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**Untangling Late-Victorian Anxieties:
Hair Symbolism in *Dracula***

Nancy Rosenberg England

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“Hair not only symbolizes the self but, in a very real sense, it *is* the self since it grows from and is part of the physical human body; furthermore, it is ‘immortal’ since it survives death. It is this personal and biological origin of hair which gives it such richness and power.”

---Anthony Synnott

“Botticelli’s Venus is born fully formed with abundant hair, whereas we know that many babies are born more or less bald. Hair comes later. It has its own birth. Indeed, it has a

life of its own—that is, if something essentially dead can be said to have a life.”

---Robin Bryer

A resemblance between hair and the vampire is evident in the preceding epigraphs. Discourses about both hair and vampirism possess a surprisingly shared vocabulary: it grows into a biologically dead entity originating at small holes in the skin; what is visible is comprised of dead cells; it both symbolizes and is corporally bound to identity; it evokes sexuality; it could be termed undead because it functions while both alive and dead. It is difficult to discern whether these allusions are to hair or to vampires because the similarities between the two are numerous. Their commonalities create a provocative basis for a discussion of hair symbolism in Bram Stoker's classic 1897 vampire novel, *Dracula*.

Hair was influential in Victorian society and a fascination with it is seen in the images of women by Pre-Raphaelites such as Dante Gabriel Rossetti's *Lady Lilith* (1866-68, altered 1872-73) and William Holman Hunt's *Lady of Shalott* (1905). Indeed, hair was made a fetish by some as witnessed in the popularity of Victorian hair jewelry and art:

Popular from the mid eighteenth century, relic culture became such a craze from the 1850s to the 80s that a busy industry flourished, especially in hair jewelry... Advertisements for designers in hair, hair artisans, and hairworkers ran in newspapers

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...[at] the Great Exhibition, there were at least eleven displays of hair art, and medals were won for miniatures of the royal family worked in hair. (Lutz 129)

Hair has most often been studied in relation to women, but it is useful as well to study it in terms of men. It is perhaps more common to observe hair in visual texts, but it is no less fascinating or constructive to read hair in verbal texts.

Decoding the hair symbolism in *Dracula* is a valuable means by which to further analyze the intricate Gothic novel and to illuminate perceived societal impurities of the era. Lord Godalming (formerly called Arthur Holmwood) whispers to Dr. John (Jack) Seward, “Jack, I was so anxious” (113). In this instance, Arthur’s anxiety is caused by the yet unexplained deteriorating condition of his fiancée, Lucy Westenra. Arthur’s remark also illuminates one of the central themes of *Dracula*, anxiety about the supposed impurity of sexual women. Hair in the novel reinforces many of its anxiety-based motifs. Analyzing the reasons behind hair-color changes and the functions of hair, such as color, texture, style, and manner of grooming in *Dracula* shed light not only on the novel itself, but also on late-Victorian concerns about women’s sexuality and the preservation of England’s dominance in world affairs. Three major characters in *Dracula* experience dramatic and telling non-cosmetic hair-color changes: Lucy, Jonathan Harker, and Dracula. Lucy’s hair color alters when she finds the appearance of sexual freedom as a vampire. Jonathan and Dracula’s hair-color

transformations are an inversion that furthers a *doppelganger* motif that emphasizes the Victorian fear of what Stephen Arata refers to as “reverse colonization.”

The novel’s worst fate befalls Lucy. Nineteen-year-old Lucy is presented as sociable, frivolous, attractive to men, and sweet and pure. However, her doom is foreshadowed when she posits the following question about her three suitors, Arthur, Seward, and Quincey Morris: “Why can’t they let a girl marry three men, or as many as want her, and save all this trouble?” (60). Lucy kindly wishes to prevent these men from feeling anguish because of a woman’s rejection. Paradoxically, however, despite the kindly intent of the query, it is ultimately inappropriate for an upper-class Victorian woman to pose it because of its sexual undertones. The notion of a woman even indirectly desiring three (or more) husbands hints of latent promiscuity.

Reinforcing the notion of Lucy’s unacceptable suppressed sexuality is her hair of “sunny ripples” (146). While this description is outwardly pleasant, implying wide-eyed innocence, it does have negative connotations. In their discussion of Eve in Milton’s *Paradise Lost*, Sandra Gilbert and Susan Gubar assert, “Eve’s beauty, too, begins (to an experienced reader of *Paradise Lost*) to seem suspect: her golden tresses waving in wanton, wandering ringlets suggesting at least a sinister potential” (199). Lucy’s sunny ripples suggest that she, and Victorian women, possess the potential to become sexual, and accordingly, fallen.

She and they live within the dichotomous world of Eve/Mary.

Lucy's hair color is first mentioned in a scene during which head vampire hunter Professor Abraham Van Helsing brushes her hair. In Victorian culture, a woman's private hair brushing or combing denoted purity, while public brushing denoted sexuality. A respectable woman would "let her hair down" only in the private sphere. Moreover, "Brushing one's hair in public was considered by Victorians to be sexually enticing" (Beaujot).

The scene in which Van Helsing brushes and arranges Lucy's hair on her bed is enlightening for this and other reasons. Seward states on 20 September: "When we came into Lucy's room I could see that Van Helsing had, with his usual forethought, been putting matters straight and making everything look as pleasing as possible. He had even brushed Lucy's hair, so that it lay on the pillow in its usual sunny ripples" (145-46). Seward's view that Van Helsing is being his usual thoughtful self is a debatable one. Throughout the novel, Van Helsing is presented as being fairly tactless. For example, shortly after this scene, Van Helsing infamously states about Lucy, "I want to cut off her head and take out her heart" (149), a line often identified as representing the notion that Victorian society suppressed women's intelligence and sexual desire. Then, what is Van Helsing's motive in brushing and arranging Lucy's hair? Van Helsing has a strong connection to Arthur, even referring to him as being like a son. Knowing that

Lucy is becoming a vampire, Van Helsing's motive is to make her look "as pleasing as possible" for Arthur so that he will not be upset when he sees her deteriorating condition. Brushing Lucy's hair demonstrates Van Helsing's concern for Arthur rather than Lucy. This reveals that Van Helsing is tactless only in regard to women, and reinforces the concept that women are of lesser importance than men.

In addition, considering the significance of hair brushing in Victorian society, the informal nature of Van Helsing brushing Lucy's hair implies a considerable level of intimacy between the two. Although Van Helsing is a father figure in some respects, because hair brushing in Victorian society had sexual connotations, this intimacy with Lucy has erotic undertones. Furthering this impression is that Van Helsing brushes and arranges her hair alone and while she is in bed. The image of Van Helsing sitting on the edge of a waning Lucy's bed, brushing her hair as she lays motionless, is a curious one. Prior to this passage, Van Helsing, fiancé Arthur, and former suitors Seward and Morris donate blood to Lucy, and Van Helsing exclaims in anguish that she is now a polyandrist. This statement sexualizes the blood donations. Lucy's sexuality is written by men; she is their passive receptacle. Therefore, by brushing and arranging her hair, Van Helsing could be viewed as symbolically attempting to control her sexuality. It is an assertion of his masculine control, which is further evident in that shortly after brushing her hair Van Helsing proclaims, "It is all over...she is

dead!” (147). Further, “By nineteenth-century convention a girl wore her hair long over her shoulders until late adolescence, and then ‘put it up’ in a roll on the top of her head; this was a sign of maturity and specifically in a young woman, a sign of marriageability” (Firth 268). Van Helsing has determined that Lucy is not fit to wed Arthur or any other man.

Finally, this scene also discloses that Lucy’s hair is currently in its “usual sunny ripples,” setting up the subsequent contrasting image of dark-haired Vampire Lucy. The sinister potential suggested by Lucy’s hair of ripples comes to fruition after she is corrupted by the novel’s foreign threat to British shores, Eastern European Dracula. Carol A. Senf writes about Lucy’s swift conversion into a vampire, “The rapidity of the changes implies a degree of latent evil that is easily unleashed by sexual initiation” (52). A vampire drinking blood has obvious sexual implications; therefore, Dracula drinking Lucy’s blood is her metaphoric sexual initiation.

Following her contamination by Dracula, Lucy begins her transformation into a vampire. Seward states on 28 September:

The figure stopped, and at the moment a ray of moonlight fell between the masses of driving clouds and showed in startling prominence a dark-haired woman, dressed in the cerements of the grave. We could not see the face, for it was bent down over what we saw to be a fair-haired child. (187)

The figure Seward refers to is Vampire Lucy, and her hair-color transformation has coincided with her vampire transformation. Not only has Lucy's hair color changed, but the change is magnified because she is holding a blonde, and thus purely innocent, child. It would be remiss not to note here that it has been asserted that Lucy's hair-color change is merely an inconsistency on the part of Stoker (Miller 120). This standpoint is lent credence by the appearance of other inconsistencies in the novel. Further, the word "sunny" used to describe pre-vampire Lucy's hair was changed to "shiny" in some later editions of the novel, although it is not clear who made the change (Miller 137). But like the term "sunny," the term "shiny" also evokes notions of radiance and light, thereby allowing for the occurrence of a later hair-color alteration.

After her metamorphosis into a vampire, the *Westminster Gazette* calls Lucy "The Woman in Black" (159). Moreover, as anti-mother she lures children to the cemetery and throws a baby, "callous as a devil," to the ground (188). The word most often used to define Lucy is now "voluptuous." Her vampire/sexual initiation results in her becoming the monster woman, the *femme fatale*, the temptress. According to Victorian fiction conventions, as a fallen woman Lucy was doomed to death from the moment she was first bitten by Dracula (Lucy's friend Mina's survival ultimately relies on her purity as an example of traditional Victorian womanhood). Vampire Lucy is comparable to the interpretation of the freed but tainted title character in Lord Alfred Tennyson's

1832 “The Lady of Shalott,” who “floated down to Camelot” (line 140) in search of love with Sir Lancelot and died upon arrival. As a vampire Lucy exists in an undead limbo, floating through the pages between Dracula’s first bite and her ultimate and unavoidable execution by the vampire hunters. The Lady of Shalott’s undoing is her impure desire for Lancelot; Lucy’s undoing is her susceptibility to Dracula’s influence. She must eventually die because of the Victorian-fiction motif that a woman may find sexual freedom only in death.

Lucy changes into a vampire rapidly, but does not die of her vampire existence until forty-five pages later. On 29 September her fiancé, two former suitors, and their chief Van Helsing “rescue” her from her sexuality. Arthur drives “deeper and deeper the mercy-bearing stake, whilst the blood from the pierced heart welled and spurted up around it” (192). The remainder of this passage is not necessary to cite in order to recognize an allusion to Lucy losing her virginity. Lucy is, in addition, killed by Arthur on what would have been their wedding night. Not only his, but would the allusion be overlooked, Lucy mentioned to her childhood friend Mina Murray early in the novel that her twentieth birthday was in September. Her death therefore also coincides with an age that is regarded by many to be the representational birth of womanhood and sexual maturation.

Dracula’s other blonde woman fares no better than Lucy. She is one of the three vampire women who reside with Dracula in his castle; this trio of vampires is the first key women characters

described in the novel. Two of the vampires are described as dark by Jonathan: “Two were dark, and had high aquiline noses like the Count, and great dark, piercing eyes, that seemed to be almost red when contrasted with the pale yellow moon.” The third vampire, whom I will call the Fair Vampire, is significant because her hair and eye color differ from the others: “The other was fair, as fair as can be, with great, wavy masses of golden hair and eyes like pale sapphires” (42). Golden hair has various implications in Victorian literature. Elisabeth Gitter writes, “Golden hair, though which wealth and female sexuality are inevitably linked, was the obvious and ideal vehicle for expressing their notorious—and ambivalent—fascination both with money and with female power” (936). Indeed, as we have seen, commerce, sexuality, and power are intertwined in *Dracula*.

Stoker was adept at the short horror story, and his 1892 “The Secret of the Growing Gold” demonstrates his history of employing a golden-hair motif in his texts. In the story, after many arguments, Margaret Delandre moves out of the home she shares with her brother and into the nearby manor of Geoffrey Brent. Margaret and Geoffrey also argue, and he returns alone from a trip without her, recounting that their carriage fell over a precipice and she was washed into the raging river below. Geoffrey later moves a beautiful young Italian wife into the manor and begins renovating it for her. Margaret returns from her watery grave seeking revenge, and it is revealed that Geoffrey caused her death by removing the carriage’s lynch-

pin. She appears ghoulish except for “her wealth of golden hair, and this was now streaked with grey” (“Secret” 138). Geoffrey walls her up with lime in a hall that is under construction, but her hair grows through the stone’s cracks. The story ends with both Geoffrey and his new wife dead, she appearing peaceful in death, he appearing horrified: his “eyes were wide open and stared glassily at his feet, which were twined with tresses of golden hair, streaked with grey, which came through the broken hearth-stone” (“Secret” 144).

The motif of Margaret’s golden hair as “her instrument of revenge” (Gitter 948) is not a subtle one. By using her golden hair to take revenge on a man, Margaret demonstrates that it is possible for a woman to murder with her hair. A woman’s hair is both powerful and dangerous. Perhaps the secret of this short story is not just that hair can be used as a weapon, but that woman’s deceptive beauty can come back to bite the men with whom they become entangled. The theme of golden hair’s power and danger is likewise present in *Dracula*, but less obvious.

Germane to a discussion of Stoker’s interest in hair symbolism, and golden hair in particular, is his biographer Barbara Belford’s assertion that “The Secret of the Growing Gold” is an “echo of the most ghoulish graveyard tale in all of literature,” the exhumation of Rossetti’s wife, Elizabeth “Lizzie” Siddal. In 1869 Rossetti ordered her exhumation at Highgate Cemetery in order to retrieve a notebook of his poetry:

When the coffin was opened, Lizzie's hair, it was said, was still golden and growing. Inspired by this oft-told tale, Stoker wrote a story of a man who murders his mistress and buries her under the flagstones of a great hall of his castle; but her golden hair, seen only by him, grows through a crack, haunting him to death. (Belford 294)

In addition to similarities to Margaret in "The Secret of the Growing Gold," Lizzie's exhumation is akin to Lucy's circumstances in *Dracula*. Stoker uses Highgate Cemetery in *Dracula* "as the site for Lucy Westenra's tomb, changing the name to Kingstead" (Belford 294), although Miller contends that his use of Highgate is uncertain and contested (172). Lucy is also beautiful at first in death, with Seward reporting that "Death had given back part of her beauty" (147); she is even referred to as a "bloofer lady" (beautiful lady) by young children in the *Westminster Gazette* (159).

Further, in Stephanie Graham Pina's article, "Did Elizabeth Siddal Inspire Bram Stoker?," she responds in the affirmative in regard to "The Secret of the Growing Gold," and also thinks it is possible that "Siddal was the inspiration for the character of Lucy Westenra." Stoker could not have been at the exhumation due to his location (Rossetti also was not present), but he would have known about it because he was a neighbor of Rossetti's and they had a mutual good friend in Hall Caine. Lizzie also modeled for John Everett Millais' *Ophelia* (1851-2) and Lucy refers to herself as Ophelia. Pina points out, "Hair that grows even in death. Beautiful

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women who wasted away and died. Allusions to Ophelia. It is easy to understand how connections between Elizabeth Siddal and Lucy Westenra are made.”

As a precious metal, golden hair is equated with commerce. Royce Mahawatte writes, “The symbolic meanings of hair provide an important and varying function in nineteenth-century literature. Rather than taking a purely representative role, hair in this fiction clearly engages with commodity culture of the time” (202). Golden hair and commerce is entwined in Victorian works such as Rosetti’s 1870 poem, “Jenny”—one of the poems retrieved from Lizzie’s grave—in which he describes a fallen woman: “Why, Jenny, as I watch you there,-- / For all your wealth of loosened hair, / Your silk ungirdled and unlac’d / And warm sweets open to the waist, / All golden in the lamplight’s gleam” (lines 46-50); “And there / I lay among your golden hair, / Perhaps the subject of your dreams, / These golden coins” (lines 339-42). Jenny is “a mute, enigmatic icon...who sleeps though the poem that probes her nature” (Auerbach 155). Jenny the voiceless prostitute is commodified by her client, and her wealth of loose, golden hair linked with the coins that he pays for her services.

Victorian society held conflicting views about money; it is revealing to apply this notion of conflicting sensibilities about money to hair by comparing and contrasting the descriptions of Lucy and the Fair Vampire. Gitter writes, “...at its best gold was associated with the unearthly, with the radiance of the sun, with the activity of the divine

sprit. But gold was also filthy lucre: hidden, hoarded, buried, deceptively bright, it was associated with death, dirt, and excrement” (943). This excerpt aptly illustrates the differences between Lucy and the Fair Vampire. Both have blonde hair, but whereas pre-vampire Lucy’s hair is sunny, the Fair Vampire’s hair is golden. Lucy’s sunny hair suggests radiance and innocent spiritedness. Indeed, Galia Ofek notes in *Representations of Hair in Victorian Literature and Culture*: “Women with fair hair were intuitively ‘read’ by male scientists as more infantile, helpless, asexual and passive, and were favoured as a ‘safe’ type” (62). The Fair Vampire’s golden hair parallels her undead existence as a vampire. She is filthy, not only because she sleeps in dirt, but she is also filthy or foul because of her sexuality.

The Fair Vampire is also deceptively bright. Whereas the other two vampire women are dark haired, openly suggesting eroticism, she is more ambiguous to Jonathan because she is gold and bright. She causes in Jonathan a confusion of desire and loathing, “an agony of delightful anticipation.” As she hovers over him, he states that “there was a deliberate voluptuousness which was both thrilling and repulsive” (42). Like Lucy, she is described in terms of voluptuousness. Most instances of the woman vampire in *Dracula* include contrasting modifiers, indicating the confusion felt by Victorian men at emerging changes in sexual mores. The Fair Vampire and Jonathan can respectively correspond to the more sexually independent so-called New Woman of the late-nineteenth century and the

traditional Victorian man who grappled with her existence.

As well as being depicted as licentious, the Fair Vampire is physically described in a language of money. Not only is her hair golden, but her eyes are sapphires, a precious jewel and therefore monetary as well. And like the other two vampire women, she is hidden and hoarded by Dracula as one of his “commodities.” In this respect, she and Lucy are similar: A member of the undertaker’s staff remarks to Seward about Lucy, “She makes a very beautiful corpse, sir” (147). Like the Fair Vampire, Lucy is a commodity, a thing, an object. While their characters are quite different, they have in common woman’s objectification.

In addition, the ripples of Lucy’s hair evoke childlike purity while the Fair Vampire’s unkempt masses suggest wantonness. The Fair Vampire is diabolical not only because her hair is golden, but because her hair is disheveled, signifying unrestrained sexuality. Her masses of hair are also binding and capturing. Gitter writes, “the more abundant the hair, the more portent the sexual invitation implied by its display” (938). Likewise, according to Karen Stevenson,

A woman’s long hair, pinned up neatly and covered, was seen as indicative of virtue, (literally) distinguishing her from loose (haired) women as well as from men. Witches have usually been treated pictorially as having wild and unkempt hair. Women’s long hair has thus been treated in a dichotomous fashion. Unpinned, tumbling,

or disheveled, hair is infused with sexual power. (233)

The Fair Vampire's great, wavy masses of hair suggest that she intends to ensnare morally upright Jonathan with it. If a woman's long hair is unkempt, the overt implication is that she has had unrestrained sexual relations. The added implication is that she therefore enjoys sex and must be promiscuous (i.e., loose).

Like Lucy, the Fair Vampire and the other two vampire women are ultimately destroyed. In the case of the vampire women, they are killed by Van Helsing, the novel's director of masculine control. Van Helsing writes when he finds the Fair Vampire's grave, "Then the beautiful eyes of the fair woman open and look love, and the voluptuous mouth present to a kiss—and a man is weak" (319). Also like Lucy, through to the end the Fair Vampire is presented as tempting man with her unacceptable sexuality. Van Helsing decapitates her, removing her hair (as well as silencing her), thereby implying that she was rescued when he metaphorically stripped her of her sexuality.

In addition to the Fair Vampire and Lucy, Mina, Jonathan's fiancée and later wife, is the third integral woman character. Mina's hair is only mentioned once, on the evening of 2 October when Dracula forces her to drink blood from his chest. Jonathan recounts in his journal on the following morning, "Pulling her beautiful hair over her face, as the leper of old his mantle, she wailed out: 'Unclean! Unclean! Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon

my forehead until Judgment Day” (259). In this way Mina uses her beautiful—and pure—hair to conceal her identity because of her belief that she is now impure. It is merely implied that Lucy blames herself for her circumstances; we clearly see here that Mina blames herself for what happened despite having no control over the situation.

Jonathan’s sudden hair-color transformation occurs when Mina is contaminated by Dracula. Dracula materializing in Seward’s asylum and forcing her mouth to his bleeding chest, thereby making her unclean, propels the change; this scene is clearly important because it is the only one in the novel that is reported twice. Seward remarks on Jonathan’s hair-color change in his 3 October entry:

The poor fellow is overwhelmed in a misery that is appalling to see. Last night he was a frank, happy-looking man, with a strong useful face, full of energy, and with dark brown hair. Today he is a drawn, haggard old man, whose white hair matches well with the hollow burning eyes and grief-written lines of his face. His energy is still intact; in fact he is like a living flame. (263)

The hair-color transformation is so shocking that Van Helsing is repeatedly drawn to glance sideways at Jonathan (263). In fact, Jonathan’s hair did not *change* color; in shifting from brown to white it more accurately was drained of its color. Jonathan’s hair-color loss correlates to Dracula draining Mina of her purity. A parallel can also be made between the draining of Jonathan’s hair color and a loss of sexual potency. Powerful Dracula contaminated his

wife, his gauge of masculinity; this is analogous to the Victorian anxiety about foreigners taking control over England's world presence and its women.

White hair also indicates that Jonathan has aged internally, and that he has gained some sort of knowledge. As one of the novel's heroes, it may indicate that he now recognizes the severity of Dracula's threat. It is, though, certain that the hair-color change is severe. This is highlighted when Seward writes on 11 October in regard to Mina and Jonathan, "Then her husband turned to her, wan-eyed and with a greenish pallor which subdued the snowy whiteness of his hair" (287). The word "subdue" emphasizes that Jonathan's hair color has transformed into a shockingly bright white. The reiteration of his new hair (non)color calls attention to its significance. For example, Seward later quotes Mina in torment about Jonathan, "'Oh God, let these poor white hairs go in evidence of what he has suffered, who all his life has done no wrong, and on whom so many sorrows have come'" (269).

Most significantly, Jonathan's hair-color change reinforces his ties to Dracula. Despite the popular-culture conception of a dark-haired vampire bred by Bela Lugosi's portrayal of the title character in the 1931 film *Dracula*, Stoker's Dracula is introduced with white hair: "Within, stood a tall old man, clean shaven save for a long white moustache" (21). As hero and villain respectively, Jonathan and Dracula's identities are tangled; they are *doppelgangers*. Dracula haunts Jonathan throughout the novel. Certainly he haunts all of the characters,

as well as England itself, but it is Jonathan who begins the novel with his Journal and ends it with his Note of whom he is truly the counterpart. Dracula attempts to take over Jonathan's life (and wife). As Jonathan's hair is drained, Dracula's hair is revived. It is interesting to observe that the fading ghostly counterpart and the living man switch back and forth between Dracula and Jonathan. There are times at which supernatural Dracula, when he is at his most powerful, appears to be the original and rational Jonathan to be the replica.

Three major scenes depict Dracula's hair-color transformation and its connection to Jonathan. First, Jonathan finds and opens Dracula's coffin following the vampire's night out of the castle early in the novel, tellingly dressed in Jonathan's clothing: "There lay the Count, but looking as if his youth has been half renewed, for the white hair and moustache were changed to dark iron-grey" (53). The implication is that Dracula has fed on the local peasants, causing his youth, and, accordingly, his hair color to be revived. Wearing Jonathan's clothing additionally supports the notion that not only is Dracula's regeneration caused by blood, but by his draining of Jonathan's sanity/reason.

Second, the novel later recounts a *Pall Mall Gazette* article titled, "The Escaped Wolf," in which Zoological Gardens Keeper Thomas Bilder states, "close at hand was only one man, a tall, thin chap, with a 'ook nose and a pointed beard, with a few white hairs runnin' through it" (126). The man Bilder refers to is Dracula, and now that he is in London he has not only grown a beard, but it has

only a few white hairs in it. The age regression that causes his hair growth and color change is the result of feeding on Londoners. However, as I noted in my analysis of the grey-haired Dracula found in his coffin by Jonathan, it is also due to what could be termed a “psychic draining” of Jonathan. Dracula’s hair-color gain runs parallel to Jonathan’s hair-color loss.

In the third scene Jonathan glimpses the Count in London, and Mina writes that Jonathan “gazed at a tall, thin man, with a beaky nose and black mustache and pointed beard, who was also observing the pretty girl.” Mina then refers to Dracula as “the dark man.” A startled Jonathan exclaims, “I believe it is the Count, but he has grown young” (155). The hysteria in his exclamation is palpable. Not only is Jonathan alarmed that Dracula is in his native land, in his supposedly safe world, but he comprehends that his appearance has changed as well. He sees that Dracula’s hair had become dark and he perhaps knows that this means he is feeding on Victorian London’s populace. A foreign invasion to England is thus realized to a certain extent here in that Dracula is represented as a sort of foreign parasite, draining both his double Jonathan’s identity and his homeland.

In her discussion of how the removal of hair from the body creates uncanny hair, Janice Miller writes, “It can both haunt and be haunted, it is us and it is other, and most important, it is dead yet seems alive” (191). As in this article’s epigraphs, we see intriguing similarities between hair and the

vampire. *Dracula* has been scrutinized countless times and using diverse methods; deciphering the use of hair in the novel provides a fresh perspective from which to analyze it. Vampire Lucy's hair-color transformation and her comparison to the Fair Vampire reveal that in the late-nineteenth century high anxiety existed regarding a perceived challenge to the notion that woman's place was in the private sphere, where she should remain passive and sexless. *Dracula* represents a threat to many things, including morality, British commerce, and even the survival of traditional Victorian ideology. His alter ego Jonathan's and, accordingly, England's existence depends upon his ultimate death. Contrasting the hair-color transformations of *Dracula* and Jonathan reinforce these concepts, as well as underline the characters' strongly doubled nature. Reading hair in *Dracula* allows one to initiate a productive dialogue about the Victorian anxieties so powerfully given life in the novel.

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