Bram Stoker's Gothic and the Resources of Science

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In a 1909 article for the *North American Review* on 'The American “Tramp" Question', Bram Stoker turns his attention to the issue of vagrancy and urges the necessity of swift action to deal with the ever increasing problem of the 'wilfully-idle class' (Stoker 1909: 613). 'When certain persons – or classes of persons – are manifestly dangerous to the more peaceful and better-ordered classes of communities', he declares, 'it is the essence of good government – indeed, a necessary duty to responsible officials – to keep them in restraint, or certainly under observation' (612). There is consequently a need for some means of identifying these 'undesirable' characters, so that they can easily be located and detained in order to be taught to be industrious. Anticipating the introduction of GPS (Global Positioning System) or electronic tagging, he suggests that while the primitive system of 'ear-marking with a "hot yron"' may not be acceptable to the modern age, 'surely the resources of science are equal to some method of personal marking of an indelible quality' (614).

Stoker's interest in the 'resources of science', pure and applied, is evident throughout both his non-fictional and fictional works. [1] He engages with a wide variety of the sciences and social sciences of his day and the debates they engendered, including archaeology, anthropology, geology, physics, chemistry, criminal anthropology, and mental physiology or early psychiatry. His characters are themselves frequently scientists of one kind or

another, and usually have all the latest gadgets and inventions placed at their disposal, from bicycles to automobiles to aeroplanes, and from Krupp cannons to Winchester rifles. The more alien and mysterious the world Stoker presents, the more enthusiastically and ingeniously he exploits the technological innovations of his times. In *Dracula* (1897) it is not just Harker's shorthand journal that is 'nineteenth century up-to-date with a vengeance' (36). Telegraphs, typewriters, telephones, phonographs and kodaks are all drawn upon in the fight against the vampire. Abel Trelawny's isolated Cornwall house in *The Jewel of Seven Stars* (1903; revised edition 1912), the site of the 'Great Experiment' which aims to resurrect the mummified Queen Tera, is fitted out with electric lights, 'worked by a set of turbines moved by the flowing and ebbing tide, after the manner of the turbines at Niagara' (190).[2] And for lifting heavy weights, Trelawny obtains not just any old pulley and tackle system, but a particularly up to date one 'with multiplying blocks of the Smeaton order' (173). Similarly, in *The Lair of the White Worm* (1911) Adam Salton sends to London for a Kelvin sounding device in order to assess the depth of the worm's well-hole, and finally destroys the worm herself in a spectacularly messy ending with an innovative use of dynamite as pioneered by John Newton at Hell Gate in New York.

While Stoker's enthusiasm for technological innovation is undeniable, his overall attitude towards the resources of science generally has been the subject of some critical debate. In *Dracula*, for example, science is variously interpreted as the source of the vampire hunters' ability to defeat the Count, and the source of their helplessness and confusion in the face of supernatural forces. Such contradictory interpretations of his works are

possible, I would suggest, because of a certain ambivalence within the text that stems from Stoker's anxieties about science's unstable relationship with transgresssion, an issue I want to consider here by looking primarily at *The Lair of the White Worm* and *The Jewel of Seven Stars*, texts which seem, on the whole, to take opposing positions on the issue, and briefly at *Dracula*, which locates itself between the two extremes.

On the one hand Stoker suggests, as he does in the article on the American 'Tramp' question, that the resources of science may help control the deviant or the criminal, anything that threatens the stability of mainstream society. Repeatedly, he places the struggle between the forces of good and evil or primitive past and civilised present within the investigative stance of a scientific framework and assigns science a crucial role in a narrative movement typical of much Gothic fiction. If a Gothic text tends to bring to the fore the irrational and mysterious, those things which disturb the comforting categories upon which social and psychic stability depends, then it nevertheless also finally tends to reinstate these comforting categories with the expulsion of the monstrous and the transgressive and the reestablishment of clear boundaries. In such works as *Lair*, it is science that identifies the transgressive forces, and technology that helps contain them and effect their expulsion.

On the other hand, Stoker was a man of his time not only in his enthusiasm for science, but also in his misgivings about its potential, and in the struggle between good and evil, science is not always unequivocally associated with the forces of good. The monstrous potential of science and technology has been a persistent motif of the Gothic from

Shelley's *Frankenstein* (1818) up to the present day, and, as a number of critics have argued, the *fin-de-siècle* revival of the Gothic was intricately connected with the anxieties produced by the various new scientific discourses – including evolutionism, mental physiology and sexology – that were beginning to question and dismantle conventional ideas of the human.[3] In Stoker, as in many Gothic writers of the late nineteenth and early twentieth centuries, these anxieties are both managed and aggravated: science is not only a set of reassuring discourses, suggesting that what is transgressive can be contained, but also a set of potentially disturbing discourses, in itself a transgressive force that, as *The Jewel of Seven Stars* most notably demonstrates, takes us into new realms and opens up shadowy arenas of being in which comforting categories and accepted truths begin to dissolve.

To start at the end, with Stoker's final novel, *The Lair of the White Worm*, is to locate his most apparently assured representation of science's ability to identify, contain, and expel the monstrous and transgressive forces. It is also notable, however, that in taking such a position, Stoker produces what is generally agreed to be, as Maud Ellmann puts it in her introduction to the Oxford Classics *Dracula*, his most 'startlingly demented novel' (xiii). The protagonist Adam Salton returns from Australia as the heir of his grand uncle Richard Salton, but before he can properly make the new start suggested by his Christian name, he must, with the help of his uncle's friend, the amateur geologist and archaeologist Sir Nathaniel de Salis of Doom Tower, identify and eliminate the corrupt forces of the past which remain in the heart of the old kingdom of Mercia. Criminal anthropology, today considered a pseudo-science but nevertheless both legitimate and

influential at the time, initially appears to offer a set of efficient tools for the task. This new field established the criminal as an object of scientific investigation, and, as Marie-Christine Leps notes, aligned criminality 'with other social problems like poverty or disease, which, according to the positivistic belief in progress, could be grasped, contained, and ameliorated by scientific advances' (Leps 1992: 2). By theorising deviance, criminal anthropologists offered a reassuring means of seemingly fixing identity and firmly establishing lines of difference; criminality was gothicised by linking it to the past. According to Cesare Lombroso, best known for his theory of the 'born criminal', the body revealed the mind and moral nature of the subject: criminality was revealed in various physiognomical features, marks of reversion that linked the subject to either lower species or 'lower races'.

Two of the villains of *Lair*, Edgar Caswall and his African servant Oolanga, are effortlessly and immediately identified through their physiognomy. To see Edgar is to be filled with 'a feeling of repugnance' (29): evil can be clearly read in his face, and he can be easily fixed as one of the 'race' of Caswalls - all called Edgar, a rather clumsy device suggesting a type reproduced without advancement: 'cold, selfish, dominant, reckless of consequences in pursuit of their own will' (18). With Oolanga, Edgar's African servant, the case is made even more insistently. If Edgar's features reveal a 'cultured savage', Oolanga's show only an 'unreformed, unsoftened savage'; inherent in his face are all 'the hideous possibilities of a lost, devil-ridden child of the forest and the swamp – the lowest of all created things that could be regarded as in some form ostensibly human' (29). As Adam declares, 'Monsters such as he is belong to an earlier and more rudimentary stage

of barbarism' (51), and Oolanga's actions only confirm the vileness so clearly signalled in his appearance: he is egotistic, vengeful, vicious, licentious, dishonest, and thieving, a representative savage according to the definitions of criminal anthropologists.

While all this points to the ways in which the developments of criminal anthropology could be reassuring, suggesting that the criminal and deviant could be identified and therefore contained, as Kelly Hurley has most notably demonstrated, such developments also more disturbingly implied the potential indifferentiation and changeability of the human. The very nature of the civilised, of the 'fully human', was thrown into question by the process of identifying vestiges of the past within the bodies of the present. Numerous Gothic fictions of the Decadence consequently focus on monstrous metamorphic bodies, on what Hurley identifies as the 'abhuman', 'a not-quite human subject, characterized by its morphic variability, continually in danger of becoming not-itself, becoming other' (Hurley 1996: 3-4). In *The Lair of the White Worm*, such a troubling site of instability is embodied in the form of Lady Arabella March.

Identification of monstrosity is no easy matter in the case of Lady Arabella, since her disturbing connection with the 'wyrm' or snake of the title is not signalled in her appearance. Rather inconveniently, she possesses no such distinguishing features as the criminal's 'supernumerary teeth', teeth that echo the double row of teeth found in snakes and consequently metaphorically recall that reptile's supposed deceitfulness (Lombroso-Ferrero 1972: 7). But while there seem to be no physical signs of atavistic evil, this is not to say that the reader is left in any doubt as to Lady Arabella's evil nature. At the very

moment she is introduced, her connection with the snake is made almost comically obvious as she slips from her carriage 'with a quick gliding motion', notably unconcerned about depositing herself in the midst of a mass of wriggling snakes. Just in case the significance of this is overlooked, the text obsessively lingers on her 'sinuous figure', her low voice, 'so soft that the dominant note was of sibilation', and her long white flexible hands, 'with a strange movement as of waving gently to and fro' (27).

But all this is just so much metaphor, and before the monstrous may be identified and destroyed, a little more reliable proof is required. On the surface at least, throughout the text there is a determined attempt to deal with all apparently irrational phenomena from a scientific perspective. Even when considering ancient traditions and superstitions, as the chapter entitled 'Metabolism' most strikingly demonstrates, Adam and Sir Nathaniel search for 'the *rationale* of them' (21). At this point in the narrative, Adam has witnessed Lady Arabella drag Oolanga down into the well hole beneath her house, and she has subsequently written a letter to Adam giving a quite different and account of events. As Adam and Sir Nathaniel attempt to understand the situation, they conclude that she lied in particular about the ermine collar studded with emeralds – she says Oolanga tore it from her neck and that it disappeared with him into the well hole – because this provides an explanation for the green lights seen in the room as she plunged into the well hole with Oolanga. 'Any unprejudiced person', reasons Sir Nathaniel, 'would accept the green lights to be the eyes of a great snake, such as tradition pointed to living in the well-hole'. Lady Arabella has naturally wanted the general belief to be that there is no such snake.

Conclusion: because she says there is no snake, 'we should look for one – and expect to find it, too' (125).

At this point, the resources of science come to the rescue in establishing the credibility of such a snake's existence. An extended discussion, drawing upon geology, physiology, and evolutionary theories, establishes how a primeval monster may well have not only survived the centuries, but also developed, exchanging, through the processes of metabolism, much of its bulk for intellectual growth. Insistently Nathaniel emphasises the scientific basis of his theories: 'it is a scientific law' (126), he claims, and 'it is only the natural processes of evolution' (126). The outcome of this discussion, as his eager pupil Adam concludes, is that such creatures as the snake '*may* have grown into, or something like, human beings. Lady Arabella is of snake nature … she is intent on evil': she is therefore the monster and 'The monster must be destroyed' (128).

Once the transgressive force has been defined and categorised to their satisfaction, they feel confident in predicting its movements. Adam may initially fret about how they will deal with Arabella – 'I never thought this fighting an antediluvian monster would be such a complicated job' (131) – but Nathaniel is reassuring: 'being feminine', he declares, 'she will probably over-reach herself' (131). Alternately, 'she is only a snake and with a snake's nature, which is to keep low and squirm, and proceed by stealth and cunning. She will never attack when she can run away' (141). While science here ultimately functions to reinstate and reaffirm threatened boundaries, to place what seems threateningly fluid and irrational into predictable categories, it also leads the two men to smooth over some

rather troubling details, most notably, the precise nature of the relationship between Arabella and the white worm.

In fact, as David Punter notes, there is an 'extreme instability between the worm and the human form of Arabella' (Punter 1998: 181). Has the worm somehow evolved into a human form, as is suggested in 'Metabolism', or, as is suggested at other moments, has the worm possessed Arabella's body? In either case, how can it still revert to its worm form, particularly if, as they claim, it has no supernatural powers? What happens to Arabella when the worm is in worm form? When she leaps into the well hole, does she turn into the worm, or are they both in the well hole? These questions, however, are generally ignored: anticipating, as he so often does, the theories of Thomas Kuhn and the concept of 'normal science', Stoker has his characters emphasise those elements of the mystery that science as they know it seems able to explain: whatever the link between Lady Arabella and the worm, she can now be confidently defined as the 'semi-human monster out of the pit' (130).

To offer a coherent account of either the thinking or the events in this notoriously incoherent text is probably impossible, but what does seem clear is that as soon as the narrative begins to engage with the more worrying and problematic implications of criminal anthropology, it immediately begins to search for some way of reinstating more secure categories and this leads to some disconcerting leaps in logic. The intrepid investigators falter at the troubling point of the chaotic body, at the point of a disturbing fluidity that cannot be theorised and explained in familiar terms. As Kelly Hurley

observes, while criminal anthropology was engaged in theorising the abhuman, its main interest was nevertheless in 'reconstituting what Darwinism had undone, the stability and integrity of the human species' (Hurley 1996: 94). And this desire to stabilise the 'fully human' can be said to be acted out at the end of *Lair* when, as if in recognition of the body's refusal to conform to and confirm conventional categories and distinctions, the evidence is literally blown up by Adam's dynamite. After two extended and violent eruptions in which unpleasant mass of blood and slime and flesh erupts from the 'noxious orifice' that is the well hole, including both parts of 'the thin form of Lady Arabella … and what looked as if it had been the entrails of a monster torn into shreds' (184), all is eventually masked and obliterated. Science locates the monstrous; technology is drawn upon to eliminate it.

If *The Lair of the White Worm* sites the point of disturbance primarily in the body, *Dracula* locates it primarily in the mind. *Lair* gestures towards the possibility of mental disturbance when Nathaniel tells Adam of the terrible craving for cruelty Arabella developed when young, something that at the time was put down to a nervous condition that would hopefully be cured by her marriage. But this is not a line of inquiry that is developed: concluding that she is somehow possessed by a large white worm is apparently infinitely preferable to moving into the more shadowy arena of the mind. *Dracula* is far more willing to engage directly with the more disturbing implications of advances in the mental sciences, recognising the dangers of ignoring that which cannot be accounted for by conventional scientific thought. As Van Helsing points out to Seward, 'it is the fault of our science that it wants to explain all; and if it explain not, then it says

there is nothing to explain' (191). Moving into the world of dreams, somnambulism, hypnotism and telepathy, Stoker engages here with many of the current debates in mental physiology. While the constant desire of the characters to find some 'functional cause' for Lucy's condition is ultimately justified – after all, she is being attacked by a vampire – the text also suggests that a complete understanding of the attacks necessitates a recognition that the problem must also be 'something mental' (111): it is mental disturbance, dissatisfaction and desire, that make them susceptible to Dracula's attacks. To this extent, the threatening other ultimately resides within the characters themselves and Dracula functions primarily as a catalyst for its release.

As Stoker moves further into the more problematic sciences of the mind in *Dracula*, so the clear boundaries between the rational and the irrational, science and superstition, begin to break down. Dracula cannot simply be dismissed as the irrational past set against the modern scientific. Not only was he once a master of alchemy – 'the highest development of the science-knowledge of his time' (302) as Van Helsing observes, but his hypnotic powers also connect him to developments in modern science, to Charcot, for example, and the modern treatment of hysteria. And in order for scientific knowledge to advance, Van Helsing asserts, there is the need to have 'that faculty which enables us to believe things which we know to be untrue' (193). After all, what is considered science in one age is superstition in another, he reminds Seward, 'there are things done today in electrical science which would have been deemed unholy by the very men who discovered electricity – who would themselves not so long before have been burned as wizards. There are always mysteries in life'. (191-2)

Ultimately, however, after flirting dangerously and suggestively with these 'mysteries', the text retreats from their troubling implications and re-establishes the struggle in less disturbing and more familiar terms. Mina, with Van Helsing's prompting, can identify Dracula as 'a criminal and of criminal type. Nordau and Lombroso would so classify him, and *qua* criminal he is of imperfectly formed mind. Thus, in a difficulty he has to seek resource in habit' (342). As soon as Dracula is so categorised, then, as in the case of Lady Arabella, his actions can be predicted: 'as he is criminal he is selfish; and as his intellect is small and his action is based on selfishness, he confines himself to one purpose'. He will inevitably act as he did in the past: … As he fled back over the Danube, leaving his forces to be cut to pieces, so now he is intent on being safe, careless of all' (342). In a manner reminiscent of *Lair*, this retreat to a materialist position necessitates ignoring certain problematic points. The text has already suggested that lines of difference are not so easily stabilised, and categories are repeatedly shown to break down. Dracula may be identifiable as a criminal type, but he still manages to pass unnoticed amongst the crowds of Piccadilly. Lucy, sleeping, reveals a 'face of unequalled sweetness and purity' (216-7), but awakens to snarl and seduce. And while Van Helsing may encourage the belief that the vampire can be identified and controlled through the insights of modern criminal anthropology, as a number of critics have wryly observed, the conclusion that Dracula is a 'criminal' certainly does not prompt Van Helsing to call in the police.

If in *Dracula* Stoker begins to move via science into discomforting fluidity of the world of the mind only to finally retreat into a more materialist position, in *The Jewel of Seven*

Stars he takes us into a strange and mysterious world, a world that seems to include various planes of existence and concludes simply by leaving us there in a state of complete uncertainty. This is a world 'full of shadows', a world in which, Malcolm Ross notes, it seems as though 'all the real things had become shadows – shadows which moved … Shadows which had sentience' (32). On one level the novel initially seems to encourage the association of these shadowy disturbed effects with the occult, and set this in opposition to science, to the hard 'region of fact' with which Malcolm Ross and Sargeant Daw, a man characterised by the 'mechanical exactness of his mind' (37) feel most comfortable. Ultimately, however, *The Jewel of Seven Stars* offers an even more radical challenge than *Dracula* to the boundaries between the scientific and the occult. Like Dracula, Queen Tera was 'skilled in all the science of her time' and the Egyptians knew sciences 'of which today, despite all our advantages, we are profoundly ignorant' (144), Trelawny notes; what he hopes to gain through the resurrection of Queen Tera is specifically the recovery of these lost sciences of ancient Egypt.

What *Jewel* seems to suggest, in fact, is that far from the old 'magic' being set against modern 'science', the ancient sciences collaborate with the modern, powers old and new work together with the mutual goal of Tera's resurrection. While Tera may have originally planned to effect this resurrection herself, it would appear that because her original plans were frustrated by the cutting off and stealing of her hand and the jewel, she approves of Trelawny's experiment. Trelawny even suspects, from the clues that the Queen left, that she always 'entertained it as a possibility that others … might in all seriousness undertake the work which she had made ready for her own hands when the

time should have come' (190). Margaret also confirms this supposition when, apparently speaking as the double or agent of Tera, she assures her father as they prepare to leave for Cornwall that Tera 'will not wreck your arrangements for any cause' (166).

Jewel is usually considered Stoker's most negative assessment of the sciences, and what is particularly interesting about its presentation here, Carol Senf suggests, is that 'it is ultimately unsuccessful' (Senf 2002: 82). With this judgement, most critics seem to concur. In both editions, William Hughes observes, 'the Great Experiment may be judged a failure. … Tera is not resurrected in any lasting form' (Hughes 2000: 46). An alternative reading is possible, however, a reading which suggests that what is particularly disturbing in this novel is that science is all too successful and the experiment a triumph. Trelawny may not succeed in his attempt to 'let in on the world of modern science such a flood of light from the Old World as will change every condition of thought and experiment and practice' (172). Nevertheless it could be argued that in both versions of the novel the experiment is successful in achieving Tera's goal, resurrection, and that *Jewel* offers Stoker's most negative assessment of the sciences because here, rather than working to identify, control, and eliminate the transgressive and the monstrous, science works to release it.

And this seems equally true of both versions of *Jewel*. When first published in 1903, the novel concluded with a scene of destruction, with the apparent death of all save the narrator Ross. In 1912 a revised edition appeared in which one chapter, 'Powers Old and New' was removed, and the final chapter was rewritten, from the point where Tera is

taken into the cavern for the experiment to begin, all the characters survive and the novel concludes with a marriage. While there is some disagreement about whether the revised ending was written by Stoker, like David Glover, although for not precisely the same reasons, I would consider that 'so much of the 1912 ending is implicit in the 1903 original as its simple inversion, that the question of authorship ultimately becomes irrelevant' (xxi).

What allows for a reading that sees science as dangerously successful here is primarily Tera's connection with the figure of Hathor, the Egyptian goddess usually associated with the living queen in much the same way as Horus was associated with the living king. While critics have observed that Tera, who 'claimed all the privileges of kingship and masculinity' (112) seems based upon E. A. Wallis Budge's account of the Eighteenth Dynasty queen, Hatshepset (Hughes 2000: 38; Hopkins 1998: 137), very little attention has as yet been given to the role Hathor plays. The recurrent use of the number seven – the heptagonal table, the seven lamps, the seven fingers on the hand of Tera and the seven claws of Margaret's cat and so on - has been frequently noted, and while various interesting possibilities have been suggested for these recurrences, in the context of this book they most obviously point towards Hathor who, because of her various associations, was frequently worshipped in seven forms. Tera's connections with Hathor are repeatedly emphasised, both implicitly, with such apparently throw-away details as the tiny sprays of sycamore that decorate her robe (Hathor's tree is the sycamore) and explicitly: the lamps that are essential to the success of the experiment, for example, are decorated with the seven forms of Hathor. Tera was born in the seventh month of the year, the month of

Hathor, and Hathor is 'her own particular God, the God of her family, the Antefs of the Theban Dynasty whose Kings' symbol it was, and whose seven forms ruled love and the delights of life and resurrection' (144).

Most importantly, perhaps, Hathor is the sky goddess: her Egyptian name Het-Hert translates as House Above, and her other names include 'Mistress of the Heavens' and 'Lady of Stars' and one of the seven Hathors is Storm. In her darker incarnation, Hathor appears as the lioness headed goddess Sekhmet, and is associated with terror, uncontrollable rage, and vengeance.[4] And it is Hathor as sky goddess, and her incarnation as the violent Sekhmet, that are particularly relevant to the original ending of *The Jewel of Seven Stars*. One of the most crucial points for interpretation in the original ending would seem to be the rising of the storm and the incursion of the wind into the chamber: the former is played down in the revised ending and the latter omitted. In the original version, there is no doubt that Tera is resurrected: Ross sees 'something white rising up from the open sarcophagus' and in the heart of this misty whiteness, there is 'something like a hand holding a fiery jewel flaming with many lights' (209). At this point, one of the shutters breaks open from the force of the storm and a 'fierce blast' of wind blows 'the flames of the lamps to and fro, and drifted the green vapour from its course' (209). There is an explosion from the Coffer and black smoke pours out. Ross keeps his eye on the figure he identifies as Margaret in her white frock and finally gropes his way to her, lifts the body, lies it in the hall, goes for candles, and returns to find nothing there but Tera's bridal robe, the girdle of gems, and the Jewel of Seven Stars. Returning to the cavern, he

finds all are dead, sunk on the floor and 'gazing upward with fixed eyes of unspeakable terror' (211).

For William Hughes, the incursion of the storm is an intervention, and although it is impossible ultimately to determine what powers or intelligences are guiding the wind, an intervention that leads the Experiment - which looks as though it is succeeding – to be effectively aborted (Hughes 2000: 49). It may well be possible that these natural forces are working for, not against Tera, however. Like Dracula, who can 'within his range, direct the elements: the storm, the fog, the thunder' (237), she too may well have the power to control these elements, something suggested not only by her connections with Hathor but also by the hand and jewel that Ross sees in the white mist. As Trelawny has already explained, the symbolism in the tomb suggests that 'the open hand outside the wrappings controlled the Air, and the strange Jewel Stone with the shining stars controlled Fire' (147). The storm and the explosion, the flame and the smoke, may well by caused by Tera herself, or, at the very least, function in her service. The fact that Ross does take a body, not just a garment, out of the cavern further suggests that the experiment has been a success, and although he notes that ‘the weight that I bore seemed to grow less as I ascended', it is still a body that he lays down in the hall. There is simply no explanation for what has subsequently happened to the resurrected queen: the sciences of old world and new collude to produce nothing but a scene of annihilation and leave the mark of terror/Tera recorded on the face of all.

Despite the apparently more positive ending of the revised version of 1912 with its apparent resolution in marriage, it is also possible that science is just as disastrously, if not as obviously, successful here. Once again, Tera's connections with Hathor may be of significance. In her more beneficient form, Hathor is the goddess of love, equating to the Greek Aphrodite, and Stoker, if he did indeed write this new ending, may well have simply reversed the nature of Hathor from the violent and vengeful Sekhmet to the goddess of love. In the revised ending, it is generally accepted that everyone but Tera survives and that Margaret is married to Ross, wearing the mummy's bridal robe and girdles and jewels. 'Safely reduced to her fetishised paraphernalia of robe and jewels', Lisa Hopkins observes, 'the Queen is definitively laid to rest and comprehensively replaced by Margaret' (Hopkins 1998: 140).

As William Hughes points out, the wind plays no role in the revised ending, and the experiment appears to proceed smoothly. This time, Tera is placed on a couch; when the smoke subsides, all except Margaret are found overcome by the fumes, but Margaret assures Ross there is no cause for alarm: 'They will be all right. They won't get any harm' (1912: 252). While Ross does 'not stop to inquire how or on what ground she formed such an opinion' (1912: 252), the reader probably should. Precisely who is speaking here, Margaret or Tera? When he goes to the couch, Ross finds the white sheet that had covered the Queen 'had been thrown back, as might be when one is stepping out of bed' (1912: 253). But, he observes, 'there was no sign of Queen Tera' (253) and Margaret claims to have seen nothing. But why should the assumption be that Tera, whose aim was to be resurrected within a new body, should be gone; why should it not be Margaret who

is 'definitively laid to rest and comprehensively replaced' by the Queen? It may well be that Tera does achieve her dream, which Margaret, apparently again speaking as Tera, describes as the 'dream of a love that might be … The love that is the dream of every woman's life' (152).

The main point that works against this reading would seem to be the reactions of Margaret's cat Silvio. As Hughes observes, Silvio's presence in the revised ending is constantly recalled in a manner reminiscent of the wind in the original ending. Margaret's cat notices when she is 'possessed' by Tera, and serves as a kind of 'spiritual index' which indicates 'the transition between Margaret as herself, and Margaret as a phase of Tera by his alternating display of attraction and repulsion' (Hughes 2000: 51). Nevertheless, in this version, Silvio returns happily to her at the end. But Ross and Trelawny have also noticed Margaret's 'strange dual existence' (180), and Ross's earlier speculations have prepared the reader for two possibilities: he wonders if Margaret might not only be 'compelled to speak or act as she might be instructed' – which is what appears to happen repeatedly prior to the experiment, but that her 'whole being could be changed for another without the possibility of anyone noticing the doing of it' (180) … perhaps not even Silvio.

The connections between Margaret and Tera are so clearly emphasised that it would be impossible to miss. They are almost physically identical – Margaret, however, not having seven digits as does Tera, an honour that instead goes to her cat Sylvio, who doubles for Tera's cat and familiar, also with seven claws. Margaret repeatedly seems to be possessed

by, and speak as, Tera. Even apparently insignificant details link the two women: the disk and plumes ornament Tera wears in her hair, for example, duplicates that worn by Margaret.[5] Finally, as many critics have noted, Margaret Trelawny contains two anagrams of Tera, most notably the last four letters of her first name reverse the name of Tera. A little more speculative play with names yields some potentially significant results. Tera has its roots in the Greek *teras* or monster, and the name Margaret read backwards becomes teragram. As 'gram' placed at the end of a word is a prepositional compound denoting a thing written or recorded, 'Margaret' could then be nothing more than the site for the recording of the monstrous, the site, once again, of both terror and Tera. Stoker may well have shown the dangers of science in *The Jewel of Seven Stars* not only through the devastating scene of destruction which concludes the original version, but also through the apparently happy, comedic resolution of the revised version, and here, with the possibility of no one 'noticing the doing of it'.

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[1] For a useful overview of Stoker's use of science see in particular Senf 2002.

[2] All quotations from *Jewel* refer to the 1903 edition unless specified as the 1912 edition.

[3] See for example Hurley 1966.

[4] According to myth, her father Ra dispatched Hathor as his eye in order to punish the transgressions of mankind, who had become willful and rebellious. For this task, she turned into the lioness headed goddess Sekhmet, slaying men and leaving them in pools of blood and nearly wiping out humanity and was only stopped by a trick which got her drunk, after which she returned to the more beneficient form of Hathor All these details

about Hathor were available in the works by E. A. Wallis Budge, including *The Book of the Dead* (1895) that as Hughes notes, were in Stoker's private library (Hughes 2000: n. 47).

[5] The slight difference in the jewels may only further the connection. While Margaret's ornament is a tiny crystal disc, set between rising plumes carved in lapis lazuli (Hathor was also the 'Lady of Greenstone and Malachite' and 'Lady of Lapis-Lazuli') Tera's is constructed of 'one noble pearl of moonlight lustre, flanked by carven pieces of moonstone' (204). The name Margaret is derived from the Greek word *margaron*, meaning pearl, and is also linked, further back, with the Persian for 'child of light': ancient Persians believed pearls were formed when oysters rose from their beds at night to look at the moon and trapped a drop of dew in their shells, which was turned into a pearl by the moonbeams.

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