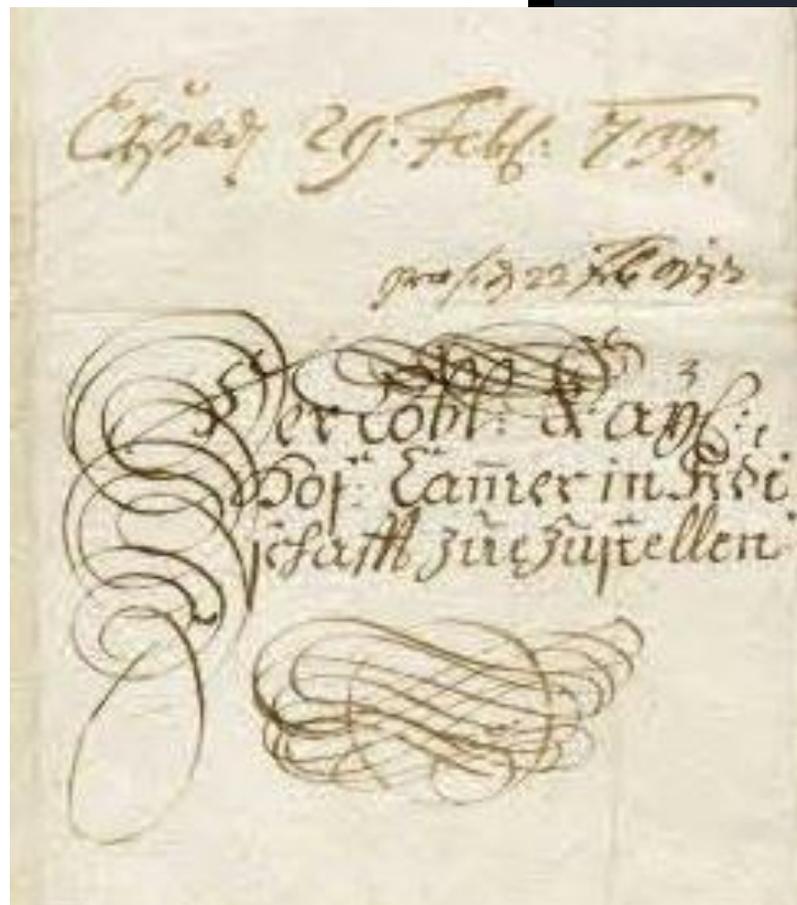


The Vampire: Alive and Kicking

An analysis of the works on Vampires in British and American Literature from 1819-2008.



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Thesis

The works on Vampires in British and American Literature from 1819-2008 suggest that the earlier version of the vampire in literature focused on the humanization of the vampire whereas the latest versions tend to idealize the vampire as the perfect human being.

Research Question

To what extent do social arguments and morality in Vampire novels between 1819-2008 lead to the humanization and later on idealization of the vampire in British and American Literature?

1. Introduction

From bloody threat, to educated monster to teen heartthrob. Throughout the ages, the vampire as a character in British and American literature has undergone many changes. One can make the argument that each generation seems to have reborn the vampire based on the trends and social conventions of their time as “every generation embraces the vampire that it needs” (Taylor, 2012). Hence, few monsters can be viewed to having undergone a similar transformation, nor have they been able to achieve the same level of relevance in literature (Day, 2006).

The vampires that seemed to have been most known in their own generation and beyond, and therefore will be discussed in this thesis, are John Polidori's *The Vampyre* (1819), Bram Stokers *Count Dracula* (1897), Anne Rice's *Interview with the Vampire*(1976)) and Stephanie Meyers *Twilight Saga* (2005-2008). All these novels seem to have struck a certain nerve within their own culture as perceived through their success during their time of release. However, when stating, “every generation embraces the vampire that it needs” (Taylor, 2012), it must also be said that this means that the vampire as a character in literature seems to have undergone a fundamental

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change since its literary debut. Therefore, the time period that will be covered will be from the first vampire novel (1819) to the last novel that made an impact on today's pop culture (2008).

In Stephanie Meyer's *Twilight Saga* (2005-2008), the vampire has become fully assimilated to human life; getting married and forming a family and some even giving up drinking blood (Meyer, 2005-2008). The vampire is portrayed as having become more aware of its surroundings and appears to have an innate wish to remain part of human society. Furthermore, it has become the main love interest and hero of the novel, being a far cry from the evil vampire that first entered literature in form of spoken stories passed down through the generations. What one can observe when comparing these two types of vampires is that the contemporary figure of the vampire has a fully developed conscience that he is willing to act upon in social context. The earlier vampires could either not act upon their conscience or enjoyed acting against them as Count Ruthvell displayed in Polidori's *The Vampyre* (1918). From this, one can derive the assumption that vampires have developed a conscience and thus have even become moral creatures. Yet, this did not happen overnight. Rather the development was a systematic process in order for the vampire to become the hero we know today. Regardless of the role that the vampire develops into, be it villain or hero, there appears to be a tendency to humanize certain aspects of the vampire based on the social construct and moral that was dominant during the time period.

Therefore, this thesis is set out to investigate the following question: *What changes of the vampire in British and American Literature can be observed in the last epoch and how do they deal with the social arguments and morality of their time?*

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In order to trace these steps in literature, this thesis will be divided into four chapters. In the first chapter, a look at the historical origin of the vampire in Europe will be taken. At a certain point in time, the vampire represented a realistic fear that it carried over into the first novels and of which certain attributes remain up until in today's literature. Therefore, it has been deemed as important to explore the origin of this creature and how it came about in literature in the first place. Secondly, John Polidori's *The Vampyre (1819)* will be analyzed, as this was the first time the vampire appeared in a novel, before passing on to investigating the vampire as a character in Bram Stokers *Dracula*, Anne Rice's *Interview with the Vampire* and Stephanie Meyer's *Twilight Saga (2009)*. In every chapter, the character of the vampire will be analyzed, along with the changes in social conventions, changes in history and the general acceptance of this changes that were happening during the time in order to observe how the themes are interrelated in the development of the creature.

2. Historical Origin of the Vampire in Europe

This chapter illustrates the historical origin of the vampire in Europe through an analysis of the mythological background of the vampire, as well as through a short introduction to its presence in history by means of a case study. Furthermore, an introduction to the literary conception of the vampire will be given.

2.1. Mythological background

The historical origin of the vampire as a mythological creature is as mysterious and bloody as the creature is itself. It is neither possible to allocate an exact time period, nor a culture that holds the exclusive right to the Vampire as it has existed in the traditional folklore for decades by word

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of mouth. Before the term 'vampire' was actually coined in 1732 (Day P. , 2006) , several cultures such as the Greek and Hebrew cultures already sported overarching attributes for their own creature. Traces of creatures with vampire-like tendencies can already be found in Greece in form of the Lamiae, a corpse of "loose women" (Rickels, 1990) who returned from the death to suck the blood of infants until they died, whilst in Rome one could encounter a blood sucking ghost in form of the *Striges* (Rickels, 1990). Usually, vampirism would affect a singular person and serve as some form of warning similar to common day fairy tales, a modern counterpart being Little Red Riding Hood, with the moral that one should not talk to strangers.

However, the actual word *Vampyre* entered the English language firstly in 1732 (Day,2006). The English term was derived from the German *Vampir*, which in turn had been derived in the early 18th century from the Serbian *vampire*. This was due to a series of vampire sighting's across central and especially in Eastern Europe (Day, 2006) between 1732-1755 allowing several mythological creatures with overarching attributes, yet different names and origins, to morph into the form of the original vampire. It is also important to note that despite the bible never taking any stances towards vampires it was agreed by the Churches that they were un-Christian and evil, (Asbjørn, 2003) as at the time the Vampire attacks would usually take place in rural areas, where religious beliefs were especially strong in contrast to cities.

2.2. Historical origin: The Case of Medvedja

The most famous vampire sighting in the Balkans reported in history was the staking of Arnold Paole in 1732 in Medvedja. Paole had returned from Military duty in 1727, married and then died

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shortly after having been “ crushed to death by the fall of a wagon-load of hay” (Day P. , 2006)

He was buried and in theory that should be the last time one would have heard of him. However, several months after his death a number of people claimed to have seen him walking around town and inside their homes. Even worse a few weeks later, most of the people who had claimed to have seen him subsequently died (Jøn, 2003). His wife remembered Paole having stated that during his stationing in Greece he had been constantly harassed by vampire. He had been able to cure himself of this harassment by either eating soil of the grave from where the vampire came from and smearing himself with its blood (Day P. , 2006) or setting the grave of the being that was haunting him on fire (Jøn, 2003). Yet, this information was not deemed enough and his corpse was exhumed. The group that exhumed the body consisted of two medical practitioners, a priest and two military officers, all people of authority whose judgments was trusted. Upon uncovering the body, “His body was vermilion, his hair, nails and beard had grown and his veins were all filled with fluid blood that flowed from all over his body onto the shroud he was wrapped in” (Huet, 1997). The bailiff present during his exhumation, who was also an expert of vampirism, (Huet, 1997) saw this as a proof that he was a vampire and took a very sharp stake, plunging it into the supposed vampires heart as was the custom. “The stake went through the body, which emitted a piercing scream, as if still alive. This done, his head was cut off, and everything burned. Following that, the same treatment was applied to the four persons dead from vampirism [having died between Paoles death and his exhumation] for fear that they, too, might kill others in turn” (Huet, 1997). This seemed to have worked as after this staking the peace returned to the small town, until 1732 where another supposed vampire plague took place. This time Austrian officials had been ordered to investigate the matter sending a Contagions-Medicus, a doctor called

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Glaser, to Medvedja to investigate what had happened, as the town being so close to the Ottoman border could have been prone to an epidemic disease. Glaser was unable to find any reason to support that theory, despite opening ten different graves to examine the corpses. Some corpses were normally decomposed whereas others were in the same state as Paole's when it had been exhumed. In his report he asked to allow for the corpses to be destroyed in order for the people to be calmed. His report was sent to Belgrade where it was decided to investigate the matter anew by sending a commission led by military Surgeon Johann Flückinger (Day P. , 2006). After further investigation, it was decided the people were dealing with another vampire epidemic leading to the exhumation of eighteen corpses, which all supposedly showed similar marks that Paole's corpse had shown. The findings of the commission, which included Arold Paoles staking were written in a report by Johan Flückinger, called *Visum et Repertum* (see figure 1 in appendix) and sent to the officials in Belgrade.

What is interesting about this case is the quantity of numbers that were affected as well as the fact that it did not only happen once, but twice. It is near impossible to find a case where a vampire or another mythological creature supposedly caused such great damage. Even physicians at the time, who were instructed on thinking rationally, were unable to give a rational explanation for this phenomenon. Hence, despite that, this appears ridiculous as well as hysteric in the light of modern-day knowledge; the fear of the vampire in history needs to be understood as an actual well-founded and most importantly realistic fear.

The report *Visum et Repertum* that had been sent to the officials was also published in numerous newspaper magazines and journals across Europe sparking a large debate about the findings.

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Over the course of years, vampire sightings would continue, sometimes spawning out in hysteria amongst the population. Even Maria Theresa, empress of Austria was forced to deal with a supposed outbreak of vampires in Silesia in 1755 (Day, 2003). She sent her chief physician Gerard van Sweten to investigate upon the matter. He declared that the claim of vampire epidemic was false and the empress passed several laws stating that such cases would no longer be investigated by religious authorities, but rather by civil authorities (Day, 2003).

Nevertheless, this did little to quench the thirst that the people had developed to find more out about these monsters. With the industrialization, many people from agricultural societies would move into towns and bring their traditions and beliefs with them. Up until then, the vampire had remained a “plump peasant living in a rural area” (Asbjørn, 2003). However, due to the massive moves of workers to the cities, the tales changed, revolving around educated vampires living inside cities and castles. Having moved from the countryside to the cities and from rural superstition to common recognition around Europe, it was only a question of time before the vampire came to life and was immortalized in literature.

2.3. [From mythological creature to creature in literature](#)

The birth of the Vampire in British Literature took place in mid-June in 1816 in the Villa Diodati at Lake Geneva (Day, 2006). There, resident Lord Byron and his personal physician John Polidori had invited Lord Percy Shelley, his mistress Mary Godwin (later Mary Shelley) and Godwin’s step-sister Claire Clairmont for dinner. In order to keep themselves entertained Lord Byron proposed a challenge, namely that each member of the group would write a ghost story (Polidori, 1918). Percy Shelley and Claire Clairmont wrote nothing, however Mary Shelley created *Frankenstein*

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and Lord Byron “wrote a short fragment which he soon discarded” (Day,2006). John Polidori, picked up, edited and expanded these short fragments and later on published them. His work, *The Vampyre* (Polidori, 1918), would later be classified as the first Vampire novel to be ever written in Europe and America and ignited the first vampire craze in England and France.

Having laid out the origins of the vampire as well as given a short introduction to the vampire as a literary creature, the following chapter will investigate this role more in-depth.

3. The development of the Vampire in Literature.

As mentioned in the introduction, every generation seems to have reborn the Vampire based on their own codes of etiquette, laws and morals. Every chapter will begin by giving a short summary of each novel, then analyze what the vampire in each novel reflects about the society that it takes part in and how this has led to the development of the vampire as a creature in literature.

3.1. John Polidori, *The Vampyre* (1819).

This chapter will illustrate the first attempt of writers at raising the vampire from mythology into fiction. It will begin with a short summary of the short novel ‘*The Vampyre*’ written by John Polidori and will then go on to analyze the social events behind its inception, as they are vital in order to understand the initial reason behind the changes of literary vampire from its mythological cousin. Furthermore, the chapter will also analyze the importance of the novel as a whole in literature.

3.1.1. Plot Summary

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The short novel tells the story of Aubrey, a young English Gentleman, who is joined on his Grand Tour by the mysterious Lord Ruthven, darling of British High Society. However, they part ways after Aubrey discovers that Ruthven was in the process of seducing the daughter of a common acquaintance. Whilst in Greece, Aubrey falls in love with the daughter of his inn keeper who, shortly after Lord Ruthven's arrival, is killed under mysterious circumstances. Heartbroken Aubrey re-joins Lord Ruthven on his travels. On the road to their next destination the pair is attacked by bandits and Lord Ruthven is mortally wounded. He makes Aubrey swear an oath that he will not mention his death to anyone for one year and a day.

Aubrey then returns to London to be re-united with his sister. He is then shocked to discover that Lord Ruthven has also returned and is alive and well. Aubrey suffers a nervous breakdown as his sister and Lord Ruthven are engaged and plan to marry soon. In his desperation Aubrey writes a letter to his sister revealing Lord Ruthven's background and secret as he is unable to do so directly due to his oath. Unfortunately, the letter reaches his sister too late and she is found on her wedding night, dead and sucked of all her blood. Lord Ruthven, who by this point has clearly been exposed as a Vampire, disappears without a trace.

3.1.2. Background Information

When *The Vampyre* was first published, it was believed that Lord Byron, "the most seductively attractive of poets" (Wu, 2012), due to the similarities in style, had written it. This guess would not have been farfetched, as Byron had indeed written parts of it. However, it was completed by his personal physician at the time, John Polidori. Elizabeth Miller states that John Polidori based the arch villain of the short novel Lord Ruthven on Lord Byron, as he "bore more than a

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passing resemblance to his employer” (Smith, 2007). It is interesting to know that the character of Lord Ruthven had then already found success in British society through a different work that had socially ruined Byron and had been the cause his “holiday” in Switzerland. In 1816, Byron had decided that the time had come to end his affair with Lady Caroline Lamb, a married woman. Lady Lamb in turn decided that she would try to win him back and when that failed, she took revenge by writing a novel called *Glenarvon* (Lamb, 1816). The novel featured a thinly veiled Byron as the main villain named Clarence de Ruthven and went on to expose numerous delicate aspects of his private life such as him allegedly fathering a child with his half-sister and being the instigator of numerous affairs with women, both married and unmarried. This novel would eventually cause him to be ostracized from society and leave London for Switzerland with Polidori accompanying him.

3.1.3. The Vampire: A Warning to all Women

What is interesting to observe in *The Vampyre* is the evolution that one can already observe in regards to the vampire as a creature within literature. Previously in the vampire plague in Medvedja, the vampire had still been living in the countryside as a poor farmer who was turned into a monster by either being bitten by a vampire or by eating cattle that had been previously bitten by vampires. Visually these earliest vampires had been reported as being “re-animated corpse of folk-lore” (Jøn, 2003). Now vampires had been raised to the position of nobility who were able to escape any situation, never mind how dire it was for them or how cruel the action was that they had committed.

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Lord Ruthven, from historical and literary point of view, was to be the first vampire that would appear being physically and economically different from his mythological predecessors, thus commencing a new age for the vampire. This new vampire enjoys ruining the lives of mere mortals, leaving behind chaos and destruction wherever he goes. At the same time his actions are anchored within the need for chaos rather than the need to kill as seen in the fact that he is not satisfied with murdering Lady Mercer who “threw herself in his way and did allto attract his attention... though in vain” (Polidori, 1918), Ruthven prefers to try his luck with the “virtuous wife and innocent daughter” (Polidori, 1918), perhaps because they pose more of a challenge and the level of destruction is deemed to be greater. Despite committing a number of heinous crimes, he is never held accountable for any of them causing him to avert justice repeatedly. However, other than the mythological aspect of being a monster, he is rather representative of the realistic dangers that are shown within the society that he and the author of the short story are part of in terms of being abused by their superior or those whom they have followed in blind devotion.

Indeed, Polidori’s villain is not truly an unusual or even very original antihero. As a matter of fact, he has been described as “a conventional rakehill or libertine with a few vampire attributes grafted into him” as stated by Robert Morrison (Polidori, 2008). Morrison continues stating that Polidori’s Lord Ruthven serves more as “a metaphor” with a restricted function of seducing and abusing women. This becomes even clearer when analyzing the novel as a whole.

3.1.4. An Analysis of the Novel

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What we must remember when analyzing this novel is that when Polidori wrote this character, he wrote it with Byron in mind. Polidori himself had been upset at Byron as he had been “a constant butt to Byron’s merciless jokes” (Day P. , 2006) ending only when the young doctor was eventually fired by the poet in 1816. Borrowing Lord Ruthven’s name from a novel that (as mentioned previously) had been written by Byron’s ex-lover, he ensured that the reader would be able to immediately associate the novel with Lord Byron, thus making his main character as ungentlemanly- as possible.

By itself it is rather questionable whether the novel would have been as successful as it was, since it was written towards the ending of the Gothic Hay day in 1819. By then, the trusted formula that had been used until then in regards to writing gothic short stories, which began “in media res, revealed in the use of the supernatural and the unexplained, and broke off in the crucial moments” (Polidori, 2008), had been used countless times. This formula can also be clearly observed in *The Vampyre (1819)* and publishers were in the process of moving on to gothic stories that dealt more with more “extreme psychological effect”.

Therefore, *The Vampyre (1819)*, may be seen as little more than a standard gothic novel that included a cautionary tale for women against men, especially Lord Byron. In regards to the inner working of its mains antagonist, *The Vampyre (1819)* is rather black and white. However, the novels importance lies in giving the public the most recognizable version of the vampire. It would be this version, well-bred, good looking and rich, which would be reborn time and time again. Indeed, in later works, the physical representation and attributes of the vampire remain

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often the only things that is unchanged whereas the inner working of the creature become much more complex, especially in today's contemporary work.

3.2 Bram Stokers *Count Dracula* (1897)

This chapter illustrates the development of the vampire as a creature in literature during the late Victorian period. It can be observed that the focus is now shifting from the predicament of the hero (the mortal), to the purpose of the villain (the vampire) and to the question of how this evil can be combated. Furthermore, the creation of the vampire seems to now be intrinsically intertwined with the social as well as historical conventions of the time. A demonstration of this will be achieved through a short summary of the novel *Count Dracula* (Stoker, 1897) and an analysis of the gothic novel. It will then go on to inquiry with regards to the historical and social changes that the British population was undergoing at the time, as these may be viewed as the cornerstones on which the moral foundation of the country was built on at that time.

3.2.1. Summary

Jonathan Harker, a solicitor, visits Count Dracula to discuss business. Dracula imprisons Harker, who soon after realizes that Dracula is a vampire. As Dracula leaves for Europe, Harker manages to escape. Dracula kills Lucy Westerna, the best friend of Mina Murray who is the fiancé of Harker. Before her death, Lucy had been proposed to by three men, Dr. John Seward, Quincey Morris, and Arthur Holmwood. She accepted Holmwood but remains good friends with the other two men. Doctor Seward had been called upon when Lucy had first been infected by Dracula. He in

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turn called upon his old teacher Abraham van Helsing who is immediately able to identify the true reason of Lucy's deterioration and subsequent death. Harker and Mina, together with Dr. Seward, Morris, Holmwood and van Helsing, get together to defeat Dracula, which they, after a number of trials and turbulences, are able to do.

3.2.2. Background Information

Bram Stokers *Dracula* is a prime example of the literary personification of the omnipresent fears during the time-period of the author life. The novel seems to contain all the fears inhabited by the Victorian society of the 1890s, brought by historical, economic and social changes challenging the fundamentals of Victorian beliefs. These are also responsible for the first changes in the vampire from a rather flat character into a more complex creature.

The Victorian era was situated during the end of the century, so it brought about the feeling that the British Empire was beginning to break down. The country finds itself just having undergone a depression in 1880 and there seemed to be the fear that Britain had "reached imperial epitome" as overseas subjects were slowly starting to rebel against the British rule. Furthermore, the country's conservative population was also finding itself challenged by the artistic movements of the time as "literary and artistic movements were threatening the country's morality. (Wynne, 2016)" Essentially, all ideals had been held sacred within Victorian society up until this point were rattled to their core.

3.2.3. Historical and Social Challenges in Fundamental Beliefs

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One of the greatest fears that challenged Victorian ideals were not economical but psychological and philosophical. Several scientific discoveries were casting fear and doubt into the traditional fundamentals of the late Victorian society. Charles Darwin's theory caused a blurring of the line between the difference of what is human and what is animal. At the same time, Freud was championing theories of "unconscious" motivation which was greatly causing unease to the highly conservative late Victorian society. Even worse Bénédict Morel sparked a new theory that the British population, having reached the height of its ability, was now heading towards mental (and what can only be assumed as later to physical) degeneration (Wynne, 2016). Hence it had become common belief that if humans and societies could evolve, then they could also degenerate. (Day P. , 2006)

One of these threats that seemingly, proved Morel's theory was derived during the 1890s and it was a direct threat to the patriarchy; 'the New Women'. (Day P. , 2006) This term had been coined by Sara Grands and outside literature, it stood unanimously for a modern female who would challenge the Victorian ideals of what it meant to be a woman. The 'New Women' challenged marriage and divorce laws, the maternal and domestic values and argued for sexual and social emancipation (Day P. , 2006). However, within literature, the term 'New Women' often described a demonic female as a "supernatural, powerful creature feeding off the life force of the male" (Day P. , 2006).

Within his novel, Bram Stoker has any women that does not strictly abide by the traditional late Victorian ideals find a tragic ending, as was the case of Lucy Westerna. Lucy, who while alive is described as a sweet and virtuous girl, turns into a sexual being upon becoming a vampire. Her

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only way at redemption is being staked and beheaded in one of the most grueling scenes of the book.

The 'New Women' itself were not the actual threat. The real threat was what the term represented, mixed with the new theories of what threat would cause. If there was going to be a change in the balance between the male and female relationships then, as was the fear, in order for things to remain in order, there would have to be a counterweight. Hence, if women were to become more masculine beings, than the fear was that as a counterweight men would subsequently become more female, a thought that may not have sat well in the rather male dominated society. The late Victorian masculine ideal was a "stoic brand of Christian manliness" (Smith, 2007) and the 'New Women' were seen as a direct threat towards that ideal. This is clearly represented within Dracula, as he displays some traits that would make his sexuality at the very least questionable. Indeed, his declaration of Harker as being his, when his wives try to attack him would have been seen at the time as "a manifestation of homosexuality and also the desire for possession, although the fusion between them never comes about" (Muskovits, 2010). The Victorian audience with the trial of Oscar Wilde still fresh in mind (he was sentenced in 1895 to two years of hard labor for sodomy (Muskovits, 2010) would be more than capable on understanding what Dracula was hinting at.

3.2.4. The Vampire: The Evil Plotter

Dracula, similar to Lord Ruthven, is a character that seems to revel in causing complete and utter disorder towards what at the time is perceived to be the natural order of the world. Both novels

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deal with unacceptable behavior during their respective times. Nonetheless, there are fundamental differences between the two of them. Polidori's vampire works on a more personal level, affecting people more in passing. The vampire when looked at out of a different angle, despite the gothic element at the core, still has a touch of tragic romance; a woman falls in love and it is her doom, the villain mysteriously disappears similarly to the ten-cent romance novels. The vampire at the time was still little more than a "rakehill" (Polidori, 1918). Dracula works on a much greater and more complex scale. It is at its core, despite the supernatural element, a rational tale, as there are doctor statements and blood transfusions in order to fight an embodiment of a realistic evil, while at the same time holding on to some romantic element of an evil count seducing women and (arguably) men.

Indeed, Dracula actively seeks to cause chaos on a global scale as he is moving from Transylvania, where he already had installed fear into his local population, to London in order to feed on as many people as possible. He brings disorder to the world's natural order and it is only through his death that the natural order is restored (McClelland, 2010). Keeping in time with the characters, the authors seem to also reflect a certain level of complexity and variety of issue as represented in their version of vampire.

To the Victorian audience Dracula as a character must have been deemed to be the ultimate villain as he not only physically harmed people but he was also a "polymorphous perverse Vampire" (Muskovits, 2010). He had once been a Christian aristocrat who defended his country against the Turks, who was now trying to invade the Empire. He had fully degenerated into the Victorian nightmare. The only thing that can stand against him are the most masculine and noble

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of men, working in what was considered at the time the most logical professions such lawyers, doctors, professors who have to kill him in order to restore order into the world.

Whereas Polidori's *The Vampyre* (1819) had been a warning to women against men who would try to seduce them, the vampire in *Dracula* seems to have become the embodiment of every fear held by the Victorian society. From invasion by a foreign greater power (Dracula coming to England) to the disturbance of the careful balance of the gender, everything in this novel seems to point towards the realistic fears of the degeneration of the man and the British Empire as a whole.

However, despite the book focusing on Dracula as this main antagonist, the reader is never presented with Dracula's point of view. It would only be in later works that the main subject of the books would be given a voice and more playing room whereas in *Dracula* it only monopolized the role of the villain.

3.3 Anne Rice, *Interview with the Vampire* (1976)

This chapter will illustrate the changes that the vampire in literature has undergone from a main villain to the main victim of the novel. The vampire is no longer seen as a villain but as a victim of circumstance who several times fails to act upon what remains of his human consciousness. The changes will be shown through a short summary of the novel *Interview with the Vampire* as well as an analysis of the author's motivation when writing the book, as that is strongly interlocked with the novels presentation of religion. In addition, the chapter

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will also illustrate the changes in the reader's perception of the vampire, as he is now seen as a reader with a conscience.

3.3.1 Summary

The vampire Louis tells his life story that spans over hundreds of decades to a young man whom is simply identified to the reader as The Boy. He begins from the time before he turned into a vampire, until the present day of 1968 where he is giving the interview. He re-counts the people who he has loved and lost, the trials that he had to face and the sacrifices he was forced to make, laying bare the suffering that he has undergone and that he is unable to escape from due to his immortality.

3.3.2 To Stand in the Presence of a Saint.

Anne Rice wrote *Interview with the Vampire* whilst she was grieving the loss of her daughter due to cancer (Husband, 2008). This personal tragedy caused her, a person who was raised a strict Roman Catholic, to enter into a conflict with her own relationship with organized Christianity and God and Religion as a whole.

This constant battle is clearly fought within the pages of the book with the constant dialogue on what it means to be good and what it means to be evil and the religious paradoxes that are connected to these values. During the main character's lifetime, prior to him becoming a vampire, there seems to be the consensus that God is real and that saints are real and have the ability to cause miracles. At the same time, when these common beliefs are proven true, meaning if someone is apparently actually granted a vision by God, people do not believe them. This is clearly

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illustrated with Louis brother whom he describes as the most devoted to God and religion, even being blessed with visions. When his brother commits suicide, the local population is quick to label him as having been possessed by Satan rather than being too far removed from the actual world to be able to function within it. This then marks the beginning of the main character's battle with religion lasting from before his human demise to the end of the novel.

Vampires and religion have always been deeply intertwined. Indeed, organized religion itself had, from the very beginning, issues with deciding what stance to take towards vampires. In 1054 the Christian Church would split into the Catholic Church and the Orthodox Church. According to the Catholic Church "un-decayed and sweet smelling corpses was a sign associated with Christian Saints" (Jøn, 2003) whereas the Orthodox Church viewed un-corrupted bodies as a sign of the devil. However, in time both Churches viewed re-animated bodies as a sign of the devil. As seen with the case study of Medvedja, the religious notion of what a vampire was and what it represented (namely evil) was generally accepted by society as reflected in the literature that was reviewed up to this moment. This can be clearly seen in the works of Polidori and Stoker who both present vampires as minions of the teachings of the antichrist. Ruthven and Dracula try to commit as much evil as possible before their true sides are revealed.

In contrast Louis, the main character in *Interview with the Vampire (1976)*, tries to uphold his religious teachings for as long as possible despite having no actual outside motivation to do so. He is not promised any eternal glory or entry into heaven, yet he still tries to live a life connected as closely to the code of conduct he lived by when he was alive. The novel thus brings a completely new perspective on the creature of the vampire.

3.3.3 The Vampire: The Suffering Victim

"I see..." said the vampire thoughtfully, and slowly he walked across the room towards the window." Already the opening lines of Anne Rice's *Interview with the Vampire* allude to the change that vampire as a character is about to embark on. It would be the first time a reader was presented with the vampire's perspective and thoughts, marking the change in the way that Vampires had been treated in literature until then.

Things that were traditionally associated with Vampires such as garlic and crosses are thrown into obscurity, yet other traditional symbols such as coffins and their inability to be in sunlight are kept (Rice, 1976). It may be observed that anything that could logically harm vampires, such as physical damage, is kept, similarly to the way logic was at the forefront to *Dracula*, whereas anything illogical such as protection through a symbol is treated as not feasible. Yet, something that could cause physical harm is still treated as a serious issue. Yet, what has changed the most apart from the physical looks is the author's treatment of love. In *The Vampyre (1819)* and *Dracula (1897)*, love is mainly seen as a means to an end as during that time vampires themselves were treated as the villain. In *Interview with the Vampire (1976)*, he is no longer a villain but he is also not a hero. He is a victim of circumstance and similar to his immortal life his love life is marked by a constant loss with lovers constantly being left behind, replaced, survived and killed. This will change to a certain degree in later novels as the vampire does seem to continue the eternal conflicts as represented in *Interview with the Vampire (1976)*, but a sort of fairy tale aspect

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is added to it as the vampire become even more socially adapted and more inclined to what would be considered more human relationships.

One may make the argument that there had always been some form of sympathy towards vampires in literature, as they were perceived to be more infected by evil rather than actively searching for it (Wu, 2012). Nevertheless, any sympathy would often be outweighed by the crimes these creatures were forced to commit in order to ensure their own survival. In John Polidori's *The Vampyre* (1819) the reader is presented with a ruthless killer who takes pleasure on prying and eventually killing the most innocent and most virtuous of women. Hence, there is not much sympathy lost on this specific character, especially since he seems to tend to escape again and again any form of punishment. In contrast, Anne Rice's *Interview with a Vampire* (1976) presents the reader only with the vampire's perspective, highlighting the main characters way of suffering and dealing with what he has become.

Furthermore, in 'Interview with the Vampire' we are presented again with some of the vampire stereotype that were presented to the reader both in Polidori's *The Vampyre* (1819) and Stockers *Dracula*; Killing purely for joy, acting against all codes of conduct and to an extent, leave whatever you leave behind in a worse case then when you first arrived. All of this is presented in Lestat the 'creator' of the main character Louis, as he is the one that bit him. Lestat truly enjoys the hunting and the joy of playing with his victims, in ways such as locking them into caskets while they are still alive and telling them that they are about to die.

Yet, at the same time, the reader is given a direct contrast with Louis who does not enjoy killing and clings on to his last aspects of humanity in form of mortality. He tries to not kill humans if

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possible and rather drinks rat blood. When he finally caves into drinking human blood, it is in a moment of weakness and he does so because he states that it brings him peace, not of joy. The constant contrast of the two vampires can be seen as being almost symbolic of the old kind of vampire such as Dracula versus the future versions that the reader will be presented with in *Twilight*.

3.4. Stephanie Meyer, *Twilight Saga* (2005-2008)

This chapter illustrates the vampire as the literary creature in the way that it is known most commonly today. It will do so by giving a short overall summary of the four books that make up the *Twilight Saga* before going into the different influences that motivated this (final) change of the vampire as a character in literature.

3.4.1. Summary

The four-part book series follows the story of 18-year-old high school student, Bella Swan, who falls in love with 104-year-old Vampire Edward Cullen. Throughout the saga the couple faces several trials and tribulations. In the first novel they are challenged by a vampire called James from a different coven who wants to kill Bella. In the second novel Edward leaves Bella as he finds that he is too dangerous for her, but in the end they are re-united and due to a number of reasons Edward will have to transform Bella in the near future. In the third novel, the lover of James, Victoria, wants to take revenge on Bella for being the cause of James death raising a vampire army to do so. In the final book Edward and Bella marry; have a child and Bella are turned into a vampire living happily ever after.

3.4.2. Return to the Basics

Without the vampire element, Twilight would be a simple love story following the traditional element of boy meets girl, they fall in love, overcome an obstacle and live happily ever after. The author of the series, Stephanie Meyer, a member of the Church of Jesus Christ of latter Day Saints, more commonly known as Mormon Church, has been quoted as being very rigid when it comes to Mormon beliefs, not drinking alcohol or smoking. This could be a reason to understand why the characters seem to be formed after certain traditional values which some have quoted to being rather conservative and a why it is quite big step back from not just the presentation of vampires but also from the human counterparts, especially the female.

What one must be aware off when analyzing the Twilight Saga is firstly the shift in genres. *The Vampyre (1819)* was a work of prose fiction, *Dracula (1897)* and *Interview with the Vampire (1976)* are gothic horror vampire novels. With Twilight, the way has been made for the rebirth of the vampire in Young-adult romance with the vampire no longer being a fearful creature but a hyper-idealized version of a man. This shift in genre also entails a shift in focus point. The story no longer focuses on the action done by vampires and what that meant for the human race but on the effect human decisions have on the vampire.

3.4.2.1. *The New Women 2.0*

In *Interview with the Vampire* the audience is presented with what may perceived to be strong female characters even with regards to the time the novels takes part in. In the most recent time of the novel, Claudine, who is Louis vampire child and whom he perceives to be the love of his

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life, is able to commit murders and force her companions to do as she wishes. Even Mina in *Dracula* plays a vital part in Dracula's defeat even though she is bound to her role as ideal late Victorian lady. There seemed to have been a shift in young-adult fiction where women are now no longer waiting for the hero and whose main objective was to be married. Women in the Britain and America are most likely to have an education, a well paid job and enjoy spending time with friends rather than looking for a spouse. It could even be seen that the 'New Women' that had been so feared in *Dracula* outside literature seems to have had a positive effect for the moving forward of women and had clearly disproved Stokers fear that there would be a degeneration of mankind.

Yet, in terms of gender roles there seems to be completely reversal in *Twilight*. Bella Swan, the main female characters, wishes for nothing else but to spend time with her supernatural boyfriend and his rich family, not caring about education or friends outside her lover's family. Better said, she does care about these things but only if it involves her vampire boyfriend. Living in a post-feminist era, the mass appeal that *Twilight* had experience when it was released may be rather surprising, as Bella may seem to some readers as a very dependent and needy character. Surprisingly it is this neediness that holds the appeal for young readers.

What has been stated to be the appeal of *Twilight* is Bella's ability to make it seem as if she has it all. Christine Jarvis states that the appeal of Bella's life lies within being able to be a " (Jarvis, 2013)." Had she been identified by the reader as a traditionally female character (who she arguably is) who wants nothing more than for Edward Cullen to fall in love with her, be popular and beautiful, then the novel would not have been such a success. It is her rejection of precisely

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these things and the embarrassment when she does encounter them, that make it all right for her to receive them (Jarvis, 2013). Her boyfriend's sister finds joy in dressing her and making her beautiful, Edward has chosen to pursue her while she did not ask to be pursued. Throughout the novel people just happen to like her despite her inability to understand why anyone would be kind to her. In the words of Christina Jarvis "she offers female readers a subject position that resists stereotypes of femininity which they, as postfeminist subjects, have learned to identify as oppressive and restrictive, whilst avoiding the opprobrium that attaches to girls who ignore or fail to meet these expectations about dress and appearance in real" (Jarvis, 2013). What is to be observed as vital is the factor that this description of the female character forces the main male character, who in this case happens to be a vampire, into the currently last change from the role of victim as sported by Louis into the role of the hero. The Vampire has changed from victim to hero in order to accommodate the female characters need to be protected, as she "attaches all dreams and aspirations to him" (Jarvis, 2013).

3.4.3. The Vampire: The Moral Hero?

As mentioned above the vampire is no longer the sole focus of his novel in literature. His position is now defined by the relationship that he has with the humans around him. He builds family relationships among his own species similarly to *Interview with the Vampire* (Rice, 1976), but on a much less violent and a more human family based level. However, despite being a member of the human world, he and his kind remain as isolated as Dracula had been in Transylvania. However, other than Dracula, and Lord Ruthven, none of the vampires in *Twilight* wish to take

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over the world or cause immediate chaos or destruction. They prefer to remain among themselves and it is only when forced to interact with humans that they will.

In *Twilight*, the vampire exhibits hero-like behavior such as, among other things, rescuing his love and even putting her wellbeing above his own. More importantly, he is also aware of what is right and what is wrong from his raising in the human world, similarly to Louis from *Interview with the Vampire*. However, in contrast to Louis, Edward Cullen has a “vampire father” who is able to give him the guidance he needs in order to hold onto being moral. With these family bonds, the wish to protect the love and (in certain cases) no longer drinking human blood, one could come to the conclusion that similarly to how Lord Ruthven is described as a rakehell with super powers, Edward Cullen could now be seen as boyfriend with super powers. Essentially Edward Cullen has become the hyper-idealized version of the perfect man.

However, at the same time the vampire in *Twilight* is described as “the world’s best predator” (*Twilight* pg231), who) does kill and has the ability to do so again if he wishes to, although he tries not to. Edward Cullen has been described as “the aloof, cold, dark hero of the 19th-century romances ...The archetypal dangerous romantic hero, as well as the new morally superior vampire” (Taylor, 2012). He has combined the “stoic brand of Christian manliness (Smith, 2007)” that has been so admired in during Bram Stokers lifetime, with the “mad, bad and dangerous to know” (Wu, 2012), Byronic hero. He fits the exact definition being “an outsider...who often displays a quick temper a brooding angst or both” (Stein, 2004) A Byronic hero is also known for creating their own moral code and being able to uphold dais moral code because of his superhuman or supernatural powers.” Edward Cullen seems to fit this description with his

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obsession of keeping his love safe bordering on psychotic, being dark and brooding a tortured “forever prisoner to... own lust” (Eclipse pg 66). However, despite the Byronic element, one can observe a decline of the vampire concerning his importance as a creature in literature. This is not meant in terms of the character of the vampire, as he as such has still proved to be quite popular, but with regards to what he represents. The vampire by itself no longer evokes the interest of the general population. *Twilight* (Meyer, 2005-2008), other than *Count Dracula* (Stoker, 1897), only appeals to a limited demographic. It no longer discusses issues such as religion and morality, as it is understood that the vampire is now able to act upon his moral compass and chooses to do so, similarly as Lord Ruthven has not. Furthermore, it is now regarded to be purely for entertainment value rather than a greater symbol for death and immortality. Whereas Polidori’s work seemed to have depicted a good-looking man with bad intentions aided by superpowers, Stephanie Meyer’s work seems to have come full circle depicting again a good-looking man with good intentions. Hence it could be said that the Vampire has, in a way, come full circle.

4. Conclusion

The research set out with the idea of investigating the way that social arguments and morality are dealt with in Vampire novels in 1819-2008, leading to the humanization and later on idealization of the vampire in British and American Literature. A number of specific factors have been found. As shown, the conceptualization of the vampire undergoes a transformation in more than one way; Beginning as a reflection of what is perceived as negative male (Polidori, 1918)

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and, by extension, negative female character in society (Smith, 2007), it has changed into an idealized version of what society perceives to be perfection with attributes of an Byronic hero. However, it is arguable whether this can be generalized with regards to the whole population, as contemporary literature and the film used as an example were mainly directed to a teenage audience. By comparing this example with past literature, it has been shown that the importance of the vampire as literary figure has decreased sharply with regards to the impact it has on society (since the audience has become smaller). Additionally, it is visible that the topic is less and less in contact with other fields of society. In contrast to *Interview with the Vampire* (Rice, 1976), where there is a constant dispute with religious values (or the absence thereof), the vampire is nowadays an object of lust and/or entertainment of young adults rather than an active threat to social values.

Nevertheless, it is observable that the evolution of the description of vampires surrounding appears to have recently progressed (or better, re-gressed) to what used to be the original ideal. Indeed *The Vampyre* (Polidori, 1918) and *The Twilight Saga* (Meyer, 2005-2008) share many overarching attributes, such as the ending moral of waiting for the correct person rather than falling for the first appealing but wrong choice, but at the same time it feels as if it done through the looking glass. The vampire has taken on a completely different role. From its original villainous self, he has developed into a (dark and Byronic) hero. He also chooses his love out of a very specific reason, similar to how Lord Ruthven chooses his victim out of very specific reason, both forgoing more willing options. However, there is one major differential between the two. Where Lord Ruthven has been the perfect villain for the young women of his time acting without morals, Edward Cullen has become the ideal boyfriend.

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In Polidori's work, religious notions were strong and being ostracized from society due to reasons such as infidelity meant also instant ruin for one's reputation and business. These economic reasons were soon followed by the depiction of vampires in the light of core Victorian values (seen in the example of Dracula), such as fear of degeneration as a species (Wynne, 2016). Here, emphasis is laid on the traditional values and roles (role of men and women) (Smith, 2007) and the threats that appear when the traditional world order is out of control. In the following period, an even fiercer questioning of the religious values and the role one occupies within society can be found, as the one thing that has been regarded as constant is challenged. In *Interview with the Vampire* (Rice, 1976), it becomes clearly visible that degeneration is no longer the main fear, but it is the fear of loss. The vampire is now given a voice to explain his own point of view which is only at a loss and is also allocated a more open (and thus human) sexuality. This more human view has transcended into the picture of the vampire of today, allowing the vampire to also take on the role of the morally correct hero. At the same time, the themes that have been passed through previous generations of novels are now, once again, dealt with in a more conservative way, although they come in a modern packaging. The main character makes choices in a way that appeal to modern reader (she does not want to fall in love, but it just happens to her) (Jarvis, 2013). Furthermore, the vampire is now longer threatening society as Dracula had but something better than the average human did something we should aspire to be, something that we have to be patient with, put out trust in, and be patient in finding.

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Thus, taking the novel 'Twilight' as an example, the picture of the vampire has on the one hand regressed in a full circle to the initial work of Polidori's *The Vampyre* (Polidori, 1918). The Vampire Novels such as *The Twilight Saga* (Meyer, 2005-2008) now again promote more conservative values (Taylor, 2012) such as waiting for the one, and playing into the traditional gender roles, especially if contrasted with previous works such as *Interview with the Vampire* (Rice, 1976)

On the other hand, even if the novels that the vampire takes part in have returned to a more conservative structure, the vampire himself has indisputably changed into a much more complex creature. It has been shown that the role and the development of the vampire is greatly linked to certain social factors, as well as, the conception of morality. This can be led back to the numerous social changes, such as women's movement, or the recognition of homosexuality as no longer being a criminal act. Certain evils that during Polidori's time were deemed as sure social ruin, were already crumbling while Stoker was writing *Dracula* and had subsequently been crushed by the time Anne Rice began with *Interview with The Vampire* (1976). With these social changes also came a change in religion. Being god-like was no longer considered satanic in the same way that it had been during the vampire plagues, since no one other than gods and the saints were supposed to be create miracle such as being able to come back from the dead. The vampire's powers that had previously been feared were no longer considered as evil but as something, people wished they possessed. When Stephanie Meyer wrote *The Twilight Saga* (2005-2008), this in turn meant that the vampire was free to become the idealized version of the male. Thus this also led to the vampire reaching his (current) final stage of his transformation becoming the hyper-idealized version of the male.

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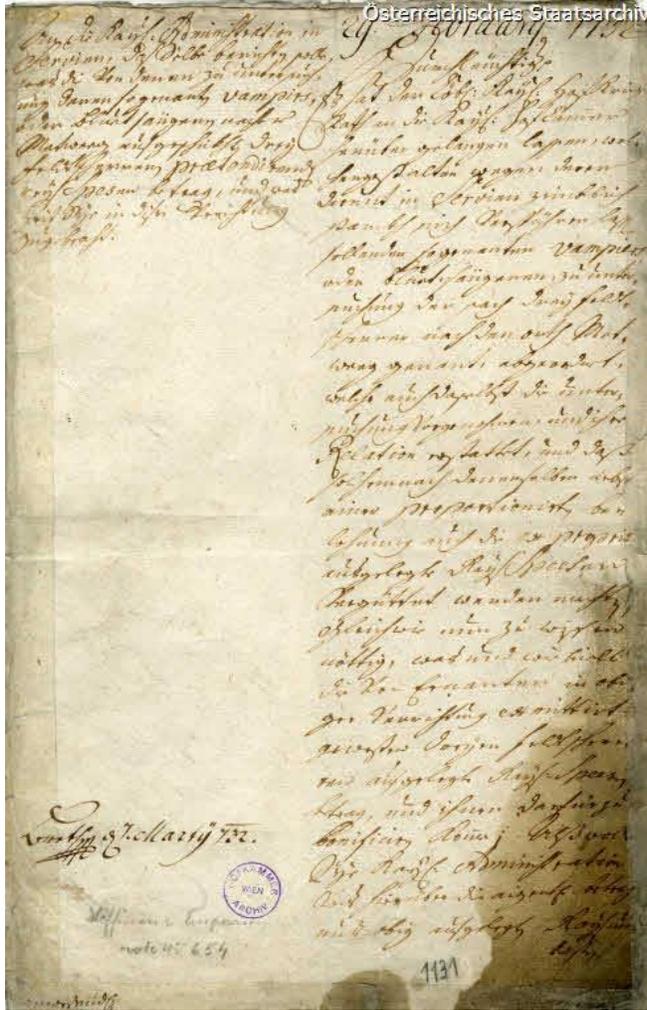
William Patrick Day expresses it in the best possible way. "In transcending death, time and space, unbound by the laws of God nature or society the vampire is a figure of freedom and the gratification of all desire, the ultimate affirmation of the individual and, in one line of contemporary stories an Image of true humanity" (Day W. P., 2015). At the same time it remains to investigate whether current trends (e.g. secularization and/or extreme forms of religion) will influence this development in the future.

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Visum et Rebertum



aus wie bill. sey. Die in obig.
Lohnung zugebracht, und was
ihm allenthalben a. p. ordnung
per Remuneratione aufgegeben
hath, wovon. Wien d. 29. febr. 1737.

Am
Kaiserl. Administration
in Wien.

Wolfgang

E. C.
E. C.

Herrn Hofrath Joseph Sigmund, Rath.

Herrn Hofrath, ich bringe die Stallatier nach Militär
Compagnie in einem sehr schlechten Zustand, so weit
mich mein Verstand und die Erfahrung, die ich durch
meine eigene Beobachtung, so wie durch die
Erfahrung anderer Attributen weiß, ist das nöthig
nächstes Corvinum über die besten Mittel
zum Barackenaugenscheitern Contagions Ue-
rdium, Glaser beschreiben dem Hof Commandanten
zu Sagoona Obrist Herrst. Sigmund vorsehen
sicheren in unterer Prüfung, Corvinum Copiam fieri,
behalten, und die chirurgische Visitation davon
zustehen zu lassen, und gleichfalls diese dem Hof
schreibenden von Sigmund brief mit Zugabe
zweyer unterer Schreibern in präsent dem
Hof Commandanten Hofrath zu Holzhausen
vertragen Corvinum, und diese dem Hof
chirurgische Description über ein neigen
bestimmte dieser Hofrath. nungeloch hat, die
sich die Hofrath Description über obigen unter
Prüfung des Doctoris Sigmund Joseph Sigmund



1132

Lurist
Von der durchschafft Melrecht an der Morava, 1762.
"se sich beklagen eines, Stodes, davon, 1762
Elysius Contumacia Caesarea zu Carakinda.
"in gezogen, selbige durch den Kaiser zu Kaiser
"acht und neun Durchschafft, und examinirt
"Jan. 12. 1762. allem darinnen Kaiser ein
"zige anstehende Krankheiten der Contagiose
"zustände gefunden, als tertian, und quartan
"fieber, Sackstößen, und heist-berührung,
"welche alle von gewissen Depouchen der isen
"Kaiserin her zu kommen. Da sie aber ein
"Herd inquirirt, warum sie sich dann als
"berührung, dass die G. Kaiserin 1762. Personen
"gestorben seyen, und in was sie sich beklagen,
"bater sie sich abgepfunden, und ob sie mög
"lich, das Sackstößen und heist-berührung
"zustand gefahrlich zu machen, und gleichzeitigen
"von welchen zuständen aber die Kaiserin die
"allzeitige berührung zusammen nicht
"möglich seyn kann zu wissen: wofür aber wird
"die gewanten Kammer, der k. k. Kaiserin
"den seynd, darmit sie sich auf ihre eigene officien
"was aller möglichkeit seyn ob sich dem Kaiser zu
"bringen in beyseyn des Kaisers von Kragobaz
"als Longoracian v. Stallada redeten, und explicirte
"allein nicht möglich ihre opinion zu bekräftigen ware,
"indem sie sich die sich bey dem Kaiser bringen
"wollen die sich lieber nicht in andere ob seyen,

HF - Ung
r. Nr. 624

1134

Das am 2. d. Kaiser rathlicher zeit zusammen
gelesen, Abschiedsclapfen, die andere waschen, obwiderung
nicht sondern aufstehen zu sterben, bis nicht son mehr
tote obigkeit noch selbst eigener resolution sine exe-
cutione Inuon bewahren Vampires ungeschastet, und
angestamm wurde; Inuon bij lebt zeihen, waren in
Jandort zeit wiber, welche sich haben der Vampires, und
nach dem todt werden die ungluckigen Vampires,
die die widerumf andere werden der Vampires, ge-
stosfen, solches, und der 7. waschen gestort, und per-
tinaciter die Leich darauf der farrer, obsondrolif
auf jenen altedewib; Inuon jenen sate ist 10. grater
eroffnen lapp; und gründliche waschil zu beruhen,
und zum anstehen jener actus etoib, auf waschil
die sich, stoffen, den anfang gemacht zu haben.
Mit waschen Mitiga.

Vampires act. 50. Fasse, lingl. 7. waschen, ist der 6. Fasse
von der kirche, seit den fürther gekommen, und sal
sich zu etliche gestet, allezeit nachbaseluf gelebet,
inmageder jenen, ob die nicht sate Diabolis, ge-
glaubet, oder gekünstlet, der fängster Constitution
auf andere lebt zeit aber gegen Inuon nachbaser re-
gestet, die sate 2. d. fast gegen in dem Fische, C.
wasche die Vampires im bagkraft, Inuon jenen, waren
die stoben waren, ungluckigen Vampires jenen sind,
und welche von der gemeine herde ifer opinion, die
auf gründet, solche fressen fessung unerblicklich gestet,
und weilan selbe sate stoffen, in der fängster
Constitution der Leich, jenen gestet, act. 60. Fasse

Zweißen Lung gelogen, in keine Kräfte, sondern
bleiben frisch zu finden, wäre nachstandig salbigen für
unseren zinsigen; allein die wäre immer vollkom
das Maul offen haben, das solle frisch blühen auf
Clasen und Maul farwig, das sollt so sauer
gelogen, und mit Milch unterlassen, das sollt
mit solch Suspect Bekommt, und dann Lungen
nicht immer gut sein, nach aufzugehen nicht
immer weniger größer, welche waren Junger von
Gefahr, solte Constitution bei Lebenszeit, kurz
den aufgeben, dann Krankheitszeit und zuerger
einger Krankheitszeit, nach solch alte, sojald also
uppen die sich ist nicht immer schmerzigen Lungen
geföhrt, das andere wird also:

Vampyr mit Namen Stanno im Wald in Götter
gestorben, das Lind auf die wech gebracht, aber
nicht glück gestorben, war nach 20. Tage, liegt bey
dem 1. Monat, bekamte, und erzählte gegen
denn beschaffen bei Lebenszeit, daß die, die die
in dem Fieber war, welche die Vampyre nicht, stark
Lungen, und die, der solch zinsigen, sojald
die sich im Wald und nicht Vampyre, die die
nachdem Tod ein Vampyr wird, welche also
beschaffen war, wie die Vampyre, im Wald
das Lind, und willan nicht Lind die Zeit nach nicht
hat verstanden, haben die nicht in dem Fieber, gelogen,
sondern nicht immer zinsigen, wenn die nicht hat ge
wessen, welche ist nicht gelogen habe. Junger



1135



Don aines l'oyz obuyheit une execution uafy gult.
... aften dyer malum obuyheit am argefen, uafy fchlyp
forygt fakte. umf selbe inder fannu zimblydigen,
Nichtwillen od' ein zimblifch gogget d'oyt fchlyp. Daus
in de ipfa befinord od' f'ogget.



1136

Vampyrum exordium nullo modo gang. Holle...
 non...
 Titat...
 ut...
 mit...
 Pulmo, Hepar, Stomachus, Lien...
 ganz...
 ganz...
 placenta...
 putredine...
 ad...
 auf...
 Das...
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 70...
 Das...
 r...
 fa...
 off...
 mag...
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 V...
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 h...
 h...

3^{te} ...
 4^{te} ...
 5^{te} ...



6^{to} fin 21. die das Fund... 10. Tag...
7^{to} ...
8^{to} ...
9^{to} ...
10^{to} ...
11^{to} ...
12^{to} ...
13^{to} ...

Der hochl. Kayl. Hof: Camer Siegmund in Irde,
 weisheit an, zu zeigen. Das Jahr aus dem Expositio an der
 weisheit (convenuto) also unsern zu zeigen, was die bei
 interim (mando) zu Belgien, in was für Verordnungen für
 Obristen Marches Dotta d'Adorno wegen der desolirten
 fünf zimlich hiesig hiesig lassen sollung, so gemacht
 Sampier oder die Augen auf die Verordnungen auf zu
 gründliche Untersuchung der Sache herabsetzt habe.
 In was für eine billige ist, das davon für die expedite
 was für Metten abgegriffen. In was für Verordnungen mit
 alhier die es hiesig bestreitet, und würde regirte
 auch hiesig, sondern auch für die: big aus grah,
 examinir, und Verordnungen dem selbsten gegen,
 In was für Verordnungen ausgenommen alle Verordnungen
 nur remuneration gegeben wird.
 Als hat man die hochl. Kayl. Hof: Camer und auswei-
 sung auch proportionirte, und schiedem Befehlingen
 was vor sich d. hiesig hiesig in hiesig hiesig
 hiesig wollen. In was für Verordnungen dem selbsten
 pro Verordnungen dass zu sich angangenen dem selbsten
 willig, und bestim.

Ex consilio Bellico.
 Wien den 11. Febr. 1702.
 J. J. Hofrath von S. J. J.


 1142

29. Febr. 1732.
Das ist die Königl. Lauff- und
Jen, womit kann in der Stadt
Mettweg zu unter- und fangeben
König anligend Convoluti al,
da die Königl. Wampiers ad
Blut- und abger- und fange
ad die Königl. und fange
recomens die die Königl. König
fange und müssen.

Exped. 29. Febr. 1732.

gras/22/16/1732

Der Cobl. & anst.
Dof. Camer in die
Kofath zur Kuppellen.

Mosnyer

Charlotte Steffen
U1275806
Anr:888063

Österreichisches Staatsarchiv

