Narrative and Temporality in ‘Dracula’

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Major Project Report

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This project aims to reveal and emphasise temporality within the narrative structure of Bram Stoker’s *Dracula*, whilst keeping the original text intact.

My initial interest in *Dracula* was sparked by three essays I read whilst researching the horror genre. There are many ways that the text has been interpreted using a variety of literary theories (influenced by cultural theory). None of them are exclusive, but together they add rich layers to a well crafted and enduring story. Stephen D. Arata outlines the historical and cultural context the novel was written in, breaking down elements of the genre and text to reveal the Victorian anxiety of the decline of the Empire and fear of the foreigner, the ‘Other’ that the Count represents. Modes of writing and the fragmentary structure of the novel are also key to the theories of *Dracula*. The bulk of the book is made up of written/recorded diaries that have been collected by a number of the characters and collated in mostly chronological order. Added to this are newspaper clippings that report the incidents in a neutral manner, as well as both personal, business and legal letters and telegrams. David Schmid believes that for all this writing the novel supports the qualities of ‘blood, violence, and money’.[1]

Initially I wanted to include textual references but this had been done in *The Annotated Dracula* (1975) by Leonard Wolf. I reviewed the typographic treatment of *Dracula* in a number of editions, including the first from 1897. After a simple analysis of the structure of the text I began work on chapter eight because it had the greatest number of contributors (letter writers and diarists). I then focused on temporality. This is central, as all of the texts begin with a date and some with a specific time of writing. The content is also littered with references to times of the day (breakfast, dinner), the phases of the moon, train timetables and travel schedules. To support this approach my research included narrative theory. Practically this provided me with methods with which to interrogate chapter eight, and work through a variety of ways to draw attention to the temporality of the text. This research, combined with book design theory and typography, influenced the final outcome.

To begin I will put the genre, the novel and author into an historical and literary context, and summarise some of the more pertinent issues and readings that *Dracula* has inspired. Following on I will explain the origin of my methods and describe them in relation to the work and through the use of diagrams. I will link my work to examples of book design and typography that have informed the work. These are supported with illustrations.

Initially ‘Gothic’ was a derogatory term for the Middle Ages. The Gothic genre’s root lies in songs and ballads that describe adventures, romance and chivalrous customs thought to have originated in the Middle Ages. At the height of its popularity (between 1790 and 1810), the Gothic genre was condemned by critics. The dominant cultural values supported during the Enlightenment emphasised morality, rationality and harmony. Imitation, for example of nature, rather than imagination, was valued. The classical rules of Greek and Roman culture were championed, and writers who deviated from these to produce romances based on the past were considered to have ‘childish minds’. Neoclassical critics believed that reading ‘fanciful pieces of folly’ could corrupt and distract the reader rather than instruct and guide. The power of fiction to transport and generate emotional responses from the reader suggests that fiction was ‘recognised as a powerful but ambivalent form of social education’.

This genre survived its critics and Botting suggests there were social, economic and political reasons that helped to establish it. The printing industry became more economical and the beginnings of circulating libraries meant that novels were more readily available. The middle classes emerged as a wealthy and politically powerful group through trade, and they became the dominant reading public too. Middle class women made up a large proportion of the audience and were also writers of this fiction. The aristocracy and other ‘guardians of taste’ lost control of literary production. Their criticism of this genre reflects their anxiety about their loss of position.

Writing itself became more of a professional activity and depended on success in terms of sales. The Gothic novel, full of sex, violence and ambivalent moral messages, was more popular with the new reading public than a neoclassical text instructing on morality and the unity of society.

There were other major social and political changes taking place in Europe and Britain that caused anxiety which the Gothic genre gave form to. Industrialisation and urbanisation were changing the landscape and the population increased in the cities and towns. The organisation of time became mechanised with clocks and the working day was reinvented. (Time was not standardised in the Britain until 1845.) Public houses, coffee bars and places of entertainment meant that towns and cities became less parochial, with larger populations who were more politically active and more cosmopolitan.

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[3] ibid, p26; quoted from Williams p327.
[7] ibid, p47.
[8] Overseas conflicts for sovereignty were taking place. The American Revolution, in 1776, put an end to British control. While in France in 1789, the masses demanded a democratic form of government. ibid, p47.
Botting suggests that in literature, there were at least three main catalysts for the revival of interest in Gothic. The study of old texts by antiquarians, such as Thomas Wharton, became a legitimate academic practice. The origins of romantic fiction were interrogated and reinterpreted. Rather than ‘barbarous productions’ they became ‘effusions of nature’. Through the work of antiquarians it was shown that Gothic belonged to an old tradition of story telling that crossed continents and this gave it status.

The Graveyard School of poetry was popular in the first half of the eighteenth century. Rather than trying to excite their audience their poems had clear moralistic messages. They speculated on ‘human finitude and the vanity of earthly ambition’ using graveyard furniture and light conditions to set the tone. Shakespeare and other English writers were looked to as references and inspiration. The notion that these poets were developing powerful romantic forms of writing was important. Over time a re-evaluation took place and inventiveness and imagination took precedence over ‘imitation’ and ‘morality’.

But it was the increase in the appetite for the Sublime in the eighteenth century that really helped to establish this genre. Edmund Burke (a leading thinker and writer) claimed that the sublime inspired awe and terror, and made one aware of oneself and the ‘immensity of the human mind’. A sublime vision was close to a religious experience. In contrast beauty could be contained, was small and ‘evoked love and tenderness’. Terror, associated with the sublime, was said to give the mind a sense of its own power, it ‘expands the soul’. In literature it allowed the negative events and situations to be identified and ‘overcome’, which allowed the proper rational order (usually patriarchal) to be firmly re-established. It also suggests the existence of a predetermined natural order, a divine order.

In contrast horror ‘freezes human faculties, rendering the mind passive and immobilising the body,’ It is directly linked to Death, which is the negative sublime, and ‘signals a temporality that cannot be recuperated by the mortal subject’. In relation to Dracula this definition can easily be applied to Jonathan Harker and his experience in the Castle. His madness is compounded when he discovers the Count lying in one of the boxes. This ‘filled my very soul with horror ...’ and he goes on to describe the ‘fresh blood’ trickling from the mouth of the ‘awful creature’ and its ‘swollen flesh’. In contrast to the female vampires in the story Count Dracula is one ugly corpse. Finally the desperate Jonathan acknowledges his mental fragility; ‘There was a mocking smile on the bloated face which seemed to drive me mad.’

One of the first novels accepted as a blue print for the Gothic genre (subjects included; sins of the father, innocent heroine in great distress, a castle, and a courageous peasant

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[12] The Shorter Oxford Dictionary definition of the Sublime from the 1700’s is: related to things in nature and art: calculated to inspire awe, deep reverence or lofty emotion, by reason of beauty, vastness or grandeur.  [17] ibid, p.74.  
of noble birth whose actions re-establishes the ‘divine’ and correct order and the truth), was Horace Walpole’s *The Castle of Otranto*, (1764). Initially published anonymously, which was improper in itself but which exaggerated the fiction, Walpole later became a peer. Writing novels was not considered to be an acceptable past-time for a ‘member of polite society’[21] though, after its success Walpole put his name to it.

The writing style in *The Castle of Otranto* takes elements from ‘old poetry, drama and romance’. It was in this novel that the ‘pretensions to historical authenticity’[22] and truth were set up, even the text was printed in a Gothic script. The preface claimed that the document was a translation from a medieval Italian text written in 1529. This device links the novel to the antiquarian texts, and playing with this convention would have made a critical audience uncomfortable. Setting it in the past gives it an historical distance, setting it in Italy situates it in a Catholic culture. This reoccurs within the Gothic genre as ‘Protestantism constructed Roman Catholicism as a breeding ground of despotism and superstition.’[23] Anne Radcliffe explored these notions and developed the genre further and with more critical acclaim. Her narratives were ‘lessons in virtue and faith in a providential hand.’[24] Her heroines were predominantly sentimental and over sensitive to their fine feelings (indicators of their virtue and nobility), and their surroundings. Both of which Radcliffe exploited, drawing on eighteenth century art, travel writing (as did Bram Stoker) and notions of the sublime and picturesque. Involving her readers in the suspense as her heroines were, encouraged their imaginations to run wild, this excess was then curbed by rational explanations that were provided. This technique brought the reader and the character back to eighteenth century moderation and rationality.

Unlike Radcliffe’s novels, Matthew Lewis’s *The Monk* (1796) only repelled the critics with its obscenity and lewdness. It was renowned as one of the ‘most notorious works of English fiction’, despite its moral ending.[25] Lewis was influenced by Radcliffe and the Romantic German writers like Goethe. He was also part of the Byron/Shelley circle. Botting describes *The Monk* as a combination of horror and general mocking of the genre. The monk, Ambrosio, turns from most chaste to most perverse in a plot of incest and murder. Botting sees it as a critique of the tyranny of all institutions, from the Church through to the family. What particularly concerned the critics at the time was the ‘elegance of the style’. [26] the reader is put into the awkward position of feeling sympathy for the most evil characters.

The Gothic genre was re-established as a serious vehicle for social comment with the publication of books like *Doctor Jekyll and Mr Hide*, and *Dracula*. The context was no longer the dim and distant past in a foreign land, but was brought up to date and into
the heart of the Victorian Empire, London. In these pages Victorian anxiety about social degeneration, religion and scientific advancement are made manifest.

Ghost stories were popular with the Victorians. Botting claims that this fascination with the spiritual and primitive forces was a reaction to the rationality and empiricism of contemporary science; a similar reaction to that in the 1790’s. The notion of a ‘mysterious natural dimension’ embedded in the human world was a strong belief in Victorian times. At the same time scientific advancements, including Darwin’s theories,[27] which brought ‘humanity closer to the animal kingdom’, upset the notion of human superiority that philosophy and science had encouraged.

Cesare Lombroso and Max Nordau developed the sciences of criminology and eugenics respectively. Physical features were analysed and categorised to establish criteria that identified ‘degenerates’ and ‘deviants’, sexual or criminal, which highly populated cities were spawning. They were considered to be deviant on a genetic level, displaying ‘primitive characteristics’. [29] These scientific disciplines influenced much of the contemporary fiction produced at this time. Stoker refers to them directly; in relation to the Count and Renfield and also drops them into polite conversations; ‘… you couldn’t with eyebrows like yours.” He seemed pleased, and laughed as he said:- “So! You are a physiognomist …”. [30]

Mechanical and agricultural inventions further increased the population numbers in the cities and towns, while capitalist modes of organisation created specialist workforces, who were reliant on factories and other related industries. This concentration of people allowed different forms of corruption to flourish. Pleasure seeking was the product of leisure time. According to the BBC history website,[31] ‘nineteenth century culture is best characterised by the breathless pursuit of pleasure’; and pleasures that were particularly pursued included drugs, ‘… opium was the People’s intoxicant’. Dancing salons and music halls provided opportunities for depravity, while pornography was ‘produced in a volume capable of satisfying a mass readership’. Technological advancements meant that the methods of reproduction varied from magic lantern and slide to photography.

The magic lantern had been around since the seventeenth century. In the 1800’s a Belgian, Étienne Gaspard-Robertson, [32] used this instrument to create an extravagant Gothic stage show. His first ‘fantasmagorie’ took place in Paris. The stage set referred directly to Gothic literature and through the use of this optical device he created phantoms that appeared and metamorphosed in front of the audiences eyes.[33] This form of

[27] Jonathan Miller and Borin Van Loon, *Darwin for Beginners*, Icon Books, 1992. Darwin’s Origin of the Species; ‘… demonstrated that human behaviour could be traced back to its ancestral origins in animal snarls. […] man could be no longer regarded as divine steward, […] Man […] was one amongst a number of mechanisms whose peculiar efficiency was the product of chance and necessity,’ p170.
[29] Ibid, p137.
[31] www.bbc.co.uk/history
[32] Inventor, physicist and student of optics.
[33] The show was based in an abandoned convent. The audience were moved through different rooms. The ‘Salle de la Fantasmagorie’, the final section, took place in the crypt. Lit by candle light, the ‘muffled sounds of wind and thunder’ could be heard. While ‘unearthly music’ played, Robertson gave an ‘incoherent’ speech about death and the ‘unsettling power of superstition and fear to create terrifying illusions.’ Then ghosts began to appear, metamorphosing and moving around the audience. Editor Ken Gelder, *The Horror Reader*, Routledge, 2000; Terry Castle, *Phantasmagorie and the Metaphorics of Modern Reverie*, (extract), p33.
entertainment was copied and became popular across Western Europe. By the middle of the nineteenth century these lanterns were bought by middle class Victorians as toys or curiosities and for viewing pornography.[34]

VAMPIRES IN LITERATURE

Vampires existed in folklore dating back to ancient times and are often found in Mediterranean and Eastern folk tales. They may have been used as metaphors for disease because of the animals they are associated with (bats, rats and wolves), however through European fiction the vampire evolved to encapsulate much more than the fear of disease.

There are several vampire narratives that are referred to in relation to Dracula. They established the conventions and developed the themes that influenced Stoker. These themes included science and mysticism/superstition, sexuality and gender roles, class, and national identity.

Ken Gelder links the vampire with national identity and included in this are the folk and their superstitions. He does this in relation to Byron’s The Giaour (a derogatory term used by Turks to describe Christians) and John Polidori’s The Vampyre (1819).[35] Both narratives are set in Greece, which at the time was occupied by Turkey. Byron sympathised with the Greeks, and the hero, who becomes the vampire, takes revenge against the Turks for the murder of his Greek lover. The hero, as the vampire, takes on and identifies with the Greek struggle. He is a ‘solitary wanderer in a perpetual state of exile’. [36] He is the romantic Hellenic embodiment of a suffering soul. Polidori’s vampire, Lord Ruthven, is the opposite; he is a self-serving, scheming, evil aristocrat. While Byron’s narrative is depopulated, Polidori makes use of the local folk; they are directly involved in the narrative as characters and their beliefs and fears support the reader’s understanding of the vampire’s antics and origins. This was a significant departure from Byron’s approach, and one which found its way into Dracula.

Other significant vampire narratives include Mary Braddon’s Good Lady Ducayne (1896) and Sheridan Le Fanu’s Carmilla (1874). The former narrative involves a young woman who mysteriously grows weaker from what is thought to be a mosquito bite. However, the explanation is that she has had a series of blood transfusions that are supposed to extend the life of her old mistress. This is female vanity colluding with science (and the exploitation of the worker). Le Fanu’s Carmilla takes the more traditional Gothic elements; set in the past somewhere unspecific, and involves Carmilla, the vampire, returning to the castle of an aristocratic family. Le Fanu used the local people as a device; they were both victims and conveyors of rumour. Carmilla’s victims are women and the theme of lesbianism is explored through the relationship between Carmilla and the aristocrat’s daughter; Laura.

[34] ibid, p39.
[35] Elizabeth Miller, A Smorgasbord, http://www.ucsmun.ca/~emiller/rwbdinn.htm. In 1816 Byron, John Polidori (who was Byron’s physician), Mary and Percy Shelley and others including Matthew Lewis, gathered near Lake Geneva in Switzerland and each had the challenge of writing a gothic/ghost story of their own. Polidori reworked a piece discarded by Byron.
[36] It was the first piece of vampire fiction in the English language. Editor Ken Gelder, The Horror Reader, Routledge, 2000; Ken Gelder, Vampires in Greece, p230.
is both attracted and repulsed by Carmilla. The theme of female sexuality is contrasted in Carmilla’s beauty and her ‘writhing’ fiendishness.[37]

BRAM STOKER … was a hasty writer with the habits of a hack.[38]

Critics have accused Stoker of having a poor writing style that suffered from an excess of Victorian sentiment and ‘insufficient characterisation’. [39] However Leonard Wolf believes that Dracula is ‘a complete masterpiece, flawed here and there …’. [40] It took Stoker between six and seven years to write the book. His first publication was entitled The Duties of Clerks and Petty Sessions in Ireland, and it is a mystery to many of his critics that Stoker wrote Dracula.

Born in 1847 in Dublin to an Anglo-Irish Protestant family,[41] his father was a civil servant at Dublin Castle. [42] Stoker was ill as a child but recovered from this to become an athletics champion at Trinity College where he studied Pure Mathematics and graduated with honours. In 1870 he took a full time job as a clerk, also at Dublin Castle, but continued to be involved with Trinity. In 1872 he was elected President of the Historical Society and the President of the Philosophical Society, speaking on subjects ranging from Shelley to votes for women.[43]

He had a love of literature and the theatre and was inspired by the performance of the actor Henry Irving in Sheridan’s The Rivals when he saw it in Dublin. It went unreviewed in the Dublin Mail, which prompted Stoker to contact the editor and offer his services as an unpaid writer of theatre reviews. This has been seen as the beginning of his writing career.

Stoker was active in the cultural and literary scene of Dublin; writing for other weeklies, involved in amateur theatre productions, he spent time as a part-time editor and did an MA. By 1875 he published his first horror story and knew he wanted to be a full time writer, but had to continue working. His position as President of both the Trinity societies meant that he found himself on the ‘invitation lists of Dublin’s haute bourgeoisie’ which included Sir William and Lady Wilde whose progeny, Oscar, had begun at Trinity.[44]

In 1876 Henry Irving returned to Dublin as Hamlet. This time Stoker reviewed the performance, twice, so positively that Irving invited him to dinner. Irving was the lead of the new school of acting with an ‘emotionally intense’ style.[45] According to biographers Irving gave an after dinner recitation of a popular Victorian poem, The Dream of Eugene Aram, (1829). Stoker was moved into a ‘violent fit of hysterics’. [46] It was this genuine

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[39] ibid, px.  
[40] ibid, px.  
[42] ibid, pxvii.  
[43] ibid, pxix.  
[44] ibid, px.  
[45] ibid, pxix.  
[46] ibid, pxxi.
emotional response that encouraged Irving, in 1878, to invite Stoker to become his front of house and business manager at the Lyceum in London. Before leaving Dublin he resigned from the civil service and married Florence Balcombe, the daughter of a Lieutenant-Colonel in the British Army.

Stoker had a ‘habit’[47] of including references to people and places that he knew. Whitby is an important element in Dracula. In 1893 he had a holiday there and whilst researching for the novel found several elements that were later incorporated. The ship-wreck was based on a true event. The characters Lucy and Mina are a mixture of three young ladies he met, who were also on holiday.

Stoker took names of people that he knew. Harker’s surname was borrowed from the Lyceum’s chief scenic artist, while the solicitor, Hawkins was borrowed from another writer, Anthony Hope Hawkins. The name Westenra originally belonged to Dutch settlers in 1600’s, and is a well established name in Ireland. It is associated with ‘administrators, jurists, and soldiers’. [48] Stoker refers to ‘my friend Arminius’ and this may have been taken from Arminius Vambéry, an Hungarian Orientalist and acquaintance of Stoker’s, with whom he did discuss Dracula, and who may have suggested Stoker look at Transylvania and its history. There is no direct evidence of this. Both of Stoker’s brothers were doctors who worked in a hospital in Walworth which is mentioned. His cousin worked in a hospital in Hampstead which is referred to when Lucy, as a vampire, is attacking the local children. There are many more examples of in-jokes and wordplay.

Equally important are literary influences. Throughout the book Stoker quotes from the Bible and Shakespeare. He was familiar with Gothic literature and quotes Byron’s The Giaour; ‘… and the hours that had passed, instead of leaving traces of decay’s effacing fingers, had but restored the beauty of life, …’. [49] He borrowed the blue flame from Radcliffe and Lewis’s novels. While from other novels he took vampire facts, Carmilla (Sheridan Le Fanu) functions in daylight but ‘without […] special powers’. [50] (Le Fanu was also part owner of The Dublin Mail, and it is possible that Stoker met him.) The structure of the novel is said to have been influenced by Wilkie Collin’s The Woman in White. Bernard Davies believes that Stoker’s method of letters and diaries is ‘more original’,[51] and that events are more lively and feel more instant, whereas Collin’s novel is more like a set of witness statements.

Elizabeth Miller traces the name Dracula to a book entitled, An Account of the Principalities of Wallachia and Moldavia, (1820) that Stoker read. In this publication Vlad the Impaler (who fought the Turks and had a reputation for being a sadist), also referred to as Dracula, is mentioned. A footnote by the author, Wilkinson, stated that

[48] ibid, p137.
[51] ibid, p132.
‘Dracula in the Wallachian means devil’. This was not an accurate translation but Stoker not knowing this, copied it into his notes and rather than ‘Count Wampyr’ he used the name Count Dracula.[52]

The novel

The narrative structure and the content reflect the world of opposites Stoker created. He juxtaposed the supernatural and the everyday; a desperate Jonathan Harker at the mercy of three voluptuous vampires is followed directly by Mina Murray’s account of her busy work schedule; the reader is transported from the ‘imaginative whirlpool’[53] of the Carpathians and whisked back to the status quo of the British Empire. The content explores the eternal battle between good and evil; the man and the monster, family values in contrast to the wanton self-indulgence that Dracula represents.

Dracula is an aristocrat, a boyar.[54] He lives in a castle in the middle of nowhere, does not have a job and yet has a pile of gold coins and wads of cash. He is not ostentatious, but wishes to use his resources to become established in the modern world, to ‘pass’ as an English gentleman.[55] In contrast his assailants are a mixture of British, Dutch and American allies; all three countries at different stages of imperialist supremacy. They are professional middle class and moneyminded people. They take the modern world for granted; recording their voices, practising shorthand and travelling.

The Count is an exception, he disturbs what is normal and sane. This disturbance of the social order is a sign of change. As the characters come into contact with him their experiences are undermined and their mettle is tested. Through the uncertainty of the characters the reader’s belief is undermined; at the very beginning there is a disclaimer and at the end the veracity of the ‘mass of typewriting’[56] is left for the reader to decide.

It is not an accident that the crew of light’s headquarters are based in Doctor Seward’s asylum; they often doubt their own evidence.

To fight the Count the crew of light use rational means based in fact; blood transfusions, hypnosis, written evidence, detective work and networking. Ancient rituals are introduced by Professor Van Helsing, the omniscient father figure,[57] who is the first to realise that the methods of the Enlightenment alone can not overcome the unaccountable anomaly that is Dracula. His tools include Papist trinkets, folk medicines and radical graveside practices, much to the chagrin of Doctor Seward, his past pupil, who asks him outright if he is mad.

Transgressions of gender roles build up the horror. Dracula is polymorphous; he is neither male nor female, man nor beast. Blood and sperm are synonymous. He attacks Lucy in
Whitby and once she’s dead Mina becomes his victim. He attacks the men through their women. The scene in the asylum is disturbing. Jonathan is supine in a trance while Dracula threatens then feasts on Mina and forces her to drink the blood from a wound on his breast. Fellating and suckling are inverted. He infects Mina, she becomes ‘Unclean!’[58] and the longer she remains this way the more she likes it.

Stephen D. Arata points out that the while psychoanalytical analysis of Dracula has dominated, the issues involving race in the 1890’s that are explicit within the novel, have been overlooked. Descriptions of foreigners are never generous. The Count has hairy palms, extreme halitosis and funny teeth, while other foreigners, such as the ‘Hebrew’ has ‘a nose like a sheep’. [59]

Stoker rewrote the beginning of the novel and relocated the story to Transylvania rather than Styria; ‘Victorian readers knew the Carpathians largely for its endemic cultural upheaval […] and succession of empires’. [60] Through Dracula the vampire ‘race’ is linked to military conquests and the ‘rise and fall of empires’. [61] Stoker gives Dracula a cogent and plausible history. Vampires have been specifically associated with Transylvania ever since.

Arata explores how the English are perceived abroad and links that with the Victorian guilt about the Empire. If Dracula is the Occidentalist, travelling West, Harker is his opposite, the Orientalist, travelling East. [62] In the opening chapter Harker writes that to help him on his travels he went to the British Library to do some research, and we later find out that when it comes to research, Dracula is no slouch either.

Whilst travelling Harker marvels at the landscape, stares at the locals, describes their clothes and attempts to categorise them; ‘The strangest figures we saw were the Slovaks, who are more barbarian than the rest.’[63] He comments on the food and reminds himself to get the recipes for Mina. He complains about the train services; ‘It seems to me that the further east you go the more unpunctual are the trains. What ought they to be in China?’[64] and the further east he does go, the slower his travelling speed becomes, from late trains to bumpy tracks. His perspective is one of audience, of tourist, of imperialist. Arata suggests this use of the travel genre would be all the more resonant with the Victorian reader as it was a popular genre at the time. And in this journal the reader learns about the Count as Harker does.

That Dracula and Harker can be substituted one for the other is also supported in this argument. Dracula is evil, Harker, we assume is the innocent abroad. But their roles are to be switched, as Dracula points out to Harker during one of their chats. [65] The early
chapters give us other clues about imperialist guilt. The Count steals Harker’s clothes to impersonate him when leaving the castle. In Harker’s mind it means that people will believe they have seen him, and not associate his disappearance with the Castle. However the Count does not go simply to post letters. Harker hears ‘a sharp wail’, [66] and later ‘the agonized cry of a woman.’ Harker leans out of the window, and she sees him and shouts ‘“Monster, give me my child!”’. [67] She does not, or is unable to distinguish between Harker and the Count. This imitation is the first stage of Dracula’s attempt to ‘pass’ as an English gentleman.

Harker’s imperialist behaviour is reported in chapter eight by Sister Agatha. She accounts for Jonathan since June. She writes that after escaping to the train station at Klausenburg he; ‘rushed into the station shouting for a ticket home. Seeing from his violent demeanour that he was English, they gave him a ticket for the furthest station on the way thither’. [68]

The crew chase Dracula back to his homeland, he failed to ‘pass’. He underestimated the territorial nature of the occupants of the modern world, and he discovers they are just as violent and primitive as he is. Harker ‘with a great strength that seemed incredible’ [69] (reminiscent of Dracula’s ‘prodigious strength’ [70] at the beginning) wields his Kukri knife, a symbol of British imperial power and ‘shear[s] through the throat’ of the incapacitated red-eyed monster. [71] Then Quincey Morris plunges his bowie knife, a symbol of American imperialism, into the Count’s heart. Normality is returned. But Quincey dies, glad to have been of service. This is a payoff, Quincey is part of the new imperial power.

The dialectic relationships are resolved, for British supremacy to be re-affirmed the American had to be sacrificed along with the ancient feudal order.

[66] ibid, p63.
[67] ibid, p63-64.
[68] ibid, p132.
[69] ibid, p483
[70] ibid, p24.
[71] ibid, p484.
Rimmon-Kenan defines story as the temporal organisation of events which covers the questions when and where, while plot emphasises causality and reasons why and how things happen.[72]

Rimmon-Kenan refers to Gerard Genette’s work on narrative grammars. Genette, a French Structuralist, used Marcel Proust’s *A La Recherche du Temps Perdu* to model his theories on. He describes and breaks down the ‘relations between story and narration’. [73] The literary theorist Terry Eagleton has misgivings about the Structuralist approach to literature. His criticism is that they focus on the linguistic element to the exclusion of all else. He describes it as; ‘rather like killing a person in order to examine more conveniently the circulation of the blood.’ [74] More positively their methods demystified literature by exposing deep linguistic structures common in any language, and provided a scientific approach.

Some of the categories have provided me with methods that I have applied to chapter eight, in order to investigate the content and draw out the relevant information. Each of the methods share some of the same terms. The first of which is story-time. This can be identified with chronological order, or ‘natural chronology’. [75] This may be misleading as most stories don’t unravel in strict linear order, though events they describe will have had an order. Those stories with a linear order, which are very simple, one character and one event, are usually young children’s stories. Text-time can be defined as the amount of lines or pages given over to a text or an event. It is a ‘spatial dimension’. [76] It is the text itself.

I have summarised some of Genette’s theories in the following diagrams and will refer to them in relation to my experiments and proposals.

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[76] ibid, p44.
ORDER – WHEN?

ANACHRONIES
discrepancy within the text
between story-order and
text-order

PROLEPSIS
anticipation/foreshadowing
telling of a story event before
earlier events have been
mentioned.
What will happen next? rather than hinting
at a future occurrence (amorce)

INTERNAL PROLEPSIS
evoke a future which ‘occurred’ after the
starting point of the first narrative

EXTERNAL PROLEPSIS
evoke a future which precedes the starting
point of the first narrative

HETEROdiegetic PROLEPSIS
future information about another character/
event/storyline

HOModiegetic PROLEPSIS
future information about the character/event/
storyline

MICRONARRATIVE

MACROR-nARRATIVE

ANALEPSIS
flashback/retrospection
telling of a story event after
later events have been told.

INTERNAL ANALEPSIS
evoke a past which ‘occurred’ after the starting
point of the first narrative

EXTERNAL ANALEPSIS
evoke a past which precedes the starting point
of the first narrative

HETEROdiegetic ANALEPSIS
past information about another character/event/
storyline

HOModiegetic ANALEPSIS
past information about another character/event/
storyline
DURATION – HOW LONG?

**PACE**

- **ACCELERATION**: short segment of text to long period of story
  - often seen by readers as less important because of the compression of information. This is not always the case in fiction.
  - conventionally reduced to:

**INFINITY OF POSSIBLE PACES**

- **Maximum Speed = ELLIPSIS**
  - (omission)
- **Minimum Speed = DESCRIPTIVE PAUSE**
  - (zero story duration)

**DECELERATION**: long segment of text to short period of story

- often seen by readers as more important because of the detail it contains. This is not always the case in fiction.

**SCENE**: a dialogue, the 'purest' form and 'a detailed narration of an event'
FREQUENCY – HOW OFTEN?

SINGULATIVE
- telling ONCE what happened
- telling \( n \) times what happened \( n \) times

REPETITIVE
- telling \( n \) times what happened ONCE

ITERATIVE
- telling ONCE what happened \( n \) times
In a tutorial I was asked a simple question; ‘How many ways can you show time?’ It was suggested that I look at many disciplines, to come up with an answer. I was often researching different aspects at the same time, but for the convenience of writing this report I will separate them in to different categories.

Generating ideas began tentatively. I was trying to include contextual material and notes that related to background research on Dracula. If I had followed this route the project would be more like a study guide. Listing the calendar months that appear in chapter eight was the starting point. I then tried to represent day and night using symbols, but this was short lived.

Chronology
Using the narrative theories I worked on a chronology of events, or order. This was with direct reference to Genette’s ‘story-time’. I interrogated the text and tried to come up with a definitive timetable, placing the events in linear order. Initially I allotted specific times to summarised events, but altered this as I realised there was no way of knowing exactly when something happened, unless Stoker had specified it in the text. I tried to work out how long things took, for example Mina rescuing Lucy from the Count in the the graveyard. The visit to Whitby threw light on the duration of events. Mina running up the 199 steps actually wouldn’t have taken that long. Walking up them took about four minutes. However she had run through the town which is very hilly, and was wearing a long dress. This is probably irrelevant detail but the whole event from her leaving the house to their return, takes place between 1 am and 3 am which is a tight time frame.

This story-time method was useful in further understanding the structure of the narrative. Stoker’s treatment of time, the interruptions of the letters, often nocturnal action, (so when were the diaries written?) the omission of dates that characters then write about, all inject excitement and pace into the novel. I removed the times from my summary and ran it alongside the main text. The first criticism was that the summary should be taken directly from Stoker’s text. At a later stage it was pointed out that this approach was tautological, it repeated what was already there rather than adding to it. Having separated the pronouns and indented them according to whom they referred, further confused this layout making it both visually and conceptually messy. This chronology was discontinued.

Timeline
Related to the order theory is the timeline, which has survived and is proposal 3. The timeline is made up of full stops and dashes running the length of the text on the inside
Herself with a start, illusion. ‘I didn’t quite dream; but it all seemed to be real. I only wanted to be here in this afternoon she made a dinner. — the whole town seemed as if it must be full of dogs all about the old Abbey, and seemed to bathe everything in a beautiful rosy glow. We were silent for a while, and Lucy was fast asleep, and by her, seated on the window-sill, Lucy is full of quiet joy, and her mother is glad and sorry at once. — a little more of that, and it will come off soon. A U G U S T

figure one

figure two
edge of the page. It is based on a twenty-four hour clock. Each diary entry, whether nine lines or four pages, has the timeline contracted or stretched alongside it. Where time is not accounted for the mathematical symbol \( \sqrt{\cdot} \) is used to signify this. It is used in graphs. Where the text makes reference to a time, specific or slightly more general, the word is underlined. At the end of the line there is a corresponding line that points to its position on the timeline. Where this is not able to happen then the underline becomes a line of dots, which appear against the timeline in the relevant place. Where a new day begins there is a diagonal line crossing the timeline, alternating in direction where appropriate.

The calendar, on the outside edge, has the days that are mentioned in the text highlighted, even if there is no diary dedicated to them. In proposal 1 the calendar appears on the outside edge and proposal 2 along the bottom of the page. Unlike the timeline version only the dates that have texts are highlighted. This was to aid the reader’s memory where diary entries spread across four pages or more.

This timeline method is time intensive. Each underlining has to refer directly to the text and the different categories of underlining have to be deciphered. The idea of doing all twenty-seven chapters is not appealing. The positive aspect of this approach is that it is not immediately obvious to the reader and therefore does not destroy Stoker’s surprises or the narrative’s intensity. In a related experiment I used rows of dots (referring to clock faces) to push the main body of the text along, creating spaces in the main text area. This was too literal, and interfered with the reading of the text.

The Telephone Book, designed by Richard Eckersley was invaluable as a model of what could be done with and to text at this point in the project. It uses the space of the book more playfully than the work I have produced, but Eckersley worked with the author, so the design is integral to the content. Another good example of practice is Anne Burdick’s design of Der Fackel. Though unable to speak German, she understood the relationship between the different texts and developed a system that enriched their meanings without resorting to elaborate typefaces and multi-colours.

Gradient

Proposal 2 contains the graphic gradient. A rectangle filled with black and blue (later changed to a mixture of blues) to represent night and day. They were placed on the page edges, and refer to the number of days the text covers on each page; the gradient mixture contracts or expands in relation to the amount of text-time. Lines that refer to the twenty-four hour clock were added at a late stage. The large lines represent noon and midnight, differentiated by the appropriate use of blue. This is rather a blunt tool, and may be

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CHAPTER VIII

Mina Murray’s Journal

Same day, 11 o’clock p.m.

Oh, but I am tired! If it were not that I have made my diary a duty I should not open it tonight. We had a lovely walk—Lucy, after a while, was in gay spirits, owing, I think, to some dear cows who came nosing towards us in a field close to the lighthouse, and frightened the wits out of us. I believe we forgot everything, except, of course, personal fear, and it seemed to wipe the slate clean and give us a fresh start.

We had a capital ‘seven tea’ at Robin Hood’s Bay in a sweet little old-fashioned Inn, with a bow-window right over the seaweed-covered rocks of the strand. I believe we should have shocked the ‘New Woman’ with our appetites. Men are more tolerant, bless them! Then we walked home with some, or rather many:

10-21 August
Sister Agatha
12
Mina Murray
13, 11, 10, 9, 8, 7, 6, 5, 4, 3

Lucas & Filderman
17
Dr. J. Levent
18
Carter Paterson & Co
21

figure three

figure four
pin hurt her. Indeed, it might have been serious, for the skin of her throat was pierced. I must have pinched up a piece of loose skin and have transfigured it, for there are two little red points like pin-pricks, and on the band of her nightdress was a drop of blood. When I apologised and was concerned about it, she laughed and petted me, and said she did not even feel it. Fortunately it cannot leave a scar, as it is so tiny.

12 August. –
We passed a happy day. The air was clear, and the sun bright, and there was a cool breeze. We took our lunch to Mulgrave Woods, Mrs Westenra driving by the road and Lucy and I walking by the cliff path and joining her at the gate. I felt a little out of sorts, as I could not but feel how suddenly happy it seemed to our two lovers. I was very nervous and a little impatient. In the evening we went to the Casino Terrace, and heard some good music by Spohr and Mackenzie, and went to bed early. Lucy seemed more restful than she had been for some time, and fell asleep in no time. I shall lock the door and secure the key the same as before, though I do not expect any trouble tonight.

13 August. –
Another quiet day, and to bed with the key on my wrist as before. Again I awoke in the night, and found Lucy sitting up in bed, pointing to the window. I got up quietly, and pulling aside the blind, looked out. It was brilliant moonlight, and the soft effect of the light over the sea and sky – merged together in one great, silent mystery – was beautiful beyond words. Between me and the moonlight stood a great bat, coming and going in great, whirling circles. Once or twice it came quite close, but was, I suppose, frightened at seeing me, and flitted away across the harbour towards the Abbey. When I came back from the window Lucy had been asleep again, and was sleeping peacefully. She did not stir again all night.

14 August. –
On the East Cliff, reading and writing all day. Lucy seems to have become as much in love with the spot as I am, and it is hard to get her away from it when it is time to come home for lunch or tea or dinner. This afternoon she made a funny remark. We were coming home for dinner, and had come to the top of the steps up from the West Pier and stopped to look at the view as we generally do. The setting sun, low down in the sky, was just dropping behind Kettleness; the red light was thrown over the East Cliff and the old Abbey, and seemed to bathe everything in a beautiful rosy glow. We were silent for a while, and suddenly Lucy murmured as if to herself:

‘His red eyes again! They are just the same.’ It was such an odd expression, coming apropos of nothing, that it quite startled me. I slewed round a little, so as to see Lucy well without seeming to stare at her, and I saw that she was in a half-dreamy state, with a wild look on face that I could not quite make out; so I said nothing, but followed her eyes. She appeared to be looking over at our own seat, whereon was a dark figure seated alone. I was a little startled myself, for it seemed for an instant as if the stranger had eyes like burning flames; but a second look dispelled the illusion. The red sunlight was
misinterpreted as a decorative edge. I did consider the edge of the book when closed.

Examples I looked at specifically are The Telephone Book,[81] whose use is pseudo-functional, it refers to manuals but is not one, and a Victorian book Sakoontala,[82] which sports some very elaborate decoration or gauflering.

Photographs

With Coppola’s 1992 film of Dracula in mind I considered how photography could show time passing. A decaying body was not an option or relevant, but night and day were. To test this I took photographs of the sky every half an hour from about ten in the morning until midnight. Unfortunately most of the action takes place at night and the photographs taken in London showed the light pollution.

Visiting Whitby for a few days meant that this would be less of an issue. The set of skies were consistently photographed in a North West direction; during the daytime every half an hour, during the night every quarter of an hour, and in the early morning every twelve minutes. There was no moon at the end of May, consequently the images after 10.30 pm are black rectangles. For the final layout of proposal 1 the moon was photographed and filmed in London.

The system I finally developed is simple. A small photograph appears on the first line after the date of each diary entry. Visually it refers to illuminated drop capitals in its placement. In the first experiments the photographs dominated the page. The skies are lovely images and consequently I made the sizes too large, their placement too central and had too many on the page. I wanted to show the sequences. The results were unsystematic and cluttered. They became more illustrative at the side of the text and the page looked unbalanced. Changing their size in one layout was confusing to the reader, while the black rectangles were ambiguous.

Events

Both proposals 1 and 2 include an example of the repetition category from Genette’s frequency model. In chapter eight Mina describes at length how she rescued the sleep-walking Lucy from the church graveyard in Whitby. Later on in the same chapter Lucy recounts what happened ‘that night’.[83] By typographically repeating Lucy’s account at the same time as Mina’s, the author’s narrative structure is emphasised. For example, when Mina finally manages to wake Lucy up, she is not ‘surprised’ to see Mina.[84] Lucy’s version of the event explains why, as she ends; ‘I saw you do it before I felt you.’[85] A criticism of this approach may be that; ‘Holes or gaps are so central in narrative fiction’[86] they enhance, ‘… interest and curiosity, prolong[s] the reading process, and contribute[s] to the reader’s dynamic participation in making the text signify.’[87]
Lucy always wakes prettily, and even at such a time, when her body must have been chilled with cold, and her mind somewhat appalled at waking unclad in a churchyard at night, she did not lose her grace. She trembled a little, and clung to me; when I told her to come at once with me home she rose without a word, with the obedience of a child. As we passed along, the gravel hurt my feet, and Lucy noticed me wince. She stopped and wanted to insist upon my taking my shoes; but I would not. However when we got to the path-way outside the churchyard, where there was a puddle of water remaining from the storm, I daubed my feet with mud, using each foot in turn on the other, so that our own shoes became so wet, as we run through the marshes and over the lawn.

Fortune favoured us, and we got home without meeting anyone. I was not sure Lucy cried out against rattling along a street in front of us, but she had not been brought up by an opening through a lane into the street, though they call these in Scotland. My heart beat so loud all the time that sometimes I thought I should faint. I was filled with anxiety about Lucy, not only for her health, lest she should suffer from the exposure, but for her reputation in case the story should get wind. When we got in, and had washed our feet, and had said a prayer of thankfulness together, I tucked her into bed. Before falling asleep she asked— even implored— me not to say a word to any one, even her mother, about her sleep-walking adventure. I hesitated at first to promise; but on thinking of the state of her mother’s health, and how the knowledge of such a thing would fret her, and thinking too of how such a story might become distorted— nay, infallibly would— in case it should leak out, I thought it wiser to do so. I hope I did right. I have locked the door, and the key is tied to my wrist, so perhaps I shall not be again disturbed. Lucy is sleeping soundly; the reflex of the dawn is high and far over the sea …

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**Same day, noon.** — All goes well. I was asleep (I think) when we heard a knock on the door. The adventure of the night does not seem to have changed her too much in the morning. It had troubled her to think of it, and the more she thought about it, the more she thought about it. She was troubled that we had met anyone, and that we had not met anyone. Fortunately it seemed less now, as it was now.

**Same day, night.** — We passed a happy day. The air was clear, and the sun bright, and there was a cool breeze. We took our lunch to Mulgrave Woods, Mrs Westenra driving by the road and Lucy and I walking by the cliff path and joining her at the gate. I felt a little sad myself, for I could not but feel how absolutely happy it would have been had Jonathan been with me. But there! I must only be patient. In the evening we strolled in the Casino Terrace, and heard some good music by Spohr and MacKenzie, and went to bed early. Lucy seems more restful than she has been for some time, and fell asleep at once. I could feel the door and opened the door, and went to bed and never heard any noise before; though I do not expect any trouble tonight.
Same day, noon:

All goes well. Lucy slept, and was wakened by me when it was time to leave a drop of blood. When I apologised and was concerned about it, she laughed and tried to comfort me. Well, she succeeded somewhat, for, though sympathy can't alter the facts, it can help to make them more bearable. My expectations were wrong. I was hormones that night; I have marvelled at my capacity to feel anxious望比istienp zero-xheness and even feel it. Fortunately the next day was a little better. I was content to notice that events were simply dismissed. The night, well, the night – was beautiful beyond words. Between the dawn and the light, and the soft effect of the light over the sea and sky – was a great, whirling mystery. The birds chirped outside of the window. Lucy woke, too, and I was glad to see, was even better than on the previous morning. All her old gaiety of manner seemed to have come back, and she came and snuggled up in bed, pointing to the window. I got up quietly, and pulling aside the blind, looked out. It was brilliant moonlight, and the soft effect of the light over the sea and sky merged together in one great, silent mystery. Between me and the moonlight floated a ghost, coming apart in one great, whirling mystery. The birds chirped outside of the window. Lucy woke, too, and I was glad to see, was even better than on the previous morning. All her old gaiety of manner seemed to have come back, and she came and snuggled up in bed, pointing to the window. I got up quietly, and pulling aside the blind, looked out. It was brilliant moonlight, and the soft effect of the light over the sea and sky – was beautiful beyond words. Between the dawn and the light, and the soft effect of the light over the sea and sky – was a great, whirling mystery. The birds chirped outside of the window. Lucy woke, too, and I was glad to see, was even better than on the previous morning. All her old gaiety of manner seemed to have come back, and she came and snuggled up in bed, pointing to the window.
By making the connection explicit the reader is led to make the connection. I have looked for other examples of this happening in the book but because of the structure I don’t think there are many.

I resolved this element of intertextuality in two ways; bearing in mind that it was important for them to relate both where they begin and where they end, story-time re-lating to text-time. In both proposals the spacing (hyphenation and justification) has been differentiated from the main body and reduced by half a point. Visually it looks the same size. The arrangement of the text has gone through many stages. Referring to a range of models from Bibles, plays, fiction to academic works helped me make decisions that are informed by good practice.

Proposal 1 uses an established model, the repeated text is below the main text, separating them with a line that crosses the double page spread. Derrida’s *De La Grammatologie* (1967) uses this method, though the line doesn’t cut across the pages. Lucy’s version is significantly shorter than Mina’s. The 13 lines were roughly divided across four pages. This system would not have to be too rigid so long as the principle of dividing the number of text lines, by the number of pages it has to go across, is adhered to. This decision was arrived at after reading Gerard Mermoz’s, *Deconstruction and the Typography of Books*. In this article he investigates what constitutes deconstruction. He refers back to Derrida, whose term it is, and states that: ‘Derrida’s typographic interventions are un-spectacular and the result of authorial decisions, motivated by and serving—the strategy of the text.’[88] Another of Derrida’s works, *Glas*, is significant in its use of intertextuality.

In Proposal 2, Lucy’s account runs on the outside edge of the page, beside Mina’s diary, and has the same use of spaced text. The gradient also runs along this edge so in order to create more space visually I had to block out some of the gradient, which draws attention to the repeated text. I referred to many examples of marginalia including *Herodotus* designed by Francis Meynell (1935) and *The Holy Bible* designed by John Baskerville (1763).

Letters
The theme of writing in *Dracula* makes it appropriate for a typographic project. The variety of technologies that are used from stenography and typewriting to phonographic recordings and telegrams are the most modern methods of communication available to the Victorians in 1897.

Typographically each of these methods could have been treated with different fonts or the whole book could have been set in Courier, but this would have been an obvious solution.

cloud passed I could see the face of the fi gure shining white on me, and I did not see it. I felt you do it before, you had done it. It was my one sound, and then the fi gure stood, and then it moved, and then it was gone. I could not see it and you could not hear it.

When I came to myself I could see that she was still walking in the moonlight. The fi gure was stopped, and then it moved, and then it was gone. I could not see it and you could not hear it.

When I came in view again the cloud had passed, and the fi gure shone, and bent over it. What it was, whether man or beast, I could not tell; I did not wait to catch another glance, but fl ung myself forward to the fi gure.

I could see Lucy half reclining with her head lying over the back of the seat. She was quite alone, and there was not a sign of any living thing about. At fi rst she did not respond; but gradually she became more and more of the agonising feeling, as though a voice was calling her name. She opened her eyes and awoke.

Some time after without a word, with the darkness of a child. I am not sure. She had the fi gure; and, I could see the face, and I saw the moonlight strike so brilliantly that I could see Lucy half reclining with her head lying over the back of the seat.

She did not seem surprised to see me, of course; she did not realise all at once.

He felt her, for she looks better this morning than she had done for weeks. I was sorry to notice that my clumsiness with the safety-pin had done something in the way by which I should have been able to help her. I wanted to insist upon my taking my shoes; but I would not. However when she finally got up, she opened her eyes and awoke. As we passed I could see the ruins of the Abbey coming into view; and when we passed the favourite seat, the silver light of the moon struck a half-reclining fi gure.

Seated, she was sleeping without a sound, and her breathing was quite regular. I put my shoes on her feet, and then began very gently to wake her. At fi rst she did not respond; but gradually she became more and more of the agonising feeling, as though a voice was calling her name. She opened her eyes and awoke.

Some time after without a word, with the darkness of a child. I am not sure. She had the fi gure; and, I could see the face, and I saw the moonlight strike so brilliantly that I could see Lucy half reclining with her head lying over the back of the seat. She was quite alone, and there was not a sign of any living thing about. At fi rst she did not respond; but gradually she became more and more of the agonising feeling, as though a voice was calling her name. She opened her eyes and awoke.

She came close, she put up her hand in her sleep and pulled the collar of her nightdress close around her throat. Whilst she did so there came a little shudder through her, as though striving to get her lungs full at every breath. As soon as she pricked her with it, for by-and-by, when her breathing became quieter, she seemed to me as if my feet were weighted with lead, and as though I was trying to breathe.

She did not seem surprised to see me, of course; she did not realise all at once.

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17 August
Dear Sirs,—

Herewith please receive invoice of goods sent by Great Northern Railway. Same are to be delivered at Carfax, near Purfleet, immediately on receipt at goods station King's Cross. The house is at present empty, but enclosed please find keys, all of which are labelled. You will please deposit the boxes, fifty in number, which form the consignment in the partially ruined building forming part of the house and marked 'A' on rough diagram enclosed. Your agent will easily recognise the locality, as it is the ancient chapel of the mansion. The goods leave by train at 9.30 tonight, and will be due at King's Cross at 4.30 tomorrow afternoon. As our client wishes the delivery made as soon as possible, we shall be obliged by your having teams ready at King's Cross at the time named and forthwith conveying the goods to destination.

In order to obviate any delays possible through any routine requirements as to payment in your departments, we enclose cheque herewith for ten pounds (£10), receipt of which please acknowledge. Should the charge be less than this amount, you can return balance; if greater, we shall at once send cheque for difference on hearing from you.

You are to leave the keys on coming away in the main hall of the house, where the proprietor may get them on entering the house by means of his duplicate key.

Pray do not take us as exceeding the bounds of business courtesy in pressing you in all ways to use the utmost expedition.

We are, dear Sirs,
Faithfully Yours,
samuel f. billington & son.

21 August
Dear Sirs,—

We beg to acknowledge £10 received and to return cheque £1 17s. 9d., amount of overplus, as shown in receipted account herewith. Goods are delivered in exact accordance with instructions, and keys left in parcel in main hall, as directed.

We are, dear Sirs,
Yours respectfully,
pro Carter, Paterson & Co.

figure fourteen

figure fifteen

figure sixteen
as was setting characters differently. This may also have been problematic as only three of the major characters recollect what happens and what was said and by whom.

In all three of the final proposals I have chosen to differentiate the letters from the diaries. I tried many variations; the text margins were widened, a variety of typefaces were tested and different coloured papers were used to suggest types of letter. The final treatment was to set them as a letter, date on the right, to begin one line lower than the diaries and to justify them. This is simple and could easily be applied throughout the whole book.

Book shape and size
I chose to work on demy octavo (216 x 138 mm), an industry standard size modelled in *The Print and Production Manual: Practical Kit*, published by Blueprint.[89] It was pleasant to hold and related in proportion to my small collection of *Dracula* novels. It is a convenient size to carry. The project was not about display but working typography, and using this size supported my intentions.

Once I began to experiment with grids and had generated the graphic elements, I found that my original choice had ceased to be appropriate for the information I needed to include. Having divided the demy octavo into twelve equal sections, I took two of those sections and extended the width. I immediately knew the proportions were wrong, but tested it as I needed to know how wide to make the page.

I referred to other books whose widths might be appropriate. This is an empirical method. I settled on Robin Kinross’s *Modern Typography* (240 x 168 mm).[90] Keeping the height of the original and increasing the width I generated the book size shown in the seminar in May. It was suggested that I try traditional ways of generating book sizes, and I returned to Robert Bringhurst’s *The Elements of Typographic Style*.[91] I experimented with the pentagon and the octagon models not forgetting the original intention; that the book should be easy to handle and carry.

I chose the half octagon model, with proportions 4:5, this alternates with page proportion 5:8.[92] I generated three possible sizes but having interpreted the diagram incorrectly I reworked the model and generated a further working model which is 161 x 203 mm. These are the dimensions of all three proposals.

Fonts
The final proposals are all set in Thesis. I was advised that the work should look contemporary, and Thesis was mentioned as an option. It has a range of faces; serif, semi-serif and sans as well as varying weights which I have used. My experiments began with ITC

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[92] ibid, p147.
surfaces oddly, in uncertain slips of the tongue, in theft and displacement, in a bidirectional exchange between the economies of food and classes; the two many constellations in the Human Genome. I drop Freud and hurdle into the future that seems never to arrive.

Language for Freud was like the

Maudal McLuhan said that billboards would replace the soundtrack. He also claimed that electronic writing would replace the ancient hieroglyphs of calligraphic cultures. The facts are fractions of an electronic simulation of space. In these digital shadows the story travels beyond the speed of light to keep up with its reader. Information is measured by the speed and accuracy with which it is transmitted from one space to another. Now purely the content of the

Edison destroyed the cycle of the bulb. The story travels beyond the speed of light to keep up with its reader. Information is measured by the speed and accuracy with which it is transmitted from one space to another. Now purely the content of the

In these digital shadows the story. People become instantaneous or domestic genetics. "To become a star, one has to be down with the poets of ironic redemption," Dennis Hopper said me that.

bright new phenomena emerge

Necroticises

I should read as the cartographic treasures of a despairing aesthetic. The model of enevoles subjacent to the breakdown of the virtual boundary and... (1)

The mortuaries seem made of existential market with ghasts from the catacombs of Paris, central questions, generic aphorisms and claims that is employing itself for business. (DS, 226, 92)

Mark wakes up to the assaulting tone of breakfast TV. He has been dreaming these every day within the confines of a brightly coloured false living room, the chat-show hosts: need in horn. Calla Wilson is waxing lyrical about the "Dracula meets the Bride of Frankenstein" dynamite of Fred and Rosemary West's relationship. The host don't know how to end the interview or respond to his light-hearted queries of their blood orgy. They must keep barked the cake onto the cereal. Something is very wrong indeed. The mood shifts abruptly as they announce the next item, following the death of another mannequin in I.

Semiotics is a software package for literature.
Garamond. (This is the American version.) Garamond is the ‘quintessential book face’ [93]. It is an elegant typeface and its readability has been well tested.

Production
There were several production constraints with regards to the final proposals. They were printed using an Epson A3 inkjet printer which instantly reduced the choice of paper. After testing a selection I chose a coated inkjet paper. The A3 pages were french folded and the binder advised me not to use a heavy paper as it would make the books difficult to bind and to open.

Proposal 2 has suffered slightly in the printing. This is a technical issue that after many tests I was unable to resolve due to my schedule. Having to imposition the pages manually, meant that I had to change the file formats (exporting to .eps and then to .pdf). This process caused a shift in colour properties on the gradients, though they have the same colour intensity. This had not happened in any of the other documents I had printed up to this point.

The covers are minimal. Three shades of red are used to differentiate each proposal. The title and the author appear on the outside along with the proposal number (this was done in part for the convenience of the binder). I chose to print the titles in reds that correspond to the cover colour because it is more subtle than black. I had a simple slipcase made, using the darker of the reds, which I chose after making two alternate dummy versions. The slipcase has no print on it.

SUMMARY My position in relation to typography and these proposals is orthodox, though I have not used a standard size or a standard grid. They are conservative and expression is minimal. The reason is clear; I wanted to reveal one aspect, temporality, already present in the text. Revealing the psychoanalytical aspects of Dracula may have been more fun, but it would have interfered both with the pleasure of reading and the pleasure of discovery that are central to this novel. It would have been too literal. In Mark Waugh’s, Come,[94] the typographic devices attempt to enhance the narrative, but instead they distract from the content, and draw attention to the way the text has been set, rather than the narrative structure.

My proposals attempt to integrate the typography with the content. Reading, or understanding the text has been integral to these proposals. The project has highlighted that an engagement with the text on this level is the key to good practice.

APPENDIX A

Dracula has never been out of print since it was first published in 1897. Leonard Wolf’s research shows that thirty-eight English-language and foreign editions had been published by 1975. Only two were illustrated, one with film stills the other with wood engravings.

Part of my research was to compare the first edition with the later editions I had purchased. The original cover was yellow, with the name Dracula arranged decoratively in red. The other three covers use film stills and photographs; one from an archive of Henry Irving as Mephistopheles and the other is a representation of Lucy. They were all quite similar in typographic detailing. The following is a break down of the typographic styling in four versions of Dracula.

Approximate number of words per page:

a) 451 w/pge, 41 lines/pge.
(b) 350 w/pge, 35 lines/pge.
c) 455 w/pge, 35 lines/pge.
d) 507 w/pge, 39 lines/pge.

Chapter heading:

a) serif, caps, centred, full stop, 7.5 lines below hanging line.
b) serif, caps, centred, thick & thin underline, 3.5 lines below hanging line.
c) serif, caps, centred, not begun on new page.
d) serif, light small caps, centred, 1 line below hanging line.

Name of diarist:

a) serif, small caps in sentence case.
b) serif, small caps, centred.
c) serif, small caps, centred.
d) serif, small caps (in sentence case at beginning of chapter), large point size, centred.

Diary dates:

a) serif, italic, same line as main text, indented from beginning, em dash.
b) serif, italic, same line as main text, first paragraph not indented, en dash.
c) serif, italic, same line as main text, indented from beginning, en dash.
d) serif, small caps with sentence case, spaced, same line as main text, em dash.

Main body-text:

a) serif, justified, no spaces between diary headings when same person, double spaces after full stops.
b) serif, justified, no spaces between diary headings when same person.
c) serif, justified, no spaces between diary headings when same person.
d) serif, justified, one line space between diary headings if same person.

Name of letter author/receiver:

a) serif, italics in sentence case, centred/centred but each line indented further in, names in small caps, sentence case.
b) serif, small caps, centred/centred but last line indented further in, names in small caps.
c) serif, italics in sentence case, centred/centred but each line indented further in, names in small caps, sentence case.
d) serif, spaced caps, centred, large point size/ ranged right the longest line aligned to text edge, names in small caps, sentence case.

Letter dates:

a) serif, italics, ranged right, not aligned to edge.
b) serif, italics, ranged right, not aligned to edge.
c) serif, italics, ranged right, not aligned to edge.
d) serif, italics, ranged right, aligned to edge.
Main body-letter styles:
- serif, justified, indented like a letter, in double quote marks.
- serif, justified, indented like a letter.
- serif, justified, indented like a letter, in single quote marks.
- serif, justified, indented like a letter, in double quote marks.

Main body margins: (all approximate and in mm)
- a) top: 26 bottom: 21 inside: 12 outside: 20+
- b) top: 16 bottom: 21 inside: 20 outside: 16
- c) top: 13 bottom: 21 inside: 12 outside: 11
- d) top: 21 bottom: 19 inside: 12 outside: 12

Folios/running heads:
- a) centred on chapter beginning, otherwise top of page-ranged opposite left and right/upper and lower case, centred, particular to page, same base line as folio.
- b) all pages, centred, bottom of page/small caps, centred, title particular to page.
- c) all pages, centred, bottom of page/small caps, centred, title of book only.
- d) not on chapter beginning, top of page-ranged opposite left and right/upper and lower case, opposite ranged left and right, particular to page, same base line as folio, a space and point separating them.
APPENDIX B

The Grid
Two sets of Fibonacci numbers were combined to generate a text area. (See working drawings sketch book 3.)
Fibonacci 4, 6.5, …
and 3, 5 …
R Bringhurst, *The Elements of Typographic Style* (2.4), p158, double stranded Fibonacci numbers.
The width of the text area will be used for graphic/text marginalia. To work out these proportions:
The width of the text area divided in to 3 equal columns.
One of those columns was multiplied by 38.2%.
This results in one of the pink column widths (below).
The blue column width shows how these column sizes combined still leaves a wide enough text area.
This allowed the grid to be flexible and combining the separated layouts was more easily done when preparing the final versions.
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