface from which John Moore copied his longhand transcript.<sup>20</sup>

John Moore, from his side, confirmed to me by email that he had visited John McLaughlin in his *Book Sail* store in California already during a business trip to the US in the 1980’s. According to Moore, McLaughlin was extraordinary cautious and did not leave him alone with the manuscript for a single moment; only because Moore had a reputation as a Stoker specialist, he was allowed to copy the preface text in handwriting. The paper sheet of the preface looked like the other paper sheets in the bundle; unfortunately, there was no opportunity for a detailed examination nor for taking photos.<sup>21</sup>

Both statements add up to a riddle so extraordinary that I think it is appropriate to present it to the international community of *Dracula* scholars here, hoping that someone sees a solution where I am blind. Even if we would accept Sigurdson’s text as a more or less suitable translation of Ásmundsson’s text published in *Makt Myrkranna* and ignore some of the idiosyncrasies of her rendering, it is quite impossible, in my opinion, that she would have produced exactly the same words and interpunction as transcribed by Moore from an English-language text some 15-20 years earlier, without being aware of it!

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<sup>20</sup> Telephone conversation with Robert Eighteen-Bisang on Saturday 12 April 2014 from appr. 7:40-8:10 pm Munich time.

<sup>21</sup> Email from John Moore of 12 April 2014. On 15 April, Moore added that he failed to notice editorial markings or annotations.

Equally improbable is the scenario, that McLaughlin already in the 1980's would have tampered with Stoker's manuscript and would have inserted a retranslation from the Icelandic, which just happens to be identical with a retranslation, produced by a complete stranger "from scratch", some 15-20 years later. And the possibility, that Moore, for reasons unknown, made a handwritten copy of Sigurdson's translation and then mistook it for a transcript he might have created 20 years earlier, also seems rather far-fetched. Moore owns a rare copy of *Makt Myrkranna*, he has worked in Iceland and discussed the background of the Icelandic version with local scholars, he was closely in touch with Dalby: the topic is not new to him. Robert Eighteen-Bisang, on the other hand, also is a highly reputed book collector and *Dracula* scholar.

At this point, it would be interesting to learn how Sigurdson precisely arrived at the result presented by Transylvania Press. Why did she write "sceptical" and "supernatural" where Ásmundsson wrote "incomprehensible", why "for one season" where the Icelandic states "for many seasons"; why did she add an exclamation mark (which Storey omitted again), but leave out "willingly or unwillingly" and "but"; why did she shift the relative clause about the Ripper murders and revert the meaning of the line about Van Helsing? Was it coincidence, a slip of the pen, artistic liberty, or another understanding of the whole novel? For readers who do not understand Icelandic, these points may be difficult to judge; I add a facsimile of the Icelandic preface from the *Reykjavik City Library* (identical with BSJ #5, 1993), with Dalby's translation (BSJ #5, 1993) in green and Sigurdson's in red, so that everyone is free to look into it themselves.

Icelandic preface from high-res scan of *Makt Myrkranna* copy in Reykjavik City Library

And I am further convinced that they must always remain to some extent incomprehensible.  
 I am aware that many people will continue to be sceptical to some degree.

Who have considered it their [strict] duty...  
 Who consider it important...

### Formáli höfundarins.

Lesarinn getur sjálfur séð, þegar hann les sögu þessa, hvernig þessum blöðum hefir verið raðað saman, svo að þau yrðu að einni heild. Eg hefi ekki þurft að gera annað en að draga úr þeim ýms óþörf smáatvik og láta svo sögufélkið sjálft skýra frá reynslu sinni í þeim sama einfalda búningi, sem blöðin upphaflega eru skrifuð í. Eg hefi, af augljósum ástæðum, breytt nöfnum manna og staða. En að öðru leyti skila eg handritinu óbreyttu, samkvæmt ósk þeirra, sem hafa álitnið það stranga skyldu sína, að koma því fyrir almenningssjóni.

Eftir minni sannfæringu er það ekkert ofamál, að þeir viðburðir, sem hér er lýst, hafi sannarlega átt sér stað, hversu ótrúlegir og óskiljanlegir sem þeir kunna að sýnast, skoðaðir eftir almennri reynslu. Og eg er sannfærður um, að þeir hljóta jafnan að verða að nokkru leyti óskiljanlegir, þó ekki sé óhugsandi, að áframhaldandi rannsóknir í sálfræðinni og náttúrufræðinni geti þegar minst varir skýrt bæði þessa og aðra leyndardóma, sem hvorki vísindamenn né nýsnarlögreglan hafa enn þá getað skilið. Eg tek það enn á ný fram, að þessi dularfulli sorgarleikur, sem hér er lýst, er fullkomlega sannur að því er alla ytri viðburði snertir, þó eg eðlilega hafi komist að annari niðurstöðu í ýmsum greinum en sögufélkið. En viðburðirnir eru ómótmælanlegir, og svo

Translation given by Dalby in BSJ #5, 1993 [+ additions Ásgeir Jónsson]  
 Translation Silvia Sigurdson (c) 2004 Transylvania Press

[for many seasons on end]  
 for many seasons together  
 for a season

! 4

incomprehensible  
 supernatural.

margir þekkja þá, að þeim verður ekki neitað. Þessi röð af glæpum er mönnum ekki úr minni líðin, röð af glæpum, sem virðast óskiljanlegir, en út leit fyrir að væru af sömu rót runnir, sem á sínum tíma slógu jafnmiklum óhug á almenning sem hin alræmdu morð Jakobs kvíðristara, sem komu litlu seinni til sögunnar. Ýmsa mun reka minni til hinna merkilegu útlandinga, sem misserum saman tóku glæsilegan þátt í lífi tignarfólksins hér í Lundúnum, og menn muna eftir því, að annar þeirra að minsta kosti hvarf skyndilega og á óskiljanlegan hátt, án þess nokkur merki hans sæist framár. — Alt það fólk, sem sagt er að viljandi eða óviljandi hafi tekið þátt í þessari merkilegu sögu, er alþétt og vel metið. Bæði Tómas Harker og konan hans, sem er valkvendi, og dr. Seward eru vinir mínir og hafa verið í mörg ár, og eg hefi aldrei efað, að þau segðu satt frá; og hinn mikilsmetni vísindamaður, sem kemur hér fram með dularnafni, mun líka vera of frægur um allan hinn mentaða heim til þess að mönnum dyljist hið rétta nafn hans, sem eg hefi ekki viljað nefna, sízt þeim, sem af reynslu hafa lært að meta og virða snild hans og mannkosti; þótt þeir ekki fremur en eg fylgi lífsskoðunum hans. En á vorum dögum ætti það að vera ljóst öllum alvarlega hugsandi mönnum, að

But "harðla margt er á himni og jörðu, sem heimspekina dreymir ei um".

Lundúnum, —stræti, ágúst 1898.

B. S.

will be too famous all over the educated world for his real name, which I have not desired to specify  
 who is too famous throughout the civilised educated world for his identity to be completely hidden

the other  
 one  
 one  
 one

willingly or unwillingly

though they adhere to his views on life no more than I.  
 who, like myself, admire his philosophy of life.

Since I have no reason to doubt either John Moore's or Robert Eighteen-Bisang's words, I have no basis to side with either of their claims. For the sake of argument, I will assume that Moore's transcript is a true copy of the preface included in McLaughlin's typescript; today's essay thus would be the first publication ever presenting Stoker's extended preface to *Dracula* from Donaldson's manuscript bundle as that, what it actually is. And for the sake of argument, we may also believe that Sylvia Sigurdson, by some miraculous coincidence, managed to reconstruct this original text from its Icelandic translation.



Still assuming that we are reading a preface authored by Stoker here, we cannot fail to notice that the clues referring to the *Makt Myrkranna* plot are already in place: The allusion to a mysterious crime series that shocked the public and seemed to originate from the same source as the Ripper murders; the reference to a group of foreigners playing a spectacular role in London aristocratic circles; and the mentioning of the undercover agents or secret police. As already demonstrated in my first article on *Makt Myrkranna*, these elements do *not* occur in the published version of *Dracula*, but exactly fit the modified Icelandic narrative.

In Moore's opinion, Stoker inserted the date "August 1898" only after Constable declined his preface, hoping to have it included in the first US 1899 Doubleday & McClure edition.<sup>22</sup> As this did not work out either, Stoker may have sent a copy to Ásmundsson, who then translated/edited the preface and the novel.

True as this may be, it still does not explain the conspicuous interlocking between the preface and the new plot elements only appearing in the Icelandic version. If we exclude the possibility of mere coincidence (which would mean that Stoker freely invented references to plot elements not even planned yet), we can only conclude that the Icelandic plot was already designed at the moment that Stoker added this preface to his manuscript bundle. More than a century has elapsed since the novelist handed his papers to Constable, and because they were returned to him, we can not exclude the possibility that Stoker changed the preface before it came into the possession of Donaldson. Only a precise study of the paper sheet itself could give us a clue if it bears the same blue crayon marks by the hand of Constable's editor like the rest of the manuscript and if it is written on the same typewriter, etc.<sup>23</sup> Because Donaldson died on Friday 18 November 1898, from the complications of a long illness, and Stoker probably sent his script while his friend was still alive, we may assume that the papers reached Philadelphia well before November 1898.

#### **PASSED AWAY.**

**Death of Col. Thomas C. Donaldson,  
Author of "Public Domain"  
and Other Books.**

Philadelphia, Nov. 19.—Col. Thomas C. Donaldson died at his home in this city Friday from a complication of diseases, aged 55 years. He had been ill for a long time. Col. Donaldson was famous as a collector of antiquities. His catalogue of works of art, books, relics, historical documents and rarities is not excelled in any private collection in this country, or in very few museums. He did valuable work in historical fields. His "Public Domain," a volume of 2,000 pages, was completed for the United States government in eight years and still stands as the only complete reference history of public lands, their acquisitions, distribution, grants, surveys, colonization and allotment. He was also the author of "George Catlin's Indian Gallery," "Walt Whitman, the Man," and other equally interesting books.

*The True Republican* of 23 November 1898.

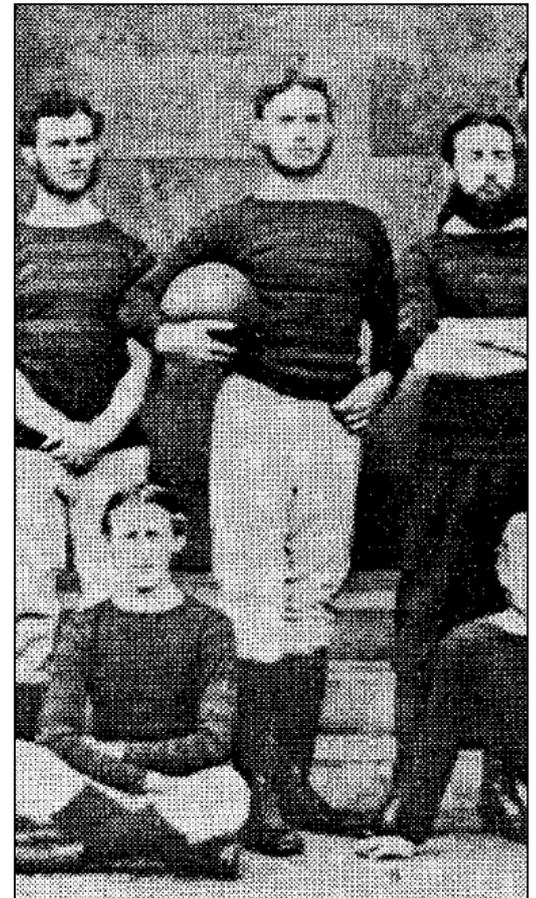
<sup>22</sup> Email from John Moore of 7 April 2014.

<sup>23</sup> By email of 15 April 2014, Moore added that he failed to notice editorial markings or annotations in the preface he copied.

Whatever the case, the precise and exclusive connection between Stoker's preface and the Icelandic plot suggests that Ásmundsson either translated an earlier, alternative version of *Dracula* conceived by Stoker, for which the preface had already been written, or that Stoker, after May 1897, modified his preface to suit a new version of his story which became the Icelandic adaptation.<sup>24</sup> The fact that *Makt Myrkranna* contains a series of narrative elements corresponding to Stoker's early notes for his novel is an indication that Stoker may have recurred to earlier ideas that found no place in the Constable edition.<sup>25</sup>

Still another clue seems to suggest that Stoker actively participated in the creation of *Makt Myrkranna*: the names of the newly added characters. The names of the aristocratic members of Count Dracula's conspiracy (Prince Koromezzo, Countess Ida Varkony, Madame Saint Amand and Margravine Caroma Rubiano) and of Lucy's uncle, Morton, could be inspired by existing names from Eastern Europe or by wordplays.<sup>26</sup> But the names of the police detective, Barrington, and Hawkins' envoy, Tellet, seem a bit too particular to be randomly invented by an Icelandic author. Like many names appearing in *Dracula*, they may have been "borrowed" from people Stoker knew.

Barrington is a well-known name in Ireland; the Barrington family holds a baronetcy in Limerick. One of its descendants, Sir Charles Burton Barrington (1848-1943), captained the Trinity College's rugby football team in 1867-68, 1868-69 and 1869-70; he largely contributed to the unification of the game's rules in Ireland.<sup>27</sup> Stoker studied at Trinity between 1864 and 1870 and, as an outstanding athlete, was a member of the rugby team. Benjamin Barrington was the name of one of the Trinity students associated with a nightly shooting with one of their professors, Edward Ford, in March 1734, after throwing stones at his window at the Rubrics. The case came to Court, but as it could not be ascertained who had fired the lethal shot after the professor had fired first, all four were dismissed. Barrington, though not accused himself, made himself a name by influencing witnesses; later he became a Dean of Armagh Cathedral all the same (1764-68). The story is still told today during Trinity sightseeings, which means that Stoker, once the president of both its *Philosophical Society* and its *Historical Society*, surely must have known the name.<sup>28</sup>



C. B. Barrington as captain of the Trinity Rugby Team 1868-69.

<sup>24</sup> Both options still trigger the question why such a preface was added to the original typescript of *Dracula*.

<sup>25</sup> Notably the role of the deaf and dumb housekeeper woman, the location of the Carfax house in London itself, the presence of a secret room in Dracula's residence, the role of a police detective, the evening party where the Count enters as the last guest, and Dr. Seward's role as a "mad doctor". See my essay *Makt Myrkranna - Mother of all Dracula Modifications*.

<sup>26</sup> Saint Amand: Love; Rubiano: Ruby; Morton: Death.

<sup>27</sup> *Charles Burton Barrington and Trinity Football Club*, in *The Old Limerick Journal*, Vol. 30, Winter 1993, pp. 32-34, reprinted from West, Trevor. *The Bold Collegians: The Development of Sport in Trinity College, Dublin*. Dublin: Lilliput Press, 1991.

<sup>28</sup> The story is told online at [www.youtube.com/watch?v=7Rom9YPPXSo#t=16](http://www.youtube.com/watch?v=7Rom9YPPXSo#t=16). With thanks to Fionn Mac Gothraidh, BS-Club.

The rather rare name “Tellet” was counted only 16 times in the 1901 census for England and Wales.<sup>29</sup> A fitting candidate may have been Clara Tellet, appearing as an actress at the Dublin *Theatre Royal* in 1856.<sup>30</sup> Later, as a performer at the Edinburgh *Theatre Royal*, she toured Dublin and London, among others. In 1904, her colleague John Coleman described her as “a perfect pocket Venus, and one of the brightest and most vivacious of soubrettes. (...) [a] fairy-like creature”.<sup>31</sup> In his 1888 book *Players and Playwrights I have Known*, Coleman referred to her as “the sprightly Mrs. Tellet... (...) at that period one of the most piquant, pretty, and ‘fetching’ creatures I have ever beheld.”<sup>32</sup> It is very well possible that Stoker, as a theatre fan, critic and manager, had heard of her or even saw her perform and was equally enchanted. Another possible inspiration might have been “Roy Tellet”, the pseudonym of Albert Eubule Evans (1839-96), who published a short mystery story in *Chapman's Magazine* of October 1895.

Although there is no hard proof, a link with Stoker's own biography seems more plausible than with Ásmundsson's life. The precise nature of the cooperation between the two men, however, remains a mystery, until any further documents may turn up. Judging from the style of the Icelandic version, Valdimar Ásmundsson must have played a major part in writing it. In *Markt Myrkranna*, we find none of the elaborate legal discourses so typical of *Dracula* and Stoker's other works.<sup>33</sup> The tone is always direct and concise, with a good amount of erotic candidness. In the second half, the concept of an epistolary novel is dropped and the narrative is so sketch-like, that it seems to be a draft rather than a finished story. We can only speculate whether this has its roots in a proto-version of *Dracula* which Stoker never worked out to the end, or whether Ásmundsson lost his patience with his colleague's lengthy story which filled his magazine for more than a year and decided to “speed up” the final part.<sup>34</sup>

The engagement of Sir William Don succeeded the Italian operas, and some new performers appeared, including Mr. Delafield, Mr. T. Robertson, Mr. Blakesly, and Mr. Coreno, Miss Burton, and Miss Clara Tellet. Sir William Don's engagement terminated on the 11th of October; and, on Tuesday, the 15th, Mdlla. Piccolomini, with Belletti, Charles Braham, and others, commenced a short engagement, on the termination of which, Sir William Don was re-engaged, and Mr. Harcourt Bland, one of Mr. Calcraff's old company, re-appeared as *Rob Roy*, Mr. Salvie making his first appearance as *Francis Osbaldistone*.

*Theatre Royal*, Dublin, 1856

Whatever the case, if we accept the assumption that the preface, including the references to the modified plot, as provided by Moore or as a retranslation from the Icelandic, directly originated from Bram Stoker, then we must also accept that Ásmundsson's publication was authorised by the author of *Dracula* himself.

München, 14 April 2014



Hans Corneel de Roos

<sup>29</sup> “Barrington” occurred 1,258 times, “Jones” 394,580 times, “Smith” 495,315 times. Source: [www.myheritage.de](http://www.myheritage.de)

<sup>30</sup> Milberg, Leonard L. *The History of the Theatre Royal, Dublin, from its Foundation in 1821 to the Present Time*, Dublin: Ponsonby, 1870, p. 144, see text illustration above, referring to the year 1856.

<sup>31</sup> Coleman, John. *Fifty Years of an Actor's Life*, in 2 Vols. London: Hutchinson & Co., 1904, Vol. I, p. 326.

<sup>32</sup> Coleman, John. *Players and Playwrights I have Known*, in 2 Vols. London: Chatto & Windus, 1888, Vol. I, p. 3.

<sup>33</sup> The first chapters of *Dracula* were originally to describe legal correspondence between the Count and his lawyers. Stoker's Count wishes to discuss if it makes sense to engage more than one lawyer. Stoker's novel *The Lady of the Shroud* (1909) opens with a lengthy explanation of the legal finesses of Uncle Roger Melton's last will. Legal matters also plays a significant role in *The Snake's Pass* (1890), *The Mystery of the Sea* (1902) and *The Jewel of Seven Stars* (1903).

<sup>34</sup> A possibility suggested by the Icelandic author Ásgeir Jónsson in his recent email correspondence with me.

## POSTSCRIPT

Since I completed this essay, I have received additional information both from John Moore and Robert Eighteen-Bisang. Although both were most cooperative, this does not solve the mystery, which seems to suggest that some supernatural force is finally taking possession of Bram Stoker's manuscript....

- **Robert Eighteen-Bisang** sent me the text of a translation contract with Sylvia Sigurdson of December 2004 and a "final draft" version of her translation, still showing a number of open questions.<sup>35</sup> He confirmed that the final translation appeared in Neil Storey's 2012 book.<sup>36</sup>
- He also informed me that in McLaughlin's *Book Sail* 16th Anniversary Catalogue *The Undead* (1984), the extended preface was not mentioned. Neither did McLaughlin mention it to him or Peter Haining in the course of two extensive conversations.<sup>37</sup> The "prefatory note" mentioned in Christie's catalogue did not expressly signify the length of the preface.<sup>38</sup> Possibly, McLaughlin had not recognised the significance of an extended preface.<sup>39</sup> Francis Wahlgren of Christie's, however, who edited the catalogue, should have recognised its importance, if it had been included in 2002.<sup>40</sup>
- He gained access to the preface of *Makt Myrkranna* through an interlibrary loan organised by the British Library, which received a copy from another British institution. He had been granted permission to make a photocopy of the preface, under the supervision of British Library staff.<sup>41</sup>
- **John Moore** informed me that in 2002, he had been on an advisory committee for the purchase of the typescript for an Irish party, but that Paul Allen had acted more quickly and secured the item.<sup>42</sup>
- He confirmed to me that he had transcribed the extended preface already in the 1980's, probably at the end of 1984; at this occasion, McLaughlin had proudly shown him his 1984 catalogue.<sup>43</sup>
- Furthermore, he confirmed that McLaughlin at this occasion had been extremely cautious and secretive about the typescript and that he (Moore) had been lucky to get a chance to transcribe the extended preface, the significance of which was obvious to him already at that moment. Moore doubted that other people than himself ever had access to this part of the typescript; only a few would have recognised its importance at that point in time. Moore had been in touch with Richard Dalby for 25 years; both of them own one of the very rare copies of *Makt Myrkranna*.<sup>44</sup>

I was not able to reach Sylvia Sigurdson for a comment on her translation.

München, 17 April 2014

Hans Corneel de Roos

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<sup>35</sup> Email from Robert Eighteen-Bisang of 14 April 2014

<sup>36</sup> Email from Robert Eighteen-Bisang of 15 April 2014

<sup>37</sup> Email from Robert Eighteen-Bisang of 15 April 2014

<sup>38</sup> Email from Robert Eighteen-Bisang of 14 April 2014

<sup>39</sup> Email from Robert Eighteen-Bisang of 16 April 2014

<sup>40</sup> Email from Robert Eighteen-Bisang of 17 April 2014

<sup>41</sup> Email from Robert Eighteen-Bisang of 16 April 2014

<sup>42</sup> Email from John Moore of 15 April 2014

<sup>43</sup> Email from John Moore of 14 April 2014

<sup>44</sup> Email from John Moore of 15 April 2014

### **MY FURTHER PUBLICATIONS:**

For interested readers, I refer to my following publications. PDF versions of my articles can be emailed on request. Please feel free to contact me at [deroos@dractravel.com](mailto:deroos@dractravel.com).

- *Castle Dracula – Its Exact Location reconstructed from Stoker's Novel, his Research Notes and Contemporary Maps*. Published 7 Febr. 2012 by Linköping University Electronic Press, Sweden.
- *Bram Stoker's Vampire Trap – Vlad the Impaler and his Nameless Double*. Published 19 March 2012 by Linköping University Electronic Press, Sweden.
- *The Ultimate Dracula*. Munich: Moonlake Editions UG, April 2012, ISBN: 978-3943559002.
- *Heeft de Vampierbestrijder uit Bram Stoker's Dracula echt bestaan? De Amsterdamse psychiater Albert van Renterghem en de hypnose*. Published in the Dutch literary magazine *De Parelduiker*, October 2012.
- *Fact & Fiction in Bram Stoker's Dracula – Time for a New Paradigm*. Special 2013 Christmas issue of *Letter from Castle Dracula*, the official news bulletin of *The Transylvanian Society of Dracula*.
- *Makt Myrkranna - Mother of all Dracula Modifications?* Special Icelandic issue of *Letter from Castle Dracula*, the official news bulletin of *The Transylvanian Society of Dracula*, 3 February 2014.
- *Dracula Bram Stoker Travel Guide* – planned travel book about locations related to the *Dracula* novel, together with Dacre Stoker. Project Website: [www.dractravel.com](http://www.dractravel.com).



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