Introduction: Cultural Teratology

METAMORPHOSES OF THE VAMPIRE — a title stolen from a poem by Charles Baudelaire — examines a figure of humble origin that achieved sudden prominence in the period preceding the Age of Revolution, had a flourishing career during this tumultuous epoch, and finally achieved seemingly universal notoriety before it was over: the vampire. Despite the celebrity this monster has enjoyed, however, it possesses no distinct profile over time. For example, the aristocratic dress and debonair ways commonly associated with the vampire today are but two of many possible attributes, and they are relatively recent developments. Representations of vampires in literature, film, and the visual arts are many and contradictory. Sometimes these creatures are suave and urbane. Sometimes they are rustic and crude. There are male vampires and female vampires. Not all vampires inhabit Gothic castles, and they do not uniformly display the powers of sexual seduction that many enthusiasts consider their distinguishing feature.

Yet all vampires share one trait: the power to move between and undo borders otherwise holding identities in place. At this monster's core lies an affinity for rupture, change, and mutation. Because of its inimical relationship to stability, tradition, and order, the vampire embodies the transformative march of history. For this reason, the vampire has not ceased to generate new representations of itself in modern societies' transition from what Marshall McLuhan called the Gutenberg Galaxy to the star-studded world of the silver screen. Indeed, global culture's recent move into deepest cyberspace has only energized the vampire further. *Metamorphoses of the Vampire* examines both iconic and less-well-known representations of the monster in order to determine the dynamic underlying its illusory ubiquity and timelessness. If the vampire is easily recognizable today, the world over, it was not always so. The vampire is a modern myth and, as such, subject to critique that reveals its contingent conditions of existence.[1]

Metamorphoses of the Vampire seeks to demystify the social and historical forces that give form to an enduring object of fascination. At the same time, the study is not intended simply to dispel illusions, nor does it presume to reveal an unambiguous reality behind appearances. *Metamorphoses of the Vampire* explains the generative processes that have led to the abundance of texts featuring vampires. Above all, these works have been composed in cultures and lands other than the monster's

native territory (which, as we will see, is a highly contested space). The reason for the popularity of the vampire in the West is that the figure permits the representation of foreignness within a recognizable framework — that is, the creature marks sites in a seemingly unified field and reveals points of trouble and discontinuity that are glossed over by received ideas and the routines of everyday life. At the same time, as a putative outsider, the vampire never wholly subverts the borders it transgresses and in fact reinforces them.

The name "vampire" designates, above all, a process of invasion. Thus, in Friedrich Wilhelm Murnau's *Nosferatu* (1922), the vampire appears on screen in combination with hordes of creeping rats that bring the plague to Europe. The vampire's takeover can also be alluring. Lord Ruthven, the vampire antihero of the influential work by John Polidori (1819), is a beguiling lady-killer who insinuates himself into victims' lives through the powers of persuasion and seduction. Sheridan Le Fanu's Carmilla, in the story of the same name (1872), appears a "very charming girl,"[2] even though she transforms into a feline bloodsucker at night. More recently, Anne Rice has written about rock-star vampires, whose commercial success beguiles adolescent hearts. Vampires rarely attack by force, but instead prefer stealth. The creature is polymorphously perverse and endlessly resourceful in its adaptability to new situations. For this reason, the vampire fulfills Freud's definition of the uncanny (*das Unheimliche*): the vampire combines the known and the unknown, the home and the world outside, and the familiar and the strange, but it inclines toward the latter pole, drawing all those who encounter it toward dark realms.[3] In all vampire fictions, the supernatural antagonist is, at one point or another, all but impossible to recognize because it has corrupted a well-fortified space and now seems to operate "from the inside out." Exemplarily, Bram Stoker's Count Dracula, who hails from Eastern Europe, unfolds his powers to greatest effect when he circulates incognito on English soil, making his victims there deviate from their established ways as they unwittingly become more and more like him.

The vampire can render spellbound an individual, a household, a nation, a hemisphere, and even the whole planet. In James Joyce's *Ulysses,* Stephen Dedalus, when confronted with the memory of his dead mother, becomes a "pale vampire . . . mouth to her moomb. Oomb, allwombing tomb."[4] This transformation reproduces the psychology described by the German poet and dramatist Friedrich Hebbel (1813–63) when he wrote: "Jeder Tote ist ein Vampir, die ungeliebten ausgenommen" (All dead are vampires, except the unloved ones).[5] Television's teenage Buffy the Vampire Slayer must protect her high school and small California town from the legions of undead that issue from the portal to the netherworld in the local cemetery. Here, the scale of vampiric invasion extends from the personal to the communal. In a further step, Dracula snarls to the Englishmen

who hunt him, "you . . . shall yet be mine — my creatures, to do my bidding."[6] Julio Cortázar pits the French serial-film and comic-book hero Fantômas against multinational vampires.[7] The vampire threatens a series of homologous social units: the individual, the community member, the state, and, finally, the general "family of man."

The ranks of the undead include an astonishing number of apparently blue-blooded parties: ***Lord*** Ruthven, ***Sir*** Frances Varney, ***Countess*** Karnstein, ***Count*** Dracula, etc. E. T. A. Hoffmann's vampire in the ***Serapion Brethren*** is a baroness, and Anne Rice even traces a bloodline back to ancient Egypt in order to provide her vampires with an aristocratic origin. Vampires are supposed to have a pedigree that legitimates their barbarism and invests it with sophistication and terrible refinement. The vampire seems to defy time: it will still be around after its enemies have fallen. An interminable existence stretching indefinitely in both directions — into past and future alike — has elevated the creature above the mortal sphere, in mockery of the cycles of generation and decay through which human societies perpetuate themselves. Hence, in many vampire fictions, those who die from the monster's attack rise again as an undead. This new "life" — which is not one at all — deprives victims of their former personhood and transforms them into ghastly representatives of a loathsome family, race, or kind that should, it seems, have died out eons ago.

Because they have bought into the fiction of vampiric antiquity, many popular and scholarly discussions of the vampire fall victim to a lure posed by vampire stories, and they accept the monster as a near-eternal being whose existence reaches back to the ancient world. In the nineteenth century, Sir Richard Burton (1821–90), the English adventurer famed for his travels in the "Orient," presented his translation of the Sanskrit ***Baital-Pachisi*** to his readers as ***Vikram and the Vampire;*** by equating a legendary figure from ancient India with a monster that his modern, Western audience would recognize from boulevard theaters and chapbooks, Burton conferred a false air of venerability upon the vampire.[8] Montague Summers, in one of the first English-language studies of the vampire (1928), wrote that it is "world-wide and of dateless antiquity."[9] Following the same intuition, Ernest Jones in his psychoanalytic study of the nightmare (1931) pointed toward "the Assyrian and Babylonian Lilats, the Eastern Palukah, the Finnish Lord of the Underworld, the Bohemian Mora, [and] the German Alp"[10] in an effort to demonstrate the vampire's universality. More recently, Christopher Frayling has claimed "the vampire is as old as the world" and that "traces of vampirism are to be found in most cultures."[11] Felix J. Oinas precedes his discussion of Eastern European vampires by affirming that "belief in vampires exists all over the world, in India, China, Malaysia, Indonesia, and elsewhere."[12] One could add to the list innumerable writers and scholars also advancing this claim.[13]

To counter such generalized understandings of our monster, we should heed the cautionary words of one of the earliest writers on the topic of vampirism, the Benedictine monk Dom Augustin Calmet (1672–1757). At the middle of the eighteenth century, Calmet insisted on the novelty of the vampire:

> Chaque siècle, chaque nation, chaque pays a . . . ses maladies, ses modes, ses penchants, qui les caractérisent . . . ; souvent ce qui a paru admirable en un temps, devient pitoyable et ridicule dans un autre. . . .
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> Dans ce siècle, une nouvelle scène s'offre à nos yeux . . . : on voit, dit-on, des hommes morts . . . revenir, parler, infester les villages, . . . sucer le sang de leurs proches, les rendre malades, et enfin leur causer la mort.
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> [Each century, each people, each country has . . . its own maladies, its own fashions, [and] its own inclinations, which characterize them . . . ; often, what seemed admirable at one time becomes piteous and ridiculous at another. . . .
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> In this century, a new scene has presented itself to our eyes . . . : people see, they say, dead men . . . come back, speak, plague villages, . . . suck the blood of their intimates, make them sick, and, finally, cause their death.][14]

Wishing to discredit the belief in vampires that was attested in contemporary reports from Eastern Europe (to be discussed in chapter 1) — and also to guard against allegations that he believed these creatures really existed[15] — Calmet pointed out that the vampire was "une nouvelle scène" (a modern fancy). In his discussion of vampirism, Calmet granted that there were some parallels in earlier ages — notably, maleficent corpses and witches who drank blood. However, he stressed that "en nulle histoire, on ne lit rien . . . d'aussi marqué que ce qu'on nous raconte des vampires" (in no historical account does one read anything . . . so well defined as what we hear about vampires).[16] This statement may seem to contradict what has just been said about the vampire's protean characteristics, but the problem vanishes when placed in historical perspective: Calmet was writing about reports of fantastic events in his own day, which occurred in a specific setting. In other words, the monk was saying that although the vampire may share some traits with other supernatural entities, these instances of partial overlap hardly amount to a shared identity; instead, it is necessary to examine the vampire phenomenon in its proper context. Calmet's caveat has been forgotten by many subsequent vampirologists.

In the words of Markman Ellis, "The vampire has a perverse modernity: a terror of recent invention manifested as a monster from time out of mind, from deep history."[17] The first written records that speak of a

creature by the name of "vampire" are less than three hundred years old, and the first literary and artistic depictions of the monster are younger still. This is not to deny that the vampire in its first recorded form — a dead member of an illiterate, rural community (more on this point in a moment) — does not resemble other supernatural beings and therefore offer a rich field of study for folklorists.[18] For example, medieval Germany knew of the *Nachzehrer* — a restless corpse that stayed in the grave and consumed its own clothing and body, especially in times of plague; this creature, without a doubt, is a close relation of the first vampires.[19] However, such popular beliefs remained local and regional; they did not lead to a dynamic myth that could thrive both internationally and interculturally. Modern historical circumstances were required to foster such a development. Looking for the creature before the 1700s, vampirologists are doomed to shoot in the dark at an entity that never materializes long enough to stay in their sights.

A recurrent problem to be addressed throughout this study, then, will be the matter of distinguishing "real" vampires from their more distant relations. The lines are often blurry, for the number of vampires has only increased since the eighteenth century, as have the forms and attributes displayed by creatures that go by this name. The widespread inclination among vampirologists to see these monsters everywhere reveals the enormous strength of the myth. The vampire has mutated and adapted to any number of new environments. Vampires' powers of transformation make them seem timeless and ubiquitous when in fact they are not. Hence, scholarship has been led astray and "vampirized" for good reason. The monster embodies rupture and change, and even its familiar guises (capes, fangs, excellent breeding, tendency to sleep in coffins, etc.) conceal something unknown. The vampire marks the point where symbolic orders intersect and diverge, and its essence therefore proves extraordinarily difficult to define. A look beneath surface appearances — which are the means the vampire uses to carry out its predations — is required.

"Vampire" is a metaphor run amuck. Metaphors, though a familiar figure of language, always signify in excess of what they mean.[20] As Paul Ricoeur puts it, metaphors "consist of the attribution, to the subjects of discourse, of predicates that are incompatible [*incompossibles*] with them."[21] Metaphor — and indeed all figural language[22] — serves to convey meaning; however, it does so by leaping and bounding across otherwise separate spheres of signification, short-circuiting the fields of difference that hold in place the two items being equated. Where vampires are concerned and the comparisons run wild, tidy categories and classifications stand in disarray.[23] Whenever mention is made of vampires, traffic in deception is already taking place on a linguistic level, which amplifies accompanying themes of subterfuge and ruse in the fiction. To obtain the proper perspective on our monster, then, it is necessary to exercise

the faculty that Ricoeur associates with the interpretive methods of Marx, Nietzsche, and Freud. These inaugurators of the "school of suspicion"[24] theorized not only the gap between signs and referents, but also the capacity of the former to mislead, mystify, and, indeed, point away from what they are supposed to mean.

The shape-shifting potential displayed by our monster is why the vampire has become a beloved trope of literary criticism. To take but one example, Gilles Deleuze and Félix Guattari have compared Franz Kafka to the most famous vampire of them all, Bram Stoker's Dracula. Analyzing Kafka's nocturnal writing habits, his odd diet, and the paradoxically intimate distance he kept from his family and fiancée, they observe:

> There is something of Dracula in Kafka. . . . He spends the night awake and, by day, is locked in his coffin-desk. . . . When he imagines a kiss, it is that of Gregor who grabs onto the naked neck of his sister, or that of K with Fräulein Bürstner, a kiss like that of "some thirsty animal lapping greedily at a spring of long-sought fresh water." To Felice, Kafka describes himself without shame or joke as extraordinarily thin, needing blood. . . . Kafka-Dracula . . . fears only two things: the cross of the family and the garlic of marriage.[25]

Kafka's private writings, most of his literary *oeuvre,* and the myriad letters through which he beckoned to his beloved while rarely letting her close to his person[26] all represent the shadow side of his hyperrationalized, daytime work as an insurance company bureaucrat. The impersonal language of business suffuses his fiction and correspondence,[27] yet Kafka twists this featureless idiom to personal ends, recuperating a sinister surplus value from the confusion he engineers. Deleuze and Guattari claim that Kafka's literary vampirism comes out in recurrent images of zoomorphic humans ("The Metamorphosis"), shadowy figures with dark connections to power (*The Trial*), lands with uncertain borders that are overseen by invisible rulers (*The Castle*), devilish contraptions that enforce laws comprehensible only at the moment of death ("In the Penal Colony"), and existences suspended eternally in an icy winter night ("A Country Doctor"). Yet nowhere does Kafka ever employ the term "vampire."

D. H. Lawrence's analysis of Edgar Allan Poe also hinges on the concept of vampirism.[28] The author of "Ligeia" and "Berenice," like Kafka, never mentions vampires by name. He, too, however, seems to encourage his readers to see the creatures between the lines of his poetry and tales.[29] Mario Praz, in his influential study of literary darkness, *The Romantic Agony,* finds vampires everywhere in nineteenth-century literature.[30] He traces them back in particular to the works of the notorious Donatien Alphonse François, Marquis de Sade. At the center of Sade's sprawling oeuvre stand two sisters, the pure Justine and the debauched Juliette. Juliette has ambition, depravity, and cynicism matching the greatest male

libertines. Praz sees the beautiful but cold-blooded Juliette as the forerunner of Prosper Mérimée's Vénus d'Ille, Théophile Gautier's Clarimonde, and Algernon Charles Swinburne's Mary Stuart — women who are either literally undead or seem only to have ice in their veins. He notes that Walter Pater even compared Leonardo da Vinci's *Gioconda* — the most famous work of Renaissance art — to the monster. "Like the vampire," the Victorian critic and essayist wrote ominously, "she has been dead many times, and learned the secrets of the grave."[31]

Especially over the last century or so, the term "vampire" has gained enormous currency in discussions of individual psychology, interpersonal relations, financial exchanges, and racial and political discourse. Now, at the beginning of the twenty-first century, the self-help sections of bookstores overflow with titles such as *Energy Vampires: A Practical Guide for Psychic Self-Protection, Unholy Hungers: Encountering the Psychic Vampire in Ourselves and Others,* and *Spiritual Vampires: The Use and Misuse of Spiritual Power.*[32] A recent study of literary and cinematic vampires by Nina Auerbach analyzing the relationship between fictions of predation and the real-life cultural dynamics of 1980s Reaganomics has a title that cleverly fuses the discourses of women's studies, self-help, and late-capitalist narcissism: *Our Vampires, Ourselves.*[33] With equal penetration, feminist historian of science and cultural critic Donna Haraway has discussed twentieth-century practices of bioengineered racism in terms of "vampire culture."[34]

"Metaphorical" vampires have proliferated in modern culture just as much as the "actual" vampires that everyone knows from books, movies, and television. Whether in intellectual or in popular discourse, vampirism has suffused modern consciousness thoroughly. Although it remains exceedingly difficult to pin down the vampire's true nature — to drive a stake through its heart, as it were, and fix its essence once and for all — the purpose of this study is to track and corner the monster, if only to expose its many disguises.

Metamorphoses of the Vampire seeks to unearth the political dimensions of vampire stories and to illuminate the historical and social forces that shape them. That is, the approach taken here, while employing a number of interpretive tools that lead away from in situ analysis, endeavors to avoid speculation and remain grounded in positive detail as much as possible. The book explores both the center and the periphery of vampirism: the "full-blooded" undead as well as their relations of uncertain pedigree. In recognition of the slipperiness of it subject, it makes no claim to be comprehensive. The diffusion of the vampire myth does not follow a set pattern, and the creature's mutations are too numerous and quick to inventory exhaustively. The topic of vampirism bleeds over into questions concerning other types of invader, from microorganisms to extraterrestrials; the Gothic imagination; the unnatural nature of technological reproduction; and on and on. Whenever appropriate, the topics that overlap

with the study's focus will be addressed; indeed, these seeming digressions will prove to be an intrinsic part of a subject matter that defies categorization, embodies contradiction, and constantly changes form. Different types of cultural artifact fall under the analytical lens: among other forms of evidence, poetry, narrative prose, journalism, political pamphlets, autobiographical writing, and film will be examined. The interpretive methods employed are also varied; the hybrid subject demands a hybrid approach.

A guiding critical principle of *Metamorphoses of the Vampire* comes from the concept of morphology elaborated by Carlo Ginzburg in *Clues, Myths, and the Historical Method*. Whereas the strictly historical approach stresses direct lines of filiation and development between events, morphology places the emphasis on formal and typological resemblances where no direct connections can be demonstrated conclusively. History is "concrete and narrative," and morphology is "abstract and diagrammatical."[35] The two optics complement each other inasmuch as they offer two angles of approach to the same phenomenon. Thus, the chapters of *Metamorphoses of the Vampire* together provide a synthetic view — a kind of mosaic — within which each element of the big picture is examined both in work-specific and in historical terms. The bifocal approach is necessary because the vampire's metamorphoses do not follow an organic model. Instead, to the extent that continuity between different instances of vampirism is apparent, it is better to speak of a process of combination and accretion, whereby the monster's old attributes can subsist alongside new ones or simply disappear, depending on the precise circumstances.

The cultural form whose shifting lineaments are tracked in *Metamorphoses of the Vampire* yields a nagging and constant exception to general rules of representation, hence the inflection of "morphology" into "teratology." The Greek root of the first half of the word, *teras,* means both "monster" and "wonder." Teratology, the science of phenomena that contravene the rules of regularity and stability, examines discontinuities between appearances and the reality to which they should, in principle, correspond. To this end, the study employs theories of philosophical, psychoanalytic, and anthropological provenance in order to explore the interrelationship between the categories of sameness and difference that the vampire throws into crisis.

In *Histoire de la folie à l'âge classique* (Madness and Civilization, 1961), Michel Foucault argued that every society, in each historical epoch, has something against which it defines itself negatively.[36] Foucault's concern was to show how the "insane" has provided a necessary point of reference for the "sane" — a terminus a quo from which logical thought and rationality obtain clarity and definition. *Metamorphoses of the Vampire* continues in Foucault's spirit inasmuch as his work offers a model for how to think about monsters, whose opposite is humanity. Mankind needs monsters in order to set apart a safe place for itself by rejecting its more

unflattering and troubling sides to a non-human realm. However, ***Metamorphoses of the Vampire*** avoids drawing the same conclusions as Foucault. In *The Order of Things* (1966), the follow-up to his work on madness, Foucault predicted that Man would one day cease to be a rallying point for scientific and lay discourse and vanish "like a face drawn in sand at the edge of the sea."[37] Although a contested category and an unstable referent, "Man" will never go away so long as aberrations from the norm elicit "his" fascinated and horrified attention.[38] Monstrosity is the guarantor of the human.

The stakes of this study, then, are as follows. By creating non-human — indeed, inhuman — others, humans have long sought a way to reassure themselves that their own identity can be preserved. The vampire differs from "other others" through the transformative powers that it both embodies and wields, which undermine vast swathes of humanity whose characteristics vampire stories change into signs of something unnatural and threatening. ***Metamorphoses of the Vampire*** seeks to show both how the vampire displays these projections outwardly and, at the same time, points back to what, in a Marxian idiom, one may call the false consciousness of (supposed) victims. Instead of giving us a stable enemy, the vampire belongs to multiple worlds, including our own. It therefore reflects an anxiety that we, perhaps, do not know at all who "we" are.

Literature, film, and other cultural productions provide sources for the patterns defining sameness and difference that underlie human self-understanding. Jacques Lacan situates the beleaguered human subject in shifting sign systems that continually recast its identity. In what he calls "a new putting in question [***une remise en question***] of anthropology"[39] (that is, both an interrogation of received ideas about what the human *is*, and the insistence that one should not discard such a valuable scientific category merely because of disputes concerning its definition), Lacan presents a theory of how the signs that regulate human affairs and serve as a matrix for the operations of the individual psyche, while motivated by an intention, also exist autonomously and independently of their emitter and addressee. Insofar as the human subject must avail itself of preexisting patterns and codes in order to give form to ideas, the signifying material it uses in some measure conditions its very thought and intention. Lacan stresses the ways that foreign signifying material invisibly commands even seemingly straightforward forms of symbolism. The hidden point of otherness toward which Lacan repeatedly gestures is precisely where monsters dwell, for it is here — in imaginary pairings and acts of separation evocative of physical love and the traumas of birth and death — that the human subject finds the secret of its being.

Finally, the approach taken in ***Metamorphoses of the Vampire*** owes a debt to René Girard. Girard has argued that monstrosity has a deep structure — a timeless and fundamental basis. "We must think of the

monstrous as beginning with the lack of differentiation [*l'indifférenciation*]," he writes.[40] Each and every monster presents an instance where the chain of being breaks down. Because an insult to balance and order constitutes its defining quality, the monster poses a menace that has a plurality of aspects and effects. Even though the monster is, technically, a single entity, it embodies actual multiplicity and, even more importantly, represents the threat of further chaos emerging. The latent threat of a spreading "lack of differentiation" in the world accounts for the terror it provokes. The monster, "an unstable hallucination,"[41] engenders unease and panic in those who confront it because it defies attempts to identify it. Merely by "being there," it sends out signals that the cosmos has ceased obeying recognizable laws.

Metamorphoses of the Vampire proposes to bring Girard's structuralist viewpoint into line with a historical perspective. When Girard explains how monsters transgress the categories that make the world intelligible, he remarks that "they always consist of a combination of elements borrowed from various existing forms."[42] If monsters are themselves imaginary, while their constituent parts are not, it should be possible to see how these fantastic creatures refract specific physical, social, and historical realities. No monster is an eternal being.[43]

The *Oxford English Dictionary* contains the entry "vampirarchy." This word dates to 1823 and means "a set of ruling persons resembling vampires." As we will see, the term depends on a set of significations that accrued to the root word "vampire" from about 1730 on. Though "vampirarchy" has fallen out of use — indeed, it appears never to have been widely employed — the term possesses a kind of semantic self-evidence that few would deny. This is the case because, as Chris Baldick has observed, "that venerable cliché of political discourse, the 'body politic'"[44] has long given rise to metaphors of monstrosity. To illustrate his point, Baldick quotes Sir Thomas Browne's *Religio Medici* (1643): "the multitude, that numerous piece of monstrosity, which taken asunder seeme men, and the reasonable creatures of God; but confused together, make but one great beast & a monstrosity more prodigious than Hydra."[45] When civic unrest seizes the populace, its members lose their particularizing, human traits (at any rate, in the eyes of an aristocratic observer). Transformed into "rabble," they embody a terrible, prodigious force, like an unnatural "great beast."

Thomas Hobbes, who sought to temper this same mass and forge it into a more harmonious entity, called his work on the commonwealth *Leviathan* (1651): even a well-functioning society is conceived as a kind of monster. In the twentieth century (after his ruinous engagement with National Socialism, the great horror of false unity), Carl Schmitt mobilized another metaphor of monstrosity to describe Hobbes's political theory; this image, which Hobbes himself employed, originates in the Roman playwright Plautus's dictum *homo homini lupus*. "For Hobbes," Schmitt

writes, "the state of nature is a domain of werewolves, in which man is nothing but a wolf to other men."[46] More recently, Antonio Negri and Michael Hardt have attempted to resurrect the Jewish Golem to provide a model for empowered masses in the age of globalization.[47] The vampire fits into this still-developing political economy of monstrosity.

Like all monsters, the vampire embodies contradiction, represents the prospect of spreading chaos, and commands supernatural powers. However, it does so in its own particular way. The vampire has mutated many times in the course of the last three centuries, but certain attributes recur often enough to assure the continuity and consistency of its paradoxical being over time.

First, the vampire is neither wholly dead nor entirely alive. By right, it belongs to death, yet it does not respect the boundaries that should keep it dead — that is, inactive and away from the living. Instead, the vampire passes from one realm to another, transgressing the laws of God and Man, religion and science, and suspending the borders structuring the universe. These "metaphysical transgressions" are reflections of earthly affairs in disarray.

Second, the vampire goes about its work by expropriating and redistributing energy. This feature explains why the greater part of vampire fiction portrays the monster as a bloodsucker. To the extent that blood flows along the closed pathways of the body, it represents strength and life. When violence interrupts its course, blood changes aspect and becomes a sign of weakness and death. If vampires commonly feast on blood, they can just as easily leech out other forms of energy — a feature of their being that explains, among other characteristics, their recurrent association with money, for wealth proverbially assures health. A mystical substance conceals rather more material concerns.

Third, when vampires draw life from their victims, they infuse them with death and make the living resemble them. The monster's mode of attack relies on a process of denaturing assimilation to an "order" which, because of its logical — and ontological — impossibility, generates multiple and conflicting representations. Therefore, when not outright seducers, vampires are, at the very least, false friends.

Fourth and finally, the vampire defies the boundaries of space and time, and it seeks to spread terror actively. Thus, the existence of a single vampire poses the threat that more vampires will soon arrive. This is why "vampire" is a political category: the word signifies ambition of immense, but indeterminate, proportions that stands to remake the world in ways that victims cannot even imagine — hence, too, the infernal (or, at any rate, sacrilegious) qualities commonly displayed by this creature.

In anticipation of potential objections to the methods employed here, one particular point of likely contention should be addressed. Are vampires — readers familiar with popular novels and films will ask — not

fundamentally sexual creatures? The answer is no. *Metamorphoses of the Vampire* does not affect prudery, and on occasion, it even draws back the curtains of metaphor to reveal the lurid secrets hidden by euphemism and literary artifice. However, the study examines the sexual aspects of vampirism — when they exist — among effects as much as causes. Even the erotically charged Victorian vampire's notorious appetite for virgin blood and predilection for gender-bending are symptoms of historical, sociological, and political conditions — facts that make certain kinds of wishes the source of scandal and intrigue, while leaving others in the proverbial closet. Vampire stories offer a playground for perversion — the deviation from genital sexuality — not an archive of repression.[48]

Just as *Metamorphoses of the Vampire* analyzes "the sexual life of the undead" both in morphological and in historical terms, it also views the other aspects of vampirism through a double lens: on the one hand, on the level of representation (genre, rhetoric, and the conventions of fiction in general), and, on the other, as part of a chronological order ("History," writ large). This is why the study insists on the modernity of the monster. Stories of the restless dead are indeed a universal phenomenon, found the world over and at all periods of time. Likewise, a connection between spirits and blood occurs across the globe and is shared by the most varied cultures.[49] What, after all, is more universal than anxiety about death and the mystery of regeneration, be it biological or spiritual? However, it does not follow that the vampire — before the twentieth century, at least — was ever a cultural figure to be found the world over.

As noted, many scholars, observing general apprehension about the dead, have inferred that the vampire is the emanation of some deep-seated truth common to all mankind — an archetype. Alternately, critics of a more postmodern mindset have argued for the "undead" as a ubiquitous presence-in-absence analogous to the "unconscious." Thereby, they seek to name, however imprecisely, the fluidity of ontology.[50] While often stimulating, such broad understandings of vampirism and the undead are too loose to be of much use here. The major works discussed in *Metamorphoses of the Vampire* all employ the word "vampire," with one exception that proves the rule (Daniel Paul Schreber's *Memoirs of My Nervous Illness,* discussed in chapter 5). This lexical point of orientation connects with a vast array of related words and things, and the signifier often winds up attaching to a core meaning by rather circuitous means. But by focusing consistently on the darkest patches in fields of gray, *Metamorphoses of the Vampire* achieves a degree of precision that studies following every trace of the undead lack, because it establishes the structural identity beneath the vampire's many manifestations.

Metamorphoses of the Vampire consists of six chapters arranged in chronological succession that explore exemplary incarnations of the vampire. In each case, the form assumed by the monster darkly mirrors a

changing world and the modern subject's anxieties about shifting identities within the universe in flux.

Chapter 1 discusses the vampire craze that gripped Europe in the 1730s from two complementary points of view. The first epidemics of vampirism afflicted rural, illiterate communities in lands that had been subjected alternately to Austrian and Turkish rule. Reports of this phenomenon, when transmitted to learned societies, universities, and metropolitan journals, gave rise to a comparably feverish rash of scientific and religious debate. In both Eastern and Western sectors of Central Europe, vampiromania symptomized cultural conflict. Serbian rustics whose identity was imperiled by the machinations of two competing empires achieved a certain amount of symbolic mastery over their troubles by contriving a cause for them within their community. The vampire mediated between inside and outside, past and present, and served as an object onto which more general anxiety could be displaced. Analogously, but for a very different type of society, vampirism allowed learned Western Europeans to confront the interpenetration of foreign and domestic affairs and the competing claims of old and new philosophies. When the vampire emerged on the stage of history, it brought fears of beleaguered cultural identity and tradition into focus for East and West alike.

Chapter 2 examines the satirical strain of discourse that began at the same time as earnest vampirology, and it addresses the affinities between Enlightenment vampires and their Romantic kindred. *Philosophes* and those in the nineteenth century who continued their project of demystification employed the figure of the vampire to attack superstition, clerical dogma, and exploitative economic systems. This rhetorical use of the vampire also occurred in Romantic works that employed the vampire as a means of indicting sanctimony, hypocrisy, and oversimplified claims of reason. The Romantic vampire intensified the negative aspect of its Enlightenment precursor and, in the process, renewed its power as a metaphor for social criticism after Napoleon and the Revolutions of 1830 and 1848.

Until John Polidori's "The Vampyre," the monster had no specific external character traits; that is to say, no personality fleshes out the figures of Enlightenment satire. Chapter 3 takes as its point of departure Lord Ruthven, the first iconic representation of the vampire; despite his title, Ruthven displays the opportunistic qualities of the ascendant middle classes in the early nineteenth century. The chapter continues by examining the stage adaptations of Polidori's work that filled boulevard theaters in England, France, and Germany in the 1820s. The outstanding features shared by the many versions of Ruthven are his obscure pedigree and status as an impostor. Bloodsucking and "undeadness" receive relatively little attention in these works. Instead, the vampire's predations record the upward mobility of a new group that threatened the old order in which the clearly demarcated difference between gentry and peasantry, master

and servant, had defined the social body. Lord Ruthven incorporates the energy of the locomotive, the factory system, and whirling city life; his destruction at the end of the melodramas satisfies the desire for a return to the idealized order of the past. The first few decades of the nineteenth century represent a turning point in the vampire's career because, in contrast to eighteenth-century works, the vampire is now used to tell stories of politically conservative wish fulfillment.

Necessarily — because the work comes as close as possible to providing a canonical version of the vampire — Bram Stoker's *Dracula* (1897) demands detailed scrutiny. Although the Transylvanian Count offers the most famous example of the undead, his presence in the novel that bears his name is strangely attenuated. Chapter 4 argues that Dracula's substance derives from his manipulation of the markets, exchange systems, and communications networks already in place in England, the country he invades. Though marked as an outsider, this vampire is really an insider par excellence. Stoker's novel, in the form of the vampire who has come to London, confronts English society with its own capacity for evil by casting back a reverse image of its own imperialist ambitions. Significantly, Dracula's nearly anonymous exploitation of the structures that command modern life — not his seductive, aristocratic profile — underwrites his power and enduring relevance. This faceless component of the vampire's being assured the Count's resurrection in the myriad guises he has subsequently assumed in the cultural productions of twentieth-century Europe and America.

Vampire stories of the nineteenth century often share the theme of madness. When confronted with the possible presence of otherworldly forces, almost all the protagonists of these tales question their sanity. Chapter 5 examines *Memoirs of My Nervous Illness* (1903) by Daniel Paul Schreber, a Dresden jurist who spent a decade in psychiatric institutions. The state of madness that Schreber describes offers a striking parallel to vampire fictions: the suspension of borders separating the living and the dead, parasitic exchanges of life force, and conjurations of beings intent on eroding the integrity of the social body through attacks on the private individual. Schreber's *Memoirs* provide an interface between the cultural imaginary from which fictions about the undead drew their power and the material conditions of everyday life at the turn of the century. Only the form of Schreber's delusions is fantastic; their social substance is real. Read as a historical allegory, *Memoirs* offer a strikingly lucid account of the anxieties and cultural pathologies entailed by modernization.

Chapter 6 discusses Friedrich Wilhelm Murnau's *Nosferatu* — whose titular monster, legendarily incarnated by actor Max Schreck, has become a vampire icon for the twentieth century[51] — against the backdrop of contemporary films that also explore the relationship between the cinematic image, automatism, and the undead. Like Dracula, Count Orlok

and his peers represent the modern in atavistic guise. They unite in their scattered, spectral forms the cultural anxieties engendered by the economic, political, and technological changes that shaped life in the cataclysmic period the First World War inaugurated. In a broader historical view, these vampires give shape to fears concerning the emergence of the so-called "life sciences." Despite their religious visual language and archaizing trappings, the Weimar films examined in this chapter reveal grave misgivings about uniquely modern obsessions with race and the evolutionary struggle for survival.

Finally, the conclusion explains why, after two hundred years of association with Europe (and German/Austrian Central Europe, in particular), the vampire has become a naturalized American. If this monster owes its long life to modernizing forces, it is only fitting that it has moved to Southern California, the axis of the global culture industry.[52]

Before turning to the "real" vampires that plagued Serbian rustics in the 1700s, a few more words on the cultural terrain where vampires have thrived will set up the larger framework for the chapters to follow. These remarks are intended to establish the premium placed on change in modern life and modern symbolic productions in general. The vampire is a negatively coded representative of the dynamism that has increasingly characterized Western societies since the eighteenth century. The most famous work by Franz Kafka — Deleuze and Guattari's pseudo-vampire — points the way to the shadows where many of the monsters soon to be examined first gathered.

When he awakens from "unsettling dreams," Gregor Samsa finds himself transformed "zu einem ungeheueren Ungeziefer" (into a monstrous vermin).[53] Nowhere does Kafka indicate precisely what Gregor now looks like. The text contains only a partial description of the form the traveling salesman has assumed:

> Er lag auf seinem panzerartig harten Rücken und sah, wenn er den Kopf ein wenig hob, seinen gewölbten, braunen, von bogenförmigen Versteifungen geteilten Bauch, auf dessen Höhe sich die Bettdecke . . . kaum noch erhalten konnte. Seine vielen, im Vergleich zu seinem sonstigen Umfang kläglich dünnen Beine flimmerten ihm hilflos vor den Augen.
>
> [He was lying on his back as hard as armor plate, and when he lifted his head a little he saw his vaulted brown belly, sectioned by arch-shaped ribs, to whose dome the cover . . . could barely cling. His many legs, pitifully thin compared with the size of the rest of him, were waving helplessly before him.][54]

Putting a transformation at the beginning — or indeed *before* the beginning — of a narrative goes against the classical practice of the storyteller's art. Ovid, who provided a model and a lexicon for representing drastic changes of state and self to the entire European literary tradition until the end of the Renaissance, placed metamorphoses at the end of his tales. For him, as for his Greek forebears in Alexandrian Egypt, the metamorphosis represents the point of narrative culmination, which wraps up the uncertainties of the text and gives an explanation in the framework of a mythic "then" to a state of affairs "now" (for example, in his accounts of the creation of heavenly bodies, the origin of religious practices, and the beginning of the natural world).[55]

The reversal of chronology and the upsetting of narrative structure that distinguish Kafka's style are to a large extent symptomatic of cultural shifts that began in the eighteenth century. Kafka's displacement of metamorphosis to a position eccentric to the narrative proper corresponds to a shift in the symbolic value of transformation that gains in currency precisely when the first great novels are written. The transformative logic exemplified by the works of Kafka and earlier stylistic experimenters such as Laurence Sterne and his German admirer, Jean Paul Richter, represents a countercurrent to the classically inflected grand narratives of Balzac, Dickens, Mann, and other celebrated literary figures who let their themes develop internally — that is, in the course of the story's unfolding.

The distress that Kafka and his forebears bring to narrative structure corresponds, in works that are not so adventurous formally, to the relatively new literary theme of the dislocated private party, alone against the world. The figure of the solitary adventurer goes back to antiquity (e.g., Homer's *Odyssey*), but with the Renaissance, the anomalous individual started to receive more literary space in which to display the idiosyncrasies that constitute character: a distinguishing feature of modern narrative is that the representation of subjective experience counterbalances, at least hypothetically, the objective reality the protagonist shares with others.[56] Ian Watt has argued that the stories of Don Quixote, Don Juan, Faust, and Robinson Crusoe are exemplary of the phenomenon.[57] These figures do not share a common origin, yet they display a common, fundamental trait: each man is out for himself. Quixote is anachronistically obsessed with living according to the chivalric code, Don Juan is a pleasure-seeker who eschews lasting attachments, Faust impiously craves knowledge and power, and Crusoe is a castaway, left to create a social order of his own devising. Each of these characters represents radical subjectivity in possession of the power to make and unmake the world.

Sociologically, the literary exaltation of individualism requires the weakening of an older cultural order that, while constricting ambitious souls, also assured peace to more modest ones. As we will see, vampires

thrive where the heroes of modern individualism experience their greatest triumphs: the realms of imagination, erotic exploit, knowledge-seeking, and foreign adventure. *Metamorphoses of the Vampire* shows how the vampire lacks definite contours of individuality and corrodes the identities of all those with whom it comes into contact. The same circumstances that enabled what Stephen Greenblatt, in another context, aptly calls "self-fashioning"[58] menace the greater part of undistinguished humanity with dissolution into faceless anonymity. A sort of "man in the crowd" (Poe) transfigured into the supernatural, the vampire has enjoyed a storied career as the diabolical spirit of an age characterized by mass movements, mass politics, and mass slaughter.[59] This monster, its iconic representations with cape-and-fangs notwithstanding, embodies the depersonalizing forces of modernity. Every representation of the vampire can be seen to contrast sharply with another depiction somewhere else, yet an underlying sameness arising from cultural contradictions — from which no society is free — generates these images in the first place. In this regard, the vampire displays, in exaggerated and monstrous form, the traits of its human counterparts, who, as recent generations of philosophers (particularly in France[60]) have stressed, are far from integral, unified subjects. As we will see, over time more and more agency is ascribed to the vampire, which always endeavors to "fashion" itself to suit its environment.[61]

No one knows exactly from what dreams Gregor Samsa awakens — and that is part of Kafka's game. However, the nightmare is not merely personal: it is cultural, as well. Kafka's vision of indeterminate horror has an iconic representation in Goya's famous picture in the *Caprichos* (1799): "El sueño de la razón produce monstruos" (The sleep [alternately, "dream"] of reason produces monsters). The image shows a man collapsed at a desk littered with pens and papers. He is surrounded by a swarm of flying creatures combining the features of owls, bats, and moths, which gaze out into the night with the fixed stare of enflamed human passions. Are these beings vampires? They could be.

The darkness and the nocturnal monsters looking wide-eyed into the void in turn represent the obscurity of the sleeper's cerebration. The title, inscribed in the image itself, provides an interpretive challenge because it suggests two opposite and mutually incompatible meanings. On the one hand, it can be taken to mean that Reason secretly dreams of its other, Madness; formulated in Lacanian terms: the unacknowledged desire of Order is Chaos. On the other hand, the title seems to assert that when Reason rests, Chaos results; therefore, Reason must be eternally vigilant in order to hold irrationality and concomitant terrors at bay. The aporia to which Goya gives such striking visual expression excludes a middle ground. Despite the modest title of the collection of images to which this picture belongs (*Caprichos* translates as "caprices" or "whims"), Goya provides an emblem of modernity in his art.

"The Sleep of Reason," which also reads as "The Nightmare of Reason," is the product of the social, political, and economic upheavals in what Eric Hobsbawm has called the "Age of Revolution."[62] Hobsbawm's term refers to the period of 1789–1848, which witnessed political revolution first in France and then throughout the European continent, as well as the consolidation of long-term processes conventionally known as the "Industrial Revolution." French revolutionaries justified the overturning of the established order with an appeal to secular rationalism; English industrialists legitimated their enterprise with the common-sense pragmatism of businessmen. In terms of broader social changes, the "Age of Revolution" continues until the present day, for the twin revolutions inaugurated a destabilizing appetite for novelty: new goods, new services, new markets, new social mobility, new rights, and new competition for power.

Revolutionary ways of thinking, whether embraced or rejected by later generations, represent hallmarks of modernity throughout the nineteenth, twentieth, and, now, twenty-first centuries. As we will see after a discussion of premodern, Serbian vampires, the twin revolutions of the eighteenth century, which restructured the modes of production and political organization of Europe, provided the motor for the vampire's many transformations. The forward-looking orientation of modernization, as if through an unconscious act of repression, generated a cultural dream world of sinister forces supposedly returning from a darker age to denature the present.[63]

The vampire is the most persistent creature haunting the dreams and nightmares of reason, whether in the illuminist eighteenth century, the dynamist nineteenth century, or the catastrophic early twentieth century. Patterns that lend the vampire definition emerge against a background of rupture and change. They include recurrent slippages of linguistic reference, transgressions of spatial and temporal boundaries, movements between different stations of class and culture, the confusion of biological and artificial forms of reproduction, the destabilization of communications media, the upsetting of religious codes, and the inversion of norms of sex and gender. This unstable core and affinity for throwing established systems into crisis sets the vampire apart from the monks lurking in labyrinthine monasteries, witches in league with the Devil, and Oriental voluptuaries who are roughly coeval with our monster as other specimens of "Gothic"[64] villainy. The terror that the vampire wields lies in the fact that it moves and changes as fast as modern life. It is impossible to know in which form the vampire will strike next.

Notes

[1] On the modernity of a supposedly ancient category of culture and thought ("myth"), see the classic collection of essays by Roland Barthes, *Mythologies*, trans.

Annette Lavers (New York: Hill & Wang, 1972). See also Philippe Muray, *Le XIXe siècle à travers les âges* (Paris: Gallimard, 1999) for a brilliant — if controversial — dissection of political and religious mystifications that took form in the 1800s and continue today.

[2] Sheridan Le Fanu, *The Best Horror Stories* (London: Sphere Books, 1970), 99.

[3] Sigmund Freud, "The 'Uncanny,'" *Sigmund Freud: Collected Papers* (Vol. 4), trans. Joan Riviere (New York: Basic Books, 1959), 368–407.

[4] James Joyce, *Ulysses* (New York: Vintage, 1986), 40.

[5] Cited in Ernest Jones, *On the Nightmare* (New York: Grove, 1959), 101.

[6] Bram Stoker, *Dracula*, ed. Glennis Byron (Ontario: Broadview, 1998), 347.

[7] Julio Cortázar, *Vampiros multinacionales* (Mexico City: Excélsior, 1975); see the conclusion of the present study for a discussion.

[8] Richard F. Burton, *Vikram and the Vampire, or, Tales of Hindu Devilry*, ed. Isabel Burton (London: Tylston and Edwards, 1893). The *baital* (which Burton translates as "vampire") poses riddles to King Vikram and dispenses enigmatic wisdom. However, the oracular power that the baital possesses is not a capability shared by the creatures Europeans call vampires until later. Burton adds to the European vampire myth, but he does not find a genuine antecedent/analog to it. Just as Burton's Orientalism runs together varied cultures in Africa, the Near East, and India, his terminology for the supernatural elides important differences between monsters. For an overview of Burton's reckless life and ideas, see Mary S. Lovell, *A Rage to Live: A Biography of Richard and Isabel Burton* (New York: W. W. Norton, 1998).

[9] Montague Summers, *The Vampire* (London: Senate, 1995), ix. Originally published as *The Vampire, His Kith and Kin* (London: Kegan Paul, Trench, Trubner & Co., 1928).

[10] Jones, *Nightmare*, 116.

[11] Christopher Frayling, *Vampyres* (London: Faber and Faber, 1991), 4.

[12] Felix J. Oinas, *Essays on Russian Folklore and Mythology* (Columbus: Slavica, 1985), 111.

[13] Thus, the introduction to a recent collection of essays begins with a puzzling assertion: "An ambiguously coded figure, a source of both erotic anxiety and corrupt desire, the literary vampire is one of the most powerful archetypes bequeathed to us from the imagination of the nineteenth century" (Joan Gordon and Veronica Hollinger, eds., *Blood Read: The Vampire as Metaphor in Contemporary Culture* [Philadelphia: U of Pennsylvania P, 1997], 1). How can an archetype be only a little over a hundred years old?

[14] Dom Augustin Calmet, *Dissertation sur les vampires* (Grenoble: Jérôme Millon, 1998), 29–30.

[15] Three French editions appeared (1746, 1749, and 1751); the quotation is taken from the third, revised printing, which strikes a more skeptical tone. The work appeared in German translation in 1752, followed by an English version in 1759.

[16] Calmet, 31.

[17] Markman Ellis, *The History of Gothic Fiction* (Edinburgh: Edinburgh UP, 2000), 161.

[18] Useful studies of popular beliefs about vampires include Jan L. Perkowski, *Vampires of the Slavs* (Cambridge: Slavica, 1976); Alan Dundes, ed., *The Vampire: A Casebook* (Madison: U of Wisconsin P, 1998); and Peter Mario Kreuter, *Der Vampirglaube in Südosteuropa: Studien zur Genese, Bedeutung und Funktion* (Berlin: Weidler, 2001).

[19] This connection was observed — and subject to criticism — in the first scholarly discussion of vampires, which was delivered as a lecture in 1725 and appeared in print in 1728 and, with additions, in 1734. See Michael Ranfft, *Traktat von dem Kauen und Schmatzen der Toten in Gräbern*, ed. Nicolaus Equiamicus (Diedorf: Ubooks, 2006); unfortunately, the editor has changed the text *ad libitum* for purposes of "readability." On the subject of *Nachzehrer*, see Thomas Schürmann. *Nachzehrerglauben in Mitteleuropa* (Marburg: N. G. Elwert, 1990).

[20] This, in essence, is the driving concern of Jacques Derrida's "deconstruction," which finds its clearest articulation in "White Mythology: Metaphor in the Text of Philosophy," *Margins of Philosophy*, trans. Alan Bass (Chicago: U of Chicago P, 1985), 207–72.

[21] Paul Ricoeur, *Du texte à l'action* (Paris: Seuil, 1986), 19.

[22] See the writings of Paul de Man, e.g., "Semiology and Rhetoric," *Allegories of Reading: Figural Language in Rousseau, Nietzsche, Rilke, and Proust* (New Haven: Yale UP, 1982), 3–19.

[23] Michel Serres, *The Parasite*, trans. Lawrence R. Schehr (Minneapolis: U of Minnesota P, 2007), explores the relationship between chaos and order in science, social organization, and literature; "noise" is necessary, according to Serres, for structures to stand and systems to function. Vampires are nothing if not parasites: while seeming extrinsic to their hosts, they in fact entertain a complementary relationship with them; they are interference that, by revealing points of weakness, helps the system to regenerate itself.

[24] Paul Ricoeur, *Freud and Philosophy: An Essay on Interpretation*, trans. Denis Savage (New Haven: Yale UP, 1970), 32–36.

[25] Gilles Deleuze and Félix Guattari, *Kafka: Toward a Minor Literature*, trans. Dana Polan (Minneapolis: U of Minnesota P, 1986), 29–30; I have modified the translation, which is inaccurate (cf. the French edition [Paris: Éditions de Minuit, 1975], 53–54).

[26] See Elias Canetti, *Kafka's Other Trial: The Letters to Felice*, trans. Christopher Middleton (New York: Schocken, 1974); and Bernhard Siegert, *Relays: Literature as an Epoch of the Postal System*, trans. Kevin Repp (Stanford: Stanford UP, 1999), 207–18.

[27] See the documents and commentary in Franz Kafka, *The Office Writings*, ed. Stanley Corngold, Jack Greenberg, and Benno Wagner (Princeton: Princeton UP, 2008).

[28] David Herbert Lawrence, *Studies in Classic American Literature* (New York: Penguin, 1971), 70–88; see also James B. Twitchell, *The Living Dead: A Study of the Vampire in Romantic Literature* (Durham: Duke UP, 1981), 192–205.

[29] Vampires or not, Poe's cast of unsettling figures has a bearing on the issues of identity and bondage intimately tied to our monster. See J. Gerald Kennedy and Liliane Weissberg, eds., *Romancing the Shadow: Poe and Race* (Oxford: Oxford UP, 2001); contributor Joan Dayan argues that "By invoking the twofold condition of the undead, Poe tackled the problematic status of human materials" (109).

[30] Mario Praz, *The Romantic Agony*, trans. Angus Davidson (Oxford: Oxford UP, 1933), passim. More recently, Camille Paglia, in *Sexual Personae: Art and Decadence from Nefertiti to Emily Dickinson* (New York: Vintage, 1991), has continued the search in the same, somewhat indiscriminate spirit.

[31] Praz, 253; Walter Pater, *The Renaissance* (New York: The Modern Library, 1950), 103.

[32] For those seeking instruction along these lines, the publishing details are: Dorothy Harbour, *Energy Vampires: A Practical Guide for Psychic Self-Protection* (Rochester: Destiny Books, 2002); Barbara E. Hort, *Unholy Hungers: Encountering the Psychic Vampire in Ourselves and Others* (Boston: Shambhala, 1996); Marty Raphael, *Spiritual Vampires: The Use and Misuse of Spiritual Power* (Santa Fe: Message, 1996).

[33] Nina Auerbach, *Our Vampires, Ourselves* (Chicago: U of Chicago P, 1995).

[34] See Donna J. Haraway, *How Like a Leaf: An Interview with Thyrza Nichols Goodeve* (New York: Routledge, 2000), 149–54; here, Haraway summarizes arguments made in fuller detail in her book *Modest Witness@Second Millennium. FemaleMan Meets OncoMouse: Feminism and Technoscience* (New York: Routledge, 1997).

[35] Carlo Ginzburg, *Clues, Myths, and the Historical Method*, trans. John and Anne C. Tedeschi (Baltimore: Johns Hopkins UP, 1989), ix. Studies by Ginzburg that have been consulted for inspiration, information, and models of interpretation include *The Night Battles: Witchcraft and Agrarian Cults in the Sixteenth and Seventeenth Centuries*, trans. John and Anne C. Tedeschi (Baltimore: The Johns Hopkins UP, 1992) and *Ecstasies: Deciphering the Witches' Sabbath*, trans. Raymond Rosenthal (Chicago: U of Chicago P, 1994). Walter Stephens, *Demon Lovers: Witchcraft, Sex, and the Crisis of Belief* (Chicago: U of Chicago P, 2003) provides another example of innovative historicism from which the study at hand has benefited.

[36] Michel Foucault, *Madness and Civilization*, trans. Richard Howard (New York: Vintage, 1965).

[37] Michel Foucault, *The Order of Things*, trans. Alan Sheridan (New York: Vintage, 1970), 387.

[38] See, among other recent studies, N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago: U of Chicago P, 1999); and Bruce Clarke, *Posthuman Metamorphosis: Narrative and Systems* (New York: Fordham UP, 2008).

[39] Jacques Lacan, "The Function and Field of Speech and Language in Psychoanalysis," *Écrits. A Selection*, trans. Alan Sheridan (New York: W. W. Norton, 1977), 72.

[40] René Girard, *The Scapegoat*, trans. Yvonne Freccero (Baltimore: Johns Hopkins UP, 1986), 33; *Le bouc émissaire* (Paris: Grasset, 1982), 51.

[41] Girard, *Scapegoat*, 33.

[42] Girard, *Scapegoat*, 33.

[43] See also the essays collected in *Monster Theory: Reading Culture*, ed. Jeffrey Jerome Cohen (Minneapolis: U of Minnesota P, 1997); Cohen's introduction offers methodological considerations (e.g., "the monster's body is a cultural body," "the monster dwells at the gates of difference") with which the present study is in basic agreement.

[44] Chris Baldick, *In Frankenstein's Shadow: Myth, Monstrosity, and Nineteenth-Century Writing* (Oxford: Clarendon, 1987), 14.

[45] Baldick, 15.

[46] Carl Schmitt, *The Nomos of the Earth in the International Law of the Jus Publicum Europaeum*, trans. G. L. Ulmen (New York: Telos, 2003), 95; this work originally appeared in 1950. See also Walter Benjamin's gloss on Parisian police reports during revolutionary upheaval, when "the flâneur completely distances himself from the time of the philosophical promenader, and takes on the features of the werewolf restlessly roaming a social wilderness." *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard UP, 1999), 417–18.

[47] Michael Hardt and Antonio Negri, *Multitude: War and Democracy in the Age of Empire* (New York: Penguin, 2004), 10–11.

[48] Incidentally, this approach follows the principles of Lacanian psychoanalysis, which seeks to chart the displacements of libidinal energies as they form and deform relations between subjects of desire and their objects of investment; sexuality is properly understood as a structure, not as an etiology; see, for example, Bruce Fink, *A Clinical Introduction to Lacanian Psychoanalysis: Theory and Technique* (Cambridge: Harvard UP, 1999), 165–204.

[49] Jean-Paul Roux, *Le sang: Mythes, symboles et réalités* (Paris: Fayard, 1988). Caroline Walker Bynum, *Wonderful Blood: Theology and Practice in Late Medieval Northern Germany and Beyond* (Philadelphia: U of Pennsylvania P, 2007), while focusing on Germany, explores the broader European context of blood symbolism. See also David Biale, *Blood and Belief: The Circulation of a Symbol between Jews and Christians* (Berkeley: U of California P, 2007).

[50] The works of Avital Ronell are representative of this approach. See, for example, *The Telephone Book: Technology, Schizophrenia, Electric Speech* (Lincoln: U of Nebraska P, 1991). A similar critical orientation may be found in Laurence A. Rickels, *Aberrations of Mourning: Writing on German Crypts* (Detroit: Wayne State UP, 1988). Both authors derive their concerns from the writings of Derrida; the latter's *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*, trans. Peggy Kamuf (New York: Routledge, 1994) coins the term "hauntology" (10) — a pun between languages — to name the problem.

[51] Hence the premise of the 2000 film *Shadow of the Vampire* (directed by E. Elias Merhige) that Schreck really was a vampire.

[52] This trend does not, of course, prevent the monster from ultimately thriving in other environments, also to be discussed.

[53] Franz Kafka, *Die Erzählungen* (Frankfurt am Main: Fischer, 2002), 96; *The Metamorphosis*, translated and edited by Stanley Corngold (New York: W. W. Norton, 1996), 3.

[54] Kafka, 96/3.

[55] Richard Hunter, *The Shadow of Callimachus: Studies in the Reception of Hellenistic Poetry at Rome* (Cambridge: Cambridge UP, 2006) discusses the poetic principle at work.

[56] See, for example, the classic studies by Georg Lukács, *The Theory of the Novel* (Cambridge: MIT Press, 1971); and Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist (Austin: U of Texas P, 1982).

[57] Ian Watt, *Myths of Modern Individualism: Faust, Don Quixote, Don Juan, Robinson Crusoe* (Cambridge: Cambridge UP, 1997).

[58] Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: U of Chicago P, 1984).

[59] The most profound meditation on this topic remains that of Elias Canetti, who in *Crowds and Power*, trans. Carol Stewart (New York: Farrar, Straus, and Giroux, 1984), diagnoses an epochal malady (e.g., "as the crowd grows, its units become weaker and weaker" [186] — an observation that leads into the discussion of totalitarianism and madness concluding the essay). At the same time — and especially in view of gender dynamics that will be analyzed throughout the following pages — it is important to note a modernist tendency to feminize mass culture, also implicit in Canetti's work, which reads as a symptom; see the influential essay by Andreas Huyssen, "Mass Culture as Woman: Modernism's Other," in *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington: Indiana UP, 1986), 44–64.

[60] See, e.g., Vincent Descombes, *Modern French Philosophy*, trans. L. Scott-Fox and J. M. Harding (Cambridge: Cambridge UP, 1981).

[61] Needless to say, these efforts are not always successful (see, in particular, chapter 4).

[62] Eric Hobsbawm, *The Age of Revolution: 1789–1848* (New York: Vintage, 1996).

[63] Jean-Michel Rabaté, arguing for the "ineluctability of spectral returns" in modern culture, shows how literary works are "systematically 'haunted' by voices from the past" (*The Ghosts of Modernity* [Gainesville: The UP of Florida, 1996], xvi). For further exploration along these lines, see Julian Wolfreys, *Victorian Hauntings: Spectrality, Gothic, the Uncanny, and Literature* (New York: Palgrave, 2002).

[64] Strictly speaking — as Summers observes — "the Vampire was not generally known to Gothic lore" (278). That is, this monster does not feature in the works of Horace Walpole, Matthew "Monk" Lewis, and Ann Radcliffe, the eighteenth-century originators of this kind of literature. However, *Metamorphoses of the Vampire* occasionally follows the established critical convention of using the word "Gothic" to include the vampire, if only for convenience. Whenever necessary, appropriate distinctions are drawn.