

“Man or Beast, I Could Not Tell”

Duality and Degeneration in Four
Victorian Fin-de-Siècle Novels

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Abstract

Deze scriptie onderzoekt de relatie tussen vier romans, geschreven tijdens de fin-de-siècle: *The Strange Case of Dr Jekyll and Mr Hyde*, *The Sign of the Four*, *The Picture of Dorian Gray*, en *Dracula*. Al deze romans verkennen de degeneratie, afbraak, van de Victoriaanse samenleving. Door de moraliteit van de karakters te vergelijken met hun gedegenereerde tegenpolen, kan er een beeld worden gevormd van de zorgen over het voortbestaan van de mensheid in de Victoriaanse tijd. Andere thema's die worden besproken zijn het achteruitgaan van het Victoriaanse Rijk en angst voor de Ander (Other). Hierin staat criminologie, een wetenschap ontwikkeld in deze tijd, centraal. Het wordt gebruikt om de relatie tussen fysionomie (physiognomy) en degeneratie te laten zien in een karakter. Omdat alle romans gesitueerd zijn in Londen, de hoofdstad van het Victoriaanse Rijk, wordt de gespleten persoonlijkheid van deze stad, in relatie tot de romans, ook besproken.

This thesis researches the relationship between four novels, *The Strange Case of Dr Jekyll and Mr Hyde*, *The Sign of the Four*, *The Picture of Dorian Gray*, and *Dracula*, written in the fin-de-siècle (1880-1914), which are all explorations of the fear of degeneration of Victorian society. By comparing the morality of the characters with their degenerate doubles, a picture can be formed about anxieties regarding the stability of the human race in the Victorian era. The decline of the Empire and fear of the Other are also themes in the novels that are discussed here. To do this, the science of criminology developed in this era are used to show how physiognomy is used to convey degeneration and criminality in a character. Furthermore, because all the novels discussed are set in London, the capital of the Victorian Empire, and a city with a dual personality of its own, is also discussed in this light.

Keywords

Degeneration, Arthur Conan Doyle, Duality, Fin-de-siècle, Cesare Lombroso, Morality, Robert Louis Stevenson, Bram Stoker, Victorian era, Oscar Wilde

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Introduction

The fin-de-siècle (1880–1914) was a time of opposites: it was a time of degeneration, as well as innovation in fields such as science and literature. The latter was the basis of anxieties such as “the growth of the city, and the rise of the urban poor, challenges to older Victorian ideologies of gender and sexuality, doubts about the validity and stability of Empire, and fears about immigration” (Margree and Randall 218). Several new scientific procedures were discovered and developed, such as physiology (a precursor of psychology), which researches how the human body functions. Tied to the concept of physiology and physiognomy is degeneration theory, which suggests that societies can progress, but can also stagnate or even regress, or degenerate, into a lower form, because of environmental causes. The publication of Charles Darwin’s *The Origin of Species* in 1859 was one of the reasons for this. It supported the Victorian idea of the possibility of the perfection of species. However, it also gave rise to the idea that evolution can lead to a simpler form, which in turn led to degeneration theory (Margree and Randall 218). This pseudoscience was used by people such as Cesare Lombroso (1835–1909) and Max Nordau (1849–1923), who developed a theory of criminology related to degeneration to explain the threats posed to Victorian society, such as crime, poverty, mental illness, the homosexual, and decadence. All of these things could be explained by evolution working backwards instead of forwards.

Another cause for concern was the enormous growth that Great Britain was subject to during the fin-de-siècle. The urbanisation of British society, especially in London, had many consequences, such as increased population density, which resulted in degenerating aspects such as overcrowding, poor housing, impure water, and a lack of open space (Harrison 15). Between 1871 and 1901, Britain’s population grew with around ten million, making the total for the country 37 million people. The number of London’s inhabitants grew from two

million at the beginning of the Victorian era, to six-and-a-half million in 1901 (Greenblatt 979).

Both the consequences of urbanisation and the development of criminology became important aspects in many literary works of the time, four of which will be discussed here: *The Picture of Dorian Gray* (1890), *The Sign of Four* (1890), *The Strange Case of Dr Jekyll and Mr Hyde* (1886), and *Dracula* (1897). All four of these novels were popular in the late Victorian era (Greenblatt 995-6), and all contain one or multiple degenerate characters. A central theme of these novels is duality, a characteristic of many nineteenth-century novels, as the result of repression. Duality can be described as the “plurality of human consciousness” (Buzwell “Jekyll and Hyde”), exemplified by a battle between good and evil within a person. While society imposes goodness and morality, one’s lesser nature has to be repressed (Buzwell “Jekyll and Hyde”). Dr Jekyll is a prime example of this; outwardly respectable and decent, he feels the need to let Mr Hyde emerge, from within himself, to be able to act on his immoral feelings. This dual character could take the form of twins, evil doppelgängers, or even mistaken identities. Mary Shelley’s *Frankenstein* (1818), in which she uses the creation of a new human being as the diabolical twin (Brantlinger 204), is one of the first novels featuring a double. The Creature, who does not have a name, is often confused with its creator, which is testament to their duality (Bennett). Later, the double in fiction moved away from physical doubles, and explored duality within one person, where it took the form of a mirror self; guardian angels, or tempting devils.

The Victorian era was marked by strict rules of conduct, modelled after Queen Victoria herself, who was a beacon of “earnestness, moral responsibility, [and] domestic propriety” (Greenblatt 980). Especially the middle and upper classes had to adhere to severe moral restrictions, relating to domesticity, religion, and gender roles, among other things. Manliness was one of the key concepts of Victorian middle class morality. With regard to

free will, self-control became one of the pillars of masculinity (Davison 125), resulting in man's morality defining his masculinity. Men were expected to be "honest, dignified, courteous, considerate, and socially at ease" (Harrison 42). The strictly separated gender spaces became increasingly challenged as the century progressed, with the emergence of the New Woman and Decadence, and homosexuality becoming more prominent in society. For this thesis, I will focus on the role of the Victorian man, because all four novels have a male protagonist and an almost all-male cast of characters. Female duality was not unheard of, but looked upon very differently than male duality, chiefly because of these strict rules of conduct. These were also different for women, who were to be valued for their "tenderness of understanding, unworldliness and innocence, domestic affection, and, in various degrees, submissiveness. By virtue of these qualities, woman became an object to be worshipped – an "angel of the house" (Greenblatt 1581). In public life, there was a strong emphasis on homosocial relationships, which men established in gentleman's clubs and pubs. However, this era also brought forward the Aesthetic movement, which believed that beauty and art was more important than morality and political views. This movement stood in direct contrast with Victorian morality, and was celebrated by some, such as Oscar Wilde, and hated by others, such as Arthur Conan Doyle (Wilson 24).

Another aspect that all of these novels have in common is that they are (mostly) set in London. In his novel *London: The Biography* (2000), Peter Ackroyd describes the city as a living organism, which is ever-growing and ever-changing, a labyrinth "half of stone and half of flesh" (2). Ackroyd's history of London is not linear, but rather thematic, because London defies chronology, and "it would be foolish ... to change its character for the sake of creating a conventional narrative" (2). By using this method, even this novel becomes like a labyrinth for the reader to wander through, discovering London. The comparison of London, especially Victorian London, to a living body has also been made by Lynda Nead in *Victorian Babylon*,

in which she likens the streets and alleys to veins and arteries, and the inhabitants as the life-blood of the city (16).

London changed enormously during the Victorian era, in a relatively short amount of time. The population of the city increased by about five million in less than a century, which led to rapid economic growth and a rising living standard, which meant that poverty was no longer inevitable for the majority of people. Poverty would be replaced by pauperism: “the problem was not structural but moral ... pauperism with its attendant vices, drunkenness, improvidence, mendicancy, bad language, filthy habits, gambling, low amusements, and ignorance” (Jones 11), suggesting that people who remained poor were so due to their lifestyle. The truth was that even though this brought an improved standard of living for some, many lived in “misery and deprivation worse even than in the past” (Margree and Randall 217). Furthermore, different districts in the city acquired different functions, and as a result, class divisions also became geographical (Jones 13, Olsen 267). This meant that working class people in the East End of London had very little space to live, houses were overcrowded and riddled with filth, disease and criminality, and many streets were dark and dangerous. This was also represented in literature, where perpetrators such as Dr Jekyll and Dorian Gray reside in the West End, while they go to the east to commit their crimes (Joyce 144).

While London became popular as an Urban Gothic setting in literature and art, as a place of corruption and temptation, in the early nineteenth-century the city was a place of possibility, invention, and freedom, both in literature and in reality. During the 18th century, the city started growing and gained wealth and power. This led to different improvements, such as the removal of the City gates to allow easier access into the centre of London and the Westminster Paving Act of 1762 that legislated paving and lighting throughout the city (Ackroyd 308-9). A century later, the city had become dark, polluted, full of fog, and

cramped. A result was that the causes of degeneration “switched the focus of enquiry from the moral inadequacies of the individual to the deleterious influences of the urban environment” (Jones 313).

The Gothic genre, which was originally set in the mainland of Europe, was brought to English soil during the fin-de-siècle (Punter 183), where it was revived, but with a focus on the psychological aspect of morality and fears of racial degeneration, as is evident in these four novels. The whole of the British Empire was based on morality, and fears of the decline of the Empire meant fears of this morality (Punter 3). Then, the decline of morality could lead to degeneration and atavism, a return to animalistic tendencies, which must be eradicated for the superior English race to survive.

The main question of this thesis is therefore: How do the authors of *The Picture of Dorian Gray*, *The Sign of Four*, *The Curious Case of Dr Jekyll and Mr Hyde*, and *Dracula* use duality to convey the themes of masculinity, morality, and moral degeneration in their novels? Furthermore, the sub-questions relating to this are: Using Lombroso’s *Criminal Man* (1876), a study on the relation between physical anomalies and morality in a person to determine their criminality, how do the authors present madness and criminality in relation to masculinity in their protagonists? What is the significance of the Other, or the intruder, in the novels? Can the Other be construed as the criminal? And finally, how do the themes of degeneration and morality function in regard to London in the novels?

To be able to answer these questions, I will make use of different contemporary sources. To determine the ways in which duality and its criminal aspects are portrayed by the authors, I will apply these criminological theories to the characters in question. In *Criminal Man* (1876), Cesare Lombroso, an Italian criminologist and physician, observed physical anomalies of criminals, to diagnose their degenerate nature. He is often referred to as the father of criminology (Lombroso 3). A man’s criminal deterioration could be determined

from facial features, for example: the size of their skull, shape of their nose and ears, and dark eyes. However, things like handwriting, insensitivity to pain, and vanity were also signs that a person would be a criminal. Lombroso claimed that these anomalies could be visible from birth, because many criminals are “born criminals”, meaning that they did not become criminal later in life, though that was also a possibility. Lombroso even stated that different criminals, for example rapists, thieves, and murderers, had different anomalies, which was how they could be distinguished as well. Due to Lombroso, degeneration theory became ideological, as it offered a way of explaining everything that threatened Victorian society through the existence of an “abhuman” being (Margree and Randall 218). The characteristics of born criminals can be applied to villains or monsters in the fictions to be discussed, to determine whether the villains bore any of the characteristics set by Lombroso for the born criminal. For example, Dracula is diagnosed as a born criminal, based on how he looks, while the dual nature of Jekyll and Hyde undermines the fixed categorisations set by Lombroso. Lombroso’s theories of degeneration and criminality will be used to illustrate a connection between degeneration and urban Gothic London in British literature. Rather than exaggerating certain criminal features, the characters in these novels conform to Lombroso’s characterisation of the “born criminal”, representing degeneration.

My second source is Max Nordau’s *Degeneration* (1895), which outlines the effects of rapid urbanisation on the human body. He mentions and attacks a number of “noxious influences”, such as alcohol and tainted foods, as well as movements such as Decadence and the Pre-Raphaelites. Especially Oscar Wilde, who is named “chief of the Aesthetes” by Nordau, is attacked for his works as well as his way of life: “the hysterical craving to be noticed” (319). Nordau’s main accusation is that people want to imitate what they see in art, and that this influences degeneration in society. He was influenced by Lombroso, and dedicated this book to him. Like *Criminal Man*, Nordau’s scientific theory can be used to

look at the authors of the novels as well as the degenerate characters depicted in them to determine the causes of their degeneracy. Nordau and Lombroso were contemporaries of the authors and the novels under discussion. By close reading, the works can be interpreted to show whether the “noxious influences” of Nordau come back in the novels: for example, alcohol abuse is a theme in *Jekyll and Hyde* and one of the key causes of degeneration for Nordau. Other causes are the lack of a sense of morality, and degenerating influences of the city such as prostitution and pollution, which are present in *The Picture of Dorian Gray* and *The Sign of the Four*.

Despite the fact that these novels have already been researched extensively ever since their publication, much of that research has been conducted with only one of the authors or novels in mind. This thesis will be discussing the four novels together, because their themes and characters are similar to one another, and yet also very different. While a theme in all four of the novels is duality, their application of that theme is very different. Some of them use a literal double, such as Dorian Gray’s portrait and Jekyll’s Hyde, while Doyle and Stoker used anxieties about the Other to represent duality. Furthermore, the setting of all of the novels in London is significant and adds an extra dimension to the research, because London is a multi-faceted city with its own ‘split personality’. By comparing and contrasting the representations of masculinity, duality, and London, and placing the works in the social context, a more cohesive picture of the fin-de-siècle Gothic can be formed.

In the first chapter, I will set out the psychology of Victorian masculinity evident in the representation of the protagonists of the four novels. All four of them, Dorian Gray, Sherlock Holmes, Dr Jekyll, and Dracula, can be considered Victorian gentlemen, though none of them fit well in society. The result is a dualist character of the protagonists, manifested differently because of their different circumstances. The second chapter will discuss the literary double. In this chapter, Lombroso’s theories and Nordau’s signs of

degeneration will be used to paint a picture of how these theories of degeneration determine the characters in these novels, and how these characters become degenerate or immoral. The final chapter will discuss the influence of London, in which all of the novels are set. London experienced major changes in the Victorian era, which led to a city that was both home to the very rich and the very poor, resulting in a dualist city.

Chapter 1: Traditional Victorian Masculinity

It is well known that middle-class women had to live by strict rules during the Victorian era. However, men of the middle class were also expected to behave a certain way to be considered respectable in society. Especially middle-class men were encouraged to display affection to their wife and children, but were not involved in raising them. They were in control of the household, yet they were not expected to be involved in domestic management (Francis 639). In Victorian society, the concepts sex and gender were unified, with gender considered to be inborn rather than a cultural concept (Davison 125). It could be argued that gender roles were never – and will never be – more rigid than in the Victorian era (Spencer 205). Near the end of the Victorian era, many of these ideas were destabilised because of radical social-political changes. Nevertheless, masculinity and associated elements such as self-control and domesticity remained some of the key concepts of Victorian middle-class morality (Davison 125). Domesticity had been important for the respectability of men, which peaked during the mid-Victorian era. By the time of the fin-de-siècle, middle-class men married later or not at all (Francis 640), which is evident in the novels discussed. Of all the protagonists, only *Dracula's* Jonathan Harker and John Watson (*The Sign of the Four*) get married, and it is not an extensively discussed affair.

Manliness and its ideals were often represented in literature, and the Gothic tradition lent itself well to a study of sex- and gender-related debates, because of its relationship with desires and anxieties, both literal and symbolic. During the 1880s and 1890s, issues such as the New Woman, Decadence, homosexuality, and the problematics of Imperialism were often explored via Gothic literature. The fin-de-siècle is also often associated with the Decadent movement, which originated in France in the mid-nineteenth century, but quickly spread across Europe (Burdett). The movement valued the artificial over nature, inactivity or even boredom over hard work, and transgressive views on sexuality. It became closely associated

with homosexuality, especially due to Oscar Wilde. This will be discussed in more detail in the section on his novel *The Picture of Dorian Gray*.

The well-mannered men presented in literature often had a dualist inclination about them. Davison has drawn a connection between the public and private sphere, or institutions and individuals (128), in which a character's degeneration is the result of social pressures of restraint and self-control. In this chapter, I will discuss the manliness and masculinity of the characters in the four books who could be considered on the 'good' side, Dr Jekyll, Sherlock Holmes and John Watson, Dorian Gray (before his corruption) and the painter Basil Hallward. In *Dracula*, there is actually not one 'good' person who is juxtaposed against the evil of Count Dracula. Rather, Stoker uses themes such as Christian imagery and a reimagining of classic Gothic conventions in modern England. By examining the representation of masculinity in the four novels, I will demonstrate that they are doubles of the antagonists in the narratives. The latter will be discussed in chapter two.

1.1 The Scientist: Dr Jekyll

Robert Louis Stevenson (1850-1894) was a Scottish novelist who first studied engineering and later law at Edinburgh University. However, he neglected his studies and instead preferred to learn how to write by studying and imitating the authors he admired (Mehew). Helped by his cousin Robert Stevenson, Stevenson started living a bohemian lifestyle. His parents kept him short of money, so he sought his amusement in the lowest, and thus cheapest, parts of society. He often clashed with his father, about his studies and religion, because he rejected the Calvinistic values he was brought up with. However, his works show that his religious upbringing had an influence on him, especially concerning moral principles and the conduct of man.

This is especially noticeable in *The Strange Case of Dr Jekyll and Mr Hyde* (1886), in which the duality of human nature and moral ambiguity play a key role. Stevenson claimed that the moral tale of conflict between good and evil in humanity itself came to him in a dream, as he later explored in his essay “A Chapter on Dreams” (1892). In this essay, he describes dreams he has had, and develops the argument of dual nature in man through dreams: “he began to dream in sequence and thus to lead a double life – one of the day, one of the night” (123). He dreamed about “the scene at the window, and a scene afterward split in two, in which Hyde, pursued for some crime, took the powder and underwent the change in the presence of his pursuers” (127). From this dream, he developed the plot of *Jekyll and Hyde*. Even though he gives the “Brownies” (his imagination), credit for these plot points, he takes credit for the setting and characters in the novel. The narrative is about a respectable man, Dr Jekyll, who uses transcendental science to transform himself into Mr Hyde, a primitive being. Its focus on split personality and the blurring distinction between good and evil came directly from many of the anxieties of the Victorian era (Mehew).

1.1.1 Doctor Jekyll

A famous anti-hero of the fin-de-siecle Gothic, Doctor Henry Jekyll is a “large, well-made, smooth-faced man of fifty, with something of a slyish cast perhaps, but every mark of capacity and kindness” (Stevenson 26). He is a scientist who is destroyed by his own creation, characteristic of the era’s fears regarding scientific developments (Margree and Randall 224). The novel can be considered a modernisation of Mary Shelley’s *Frankenstein* (1818), in which a whole new human being is created, whereas in *Jekyll and Hyde*, the creation shows the closeness of human to animal, and the possibility of degeneration through repression.

The importance of a man’s good name is strongly underlined by the novel, especially in the character of Dr Jekyll. “Henry Jekyll’s Full Statement on the Case”, the final chapter of

the novel, figures as a testimony of Jekyll in which he explains how and why he created Mr Hyde, and this is the chapter where most of the information on his character comes from.

From the beginning of the chapter, Jekyll asserts that his gender and class should have guaranteed him an exemplary life, but also moves from this ideal of bourgeois Victorian man: “the worst of my faults was a certain impatient gaiety of disposition, such as has made the happiness of many, but such as I found it hard to reconcile with my imperious desire to carry my head high” (Stevenson 69). He asserts that his problems are mostly social: as a member of the upper middle class, he is supposed to “‘body forth’ social virtue” (Punter 3), and eschew any kinds of behaviour that might be deemed immoral for a man of his social standing. As a result, Jekyll is frustrated with the double life he leads, concealing his pleasures in favour of respectability, “with an almost morbid sense of shame” (Stevenson 69). He starts studying transcendental sciences, to try and separate the “polar twins” (71) inside his mind, and manages to create a potion that can turn him into Mr Hyde, a degenerate character who can act out all of Jekyll’s unsavoury desires for him.

At first, Jekyll welcomes Hyde as an outlet for his passions, experiencing him as a part of himself: “This, too, was myself. It seemed natural and human” (73). As long as Jekyll is in control of when he becomes Hyde, Jekyll feels that they are like twins, one good and one evil. He keeps insisting that his intentions were good, distancing himself from the evil that Hyde does. “I [Hyde] did not even exist!”, Jekyll rationalises.

This resembles Nietzsche’s theorem of what is good and evil, as set out in *Beyond Good and Evil* (1886). Nietzsche states that there cannot be a fixed definition of good and evil, because the definition is different for everyone, and also changes over time: “what constitutes the value of those good and respected things, consists precisely in their being insidiously related, knotted, and crocheted to these evil and apparently opposed things” (Nietzsche 2), so a good, virtuous surface may conceal evil within, which are bound together.

Later, Jekyll starts to actively distance himself from Hyde, describing him as an Other, someone separate from him: “He, I say – I cannot say I” (84), Jekyll states regarding Hyde. Jekyll starts losing control over when he changes into Hyde. First, it happens in his sleep, and Jekyll decides he will no longer transform into Hyde. He relapses once, and because Hyde had been “long caged, he came out roaring” (80), he is extremely savage and gleefully beats a man to death. After this horror, Jekyll vows never to transform again. Again, Jekyll gets bored with virtuous life, and he is “once more tempted to trifle with my conscience; and it was as an ordinary secret sinner that I at last fell before the assaults of temptation” (82). Jekyll sins again, but now as himself. However, it reawakens Hyde in him, and the transformations become involuntary and semi-permanent: “I began to be aware of a change in the temper of my thoughts, a greater boldness, a contempt of danger ... my clothes hung formlessly on my shrunken limbs; the hand that lay on my knee was corded and hairy. I was once more Edward Hyde” (83). Quickly, Hyde’s character becomes stronger than Jekyll’s, and Jekyll can no longer make the potion to turn back to himself. Jekyll knows that eventually, he will permanently become Hyde. Nevertheless, Jekyll is still ambiguous over what Hyde is to him, he calls him his “second character”, but also says “He, I say – I cannot say, I” (84). Jekyll has constructed an originary myth regarding Hyde, where his “original self” has been deformed and degenerated by his “second character” (Clunas 183), as though he does not remember that he created Hyde himself from his own moral duality, what was already inherent in Jekyll’s own personality, thereby fully separating Hyde from himself.

Jekyll could be classified as a “mattoid” (Lombroso 284-7), a classification in Lombroso’s criminal theory. The mattoid is often a bureaucrat, doctor, or theologian, who displays few signs of physiognomy, with “no abnormalities of weight, strength, touch, or sensitivity to pain” (284). This means that the mattoid seems like any other man, and can be successful in society. However, they have an abnormal interest in things that lie outside of

their capabilities. Dr Jekyll is, of course, interested in transcendental science, while he is trained as a medical doctor. Lombroso notes that mattoids are not criminals, “only when their egoism gains the upper hand. Then their calm vanishes in a flash, giving away to delirious behaviour” (285). This is almost exactly a description of Jekyll’s criminal behaviour: though he changes into another person, he does not remain himself. Finally, Lombroso claims that the mattoid excuses his crimes by claiming altruistic motives, which he says “is merely a cover-up for their self-importance” (287). Again, this is precisely Jekyll, who also deceives himself, by literally stating that he cannot be blamed for the crimes because the person who committed them does not actually exist.

Ultimately, Jekyll asserts that “man is not truly one, but truly two” (70), using twin imagery to suggest that identity is plural, not singular (Jackson 76). Stevenson suggests that there is no such thing as a wholly good or wholly evil person, and that there may be some of both in everyone. By doubling the male body in Jekyll and Hyde, Stevenson destabilises the male “character” in itself, realising the struggle between embodiments of late nineteenth-century middle-class masculinity (Cohen 181). However, he may also state that evil can be such a strong force, that it would be best to repress that side of humanity completely, lest one becomes like Mr Hyde.

1.1.2 Utterson

Utterson, the character the novel is actually mainly focused around, can be seen as the representation of this repressed personality. This becomes clear immediately, because the first lines of the novel are: “Mr Utterson the lawyer was a man of a rugged countenance, that was never lighted by a smile; cold, scanty and embarrassed in discourse, backward in sentiment; lean, long, dusty, dreary, and yet somehow lovable” (Stevenson 9). Utterson can be seen as the representation of the perfect Victorian gentleman, someone who is loyal to his friend Jekyll, even though his reputation is damaged, and is in control of his emotions. He

always looks for a rational, reasonable explanation for what is happening with Dr Jekyll, even when he is asked to come to his home by Poole, Jekyll's butler. Poole is afraid that Jekyll has been murdered by Mr Hyde, and that the latter has now taken up residence in Jekyll's home. Utterson keeps looking for rational explanations: "Your master, Poole, is plainly seized with one of those maladies that both torture and deform the sufferer; hence, for aught I know, the alteration of his voice; hence the mask and the avoidance of his friends; hence his eagerness to find this drug" (52). Because Utterson is a lawyer, he cannot concede to the supernatural.

Utterson has found his explanation, and only after Poole insists that it is not Jekyll in there, he yields and they break down the door. Inside, they find the dead body of Hyde, assuming that Jekyll is lying dead somewhere else, or has fled. Utterson finds a letter addressed to him by Jekyll, and with it two narratives, one by their friend Dr Lanyon, and one by Jekyll himself, explaining what has happened. However, the reader does not get to know Utterson's reaction to the letters, explaining the strange events regarding Dr Jekyll and Mr Hyde. Stevenson has used Utterson to depict the Victorian pursuit of maintaining decorum and civilisation, over the darker side of humanity. It is as if Utterson, despite his investigative efforts, does not want to know what is actually happening with or between Dr Jekyll and Mr Hyde, reflecting the tendency of Victorian society to repress and renounce the uncivilised part of humanity.

This aspect is also reflected in Dr Lanyon, who only plays a minor role in the narrative, but is instrumental nonetheless. He is sceptic of Jekyll's experimentation with transcendental sciences, because he, too, is a man of knowledge and science, but only engages with rational sciences. Lanyon is the first person to see the transformation of Hyde back into Jekyll, and he cannot handle this proof of mysticism and transcendentalism (Cohen 179), saying: "life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away" (41), asserting that he would rather die

than live in this world that does not make sense to him anymore. All three of the men, Utterson, Lanyon, and Jekyll, represent civilised middle-class society, but Utterson and Lanyon are better at dealing with the pressures of society to be perfect than Jekyll, who feels driven to a dual lifestyle to be able to preserve his good name. Contrary to Arthur Conan Doyle's Sherlock Holmes, who does not concern himself with his reputation.

1.2 The Detective: Sherlock Holmes

Arthur Conan Doyle (1859-1930) was born in Edinburgh and attended Edinburgh University, where he studied medicine. His mentor, Joseph Bell, was his chief inspiration for his best-known character: "Bell was a master of deduction from minutiae of evidence, such as gravel on a shoe conveying a patient's route to work ... Bell was austere and scientific with students and patients" (Edwards "Doyle"), both traits he transferred to the character of Sherlock Holmes. His success really began with the publication of short stories in *Strand Magazine*, in which the formula of using the same characters in different settings, without a continuous plot, proved popular. Because of his stories, the circulation of the magazine nearly doubled (Edwards "Doyle"). The Sherlock Holmes stories were considered both detective and adventure stories (Brantlinger 210), the protagonists Holmes and Watson were characters young men and boys could identify with and aspire to be like.

Detective fiction was a bestselling genre in the nineteenth century. One of the factors for this success was the establishment of official criminal investigation departments within the London police (Sutherland), another that the stories touched upon themes such as "empire, urbanisation, and work that so preoccupied late-Victorian men and women" (Frank 53). Arthur Conan Doyle's Sherlock Holmes stories can be considered the most well-known detective stories of the nineteenth century. *The Sign of the Four* (1890) is the second novel

featuring the detective and his friend John Watson. The narrative revolves around a complex plot partially set in India, and involves a secret pact and stolen treasures.

The use of forensics in the stories is closely tied to advances in the field of medicine in the nineteenth century. Doyle introduced a number of new inventions in the world of forensic science, such as the use of blood tests and finger prints. Other devices of the detective story introduced by Doyle are the so-called “idiot friend” (Sutherland), to whom everything has to be explained, and the arch-nemesis, or arch-criminal, who in Sherlock Holmes’s case is Moriarty, someone too clever to ever get caught by regular police, and thus a true match for Holmes.

1.2.1 Sherlock Holmes

Sherlock Holmes first appeared in the novella *A Study in Scarlet* (1887). In this story, the two main characters are introduced as they go on their first adventure. Immediately, Holmes is portrayed as a man of science and rationality. He is first seen experimenting with blood and bloodstains, and knows the moment he sees Watson that he has been in Afghanistan with the army. The two become almost inseparable immediately, and in the second novel, *The Sign of the Four*, the two men are comfortably living together at 221B Baker Street in London. Duality is also represented within the character of Sherlock Holmes, he is a paradoxical character in many ways.

In *A Study in Scarlet*, Watson makes a list of Holmes’ qualities, titling it “Sherlock Holmes – his limits”. It gives an insight into what was deemed important knowledge for a gentleman, and it shows that Holmes could definitely not be considered as such. For example, he knows nothing about literature, except sensation literature, which Watson deems immense, philosophy, and politics. On the other hand, he knows how to play the violin, and has knowledge of chemistry, anatomy, and law (Doyle 12). Even though the term “idiot friend” is an oversimplification of John Watson, he does serve as such in the stories. Holmes’s

brilliance is often asserted by Watson, and, even if only for the sake of the narrative, Holmes often explains the outcome of the case to him. To characterise Watson merely as an “idiot friend” however, does a disservice to John Watson as a character. He is an army man and a doctor, so he is smart too, though he can never meet the intellect of his friend, of course, and becomes the chronicler of their adventures and Holmes’ biographer. They are comrades and they rely on one another. Watson explains their relation as follows: “If I irritated him by a certain methodical slowness in my mentality, that irritation served only to make his own flame-like intuitions and impressions flash up the more vividly and swiftly” (*Penguin Complete* 1071).

Many of the stories are frame narratives, and the reader only sees Holmes through the eyes of Watson. Nevertheless, we get a clear idea of what he is like. First and foremost, Holmes is not a professional; even though he works with the police, he is not a policeman. He has made up his own title and profession, since he is “the only unofficial consulting detective” (Doyle 110). By creating his own profession, Holmes positions himself outside of society. Because he will not work with Scotland Yard, he also alienates himself from them and often works alone, or just with Watson by his side. Another controversial method is his use of “street Arabs”, or the Baker Street Irregulars, whom he pays to be on the lookout for certain people. The police force would never do this.

Secondly, Holmes is addicted to drugs (usually morphine or cocaine). Doyle is known to have experimented with cocaine himself, as in the 1880s British medical journals often wrote about the medicinal properties of cocaine (Keep 209). In the opening paragraphs of *The Sign of the Four*, Watson relates how he watches Holmes take the drugs, “three times a day for many months” (109), and asks him: “Which is it today, morphine or cocaine?” (109). Watson, as a doctor and as a friend, does not approve of this habit, but Holmes explains that he “abhors the dull routine of existence. I crave for mental exaltation” (110). Holmes needs to

keep his mind either occupied, or silenced – otherwise he cannot function. By using the drugs, he is both himself and not himself (Keep 211). This drug addiction can also be attributed to a Decadent lifestyle, despite his inability to be inactive. Holmes's use of drugs again places him outside middle-class society. Even though Holmes is decidedly middle-class, his addiction is not.

Holmes is not only a bachelor, he is wholly uninterested in women in general. Holmes despises social life and would rather be in the company of John Watson or be alone. Because of his superior intellect, he cannot converse with people on the same level. Siegel argues that because Holmes's intellectual level can never be matched by any woman, he would rather perfect his mind (53), he chooses to remain a bachelor. When Mary Morstan comes to Baker Street to ask for the services of Holmes in solving a case, it is Watson who empathises with her, and proclaims her a very attractive woman as well, while Holmes claims that he had not noticed this. For this supposed inobservance, Watson declares him an “automaton – a calculating machine” (119). When Watson by the end of the story informs Holmes of his engagement to Miss Morstan, he tells him: “I really cannot congratulate you ... Love is an emotional thing, and whatever is emotional is opposed to that true, cold reason which I place above all things” (204). Holmes vows never to take a wife, for it will bias his judgement. He only lives for his detective work. Once again, because of his unwillingness to get married, start a family, and be the head of a household, Holmes positions himself outside middle-class society.

Despite the fact that he does not have a ‘proper’ job, is a drug addict, and a confirmed bachelor, Holmes still enjoys a good reputation in London. Because of these ‘bohemian’ traits, he is able to move across boundaries of geographical as well as social class (Joyce 150). This is exemplified when he asks Watson to go to a friend to get a dog to aid them in their search. The man refuses to open the door until Watson mentions the name Sherlock

Holmes. The man immediately opens the door and says, “A friend of Mr Sherlock is always welcome” (147). Mentioning his name literally opens doors, because of his good reputation. This reputation may come partly from his ancestors, who were country squires (*Penguin Complete* 435), which meant that they were able to hold land and live in a manor house. They would enjoy a certain amount of respect in their community and have a decent income. However, because he had an older brother, he would get a much smaller inheritance than his brother, and would be forced to make his own money (Sherwood Fabre). Instead of choosing a traditional occupation, he created his own profession.

By creating his own profession, Holmes functions both inside and outside Victorian society, representing duality within his character. He contributes to society, but he does something that he wants to do, rather than something that pays well or gains him a good reputation, for example. Furthermore, he can be seen as a manic depressive, his moods can range from bright and eager to deep depression (121), and even though he is often a rational and calculating man with a scientific mind, he can be excitable and restless as well. Watson describes his face as having a “long, thin nose ... and his beady eyes gleaming and deep-set like those of a bird”. He likens his movements to those of a bloodhound, and “could not but think what a terrible criminal he would have made had he turned his energy and sagacity against the law” (141). Watson bases his anxiety on the way Holmes looks; his nose, eyes and movements resemble something criminal to him. Even though we know that Holmes is not a criminal, and is not a Lombrosean character as such, according to Lombroso’s theories, he could be classified as a murderer, whose facial characteristics are described as: “the nose is often hawklike and always large; the jaw is strong, the cheekbones broad” (Lombroso 51). He uses cocaine and morphine, which many considered a degenerating element that was brought into England through the empire (Frank 58), though he does not seem to suffer the degeneration associated with taking drugs, as he uses it to prevent himself from becoming

over-active. The final example of Holmes as a paradoxical and dualistic character, is his use of the many homeless people of London. Whereas many would not want to be associated with the homeless, Holmes employs them as spies in the streets of London, to bring him information on his cases. Holmes cannot be considered a certain type of person, because he chooses his own identity and adjusts it to help him in his detective work (McBratney 161). As is evident, Sherlock Holmes is a paradoxical character in many ways: while he is a respectable middle class man, because of his many transgressions from the norm, by Victorian standards, he cannot be considered a proper, perfect middle-class gentleman.

1.2.2 John Watson

John Watson, the only true friend of Sherlock Holmes, and his companion on most cases, on the other hand, displays more gentlemanly behaviour than Holmes does. Watson was in the service of the Empire, he was a doctor in the army and before he met Holmes, he was wounded in Afghanistan, which is why he came home to London. Doyle viewed the Empire as “a vast, heterogeneous, global unity that inspired broad loyalties, and that could have a salutary effect on British manhood” (Siddiqi 233), and this is how Watson is portrayed. Even though he is wounded and unemployed, he uses his moral compass to become the heart to Sherlock Holmes’s head, and is much more empathetic than Holmes is. Even though he is an intelligent man, he does lack the skills of observation, or as Holmes put it in “A Scandal in Bohemia”: “You see, but you do not observe” (*Penguin Complete* 162). This becomes clear, for example, when they examine the rooms in which they found Sholto’s dead body. There are some small footprints visible, and Watson thinks they are from a child, while Holmes almost immediately comes to the conclusion that it must have been a small man (Doyle 141).

He is the narrator of almost all of the Sherlock Holmes stories, something that Holmes somewhat resents, because he thinks Watson obscures the detection with romanticism (110).

However, Watson is a romantic, and not a confirmed bachelor as Holmes is. Indeed, by the end of *The Sign of the Four*, he is engaged to Mary Morstan, the woman he falls in love with over the course of working on the case she presented to them. Watson shows self-restraint in multiple instances during the narrative. He wants to declare his love to her in a cab while they are taking her home, but dares not: “She was weak and helpless, shaken in mind and nerve. It was to take her at a disadvantage to obtrude love upon her at such a time. Worse still, she was rich” (146). At the beginning of the narrative, Mary is only a governess, but during the case, it becomes apparent that Miss Morstan might gain a large sum of money, making her one of the richest women in the country. Watson is sure that she will never marry a man living off a small army pension (Frank 64). When it turns out that the treasure is lost, and Mary is not rich after all, he cannot help himself, exclaims: “Thank God!” (184) and proposes to her.

Watson is compassionate and intelligent in other ways than Holmes is. While Holmes has a sense of justice and highly rational mind, Watson is emotionally intelligent and empathetic. Whereas he cares about Miss Morstan and her fate, Holmes only cares for the outcome of the case, that the culprit is apprehended. When Holmes says that women are not to be trusted, Watson does not argue but states in the narrative that he finds it an “atrocious sentiment” (164). However, whereas Watson is very much a product of his time, imagining Mary Morstan as an angelic being (146), Holmes makes no difference between men and women. He treats them both the same, and will never marry, neither does he have any friends beside Watson. Watson has most of the characteristics Holmes lacks; if their characteristics and personalities could be combined, they would make up the perfect Victorian gentleman.

1.3 The Dandy: Dorian Gray

One of the most well-known Victorian gentlemen is Oscar Wilde (1854-1900), remembered not only for his plays and his only novel *The Picture of Dorian Gray* (1890), but

also because of his lifestyle, and consequently his imprisonment. He became known as one of the spokespeople for Aestheticism, and lived in London among fashionable and cultural people, where he could “evangelise beauty in modern life” (Edwards “Wilde”). Wilde “flouted Victorian pieties and flaunted his daring with Nietzschean bravado and his own panache, laughing at everything, playing with paradoxes and behaving as though life was something of a joke” (Allen 391), becoming the embodiment of Decadence in Victorian London. Aestheticism theorised that art should only be judged by its beauty, and not by any kind of morality (Buzwell “Dorian Gray”), and Wilde was a great supporter of this sentiment. He was a critic for the *Pall Mall Gazette*, in which he could employ his wit and aestheticism, and show his views on morality in art. He argued that the author wears a mask, and that the reader can never be sure if he can take the author seriously because of the mask. This sentiment was also included in Wilde’s *Intentions* (1891). He rejected realism in favour of utopian art, because if life imitates art, art should be progressive (Raby 25). He writes in “The Critic as Artist”: “Aesthetics, in fact, are to Ethics in sphere of conscious civilisation, what, in the sphere of the external world, sexual is to natural selection. Ethics, like natural selection, makes existence possible. Aesthetics, like sexual selection, makes life lovely and wonderful, fill it with new forms, and give it progress, and variety and change” (*Complete Works* 1154). This aligns him with Darwinism, in that he saw people as naturally social and individualistic.

In 1890, his novel *The Picture of Dorian Gray* was published in *Lippincott’s Magazine*. He was inspired by *Jekyll and Hyde*, and took the idea of age and its effects and used it on a portrait and its model (Edwards “Wilde”). The novel was, despite there not being any explicitness in it, critiqued badly by a number of people, who “demanded that the book be burnt and hinted that its author or publisher were liable to prosecution in terms which suggested more familiarity with homosexuality than this vehemence warranted” (Edwards “Wilde”). In response, Wilde revised the novel, and added a preface in which he distances

himself from people viewing the book as immoral, stating: “There is no such thing as a moral or an immoral book. Books are well written, or badly written, that is all” and “It is the spectator, and not life, that art really mirrors” (Wilde 5-6). Like Nietzsche’s statement “There is no such thing as moral phenomena, but only a moral interpretation of phenomena” (49), he places the accusations of immorality firmly on the reader and not on the author.

In 1895, Wilde was charged with offences under the Criminal Law Amendment Act (1885), for visiting a male brothel, and found guilty of gross indecency (Edwards “Wilde”). Despite Wilde’s alterations in the second version of the novel, during his trials passages of the first version of *The Picture of Dorian Gray* were read as evidence against Wilde (Buzwell “Dorian Gray”). He was sentenced to two years hard labour. In prison, he wrote *De Profundis* (1905), a letter in which he relates his lifestyle and how it led to his imprisonment. After his release, he fled to France, and never returned to England or Ireland. He died in Paris in 1900.

1.3.1 Dorian Gray

The reader actually ‘meets’ the painting of Dorian made by Basil Hallward before Dorian himself. Dorian is something of an ideal, discussed by Basil and his friend Lord Henry Wotton, who is desperate to meet this “young Adonis, who looks as if he was made out of ivory and rose-leaves” (Wilde 9). Dorian is presented as an ideal of masculinity by Henry and Basil, “With his beautiful face, and his beautiful soul, he was a thing to wonder at” (70). Body and soul are still unified in Dorian at this point; the outside matches the inside, so to say.

Like Wilde, Dorian is a dandy, a term used to describe men who are mostly concerned with being stylish and fashionable (Oxford Dictionaries). Aesthetically, the dandy was very interesting, because they had made their lives their art (Raby 36), which is also something Lord Henry tells Dorian: “Life has been your art” (Wilde 248). However, there is another quality to the dandy; that of not following rules. They positioned themselves at the margins of

society, to try to move beyond them (Lane 29). The dandy is not a dandy because he follows the “rules” of dandyism, because the first rule of dandyism is to follow no rules at all (Betz-Bornstein 285). The dandy is an anarchist, but one who does not claim anarchy, does not want a revolution. To the dandy, life is a game to be played, something that Dorian does through having experiences without consequences.

Dorian is very vain, and very susceptible to flattery. He meets Lord Henry in Basil’s studio, where he is to sit for the final time for the painting. Lord Henry and Dorian make conversation, and when Henry exclaims: “Youth! Youth! There is absolutely nothing in the world but youth!” (31), Dorian looks at his painting and reminisces “this picture will remain always young. It will never be older than this particular day of June ... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that – for that – I would give everything!” (34). The wish becomes true, as we know, and Dorian physically does not change anymore after this moment. Dorian and Lord Henry soon become friends, and adopt the lifestyle of “new Hedonism”, only pursuing new experiences in life “and not the fruits of experience” (151). Dorian becomes reckless and seeks only pleasures for himself. He falls in love with the actress Sybil Vane, who he sees in a dingy theatre playing Shakespeare. He proposes to her, at which point Sybil can no longer act. Because it was the reason he fell in love with her, Dorian rejects her, and Sybil commits suicide that night, heartbroken.

Upon returning home, Dorian notices that the painting of him has changed: “The expression looked different. One would have said that there was a touch of cruelty in the mouth” (105). He looks in a mirror, in which he can find no such change on his real face. Dorian is appalled, and resolves to never sin again, and to reconcile with Sybil. The next day, Lord Henry tells him that Sybil has committed suicide. This is the turning point for Dorian. He hides the portrait, and “eternal youth, infinite passion, pleasures subtle and secret, wild

joys and wilder sins –he was to have all these things. The portrait was to bear the burden of his shame: that was all” (122-3). From this moment on, Dorian is resolved in his fate.

Dorian’s life of sin and his relationship with the portrait will be discussed in the next chapter, as Dorian now has become a degenerate character.

1.3.2 Basil Hallward

Basil Hallward, the painter of Dorian’s portrait, is the most morally minded of the three protagonists. He loves Dorian very much, and describes their first meeting as if he fell in love: “I knew that I had come face to face with someone whose mere personality was so fascinating that ... it would absorb my whole nature, my whole soul, my very art itself” (Wilde 13). He fears that he put too much of himself into the painting. Before this one, he painted Dorian only as other characters, such as Adonis and Paris, but never as himself (133). Basil does not know about Dorian’s wish and its result on him and the portrait, and tells Dorian: “I know that as I worked at it, every flake and film of colour seemed to me to reveal my secret. I grew afraid that others would know of my idolatry. I felt, Dorian, that I had told too much, that I had put too much of myself into it” (133). His work has become self-conscious and personal, instead of merely artistic (Baker 353), and is no longer art for art’s sake.

He is desperate to protect Dorian from Lord Henry’s influences, asking him to leave when Dorian arrives, pleading “Don’t spoil him. Don’t try to influence him. Your influence would be bad” (Wilde 21). His pleas are useless, but he remains loyal to Dorian, even though he sees that he changes. He attributes this all to Lord Henry’s influence. It is Basil who tries to make Dorian feel responsible for Sybil Vane’s death, admonishing him for going to the opera while Sybil has not even been buried yet (126). Eventually, Basil’s love for Dorian proves fatal to him. Dorian decides to show him the changed portrait, and even then, Basil tries to help him by praying together, but Dorian stabs him to death.

Basil seems the most ideal gentleman in the novel. However, there are some serious flaws to be found in him, too. He is a painter, concerned with his reputation, but also a recluse. His “idolatry” of Dorian borders on love. This was more explicit in the first version of the novel, but it is still quite clear that Basil is quite smitten with Dorian in the way he made his portrait show his “idolatry and worship of the physical embodiment of his ideal” (Baker 352). Furthermore, this portrait is the thing that sets everything else in motion, it is the catalyst of Dorian’s, and his own, demise.

1.4 The Thematic: Christianity in *Dracula*

In Bram Stoker’s *Dracula*, a supernatural agent of degeneration is also present, in the form of the vampire. Bram Stoker (1847-1912) was born in Ireland but settled in London after he married in 1878. He started planning the novel *Dracula* in 1890, and incorporated much Irish folklore into his character, such as shape shifting (Belford). Being Irish, Stoker was familiar with Irish folklore as well as earlier vampires in literature, such as *The Vampyre* (1819) and *Carmilla* (1872), about a lesbian vampire. In the late-Victorian world of imperialism, urbanisation, and degeneration theories, *Dracula* fits right in. It can be classified as a “fantastic” Gothic, in which something supernatural happens, that is met with fear and disbelief (Spencer 199), and then resolved with practical means by the hero. *Dracula* became an instant classic and was adapted for film as early as 1931. The novel is very symbolic; the plot illustrates fears regarding the fin-de-siècle, fears of degeneration, male insecurity about the changing roles of women in society (Belford), exemplified by Mina Harker and Lucy Westenra, but also excitement over new technologies and modern life.

Stoker also relies heavily on Gothic conventions, which was a popular genre in the early nineteenth century, using themes such as a dismal castle and young women threatened by something evil. *Dracula* was published at the end of the century in 1897. Stoker updated

the classic Gothic setting of the dark, gloomy castle and sublime landscapes indicating the forces of nature, moving the narrative to contemporary England, the first urbanised society, and London, the largest city in the world at the time (Ackroyd 574). By moving the action from the Transylvanian castle to urban Whitby and London, Stoker uncovers a number of Victorian anxieties, such as the consequences of scientific advancements, the decrease of Christianity in culture, and the dangers of the New Woman and the expression of female sexuality. These themes are all explored in *Dracula* and will be discussed here.

Firstly, The ‘new Gothic’ setting in an English city, rather than a castle surrounded by nature, isolated and gloomy, shows that the modernity of the city is not a place where people are safe from crime. On the contrary, the Count easily seduces Lucy, and none of the others know what the matter with her is. Van Helsing, a Dutch doctor, philosopher, and metaphysician is asked to come to England to diagnose Lucy’s illness. He is one of the only characters whose countenance is fully described in the novel, as a strong, muscular man who looks intelligent, “indicative of thought and power” (Stoker 211). Stoker goes on to describe the whole face, which indicates strength of mind and righteousness. There are no indications of any kind of degeneration or atavism as Lombroso names them in his study of physiognomy. From this description alone, it is clear that Van Helsing is the heroic saviour of the group.

Because he is familiar with western medicine as well as ancient folkloric remedies (Stoker 130, 319), he can diagnose Lucy’s illness as vampirism, and can compare the knowledge of both in treating her and in defeating Dracula. New developments in science, such as blood transfusions, are used on Lucy multiple times; in fact, all of the men in the novel give their blood to save Lucy. This is, of course, contrasted with Dracula’s taking of blood, sucking it from her arteries the same way Van Helsing pumps it back into her veins. However, Van Helsing also uses an ancient remedy against vampires, and gives her a

necklace made from garlic to wear while she sleeps, to ward off the vampire. In combining the different medications, Van Helsing exemplifies the Victorian anxiety at new scientific developments in fields such as medicine, while old, natural remedies may still work just as well. The use of blood transfusions reflects the technological advancements made in the fin-de-siècle in the fields of medicine as well as technology, in contrast to Dracula, who represents the old world. Other technological advances that are used in the novel are the phonograph used by Dr Seward to keep his diary in, and there is mention of Kodak cameras, and portable typewriters (Buzwell “Dracula”, Spencer 219, Stoker 443). Even the way in which the novel is presented (in the form of letters, diary entries, and newspaper articles) is modern and scientific. However, only the English, middle-class characters, i.e. Jonathan Harker, John Seward, Mina Harker, and Lucy Westenra, comprise the narrative voices. Of the other characters, (Van Helsing, Lord Godalming, Quincey Morris, Renfield, and Dracula) three are foreigners, one is an aristocrat, and one is insane (Halberstam 336). These characters only have recorded voices. This can also be seen in *The Sign of the Four*, in which the degenerate Tonga does not get a narrative voice, and in *Jekyll and Hyde*. By not giving the non-western, non-middle-class characters a voice, the focus remains on the degeneration and ‘Other-ness’ of these characters.

Despite the use of modern techniques in the novel, it is also filled with traditional Christian imagery, especially in its description of the fight against Dracula. Dracula himself takes on the form of the Devil, with his red eyes, fangs, lust for blood and corruption of virgins. He can be repelled with a crucifix, the ultimate of Christian icons, and Communion wafers are put in Dracula’s lair so he cannot enter there anymore. The five men, Van Helsing, Jonathan Harker, John Seward, Quincey Morris, and Lord Godalming, are presented as Christian heroes and bringers of salvation in the novel. They are associated with family, security, daylight, and the reasonable, whereas Dracula stands for ancestral lineage,

wilderness, the night, and passions (Punter 18). The chase of Dracula across Europe turns into a quest for vengeance, resembling medieval literature of the heroic quest, saving the lady from unimaginable evil. The saving of the lady is also a Christian theme in the novel. All of the vampire women, the three that live in the castle with Dracula and Lucy Westenra, die in a way that conforms to Christianity and salvation. Even though Lucy's true death is quite violent, a wooden stake is driven through her heart by her intended, Lord Godalming (Stoker 250), after her death, she looks beautiful again, "as we had seen her in life, with her face of unequalled sweetness and purity" (Stoker 251). In death, Lucy is returned to her respectable state and saved, as is the natural order of things in Victorian femininity and masculinity, worthy of God's salvation.

With Lucy Westenra, the final Victorian anxiety discussed here is the expression of female sexuality. The novel is a paragon of male fantasy, and the final battle between the heroes and Dracula is largely based on their fears of female sexuality. Dracula only bites women, and this results in them becoming more sexual. Before, they were innocent and virtuous, how a Victorian woman of the middle class should be. After Lucy is bitten, she becomes "adamantine, heartless cruelty, and ... voluptuous wantonness" (Stoker 244). She tries to seduce Lord Godalming, but the others can stop her by putting a crucifix between them. Again, an icon of Christianity saves both Lucy and Godalming from losing their respectability. It seems that the men do not fight Dracula to avenge the women he has attacked and disgraced, but to save their own reputation (Harrison 131). They have to save Lucy and Mina so that they will not become associated with fallen women. The only one who might be there solely to demolish evil is Van Helsing, maybe because he is a foreigner and will not be affected by the social status of Lucy and Mina.

1.5 Conclusion

From the scientist driven to creating a criminal alter-ego to keep his own reputation intact, to the naïve dandy who does not care about his reputation, only about his experiences in life; and from the man who has a good reputation despite his inability to empathise with others, to the men who give their blood to a doomed woman in an attempt to save her, they all display a particular aspect of traditional Victorian masculinity. However, even though they are upright characters, who enjoy a certain reputation in society, not all of them are capable of trying to uphold this reputation.

Dr Jekyll is one of the greatest examples of this. Of all the characters, he is most concerned with his good reputation, so much so that he feels the necessity to lead a double existence, creating Hyde in the process. The Lombrosean characterisation of Jekyll as a mattoid shows that egoism and megalomania can lead to degeneration. Had Jekyll not been so concerned with the Victorian ideal, he would not have been included in here, because his alter-ego would probably not have existed at all (Oates 604). Like Jekyll, Dorian Gray's downfall is part of a repressive, hypocritical society that emphasises homosocial relationships but condemns them at the same time (Davison 137). Dorian's naiveté causes him to make bad decisions, but because he does not have to live with the consequences, he does not care. This reinforces the Victorian idea that sin and evil would be visible in a man's face or body, but because Dorian remains beautiful despite his constant sinning, his reputation is somewhat upheld. Even though people hear rumours about him, his beauty saves him from prosecution by society.

In contrast to Dorian's Decadent, upper-class lifestyle, Sherlock Holmes is an example of a hard-working Victorian man, yet because of his unconventional profession and aversion to marrying and starting a family, he still does not fit in Victorian middle-class society. Nevertheless, Holmes is a product of his time, aesthetically inclined, he keeps his

needles and seven per-cent solution in a leather Moroccan case (Doyle 109), but he is never as much of a dandy as Dorian Gray is, perhaps because Doyle did want Holmes to be an example for boys to aspire to. Lastly, the themes in *Dracula* evoke an image of England that both benefitted and suffered from modernity and the technological advancements the era had brought. There are still ancient remedies that work just as well as new developments in the medical field. Dracula closely resembles the Devil, who can be defeated with crucifixes and other Christian artefacts. The invasion by Dracula, with the intent to corrupt respectable, middle-class society, represented especially by Jonathan Harker, Doctor Seward, Mina Harker, and Lucy Westenra, shows that Christian values and imagery are the key to redemption and salvation.

In the next chapter, I will discuss the antagonists of the novels. These characters are foils or mirrors of the good characters, and they are often the conveyors of duality in the novels.

Chapter 2: The Literary Double: Degenerated Characters

In the first chapter, I have discussed four main characters who all represent late Victorian masculinity. From the 1880s, the difficulties of masculine identity were often used in literature to envision a duplicity in the personality of middle-class men (Clunas 183). The four main characters all have a double, a degenerated character that mirrors the protagonist of their novel. The use of duality in literature indicates that the Victorians, especially Victorian middle-class men, had a constant sense of division (Saposnik 716).

The fin-de-siècle novels that are being discussed all include the theme of degeneration, which was a major theme in British imperial Gothic fiction. Other major themes were going native, reverse colonisation, and insanity (Brantlinger 204). Jekyll, Dorian, as well as Dracula can transform themselves into someone or something else, which represents the degenerate portion of their psychology. However, degeneration theory did not solely work at a psychological level, for it posited itself as a “universally applicable scientific discourse” (Luckhurst and Ledger 1), based on physiognomy and the supposed decline of civilisation. That is, not all four of the main characters are presented in the same way. Whereas Hyde has something undefinably frightening over him, Dorian cannot be categorised in terms of ugliness, Tonga is a classic colonial savage character, and while Dracula represents a great number of physiognomic characteristics, Stoker also used the imagery of the vampire to push Christian doctrine. Nevertheless, all four of the antagonists can generally be characterised according to Lombroso’s degeneration theory.

Degeneration theory was developed to explain the decline of civilised society, especially in urban areas. The origins of degeneration could be racial, but also psychological or environmental. The poor were associated with drink, early marriage, irreligion, and idleness. These were not causes of poverty, but symptoms, which lie at the root of city existence (Jones 286). Cesare Lombroso’s study of criminology was instrumental for the

development of degeneration theory in the fin-de-siècle. Lombroso based his theories on physiognomy, the study of physical anomalies in criminals, as compared to ‘normal’ individuals. He marked criminals to have, for example, a low forehead, jug-ears, and a protruding jaw (Lombroso 56). He categorised these findings in different kinds of criminals, claiming that thieves, murderers, and savages had different physiognomies by which they could be recognised (51). Furthermore, Lombroso listed aspects of the criminal brain, such as lack of empathy, egoism, and insensitivity to pain (63, 91), and even what type of crimes they were inclined to commit (276). These physiognomic characteristics of criminals could be hereditary, but it was widely believed that urbanisation and social change were also factors in the cause of degeneration. The rise of the working classes meant a threat to middle-class values and culture, in the shape of degenerated people, who supposedly displayed “a want of interest and sympathy, and an incapacity to adapt himself to nature and humanity. The absence of feeling, and the incapacity of adaptation, frequently accompanied by perversion of the instincts and impulses, make the ego-maniac an anti-social being” (Nordau 266). In the following chapter, the four novels are used to explore degeneration theory in its antagonist, degenerate characters. Their physiognomy as well as their psychology is examined, and this chapter also considers how Lombroso’s theories on degeneration are presented in these Gothic novels.

2.1 The Evil Alter-Ego: Mr Hyde

Dr Jekyll’s alter-ego Mr Hyde is one of the most well-known representations of degeneration in Victorian times. Mr Hyde is the culmination of Dr Jekyll’s dual nature and his experimentation with transcendental science. Even though it could be argued that Jekyll and Hyde are one and the same person, because they exist within the same body, here Hyde will be discussed as if separate from Jekyll.

Mr Hyde is the embodiment of Jekyll's degenerate nature, physique, thoughts and feelings. Hyde is described as "some damned Juggernaut," who gives the narrator, Enfield, a look that was "so ugly that it brought out the sweat on me" (Stevenson 12). Hyde's characteristics are, according to Enfield and Utterson, hard to describe. "There is something wrong with his appearance; something displeasing, something downright detestable. I never saw a man I so disliked, and yet I scarce know why. He must be deformed somewhere; he gives a strong feeling of deformity, although I couldn't specify the point" (15). Hyde's degeneracy cannot be found in a clear anomaly, rather in feelings of repulsion in others. It is a moral deformity, not a physical one (Saposnik 730), which is reiterated when Utterson and Enfield express their frustration with their inability to describe him concretely, because they cannot see the evil clearly in his face: "he is experienced as an effect, as a process of signification ... outside the capacity of language" (Clunas 180). Hyde does not conform to socially conceived expectations of morality, but this is not visible in his face, as was expected.

Nevertheless, Hyde's outward characteristics are described a few times in the novel, as "pale and dwarfish", with a "displeasing smile"; and he has a "husky whispering and somewhat broken voice" (Stevenson 23). Jekyll himself describes him as "less robust and less developed" and "so much smaller, slighter, and younger ... evil was written broadly and plainly on the face of the other" (73). This is the first time he has transformed into Hyde, and Jekyll sees in him a number of characteristics of the degenerate creature. His voice and the hair on his hands display a reversal to animalistic nature, as well as his dwarfish, "troglodytic" (23) form, which bears similarities to that of prehistoric humans, who had smaller skulls and shorter bodies than modern Europeans (Lombroso 48-9).

Hyde's behaviour is often compared to that of animals: words such as "bestial", "ape-like" and "like a monkey" (Stevenson 76, 30, 54) are used to describe Hyde by different

people such as Lanyon and Poole. These descriptions stress the separation between Hyde and civilised society, and emphasises the connection between Hyde and bestial nature. It also emphasises a duality between self and other, good and evil, and human and animal (Clunas 181). Carroll notes that “Hyde is described as having a simian aspect which makes him appear not quite human” (Carroll 33). The use of words relating to apes puts more emphasis on Darwin’s theory of evolution, in which he proposes that “species have changed, and are still slowly changing by the preservation and accumulation of successive slight favourable variations” (Darwin Ch.14). Darwin’s theory of evolution stated that all creatures evolved from one another, slightly changing in each generation due to the process of natural selection. He further theorised this in *The Descent of Man* (1879), in which he states that humanity is also subject to evolution and natural selection. However, this also gave rise to the suggestion that humanity could degenerate instead of evolve, back to their animalistic, ape-like beginnings, whether it be individuals or society as a whole (Punter 42). Lombroso also likened the anomalies in the skulls of criminals to monkeys: he talks of “monkeylike anomalies” and an “ape-like forward thrust of the lower face”, which was apparently visible in 92% of criminals (Lombroso 48). All the different descriptions of Hyde are metaphors, because that is what Hyde is, “a metaphor for uncontrolled appetites, an amoral abstraction driven by a compelling will unrestrained by any moral halter” (Saposnik 730).

Lombroso’s study of criminal anthropology and physiognomy would be familiar to Stevenson’s readers, through the translations of Havelock Ellis, and because these new sciences easily accepted the equation of “the criminal with atavism, and both with the lower classes, was a familiar gesture by the 1880s, as was the claim that deviance expressed itself most markedly through physical deformity” (Arata qtd in Joyce 168-9). Lombroso would classify Hyde as a mad criminal or alcoholic criminal, who “feel[s] no remorse; but confesses everything, while true criminals hide [their crimes]” (Lombroso 84). Furthermore, Lombroso

notes that “It is well known that drunkenness causes crime” (277). Both apply to Hyde, who likes drinking (Stevenson 76) and is also referred to as “mad” a few times. Lombroso notes that “Alcohol and drugs irritate the nervous centers, causing acute arachnitis and congestive hyperaemia, or at least degeneration of brain tissue” (Lombroso 277), which it could be argued is the basis of Hyde’s whole existence, because initially, he can only exist through Jekyll’s use of drugs. Hence, Hyde’s brains must be degenerate.

Moreover, Lombroso could have classified Hyde as a “savage”, someone who is “in an earlier state of evolution than white Europeans ... dark-skinned, uncivilised, and animalistic in their desires and habits” (Lombroso 408-9). Even though Hyde sprouts from a white European ‘ancestor’, Dr Jekyll, he could fall into this category because of the other aspects to his character, such as his thirst for violence. Lombroso argues that “Murder for Brutal Wickedness” is very common among savages, whereas it is “rare among civilised peoples except in abnormal and pathological cases” (180). Savages, he argues, value human life less, and can kill for the slightest reason. Hyde is one who enjoys the crimes he commits, another aspect of the born criminal, according to Lombroso: “complete absence of moral and affective sensibility ... absence of remorse and foresight ... and fleeting violent passions” (222). Even though we only know of two crimes, the assault of a young girl and the murder of a man, both are related to the reader as “hellish” (Stevenson 12) and “the horror of the sights and sounds” (Stevenson 30), which is an appropriate reaction to something so immoral and violent, against two innocent people.

Throughout the novel, evil and sin are unquestionably positioned as original and irremediable (Oates 608). Stevenson divides Jekyll in a good and evil self, giving form to the late nineteenth-century crisis of the degeneration of the superior English race, and thus English society (Dryden 77). However, Hyde’s degenerate nature is indefinable, none of the other characters can explain why they feel so uncomfortable around him, which undermines

Lombroso's classifications of the born criminal in Hyde. Because Hyde is actually Jekyll's other identity, their duality makes it impossible to properly classify either of them within Lombroso's terms of the born criminal. It forces a subtler presentation of good and evil in humanity, showing that there is both good and evil in all people. Even though one could see Hyde as a 'born criminal', he is borne by Jekyll, whom Stevenson describes as a good man.

Hyde eventually becomes the dominant persona of the two. Near the end, Jekyll can no longer voluntarily change into Hyde, or back into himself, but instead needs to take the drugs just to become 'himself' for a few hours until he turns back into Hyde. Jekyll and Hyde resemble an autosome and parasite: Jekyll is the living person carrying the parasite twin that is Hyde (Jackson 74). The only way a parasite can survive, is by feeding off his host. Eventually, only Hyde remains, and the host dies. There is no other way for Hyde to survive, so he commits suicide. Hyde is not Jekyll's opposite, but a part of him. Hyde is only an aspect of Jekyll's whole. One cannot function in society without the other, and this works both ways: Hyde is Jekyll's disguise, but Hyde flees into Jekyll after he murders Carew (Saposnik 731).

The final chapter of the novel collapses the duality of good and evil, and replaces it with a dialectical relationship. Stevenson asked the question whether there is evil in all of humanity, and whether it would be best to repress this side of man. Jekyll never embodies goodness in the same way that Hyde embodies evil, Jekyll's repressed evil becomes the embodiment of Hyde. His civilised self "conceals an 'old barbarian'", a version of the doppelganger motif that was used in many late Victorian novels (Brantlinger 206). When Jekyll created Hyde, he never anticipated the evil power that Hyde would have. He knew what he was doing, and why, but he did not expect that it would turn out this way, that there was so much evil within him (Oates 607-8). In this light, it seems that it would be best to keep evil hidden and repressed. Jekyll admits to becoming a "secret sinner" for some time,

after banishing Hyde to his subconscious, and this is “ordinary” (Stevenson 82), according to Jekyll. This suggests that Jekyll is not the only character struggling with feelings of duality, and that there were others who kept up their civilised and moral appearances while secretly indulging in sin. However, these feelings of duality or doubleness are not to be articulated as “a moral failure, that is *not* as a failure of ‘character’”, but a failure of the “representation of personhood itself” (Cohen 192). Hyde’s bestial nature, as opposed to Jekyll’s humanity, characterises him as not truly a person.

2.2 The Imperial Other: Jonathan Small and Tonga

Jonathan Small, the antagonist of the story *The Sign of the Four*, is also an example of moral failure, but it could be argued that in his case, it is a failure of character. Small has returned from the colonies, and is looking for revenge. Doyle used the antagonist’s return to Britain from abroad, usually the colonies, and causing trouble, as a recurring theme in his detective fiction. It is featured in “The Five Orange Pips” (1891), “The Speckled Band” (1892), and “The Boscombe Valley Mystery” (1891) as well (Brantlinger 210). A number of similarities can be found in Small and John Watson. Both are English natives who have fought in the army, for the Empire. Both have returned to England wounded, though whereas Watson was shot in combat, and thus returns a hero, Small’s injury is caused by an alligator. Both are also “wounded, unemployed, footloose” (Siddiqi 243), but while Watson is characterised as a virtuous, heroic man returned home, Small’s characterisation is indicative of his criminal nature.

After he is injured, Small remains in India, where his criminal character is not absolved, but rather develops further. When he is captured by Holmes and the police, he tells his life story, indicating that he “was never much of a credit to the family ... I was always a bit of a rover”, he joins the army after he “got into a mess over a girl” (Doyle 187), joining a

battalion that was going to India. During the Indian Mutiny of 1897, he has to flee to Agra, where two Sikh men force him to help them kill a merchant carrying a large amount of diamonds. They hide the body and the treasure, intending to come back to claim it later. However, he is caught and imprisoned on one of the Andaman Islands, a British prison island near India. He reveals the hiding place of the diamonds to two guards, Majors Morstan and Sholto, in exchange for a cut of the deal, but is betrayed by Sholto, who takes all the jewels and heads back to England. Small escapes the prison island with his companion Tonga, a native to the Andaman Islands, and heads to England to claim his share of the diamonds.

Lombroso characterises the face of a thief as having “expressive faces and manual dexterity, small wandering eyes that are often oblique in form, thick and close eyebrows, distorted or squashed noses, thin beards and hair, and sloping foreheads” (Lombroso 51). These characteristics can also be found in Jonathan Small. Holmes describes him to the police as “a poorly educated man, small, active, with his right leg off, and wearing a wooden stump ... he is a middle-aged man, much sun-burned, and has been a convict” (Doyle 144). Holmes’s process never becomes clear, but he is right, as Doctor Watson attests when they have caught Small. He describes him as a “sunburned reckless-eyed fellow, with a network of wrinkles all over his mahogany features which told of a hard, open-air life” (180). Having to perform hard labour in the sun for many years, would make his skin dark and leathery. Furthermore, he possesses “heavy brows and [an] aggressive chin” (180), features that align with Lombroso’s description of thieves.

Small does not show any regret for his crimes, except for the fact that Tonga, his companion, killed Bartholomew Sholto. That was not part of their plan, and Small punished Tonga for that. When it became apparent that Major Sholto has gone with the treasure, Small said “from that day I lived only for vengeance. I thought of it by day and I nursed it by night. It became an overpowering, absorbing passion with me. I cared nothing for the law – nothing

for the gallows” (Doyle 200). This singular mind is also a characteristic of Lombroso’s “criminaloid”, someone who only breaks the law when the circumstances force them to (291). These people are still pre-disposed to crime, though they are most likely not born criminals. Small feels that he has been wronged, and wants to take revenge, but nothing else. He does not commit crimes unrelated to the Agra treasure, which he believes is rightfully his.

2.2.1 Tonga

Jonathan Small has brought a companion with him from the Andaman Islands, and islander named Tonga. Small saved Tonga when he was dying and nursed him back to health, and since then Tonga is devoted to Small. This is the only instance where Tonga is shown as human (McBratney 155). Because of Tonga’s dark skin and exotic appearance, Small used him as an attraction to earn some money during their voyage back to Britain (Doyle 202). Small describes him in a manner that reminds one of dogs, with phrases such as “faithful mate” (201) as well as “that little hell-hound” (180), characterising Tonga as a savage being that just wants to please. This is most clear in the episode where Small relates the murder of Sholto, which Tonga carried out using a poison dart. Small says: “Bartholomew Sholto was still in the room, to his cost. Tonga thought he had done something very clever in killing him, for when I came up by the rope I found him strutting about as proud as a peacock” (203). Small, however, is very angry and whips him with the rope, calling him a “blood-thirsty imp” (203), and Watson describes him as having a “half animal fury” (178).

The imagery of the monkey that we saw earlier in descriptions of Mr Hyde is used here as well. Apparently, Darwin’s *On the Origin of Species* had such an effect that even though its ideas were widely rejected, it was also used in literature to imply the degeneration of humanity back to an ape-like state (McBratney 159). The body of the colonial Tonga is representative of his morality and social standing. He has a number of atavistic characteristics that define his degenerate nature.

It is quite obvious that Tonga is a savage ‘Other’, exhibiting many of Lombroso’s characteristics of the savage. However, Holmes also describes the Andamans to Watson. First, he helps him come to the conclusion that it was, in fact, not a child that killed Sholto, but “A savage! ... Perhaps one of those Indians who were the associates of Jonathan Small” (Doyle 162), Watson concludes. Holmes reads to him an entry in a “gazetteer”, the “very latest authority”:

The aborigines of the Andaman Islands may perhaps claim the distinction of being the smallest race upon this earth, though some anthropologists prefer the Bushmen of Africa, the Digger Indians of America, and the Terra del Fuegians. The average height is rather below four feet, although many full-grown adults may be found who are very much smaller than this. They are a fierce, morose, and intractable people, though capable of forming most devoted friendships when their confidence has once been gained.' Mark that, Watson. Now, then, listen to this. 'They are naturally hideous, having large, misshapen heads, small, fierce eyes, and distorted features. Their feet and hands, however, are remarkably small. (Doyle 162-3)

Even though the supposed source that Holmes uses here is not real (McBratney 154), it does communicate ideas about savages at the time, as the description resembles Lombroso’s characterisation of criminals as very similar to savages. Tonga has a misshapen head, which Lombroso articulates as “disarticulation of the frontal bones, upwardly arching temporal bones” (Lombroso 91), the distorted features are represented as “oblique eyes, dark skin, thick and curly hair, and jug ears” (91). Furthermore, Lombroso describes a lack of moral sense and absence of remorse as characteristics of the savage criminal. Tonga demonstrates this by practically dancing around after he has killed Sholto. Like Hyde, Tonga does not get a voice in the narrative. He is only alluded to metaphorically, a product of imperialist

imagination (Frank 71), and never deviates from the savage type, anticipated by the gazetteer entry read by Holmes and Watson (McBratney 155).

Even Tonga's weapon is purely oriental in nature. He uses a poison dart, a weapon Doyle revisits a few times. Five of the Holmes stories involve poisoning, and it always involved a foreigner. According to Harris, Doyle uses "drugs, organic toxins, and infectious agents together as foreign-born biocontaminants returning from the colonies to afflict the English" (Harris 449), thus poison is a metaphor for the contamination of British cultural values by exotic Others bringing their cultures to England. The use of the poison dart can be likened to Holmes's use of cocaine. Both are "a powerful vegetable alkaloid" (Doyle 142), and come from the colonies (Keep 211, 214). Both use their respective poison to calm down nerves, but obviously Holmes can dose it just so that he will not die, whereas Tonga uses it for exactly that intent.

Tonga's death is symbolic for the invasion of the Other in metropolitan London (Keep 216). During the Victorian era, London had become not only the capital of Great Britain but of the world, attracting people from many other regions of the empire. The Thames can be seen as the gateway into the metropolis, the place where many products of the Empire were imported and exported (Keep 217), and indeed the gate through which Small and Tonga arrive. Tonga is shot by Watson while he and Small are trying to flee over the Thames. He falls into the Thames with the Agra treasure, both of which they could not recover. Watson reminisces: "Somewhere in the dark ooze at the bottom of the Thames lie the bones of that strange visitor to our shores" (Doyle 179), Tonga, an invader of the metropolis, will always remain in London. The Agra treasure will never be able to return to its homeland, but is reunited with its origins in being 'buried' with Tonga. Both remain present under the surface, "haunting the detective's final production of empirical and imperial order" (Keep 217). More instances of infiltration and invasion will be discussed in chapter three.

It would seem that Small should be the actual, real degenerate of the narrative, because he is the antagonist. However, by adding a savage caricature of one of the British colonies, the British army man can be spared such a characterisation. Small is often characterised as trustworthy, “Small is a man of his word”, and loyal: “the four of us must always act together” (Doyle 199). Even though Small is a criminal, convicted to serve life in prison, he is still a Brit, having survived the “perfect hell” (188) of the Indian Mutiny, and someone who does not like violence, Small becomes a somewhat respectable character, someone who we might sympathise with, while Tonga bears the brunt of the degeneration theories (McBratney 155). Even Lombroso’s characterisation of Small as an occasional criminal and Tonga as a savage seems to attest to this.

2.3 The Mirror Self: Dorian Gray

Dorian Gray seems, once again, a character pushed to degeneration through circumstance. Even though Dorian’s degeneration begins when he accepts the fact that he can sin without consequence, it has been implied from the very beginning of the novel. The studio and surrounding garden in which the reader first meets Basil and Lord Henry, before Dorian joins them, paints them respectively as the creator, the tempter, and the spoiled innocence (Höfele 246) in the story of the Fall of Adam and Eve, set in the idyllic Garden of Eden. Then, after he has broken off his engagement with Sybil Vane, he sees a change in his painting but not in his actual face: “The quivering, ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing. ... No line like that warped his red lips” (Wilde 105). The connection between beauty and innocence is immediately made distinct, Dorian should see it in his face if he had done something terrible, but he does not. Dorian does not take any responsibility regarding Sybil, saying “it was the girl’s fault, not his. ... She had been shallow and

unworthy” (Wilde 106) and only vows not to sin anymore so it will not make the portrait any uglier. He is more attached to the portrait than he was to Sybil Vane, as the portrait “held the secret of his life, and told his story. It had taught him to love his own beauty” (Wilde 107). Initially, Dorian resolves to go back to Sybil and marry her, but before he can do so his friend Henry Wotton informs him that Sybil has committed suicide.

This is the real turning point for Dorian. There is no longer a possibility to reverse the change in the portrait, and Dorian even wonders if he will be able to see a change happen someday. He is resigned in his fate, “life had decided that for him” (Wilde 122), that he will have “eternal youth, infinite passion, pleasures subtle and secret, wild joys and wilder sins” (Wilde 122-3), while the portrait will bear the burden of it. However, he is no longer as enamoured with his own painting as he once was, as he does not let Basil see the painting, and hides it away in his attic, where no one can accidentally see it and discover its secret. The painting becomes the “soul-mirror of wisdom” (Shewan 127), which he hides away in the attic. By hiding the portrait, he hides his soul, which is symbolic for his true nature. Dorian knows the portrait contains a hidden meaning that could be found if people looked too closely at it (Glick 135). It also symbolises a literal detachment of a moral consciousness (Shewan 121), even though Dorian develops the habit of sitting by his portrait, looking in a mirror and comparing his beautiful face with the distorted image of the portrait, his corrupted soul (Wilde 148). He even derives some pleasure from this, comparing his beauty with the image of his soul, wondering whether the signs of ageing are worse than the signs of sinning.

Years go by, and Dorian’s sins grow worse, while his face and body do not change, neither does he age. The portrait, on the other hand, does age and shows all the sins Dorian commits in its face. While the portrait becomes hideous-looking, Dorian remains young and beautiful, looking like a proper Victorian gentleman. Even though he is followed by rumours, “even those who had heard the most evil things against him ... could not believe anything to

his dishonour when they saw him. He had always the look of one who had kept himself unspotted from the world” (Wilde 148). Using the painting, which exemplifies the split between appearance and essence (Glick 136), Wilde keeps on drawing on the supposed correlation between innocence and handsomeness, which assumes that the beautiful are innocent and the ugly are not. This is also visible in the different viewpoints Lord Henry and Dorian occupy regarding the human soul: whereas Lord Henry claims that Dorian cannot commit murder, because “crime belongs exclusively to the lower orders” (Wilde 244), Dorian knows that “each of us has Heaven and Hell in him” (181), asserting again that there is no such thing as a wholly good or evil person.

Lord Henry is the main corrupting factor in Dorian’s life, he is the one who corrupts the artistically ideal Dorian with a hedonistic pursuit of pleasure, by going on a tirade about youth, which he believes is “the only thing worth having” (29). He goes on to say that “Beauty is a form of Genius” (29), and that Dorian only has “a few years in which to live really, perfectly, and fully” (30). The characterisation of Lord Henry as a corruptor is already present in the beginning of the narrative, and because of him, Dorian makes his fatal wish, he convinces him he will never look as good and young as he does in Basil’s painting: “realise your youth while you have it. Don’t squander the gold of your days ... Live! Live the wonderful life that is in you! Let nothing be lost upon you” (30). Henry is quite a naïve character, because he believes there is no way to influence someone, either good or bad, because that person then becomes an imitation, and is no longer himself: “to influence a person is to give him one’s own soul. He does not think his natural thoughts, or burn with his natural passions. His virtues are not real to him. His sins, if there are such things as sins, are borrowed” (Wilde 24-5) he states. Yet, he has a profound degenerating influence on Dorian. Henry himself seems to get away with his ideas, he is the one who is least affected by what happens in the novels: “You and I are what we are, and will be what we will be” (249), he

tells Dorian when they meet for the last time. Dorian has to die to escape from his painting and his sins, Lord Henry comes away unworried and unscathed.

It seems that instead of Dorian's soul being transported into the portrait, it has split, resulting in Dorian being entirely dual in nature. The two halves of Dorian's nature are both a blend of living and dead; the painting is not entirely inanimate, and Dorian is not quite living (Höfele 249). It could even be said that instead of his soul, Dorian relinquishes his body to the portrait. The natural order of growing old is disturbed when the painting assumes his corporeality (Gomel 82). However, because of the Victorian emphasis on beauty and youth in morality, Dorian can act the way he does. While Dorian has the painting to show the burden of sin, he is still the same person, having both goodness and badness inside himself. Even the painting itself is dual, because Dorian wishes his soul into the painting, but something of Basil's soul is already in it (Fritz 298). Dorian does show signs of having a soul, for instance in the way he is afraid of someone finding the portrait. He constantly feels the need to go and check whether it is still hidden, whether no one has meddled with the door (Wilde 162). It shows a certain paranoia that his true nature will be found out, that his secret will become public. He wants to avoid this at all costs. This is clearest during the scene in which he decides to show Basil Hallward what has become of the painting. Basil does not believe that it is the same painting, as Dorian had told him he had destroyed it. Dorian responds: "I was wrong. It has destroyed me" (Wilde 180), indicating that despite everything, he still suffers from his misdeeds. However, Dorian immediately kills Basil, while he is praying for Dorian's repentance. It seems that he acts on an impulse, suggested by the painting itself, even. His evil side implores him to murder his friend, even though it is an inanimate object.

Even in removing the remains of Basil Hallward from his home, Dorian's dual nature is exhibited. He has murdered Basil, but cannot bear to be in the same room, let alone look at the dead body. He blackmails Alan Campbell, a chemist who was once a friend, to take the

body to his laboratory, and not tell a soul about it (Wilde 195). Eventually, Campbell shoots himself in the head, taking this secret to the grave. Dorian is now the instigator of at least two suicides, both of which do not affect him. Not even the actual murder he committed affects him that much, because he blames Basil for the life he leads: “Basil had painted the portrait that had marred his life. He could not forgive him that. It was the portrait that had done everything. ... The murder had been simply the madness of a moment” (Wilde 253). Dorian blames everything on others, feels no remorse, and takes no responsibility. These are all signs of a psychopathic personality, which Lombroso would have called moral insanity.

In the third edition of his book, Lombroso added an entire chapter on the relationship between the morally insane and born criminals. He states that there is no difference between the two, because “criminal behaviour is congenital or begins at a young age” (Lombroso 213), even though he states in the first edition that a distinction can be made, citing moral insanity as a “diagnosis of individuals who performed depraved acts while remaining rational and logical” (Gibson and Rafter in Lombroso 8). He later comes back to that opinion, citing a number of “classic cases of moral insanity” (Lombroso 213) that show characteristics that the born criminal also supposedly possesses, such as misshapen skulls, sexuality, lack of moral sense, excessive vanity, trying to prove that the born criminal and the morally insane are actually the same. Furthermore, in his discussion of sexuality in born criminals, Lombroso cites Krafft-Ebing (1840-1902), a controversial German psychiatrist, who had written about sexual perversion such as fetishism, incest, and homosexuality, in his work *Psychopathia Sexualis* (1886). The morally insane, he states, show signs of perversion followed by impotence (Lombroso 215). He also quotes another psychiatrist, Battanoli, regarding the lack of moral sense in the insane: “bright and comprehending, with ready memories; ... egoists, lacking feelings of affection. Concerned with only the present, they care nothing for the future” (qtd in Lombroso 215). Dorian Gray is a good example of this, he very much lives in

the present, going from one pleasure to the next, not caring whom he affects and what will happen tomorrow. Furthermore, Dorian does not seem to feel much, or any, affection for others beside himself.

Another aspect of the born criminal present in Dorian's life is possessing "excessive vanity and megalomania", a characteristic of the morally insane, who "make no effort to hide their crimes ... as a sort of delusion of grandeur that makes them believe they are superior to everyone else" (Lombroso 216), characteristics that Dorian portrays by not taking responsibility for the lives he has ruined. Alternatively, the misshapen skull and other physiognomic characteristics of the born criminal, cannot be found in Dorian, who is obviously very beautiful, but in the painting, which shows a wrinkled head, bloated hands, and is "loathsome of visage" (Wilde 256). Dorian subverts the idea that every criminal shows signs of degeneration and physiognomy, while still adhering to these theories through the portrait. Dorian Gray cannot be assessed by Lombrosian theory in regard to his physique, simply because he does not display any of the deformities described by Lombroso. The portrait shows a direct correlation between crime and degeneration, because it keeps looking worse as Dorian sins.

2.4 The Monster: Dracula

Lastly, the degenerate, yet noble, Count Dracula, who is hundreds years old and a so-called un-dead, can be considered the archetype of all subsequent vampires. Many other vampires in literature are based on his characterisation, though Dracula himself was also inspired by others, such as Vlad the Impaler, a medieval prince who was also known as Dracula, derived from his father's name Vlad Dracul (Belford). Like his namesake, Dracula was once a Transylvanian nobleman, a characteristic he radiates, unlike vampires of earlier folklore:

In a hard and warlike time he was celebrate that he have more iron nerve, more subtle brain, more braver heart, than any man. In him some vital principle have in strange way found their utmost; and as his body keep strong and grow and thrive, so his brain grow too. All this without that diabolic aid which is surely to him; for it have to yield to the powers that come from, and are, symbolic of good. (Stoker 371)

In folklore, vampires were repulsive beings, literal living corpses. Dracula is not that, except in sleep, when he does not breathe or has a pulse, and truly looks like a dead man (Stoker 55). Dracula's noble origins are important, because part of vampire folklore is that a vampire can only be created from a good man (Massey 57), implying that the source of evil is actually goodness. However, it is the case that "evil is already inherent in good", and not that good has been infected by evil (Massey 57-8). This is also resembled in the fact that a vampire can only enter somewhere if he is asked in.

Over the course of the novel, Dracula's outward appearance is often described. Jonathan Harker is the first who meets him, in his castle in Transylvania, and he notes Dracula's marked physiognomy:

His face was a strong—a very strong—aquiline, with high bridge of the thin nose and peculiarly arched nostrils; with lofty domed forehead, and hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache, was fixed and rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years. For the rest, his ears were pale, and at the tops extremely pointed; the chin was broad and strong, and the cheeks firm though thin. The general effect was one of extraordinary pallor. (Stoker 24)

His facial features are in accordance with many of Lombroso's features of the criminal, such as the domed forehead, bushy hair, and broad chin (Lombroso 53). Especially Lombroso's description of the habitual murderer is similar to Dracula's countenance: they have "a cold, glassy stare and eyes that are sometimes bloodshot ... the nose is often hawklike and always large" (Lombroso 51), which is resembled in Dracula's flaming red eyes (Stoker 329), and the above description of his nose as thin with arched nostrils. Lombroso describes the mouth of the murderer as having very developed canine teeth, exposed by contracted skin and thin lips (51), which is again visible in Dracula, who has "sharp white teeth" (Stoker 24), "pointed like an animal's" (199). A final characteristic that is touched upon is the hair on his hands. It is not that remarkable that Lombroso's characteristics are so closely mirrored in Dracula, because Mina Harker references Lombroso and Nordau to describe Dracula: "The Count is a criminal and of criminal type. Nordau and Lombroso would so classify him" (397), she classifies him as a born criminal, underlining that the view on degeneration used in the novel is in line with Lombroso's degeneration theory, and that Lombroso's theories of physiognomy were known not only to medical professionals, but also by educated individuals (Halberstam 338).

Dracula has a profound relationship with an inmate of Doctor Seward's insane asylum, Renfield. Dracula can control many kinds of animals such as wolves and rats, and maybe because of Renfield's insanity, he can control him as well. He is a young man who is compelled to keep flies, which he feeds to spiders, which in turn are fed to birds, which he wants to feed to a cat which he is denied to have. He then decides to eat the birds himself. He claims that he does this to accumulate as much life as possible (Stoker 82-3), and Seward calls him a "zoophagus (life-eating) maniac" (82). Renfield places himself in the food-chain he created, shifting the Darwinist boundaries between human and animal, and subsequently showing his and Dracula's degeneracy (Kane 11). One night, Renfield escapes, and exclaims

“I am here to do Your bidding, Master. I am Your slave, and You will reward me, for I shall be faithful. I have worshipped You long and afar off. Now that You are near, I await Your commands, and You will not pass me by, will You, dear Master, in Your distribution of good things?” (119), Seward thinks he is praying to God, but it is actually Dracula, who has moved in next-door and has Renfield under his spell. He even goes so far as to cut Seward and lick his blood off the floor, exclaiming “The blood is the life!” (164). It is unclear how or why Renfield and Dracula became connected, because he is one of the characters whose diary entries, and thus point of view, we do not get to see. Renfield is the one who lets Dracula in, so he can bite Mina Harker. He tells this to Seward and is consequently killed by Dracula in revenge. Ironically, because Dracula strangles him and does not bite him, Renfield does not become un-dead himself, even though he exclaimed his love for blood many times. Dracula’s relationship with Renfield is significant because Renfield represents the insane aspect of his personality. Dracula himself seems to be quite sane, despite his appearance and general evil personality. By placing the insane Renfield, who eats bugs and licks blood off the floor, next to this, Stoker shows the degenerated criminality of the vampire, without fully attributing this to Dracula himself.

Unlike Lucy’s death, Dracula’s is not a very drawn-out affair. The men stop his couch and pry open Dracula’s coffin. It has to be quick, because it is nearly night and by then Dracula will definitely be stronger than them. Jonathan slashes his throat while Quincey Morris drives his bowie knife into his heart. Dracula dies, and crumbles into dust. However, neither of the weapons were sanctified, and even though it seems like a deadly attack, it is not one of the ways one can supposedly kill a vampire, especially one as old as Dracula is. Van Helsing attested earlier that “a sacred bullet fired into the coffin kill him so that he be true dead; and as for the stake through him, we know already of its peace; or the cut-off head that giveth rest” (280). None of the methods described are used to kill Dracula, and we know that

he could become as small as dust: he can “come on moonlight rays as elemental dust ... He become so small ... when once he find his way, come out from anything or into anything” (280), so he might as well have disappeared into the night. The only proof there is of Dracula truly being dead is that Mina’s scar on her forehead has disappeared. “A look of peace” (438) on Dracula’s face shows that even someone like Dracula is redeemed in death.

The novel is filled with themes of Christianity and Christian doctrine, like women being in the service of men. If they are not, like Lucy and the three vampire women in Dracula’s castle, they will have to be killed so they can return to purity and innocence. Another example can be found in the use of blood. Obviously, Dracula’s most degenerate characteristic is the fact that he can bite people to drink their blood and subsequently turn them into vampires. He does this to both women in the novel. Dracula’s feeding on the blood of young women is a perversion of the Christian ritual of drinking the blood of Christ during Communion, because while the communion is to receive spiritual life, it is Dracula’s sole form of sustenance and does not serve any religious purposes. Dracula is often likened to demons or Satan himself: he has pointed eyes, fangs, and red eyes “as if the flames of hell-fire blazed behind them” (44), and is expressed to have a “demonic fury” (29). Furthermore, Dracula can be defeated using Christian imagery: they use Communion wafers to deprive Dracula of hiding places, putting them in his boxes of earth so he cannot sleep there anymore, and by wearing crosses they can repel Dracula. The cross is of course the supreme sign of Christianity, and it keeps returning in the narrative. From the very beginning, Jonathan Harker receives crosses from his fellow travellers and they constantly draw crosses with their hands, something Jonathan finds a little bit strange and unnecessary (5), but he later blesses the woman for giving it to him, as it is a “comfort and a strength to me whenever I touch it” (32). It has the opposite effect on Dracula, as soon as he sees the crucifix, he has to move away from it.

2.5 Conclusion

From the discussion of the four degenerate characters in the novels, we can see that they do not differ as much as the four protagonists discussed in chapter one do. Mr Hyde, as well as Tonga and Dracula are all likened to dogs or apes in the novels, suggesting a reversal of evolution in these characters, resulting in degeneration. The Other is identified as bestial, which shows the connection between humanity and the animal world. The experiments conducted by Dr Jekyll and Dorian Gray are concerned with the degenerating self, in contrast to *Frankenstein*, in which a degenerate Other is created (Punter 15). Furthermore, the degenerate characters Dracula, Hyde and Dorian Gray are all ultimately created from good people, asserting that the source of evil is good, and that evil is most likely already inherent in good (Massey 57). Even though the degenerate characteristics are different, they can all be characterised according to Lombrosean criminal theory. Because of Mr Hyde's literal embodiment of Jekyll's evil nature, he is a mad criminal or a savage. While Jonathan Small comes away relatively easy, characterised as a thief, Tonga, who is used as a kind-of tool by Small in *The Sign of the Four*, is a typical savage, invading London from the colonies. Dorian is the most difficult to assess, because he is the only character that does not display any outward characteristics of degeneration. Both Dorian Gray and Dr Jekyll explore the theme of the Doppelgänger, and because of this, Dorian's portrait can be assessed in relation to Lombrosean theory. Dorian and his double, the portrait, can be characterised as a morally insane person. Lastly, Dracula is a criminal, showing the most basic of criminal traits as Lombroso presents them. Similarly to Dorian Gray, he is a manic individualist concerned with his own gain. In middle-class English society, he stands for sexual perversion and the inversion of Christianity (Punter 19), mainly the resurrection of the body, but without the soul.

It is significant that all of the degenerate characters end up dead, because it restores order in Victorian Britain. Morality and middle-class values are restored, and the danger is defeated, even though it may have taken some collateral damage. The result of Dr Jekyll creating Mr Hyde is ultimately the death of both. Jekyll's theory that he could divide himself in two is thus proven wrong, "what produces may look different, but its character is the same" (Jackson 77). Jekyll himself does not see it this way, because he is so invested in the duplicate nature of his psyche. Jekyll and Hyde may appear different, but they are actually identical in nature. Something similar can be said of Dorian Gray, whose countenance remains unchanged over many years and many sins, but his soul, in the form of the portrait and his conscience, changed profoundly. Dorian does see the painting as part of himself. Despite this opposition, Dorian Gray is also dead by the end of the novel, but his portrait survives, in its original image, before it was used for Dorian's corruption. The deaths of Dracula and Tonga are very similar, because both disappear, into a cloud of dust and the Thames respectively. However, whereas Dracula has been driven back to his home country before he is defeated, Tonga is killed in London and ends up at the bottom of the Thames, so he will always remain in London. With all of their deaths, "the 'natural' superiority of Englishmen over the 'lesser' races" (Spencer 218) is once again established. The boundaries between degeneration and civilisation, or human and non-human or sub-human, are re-established with the death of the degenerate creature, killed by the civilised middle-class Englishman, as they have been described in chapter one.

Chapter 3: Significance of the City of London

It is no coincidence that all of the novels discussed are (at least partly) set in London, because the city expanded enormously over the course of the Victorian era; it had one million inhabitants at the beginning of the century, but by the end it had five million (Ackroyd 575). During the time that England became the first urbanised society, London had become the capital of the empire, which was at its largest during the Victorian era. In the beginning of the Victorian era, Central London was still largely residential, but due to developments of “railway lines, the building of stations and goods yards, the laying out of docks, the erection of warehouses, and for the provision of commercial and government offices” (Jones 161), many residences were cleared. This meant that the move to the suburban areas of London was often forced, and not the result of wealth. Furthermore, London could barely contain the significant influx of people and the city became overcrowded, filthy, and riddled with criminality, homelessness, prostitution and poverty. A number of authors, such as William Cowper, Henry James, and Arthur Machen, compared London to Babylon in their work because of its enormity and multiplicity (Ackroyd 576), and Lynda Nead writes in *Victorian Babylon* (2000):

Like Babylon, London was the centre of a global commerce that was subjugating the rest of the world; it was the seat of an empire that was defining contemporary history. But Babylon was a paradoxical image for the nineteenth-century city. It not only represented the most magnificent imperial city of the ancient world, but also conjured up images of the mystical Babylon of the Apocalypse. It was a place that symbolised material wonder and tumultuous destruction; a city whose splendour was its downfall.

(3)

Because the city expanded without regulation for many years, London also became known as a “wilderness or jungle, a desert or primeval forest” (Ackroyd 578), it became a labyrinth of

tight, dark streets and alleys between houses in which people could disappear, be murdered, or robbed without anyone else noticing. Because of this maze of streets, another analogy that developed was that of the city as body. Nead characterises the streets as arteries, that “rather than facilitating the flow of movement, they constituted an aneurism in the most vital parts of the metropolitan body” (6).

London’s double nature began to be established when the Building Act of 1774 was passed, which started to divide London in single-purpose, homogenous neighbourhoods. It also caused the demarcation of poor and rich areas, among other things, “in effect cutting off the rich from the sight and odours of the poor” (Ackroyd 520), with the Strand as the dividing line (Joyce 36) between the West End, which represented hegemonic culture, and the East End, representing the demonised Other. The development of the East End presents “a general picture of the decline or collapse of old staple industries, and the growth of new industries ... characterised by low wage rates, irregular employment” (Jones 100), resulting in poverty and homelessness.

Something else that became synonymous with the dual nature of Victorian London, especially in literature, was the fog, “the world’s most famous meteorological phenomenon” (Ackroyd 432). The cause of the fogs was the extensive use of coal in the city by both homes and factories. The fog was the worst in the 1880s, the decade during which three of the four novels discussed were published. The people of London distinguished a number of different colours of the fogs, which ranged from “black species, bottle-green; a variety as yellow as pea-soup; a rich lurid brown; simply grey; orange-coloured vapour; a dark chocolate-coloured pall” (Ackroyd 432). The fog could be so dense or so darkening, that the city lights would have to be turned on all day long, to provide a little bit of light. However, not all the streets in London had lights, especially small alleys would often not have gas-lights and would thus provide perfect cover for theft, violence, and rape. The darkness of these streets

were a source of interest for many authors in the Victorian era, which was a time of increasing luminosity, as well as a fascination with darkness, as a metaphor for the unconscious (Nead 61). The persistence of the fog in London eventually led to the Clean Air Act of 1956, which prohibited the use of coal in the city (Ackroyd 438) and still measures are taken to prevent fogs and smog in London, such as the implementation of the Congestion Charge for personal vehicles in 2003 to promote the use of public transport (Transport for London). Some scientists attributed urban degeneration to the London atmosphere, such as James Cantlie, who cited “lack of ozone in the air” as the reason why a “pure third generation Londoner” was smaller than average and was very pale with eyes very narrow together (Jones 127).

By using the geography of narratives, they can be read in a new light that exposes patterns of work and residency of middle-class citizens (Joyce 1-2). The four novels make use of these characteristics of Victorian London. In *The Strange Case of Dr Jekyll and Mr Hyde*, London is presented as a Gothic labyrinth, in which masses of people, fogs, and darkness provide anonymity. Both authors have made use of the fogs and crowded nature of the city as themes in their novels. Oscar Wilde used the duality of the city to his advantage in *The Picture of Dorian Gray*, where he juxtaposed the mostly upper-class West End and the lower-class East End to represent Dorian’s own double nature. Finally, the fear of immigrants and immigration is explored through Dracula’s invasion of the city and English values.

3.1 Urban Gothic Labyrinth: Jekyll and Hyde

Throughout *Dr Jekyll and Mr Hyde*, Stevenson continually connects the degenerate nature of Hyde with the Gothic scenery of Victorian London. The setting of London is crucial in this respect. Because Stevenson was from Edinburgh, some critics have argued that that city would be better-suited for the novel (Saposnik 717), but whereas in Edinburgh the city

was rigidly divided into Old Town and New Town, London was much less divided. Poorer and rich people lived closer together, though still separated from each other, and represented Victorian morality better than the Scottish city. Stevenson invokes a city that is filled with dark streets, cloaked in fog, in which Hyde can disappear after his dreadful acts of sin. This is one of the novels that champions the fog, Ackroyd even calls it “the greatest novel of London fog” (435), because it invokes the double nature of the city and therefore the double nature of Dr Jekyll. For example, the fog in *Dr Jekyll and Mr Hyde*, which is described as “a great chocolate-coloured pall lowered over heaven”, caused the streets to be first “dark like the back-end of evening”. It seems as though it is actually night, which means that people could be up to all kinds of immoral things. The use of street lamps “represented the intrusion of daytime order” (Nead 83), but these are not present in this scene. Instead, the mist clears a little bit as Utterson and Lanyon arrive in Jekyll’s street, revealing “a dingy street, a gin palace, a low French eating-house, a shop for the retail of penny numbers and two-penny salads” revealing a seemingly archetypal London slum, but situated in the middle-class Soho (Joyce 165). The cover of darkness conceals a lot of activity, but the fog settles just as quickly, isolating the middle-class Utterson from the working-class people surrounding him, indicating a sense of invasion as well as isolation. This is significant because even though there were so many people, it was a very impersonal city in which people did not concern themselves with one another (Ackroyd 588).

Duality in the city is also conveyed through the difference between the entrance of Jekyll’s house and that of Hyde. Because of overcrowding, people were forced to share or sublet their homes (Jones 178). Many houses that were vacated by the middle classes who moved to the suburbs had to be turned into apartments because otherwise they could not be occupied (Dyos 26), resulting in houses inhabited by many different people that were originally intended for a single family (Olsen 269), often a combination of middle-class,

working-class, and criminal people. Dr Jekyll can afford to live in a nice, middle-class home by himself, with a front door that wore “a great air of wealth and comfort” (Stevenson 23), but its splendour is somewhat diminished by the fact that it is on a block of houses which used to be high estate, but are now decaying and occupied by “all sorts and conditions of men” (23). Whereas Jekyll’s home still has a certain air of respectability over it, as does Jekyll, his laboratory is a different story, even though it is situated at the back of his house, on the same property. Its entrance is in a “dingy neighbourhood” in a crowded part of London, but still one of the better parts of the neighbourhood where “the inhabitants were all doing well, it seemed”. There, a “sinister block of building ... bore in every feature the marks of prolonged and sordid negligence” (10-11). The door does not have a knocker and its paint is old and faded. The two doors to the buildings are indicators of Jekyll’s duality, one being well-maintained and implying that a well-to-do person lives there, and the other one is connected to Mr Hyde; it is the door through which he disappears after he tramples the child. Even though the laboratory used to belong to a celebrated surgeon, now that it belongs to Jekyll it has fallen into disrepair, and even the cupola is foggy. The houses are also a metaphor for Jekyll’s dual nature: the laboratory is the birthplace of Hyde and degenerate like him. The two personalities of Jekyll are contained in one residence (Saposnik 726), as the two buildings are connected on the inside, via a number of passages: “beyond the threshold, along the passage, across the court, through the old operating theatre, and up the stairs” (Clunas 179). However, from the outside, it is unclear that the two buildings are connected. Even inside Jekyll’s house, a labyrinth has formed the same way the streets of London are a labyrinth, obscuring the relationship between Jekyll and Hyde.

According to Nordau, the city presented a number of “noxious influences”, such as living in a large town. These people were “continually exposed to unfavourable influences which diminish his vital powers ... He breathes an atmosphere charged with organic detritus;

he eats stale, contaminated, adulterated food; he feels himself in a state of constant nervous excitement” (35), which had a degenerating effect on them. Stevenson used an urban Gothic setting for his novel, in which dirt, disease, over-crowdedness and smell (Walvin 8) are central to inner city life, a setting which reinforces the theme of degeneration in both Dr Jekyll and Mr Hyde. London functions as a catalyst in the degeneration of its inhabitants. It surrounds them, again like a labyrinth that someone cannot escape, presenting them with bad influences at every turn.

3.2 Sherlock Holmes, Urban Detective

Someone for whom the urban labyrinth of London is not a place to get lost in, both morally and physically, is Sherlock Holmes. In these stories, Holmes can navigate the city without help of a map, it seems that he has memorised London, despite its labyrinthine quality. Sherlock Holmes is inseparably linked with London, even though they are largely set in the West End, where a large number of their readers also resided (Joyce 8). In *The Sign of the Four*, Holmes and Watson navigate the city multiple times, mentioning its enormity, the sheer amount of people that inhabit it, and again, the fog makes an appearance. However, even though Holmes claims to know the city like the back of his hand, Holmes only actually goes into the East End once in 55 stories (Joyce 145). A reason for this might be the escapist nature of his genre, the detective story, whose readers did not want to read about the real crime and poverty of the East End (Joyce 8). Finally, 221B Baker Street, the middle-class home located in the West End, serves as a safe haven from the hustle and bustle of the city, where they can retreat and be safe from danger from outside.

Ackroyd states that “no one could ever memorise a map of Victorian London with its streets packed so tightly together that they could hardly be made out; it was beyond human capacity” (588), so it is only fitting that Sherlock Holmes, with his extraordinarily logical

mind, is the only person in the world who knows the city inside out, and can even tell where he is heading while in a hansom cab, being driven through the foggy streets. Watson relates: “with our pace, the fog, and my own limited knowledge of London, I lost my bearings, and knew nothing, save that we seemed to be going a very long way. Sherlock Holmes was never at fault, however, and he muttered the names as the cab rattled through squares and in and out by tortuous by-streets” (Doyle 124). They are brought to a lower-class part of the city, where the houses are dull and mostly uninhabited. London is likened to a beast or a monster, with this suburb being one of its tentacles, stretching out into the country (124).

The fog plays again a role in the narrative, as demonstrated by Holmes as he complains about his inactivity: “See how the yellow fog swirls down the street and drifts across the dun-coloured houses. What could be more hopelessly prosaic and material?” (115). The fog puts a depressing layer over everything, something you cannot escape. Watson also experiences this sometime later in the narrative:

A dense drizzly fog lay low upon the great city. Mud-coloured clouds drooped sadly over the muddy streets. Down the Strand the lamps were but misty splotches of diffused light which threw a feeble circular glimmer upon the slimy pavement. The yellow glare from the shop-windows streamed out into the steamy, vaporous air, and threw a murky, shifting radiance across the crowded thoroughfare” (123)

Watson sees little natural light, it is the early evening, and even the street lamps and lights from the shop windows do not penetrate the fog that lies in the streets.

Nevertheless, there are many people in the streets, whom he regards as ghost-like as he can only briefly see them before they disappear into the darkness again: “they flitted from the gloom into the light, and so back into the gloom once more. I am not subject to impressions, but the dull, heavy evening, with the strange business upon which we were engaged, combined to make me nervous and depressed” (123). Watson’s feelings of

nervousness with regard to the masses of people were not unheard of at the time. George Sala presents in *Twice Round the Clock* a Gothic sense of the nightly streets of London: “Strange shapes appear of men and women who have lain-a-bed all the day and evening, or have remained torpid in holes and corners ... The street corners are beset by night prowlers” (qtd in Nead 107), the dark streets are the territory of the criminals, the prostitutes and the drug users. Furthermore, the great expansion of the city meant that the crowds became anonymous, moving as one through the streets towards their destinations. It was a new phenomenon that was sometimes deemed to imitate the industrial developments of the city itself: “The whole mass of nameless and undifferentiated citizens, this vast concourse of unknown souls, was a token both of the city’s energy and of its meaninglessness” (Ackroyd 394). The movement of the people through the streets is like the blood in the veins of the body of London. To Sherlock Holmes, the overpopulation of the city could also be of use. Similar to the criminals he chases through them, he can hide among the crowds. Holmes also uses the Baker Street Irregulars, homeless people who presumably know the city almost as well as Holmes does, to be on the lookout for certain people, and act as an extension of Holmes’s eyes and ears in the city: “They can go everywhere, see everything, overhear everyone” (Doyle 162), Holmes remarks, almost enviously.

The only place that seems to be free from the busyness of the city, is 221B Baker Street, the home of Holmes and Watson. In Victorian times, Baker Street was in a fairly middle-class part of the city, and this is reflected in the layout of the flat as related in *A Study in Scarlet*: “They consisted of a couple of comfortable bedrooms and a single large airy sitting-room, cheerfully furnished and illuminated by two broad windows” (*Penguin Complete* 20). The fact that they have to share these lodgings is also a sign that the home is in a middle-class part of the city. As attested earlier, vacated middle-class homes in the city often had to be divided up into apartments to become affordable. Even as it is turned into an

apartment, it is too expensive for one person to rent. The B-part of the address is an indication that this two-bedroom apartment might once have been part of a single house of multiple storeys. In 221B, Holmes and Watson are protected from the outside world, which they literally are above, as the flat is on the first floor. Many of their adventures, including *The Sign of the Four*, begin and end at Baker Street, establishing and re-establishing Baker Street as a safe haven.

Nevertheless, even Baker Street is sometimes invaded by the criminals outside. For instance, after Holmes has asked the Baker Street Irregulars for their help, he suddenly has a living room full of street Arabs, invading their home. “I cannot have the house invaded in this way” (Doyle 161), Holmes says, asking them to report to Wiggins, one of the older ones, who can then report to Holmes. It is interesting that Wiggins would thus be allowed in the house, presumably because he has a leading role, but he has an English-sounding name, so would be the most acceptable of the homeless network. Another instance of invasion is by Mary Morstan. Despite the fact that she is an English lady, when she comes to Baker Street, she is wearing a turban, reminiscent of an Indian turban (Frank 62). She brings with her the six pearls she received from an anonymous source that are also presumably from India, and later a piece of paper that reveals the hiding place of the treasure in Agra. These are instances of outside world infiltrating Baker Street, or in a broader vision, the Empire infiltrating Great Britain (Keep 212).

In *The Sign of the Four*, London is presented in a classic way, it again resembles a maze, and the fog is present to obscure its criminals. It is Sherlock Holmes himself who is often the connection between middle-class London and working class London, by not only looking for criminals, but employing the poorest of the city to aide him in his search. However, because Holmes seems to remain in the West parts of the city, and does not venture into the East End himself, the connection is very limited. This seems to be a theme of

literature in the fin-de-siècle, as it “turns away from realistic representation, in favour of a revived Gothic style, and away too from the underclass as the site of crime. Increasingly, fictional criminals originate from within the privileged classes themselves” (Joyce 144). This is true in the case of Holmes’s ultimate nemesis, Professor Moriarty, as well as with Dr Jekyll and Dorian Gray, who both live in the West End but commit their crimes largely in the east.

3.3 Split City: Dorian Gray

The city itself does not play a major role in *The Picture of Dorian Gray*, but the fact that the setting is in London is important nevertheless. Dorian lives on the western side of the city, in Mayfair, where most of the rich, upper class people lived in the Victorian era. Oscar Wilde himself lived here for some time, as well. Here in the West End, Dorian likes to visit the opera, go to gentleman’s clubs, have lavish dinners, and generally live his Decadent lifestyle. The club is often used by Dorian and Henry to escape from responsibilities, for example after Dorian has taken his friends to see Sibyl Vane act: “Good heavens, my dear boy, don’t look so tragic! ... Come to the club with Basil and myself. We will smoke cigarettes and drink to the beauty of Sybil Vane” (Wilde 99). After Sibyl has died, Henry convinces him to go to the opera, and Dorian does not think of the matter further, until Basil chastises him for it. Dorian is the very image of upper-class Decadence in the scene, “sipping some pale-yellow wine from a delicate, gold-beaded bubble of Venetian glass and looking dreadfully bored” (Wilde 125), while Basil tries to impress on his conscience, “You can talk to me of other women being charming, and of Patti singing divinely, before the girl you loved has even the quiet of a grave to sleep in?” (125). Dorian does not care and lives his upper-class, West End life without a care in the world.

However, just like Dorian has a dark, degenerate side, so does London. Opposite the upper-class West End sat the East End, where the poor lower classes lived from as early as

the late medieval period, when it was described as base and filthy (Ackroyd 676). Yet the term ‘East End’ did not come into use until the 1880s, when the neighbourhood reached “critical mass” (Ackroyd 678, Jones 215). The East End was so overcrowded, there were more people living in this area than in any other part of the city, and most of them were poor. This resulted in this part of the city becoming associated with immorality and vice, which was solidified when the Ripper murders happened in 1888. The fact that the murders were so violent and were committed in the dark alleys that were everywhere, gave rise to the idea that the East End was the true killer, if not a significant accomplice to Jack the Ripper.

This image of the East End is used by Dorian Gray as a place to go and live out his sinful fantasies. In disguise, he goes to the docks, where he visits opium dens and (presumably) seduces others, men and women. Dorian describes the first time he goes to the East End like this:

I felt that this grey monstrous London of ours, with its myriads of people, its sordid sinners, and its splendid sins, as you once phrased it, must have something in store for me. I fancied a thousand things. The mere danger gave me a sense of delight. ... I don't know what I expected, but I went out and wandered eastward, soon losing my way in a labyrinth of grimy streets and black grassless squares. (59)

Dorian describes the east side of town accurately, it has no pretty squares like Mayfair has, and it is the place people may go if ordinary life does not satisfy any longer. Like Jekyll's Hyde, Dorian ‘goes native’, he renounces “the repressive morality of the dominant culture” (Punter 8), but only adopts the worse morality of the lower classes, becoming immoral in the eyes of middle-class society. Other aspects of the city that are highlighted in this passage are of course the maze-like quality of the city, the many people that live there, and, of course, the fog. This is re-iterated in other places, too, for example as Dorian is being driven to an opium den, he notices that “the way seemed interminable, and the streets like the black web of some

sprawling spider. The monotony became unbearable, and, as the mist thickened, he felt afraid” (Wilde 213). Once again, the streets of London are likened to a monstrous being, this time a spider. Dorian often walks through the city at night, noting the cold and fogginess, both in the west and in the east. In the East End, Dorian feels that he can be himself, yet he also feels the need to put on a disguise when he goes to his opium dens, to preserve his good name in the West End.

Dorian could also buy his opium, and use it at home, like Sherlock Holmes does. However, for Holmes, using cocaine or morphine is part of his identity, but as a middle-class man, he would not like to be found in a derelict tavern. Dorian uses opium to forget about his other sins, for example right after killing Basil Hallward he feverishly goes to an opium den to try and forget about it: “though forgiveness was impossible, forgetfulness was possible still, and he was determined to forget, to stamp the thing out, to crush it as one would crush the adder that had stung one” (212-3), and the setting of the den, “which looked as if it had once been a third-rate dancing-saloon” (215), fits his degenerating soul.

The duality of Dorian Gray’s character is clearly reflected in the setting of the novel. It is no coincidence that Dorian lives in the most fashionable and expensive part of the city, and that this is where his portrait resides. The portrait that becomes uglier by the day because of the sins of its owner, does not fit in this neighbourhood, and is thus hidden away. Similarly, the handsome, decadent Dorian does not belong in the East End, where the poor factory workers live, which is why he always dons a disguise, effectively hiding himself away once again.

3.4 Intruding the City: *Dracula*

Another character who tries to hide himself from the London crowds is Dracula. He works to infiltrate the city and destroy it from the inside, after having studied much of the

inner workings of the city from afar, in his Castle Dracula in Transylvania. This is where the novel begins and ends, completing the circle of the narrative of the invading “Other” that is driven back to his own country. Stoker used the Gothic theme of the fear of the Other and turned it around, so that instead of the English travelling to a colony, where they would civilise the primitive, the primitive comes to the civilised world. The result would be “reverse colonisation”, where “the coloniser finds himself in the position of the colonised, the exploiter becomes exploited, the victimiser victimised” (Arata 623). This is Dracula’s intent, to colonise the West, especially England, for his gain and purposes. In this respect, Dracula can be considered an early example of invasion literature, in which the Other symbolises anarchy and the marginalised in the modern world, who comes inside from the outside before he is driven back, so that modernity can progress (Kane 17).

But first, Dracula has to learn about English society and customs from his castle in Transylvania. Castle Dracula is in Eastern Europe, which symbolises the non-Western world as a whole. Jonathan Harker crosses the border, and notes that “the further east you go the more unpunctual are the trains” (Stoker 3), indicating that he is entering less civilised territory. As soon as his train crosses the Danube river, Harker feels that he is leaving Europe and entering the Orient (1). Dracula lives on a point farthest east in the country, the castle cannot be pinpointed on a map, and is on the border of three countries, emphasising his indefinability as an Other, as opposed to the English characters, whose living quarters we could all locate on a map of London.

Dracula explains to Jonathan Harker that even though he is proud of his heritage as an aristocrat in Transylvania, if he were to come to England, he would be an outsider: “I know that, did I move and speak in your London, none there are who would not know me for a stranger. That is not enough for me. Here I am noble; I am *boyar*; the common people know me, and I am master. But a stranger in a strange land, he is no one” (23). He goes on to say

that he will not be happy until he can completely blend in with the London crowds, which is of course his goal so he can execute his plan of invading and colonising London. It is important that Dracula speaks significantly better English than Van Helsing does (Kane 20). There is a crucial distinction between the two, while Dracula aims to blend in and settle in England, Van Helsing is only a visitor who intends to go back to his native Holland. Dracula has taught himself the language from books such as the London Directory, Whitaker's Almanac, and other publications about life in England, the government, and businesses (22), which is another threat that Dracula exhibits. By learning so much about the English language and institutions, he can use that to his advantage during his invasion.

Geography and the four points of the compass are enormously significant in the novel, not just the division between the western world and the Orient, but also within Dracula's London. He has acquired estates in the city, which he uses to spread his vampirism over the city. The first one is in the east, on the outskirts of London, at Purfleet. Here, Harker has found him a place that is "surrounded by a high wall, of ancient structure, built of heavy stones, and has not been repaired for a large number of years" (Stoker 26). The fact that this estate is in the east is significant because, as has been established, it is in the east where the criminals and lower classes live, as well as most of the cities' immigrants (Ackroyd 679). Furthermore, the house is called Carfax, "no doubt a corruption of the old *Quatre Face*" (Stoker 26), because the four walls of the house correspond with the four points of the compass. The points of the compass can also be found in the location of the characters Dracula controls. First there is Renfield, a patient at Seward's asylum. He is situated in the east, near Dracula's estate. Next, he controls a wolf in Regent's Park Zoo, in the west of the city, and lastly, Lucy's house, where he bites her and turns her into a vampire, is in the north of the city, near Hampstead Heath. Through these impacts in society, Dracula encircles the city, then, he places himself in the middle of it.

In the very heart of London, Dracula also buys a house, in Piccadilly. Like the Purfleet estate, “the house looked as though it had been long untenanted. The windows were encrusted with dust, and the shutters were up. All the framework was black with time, and from the iron the paint had mostly scaled away” (Stoker 309). It is old and dilapidated, but in the city centre nonetheless. Because of its location, where it is always busy with people, Dracula can come and go as he pleases, without being noticed, exactly as he expressed in the beginning of the novel: “this place so central, so quiet, where he come and go by the front or the back at all hour, when in the very vast of the traffic there is none to notice” (341). It is also in Piccadilly that Jonathan Harker first sees Dracula after he has fled the Transylvanian castle. He is shocked to see Dracula there: “He was very pale, and his eyes seemed bulging out as, half in terror and half in amazement, he gazed at a tall, thin man, with a beaky nose and black moustache and pointed beard” (Stoker 199). Because she has never seen the Count before, Mina is unimpressed by the man. He has a strange appearance but otherwise does not incite fear in her. Jonathan on the other hand, almost faints, were it not for Mina holding him up. The fact that Dracula can “pass” as an Englishman, is astonishing, especially when the book was published. In Victorian novels, “non-Western ‘natives’ are seldom permitted to ‘pass’ successfully” (Arata 639), even if they disguised themselves, it would be obvious that these people did not ‘belong’ in England, and the fact that Dracula can, is a large part of the fear he inspires. Dracula has succeeded in infiltrating the city without being noticed as a foreigner. None of the other people in the streets, not even Mina, see the count as a threatening being, he blends in with the crowds and can go about his business unnoticed. As a representative of the Oriental East, he is a danger to English values, and must be destroyed.

In *Dracula*, London is once again a city in which the criminal can go about his business unnoticed, in this case as an immigrant threatening English customs and values from within. Transylvania and Dracula represent the Oriental Other, who were a substantial

amount of the London population. Old, superstitious, folkloric Europe is set against modern London, where science and rationality reign (Buzwell “Dracula”), until Dracula invades. Dracula’s ideal of reverse-colonising the British Empire from within, starts here, in the centre of the Empire (Margree 220). When the western men have deprived Dracula of every hiding place in England, he returns to his home country, where he is eventually killed. Thus, the Other is neutralised again, and London can remain the metropolis it always was.

3.5 Conclusion

In the four novels, London and the city’s geography comprises a significant part of the narrative. London was the capital of the British Empire, and this was visible in its enormous amount of industry, immigrants, and commerce. Especially the divide between the eastern and western parts of the city is important, as the differences between the two neighbourhoods could not be greater than in the late-Victorian era. While in the west the rich and famous attended the opera, dinner parties, and lived a Decadent lifestyle, in the East End the working class lived on top of one another, crowded together. Factories were built that polluted the air, causing a fog that darkened the streets so much, streetlights had to be on all day long to provide a little bit of light. As Ackroyd summarised it: “the West End has the money, and the East End has the dirt; there is leisure to the West, and labour to the East” (677). Other aspects of the city that keep returning in the narrative are the maze of streets, in which newcomers as well as lifelong citizens can get lost, and the fog that could darken the streets for days at a time, enabling crime in the smallest, darkest, alleys, seemingly working together with the labyrinthine city to facilitate crime.

Nordau wrote that living in a city “even the richest, who is surrounded by the greatest luxury, is continually exposed to unfavourable influences which diminish his vital powers far more than what is inevitable” (35), which is indicated in *Dr Jekyll and Dorian Gray*, as well

as Sherlock Holmes. All of their degenerative characteristics, the desire to sin and the use of opiates, may also be because they live in a city. Other influences than the discussed pressures of society they face may be the atmosphere of the city, with a “constant increase of crime, madness and suicide” (40), such as the filthy air, which contaminates the mind into degeneration. Furthermore, Dorian and Dr Jekyll can be seen as “slummers” (Joyce 166), people who infiltrate the East End to use it for their own purposes. Both do not commit their crimes in their own neighbourhoods, but rather in an already criminal place.

According to Lombroso and Nordau, living in a city had a profound influence on a person’s well-being. Lombroso notes that immigrants “belong to the human category with the greatest incentives and fewest barriers to committing crime” (317), because they are often poor and are subject to less social scrutiny than natives. This is partly true for both *Tonga* and *Dracula*, the only true immigrants in the discussed novels. *Tonga* is brought by Small, an English native, somewhat specifically to assist him in his crimes. The fact that *Tonga* kills a man, is not to do with his immigrant status, but with the fact that he is a savage, and cannot help himself. Similarly, *Dracula* is an immigrant, but has painstakingly worked to be able to blend in with the English crowd, and is not poor like most other criminal immigrants. The rich *Dorian* disguises himself as a poor man, which affords him anonymity when he goes to the East End to use opium. His costume could be considered a way to blend in with the poor immigrants that live there. Doyle and Stoker use the Other to invade the Empire to show that it is not as immune to degeneration as it seems. Stevenson and Wilde, in contrast, show that degeneracy is not just something of the Other, but that an English gentleman can also become degenerate, turning the racial argument back on the English, locating it at the heart of the Empire, in London.

Conclusion

The characters in the four fin-de-siècle novels discussed here, are all explorations of the theme of degeneration in Victorian society. Degeneration theory was an important notion in fin-de-siècle thinking, because scientific developments and the many changes that urbanisation brought about in society nurtured anxieties about the stability of the human race. The development of Charles Darwin's theory of evolution, published in the *The Origin of Species* in 1859, was one of the most important scientific developments of the Victorian era. Because Darwin's claim that the human race evolved from apes, people started believing that the opposite would also be possible, and that humanity could degenerate to a simpler, less moral – and more criminal – form. A number of causes of degeneration were interpreted by the criminologist Cesare Lombroso, who in *Criminal Man* sets out to explain the way criminality manifests in man. His most important stance was that every criminal is a born criminal, regardless of their heritage or crime, and that certain circumstances, such as living in a city or an illness, can bring out criminality.

Another aspect of Victorian society that can be attributed to the degeneration of people was duality, caused by the repression of certain, immoral, feelings and desires. Strict rules of conduct and the pressure of society to behave respectably and exercise self-control sometimes led to a dual personality, as is evident in the novels discussed. Duality was often also a cause of criminal behaviour, where one part of a personality is immoral while another part upholds their place in respectable middle-class society. These split, dual characters have been explored and juxtaposed, showing whether their representation adheres to or subverts Lombrosian characteristics. Even though the four protagonists are all portrayed somewhat differently, they also have a number of aspects in common. They all enjoy a certain reputation in society, which is coincidentally a cause for their subsequent degeneration. The degenerate characters are a threat to this good reputation, and need to be neutralised or

destroyed as soon as possible. The result is the same in all four of the novels, the corrupting character dies, usually at the hand of the upstanding character.

In this thesis, I have endeavoured to answer the question of how the four authors use duality to convey morality and degeneration in the characters of their novels. Further sub-questions focused on the use of physiognomy, the significance of the Other, and the importance of the city of London as its setting.

One of the greatest examples of degeneration and duality is the split personality of Dr Jekyll and Mr Hyde. Because Jekyll is so concerned with his reputation in society, he feels the need to create an alternative personality, who takes on the form of Mr Hyde, a degenerate, troglodytic character who carries out all of Jekyll's secret sinful desires. By creating Hyde, Jekyll hopes to rid himself of these immoral impulses he has, and even though it seems to work for a while, Jekyll had not anticipated the fact that Hyde is still essentially a part of himself, rather than a separate human being he has created: he cannot "divide himself in two ... he can only divide himself into two" (Jackson 77). This notion also undermines the Lombrosean theory that all criminals are born criminals, because the existence of Hyde within Jekyll implies that good and evil is present in everyone, that there is no absolute good or evil.

Something similar happens in *The Picture of Dorian Gray*. He has also created a double, but in his case it is a painting. The novel explores the notion brought forward by criminology, and widely accepted as true in Victorian times, that sin and immorality can be seen in someone's face, and that a criminal looks different, uglier, than an upstanding person. Even though the painting is not something that can do immoral things on its own, which means that the responsibility still lies completely with the real Dorian Gray, it does show the consequences of his sins, by bearing the burden in how it looks. With every immoral act, the painting looks worse, while Dorian stays the same. The consequence is that even though

Dorian looks like an innocent, young boy, he is actually a deeply flawed and immoral person. Wilde both subverts and adheres to the notion that criminality can be seen in someone, by using a double character. The main difference between Jekyll and Dorian is that Dorian definitely sees the painting as part of himself, be it a part he feels the need to hide away from the public eye. However, even though he does see his degenerate half as part of himself, it does not do him any favours, as both Jekyll and Dorian die at the end of their narratives.

Unlike Jekyll, who has become a bit of a recluse, and Dorian, whose upper-class, Decadent lifestyle isolates him from society, Sherlock Holmes, as well as the group of characters fighting against Dracula, are examples of socially engaged Victorian men. However, even though Sherlock Holmes is knowledgeable, disciplined, and has a strong moral compass, aspects applauded in middle-class men, as noted in Jonathan Harker and his comrades, his cold detachment from the feelings of others, sole interest in solving the case and catching the criminal, and disinterest in values of middle-class domesticity, put him outside Victorian society. Furthermore, in both *The Sign of the Four* and *Dracula*, the degenerative double is an Other, one from the Empire and one from the Orient. Both Others undermine English values and morality, by infiltrating the country and killing Englishmen and –women.

Tonga is the Other from the Empire, the Andaman Islands, and is, like Hyde, likened to a monkey multiple times in the narrative (178, 203). He is a very simple-minded human being, who is devoted to the Englishman who had brought him on his journey to London. Even though it is only the intent of his companion, Jonathan Small, to kill his enemies, this is how and why Tonga invades London, where he also gleefully kills someone (203). During the final chase, Tonga is killed and falls into the Thames (179), where he will always remain as an Other invading English society. Tonga represents a degenerate force that lies beneath the surface, a threatening force that could come out at any time to destroy London.

Dracula is another invader of London, who has the explicit intent to spread death and despair by vampirising first London, and then England. However, a significant difference with *The Sign of the Four* is that Dracula is driven back to his home country before being defeated by the English middle-class men, which is significant in the necessity of keeping Victorian morality untouched in England. By driving out the evil before defeating it, England is not tainted by the presence of its degeneracy and immorality anymore (Spencer 215), as it is in *The Sign of the Four*. Dracula is an almost exact copy of the characteristics Lombroso describes in his studies, and even the characters themselves liken Dracula to a born criminal, adhering to the Victorian idea of born criminality and atavism.

The setting of all of the novels is London, an Urban Gothic landscape that underwent enormous change during the Victorian era, became the capital of the world during this time, and developed a split personality of its own. The discussed criminologists Lombroso and Nordau cite living in a city as an important reason for someone to become degenerate, because of the polluted air which may contaminate the mind, and proximity to crime which would attract others to crime as well. Especially London had to manage an enormous influx of people, both from the country as well as from the Empire, which led to a divide in the living conditions of the working classes in the east and south of the city and the middle and upper classes in the west and north. The city had numerous problems, such as crime, homelessness, and pollution, which are all represented in the novels, as well as the labyrinth that the city had become during the nineteenth century because of the uncontrolled building of houses.

All of the degenerate characters in the novels make use of the fog, darkness, and maze to conceal their crimes, by disappearing after the act of sin, like Hyde, or use the anonymity of the large city to go inconspicuously move around, like Dracula. The city is used as a catalyst of degeneration, emphasising the corruption the city can facilitate by showing its dark and

filthy streets. Dorian Gray, who wanted to keep his good reputation in the West End unblemished, uses a disguise to go into the East to use opium there anonymously. Holmes, who also uses drugs, is not as concerned with his reputation and simply uses them in his own West End home, where he is also protected from the prying eyes of the outside world. The Urban Gothic aspect of the novel's plots show that civilisation is not the result of evolution and progress, but that "the primitive and the civilised, the bestial and the rational ... always exist in an unstable relationship" (Clausson 80), and that this is the case in every individual, though in some the scales might not be as balanced as in others. Nevertheless, the duality is always present, in both the characters and the city they inhabit.

While I have shown that duality and degeneration were key themes in Victorian middle-class society, there is still a lot that can be discovered about the writing on duality in this time. For example, duality in women was also an important theme in novels such as Brontë's *Jane Eyre* (1847) and Braddon's *Lady Audley's Secret* (1862). Even though these novels were published some time before the novels discussed here, they do deal with female duality, and through its representation of duality can be discovered how differently it was managed in contrast to male duality. A wider corpus of novels could also help in further understanding of the importance of – and anxiety regarding – scientific development in the later Victorian era, as is explored in *The Island of Dr Moreau* (1896) by H.G. Wells, and further Sherlock Holmes-stories, in which new forensic sciences are used to combat crime.

Even nowadays, degeneration of humanity, the threats of urbanisation and the development of scientific possibilities are important themes in literature as well as other media such as film and television, examples of which can be found in the numerous highly successful productions that explore these themes, such as *District 9* (2009), where an alien race is forced to live in sub-human conditions on Earth; and *Split* (2016), about a man whose 24 personalities all fight for dominance. Even the novels discussed here are still being

adapted for the screen, such as the television adaptation of the Sherlock Holmes stories, set in modern-day London. Even though morality and the threat of degeneration were a characteristically late-Victorian theme in literature, the present-day use of these themes shows how this is still a subject that inspires thought in modern society.

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