

「ぎざぎざの鋸岩と、尖った断岩」 — ブラム・ストーカー作『ドラキュラ』における風景描写

‘Jagged Rock and Pointed Crags’: landscape descriptions in Bram Stoker’s *Dracula*

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Bram Stoker’s *Dracula* (1897) is based on two genres of writing: Gothic fiction and travel narratives. The goal of this paper is to add a new aspect on the linkage between the works of the two genres and *Dracula*. In order to achieve our aim, roughness and ruggedness in the novel’s landscape descriptions are examined in light of the influence of 18th-century picturesque aesthetics and are compared to those in 19th-century travel books and early Gothic novels.

This paper also shows how the writing techniques Stoker developed in his first novel, *The Snake’s Pass* (1890), are used in *Dracula*. The narrative of *The Snake’s Pass* is heavily influenced by the conventions of travelogue literature on Ireland. The connection between travel narratives about Ireland and *Dracula* via *The Snake’s Pass* is demonstrated.

ブラム・ストーカー作『ドラキュラ』（1897）は、ゴシック小説と旅行文学というふたつのジャンルの書き物を土台としているが、本稿では、その関係性の新たな側面を示すことを試みる。そのために、『ドラキュラ』に見られる突兀嶮々な風景描写を、十八世紀に流行したピクチャレスク美学を鑑みつつ吟味し、十九世紀に出版された旅行文学やゴシック小説のなかの風景描写と比較する。

ストーカーが、第一作目の小説『蛇峠』（1890）で使った技法を、『ドラキュラ』を執筆したときにはどのように発展させていたかについても論じる。『蛇峠』の語りは、アイルランドを題材とした旅行ガイドの因習に則ったものである。『蛇峠』を経由した、アイルランドを扱った旅行文学と『ドラキュラ』の間の関係が検証される。

In his well-known paper, ‘The Occidental Tourist’, Stephen D. Arata points out that *Dracula* (1897) is based on two genres of writing: Gothic fiction and travel narratives. He examines how and to what extent *Dracula* joins these two genres (Arata 1990: 626). I will add a new aspect on the use of these two genres in *Dracula* by treating roughness and ruggedness in the novel’s landscape descriptions. They will be compared to those in 19th-century travel books and early Gothic novels published in the late 18th and early 19th centuries.

Gothic fictions are considered to be a genre having a history of over 250 years. Recently, scholars have been trying to map out the whole picture of its development, as we can see in Fred Botting’s *Gothic* (1996) or *The Cambridge Companion to Gothic Fiction*, edited by Jerrold E. Hogle (2002). However, in most cases, Gothic fictions of different periods have been treated separately, and, as Robert Mighall points out, concrete connections between 18th-century Gothic romances and Victorian Gothic thrillers have rarely been illustrated (Mighall 1999: xi-xiv). In the course of this paper, a clear linkage between them will be shown.

I will also discuss how Stoker developed the writing techniques used in his first and only Irish-setting novel, *The Snake’s Pass* (1890), when he wrote *Dracula*. The narrative of *The Snake’s Pass* is heavily influenced by the conventions of travelogue literature on Ireland. Therefore, I will mainly focus on travel narratives about Ireland though those about East Europe are also sources for *Dracula*. I hope to clarify the connection between travelogue literature on Ireland and *Dracula* via *The Snake’s Pass*. It is also important to remember, as many scholars such as David Glover have noted, that what Jonathan Harker observes in Transylvania is in whole or in part similar to what could be seen in 19th-century Ireland (Glover 1996: 32-43).

An English clerk, Jonathan Harker, invited to the castle of Count Dracula, looks over the scenery from its window:

The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrible precipice. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree-tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests. (Stoker 1997: 31)

But he is not 'in heart to describe beauty' (Stoker 1997: 31) and explores deeper inside the castle only to find himself a prisoner of Dracula. The sheer precipice of the castle, the deep rifts and profound gorges in the distance seem to reflect Harker's anxiety and heighten his sense of isolation from the civilized world. Their origins lie, as I will show, in the 'picturesque' aesthetics of the 18th century and early Gothic fiction.

In the late 18th century, the definition of what was 'picturesque' was rather different from that of later generations. Roughness, irregularity and ruggedness were highly valued by the 'picturesque' school in the late 18th century. Painters longed for scenes such as jagged heights of mountains, precipices or waterfalls. Rough and desolate landscapes were considered to be 'picturesque' (Andrew 1989: 56-8).

The person who was regarded as the founder and master of the 'picturesque' school of the end of the 18th century was William Gilpin. He plainly illustrates what landscape was 'Picturesque' or 'Non-picturesque' in *Three Essays* (1792).¹ In Gilpin's illustration entitled 'Non-picturesque Mountain Landscape', mountains are drawn with smooth lines and arranged symmetrically. In the middle background of the picture, he situates a huge, smooth and regular mountaintop. By contrast, in 'Picturesque Mountain Landscape', cragged and irregularly-shaped mountains are placed asymmetrically. Ruins and two human figures are added to the landscape (Andrew 1989: 32). Ruined structures are an important element in the 'picturesque' aesthetics theorized by Gilpin and his followers (Ashfield and de Bolla 1996b: 264).

'Picturesque' landscapes can be also seen in another artistic genre of the age of Gilpin. In the late 18th and early 19th centuries, steep precipices or rocky and desolate landscapes were prominently featured in Gothic fiction. The beginning of the final paragraph of M. G. Lewis's *The Monk* (1791) is a good example. In the scene, Lucifer exacts retribution for the immoral pleasures which Ambrosio the monk indulged in.

As he [Lucifer] said this, darting his talons into the monk's shaven crown, he sprang with him from the rock. The caves and mountains rang with Ambrosio's shrieks. The dæmon continued to soar aloft, till reaching a dreadful height, he released the sufferer. Headlong fell the monk through the airy waste; the sharp point of a rock received him; and he rolled from precipice to precipice, till, bruised and mangled, he rested on the river's bank. . . . (Lewis 1999: 376)

The adoption of this kind of precipice to Gothic fiction originated from the 18th-century aesthetic appetite for harsh and gnarled scenery. Here, it is helpful to examine Edmund Burke's analysis of the concept which underlies 18th-century aesthetic taste. In *A Philosophical Enquiry into the Origins of our Ideas of the Sublime and Beautiful* (1757; revised and enlarged in 1759), Burke tries to diagnose a well-established concept in English aesthetic criticism, the 'sublime'. He was the 'first major theorist' of the concept. Burke's *Enquiry* was an influential study and his theory was developed by his followers (Ashfield and de Bolla 1996a: 12).

Burke defines a source of the sublime as '[w]hatever is fitted in any sort to excite the ideas of pain, and danger, that is to say, whatever is in any sort terrible, or is conversant about terrible objects, or operates in a manner analogous to terror' (Burke 1998: 86). Therefore, in Burke's opinion, sublime objects should be 'vast', 'great', 'rugged', 'negligent', 'solid and even massive' (Burke 1998: 157) in their dimensions. According to Burke's theory, precipices or rocky and jagged landscapes are ideal sublime objects.

Burke also considers what kind of feeling may be stimulated by sublime objects. Sublime things

cause astonishment, which is 'that state of the soul, in which all its motions are suspended, with some degree of horror'. Horror or fear is 'an apprehension of pain or death' which 'operates in a manner that resembles actual pain' (Burke 1998: 101). Furthermore, Burke investigates the characteristics of the pleasure derived from the pain. He distinguishes simple pleasure from 'the feeling which results from the ceasing or diminution of pain' and calls it 'delight' (Burke 1998: 83). In addition to precipices, many novels of Gothic fiction are filled with the elements which Burke categorizes as 'sublime' objects: huge buildings, darkness or cries of animals for example (Burke 1998: 117-8, 125 and 173-5). These novels can evoke terror and Burkean 'delight' in readers' minds.

In one of the most famous Gothic novels, *Frankenstein* (1818), an example of how the sensation caused by a sublime landscape is represented in early Gothic romances can be seen:

[A]s I ascended higher, the valley assumed a more magnificent and astonishing character. Ruined castles hanging on the precipices of piny mountains, the impetuous Arve, and cottages every here and there peeping forth from among the trees formed a scene of singular beauty. But it was augmented and rendered sublime by the mighty Alps, whose white and shining pyramids and domes towered above all. . . . (Shelley 1986: 358)

Gilpin's formulae of the 'picturesque' landscape was also formed under the influence of 18th-century aesthetic fashion which Burke tried to map out (Andrew 1989: 39-66). The taste for 'picturesque' or 'sublime' landscapes was disappearing from the works of main-stream British artists in the early 19th century. British painters realized that 'picturesque' formulae limited their touch and imagination (Andrew 1989: 236-9). However, the popularized versions of Gilpinesque landscapes kept being reproduced and proliferated in contemporary travel guides.

It is important to bear in mind that in the late 18th and early 19th centuries, the English were unable to take trips on the Continent because of the Napoleonic wars. As a result, various parts of Britain drew their attention. Ireland was also a favorite destination of English tourists. Many guide-books on Ireland were published. Some of them feature elaborate 'picturesque' or 'sublime' engravings of scenery by George Petrie, W. H. Bartlett, T. M. Baynes, and others—Otway Caesar's *Sketches of Ireland* (1827), Philip Dixon Hardy's *The Northern Tourist, or Stranger's Guide to the North and North West of Ireland* (1830) and G. N. Wright's *Ireland Illustrated* (1829 and 1831) for example. Malcolm Andrew points out that though windows of print shops were filled with 'picturesque' views of various parts of Britain in the period, 'idealization or various Picturesque [*sic*] adjustments to the topography made the print unreliable as guide (Andrew 1989: 35)'.

The general characteristics of travel writing are their reproductiveness and mass-productiveness. Even deserted places, if they once appear in travel guides, start luring tourists. Once such places become well-known scenic spots, the following travel guides will repeatedly adopt them and mass-produce their representations in print. Such characteristics of travel writing allowed Gilpinesque pictures to survive throughout the 19th century.

Many sheer precipices or wild mountain areas in Ireland consequently became well-known scenic spots. (Surprisingly, Martin Ryle points out that even nowadays European and Antipodean backpackers are still following the course on the Irish west coast, which 18th-century 'picturesque' tourists sought for 'mountainous sublimity' (Ryle 1999: 27).) At the same time, such landscapes became requisites for travelogues on Ireland published in the 19th century. For example, Maria Edgeworth describes the stormy weather of Loch Corrib, comparing it to that of the Swiss lakes and referring to the 'sublimity' of Mount Pilatus in Switzerland, in her travelogue first published in

1834 (Edgeworth 2002: 52-3).

Among other things, the description of the Giant's Causeway in William Thackeray's travel narrative, first published in 1842, is worth examining. The strange, rocky area named the Giant's Causeway must be one of the most 'sublime' objects in Ireland. The complex feeling which Thackeray had when he saw the Giant's Causeway is described as follows:

That is, if the thoughts awakened by such a scene may be called enjoyment; but for me, I confess, they are too near akin to fear to be pleasant; and I don't know that I would desire to change that sensation of awe and terror which the hour's walk occasioned, for a greater familiarity with this wild, sad, lonely place. (Thackeray 1872: 525)

The thoughts awakened by the sublimity of the place must have caused 'delight' in Thackeray's mind after he left the 'wild, sad, lonely place'. A state of soul that is quite similar to what Burke describes occurs in this travel narrative on Ireland published in the middle of the 19th century.

Even at the *fin de siècle*, cragged, irregular and sublime landscapes were still featured in travel books about Ireland. A clear example will be considered here. In 1888, the 'Pen and Pencil' series published a book on Ireland entitled *Irish Pictures*. The books in this series included many elaborate engravings and readers could enjoy virtual tours all over the world by reading them—Egypt, India, Switzerland, France, Germany, Scotland and England. *Irish Pictures* is also full of engravings of people, artifacts, architectures and of course landscapes. Compared to the guidebook pictures of Irish scenery in the 1830s, the vastness, harshness or ruggedness in landscape descriptions in the book is even more exaggerated. The development of printing and book-designing techniques enhanced their 'sublimity'.

The book's illustrations of the Chimney Tops in the Giant's Causeway and Carrick-on-Shannon in County Leitrim emphasize the sublime features of their rock formation (Lovett 1888: 214 and 215). The Gothic-taste engraving of the McGillicuddy Reeks, '[t]he fine multitudinous peaks of Ireland's greatest mountain chain' (Lovett 1888: 107), could be used to illustrate the Carpathian mountains in *Dracula*. (See Figure 1.)

The most interesting picture in the book is one of the spots in the Gap of Dunloe in Killarney known as 'The Pike'. Huge split portions of rock seem to form a strange gateway (Lovett 1888: 112). (See Figure 2.) Interestingly, two human figures on horseback in this picture were extracted and applied to the design of the book cover of the Brandon-edition of *The Snake's Pass*, published in 1990.

Satoko Morino has an interesting study that investigates the relationships between Stoker's novels and travelogue. The landscapes of Transylvania in *Dracula* are entirely imaginative. Stoker conceived and wrote them by reading many books, including travelogues on East Europe, at the British Library Reading Room. She compares the descriptions of severe and sublime landscapes in *Dracula* and *The Snake's Pass* to those in travelogues on Transylvania which Stoker studied when he wrote *Dracula*. The passages quoted in her essay clearly show that even at the *fin de siècle*, travelogues preserved the representations of rude scenery with rocks or sheer precipices (Morino 2000: 92-3).

As for the relationship between the landscape descriptions of Stoker's early novels and those of the travel narratives, Morino emphasizes the direct influence of the taste of 18th-century 'picturesque' tourism. However, its influence must be carefully treated. It should not be forgotten that the word 'picturesque' is rarely used to describe wild, rocky scenery in *Dracula* as in other texts in the late 19th century. The representations of such landscapes were surely preserved, but contempo-

rary aesthetic appetite for the landscape itself had changed since 'picturesque' landscapes stopped being the central subjects of British painters.

I will now return to roughness and ruggedness in landscape descriptions in fiction. At the end of the 19th century, precipices were also chosen as settings suitable for thrilling events in novels. The Reichenbach Falls in Switzerland are well-known because Sherlock Holmes has a deadly fight with Professor Moriarty there in *The Memoirs of Sherlock Holmes* (1893). Their confrontation is acted out among the beatling cliffs.

Takao Tomiyama argues for the linkage between the sublime setting of the Holmes story and those of two frightening scenes from Gothic novels. The examples selected by him are the scene of the monk's horrible death in M. G. Lewis's *The Monk*, which I quoted above, and the protagonist's nightmarish vision in Charles Maturin's *Melmoth the Wanderer* (1820). Both of them include precipices and wild landscapes with rocks. Tomiyama argues that the adoption of the precipice and waterfall in the novel of Conan Doyle was still under the influence of the Gothic imagination even

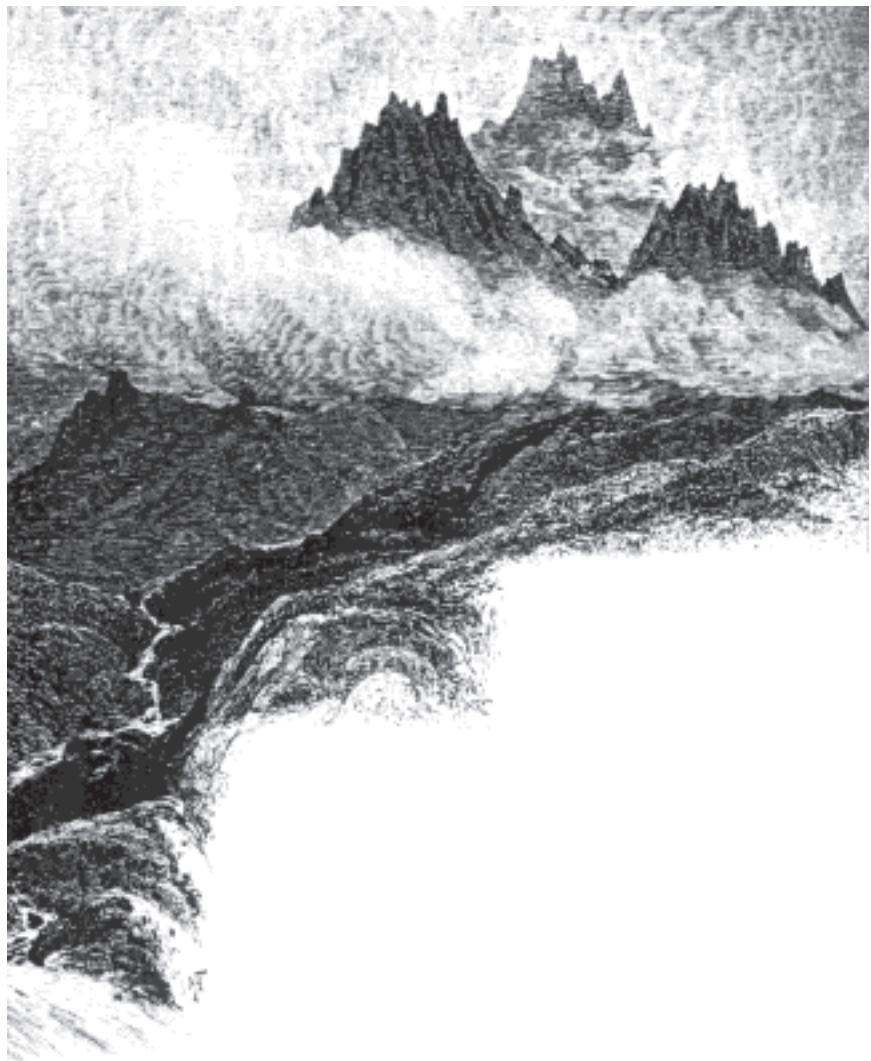


Fig 1.



Fig 2.

at the end of the 19th century (Tomiyaama 1993: 55-62).

The period of the Sherlock Holmes stories and the *Irish Pictures* coincides with the publication of Stoker's *The Snake's Pass*. Like *Dracula*, *The Snake's Pass* uses the conventions of travel writing. Its setting is in the west of Ireland, and the story is packed with what Victorian English travelers wanted to see: a coach ride with a talkative Irish guide, a hearty welcome in the countryside, strange folk stories told beside the fire and descriptions of beautiful or stern and savage landscapes.

The Snake's Pass begins with the description of a striking landscape in the west of Ireland. The scenery is beautiful, but wild. The narrator sees rock formation projecting out here and there. He

emphasizes the wildly uneven coastline in his narration:

Between two great mountains of grey and green, as the rock cropped out between the tufts of emerald verdure, the valley, almost as narrow as a gorge, ran due west towards the sea. There was just room for the roadway, half cut in the rock, beside the narrow strip of dark lake of seemingly unfathomable depth that lay far below between perpendicular walls of frowning rock. As the valley opened, the land dipped steeply, and the lake became a foam-fringed torrent, widening out into pools and miniature lakes as it reached the lower ground. . . . Far beyond was the sea – the great Atlantic – with a wildly irregular coast-line studded with a myriad of clustering rocky islands. (Stoker 1990: 9)

The narrator is an English traveler, Arthur Severn. In the imaginative district of the west of Ireland, he helps a native peasant father and his daughter, Phelim and Norah Joyce, in cooperation with his friend, the engineer Dick Sutherland. A gombeen man named Murtagh Murdock tries to deprive them of their land. He is obsessed by a legend of hidden treasures in the hills of the district and wants to search Joyce's land. After Murdock is swallowed up by a 'shifting' bog, Severn and Sutherland solve all of the enigmas haunting the district. Scientific knowledge and technology unveil the mysteries of the Irish countryside. At the end of the story, Severn gets married with Norah. The Irish peasant girl's marriage with the English gentleman dramatically raises her social class.

In *The Snake's Pass*, Severn the narrator frequently admires the beauty of untamed landscapes. However, when he describes the most impressive scenery in the novel, i.e., the Snake's Pass itself, he stresses its uncanniness and grotesqueness.

From the first moment that my eyes lit on it [the Snake's Pass], it seemed to me to be a very remarkable spot, and quite worthy of being taken as the scene of strange stories, for it certainly had something "uncanny" about it. . . .

It was a gorge or cleft through a great wall of rock, which rose on the seaside of the promontory formed by the hill. This natural wall, except at the actual Pass itself, rose some fifty or sixty feet over the summit of the slope on either side of the little valley; but right and left of the Pass rose two great masses of rock, like the pillars of a giant gateway. Between these lay the narrow gorge, with its walls of rock rising sheer some two hundred feet. It was about three hundred feet long, and widened slightly outward, being shaped something funnel-wise, and on the inner side was about a hundred feet wide. The floor did not go so far as the flanking rocks, but, at about two-thirds of its length, there was a perpendicular descent, like a groove cut in the rock, running sheer down to the sea, some three hundred feet below, and as far under it as we could see. (Stoker 1990: 56-57)

By describing the formation of rock of the Pass insistently and minutely, Stoker exploits the grotesque irregularity and craginess in the landscape in order to inspire feelings akin to fear. The south-western end of Murdock's land runs down to the Pass. A legend mentioned in the novel says that St. Patrick purged the evil king of snakes through the Pass. The legend of the king of snakes and Murdock's greedy, malicious desire are linked with the image of this landscape.

Next, the settings of *Dracula* will be examined. In this novel, the settings for frightening events are designed more consciously than in *The Snake's Pass*. The influence of the tradition of scenic description in Gothic novels is clearer in *Dracula* than in *The Snake's Pass*. Dracula's castle is

situated in rough and jagged mountains like the vampire's own jagged teeth. It should be noted that this landscape is encapsulated in a narrative making use of the conventions of travelogue literature. As Arata points out, the beginning of *Dracula*, Jonathan Harker's diary, is 'a travel narrative in miniature' (Arata 1990: 635). Here, Stoker develops the techniques adopted in *The Snake's Pass* and skillfully uses the conventions of Gothic landscape description in the style of travel literature.

Jonathan Harker is impressed by the landscape from the coach to the Borgo Pass, where Dracula's carriage is to wait for him. He describes it as follows:

Beyond the green swelling hills of the Mittel Land rose mighty slopes of forest up to the lofty steepes of the Carpathians themselves. Right and left of us they towered . . . and an endless perspective of jagged rock and pointed crags, till these were themselves lost in the distance, where the snowy peaks rose grandly. (Stoker 1997: 15)

Here, Harker admires the natural beauty of the place. However, in his narrative, wild and rugged elements are carefully arranged.

To express the grimness and cragginess of a building or a landscape, the word 'jagged' is effectively used in other passages of Harker's diary, too. Dracula's castle is vast and ruined, and its 'broken battlements showed a jagged line against the moonlit sky' (Stoker 1997: 20). From a window of the castle, Harker looks over the Carpathian scenery: 'The grey of the morning has passed, and the sun is high over the distant horizon, which seems jagged, whether with trees or hills I know not, for it is so far off that big things and little are mixed (Stoker 1997: 13)'. As we saw above, when Harker notices himself in bondage, the unruliness and grotesqueness in the landscape become conspicuous, mirroring the turbulence in Harker's mind.

Just before the vampire hunters' final battle with Dracula, Jonathan's wife, Mina Harker, visits the place with Dr. Van Helsing. She describes the desolate landscape as follows:

Then we looked back and saw where the clear line of Dracula's castle cut the sky; for we were so deep under the hill whereon it was set that the angle of perspective of the Carpathian mountains was far below it. We saw it in all its grandeur, perched a thousand feet on the summit of a sheer precipice, and with seemingly a great gap between it and the steep of the adjacent mountain on any side. There was something wild and uncanny about the place. We could hear the distant howling of wolves. (Stoker 1997: 321)

In the early part of the novel, Jonathan Harker describes the landscapes of the same place, admiring its natural beauty. By contrast, the narrator of this scene, his wife, focuses only on the castle and its topography. As Arthur Severn feels something uncanny about the Snake's Pass, Mina Harker emphasizes the wilderness and uncanniness of the place. The forthcoming confrontation with the vampire makes her anxious. The coarse, sheer scenery and massive rock formation intensify her anxiety. In addition, because the narrator takes the low viewpoint, the castle towering on the summit and the steepness of cliffs and mountains more powerfully overawe her than when they were seen in the distance.

The distant howling of wolves is here effective to enhance the sublimity of the landscape. The cries of animals are the element which Edmund Burke categorizes into what is 'capable of causing a great and awful sensation' (Burke 1998: 125).

Another setting to be discussed is the rocky shore and cliffs of Whitby, a resort place in Cleve-

land, where Dracula attacks Lucy Westenra. It is noteworthy that Cleveland means Cliff-land (*Illustrated Guide to Britain* 1977: 428).

The clock was striking one as I was in the Crescent, and there was not a soul in sight. I ran along the North Terrace, but could see no sign of the white figure which I expected. At the edge of the West Cliff above the pier I looked across the harbour to the East Cliff, in the hope or fear—I don't know which—of seeing Lucy in our favourite seat. There was a bright full moon, with heavy black, driving clouds, which threw the whole scene into a fleeting diorama of light and shade as they sailed across. For a moment or two I could see nothing, as the shadow of a cloud obscured St Mary's Church and all around it. Then as the cloud passed I could see the ruins of the Abbey coming into view; and as the edge of a narrow band of light as sharp as a sword-cut moved along, the church and the churchyard became gradually visible. (Stoker 1997: 87)

Then, Mina sees a black figure bending over the body of Lucy. Cliffs, ruins and black, driving clouds—these are all important items of Gothic novels. Ruins, which Gilpin evaluated as a 'picturesque' element, represent nature's power over humanity in Gothic romance (Verma 1966: 20). Driving clouds are the power of nature itself. Stoker effectively aligns them to produce a Gothic effect.

It is worth drawing attention to the fact that the cliffs and ruins appearing in the scene from *Dracula* actually existed at Whitby. In *Dracula* and *The Snake's Pass*, most of the settings in which thrilling events happen can be visited by ordinary tourists. Jonathan and Mina Harker take a trip to Transylvania seven years after Dracula's raid on London. Arthur Severn in a carriage with a talkative guide travels to a district in the west of Ireland haunted by uncanny legends. In *Dracula*, Count Dracula reads *Bradshaw's Guide*, the timetable for the English railway system. The vampire himself prepares for his trip just like an ordinary English tourist. Stoker surely selects the places which ordinary tourists can visit as the settings of horror in those thrillers, using the conventions of travelogue literature.

Let me summarize the argument of this paper. The influence of the 18th-century 'picturesque' aesthetics and the isolation imposed by the Napoleonic wars filled early-19th-century travel books about Ireland and Britain with rough, rugged and irregularly-shaped landscapes. Although the aesthetic basis for these landscapes was already losing influences among British artists, reproductive and mass-productive nature of travel guides allowed popularized 'picturesque' landscapes to keep circulating throughout the 19th century. On the other hand, the 18th-century aesthetics based on the concept of the sublime also urged Gothic writers to feature steep precipices, craggy mountains or massive rock formation in their novels.

In *The Snake's Pass*, Bram Stoker makes use of the conventions of travelogues on Ireland and adopts massive and grotesque rock formation to produce an uncanny atmosphere. He surely noticed that the basis of his thriller, i.e., travel narratives on Ireland, originally included settings suitable for frightening events: sheer precipices or jagged mountains evoking sublime sensations. When he wrote *Dracula*, he developed the techniques used in *The Snake's Pass*. He again exploits the conventions of travelogue literature and stresses the Gothic nature of roughness and ruggedness of the settings in the novel. *Dracula* successfully became a more Gothic work than *The Snake's Pass*. Stoker effectively makes use of the common feature of landscape descriptions of two genres—Gothic fiction and travel narratives—for his thrillers.

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Notes

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- 1 The full title of the work is *Three Essays: - on Picturesque Beauty; - on Picturesque Travel; and, on Sketching Landscape: to which is added a Poem, or Landscape Painting*.

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