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Cover Page Footnote

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Cartography of the Imperial Mind: The Dangerous Forms and Reforms of *Dracula*

Caitlin Duffy

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Ah, it is the fault of our science
that it wants to explain all…
-Bram Stoker, *Dracula*, 1897

The late Victorian era was marked by progressive scientific reformation and palpable anxiety regarding the future of the British Empire. These two topics may seem distinct, but they find mutual expression in Bram Stoker's 1897 novel *Dracula*, in which the ominous Count travels from Transylvania (literally, "beyond the forest") and invades England. Count Dracula is a creature without a soul yet he performs feats of great intellect while managing to control the actions of his victims, Lucy and Mina. The fears of the foreign "other" infecting England and of the crumbling belief in free will and the soul were reactions to the height of development of which the late Victorian era is characterized. As English imperialists conquered, inhabited, and mapped large portions of the globe, possibilities of foreign invasion and racial contamination also advanced. Likewise, as scientists became more capable of localizing mental powers in the brain and forming anatomies of the mind, the shocking prospect that the brain was a mere mechanism, capable of being besieged, emerged. The horror caused by the demonic vampire in Stoker's *Dracula* not only parallel the anxieties of brain science reform, but they also run

analogous to the imperial unease present in the late Victorian era. Fears of primitivism, invasion and loss of self-control were present within imperial discourse and criticisms of brain science, but take material shape within Stoker's *Dracula.*

Dracula is often linked to the imperial anxieties which it reflects. In *Rule of Darkness,* Patrick Brantlinger outlines many of the fears experienced by the Victorians of the late 19th century as the British Empire began to decline. Many Gothic fictions utilized these fears to their advantage, espousing on such topics as regression and foreign invasion. A common belief was that a "relapse into barbarism" (qtd. in Brantlinger, 228) was a real possibility, claiming that if a British colonialist spent enough time on foreign soil, his once carefully polished, civilized exterior could be dominated by an inner uncivilized version of himself. An inversion on this fear, the foreign invasion narrative, depicts a racial "other" infiltrating England, destroying the empire from the inside. While Brantlinger describes these narrative forms separately, *Dracula* is actually an active synthesis of both the foreign invasion and regression tales in that Stoker utilizes both fears in formulating his Gothic plot. *Dracula* is capable of yoking these two seemingly different narratives together because the anxieties expressed within the novel include both geopolitical and mental penetration.

One of the characters in *Dracula*, Dr. John Seward, points out that "Men sneered at vivisection, and yet look at its results today! Why not advance science in its most difficult and vital aspect- the knowledge of the brain!" (Stoker 88). This exclamation is followed promptly by Seward's fantasy that his scientific discoveries may one day surpass those of David Ferrier. It makes sense for Bram Stoker to include reference to Ferrier in this novel as many of Ferrier's experiments on animals mirror

those Count Dracula performs on his human subjects. Ferrier was a controversial figure who helped to localize specific functions within the brain through his experiments on living monkeys. He would vivisect these animals, remove a part of their brains, allow the monkey time to heal, then observe the results. In the case of a monkey whose left motor cortex was removed, seven months after the surgery, the animal lost the ability to "voluntarily move the limbs on the right side of its body" (Finger 157). This observation allowed Ferrier to correctly attribute the willful movement of the right side of the body to the left motor cortex. He performed many other similar experiments in order to localize different functions of the brain, including the sensations of smell and hearing in the bottom and the top of the temporal lobes, respectively. Similar to Stoker's Dr. Seward, who closely observes and records the behaviors of his patients, including the bestial Renfield, Ferrier performed his initial experiments in the early 1870's at the West Riding Lunatic Asylum in Yorkshire, and used a menagerie of different animals, including birds, guinea pigs, rabbits, cats, and dogs prior to upgrading to monkeys (Finger 163). Ferrier would open the skulls of these creatures in order to stimulate specific areas of the brain using mild alternating electric currents, observing and recording the ensuing movements in the animals' bodies (Stiles 65). In his 1870 work, *The Functions of the Brain,* some of these observations were included, always pinpointing the exact location of the brain he was discussing based on his own drawings:

> Electrical stimulation of the frontal lobes varies according to the position of the electrodes. Irritation of area (12) comprising the base of the superior and middle frontal convolutions in monkeys, and the corresponding region in other animals, gives rise to lateral movement of the

> head and eyes to the opposite side, with dilation of the pupils. The expression assumed by the animal is that of attention or surprise (Ferrier 393).

Many animal rights groups in England were upset with his treatment of animals, eventually taking him to court regarding his vivisecting monkeys. Fortunately for Ferrier, the judge, Sir James Ingham dismissed the summons on the basis that he could not see how Ferrier's monkey experiments embodied a criminal action (Finger 172). During the 1881 trial, many scientists stepped forward to support Ferrier, stating that his experiments saved many human lives by reforming brain science and providing surgeons with "functional maps" of the cortex (Finger 172). Thanks to Ferrier's cranial cartography, surgeons finally felt comfortable for the first time conducting brain surgeries. Prior to Ferrier's work, surgery would only occur when external symptoms could be detected, including cranial discolorations or skull deformities (Finger 172).

The fears manifested by the ghoulish accusations made by the anti-vivisection group, the Victoria Street Society, against Ferrier in his 1881 trial did not silently vanish following Sir Ingham's dismissal. Rather, many Victorians felt disturbed not only by the inherent violence against animals involved in Ferrier's experiments, but also their underlying messages that the boundary between animal and human was a thin one and that most actions once relegated to the soul could actually be explained as a mechanical function of the brain. These fears easily found their place as fodder for a number of Gothic fictions, including Stoker's *Dracula* (Stiles 68-9). Many animal rights activists were disturbed by the fact that Ferrier's monkey experiments included the animals' emergence from a state of numb anesthesia, where they would feel the pain of the cranial

experimentation. After allowing the monkeys to live (often paralyzed) for a few days, Ferrier would have to "sacrifice them before they developed meningitis from the surgery" (Finger 168). Their brains, however, as well as their behavior following the surgery, would be diligently recorded so that the newfound knowledge could be eternally used for the benefit of humankind.

The world of brain science continued to experience major reforms during the late 1800's. Eventually, the industry of psychology become professionalized, ushering in new academic journals and the first physiological laboratories, allowing new scientists within the field the freedom to not work within asylums, as Ferrier was required (Stiles 52). Along with the movement to localize brain functions, a new movement within the field was created, "known as "the conscious automaton-theory" or the theory of human automatism" (Stiles 52). This movement claimed that all mental thought could be traced to physical events occurring in the brain, essentially removing all belief in the power of the soul or free will. Thomas Henry Huxley was one of the major pioneers of the movement, stating that, as quoted by Anne Stiles, "human "thought is a secretion of the brain" and that even the most complex series of ideas or emotions could be attributed to "reflex action" of the brain and nervous system" (52). Huxley viewed himself as an anatomist of the brain, claiming that the psychologist performs the work of anatomy. In his 1887 book on philosopher David Hume, he states, "As there is an anatomy of the body, so there is an anatomy of the mind; the psychologist dissects mental phenomena into elementary states of consciousness, as the anatomist resolves limbs, into tissues, and tissues into cells" (qtd. in Rylance, 78). This belief fits nicely with the fact that Huxley often created his own drawings for publication in the textbooks he composed, including *Lessons in*

Elementary Physiology. Once again, the viewer is confronted with an inherent sense of violence in this brain scientist's work, this time it is embedded within the images he created. Critics of Huxley accused his drawings of morbidity, and there is certainly something macabre about these depictions which found corpses as their models. As Rick Rylance describes, "The flawless skin, peeled away to reveal the innards, is a grotesquely fascinating image. The contrast between the eerie, slack repose of the musculature, and the flinching violence imagined in the process of laying it bare, plays a part in this" (82). By examining these images, Huxley's attack on the concept of a soul in favor of the material power of the brain can be keenly felt. Not only did Huxley view himself as an anatomist, but he also likened his craft to that of mechanical engineering, stating, "I am not sure that I have not, all along been a sort of mechanical engineer *in partibus infidelium*[1] …The only part of my professional course which really and deeply interested me was Physiology, which is the mechanical engineering of living machines" (qtd. in Rylance 82). Huxley viewed the human brain as one that was mechanical and capable of manipulation by science. There was no soul, no free will, but rather an intricate machine which directed all human movement, thought, and emotion.

In addition to the importance of seeing within the human body, Victorian physicians also focused on the use of external signs to diagnose problems within the body, including marks or odd colorations of the skin. The manner in which Bram Stoker writes of the external changes of Lucy Westenra and Mina Harker makes use of the careful exterior descriptions utilized within

[1] *"in partibus infidelium"* is Latin for "in the lands of the unbelievers"

Victorian medical discourse. According to Irene Tucker's *The Moment of Racial Sight*, the end of the 18th and the early 19th century ushered in an era of anatomical medicine, in which the concept of a standard human body was accepted. In other words, the insides of the body were assumed to be same in all different bodies, while the exterior became an external sign of that normality. If the skin showed abnormalities, this could be read as surface symptoms of internal disease. As stated earlier, before the work of Ferrier and Huxley, brain surgery would only occur under circumstances in which exterior signs could be detected, such as cranial discoloration (Finger 172). In *Dracula,* the skin and external abnormalities are often carefully observed and recorded. Upon first meeting Count Dracula, Jonathan Harker first remarks on his hand, noting that "it seemed as cold as ice- more like the hand of a dead than a living man" (22). When Harker is confronted with the three vampire-women in Dracula's castle, he notes their physical exteriors, particularly their similarities to the Count:

> Two were dark, and had high, aquiline noses, like the Count, and great, dark, piercing eyes, that seemed to be almost red… All three had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips (48).

In both instances of observation, Harker marks these bodies both in their similarities to each other, as well as in their differences from his own knowledge of the standard British body, all of which allows him to gain the important knowledge that they are dangerous "others." By doing this, Harker uses observation beyond basic scientific use and instead attaches racial meaning to their anatomies. In Tucker's work, the same shift in meaning is described, in which Enlightenment-thinkers and beyond began to use similarities in bodies to note

racial differences (13). Once the skin became laden with scientific meaning, it was a simple transition to it becoming a sign for racial difference. While medical communities used external symptoms as a way to determine inner disease, imperial discourse used it as a way to describe inherent differences amongst the races, allowing them to provide "evidence" for considering certain races to be sub-human. In *Dracula,* these observations allow Harker, and later the other members of the Crew of Light, to immediately determine whether someone is a vampire or not. The possession of sharp white teeth, cold pale skin and red eyes, therefore, become signifiers for a lack of soul within. When Mina first sees Count Dracula she knows who he is at once because of his external features and the descriptions she had received:

> I knew him at once from the description of others. The waxen face; the high aquiline nose, on which the light fell in a thin white line, the parted red lips, with the sharp white teeth showing between; and the red eyes… (338).

These external signs mark a body as one belonging to Dracula's cursed race, concealing a brain that is controlled by the Count. It is also through these signifiers that the Crew of Light can determine the degrees to which their English women have succumbed to the regressive powers of Dracula's influence. By carefully noting the external changes, Van Helsing, for example, was able to correctly predict the savagely violent behavior Lucy would enact following her death.

One of the major criticisms against the brain science reforms of Ferrier and Huxley was that they apparently undermined the concept of free will by localizing physical action, thoughts, and emotions within the material brain. Once a map is accurately drawn of the brain, the mind becomes something that a doctor could

besiege and control, just as Ferrier manipulated his monkeys via electrical stimulation. Count Dracula serves as a monstrous version of these scientists as he withdraws the possibility of free will from his victims. The vampire mockingly promises Mina during his attack that " "When my brain says 'Come!' to you, you shall cross land or sea to do my bidding…"(340). Certainly, Mina feels this loss of control as she admits that, " "…strangely enough, I did not want to hinder him. I suppose it is part of the horrible curse that such is when his touch is on his victim" (339). Lucy is also a perfect example of this loss of control, as, following Dracula's contamination, she becomes a creature totally unlike her previous self. Rather than the beautiful fiancé of a notable British lord, she becomes a "nightmare of Lucy," eager to kidnap and drink the blood of lost children (254). This anxiety regarding the loss of control cannot only be relegated to the critics of medical reform during the Victorian era. On the contrary, such a fear was also discussed within imperial discourse of the same period. By the end of the 19th century, the British feared that their empire was declining, and that their loss of power would welcome in an uncivilized world. Even prior to this sense of decline, British imperialists worked to prevent this loss of control by dominating the minds and culture of their Indian colonies. In Lord Macaulay's 1835 "Minutes on Indian Education," a plan to completely eliminate Sanskrit curriculum in favor of an entirely English education, is presented. By doing this, the English were able to have stronger control over the Indian colonies, forcing their subjects to become "Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect" (Macaulay). If the colonized Indians thought in the same way that the English did and felt as though they were a part of the English culture, then chances of rebellion and loss of control for the

British were minimized. This statement which was made in the guise of reform is glaringly similar to the work of Count Dracula, who is able to control his victims' thoughts and behavior by making them share his brain and blood. While Lucy was still Lucy in form, she was a vampire "in taste, in opinions, in morals, and in intellect." Presented here are the two common Gothic narratives of geopolitical invasion and individual regression at once. This moment of reverse imperialism would be terrifying to Stoker's contemporary English readers, particularly as the Empire seemed to be falling into a decline.

British imperialists worked to create their own map of the world in which they were the ultimate sovereign power, just as Ferrier and Huxley labored to map out and localize different functions within the material brain. British imperialists first needed to travel to new lands and explore them before maps could be drawn. This exploration often led to domination and control. Just as a vivisector or surgeon might do with flesh, cartographers sliced through the world on paper. By accomplishing this, the mapmakers were able to establish boundaries and lines that strengthened British ability to control the territory (Harley 58). The building of an empire relies on the art of cartography to perform work in "reifying power, reinforcing the status quo, and freezing social interaction within charted lines" (Harley 79). Once these lines were created, groups were localized within and placed under the power and control of the British Empire. British men, eager to take part in the imperial enterprise, could use printed atlases and maps as their guide to power and fortune. Many maps incorporated a call to these adventurers to pass through the drawn boundaries in order to implement and enforce British law within the colony. For example, the title page from the 1891 map, *Zambesia, England's El Dorado in*

Africa, depicts the female character Britannia bestowing an enticing map of Zambesia to a group of white colonists (Harley 58).

As cartography was an art form that had already existed for centuries, the developments which occurred during the late nineteenth century were limited at best. During the 19th century, British atlases and maps contained ornate depictions of both the nationalist character Britannia and the often problematic vision of the various groups indigenous people. Some of these drawings included odd representations of African faces and bodies wearing European features and clothing (Harley 76). Other portrayals of indigenous people include the racist symbols of "otherness" where natives are shown riding ostriches and crocodiles or participating in cannibalism (Harley 76). Another notable characteristic of the nineteenth-century British map includes the attempt at solving the major challenge posed to cartographers and surveyors of accurately representing coastlines. Being able to correctly depict the coastline was centrally important to the imperial cause, as they contained harbors and entry, as well as the unseen dangers of reefs and rocky terrain (Carter 125). Cartographers from the Enlightenment onward struggled to produce maps of the coastlines that would help imperialists safely reach their desired land. In his *Survey of the Intertropical Coasts of Australia,* surveyor P. P. King wrote narratives in order to best describe his experiences of traveling the coastline of Australia between 1818 and 1822. In these anecdotes, he continually expresses his disappointment in the depiction of coastlines in the maps available and cites one chart to "be merely a delineation of its coast line; without noticing the depth of water, or any of the numerous shoals which crowd the entrance of this extraordinary harbor" (qtd. in Carter 131). Despite continued work

throughout the nineteenth century by English cartographers, accurately representing coastlines via charts proved consistently difficult, as the drawing of a line was often too thin to display the thick amount of elements present. Perhaps surprisingly, the ability to precisely depict the cartography of the brain was much more effectively accomplished than attempts to do so for coastlines.

In *Dracula*, cartographic lines are devastatingly penetrated by the foreign Count, while he draws some of his own. For example, in a blatant case of reverse imperialism, Harker is imprisoned within Dracula's castle and he is instructed by the Count that, "You may go anywhere you wish in the castle, except where the doors are locked, where of course you will not wish to go" (28). Eventually, Harker finds that his boundaries are ever-shifting: he is locked within his own tiny bedroom at night, while during the day he has far more room to roam. Regardless of the changing space, it is the dominant body who controls and draws these lines around Harker's physical existence. Count Dracula certainly does not underestimate the power of maps, including those drawn by others, as evidenced by his extensive research on England prior to his departure. Harker finds, to his horror:

> an atlas, which I found opened naturally at England, as if that map had been much used. On looking at it I found in certain places little rings marked, and on examining these I noticed that one was near London, on the east side, manifestly where his new estate was situated; the other two were Exeter, and Whitby on the Yorkshire coast (32).

Just as he claims his victims for his own by puncturing two "little rings" on their necks, Count Dracula has cut through the land of England, selecting which sections

would best suit him as his future territory. One cannot help but think of the actions of countless cartographers and imperialists, powerfully cutting through foreign geopolitical spaces as they appeared on paper. Perhaps the best examples of this are the Scramble for Africa, an event which occurred between 1881 and 1914, in which numerous European powers carved through the map of Africa without any consideration for the various indigenous tribes they were fragmenting, or the "spheres of influence" drawn within China by Western powers near the end of the nineteenth century. It is easy here "to see how the stroke of a pen across a map could determine the lives and deaths of millions of people" (Harley 59). The lines drawn by Ferrier and Huxley over the brain also helped to control the lives and deaths of countless people. Once these accurate maps were created, patients who would not have been saved before could suddenly have years added to their lives. When Dracula decides which lands in England he will claim for his vampire race, the future of England is similarly affected. The English do not have this same control over Dracula. At the very start of the novel, while still in England, Jonathan Harker visits the British Museum with the sole purpose of examining a map of Transylvania in order to learn more about his upcoming voyage to Dracula's estate. Unfortunately for Harker, this task proves to be impossible:

> I find that the district is in the extreme east of the country…in the midst of the Carpathian mountains; one of the wildest and least known portions of Europe. I was not able to light on any map or work giving the exact locality of the Castle Dracula, as there are no maps of this country as yet to compare with our own Ordnance Survey maps… (6).

The lack of cartography depicting Castle Dracula is certainly disconcerting to Jonathan Harker, and for good reason. While Dracula has the ability to manipulate England's cartographic organization on paper and strategize his voyage, there is no such assistance available to Harker. Dracula thereby holds a position of power over Harker before they even meet.

Dracula eventually travels to England, physically penetrating and ignoring boundaries laid by the British Empire. Unfortunately for the Count, however, this invasion is not completely effortless, as noted by Van Helsing:

> He cannot go where he lists; he who is not of nature has yet to obey some of nature's laws- why we know not. He may not enter anywhere at the first, unless there be some one of the household who bid him to come; though afterwards he can come as he please… It is said, too, that he can only pass running water at the slack or the flood of the tide (284).

Here "nature's laws" prevent Dracula from easily passing into England, describing the lines drawn by English cartographers as an innate characteristic of the world. This weakness of Dracula's and his vampire race is successfully utilized by Professor Van Helsing and Mina Harker when they hunt the Count in Transylvania near the end of the novel. Mina had been poisoned by Dracula and, in order to prevent her from harming others or from being besieged by vampires nearby, Van Helsing creates a circular moat around the sleeping woman (429). Just as Dracula had earlier circled the lands he would control on his map of England, Van Helsing circles the land and body he means to control and protect from the Count.

Once Dracula does enter England, overcoming the obstacle of passing water, his invasion signals

geographic contamination. It is not surprising that the estate he purchases in England is located in Purfleet, a town immediately to the east of London. The city of London was viewed, from the start of the 19th century onward, as a center of racial blight. As Makdisi notes, “It became quite common to speak of a whole segment of the population of London… in terms of racial and civilizational otherness” (XV). London was a hotbed of foreign contamination within England. By localizing Dracula within these urban boundaries, Stoker was conjuring a common anxiety expressed by the racial discourse of the Victorian era.

The pages of *Dracula* are imbued with blood and death, and so are the discourses of imperial mapping and brain science reform of the late nineteenth century. One of the major fears felt by the late Victorian era was centered on the regression myth. By traveling to foreign lands and living amongst supposedly uncivilized peoples, believers in primitivism believed that the civilized exteriors of British imperialists would fall to “the old barbarian under our clothes” (qtd. by Brantlinger 232). The uncivilized savage is depicted by countless Gothic fictions as a violent brute. The fear of the foreign “other” invading England likewise makes a threat of violence by promising that foreigners would bring bloodshed and brutality within the Empire. Critics of brain science reform complained of the cruelty that scientists like Ferrier and Huxley dispensed within England. David Ferrier eagerly performed vivisection experiments on living monkeys without consideration of the potential pain and the certain death these creatures would experience. T. H. Huxley carved and dissected human corpses in order to remove any boundaries preventing his immediate view of the human brain. Huxley’s drawings of the brain were particularly distressing for Victorian readers to examine, as the

lifeless face present gives one the distinct impression of the death required for scientific progress. Equivalently, the creation of maps is attached to the inherent violence of imperialism. As Harley justly notes, "as much as guns and warships, maps have been the weapons of imperialism…Surveyors marched alongside soldiers, initially mapping for reconnaissance, then for general information and eventually as a tool of pacification, civilization, and exploitation in the defined colonies" (57). Once these maps were created, they were used by colonists, imperialists, companies, and more, in their quest to dominate both the people and the land represented by the map. Analogously, surgeons would use the brain maps drawn by Ferrier and Huxley in order to better control the human body.

In *Dracula,* violence is used as a method of gaining dominion over others. When Stoker began to work on *Dracula,* "he planned a mythic power struggle between two men, which eventually symbolized the struggle for domination among all men" (Belford 257). Dr. Seward's patient and admirer of Count Dracula, Renfield, participates in zoological experiments of his own creation and develops a veritable miniature food chain within his own cell: the flies he collects are eaten by his spiders, which are eaten by his birds. He implores Dr. Seward to allow him a cat, to which the scientist responds in the negative. Ultimately, according to an attendant of the asylum, Renfield eats the birds while they are still living (87). The patient claims that he performs this task to "absorb as many lives as he can" (88). By eating other living beings, Renfield believes he can gain something close to immortality, a power that would raise him above all others. Count Dracula performs a similar task, penetrating the necks of his still-living victims with his two sharp fangs so that he may suck the blood from their veins. He is an immortal being

and blood not only sustains him, but it makes him more powerful. After Lucy's death, Jonathan Harker spots Count Dracula on the streets of London. As reported by Mina, Harker shouts, "I believe it is the Count, but he has grown young" (206). From his consistent feedings on Lucy, Dracula's exterior transformed into a strong, youthful body.

An element of clinical impersonality is also a major part of the violence that is an intrinsic feature of Victorian brain science reform and imperial cartography, as well as *Dracula*. Criticisms against T. H. Huxley centered on his drawings which seemed to emotionlessly dissect human corpses in order to eradicate the presence of a soul. Maps drawn depicting foreign lands could provide the feeling that the area remained unclaimed, completely ignoring any indigenous people that may have been present. Maps can be viewed "as an impersonal type of knowledge" that hold the potential to portray the land as "socially empty" and available, lessening "the burden of conscience about people in the landscape" (Harley 81). Professor Van Helsing performs the violent eradication of vampirism with an unfeeling demeanor, despite his occasional inclination to express pity for the passionate emotions expressed by his younger comrades. When Van Helsing is trying to convince Dr. Seward of Lucy's transformation by entering into her tomb and analyzing her corpse, he executes the task with clinical behavior.

> "Are you convinced now?" said the Professor in response, and as he spoke he put over his hand, and in a way that made me shudder, pulled back the dead lips and showed the white teeth… he showed neither chagrin nor triumph. He was looking intently at the face of the dead woman, raising the eyelids and looking at the eyes, and

> once more opening the lips and examining the teeth (238-9).

Following his examination, Van Helsing "almost joyously" checks to see if Seward has accepted his diagnosis (239). Seward is still reluctant to answer in the affirmative, and instead asks the professor how he plans to remove the vampiric disease from Lucy's body. Van Helsing responds analytically, "I shall cut off her head and fill her mouth with garlic, and I shall drive a stake through her body" (239). Violence seems to be the obvious answer for Van Helsing in uprooting the vampirical disease from England. As he only sees the potential future benefits of his violent solution, he fails to react to the inherent brutality of what he later terms "butcher work" (435). His easy acceptance of violence can be traced to either his substantial knowledge and interaction with the occult or from his own foreign otherness as a Dutchman. Stoker may have written Van Helsing as a character who bears signs of regression due to these points of difference.

The lines drawn by British scientists, imperialists, and lawmakers were at least partially created in an attempt to gain greater control over their own bodies and the bodies belonging to their colonial subjects. Perhaps paradoxically, these attempts at control helped to engender a number of fears regarding England's place in the world and humanity's rank amongst animals. If their global sovereignty was lost, the British feared that they would find themselves under the dominion of those whom they considered less civilized. Similarly, reforms in anatomical knowledge released a plethora of challenges against the existence of a soul and humanity's hierarchical supremacy atop the animal kingdom. These anxieties regarding the loss of control take vampirical form in Bram Stoker's novel, *Dracula*. This haunting tale of the invasion and subsequent regression of both

the people of England and its geography perfectly manifests these sources of late-Victorian unease.

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