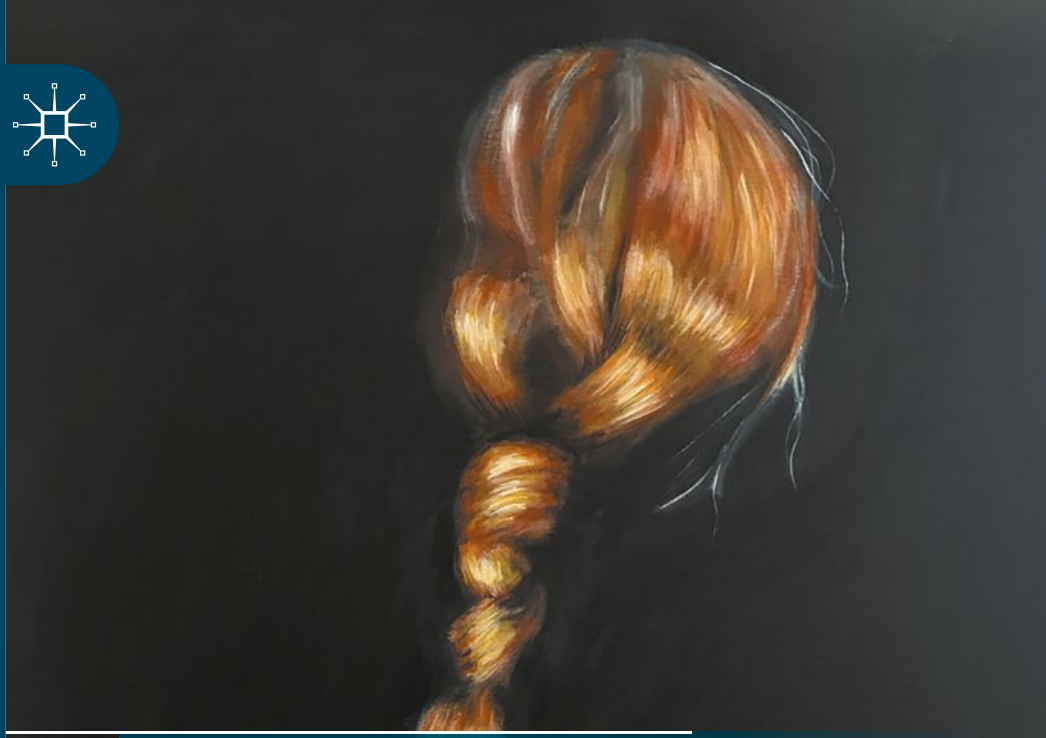

A Vindication of the Redhead

The Typology of Red Hair Throughout the Literary and Visual Arts

Brenda Ayres · Sarah E. Maier

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Brenda Ayres
Liberty University
Lynchburg, VA, USA

Sarah E. Maier
English
University of New Brunswick
Saint John, NB, Canada

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Dedicated to All Ginger-, Carrot-, Strawberry-, Auburn-Haired Individuals
Because as Annie (of Green Gables) said,
"People who haven't red hair don't know what trouble is."

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Contents

About the Authors[1]

Brenda Ayres and **Sarah E. Maier** coedited and contributed chapters to the following: *Neo-Victorian Madness: Rediagnosing Nineteenth-Century Mental Illness in Literature and Other Media* (Palgrave, 2020); *Neo-Gothic Narratives: Illusory Allusions from the Past* (2020); *Animals and Their Children in Victorian Culture* (2020); and *Reinventing Marie Corelli for the Twenty-first Century* (2019). The two cowrote *A Vindication of the Redhead: The Typology of Red Hair Throughout the Literary and Visual Arts* (Palgrave, 2021) and will be publishing *Neo-Victorian Things: Re-Imagining Nineteenth-Century Material Cultures* with Palgrave in 2021 (adding Danielle Dove as coeditor).

Brenda Ayres is now retired from full-time residential teaching, but teaches online for several universities. Besides the listing of publications above, her additional works can be found at Amazon. As of 2021 she has published 60 academic books and over 250 academic articles, primarily on eighteenth- and nineteenth-century English literature.

Sarah E. Maier is Professor of English and Comparative Literature at the University of New Brunswick. Besides the works listed above as coeditor and coauthor, she has published extensively on the Brontës; edited special issues on *Sir Arthur Conan Doyle*, *Neo-Victorian Considerations,* and *Charlotte Brontë at the Bicentennial* as well as published articles on biofiction, neo-Victorian vampires, transmedia adaptations; Anne Lister, and neo-Victorian narratives.

[1] Brenda Ayres wrote the Introduction and Chaps. 1–8, and Sarah Maier wrote Chaps. 9–13.

CHAPTER 1

Introduction: "Hair is the woman's glory"—Unless It's Red

"Hair is the woman's glory," Charlotte Yonge announced in her prescriptive exposé of "womankind" (1878, 193), partially referring to 1 Corinthians 11:15, which from the King James reads, "But if a woman have long hair, it is a glory to her: for her hair is given her for a covering." Based on this scripture, several religious groups continue to forbid women to cut their hair, such as Apostolic Pentecostalists, a few other independent Pentecostal sects, the Amish, the Mennonites, the Sikh, and the Rastas. There have been other religious groups that allow for the hair to be cut, but to obey scripture, women must not pray to God without having their heads covered, almost as if instead of being her glory, hair is a woman's badge of shame.

Perhaps the assumption is that one should give glory to God instead of ascribing glory to oneself, but more likely, the injunction is intended to protect men from being distracted from their single-minded devotion to God by the sexual enticement of women's hair. As Wendy Cooper has noted, humans may subliminally associate head hair with pubic hair and then pubic hair with genitals, and thus head hair can be an object of sexual arousal (1971, 45). "Whether it is a survival from our ape-like ancestors or, as Charles Darwin thought, an evolutionary innovation, the erotic appeal of women's hair is immensely strong," she surmises; "it runs like a fascinating and sometimes fatal thread through mythology and history, poetry and prose" (68). Of all hair, though, it is the red that is the most sexually charged.

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Men with red hair, throughout legends and myth, have been perceived to be more virile than other men (66), and female redheads have always had sex appeal (71) but women with any kind of power have posed a threat to men in most cultures. That power may not always be cultured, endowed, or tolerated by humans but it can overcome all man-made restraints through supernatural agency, as Sylvia Plath asserts in her poem "Lady Lazarus" (1960):

> Out of the ash
> I rise with my red hair
> And I eat men like air.

In response to such seductive power, 1 Timothy 2:9 extols women to dress modestly and not adorn their hair, lest they tempt men to forego spiritual sanctification and lest they prioritize their external appearance to the neglect of their internal beauty as did, say, Jezebel.

Jezebel, often portrayed as a redhead in art,[1] is the quintessential evil woman and enemy to God. She is called a false prophet in Revelation, and no wonder, during her reign as queen, she insisted that her people worship Baal, who to Jews, Christians, and Muslims alike was the same as Beelzebub in demonology. Jezebel ordered the Israelite prophets to be murdered until only 100 survived, with Elijah fleeing for his own life and despairing of life altogether. Once her husband Ahab was killed and Jehu, the king newly appointed by God, came to deal with her, either to seduce him or to intimidate him with her royal mien, she painted her face and adorned her hair (2 Kings 9:30). Unsuccessful in dominating him as she did other men, she was defenestrated, meaning she was thrown out of the window, and was done so by three eunuchs. This is significant in that her own red hair implied sexual prowess. The practice of castrating Israelites as punishment or as insurance that once they were slaves or servants around female royals that they were sexually innocuous began with Jezebel as a Phoenician familiar with such practices (Tadmor 1995, 324). Therefore, her death was also an act of retaliation by men whose power had been stolen from them by a redhead. As further warning to women who usurp power over men, her body was devoured by dogs leaving only her skull, feet, and the palms of her hands; she was literally consumed so that none of her earthly beauty survived (2 Kings 9:33–37), just as Elijah had prophesied would happen (1 Kings 21:23).

Jezebel appears again in prophesy, but as a signifier for the end times. In a letter to Thyatira as recorded in Revelation 2:20, John writes, "Notwithstanding I have a few things against thee, because thou sufferest that woman Jezebel, which calleth herself a prophetess, to teach and to seduce my servants to commit fornication, and to eat things sacrificed unto idols." Webster defines a "jezebel" as "an impudent, shameless, or morally unrestrained woman," and the name is afloat with similar meaning in the universal lexicon.

In contrast to Jezebel with her seductive hair, millions of women believe that they must wear some kind of head covering as an act of obedience, modesty, or a covenantal relationship with God. The passage about head covering for women is also the basis of the common law that was established after the Norman Conquest in 1066. The law of coverture asserted that women's legal rights were subsumed by those of her husband. A married woman was designated *feme covert* or "woman covered by her husband." A *feme sole* or unmarried woman had some rights to own property and make contracts of their own, but their fathers and brothers usually made sure that they had and did neither.[2]

Yonge writes about the necessity of women's "reduc[ing] the hair to well-ordered obedience" (193), for "tumble-down hair, falling dishevelled on the shoulders, sounds grand in fiction, but it is disgusting in real life; and when once the melancholy moment of 'turning up the hair' has come, no girl whose life is to be spent without a maid should be content till she has learnt to make her edifice firm, as graceful as nature will permit" (193). During Victorian times, women who had loose hair were regarded as fallen women or prostitutes.[3] This was the philosophy of the infamous Brocklehurst in *Jane Eyre* (1847) who exclaimed that naturally curly hair was nature gone amuck and that it was a Christian act of grace to cut off curls as well as braids and topknots. His mission was "to mortify in these girls the lusts of the flesh" because the girls simply had "far too much of the excrescence" (Brontë 1869 [1847], 61), the implication being that their hair tempted them to be too vain about their appearance. Brocklehurst was not just a fictional character; his real name was William Carus Wilson, a severe Calvinist that founded the Clergy Daughters' School at Cowan Bridge where four of the Brontë sisters attended. The two eldest girls contracted tuberculosis at the school before they were removed by their father and, ultimately, they died. Wilson did indeed cut off the girls' hair in his effort to save their souls; however, his "own womenfolk were not expected to surrender any of their vanities of dress and

coiffure" (Lyndall Gordon 1994, 17). Nevertheless, a popular magazine, *The Magdalen's Friend*, warned that girls had "the tendency to Vanity" and one must employ "a constant effort to suppress it."[4]

Vanity was only one dangerous snare laid by hair that could lead to ruination for a woman. To Victorians, "disordered hair was a traditional symbol of abandonment. It could suggest the abandonment of reason, as in dramatic or operatic 'mad scenes.' But it could also suggest sexual abandonment. … Respectable women kept their hair tidy: not to do so was at best slovenly, at worst a mark of immorality" (Grylls 2016, 24). As "to discourage vanity and improper thoughts" and as "part punishment and part penance," many prostitutes had their hair cropped (Finnegan 2004, 26).

One euphemism throughout Europe for a female prostitute was magdalene. She was named after the biblical Mary Magdalene who was understood to have been a prostitute reformed by Jesus. She had long flowing hair that is usually represented as red in paintings of her, particularly when the scene involves when she uses her hair to wash Jesus' feet (Luke 7:36–39).[5] Prostitutes were called magdalenes by the early Catholic Church as early as the days of Pope Gregory the Great in the sixth century (McCarthy 2010, 1 and 8). The Pope conflated Mary of Bethany, the sister of Martha and Lazarus and who was not a prostitute (Luke 10:39), with the unnamed woman in Luke 7 who was a prostitute. Both women washed Jesus' feet as a traditional cultural act of hospitality, a sign of humility and selfless love, one that Jesus would perform on his twelve disciples at the Last Supper (John 13:1–15). Although prostitution and adultery were serious-enough offenses to warrant being stoned to death in the Judaic tradition, significantly, Jesus showed such women mercy. He did not condemn them although He condemned the sin (John 8:1–11). In a severely patriarchal society, Jesus defied gender praxis when He allowed Mary Magdalene to be one of His followers who traveled with the disciples. Additionally, she was the first person (a woman, a former prostitute, and most likely a redhead to boot!) to whom the risen Christ appeared, and was the first to be commissioned by Christ to tell the good news of His resurrection, thus making her the first evangelist (John 20:10–18).

Like *The Awakening Conscience* (1853) by Pre-Raphaelite William Holman Hunt,[6] the magdalene or fallen woman has been depicted in medieval and Renaissance paintings as having "loose, flowing hair, which before her conversion symbolized her sexual sin" (O'Connell 2020, 27–30).

Magdalene asylums, also known as Magdalene laundries, were created as penitentiary workhouses beginning in 1700 (McCarthy 1). Most of the women committed to them were pregnant but unmarried. The first one began in Whitechapel, England, in 1758, and soon there were similar asylums throughout Britain, Scotland, Wales, Ireland, Sweden, Canada, Australia, and the United States (Smith 2007, xv–xvi). By 1900 there were over 300 of them in England alone (Finnegan 2004, 8). The last one closed was in Dublin, and it ended only because it was no longer profitable in 1996 (O'Kane 1996, 2).

The first "laundry" to open in Dublin was in 1767 and ran until 1996. An estimated 30,000 women were confined in them, and one mass grave held 155 corpses (Ryan 2011, n.p.). Another maternity home, the Bon Secours Mother and Baby Home in Ireland, buried 796 children in the tunnels in coffins, and many of them in the sewage tank areas (Corless quoted in Kelly 2017, n.p.). Since the "penitent females" were Irish, and 10% of the population has had red hair,[7] it is not surprising that when the movie *Sinners* was made in 2002 about the Irish laundries in the 1960s, the star was fiery redhead Anne-Marie Duff, daughter of two Irish immigrants. (She also played the most famous of queens who was a redhead, Elizabeth I, in the TV mini-series, *Elizabeth I, the Virgin Queen* (2005)).

In real life, one redhead, Mary Paterson, also known as Mary Mitchell, at eighteen was just released from a Magdalene laundry in Edinburgh (in 1828), when she was seduced by whiskey to breakfast at the house of one William Burke, who murdered her (Rosner 2011, 116). So enthralled with her hair, he cut it off (Michael Gordon 2009, 52) before selling her body to Robert Knox, a Scottish anatomist who dissected bodies for his anatomy lectures. Burke and his partner in crime, William Hare, were Irish, but murdered sixteen women to sell to Knox in Edinburgh (202 and 252).

The moral of these stories is that many "fallen women" had red hair and suffered because of insidious stereotypes and often were disposed of as if they were the bane of humanity, but no such repercussions were imposed on men, red-haired or not, for their complicity in the female sex trade. Prostitution had become such a necessary social service that by the mid-fifteenth century throughout Europe, it had developed into "municipal institutions" that were regulated by laws (and not outlawed), such as forbidding prostitutes from wearing the coif or a veil lest they be mistaken for respectable ladies (Haskins 2005, 170–72). If men had not paid for female services and if women had been allowed alternate opportunities for securing employment to support themselves and their families, there

would not have been so many prostitutes, even if red-haired women were thought driven by sexual passion that they could not control.

Indeed, reviewing *The Female Offender* (1895) by Cesare Lombroso and Guglielmo Ferrero, an article titled "A Legend of Bad Women" in the *National Observer*, concluded that prostitutes had "an unusual quantity of thick dark hair" but the preponderance of criminal women were unchaste with their red hair (1895, 713). Lombroso was the founder of the Italian School of Positivist Criminology; in their work, he and Ferrero claimed that 48% of criminal women—"offenders against chastity"—were redheads (2004 [1895], 124).[8] Further, Jonathan Swift reinforced a long-standing stereotype that redheads were highly sexed. In *Gulliver's Travels* (1726), he wrote of the Yahoos, "It is observed that the red-haired of both sexes are more libidinous and mischievous than the rest, whom yet they much exceed in strength and activity" (164).

"Red hair has always been seen as 'other,' but fascinatingly and most unusually, it is a white skinned other," Jacky Colliss Harvey notes in her *Red: A History of the Redhead* (2015, 8); "yet people still express biases against red hair in language and in attitudes of unthinking mistrust that they would no longer dream of espousing or of exposing if the subject were skin color, or religion, or sexual orientation" (8). As *A Vindication of the Redhead* will demonstrate, the stereotypes associated with red hair have existed before the beginning of time when, as the biblical account tells it, Satan—identified as being covered with red hair—was kicked out of heaven, a subject that will be discussed in detail in the next two chapters. The stereotypes continue in portrayals in literature, art, and other visual arts today.

Red hair has also been associated with Jews, who have been the most "othered" of all people throughout history in almost every country but were/are God's favored people according to the Bible. In the sixteenth century, prostitutes and Jews were not allowed to handle any food in the market unless they bought it (McCarthy 66). Like the Jews, prostitutes were required to wear a *rouelle* or a badge (Haskins 172), but in some cities they wore an aiguillette or red shoulder knot designating the red rope used by the prostitute Rahab in Joshua 2 (Gibb 2008, 36–65). Joshua sent spies into Jericho, and Rahab protected them from capture. In gratitude, they promised to spare her and her family if she were to tie a cord of scarlet thread in the window, which she did.

Based on an interpretation of Romans 11, throughout medievalism many Christians believed that before God would create a new heaven and

earth, the Jews would have to be converted to Christianity. As a result, many tried to force Jews to convert, even by means of torture and threat of death. The Jews—often derided not only for their religion and race but also for their red hair—suffered more than any other redhead in the West and were the supreme Other. The history of this prejudice toward the Jew is one of the subjects in the next chapter, beginning with the biblical Rebecca.

Isaac's wife gave birth to twins. The firstborn was Esau, who grew into a man who was covered with red hair and was given the nickname of Edom or "red" (Gen. 25:25). Holding lightly his birthright, Esau gave it willingly to his younger brother in exchange for "red pottage" because he was hungry. Later when Isaac was on his deathbed, Rebecca wrapped Jacob's arms with hairy animal skin. Feeling the hair, blind Isaac believed that Jacob was Esau and then gave his blessing that was inherently due to the firstborn to Jacob. Esau was so angry, he vowed to kill Jacob (Gen. 25–28). Esau's descendants were called Edomites, and they would often battle the Israelites. By the second century BC, they were mostly Hellenistic in culture until John Hyrcanus, a Hasmonean or Maccabean leader and Jewish high priest, forced them to convert to Judaism, and they became known as the Red Jews. This conversion yielded Herod the Great, who was responsible for the Massacre of the Innocents. When he learned that Jesus, the Messiah, was born in Bethlehem, he ordered the death of all male children under the age of two (Matt. 2:16–18). His son, Herod Antipater (with the nickname Antipas), ordered the executions of John the Baptist and Jesus (Matt. 14:1–12). Herod's descendants were called the Herodians, and they were extremely hostile to Jesus during His ministry on earth.[9] Christians today equate them to being as evil and legalistic as were the Pharisees. The record of the red-haired Herods in the New Testament and the belief that the Jews must be converted before Christians could receive their rewards have incited historical anti-Semitism.[10]

"The Red Jews" has been a nomenclature around as long as the second century. "Red" and "Rot" are the same in Middle High German, and means "duplicitous, wicked, faithless, cunning."[11] Also the early Greco-Roman and Christians associated red hair and beard with evil or sin (Goldenberg 2009, 207–9). England has held a long history of anti-Semitism. Although it is true that William the Conqueror resettled many Jews from France in England in order to bring economic stability and finance, the replacement of Anglo aristocracy with French, the *Canonical*

Excerptions, published by the Archbishop of York in 740, forbade Christians to attend Jewish feasts (Tovey 1738, 3–4).[12]

During the earlier centuries, Christians were not allowed to lend money with interest, but the Church was conflicted about the biblical prohibitions that forbade usury (Dorn 2016; Kirschenbaum 1985).[13] The medieval Jewish scholars, the *Rishonim*, also debated the matter (Kirschenbaum 270). Regardless, although most Christians refrained from charging interest because it was illegal to do so under threat of church excommunication and thereby being sentenced to hell, European legal systems determined that canon law did not pertain to non-Catholics and Jews because (1) they were already condemned to hell for not being Christians, (2) the church ecclesiastics and civil governments needed to borrow money, and (3) Jewish moneylending was beneficial to trade, industry, and purchase of war defenses (Dorn n.p.). Since Jews were forbidden to participate in trade and industry in most European cities, Jews often looked to moneylending as the only viable financial recourse (Dorn n.p.).

By the late twelfth century, hatred for the Jews peaked because of the third crusade against "heathens" in the Middle East, extensive taxes to pay for the crusades, debt to the English Jews, blame for the plague placed on the Jews, and widespread belief that Jews were torturing and killing young Christian men, for after all, the Jews, it was said, killed Christ. During the coronation of Richard I, massacres of Jews occurred in dozens of cities throughout England including the infamous burning of trapped Jews in Clifford's Tower in York (Mundill 2010, 74–82). This was not the first or last drastic persecution against English Jews, and Hitler was not the first to require Jews to wear the yellow stars to separate them from Gentiles. Besides widespread murders and executions of Jews during the reign of Edward I, in 1215 they were required to wear yellow patches (Little 1900, 854), and in 1290, Edward I ordered the expulsion of all Jews in England, which was in effect for 350 years. Throughout Western literature, most Jews were depicted with red hair, the most famous being Charles Dickens' Fagin in *Oliver Twist* (1838), which will be discussed later in this volume.

Red seems to hold special, primal connotations, but we respond to it in many ways. Jacky Colliss Harvey, in her book-length study of red hair, writes:

> It is the color of love, but also that of war; we see red when furiously angry, yet send our love a red, red rose; it is the color of blood, and can thus symbolize both life *and* death, and in the form of red ochre or other natural

> pigments scattered over the dead, it has played a party in the funerary rites of civilizations from Minoans to the Mayans. Our worst sins are scarlet, according to the prophet Isaiah, and it is the color of Satan in much Western art, but it is the color of luck and prosperity in the East. It is universally recognized as the color of warning, in red for danger; it is the color of sex in red-light districts across the planet. (2015: 8)

According to Harvey, Scotland has the greatest number of redheads making up 13% of its population and with 40% carrying the gene. The next is Ireland with 10% and 46%, respectively (15). In Ireland, many believe that red hair came to the isle from the Danes. Hence, to call someone a red-haired Dane or red Dane is offensive (Norman 2019, n.p.). The *English Dialect Dictionary* (1896) defines the word "Dane" as "a term of reproach" (quoted in Norman). Whenever Sir Walter Scott uses the term "Dane" in his poetry, he always associates it with "heathen" and "savage" (such as in *Marmion* 1808, 6.6). In a note to *Rokeby*, Scott wrote: "About the year of God 866, the Danes … invaded Northumberland," bringing with them magic. They "spread their conquests and incursions in every direction" (395). "At length," Scott says in a note to *Marmion*, they "infest[] the country" (185). The "red-hair'd Dane" is mentioned in *The Lord of the Isles* (1815, 19.10). In his *Marmion*, Scott describes the Celtic Scotts as "Wild through their red or sable hair, / Looked out their eyes, with savage stare" (5.9–10). Besides savagery, the redhead was depicted as being deceptive, as Scott adds these famous lines: "Oh, what a tangled web we weave / When first we practise to deceive!" (6.17).

In Egypt, red hair supposedly was so unlucky that once a year, they would sacrifice a woman with red hair by burning her alive (Norman n.p.). They also sacrificed red-hair men to Osiris, and their ashes scattered in fields to ensure a good harvest, possibly because their red hair "symbolized the golden wealth of corn" (Allen 1897, 310). Nevertheless, many of the pharaohs had red hair, including the famous Ramses (Norman n.p.). Xenophanes of Colophon (570–475 BC) noted that "men make gods in their own image" (quoted in Burnet 1914, 35); however, they desire to create gods that they can control—just like golems. More specific and relevant to this study is that he supported that observation with: "Those of the Ethiopians are black and snub-nosed, those of the Thracians have blue eyes and red hair" (quoted in Burnet 35).

Thrace is a geographical area in Southeast Europe now split among Bulgaria, Greece, and Turkey; in fact, a thousand years before the birth of

Christ, what is now known as Europe was Thrace Proper. "Europa," from the Greek means "wide and broad," and more specifically "wide face," referring to a Phoenician princess in Greek mythology, who was abducted by Zeus and taken to Crete, after he turned her into a bull. The Thracians seemed to have an inordinate amount of red hair and violence (Harvey 34–35).

The next group that emerges in history with a lot of redheads are the Scythians. Unfortunately, they do not get positive billing in the Bible. They are mentioned in Colossians 3:11, in its description of God's image: "where there is neither Greek nor Jew, circumcised nor uncircumcised, barbarian, Scythian, slave nor free, but Christ is all and in all" (AV). Alfred Barry, who was the Canon of the Eleventh Stall at St. George's Chapel at Windsor Castle and officiated at Charles Darwin's funeral, said, "'the 'Scythian' was the savage, towards whom the contempt implied for the 'barbarian' assumed explicitness, and reached its climax" (1884, 113–14n11).

Victoria Sherrow, who wrote *Encyclopedia of Hair: A Cultural History*, has this to say about redheads:

> Many cultures have associated red hair with a hot temper or a tempestuous nature. …. At times, red-haired people have been the targets of superstitions, prejudices, and persecution. In ancient Greek myths, they became vampires after death. During the sixteenth and seventeenth centuries, a high percentage of the women whom puritan religious leaders branded as "witches" had red hair; "most of them also were young and good looking." (2006, 152)

During the Spanish Inquisition, women with red hair were believed to be witches because their hair reflected the fire of hell (Norman 2019, n.p.). "At the height of Europe's witch hunts, in the 16th and 17th centuries," Cooper recounts that "many women suffered the shame and pain of being stripped, shaved, and 'pricked' by a witch-hunter, endured torture, and were put to death, simply because they were redheads—and preferably, young and attractive" (75). In France Jean-Baptist Thiers, in his *Histoire des Perruques* (1777), advised redheads to wear wigs to cover the color of their hair because Judas had red hair (Cooper 75). In India, male members of the Brahmin caste have traditionally been banned from marrying red-haired women (Sherrow 152). The prejudice against redheads was global.

Incomprehensibly then, red hair became very popular during the reign of Elizabeth I and in Italy during the Renaissance "when Titian and other artists used brilliant red-gold tones to paint hair" (Sherrow 152), so much so that women would dye their hair with a mixture of soda, alum, and black sulfur (Cooper 75). Titian was famous for painting redheads. In fact, the hair color—a "golden red-brown"—had become so popular in Venice that women dyed their hair that color. Since then, the term "Titian red" has been in vogue (Roach 2005, 68). It was a rare time that red-haired women held onto their power and were not depicted as a threat to manhood; rather, such redheads depicted in art were queens, goddesses, or the Madonna herself—as if they were not your everyday woman.

Women are not the only redheads who have been typed, as this volume will show. T. S. Eliot based his infamous Macavity on Professor Moriarty, the Machiavellian red-haired criminal created by Sir Arthur Conan Doyle (who was also a redhead). Doyle drew Moriarty from real-life Adam Worth, arguably the most notorious safecracker, bank robber, and art theft of the nineteenth century. Worth was born in Germany into a poor Jewish family who then emigrated to America. Once an adult, Worth's criminal activity expanded the globe.[14] Doyle had Moriarty create a syndicate crime group—all with red hair—forming the red-headed league—thus the title of his short story "The Red-Headed League" (1891). In 1938 Eliot wrote in a letter that he modeled the cat after Moriarty (quoted in Ricks and McCue 2015, 66). Significant to our study, Eliot made him a "ginger cat" (Eliot 2009 [1930], 41), and the 1998 film production of Andrew Lloyd Webber's musical has him covered in brilliant red hair. Mark Twain is widely quoted as saying, "While the rest of the species is descended from apes, redheads are descended from cats" (source unknown). Thus associated with the lechery of felines and rogues, red-haired men have also suffered degenerate stereotypes of class and race.

Building upon the typology of male redheads as insane and Gothically vicious, especially to fragile women, Hugh Walpole—yes, a descendent of the first Gothic writer, Horace Walpole—published a Gothic tale titled *Portrait of a Man with Red Hair* (1925), featuring a sadistic, macabre redhead by the name of Crispin. An American on holiday to England meets him and is fascinated by "such red hair" the likes of which he has never seen before (73), a sure presage that this American and readers are in for a real, terrifying Gothic thrill.

The next chapter of this volume that attempts to vindicate redheads, "The Devil Has Red Hair and So Do Other Dissemblers in Ancient

Discourses," traces in detail the global origins of the treatment of red hair as evil, beginning with the biblical Satan and then his demonic brood. Compared to goats covered with red hair, "devils" is translated as "goat idols," and the word evolved into English as "satyrs" that appear throughout Greek mythology with their exaggerated erection. The Germanic people believed in a red-haired Thor. Norse mythology was part of the folklore of "the Welsh, Irish, and Gaelic tribes"; and the Teutonic, the "Angles, Saxons, and Jutes and Danish and Norse Scandinavians" (Hardwick 1872, 3), with counterpart of Indra and Agni deities of Hinduism (64). Ayres discusses additional goat gods and devils with red hair before turning to humans, first in Babylon and then traces redheads in the Bible, starting, of course, with Adam and Eve, followed by Lilith and Lamia, the first murderer Cain, and then a kin of his, Beowulf. Red-haired royals in England fought constantly for power, but there was one son of Henry II, Madoc, who, 300 years prior to Christopher Columbus, arrived at present-day Florida and either began to infiltrate the native population with red hair and blue eyes or increased the population of the same that might have come into existence after an earlier visit by Norsemen.

The next redhead Ayres discusses is also from the Bible, which is Esau, as described above and whose story is replayed throughout literature including in Kenneth Oppel's *This Dark Endeavor* (2011). Two additional villainous redheads from the Bible, Judas and Salome, are studied before Ayres summarizes the stereotypes that have been perpetuated from these deep red roots.

Chapter 3, "'Real Are the Dreams': Red Hairy Incubi and Unheavenly Succubi," takes a closer look at the devil and his red-haired league, including the Nephilim, Rephaites, and Si-Te-Cah, the red-haired giants who were the offspring of women and demons. This is followed by a history of redheads who came into being through the copulation of demons with humans, including Caliban in Shakespeare's *The Tempest* (1610–1611). The chapter also studies Henry Fuseli's paintings of red-haired creatures before discussing nuns, like Adhan—Merlin's mother—who were impregnated by incubi and gave birth to supernatural beings with one thing in common, red hair. A surge of interest in medievalism by the Romantics reproduced such red-haired legends in poetry and art. Additional incubi can be found in *Paradise Lost* (1667). The chapter moves to an analysis of *Rosemary's Baby* (1968) and its incubus conception of an antichrist who, of course, has red hair. Ayres finishes with an exploration of the red-haired incubus in the TV series *Evil* that first aired in 2019.

Red seems to have been the preferred hair color for women in the paintings by the Pre-Raphaelites. As Ayres says in Chap. 4, "No other group, no other movement, and no other revolution of any sort panegyrized and exploited historical typology of red hair as did the Pre-Raphaelites. They seemed obsessed with untidy, red-hair women as symbols for both resistance to conventionality and manifestation of otherworldliness." Ayres also discusses how the Pre-Raphaelite redheads influenced art, literature, and other media.

Red hair has agency that alters gender norms is the subject of Chap. 5. Beginning with *Mr. Rochester* (2017), Ayres explores Sarah Shoemaker's emasculation of Mr. Rochester of *Jane Eyre* fame, through the agency of a red-haired nurse by the name of Grace Poole. Poole is compared to Miss Miggs in Dickens' *Barnaby Rudge* (1841), who has been depicted in art as having red hair. Miggs is then compared to the "wild-looking woman" with red hair in *A Tale of Two Cities* (1859). Also studied are the two male redheads in *Barnaby Rudge*: Edward Chester and Lord George Gordon.

Wielding power over others has not been restricted to just one gender, and it has been a characteristic of many redheads throughout literature and the arts. Two examples are Dr. Faraday and Mrs. Baker-Hyde in Sarah Water's *The Little Stranger* (2009) and in the film adaptation. The power of red hair to change gender is apparent in *The Danish Girl* by David Ebershoff (2000) and its movie (2015), the biofiction about Lili Elbe, a transgender woman who was the first to undergo sex reassignment surgery. As portrayed by Eddie Redmayne (note the relevance of his last name to red hair) and encouraged by his wife, Gerda Wegener—who readily subverts gender constriction—Einar Magnus Andreas Wegener transforms into a woman when he puts on a red-haired wig. Ayres notes that Oscar Wilde, once he began to turn gray, also wore a red-haired wig. "To undergird" her theory "about the perpetuated perception of the sexual power of redheads to subvert gender norms," Ayres finishes with two biblical stories: Ham and his offspring, the Canaanites who have been portrayed in art with red hair. Ham's notorious sin against his father has often been understood as rape. The other is Lot's copulation with his daughters who were redheads.

Chapter 6 gives a history of Jewish golems and analyzes their function and their influence on contemporary notions about the typology of red hair. Ayres focuses on Peter Ackroyd's *Dan Leno and the Limehouse Golem* (1999) and its metaphorical encoding and currency borrowed from the history or red, hairy golems.

Rapunzel was a redhead. Chapter 7 delves into Grimm Brothers' story as it forms the basis for the work Kate Morton does on the redheads in three of her books: *The Forgotten Garden* (2008), *The Clockmaker's Daughter* (2018), and *The House at Riverton: A Novel* (2008). Although "Tangled Webs of Red Hair from the Grimm Brothers to Kate Morton" is concerned with Morton's postmodern treatment of time and truth, it constantly finds the narrative dependency on traditional stereotypes of redheads.

Ayres' final chapter to this volume offers a history of the typology of red hair throughout Asian and African cultures. Even though or maybe because red-haired people have been so rare in the East, they have been marginalized and vilified. Besides a sweeping history of red-hair typology in the East, the chapter slows down to give an in-depth criticism and historical context of *The Red-Haired Woman* (2016) by the Nobel-prize winner and Turkish novelist Ferit Orhan Pamuk. At the chapter's conclusion, Ayres theorizes why Eastern cultures have reacted to redheads with both gingerphobia and gingerphilia.

The next four chapters and the epilogue have been written by Sarah. E. Maier. Chapter 9, "Tough Little Red-Headed Orphans: Anne (of Green Gables), Little Orphan Annie, Madeline, and Pippi," examines the red-headed orphans that abound in children's literature across the Western world, from Lucy Maud Montgomery's *Anne of Green Gables* (1908), Little Orphan Annie comics (1924), *Madeline* (1939) to Astrid Lindgren's *Pippi Longstocking* (1945). This chapter surveys these girl-children who have been ostracized for their dual differences as gingers and as orphans. Life's difficulties are brought into focus through perceptions on how such prejudices and stigmatization is reflected in the literature about these characters but also explores how their characters become even stronger in the face of such unfair adversity.

Chapter 10, "Rebellious Royals: From Disney's Ariel to Pixar's Merida," also looks at young female redheads, but the media of typology is Disney's and Pixar's film animation. Resisting the past few centuries' didactic literature that inculcated young girls to develop into angel-in-the-house types, several Disney films defy such an ideology but does so only through heroines who are redheads. This chapter investigates the transformation from passive femininity to active, rebellious heroines but notes where Ariel's disobedient acts falter in their sense of achievement while the wild Celtic nature of Merida—with the scraggly, disobedient, and unique hair—succeeds.

"Neo-Victorian Freakery: Flaming-Haired Women, Dolls, Art, and Detection," the penultimate chapter, analyzes the flame-haired Bridie as a New Woman, pipe-smoking detective who uses her abilities to solve crimes in *Things in Jars* (2019) by Jess Kidd. Also examined is Iris in *The Doll Factory* by Elizabeth Macneal (2019), a young artist who becomes the Pre-Raphaelite obsession of a criminal whose perversity and taxidermy skills seek to objectify her as art. The chapter finds neo-Victorian women that have been rescued from Victorian stereotypes and given voice to the skilled but silenced women of the Victorian past.

The last chapter by Maier, and of the volume, "STEAM(y) and Marvel(ous) Women: Agent Scully, Lisbeth Salander, Beth Harmon and The Black Widow," investigates how, following the immense popularity of the science fiction drama *The X-Files* (1993–2002, reboot 2016–2018), critics argued for a link between young women watching the show and pursuing an education and career in STEM because of Dana Scully. It will also consider Steig Larsson's Lisbeth Salander as well as Walter Tevis' Beth Harmon, both intellectually gifted redheads, but one of whom hides her gingerness and the other is known for her masterful chess prowess. Marvel graphic novels are replete with red-haired heroines. During the same period of time, the rise of the Black Widow, Natasha Romanoff, has injected female perspective into the Marvel Universe. In all cases, these are redheads who work against the sexualized stereotype to exemplify women as active problem solvers in their worlds.

This volume gives an overview of the typology of red hair in both Western and Eastern cultures, but it is by no means comprehensive. In the Hall of Redhead Fame are such notable personages as Cleopatra, Elizabeth I, Nell Gwynne (an actress and the mistress of King Charles II of England), Thomas Jefferson, Vincent Van Gogh, Lilly Langtry (London actress and socialite), Mark Twain, Winston Churchill, David Bowie, Tori Amos, Julianne Moore, Marcia Cross, Lindsay Lohan, tennis champion Boris Becker, Sarah Ferguson (Duchess of York), David Caruso, Eric Stoltz, Ron Howard, and Conan O'Brien. Rita Hayworth and Lucille Ball dyed their hair—with apologies for any that have been omitted. In the book's epilogue, Maier suggests opportunities for future scholarship on redheads, with the hope of increasing awareness of stereotypes that may result in regarding every individual as unique.

The internet has many lists of quotes about redheads,[15] that in and of themselves reflect the typology associated with redheads, iterated

throughout literature, art, and other visual media. Today, most redheads are extremely proud of the color of their hair and even attend conferences and festivals to celebrate it. Even though we now live in an age when we are forbidden to stereotype anyone and treat people as types instead of individuals all with unique value, *A Vindication of Redheads* demonstrates that our perceptions of redheads stem from deep roots in history and culture and that these perceptions have not changed much in the twenty-first century, even if there are those who are proud of their heritage or do not take seriously any stereotypical connotations of red hair.

If you have a lawn, especially in the northeast of the United States, in early spring you battle the dandelions. Also called the Irish daisy, when you stop and think about it, there is no good reason to eradicate dandelions, for they are pretty flowers. Furthermore, they are useful plants: I remember that when I was a girl, my dad would send me out into the meadows to collect these sunny-yellow flowers so that he could make dandelion wine. My mom had me cut dandelion leaves, so that we could eat them in much the same way as we were made to eat spinach. So why do we abhor them? Why must yards consist only of green grass? Besides, to get rid of dandelions takes some serious chemicals. Many fertilizers will kill other weeds, but except for causing the dandelion to droop, chemicals rarely kill the roots. If you try to dig them up, it is almost impossible to disengage entire roots, for they grow very deep and intertwine with other plants, like grass, that you don't want to destroy. Dandelions are like stereotypes; they may be appreciated or at least tolerated for having positive qualities (especially to other dandelions, botanists, dandelion aficionados, and accommodating people who do not mind some yellow in their green sod), but if you want to get rid of them, you must destroy them at their roots. Just mowing over top of them will not get the job done. But then you kill a lot more than what you intend.

So it is the same with stereotypes whose roots are prejudice. So it has been and is with gingerphobia. And so, in the twenty-first century, drawing from ancient mythology, Spider-Man says, "The Phoenix Force is crazy powerful cosmic firebird entity that for some reason seems to be attracted to earthbound redheads (I can relate)" (Aaron 2012, n.p.). And Charlie Brown still "can't get that Little Red-Haired Girl out of [his] mind" (Schulz 2020 [1978], n.p.).

Notes

1. See *Jezebel* by John Liston Byam Shaw (1896) at https://upload.wikimedia.org/wikipedia/commons/0/03/John_Liston_Byam_Shaw_003.jpg
2. For further reading, see William Blackstone's *Commentaries on the Laws of England* (1769), vol. 1, 746–51.
3. Galia Ofek argues that "loose hair equaled loose sexuality" (2009, 148).
4. Quoted in Logan 36.
5. One example of *Mary Magdalene* with red hair is Frederick Sandys' *Mary Magdalene* (1848–1860). See https://commons.wikimedia.org/w/index.php?curid=1173828
6. See https://en.wikipedia.org/wiki/William_Holman_Hunt#/media/File:Hunt-AwakeningConscience1853.jpg
7. Coming second to Scotland whose population consists of 13% redheads (Cass 2003, 37).
8. They base this information on the research of the Italian psychiatrist, Antonio Marro in his *I Caratteri dei Deliquenti* (1887; 148). The sampling is not clear.
9. See Matthew 22:16; Mark 3:6, 8:15, and 12:13; Luke 13:31–32, and Acts 4:27.
10. For a history of this based on the Red Jews, see Andrew Colin Gow's *"The" Red Jews: Antisemitism in an Apocalyptic Age, 1200–1600* (1995).
11. Quoted in David M. Goldenberg 376n39. See also Gow (4, 66–69).
12. In addition, a charter written by the King of Mercia to the Monks of Croyland refers to land owned by Jews (Tovey 3).
13. See Exodus 22:25–27, Leviticus 25:36–37, Deuteronomy 23:20–21, and Ezekiel 18. Kirschenbaum's article is excellent in its coverage of the debate.
14. See Kingston (1921, 259–73). His most famous heist was *Georgiana, Duchess of Devonshire*, by Thomas Gainsborough (1787) stolen in 1876 (266). Georgina had red hair.
15. *Goodreads* list 50. See "Readheads Quotes" at https://www.goodreads.com/quotes/tag/redheads

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