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A PSYCHOANALYTIC INTERPRETATION  
OF THE IDEA OF THE VAMPIRE

by  
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Ph. D. in Psychology  
University of Glasgow  
1975

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## SUMMARY

This thesis provides a psychoanalytic interpretation of the idea of the vampire. While a survey of the professional literature exposes a plethora of psychoanalytic studies on mythology and folklore, very little has been written specifically on the vampire and on themes relating to such a mythologized expression of terror. Our own project psychoanalytically explores the subject in detail. The traditional methodology for the application of Freudian theory to areas outside the clinical setting is reviewed. Significant distinctions are emphasized between the methods and aims of experimental, academic psychology and psychoanalysis. Our own investigation functions solely within the orientation of the latter.

After defining the vampire phenomenologically according to previous scholarly nonpsychoanalytic research, the vampire is then primarily analyzed as it appears in major works selected from the genre of horror-fiction. Some material from folklore is interpreted in depth and a small amount of clinical data also receives attention. Fiction is the main focus, however; the vampire idea here finds its most open and thorough elaboration.

The powerful influence of Lord Byron and the Byronic Hero on the evolution of the vampire image are first assessed. This establishes many motifs subsequently extended and leads to a multidimensional psychodynamic and symbolic analysis which proves intricate and complicated. Interconnected developmental themes from the oral, anal, phallic and oedipal stages are traced through vampirism. The vampire and victim are viewed as a relationship of interacting ambivalent aspects of a

total personality configuration--demon and victim are doubles. The vampire, in this respect, personifies as a projection or an externalization some unacknowledged or otherwise disowned element or introject belonging to the personality.

We propose that the vampire is an artistic symptom-like fabrication of the ego which secretly expresses and/or fulfills forbidden infantile psychosexual wishes and expresses in addition the unconscious defenses and punishments associated with these wishes. Furthermore, vampirism attempts to resolve or at least cope with (as well as express) psychic traumata of onto- and phylogenetic origin, traumata governed in their recurrence by the compulsion to repeat. In approaching phylogenetic and mythological elements in our topic, we chiefly defer to Freud's position that myths constitute the dreams of the people and, as such, they can be understood in several respects according to the same principles responsible for dreams.

Throughout we contend that vampirism, in large measure, stems from anxiety dreams. These dreams in part incorporate the defensive response(s) to the fantastic interpretations of typical infantile wishes associated with traumata. Moreover, the externalization and succeeding mythic elaborations (i.e., secondary revisions) of these nightmares constitute the various components of vampire folklore. Of the several defenses wrought in vampirism, disavowal demands special consideration.

Particular stress is given to the contribution of the primal scene and the unconscious infantile interpretations of that psychologically crucial episode in the formation of the vampire superstition, especially the derivatives affecting its form and content.



By content, we mean unconscious wishes, the defenses responding to these and the associated affects--mainly depression and anxiety. By form, we mean the structural aspects of the primal scene as they shape the structural vicissitudes of vampirism (i.e., spectator and spectacle, victim and victimizer, active and passive). The ingredients of melodrama characteristic of some manifestations of terror are traced to the primal scene. The vampire is therein revealed as the phallic father, the body phallus, the mother or the mother as harlot and the son as hero and/or anti-hero. In this context, all the members of the oedipal triangle evidence preoccupation at one level with vengeance and/or rescue.

Body destruction fantasies contribute very significantly to the vampire belief, and, in this regard, so does castration. The vampire at its most profound level represents the phallic mother as well as the vengeful, emasculating mother. The mother-imago, related thusly to the vampire, is considered in terms of what has been called "the menstruation complex." Themes of matricide, retaliation and retribution are exceedingly relevant to this as well as other areas of our topic. Our research, too, discloses that much of the latent content of vampirism relates to paranoia, homosexuality and narcissism.

In folklore the vampire is both dead and not-dead. Some of the psychodynamics underlying necrophilia prove valuable in promoting an appreciation of the particular content of this demonism. Equally applicable are the psychodynamics of depression. The Freudian theory of depression furnishes additional understanding of not only the thematic strata within the vampire belief but also something more about

## CHAPTER I

### INTRODUCTION

#### 1

This thesis is a psychoanalytic interpretation of the idea of the vampire. By idea we mean that aggregate of interconnecting themes composing the phenomenon. The idea and its themes possess both a manifest and an unconscious aspect. If we say, for instance, the vampire is a deceased person but someone who nonetheless returns from the grave to engorge the blood of the living, we have presented the idea (in part) and, in a single breath, introduced a number of manifest, interrelated elements--e.g., a corpse that lives, a corpse that lives and sucks blood, etc. For the manifest elements of an idea to be interrelated they need not cohere logically. A living corpse is a contradiction; yet, the idea insists upon the relationship of this absurd juxtaposition.

But if such a being appeared in a dream, psychoanalysis could show us that this ridiculous creature embodies a wealth of latent thoughts and that it derives its significance from unconscious conflicts associated with forbidden desires. Moreover, the qualities of ridiculousness are in themselves full of significance because they help serve as disguised expression of what is hidden and cannot be directly confronted. In a dream, then, the vampire would function as a perceptual representation or dramatization of material essentially unconscious. Though this is true for the interpretation of dreams, what of the vampires of myth and legend?

The challenges met by the folklorist have regularly involved an explanation for the seemingly senseless content of the fascinating material he studies and an attempt to establish its elusive origins (cf. Dundes, 1965, pp. 53-56). Psychoanalysis approaches the often bizarre features of its own subject matter with the same goals. It is no wonder, therefore, that the latter has sought throughout the course of its development to apply its resources to that storehouse of data from myth and folk tradition that so fundamentally resembles--in form and content--dream and symptom.

This project utilizes Freud's theory and the methodology he adapted for the application of psychoanalysis outside the clinical setting. In the following pages, we have tried to gain fuller understanding of the vampire for what it may reveal as one of humanity's archetypal concepts of terror. This is not an idle exercise of antiquarian curiosity. The idea of vampirism has always been and still is viable. It appears, in fact, to rank among mankind's basic psychological patterns for the relating of one self to another, or for the interacting between parts of the same self. Of course the popular imagination grossly characterizes our topic. And grateful we are for that. Such harsh outlines enable us to trace those far more subtle and protean shapes vampirism assumes.

For our topic there exist three main data sources--folklore, literary stories, and clinical material. The last of these we have used the least. We wanted the research to concentrate upon data that was entirely open to impartial inspection and easily accessible. Abstracts from psychotherapy are neither. Folk-knowledge, of course, we relied upon first to establish the manifest features of our subject,



its denotations. And these have been more or less limited to the vampire superstitions that consolidated in Eastern Europe, most particularly, though not exclusively, under the mythopoeic influence of the Slavonic imagination.

To the vampire of selected literary fiction, we have paid considerable attention. In this literature, the nuances of the idea are delicately exploited; the leitmotifs more clearly sounded. The mythic vampire is a product of distillation--or, in psychoanalytic terminology, condensation. Literature provides the finest means for attaining access to the latent thoughts preserved in the vampire's ancient image.

Since psychoanalytic treatment provides elaboration unsurpassed for detail, why have therapy cases (aside from those couple of reasons already given above) been neglected in this study? First, the obvious reply: There are no reported analytic cases that have thoroughly and consistently explored vampirism as such.<sup>1</sup> Parts of many published cases could, however, be re-interpreted as illustrations of vampire elements and we have done this in one or two places. But it is mildly presumptuous to "re-view" material interpreted within therapeutic sessions with patients other than one's own. There is more to the matter even than this. Perhaps we would not be anticipating our next chapter too much if we allow a passage from Fliess (1956) here:

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<sup>1</sup>See, nonetheless, Kayton (1972) for a psychoanalytic attempt to establish the relationship of schizophrenia to the vampire legend. Much published clinical material would invite such a comparison whether dealing with the psychoses or neuroses. For example, see the book-length analysis of an obsessional by Pickford (1954), a study replete with relevant vampire themes. See also Hofling and Minnehan (1956) for the vampire-like behavior in a patient with a strange impulse disorder. Also an interesting patient treated by one of Wilhelm Stekel's assistants was reported in Hirschfeld (1935) as an "ideal case of female vampirism" (see Volta, 1962, pp. 32-33, 95).

The methodological difficulties of such research, if it concerns the analytic observation of adults, need hardly be enumerated: one cannot select a particular subject, nor can one "pursue" one in the sense of systematic follow-up. One cannot bend material to one's interest, let alone experiment with it: one has to take what each patient presents and subordinate one's own scientific interests to his therapeutic needs. In other words, chance alone dictates what grist comes to the mill; and one must therefore resign oneself to that "fragmentary treatment of a subject" that Freud has once called his "personal predilection." (p. xiv)

All the literature we have analyzed dates from pre-Freudian times so that the authors may escape the accusation of having deliberately integrated into their stories psychoanalytic concepts (thereby indirectly implying that we merely discover the currency filched from our own pockets!).<sup>2</sup> Each story is selected to emphasize certain aspects of vampirism. In a way this selection is arbitrary. Any story which develops the vampire idea contains, or should contain, similar fundamental themes, otherwise the vampire would forfeit its recognizable identity. Naturally these basic elements may--indeed they invariably do--become enmeshed with other psychic patterns, idiosyncratic and mythic.<sup>3</sup> Since this common stratum runs through all the data, or several chapters intentionally echo various themes as they reemerge in changing or more extensive context. This common stratum interests us almost solely

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<sup>2</sup>Actually the criticism is specious. Deliberately casting a tale in psychoanalytic apparel no more affects its unconscious content than the day's residue of a patient's dream would if it dressed up the sleeper in the clothes of his analyst.

<sup>3</sup>Some folk regions, for instance, have quite hopelessly muddled the distinction between the vampire and werewolf. Yet, in their less hybrid state, so to speak, the noticeable difference of these two creatures is significant enough. For one thing, to qualify as a vampire one must die first, whereas to join the ranks of the werewolf generally does not require this prerequisite. Here, as in psychiatry, though, pure diagnostic categories only maintain a textbook reality. The beings of these textbook profiles, we could add, simulate something of a mythical existence.



for what it reveals about vampirism. Consequently, much that is unique in these literary works has been ignored altogether. Furthermore we have avoided delving into the personal lives of the authors. Such delving would involve another kind of research, one in which the limits of investigation extend beyond the work itself (cf. Eissler, 1971b, pp. 459-465).

Any reasonably thorough psychoanalytic explication is unavoidably involved. For this reason an undertaking of the present dimension must be restricted in the quantity of data considered. But there is, indeed, a plethora of literary and folk material related either directly or indirectly to the vampire. One need merely consult Aarne-Thompson's Types of the Folktale (1964 revision) and the excellent volumes of Stith Thompson's Motif-Index of Folk-Literature (1955-58 revision) to gain some notion of the vastness of the subject in folk tradition alone.<sup>4</sup> The handful of sources we have analyzed is mostly gleaned from Western literature and, aside from Bram Stoker's Dracula (1897), the items are short, pieces that could each be managed within a chapter not unduly long. There were, however, literally dozens of short stories from which to choose.<sup>5</sup> Those finally included by us allowed the deepest and most extensive reflection; that is, they furnished the greatest amount of thought-provoking content

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<sup>4</sup>For selective guidance through these valuable works toward the relevant areas, see Thompson (1946), particularly the discussions on the "Vampires and Revenants" (pp. 40-42) and the "Return of the Dead" (pp. 254-258).

<sup>5</sup>As a fine exposure to literature's vampire genre, see the variety of talent contained in the anthologized presentations of Volta and Riva (1963), Haining (1968), and Dickie (1971). For a mixture of fiction and extracts from nonfiction sources arranged historically, consult McNally (1974). For the noteworthy scholarship done on the vampire, see below Appendix 1.

in the least space. Other supporting data could readily have been substituted for or added to that which was at last selected, though probably to no further advantage. The material chosen discloses well enough the central themes of our topic in a manner best suited to our general aims. Another story could, perhaps, have made this or that specific point more lucidly. For example, Stoker's Lady of the Shroud (1909), spurious though its vampire is, might nonetheless have carried our argument in certain passages better than Dracula. Unfortunately, to state that certain point more convincingly the whole narrative of the shrouded princess would have compelled our attention. Most psychoanalytic clinicians respect, albeit tacitly, the restricted use of "asides" that defer to a particular analysis or sectioned, as it were, case study. Psychoanalysis stands or falls upon the unraveling of inmixed networks of recondite, unconscious meanings. With psychoanalysis, details are valued within the fullness of a slow-to-emerge design; and the more the design emerges, the more the details revise their significance in our eyes. The value of psychoanalysis is largely --though, of course, not entirely--gauged by the depths it has sounded. On the surface, or in the shallows, the complex machinery of Freudian theory, operates rather clumsily.

That we decided not to interpret Thomas Preskett Prest's genre classic, Varney the Vampire: or the Feast of Blood (1847), was, however a regrettable though necessary omission. Originally, we had intended to include a lengthy chapter on a psychoanalytic reading of the elements of melodrama and surrealism, which feature so stridently in the vampire drama. A goodly portion of vampire terror is stylistically hysterical, i.e., hyperbolized. Prest's capacious penny-dreadful

tome would have provided our research in that direction with an extravaganza of histrionics. But this projected plan proved to belong too extensively to a psychoanalytic interpretation of the wider scope of Gothic literature. Besides, with Varney, Prest's proliferous energy poured forth over 800 pages! The book's analysis would have usurped an inordinately large position.

## 2

The task at hand--it should be stressed--is to apply Freudian theory, not to test its principles or to explicate them at length for critical reassessment. No doubt what Freud (1933a) remarks is true, that "Applications of analysis are always confirmations of it as well" (p. 146). But mainly we have other ends in view. We are using this theory because the phenomenon's complexity demands an orientation comparably complex, one capable of taking hold of the issues and dissecting them without violating their profundity. Though we do advance with some gradation into the deep end of the subject, a basic psychoanalytic knowledge must be generally pre-supposed.

Nonetheless, because of the theory's intricacy, technical summaries have now and again been inserted on those areas of psychoanalysis requiring more detailed familiarity. These sections (for instance on anxiety or depression) may disrupt the coherence of the discourse somewhat. The information they provide could have been relegated to an appendix. But positioning them within the text stresses how heavily we rely for support upon these blocks of theory. The discussion, however, of one concept--disavowal--is written as an



appendix. Beside the more conspicuous defenses the vampire idea exemplifies--e.g., repression and projection--the mechanism of disavowal is central. This is a difficult concept and one sufficiently abused in the professional literature to warrant full iteration of Freud's original notion of it. It should be noted, though, that our argument never attempts to pursue exhaustively in any given chapter a particular corner of the theory. The investigation as a whole establishes the value of all technical passages.

Further, the reader is asked to bear in mind that the positions of so-called academic psychology and psychoanalysis are probably irreconcilable. It can almost literally be contended that the world of one is not the world of the other. The finest critique of the controversy is found in Paul Ricoeur's Freud and Philosophy (1970). We can only recount topically a few conclusions from this excellent study. Ricoeur argues cogently that psychoanalysis is not an observational science. Reformulations casting the theory into operational language fail because the essence of the psychoanalytic process--i.e., the interpretation of meanings--simply defies such transcription. The kind of "facts" which monopolize the concern of behavioral psychologies hold no relevance at all for the analytic experience proper. Ricoeur insists that "psychoanalysis is an exegetical science dealing with the relationships of meaning between substitute objects and the primordial (and lost) instinctual objects" (p. 359). It deals with what he terms "the semantics of desire" (p. 363). The environmental observables inspected and manipulated by empirical research constitute for the analyst "signifiers for the history of desire" (p. 364). Only the meanings of the facts matter as these meanings (when deciphered)

express what the individual's desires have secretly spoken in dreams, symptoms and fantasies about the internalized absent objects of longing. Within the analytic dialogue stories unfold; fiction is what counts. Ricoeur writes:

The entire Oedipus drama is lived and enacted within the triangle of demand, refusal, and wounded desire; its language is a lived rather than a formulated language, but at the same time it is a short meaningful [signifié] drama in which arise the main signifiers [signifiants] of existence. It may be that analysis mythicizes the latter by naming them phallus, father, mother, death; nevertheless these are precisely the structuring myths that psychoanalysis, apart from any problematic of "adaptation," has the task of articulating. What confronts us in this reasoned mythology is the problem of access to true discourse....  
(pp. 372-373)

It is impossible to give excerpts in such a brief summary as ours that would adequately indicate the fascinating course and brilliant substance of Ricoeur's thoughts (refer in his book to pp. 344-375). We have only intended to remind the reader that psychoanalysis and experimental psychology are occupied with quite different enterprises. (Cf. Eissler, 1965, pp. 49-57.) This must serve to make clear at the outset that the standards and ambitions of an empirical psychology are completely beside the point here in that we wish to work within quite another established tradition of psychology.

After an initial psychoanalytic preview of the vampire (by the end-of chapter three) it will have become evident that the topic reticulates underneath psychoanalytic scrutiny. The first reason for this is that the data is multidimensional and interweaving. The second reason--in some measure maybe responsible for the "nature" of the data--is that no single psychoanalytic viewpoint presides unilaterally over the classical Freudian approach. The viewpoints

are not limitless but numerous enough in their combinations to measure up to the decoding demanded by complex phenomena imbued with disguised meanings. A case history, a dream, a work of art invite and corroborate various, even sundry, psychoanalytic readings. And though we may wish for interpretations categorical and sharply chiselled, verisimilitude is rarely so stone-like. If the record of man's understanding shows anything it surely shows this. It is so with psychology's ever-changing vision and with disciplines such as history and philosophy, as Collingwood (1946) perspicaciously gives us to understand; and it seems hardly less so with the physical sciences (cf. Kuhn, 1962; Eissler, 1971a, ch. 12). It is our belief that one myth--i.e., broadly speaking, one interpretation or set of interpretations, or, in Kuhn's language, a distinguishable paradigm--merely coexists with, displaces or submerges other myths. The heliocentric explanation, for instance, superannuated the Ptolemaic system; both are mythologies.

When we debate the validity of one interpretation against another, the last appeal is always to some kind of ill-defined inner conviction. Validity is as ephemeral as the convictions which support it. Interpretations and the theories that sustain them are myriad. They are only valid for their own body of believers, those who have been convinced for whatever personal reasons. There is no unilateral scientific means of augmenting truth: Scientists are as tangled in controversy among themselves as every other truth-hunting group. Even if there were such a scientific means, that would merely reflect one of the varied faces various men have thought the real truth looked like. This



is not to be mistaken for a roundabout apology to those spurious strictures that claim psychoanalysis--clinical or applied--devoid of "scientific" validity of any kind. Schmidl (1972) has written that "Whoever desires a proof such as one expects in the so-called exact sciences will always find flaws, not only in psychoanalysis, but in the whole field of the humanities" (p. 408). This is correct, but until "the so-called exact sciences" can account for the human mysteries that interest us, we must turn to those theories that seek to do so. If there is more than a single viewpoint available--and invariably there is--then we have to choose the one that most convinces us. Even in the physical sciences--as everybody realizes but so often forgets--there is always the responsibility and the necessity of a choice between conflicting and at times mutually-contradictory explanations (cf. Kuhn, 1962). The next chapters present an elaborate assessment of the vampire. (It is one way of considering the material; there are other ways, but this is the most satisfactory approach we know of.) Our aspirations are not to impose an answer upon everything at all costs about this enigmatic phenomenon. We probably raise as many questions as we answer. If this undertaking opens more doors than it closes, surely that is the manner in which one type of understanding may at least commence.

### 3

Since considerable time shall be spent by us on the symbolic dimension of the vampire, some introductory notion of the psychoanalytic theory of symbolism is imperative. Frankly, much more than

a cursory understanding of this subject is required of the reader in the chapters that follow. For a thorough grasp of the fundamentals, though, the basic literature<sup>6</sup> will have to be conscientiously consulted. But generally it is important to realize that psychoanalysis defines symbol in a restricted sense. Here a symbol is a concrete representation of unconscious material, material comprised of ideas that are also concrete but far more primitive and rudimentary than the symbolizing superstructure. These archaic ideas are dynamically unconscious and subject to primary process thinking (cf. Freud, 1900a, ch. 7). They are excluded from direct conscious expression by the ego's defensive functions. Symbolism is, therefore, one compromise product of endopsychic conflict. By product we do not mean that symbols are produced by the dream-work (or processes like it); they are not; but they are selected and symbol aggregates (cf. Fliess, 1973, pp. 38-41) are arranged, i.e., produced, by such a process. In the symbol equation, then, we discover a primary (unconscious) idea and a secondary (conscious) one--typically sensorial, usually visual; the latter image invariably derives from the former and borrows its genuine significance from this hidden, more primordial stratum. In other words, symbolization is one-directional. A candle, for instance, may symbolize a penis but the converse is never possible. "Only what is repressed is symbolised;" Jones (1916) succinctly noted, "only what is repressed needs to be symbolised. This conclusion is

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<sup>6</sup>There is a copious literature on this topic. See the main works from which we have gleaned our own paragraph abstract: Freud (1900a; 1916-17x); Rank and Sacks (1913); Jones (1916); and for a more current account with a good deal of clinical material, Fliess (1973).



the touchstone of the psycho-analytic theory of symbolism" (p. 116).<sup>7</sup> Furthermore, symbols are usually non-dependent on exclusively individual factors and they maintain a relatively constant and restricted meaning that evidences parallels universal as well as phylogenetic, e.g., a symbol regularly contains the same rendering whether it appears in a person's dream, in a joke or in fairytales scattered all around the globe. Fliess (1973) concludes categorically: "Know that the symbol equation is constant; it does not bear tampering with: the analytic symbol has only one symbolic meaning. In other words, its correct translation is always the same. Practically the sole exceptions are the few bisexual symbols which naturally have two meanings..." (p. 66).<sup>8</sup> While symbols seem to be almost limitless

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<sup>7</sup> This position as the "touchstone" would have to be modified somewhat--although we are not going to do so--to take more into account Freud's (1916-17x) emphatic statement that in dreams at least the appearance of symbols would occur even if there were no dream-censorship. "Thus symbolism," he said, "is a second and independent factor in the distortion of dreams, alongside of the dream-censorship" (p. 168).

<sup>8</sup> Freud (1916-17x) too spoke of symbols as "stable translations" (p. 151). But this could promote some confusion in the light of what he also stressed about them: "They frequently have more than one or even several meanings, and, as with Chinese script, the correct interpretation can only be arrived at on each occasion from the context. This ambiguity of the symbols links up with the characteristic of dreams for admitting of 'over-interpretation'--for representing in a single piece of content thoughts and wishes which are often widely divergent in their nature" (Freud, 1900a, p. 353). This is important. Take, for example, a cave as a symbol for the vagina. Now a cave consistently represents this orifice. But it is impossible to imagine a cave without qualities of some kind and these particularize the cave often to such an extent it may condense many themes and many aspects of a developmental history (of a people or an individual). Is the cave icy or scalding, dark, malodorous, full of teeth-like stalagmites and deep blood-colored pools; is it beckoning or terrifying, easy of access or thorn-covered, a trap or a place to hide and sleep forever? In certain situations it might be quite enough to know that something symbolizes the mother or some part of her--but it may matter whether that something is a rocking cradle or a biting mouth. Moreover this asserts that what is unconsciously symbolized is not itself monotonous only the general categories are (e.g., sexual symbols, birth symbols, etc.).

in number, their referents are monotonously few, confined almost exclusively to primal ideas of the bodily self, birth, death, the immediate family, and sexuality. The last of these--referring to the genitals, sexual functions, and sexual intercourse--achieves a disproportionately vast representation. Nearly everything about the vampire legend is symbolic, so ample illustration will be provided of this ancient mode for secretly conveying latent thoughts.

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It has, of course, been apparent from the beginning that we are not hesitating to trespass interdisciplinary boundaries, moving about in the domains of psychoanalysis, literature and mythology. We tried to take with some freedom those pathways that appeared most rewarding but we could not follow them all, and those we did choose continued on far beyond our sight. The subject proved so rich it could have been studied from many perspectives. We wanted not to belabor what others have previously said about vampirism. Throughout, the emphasis is upon the psychoanalytic dimensions of the vampire. Practically no regard has been given to socio-historical factors--these would require the application of Freudian theory to history with goals clearly other than our own.<sup>9</sup> Nor do we include here those several sensational criminals whose blood-drinking or perverse exploits incited the public to associate them in some ways

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<sup>9</sup>With a kind of psychoanalytic eclecticism, Masters (1962) defends the importance of the "hysteria hypothesis" in the witchcraft phenomenon and much of what he proposes deserves consideration by those concerned with the significance of social aspects of the vampire epidemic. See particularly Masters' chapter, "Disordered Minds," pp. 156-166.



with vampires--personalities such as the infamous Vlad Tepes (the Impaler, 1431-76), or the "Blood Countess" Elizabeth Bathory (1560-1614), or, more recently, John Haigh (1910-49).<sup>10</sup> Psychobiographies would have largely shifted the overall focus and readjusted our aims.

A few last words are necessary on our style and format. First, it is important that the reader appreciate the arrangement of unconscious thoughts. (The point about to be made on "the state of things" is one with which nonclinical psychologists often lose patience.) In the Studies on Hysteria (Freud and Breuer, 1893-95d), Freud contributed what may still be the finest introduction to psychotherapy ever written. There he gives some indication of the "irregular and twisting path" one must be prepared to take if he would trace the unconscious thought-content that constitutes a nucleus upon which traumatic elements converge. We can quote Freud directly:

...the course of the logical chain would have to be indicated by a broken line which would pass along the most roundabout paths from the surface to the deepest layers and back, and yet would in general advance from the periphery to the central nucleus, touching at every intermediate halting-place--a line resembling the zig-zag line in the solution of a Knight's Move problem, which cuts across the squares in the diagram of the chess-board.

I must dwell for a moment longer on this last simile in order to emphasize a point in which it does not do justice to the characteristics of the subject of the comparison. The logical chain corresponds not only to a zig-zag, twisted line, but rather to a ramifying system of lines and more particularly to a converging one. It contains nodal points at which two or more threads meet and thereafter proceed as one; and as a rule several threads which run independently, or which are connected at various points by side-paths, debouch

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<sup>10</sup> Aside from an occasional comment in the literature, there are no psychoanalytic studies in English of these real-life vampires. See though Bonaparte's (1949) remarks on Peter Kürten (1883-1931), "the vampire of Dusseldorf" (pp. 688-689). For information on Vlad Tepes see McNally and Florescu (1972); on Elizabeth Bathory see Penrose (1957) and Ronay (1972); on John Haigh see Dunboyne (1953).

into the nucleus. To put this in other words, it is very remarkable how often a symptom is determined in several ways, is 'overdetermined'. (pp. 289-290)

A good deal more could be said about this (as Freud himself did, here and elsewhere) but we only wish to announce that we have tried to present our interpretations as issuing from a dynamic stemming out and inoculation of themes. We have sought not to impose an artificial and over-anxious ordering to these themes as they emerged. We refrained from breaking our subject into sharply delineated but totally belying outlines. The data here no less than in the clinic, are not static; they must be sustained by what Freud (1912e) characterized as the "evenly suspended attention" (p. 111) paid by the analyst to the patient's disclosures. It is the only way we know to glimpse even a little what Anton Ehrenzweig so searchingly described as The Hidden Order of Art (1967). And we are insistent (we should admit this now) that the vampire, no less than a dream or a symptom, is profoundly artistic in essence.

One further comment is needed here: Nobody can read Freud's contributions in the Studies on Hysteria and fail to be struck by the master's highly literary style. He himself confesses there that his case histories sounded like short stories, that they lacked the "serious stamp of science." His pages are crowded with a metaphorical language which he attributes rather to "the nature of the subject" than to any predilection of his own (p. 160). Many years later, Freud speaks again of "being obliged to operate with the scientific terms, that is to say with the figurative language, peculiar to psychology (or, more precisely, to depth psychology)." Without this



figurative expression, he affirms, "We could not otherwise describe the processes in question at all, and indeed we could not have become aware of them" (Freud, 1920g, p. 60). True, the nature of the subject makes unique stylistic demands, but it was for Freud's artistic talent that he was awarded the Goethe prize for literature in 1930.

This is said to justify in part our own conviction and the style reflecting it. We believe the issues of depth psychology--i.e., of psychoanalysis, clinical and applied--can only be grasped through the use of figurative language. Admittedly, we, ourselves, do not do this very adroitly; we lack the delicate sensitivity that guided Freud's precision in matching his metaphors to the elusive experiences beneath his scrutiny. Nevertheless, we often resort to figurative language to articulate the data's dynamic nature. At all times the style for what one says is an intrinsic ingredient of the message. This is a homely notion, but it must be voiced because a stylistic monotony distinguishes academic psychology.

## 5

It is difficult to know whether a single overriding question preoccupied the following exercise. Perhaps, in the most general terms, we wanted to ask something about the function of artistic terror. Why does man mythologize the terrifying? Why does he so frequently appear "addicted" to frightful experiences? Why does he

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<sup>11</sup>The passage is worth completing: "The deficiencies in our description would probably vanish if we were already in a position to replace the psychological terms by physiological or chemical ones. It is true that they too are only part of a figurative language; but it is one with which we have long been familiar and which is perhaps a simpler one as well" (p. 60).

cling adhesively to images of trauma? Such inquiries echo the troublesome questions that provoked Freud's deliberations in Beyond the Pleasure Principle (1920g), though our puzzle is more restricted than his.

Returning to the Studies on Hysteria, we discover a curious passing allusion made by Freud. During a therapy session, a patient revealed to him her terror of mice. Freud then proceeded to horrify her with a story about Bishop Hatto, a man allegedly eaten by rats! (p. 73). Why--of all things--did Freud avail himself of such a nostrum? He does not say. Are stories of terror somehow curative or somehow restorative through a type of disruption? Is artistic terror something human beings cannot and will not relinquish? We pose many questions like this in the chapters to come. And mostly we seem always to wind up crossing into the aesthetics of terror. We were sure this was the direction to go, but how to progress from there was never very certain. We had resigned ourselves to say what could be said within the dimensions of psychoanalysis, and for the latter a theory of aesthetics has not yet developed far beyond The Interpretation of Dreams (1900a).<sup>12</sup> But it has certainly developed far enough to enable us to appreciate the various stratagems of terror masquerading in at least one mythic artifact, in the vampire.

## 6

One final, brief point belongs to this introduction. There exist only two psychoanalytic accounts of the vampire worth mention-

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<sup>12</sup>This generality is a little tenuous. We will let it stand, though we do not wish to minimize Freud's excellent psychology of jokes (1905c) and so many other laudable efforts toward a psychoanalytic theory of aesthetics. See, for example, Kriss (1952); also Waelder (1965); and for additional bibliography, Gedo (1970).

ing in detail. One appears in Jones' book, On the Nightmare (1931). Jones wrote most of this well-known work in 1909 and 1910 and revised it a little around 1931. In his 1950 preface for the second edition, he claims no further revision was needed. This is a bit surprising. The book throughout deals with Angst, naturally, and yet Jones relies exclusively on Freud's first theory of anxiety. Indeed, the structural model (Freud, 1923b) is not formally utilized by the author at all. Be that as it may, Jones' erudite study far surpasses any other on our particular subject. Besides Jones, a search of analytic literature uncovered a significant paper by Róheim, "Charon and the Obolos" (1946), where the vampire, though handled as a minor theme, still receives detailed consideration. A summary of the positions of Jones and Róheim on the vampire is best reserved for our final chapter. After a thorough exposure to the topic, what they have concluded may then be more rewardingly assessed.

It is time now to prepare for our approach to the vampire. And the first concern must involve the methodology that will be employed in such a psychoanalytic encounter.



## CHAPTER II

### ON METHODOLOGY:

#### APPLIED PSYCHOANALYSIS AND THE DREAM PARADIGM

##### 1

Ernest Jones' excellent monograph, On the Nightmare (1931), introduced for serious analytic thought a host of gruesome, fiendish types--werewolves, vampires, witches. Aside from (maybe) psychoanalytic anthropologists, Freudians have not revisited Jones' gallery of nightmare personalities. But that whole infernal museum deserves far more of our time. Each evil "character" Jones presented provides a plethora of profound themes, themes demanding further exploration. From among these characters, our project chooses to attend more fully to the vampire.

This creature boasts an ancient lineage. Mythical--filtered through many imaginations--his dread visage distills much of man's confrontation with the terrible. The vampire can reveal a good deal about the nature of this confrontation--that we presuppose. This alone would hardly single him out for our attention; the witch, among others, could do as well. However, even guided by the Malleus Maleficarum (Sprenger and Kramer, 1486) (that learned handbook of the Inquisition) detecting a witch could very likely become a haphazard endeavor. The Dominican witch-hunters ably demonstrated how an accusing finger pointed anywhere could hit a victim (cf. Trevor-Roper, 1967).

Within the pantheon of demonology, though, the vampire's identity appears less loosely defined. True, no particular characteristic



belongs exclusively to him. Nonetheless, an assemblage of necessary traits tends toward a rather stable figure. Of course, just as with any diagnostic picture, the features can--if we look closer and closer or stand far enough back--become increasingly blurred until the one whom we see resembles everyone we know. If we avoid tampering too much with his profile, at least for awhile, the vampire assumes a striking pose.

Perhaps he has evolved, in Europe anyway, as the most dreadful of mythical beings. One nonanalytic scholar, Montague Summers (1928), claims that "In all the darkest pages of the malign supernatural there is no more terrible tradition than that of the Vampire, a pariah even among demons" (p. ix). At the start of Jones' (1931) chapter on this pariah we read: "None of the group of beliefs here dealt with is richer and more overdetermined than that in the Vampire, nor is there one that has more numerous connection with other legends and superstitions. Its psychological meaning is correspondingly complicated..." (p. 98).

But we are jumping into this challenging topic prematurely. Several preliminary questions require consideration before we go further. Most of them have to do with what we understand about the nature and range of applied psychoanalysis.

## 2

Beginning with Freud, thinkers have striven to apply psychoanalysis to literature, art, mythology, philosophy, politics, society --to any of man's cultural achievements. The studies in applied psychoanalysis have swollen to enormous bulk. Among critics and even

among analysts themselves the values and ambitions of these efforts remain controversial. To many, the whole body of material appears a bit ungainly. Not that this is so appalling (at this stage of the game maybe all psychology appears untidy) but it does require that we sound our own position on certain issues.

Applied psychoanalysis tries to contribute to a fuller understanding of these realms of human endeavour outside the formal confines imposed by the clinical analytic situation. The meanings and significance of these realms are interpreted within the context of a particular, multifarious theory promulgated and developed by Freud.

This psychoanalytic study approaches the material as though it were a dream. This requires some justification since we will mostly discuss works of literature and folklore, not genuine dreams.<sup>1</sup>

In 1900 Freud published The Interpretation of Dreams, there inaugurating his topographic model of the mind. He said that dreams

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<sup>1</sup>It would be well to indicate here at least a handful of important sources related to the themes of this chapter. For a fairly basic introduction to Freud's views on art consult Sterba (1940) and Fraiberg (1956). Sterba's paper, though, is somewhat misleading in that the artistic component of art disappears before a rather clumsy reductionistic emphasis. See in conjunction with Sterba's remarks two essays by Trilling (1940; 1945). Next refer to Waelder (1965) for a concise exposition on the various classical analytic orientations for approaching art and literature. And of all the work done in this area, the most generally appreciated is by Kris (1950). For a detailed and masterful discussion of certain methodological problems in applied psychoanalysis plus a wealth of related topics, see Eissler (1971b). Also see Ricoeur (1970) for a superb assessment of so many matters directly and indirectly related to applied psychoanalysis--e.g., symbolism, interpretation, meaning, etc. Ricoeur also addresses the criticism of the close-mindedness of analytic interpretations of art (cf. pp. 169-170). On the nature of myth, art and literature, Devereux's (1959) excellent lecture is recommended. This handful of references should serve to represent the quality if not the quantity of work in applied psychoanalysis. Historically, there are few major analytic scholars who have failed to contribute to some branch of this type of research.



contain a meaning, many meanings; that they preside as the guardians of sleep; that they fulfill unconscious forbidden wishes, childhood wishes inadmissible to man's conscious mind.<sup>2</sup> He said that the manifest dream disguises latent thoughts clustering around condemned wishes; that this disguise is a dynamic achievement composed by the dream-work--displacing, condensing and symbolizing those primitive wishes pressuring for discharge around latent dream elements. The disjunction that initially surfaces as the dream from this primary process caldron is then subject to a secondary revision which attempts to impose a rationalized meaning and extend some kind of conglutination to the predominately visual, senseless representations of the dream-thoughts. This process of pseudo-redaction Freud (1923a, p. 241) was, though, later to divorce from the dream-work proper. But here was the paradigmatic foundation of all that was to follow. For instance, the therapeutic task--because symptoms like dreams represented similarly artful compromises--sought to decipher the patient's unconscious desires, lifting them into his conscious awareness and therewith exposing his history of costly self-deceit.

Freud found too that he could approach works of literature, art and anthropology as he approached dreams. To test the theory's veracity, he and his followers now compiled an incredible number of testimonies outside the restrictive delimitations of clinical pathology.

Perhaps a theory cannot avoid confronting its data armed to the teeth with ready-made answers. The data may confirm, deny, revise

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<sup>2</sup>Freud modified this somewhat in 1933(a). The dream attempts to fulfill a wish (p. 29).

or remain mute. Eliciting "correct" answers necessitates skilled interrogation. Beneath psychoanalytic scrutiny, the data spoke a strange new language, and analysts detected everywhere cultural confirmations for their theory. But clinical Freudian theory got back in equal measure what it gave. Applied psychoanalysis--and this we stress--never was solely an echo chamber. The dialogue outside the therapeutic setting resounded upon the one within. (Cf. Trilling, 1940; Eissler, 1971b; Schmidl, 1972.)

The two dialogues, however, differed. In one respect, the difference appeared crucial. The material probed by applied analysis proved largely exempt from the basic rule of free association. Freud placed great faith in that most remarkable technical innovation. He reasoned that if his patient complied with the analytic injunction and spoke unreservedly whatever came to mind, those thoughts, when not disrupted by resistances, would sooner or later and inevitably wind toward the significance of the unconscious derivatives (e.g., symptoms, daydreams). Analytic interpretations are given, validated, modified, enlarged, etc. within the context of the patient's associations. The analyst presumedly could not accurately interpret psychic material isolated from the patient to whom it belonged. And even with patient and material together, real understanding of the unconscious dynamics could only attend an analytic process that facilitated the often gradual emergence of personal details appreciated according to the patient's own psychosexual history.

In its research applied psychoanalysis never could duplicate such intimacy to detail.<sup>3</sup> Nonetheless, Freud stepped unhesitantly,

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<sup>3</sup>The oft ingenious experimental models of academic psychology fail here, too.

boldly "beyond the basic rule" (Kohut, 1960). When he confronted literature or folklore (and we will primarily focus on his excursions into these areas) his investigation usually proceeded by analogy. That is, although the dream is a far more deeply private affair than art, to a considerable extent Freud handled the work of creative talents as though it resembled a dream.

The title, "Creative Writers and Day-Dreaming" (1908e), reflects the major approach adopted by applied analysis. This little essay shows Freud cognizant of the method's limitation but, equally important, it demonstrates his far-reaching ambitions--wrapped as they are in what he humbly calls "some encouragements and suggestions" (p.152 ). We glimpse here in miniature the methodology of literally hundreds of later studies. Let us carefully review its content.

Freud starts by wondering whether we can find something in ourselves related to the writer's creativity. "An examination of it would then give us a hope of obtaining the beginnings of an explanation of the creative work of writers" (p. 143). The child, through imaginative games, reorders his world; so does the writer reorder his. Only the latter divorces his fantasies from reality more completely than does the child his play. As children grow they seem to relinquish the joys of play. But Freud observes:

...whoever understands the human mind knows that hardly anything is harder for a man than to give up a pleasure which he has once experienced. Actually, we can never give anything up; we only exchange one thing for another. What appears to be a renunciation is really the formation of a substitute or surrogate. (p. 145)

Fantasies replace the child's play. And Freud goes on to say:

We may lay it down that a happy person never phantasies, only an unsatisfied one. The motive forces of phantasies



are unsatisfied wishes, and every single phantasy is the fulfilment of a wish, a correction of unsatisfying reality. (p. 146)

Freud emphasizes that fantasies are not stereotyped or unchangeable

On the contrary, they fit themselves into the subject's shifting impressions of life, change with every change in his situation, and receive from every fresh active impression what might be called a 'date-mark'. The relation of a phantasy to time is in general very important. We may say that it hovers, as it were, between three times --the three moments of time which our ideation involves. Mental work is linked to some current impression, some provoking occasion in the present which has been able to arouse one of the subject's major wishes. From there it harks back to a memory of an earlier experience (usually an infantile one) in which this wish was fulfilled; and it now creates a situation relating to the future which represents a fulfilment of the wish. What it thus creates is a day-dream or phantasy, which carries about it traces of its origin from the occasion which provoked it and from the memory. Thus past, present and future are strung together, as it were, on the thread of the wish that runs through them. (pp. 147-148)

The dream now falls within easy reach. Day-dreams and night-dreams both fulfill repressed wishes "in just the same way" (p. 149). And poems and novels are at hand. Parading through any creative work, Freud suspects one may recognize His Majesty the Ego, that "hero alike of every day-dream and every story" (p. 150). The nearness of dreaming to writing he can now summarize:

In the light of the insight we have gained from phantasies, we ought to expect the following state of affairs. A strong experience in the present awakens in the creative writer a memory of an earlier experience (usually belonging to his childhood) from which there now proceeds a wish which finds its fulfilment in the creative work. The work itself exhibits elements of the recent provoking occasion as well as of the old memory. (p. 151)

This may prove "too exiguous a pattern" (p. 151), Freud admits, but as an initial orientation it could be fruitful. He therefore extends his application:

...it is extremely probable that myths...are distorted vestiges of the wishful phantasies of whole nations, the secular dreams of youthful humanity. (p. 152)

Freud lastly discusses "the problems of poetical effects" (p. 152).

How does the writer surmount the shame and repulsion that attends the expression of fantasies? Freud guesses at two technical methods:

The writer softens the character of his egoistic day-dreams by altering and disguising it, and he bribes us by the purely formal--that is, aesthetic--yield of pleasure which he offers us in the presentation of his phantasies. We give the name of an incentive bonus, or a fore-pleasure, to a yield of pleasure such as this, which is offered to us so as to make possible the release of still greater pleasure arising from deeper psychical sources. In my opinion, all the aesthetic pleasure which a creative writer affords us has the character of a fore-pleasure of this kind, and our actual enjoyment of an imaginative work proceeds from a liberation of tensions in our minds. It may even be that not a little of this effect is due to the writer's enabling us thenceforward to enjoy our own day-dreams without self-reproach or shame. (p. 153)

In ten pages Freud reveals essential commonalities in play, fantasy, the day and night dream, creative literature and mythology. Each serves, in its fashion, as vehicle and artful expression for unconscious wishes. Each summarizes a history of secret yearning. Each responds to the unsatisfied with its own make-believe release, or "pseudo reality" (cf. Sterba, 1940, p. 265). Freud had already contended that symptoms performed a similiar sort of thing--performed it painfully, perhaps, which was all the more amazing because anxiety itself could result from this pressure for pleasure.

Demonstrating, as Freud's paper did, that a piece of literature or mythology actually does resemble our dreams in content and in technique, the relevance of psychoanalysis for our vampire study becomes apparent. But if one convinces the reader that this or that very much looks like a dream, and that, just like a dream, an analysis of it



should help us understand its meaning and function, then we still must face the original problem. How does applied psychoanalysis transpose to a poem or a savage tribe research techniques seemingly fastened snugly within the classical treatment model? Let us select an example--a small one for now--of Freud interpreting dreams beyond his own basic rule.

Freud's first extensive analysis of a literary work appeared in 1907(a). There he admittedly approaches Wilhelm Jensen's Gradiva as as a psychiatric case study. The story's protagonist, Norbert Hanold, suffers from hysterical delusions. In his presentation, Freud submits Hanold's dreams--"dreams that have never been dreamt at all" (p. 7)--to analysis. During the course of the discussion, Freud demonstrates how perfectly Jensen's knowledge of dream psychology (as well as of fantasies and delusions) coincides with his own theories. He goes about this directly, even charmingly, treating Norbert Hanold as an actual person. To treat the hero this way, it follows that whatever Freud correctly knows about human beings must also fit Hanold's nature. If Freud found the stuff that dreams are made on, then Hanold's mind must surely hold such stuff too. It turns out that everything is there--day residue, displacements, condensations, sexual wishes, unconscious infantile fantasies and much else besides. It is an analysis far beyond the basic rule.<sup>4</sup>

What did Freud accomplish? Well, as with any dream analysis, the obscure becomes clarified. That which confused us before now

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<sup>4</sup>We might mention that Volta's (1962) enticing assessment of the vampire includes for discussion Freud's analysis of Gradiva in a section entitled, "Necrolatry or the Exquisite Cadaver." Unfortunately, all the nonanalytic scholarship on the vampire which has sought to employ psychoanalysis has done so carelessly or too informally.



contains meaning to accept or reject. One element relates more synthetically to another.

Discovering meanings and detecting order can be, of course, immensely facilitated through theory. Theory helps us select, piece together, assign significance, patch in empty spaces, etc. We need hardly rehearse a panegyric on the advantages of carrying a theory with us to the data, particularly an elaborate theory like psychoanalysis. No, more at issue is Freud's unease here as well as in another context (1910k) over wild analysis, i.e., interpretations and constructions foisted on the data. Free association is impossible when probing the dreams and delusions Jensen creates for his hero. So denied, the dreamer's "most copious explanation" (p. 60), Freud contents himself with Hanold's impressions and "very tentatively" substitutes his own associations (p. 73). Therein lies the general danger for any form of applied psychoanalysis:

It is so easy to draw analogies and to read meanings into things. Is it not rather we who have slipped into this charming poetic story a secret meaning very far from its author's intentions? Possibly. (p. 43)

Returning later to this (pp. 91-92), Freud asserts that his analysis disclosed in Jensen's narrative only what was already there; nothing was superimposed. If the storyteller reached "the same knowledge as the doctor--or at least behaved as though he possessed the same knowledge" (p. 54)--then Freud concludes:

We probably drew from the same source and work upon the same object, each of us by another method. And the agreement of our results seems to guarantee that we have both worked correctly. (p. 92)

He reasons that "either both of us, the writer and the doctor, have misunderstood the unconscious in the same way, or we have both understood it correctly."

The doubts that beset critics of applied psychoanalysis relate to that familiar problem child--the relativity of knowledge. The anxiety over how we can be sure abides as a timeless worry nagging science and the humanities alike. It is our position, as already set out in the opening chapter, that no interpretation of human meanings--as maybe distinguishable from meanings attributed to the nonhuman world--that no such interpretation is absolute. Hermeneutics--as Ricoeur (1970) cogently argued--is the proper enterprise of psychoanalysis. Hermeneutics rests on evidence that shifts and constantly relocates the centers for the significance of its multidimensional meanings.

In the Freud paper we last talked about, the data was viewed according to a psychoanalytic frame. Much more could be said about Jensen's novel within that same framework. There is no definitive analytic assessment--clinical or applied. The "silence" of Hanold and his creator hardly matter at all. Even had they spoken directly to Freud, though, the relativity of our knowledge would stay quite relative. Swayed beneath mounds of additional detail, Freud might well have constructed things differently. Then, again, perhaps the basic themes of the Hanold analysis would have remained basic for Freud, capable of absorbing a huge accumulation of detail.

During a patient's analysis, the interpretations evolve from the communication's ebb and flow. These interpretations, we maintain, are acceptable or unacceptable according to how comfortably one thinks the interpretation "fits." This goodness of fit, one measures not by

standards imposed by scientific positivism, but rather according to what we can term aesthetic standards. The final appeal of any analytic interpretation, applied or pure, probably appeals to these aesthetic judgments. (Cf. ch. 1 above.)

We will clarify our meaning. The entire protocol of a patient's original association exists nowhere in the professional literature. Duplicating merely what was said could fill volumes. Case studies could never reproduce "what happened" in an analysis. Actually, such raw data probably has no "reality" anyway. How would you report as raw data the nuances of an exchange as fragile and subtle as an analytic hour? It has, understandably, never been attempted. Free association, therefore, has not convinced anybody accept patient and doctor. When the therapist recounts for us what he has been through, asking that we see the experience as he does, the text that he offers for our inspection reads rather like a short story: selected details, viewpoint, structure, emphasis, movement, persuasion, character development, plot, etc. What we have proves not very dissimilar from a work of art--"as we are accustomed to find in the works of imaginative writers," as Freud once frankly expressed (Freud and Breuer, 1893-95d, p. 160). We might add that commenting on such material during case conferences, supervision, etc., exemplifies applied analysis. In other words, we are in the same position as Freud when he read Gradiva; we substitute our own associations directed and disciplined by a particular theory.

The analyst wanting to share his clinical assessments proceeds unassisted by the basic rule. The free associations that originally supported his conclusions and ideas are simply unavailable. He must



use other means to get his point across. Outside the therapeutic compact, there are no analytic resources with which to argue. Men know many methods to persuade; of these, none has much to do with free associating. Many though address aesthetic standards of some type. These standards vary extensively. Each person clings, consciously and unconsciously, to the ways and means that convince and attract him. In an article by Schmidl (1972), the historian H. Stuart Hughes is quoted as writing: "For the historian as for the psychoanalyst, an interpretation ranks as satisfactory not by passing some formal scientific test but by conveying an inner conviction" (p. 408). We would agree.

Nevertheless, one could insist, the analyst's conclusions and suppositions ultimately derive from the unique participation of therapist-patient. It may be so. But throughout the analyst listens to what the patient gives him; the patient cannot give everything, though--no, not in a lifetime. The analyst in turn selects. He cannot handle everything. Incomplete as it may be, it is still too big for one imagination. As the patient travels along, the analyst's attention--no matter how free floating--eventually begins to select what he needs to prove his "case." The analysis ends as part of an interminable undertaking (cf. Freud, 1937c). Applied psychoanalysis likewise chooses from what it finds and what it finds is always a fragment, big or little.

Now the basic rule tries to free the patient's attention to move less constrained through his own tangled psychic realms. This movement provides the living substance of the therapeutic contract. For deep-

going analytic therapy it is indispensable. But Freud's theory functions equally well beyond the basic rule for nontherapeutic interactions. Above we noted that even with free association the "whole story" never can be told. Every version closes as a partial one. We settle for bits and pieces.

The question remains how we can employ psychoanalysis when the material arrives by means other than free association. Or, more accurately, how do we interpret and reconstruct psychoanalytically minus the basic injunction? In classical treatment, free association, with all its sensitive starts and stops, verbalizes unconscious derivatives (e.g., memories, fantasies, dreams, thoughts, etc.), highlights resistances, displays affects, conveying everything according to the patient's own style. The analytic pace moves unhurried. Free association takes time; the delivery cannot be rushed. Analytic interpretations facilitate this process; the process, in turn, serves to personalize the response to the interpretations and constructions.

Outside the treatment situation, the material gathered is as qualitatively excellent as the patient's and, quite often, quantitatively far more vast. The researcher's analytic interpretations and constructions are directed by the clues within the "text," by the demonstrable themes and patterns there. An analytic reading must neither minimize nor violate the limits of the text.

In dealing with a text analytically, the researcher draws upon comparisons that he thinks will help unravel the manifest content. These comparisons may repeat motifs more lucidly in renditions less

cluttered or overlaid with secondary revisions; they may disclose the importance of and place emphasis on various elements by revealing ubiquitous features; they may assist in establishing developmental sequences; they may provide a backlog of core symbols; they may surprise with unexpected problems that lead us farther on or disrupt our thoughts altogether. But, finally, analytic interpretations and constructions must rest, as far as possible, upon the text's "unforced accord." After all, the carpet must hold the pattern that we see. If it does, that silent testimony resounds as eloquently in its confirmation as the patient from the couch.

#### 4

We said that we would use the dream model for investigating the vampire. Jones (1931) previously used the same model for the same task within a more ambitious scope. We will draw most of our material from literature, folklore and mythology. Analytic studies have repeatedly demonstrated the rudimentary features each of these share with the dream. Earlier we watched Freud (1907a) utilize principles from his dream theory on Jensen's Gradiva. Hundreds of similar excursions into literature have subsequently testified to the continually renewed fascination for those resources embedded in Freudian dream psychology. In the following pages we too discuss various pieces of literature. But we are here less interested in them as individual literary works than as elaborations of particular folk elements that comprise the idea of the vampire. Therefore (as we have already admitted in the Introduction), we often neglect a



specific work's unique artistic contributions. Since this is the case, before turning to the vampire, a few more preliminary thoughts about dreams and myths should not prove extraneous.

We will tend at times to employ the terms "myth" and "folk tale" synonymously though they are not synonyms (cf. Thompson, 1946, pp. 9, 303, 389). In 1846 William Thoms (in Dundes, 1965, p. 5) compounded the word folklore to denote the lore of the people. But folklorists simply cannot agree with enough unanimity on a definition and, consequently, fail to distinguish very precisely what is myth from what is folk tale. This is how Róheim (1941a), for instance, differentiates the two:

In the folk tale we relate how we overcame the anxiety connected with the "bad parents" and grew up, in myth we confess that only death can end the tragic ambivalence of human nature. Eros triumphs in the folk tale, Thanatos in the myth. (p. 279)

This elucidation so applicable in some places only confounded matters in others when applied to our data. As Murray (1960) has said, "myth is "chameleonic" toward its referents. For our intentions, fortunately, a finely chiselled distinction was not imperative.

The same fundamental issues challenge any thorough interpretation of the mythic. These relate generally to the myth's origin, to its absurd, irrational characteristics, to its abiding appeal and proliferations as well as to its alterations and, occasionally, its extinction.<sup>5</sup> This is not the place to relate the squabbles and debates of the several contending schools--some once the fashion of

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<sup>5</sup>Where we omit reference to statements on this subject, it indicates that we rely largely upon Alan Dundes' discerning editorial introductions and notes scattered through his excellent anthology of papers on folklore (Dundes, 1965). Also of value were the papers compiled by Murray's (1960) editorship. Levin (1959) also proved useful.

the day that are now, alas, no more.<sup>6</sup> We must confine our few additional remarks to the psychoanalytic handling of this lore of the people.

In 1909 Abraham and Rank each published a major Freudian examination of this topic. Abraham had maintained that "the myth is a fragment of the superseded infantile psychic life of the people. It contains, in veiled form, their infantile wishes originating in pre-historic time" (p. 180). He argued that in both dream and myth we find latent and manifest content, symbolism, memory traces, infantile traits, wish fulfillment, strata of developmental history, self-centeredness, grandiose identification with the hero, and censorship (i.e., mechanisms of the dream-work and secondary revision). Eventually, Abraham could write this pithy summation:

...in pre-historic times the people moulded their wishes into phantasy-formations which survived into historical times in the form of myths. In exactly the same way the individual, in his 'pre-historic period', moulds his wishes into phantasy-formations which persist in the dreams of his 'historical times'. Thus the myth is a surviving fragment of the psychic life of the infancy of the race whilst the dream is the myth of the individual. (pp. 207-208)

Rank adopted this same position. But he expounded upon the paranoid structure of myth and had much more to say about the identity of the mythical hero. (Later, we shall have better opportunity to reflect upon the hero and the vampire legend.)

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<sup>6</sup>See Dundes (1965) for the alternative views; also Levin (1959). For psychoanalytic comments, see Rank's (1909) introductory sketch and Money-Kyrle (1939). For a detailed appraisal of the exciting intellectual harangue between Max Müller and Andrew Lang that terminated in the demise of solar mythology, see Dorson (1955). Lang was among those who inadvertently helped bridge the way for Freud's earliest major excursion into mythology (Freud, 1912-13x).



As an aside, we should pause here to heed a few warnings about what Abraham (1909) had labelled as the "wish-fulfilment theory of myth" (p. 206). In his paper, "Ego Psychology and the Study of Mythology," Arlow (1961) cautions against that course of reasoning exemplified by Bertram Lewin's notion "that artistic reaction is the written or plastically represented dream."<sup>7</sup> Arlow sees this as taking only analogous things and binding them into things identical (p. 377n). He writes:

Psychoanalysis has a greater contribution to make to the study of mythology than demonstrating, in myths, wishes often encountered in the unconscious thinking of patients. The myth is a particular kind of communal experience. It is a special form of shared fantasy, and it serves to bring the individual into relationship with members of his cultural group on the basis of certain common needs. Accordingly, the myth can be studied from the point of view of its function in psychic integration--how it plays a role in warding off feelings of guilt and anxiety, how it constitutes a form of adaptation to reality and to the group in which the individual lives, and how it influences the crystallization of the individual identity and the formation of the superego. (p. 375).

Arlow's attitude nicely epitomizes ego psychology's accusations of neglect, and we shall hold this in mind as we go along. It will, though, become apparent that we find the viewpoint that stresses the adaptive function of myth one with a misplaced emphasis.<sup>8</sup> More-

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<sup>7</sup> See the development of this hypothesis in a bold and fascinating work by Lewin (1968).

<sup>8</sup> Our attitude falls more in line with Slochower's (1970) article on the mythopoetic hero's rebellious role. However, to harmonize Slochower's specific thesis with our own up-coming data would necessitate further extension of the demonic in his notion of the hero, a liberty his definition of mythopoesis might not allow. "Mythopoesis exemplifies the process of 'a change in function' in its relation to mythology" (p. 162). In mythopoesis the myth that facilitates social adaptation is challenged by the hero who ends by imposing higher values upon the formerly stagnant social order. This criminal thereby becomes the instrument of



over, that there is more to art and myth than dreaming no one ever doubted.

We pick up the thread again of the main line of our thought. A little while after the work of Abraham and Rank, about 1910, Jones (1931 [revision]) had noted that "a myth may be a collateral of the dream rather than a lineal descendant" (p. 66). (The "lineal" hypothesis had been defended as early as 1889 in Ludwig Laistner's Das Rätsel der Sphinx, an insightful anticipation of psychoanalysis that traced aspects of the myth back to the nightmare.) Jones enumerated three basic criteria that must be met before maintaining the dream's influence upon any superstition or myth. When myth and dream are psychoanalytically interpreted, they must disclose a substantial similarity in the mechanisms, sources and latent meanings (pp. 66-67). Now the obvious notion developing here is that myth and dream are not merely analogous phenomena. But, rather, the myth may to a considerable degree derive from dream-life, though not totally derive from it. Because as Reik once remarked: "Not everything in myth is mythical" (1950, p. 287).

This idea of the myth as a dream derivative, we find increasingly sponsored in a series of publications by Róheim that culminate in what is probably his most impressive work, The Gates of the Dream (1953c). At times Róheim qualifies this hypothesis but on this issue, as on so many others, he can brashly cast his caution to the wind. The confused

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salvation. But since "Mythopoesis belongs to the superior examples of creativity" (p. 160) it hardly belongs to any of our data, none of which measures up to the literature Slochower cites. Our later reading of the dual hero encased in the idea of vampirism nonetheless shows in nascency the rebel-redeemer of mythopoesis (cf. below ch. 10). Consult also Bergmann's (1966) evaluation of "The Impact of Ego Psychology on the Study of the Myth."

reader running back and forth in the text must somehow decide where Róheim really stands. Here, we believe, the categorical position prevails:

The core of the myth is a dream actually dreamed once upon a time by one person. Told and retold it became a myth, a creed even, and gave rise to gods or philosophies because it appealed to those who heard it. All had dreamed something similar; some had remembered these dreams, some had repressed them. What follows is history. (p. 428)

By history he means the cultural modifications, i.e., secondary revisions, that in the course of time occurred. A little earlier, Róheim (1952b) had written:

Myth is created by the individual: the group only rewrites it, modifies it, etc.: first taking shape in the form of a dream, the myth reflects a conflict in the development of every individual--that of growing up; hence the hero of the story is genital libido. (p. 220)

Myth, then (and the folk tale, too), is essentially part of the projected and socially shared dreaming imagination of man. We have now just one further step to take this. Classical psychoanalysis (as distinct from the so-called "culturalist" wing of the discipline --e.g., A. Kardiner, E. Fromm, C. Thompson, etc., see Mallahy, [1948] ), has consistently held that the most fundamental psychodynamics are universal, only the manifest picture makes what is alike seem different. If this is true, it is not surprising that certain prototypical figures embodying a sturdy composition of elemental ideas have been processed through the ages into a kind of durability that can withstand cultural dissimilitudes (see Campbell, 1951).<sup>9</sup> And once these types are formed

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<sup>9</sup> Jones' (1912b) remarks may be useful here: "The reason why certain superstitions are so widely prevalent is because the ideas are such as to render easily possible the forging of associations between them and personal ideas of general interest and significance. The conditions, however, have their definite limitations: the forging of the associations must not be either too easy or too difficult" (p. 108).



they can then in turn forge individual identities. It is almost as though that which was born of the dream, then socially sanctioned into a myth, returns to the site of its gestation and, molding an identification, promotes the destiny of the self. In his interesting paper, "Myth and Identity," Bruner (1959) writes: "Here myth becomes the tutor, the shaper of identities; it is here that personality imitates myth in as deep a sense as myth is an externalization of the vicissitudes of personality" (p. 280). In the extreme, this sort of "possession" can eventuate into a psychotic masquerade. To take an example pointedly relevant, Bela Lugosi (the Hungarian actor whose characterization of Dracula first appeared on the stage and later in Tod Browning's 1931 cinema classic) died convinced that he was in fact the infamous Count (see, Volta, 1962, p. 124). And to many movie-goers, the image of Stoker's creation had certainly been crystalized in Lugosi. "Life then produces myth and finally imitates it" (Bruner, 1959, p. 283).

In "The Image of the Artist," originally published in 1935 (in Kris, 1953), Ernst Kris discussed the effect of myth upon biography, the coming to life in individual existences of ancient, "typical models." Kris calls this "enacted biography" (p. 83). (It is such a common sight in psychiatric wards, where Caesars and Jesuses stroll as naturally as you please, that this aspect of mental illness has itself practically assumed mythical proportions.) Schizophrenia represents a caricature of what we have in mind. "It would perhaps be more appropriate," Bruner observes, "to say that the mythologically instructed community provides its members with a library of scripts upon which the individual may judge the internal drama of his multiple



identities" (p. 281). Thomas Mann's (1936) address celebrating Freud's eightieth birthday, voiced a direct and profound response to Kris' paper. By quoting now a lengthy passage from Mann's eloquent response, we choose to let a great writer express what we mean:

[The individual's] character is a mythical rôle which the actor just emerged from the depths to the light plays in the illusion that it is his own and unique, that he, as it were, has invented it all himself, with a dignity and security of which his supposed unique individuality in time and space is not the source, but rather which he creates out of his deeper consciousness in order that something which was once founded and legitimized shall again be represented and once more for good or ill, whether nobly or basely, in any case after its own kind conduct itself according to pattern. Actually, if his existence consisted merely in the unique and the present, he would not know how to conduct himself at all; he would be confused, helpless, unstable in his own self-regard, would not know which foot to put foremost or what sort of face to put on. His dignity and security lie all unconsciously in the fact that with him something timeless has once more emerged into the light and become present; it is a mythical value added to the otherwise poor and valueless single character; it is native worth, because its origin lies in the unconscious. (p. 112)

This is grandly put but the question remains whether it has anything to do with the vampire. Well, we have a long way to go before we can convince ourselves that it does.

## 5

In summary, we can say that we will confront the vampire as an archaic mythical being deriving its fantastic peculiarities from the artistry of the dream-work. The near-universality of this creature emphasizes how extensively rooted the idea of vampirism is in mankind. Mythical personalities, because they originate inside, in the land of dreams, can return (on occasion like Frankenstein's monstrous handiwork) to influence the fate of their creator. This fission, this

doubling, just as a mirrored image, establishes a relationship and forms an expression. The tale of Narcissus, for instance, captures part of the essence of such a spellbinding dialogue (see below, ch. 8).

To talk about anything bizarre being basically formed by the dream-work, we understand that the primary process must first lay hold of the stuff upon which to work, e.g., day residues, memories, symbols, etc. So what we must do is search out that "material" about which the unconscious has made much and try to decipher what this initially meant to the unconscious ego (and superego) as well as how the conscious ego would now use its eldritch fabrication. But all this is a gradual process.

Our material has been viewed according to a particular theory. This theory, like any other, is distinguished by strengths and weaknesses. If we have borrowed the strengths in what follows, we have borrowed the weaknesses, too. You cannot pick and choose from a systematized theory. The parts of it, we believe, either all go together or none of them go at all. One cannot have it, as eclecticism would, both ways (cf. Glover, 1956, pp. 187-195). This thesis is hardly the place to hold forth at length with a critique of Freud. We are proceeding on the conviction that psychoanalysis will allow us--and allow us better than anything else--to approach the phenomenon of the vampire fruitfully, that it will enrich and stimulate our appreciation of a mythical, enigmatic chimera, and that within the boundaries of the theory a plausible reading of the data is provided here. Our evaluation of the themes of our subject does not, by any means, exhaust the psychoanalytic interpretation of the phenomenon; the latter is simply too heavily "overdetermined" for

any single effort. As we have already stressed, the journey of psychoanalysis through its data is endless (cf. Freud, 1937c). The insights attained with this discipline predictably suggest depths in the darkness we still have not seen.

Obviously it is time to describe the manifest aspects of the mythical idea that we wish to study. Afterwards, we may proceed to shuttle back and forth among the numerous interfolding themes. Actually, our course will adapt more of a spiral movement--finding a theme, discussing it, putting it down, only to pick it up again here and there. As in the clinical setting, early interpretations change their significance as the analysis winds toward an organic unity. Ideally, the analytic method of interpretation (though the ideal is as out of the question here as in the analytic hour) resembles Molly Bloom's haunting, serpentine soliloquy at the end of Joyce's Ulysses--one interminable sentence without punctuation or conclusion.



## CHAPTER III

### A PRELIMINARY DEFINITION OF THE VAMPIRE

#### 1

From folklore and superstition we extract our short initial statement of the vampire aspects which will interest us. The vampire's lengthy folk-history branches out globally. Confronted with this creature's long heritage and vast appeal, it would serve well to orient ourselves first by noting a few overlapping dictionary definitions, each furnishing a slightly different glimpse of the vampire.

A kind of spectral being or ghost still possessing a human body, which, according to a superstition existing among the Slavic and other races of the lower Danube, leaves the grave during the night, and maintains a semblance of life by sucking the warm blood of living men and women while they are asleep. Dead wizards, werewolves, heretics, and other outcasts become vampires, as do also the illegitimate offspring of parents themselves illegitimate, and any one killed by a vampire. On the discovery of the vampire's grave, the body, which, it is supposed, will be found all fresh and ruddy, must be disinterred, thrust through with a whitethorn stake, and burned in order to render it harmless.

(The Century Dictionary, 1889)

A preternatural being of a malignant nature (in the original and usual form of the belief, a reanimated corpse), supposed to seek nourishment, or do harm, by sucking the blood of sleeping persons; a man or woman abnormally endowed with similar habits.

(A New English Dictionary on  
Historical Principles, 1928)

A bloodsucking ghost or reanimated body of a dead person believed to come from the grave and wander about by night sucking the blood of persons asleep and causing their death.

(Webster's Third New International Dictionary, 1966)

A term originally applied to bloodsucking ghosts....The ghostly vampire was supposed to be the restless soul of a dead man, which leaves its burial place at night to suck the blood of the living and returns to its grave by day-break. Although this belief is widespread over Asia and Europe, it is primarily a Slavic legend, which still persists in isolated localities in Eastern Europe. The legend maintains that a common method for destroying a vampire is to drive a stake through the heart of the corpse.

(Encyclopaedia Britannica, 1968)

## 2

So shadowed are the vampire's beginnings, and so widespread the credence in him, that it seems wherever men love and fear and hate he is there. Though reported throughout the world, mainly he has tormented Eastern Europe, thriving in Slavonic region,<sup>1</sup> in Hungary, Albania, and Modern Greece. The Greeks call him vrykolakas (plural vrykolakes).<sup>2</sup> According to Summers (1928, p. 27), he did not really start taking hold in Western Europe until the late

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<sup>1</sup>So indigenous is he among the Slavonic peoples--particularly in White Russia and the Ukraine--that Ralston (1873) could quote Wilhelm Hertz (1862) remarking: "The belief in vampires is the specific Slavonian form of the universal belief in spectres (Gespenster)" (p. 318). See also Summers (1928, p. 21).

<sup>2</sup>The term, deriving from Slavonic influence, originally meant, and still means, to the Slavs werewolf. See Lawson's (1910) analysis for how this word among Greeks came generally to denote almost precisely what the Slavs label as the vampire (pp. 377-383). Scholars persist in superposing the idea of the werewolf and the vampire (Vukanović, 1957). Alike in many ways, the two are nonetheless distinguishable (Summers, 1928, p. 21; Summers, 1966, pp. 14-18; Jones, 1931, chapters on the vampire and the werewolf).

the late seventeenth century. And, in the West, the first few decades of the eighteenth century found this demon in his prime (Faivre, 1962, p. 311) with the heyday of his virulent reign falling between 1723 and 1735 (Wright, 1924, p. 7).<sup>3</sup> But the vampire's terror continued to seep through the entire Century of Enlightenment. "As if the great age of reason," Wolf (1972) commented, "required the plethora of nightwalkers, shroud chewers, blood drinkers and revenants as a counterbalance to Voltaire and Samuel Johnson, Diderot and Edmund Burke" (p. 114). Who is this creature, then?

There are problems, of course, in answering. Demons change their shapes and faces; they do not stay put. Categories for differentiating among the demon populus must afford considerable elasticity. What resembles a werewolf here very much approximates a warlock over there and a vampire or devil in another place. And to make matters worse, as we have just suggested, vampires come in several varieties. However, after reviewing major works on the subject,<sup>4</sup> the composite we are investigating comes together like this.

Vampires are those among the deceased and buried who are not themselves yet truly dead. Neither as ghosts nor specters, but as reanimated bodies, they arise at sunset from their graves and go forth to suck the blood of sleeping victims.<sup>5</sup> At daybreak they reenter their

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<sup>3</sup>For a sample of the scholarly treatises on this topic that deluged the learned world at this time, see Ronay (1972, p. 19).

<sup>4</sup>For the bibliography supporting this chapter, see Appendix I.

<sup>5</sup>"It is not only during sleep that the Vampire is to be dreaded," Ralston (1873) observes. "At cross-roads, or in the neighbourhood of cemeteries, an animated corpse of this description often lurks, watching for some unwary wayfarer whom it may be able to slay and eat" (p. 311). In certain



tombs for awhile rejuvenated. The vampire's body does not naturally decompose and, so sustained by a precious blood elixir, he maintains a quasi-immortality. Enclosed in his coffin, he lies paralysed, eyes staring, mouth agape, his form blood-stained and distended but unspoiled by deterioration.

If a malignant or vengeful spirit should possess a corpse, vampire resurrection may follow. But the volition of the dead's own deceased soul and unappeased appetites can as well drive the corpse out of the earth. Moonbeams, too, assist revitalization. Some even claim there are persons with two hearts and two souls, and that after death one heart and one soul live on and empower the undead. However it happens, there are those who contend that when he revives, the vampire tears at his shroud and feeds immediately upon himself. While the vampire can molest anyone, those closest to him during his lifetime usually are the first to succumb, willingly or not, to his sanguine craving.

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regions vampire threats extend even into the daylight. In Leo Allatius' 1645 discourse on Greek superstitions, De quorundam Graecorum opinionibus, we learn: "This monster is said to be so destructive to men, that appearing actually in the daytime, even at noon--and that not only in houses but in fields and highroads and enclosed vineyards--it advances upon them as they walk along, and by its mere aspect without either speech or touch kills them" (quoted from Lawson, 1910, p. 365). There are already exceptions, then, to the little that we have said, and exceptions could clutter every line of our "pure" vampire. As with any complex phenomenon, the vampire resists summation. No generalities completely cover every fashion he assumes. But the typical matters most in pathognomonic allocations (cf. Fenichel, 1945, p. 194). Again from Ralston (1873): "The numerous traditions which have gathered around the original idea of the vampire vary to some extent according to their locality, but they are never radically inconsistent" (p. 321). For a cataloging of the various vampire species and the details specific to each, see Volta (1962, pp. 149-159) and the chart provided by Ronay (1972, pp. 22-23). The latter here borrows heavily, we suspect, from Volta and does so without a word of thanks.

Even in that self-devouring after his initial waking--and this a curious instance of what Frazer (1922) terms homoeopathic magic--these relatives are similarly eaten away. But more characteristically his teeth directly wound the sleeper's throat or breast as he draws the blood. The death inflicted by the vampire might indeed occur suddenly (as when the vampire steals the victim's heart away), but more often it is a withering process. Sensations of suffocation and exhaustion attend the slow drainage of a life. Gradually, one weakens and fades. Ronay (1972), after a review of recorded vampire cases, writes: "There were never any complaints of pain recorded. On the contrary, most reports spoke of a kind of euphoric delirium into which the victim would slip during the blood-sucking act" (p. 36).

Vampires, whether lovely or hideous, lure and overwhelm with an uncanny alloyage of terror and fascination. At times the victim must himself somehow first grant his consent to the vampire's presence, whether inviting the vampire across the threshold or stepping forward himself, often with seeming naivete, to meet the undead. The prey, on occasion, might even be struck dumb. The vampire's nocturnal visitations can prove flagrantly erotic. As a demon-lover, he exploits his lethal talent for sexually consuming his partner. Progeny from such an unnatural union, though, are born without bones (Koenig, 1938, p. 272; Faivre, 1962, p. 98).

Those eventually depleted to death transform into vampires. But others do, too. For instance, a child born to a witch having copulated with a werewolf or a devil may turn vampire; so may dead bodies reflected in a mirror. After they die, witches, wizards, and were-



wolves frequently themselves change to vampires; so may suicides, the excommunicated, and those inhumed in soil unsanctified; so may any cursed by his parent or who suffered premature or violent death; so may the overtly wicked; and so may those innocent corpses unlucky enough to have a cat spring or a bird fly or a boy jump or a shadow pass over their grave. In a word, anybody, good or base, could terminate as a vampire.

Once vampiric danger is suspected, measures exist to guard against it. The crucifix, holy water and the Eucharist commonly thwart the undead. Traditionally, garlic repels them and they are unable to pass into a sacred circle lined around their would-be victim or to cross flowing water. Then, as the apotropaic version of the interminable task, millet seeds are strewn on the vampire's grave or anyplace he is likely to be. These fix his attention and he is instinctively compelled to set about counting them until daybreak commits him again to his subterranean sleep.<sup>6</sup> Wild rose thorn bushes may also impede the vampire's course. None of these, however, permanently obliterates such a pernicious force. A drastic savagery comprises what MacCulloch (1921) terms "the rites of riddance."

Ordinarily on Saturday, the day the vampire is least capable of quitting his grave, he is interred and set afire. Much caution

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<sup>6</sup>In the Standard Dictionary of Folklore, Mythology, and Legend (Leach, 1972), we discover the following entry for azeman: "In Surinam Negro belief, a vampire: a woman who changes her human form for animal form at night and goes about drinking human blood. She can be beguiled from her purpose (or caught) by scattered grains and seeds or by a broom. If rice, pepper grains, etc., are scattered in a room, or a broom left in sight, by some inevitable compulsion she must stop and gather and count every grain or count all the straws in the broom, before she can proceed or leave". (p. 99). See also Ralston (1872, pp. 432-433) and Abbott (1903, p. 219).



is exercised during the cremation to check the evacuation from the pyre of worms, snakes, jackdaws and the like. Any creature escaping, in fact, must be flung back into the flames lest the vampire has temporarily assumed its shape. Another method advises decapitation and/or hacking up the vampire and scattering the flesh. Another popular remedy directs the suspect's heart be torn out and boiled in vinegar. Another says exhume the being, pound with a single blow a sharpened stake--of aspen or hawthorn perhaps--through the chest near or into the heart. To hit the stake more than once reanimates the demon. (All these vicious acts of destruction can in a careless moment "backfire.") Thus impaled, the corpse will at last rapidly disintegrate into dust. These rites have been variously combined but, successfully administered, the vampire never again gets up. The second death is the last. Preferably, the execution is enacted by or before a group. Even with the group absent, the homicide is performed to save the community from what is ultimately a contagion. Professional vampire slayers, albeit infrequently, preside over these ceremonies (cf. Gerard, 1888, p. 320; Abbott, 1903, p. 221).

As we have already indicated, there have been alternative accounts for such fantastic goings-on. In his classic dissertation, Augustin Calmet (1746) enumerates several interpretations for vampires. Some people, he records, attest that vampires represent one manifestation of God's miraculous puissance. Others declare that devils --impish or truculent--enter the cadaver and direct it according to their evil will. Others contend that the corpse manages all on his

own, particularly if the body be prevented from corruption through excommunication. Others attribute the whole business to superstition, wild imaginings and hallucination (which in those times stressed the inane, not the psychological). Others reason, according to Calmet's chronicle, that the deceased does not devour himself or chew his own winding-sheet; rather rats, snakes, wolves or carnivorous blood-sucking birds called Striges inflict these appalling damages. Still others enucleate a more natural explanation such as premature burial.

In one form or other, these various viewpoints gathered by Calmet have expressed the most popular attempts to account for the vampire enigma. But other efforts have also appeared worth noting at this point. The solar mythologists of the nineteenth century developed a rather curious interpretation. According to Ralston (1872), one exponent of this position, Alexander Afanasief, argued that creatures like the vampire personified the manner in which Slavonians once long ago viewed the powers of nature and the elements in strife. For example, Ralston writes:

When winter condemns all nature to a temporary death, the thunder-god and the spirits of the storm sleep a sleep like that of death in their cloud-coffins. But with the return of spring they assume renewed life, and draw rain from the clouds, or, in mythical language, suck blood from sleepers. (p. 432)

The French spiritualist, A.T. Pierart, offered a strange explanation along the lines of theosophy. He believed the buried who lived on in the grave were actually cataleptic victims. However, he had this to add:

Poor, dead cataleptics, buried as if really dead in cold and dry spots where morbid causes are incapable of effecting the destruction of their bodies, the astral spirit, enveloping

itself with a fluidic ethereal body, is prompted to quit the precincts of its tomb and to exercise on living bodies acts peculiar to physical life, especially that of nutrition, the result of which, by a mysterious link between soul and body which spiritualistic science will some day explain, is forwarded to the material body lying still within the tomb, and the latter is thus helped to perpetuate its vital existence. (Cited in Fodor, 1934, pp. 399-400)

And more into our own day, a microbiologist, Dr. David Garwers, has advanced a rather fascinating speculation. Interviewed by Hurwood (1968, pp. 9-19), Garwers proposed that rabies could have been one possible origin for superstitions about the undead. He hypothesized that the gruesome symptoms of this disease (e.g., severe hydrophobia), might have, in less enlightened times, promoted many of the "tremendous misconceptions" (p. 12) instrumental in forging the vampire legend.

Though details will be added as we proceed, this may serve as a cursory introduction to the phenomenal idea of vampirism. Without further delay, we need now to look at an early literary adaptation of this grotesque superstition and begin delving psychoanalytically into certain principal themes and formal aspects characteristic of this legendary diabolism. What can we say about the imagination's interaction with this mythic creature?

The vampire vogue in European literature was "officially" set by John Polidori in 1819. To his nightmarish tale, The Vampyre, and the circumstances of its authorship, we here turn our attention.



## CHAPTER IV

### THE VAMPIRE'S BYRONIC RESURRECTION

But first, on earth, as Vampyre sent,  
Thy corse shall from its tomb be rent:  
Then ghastly haunt the native place,  
And suck the blood of all thy race;  
There from thy daughter, sister, wife,  
At midnight drain the stream of life;  
Yet loathe the banquet which perforce  
Must feed thy livid living corse:  
Thy victims ere they yet expire  
Shall know the demon for the sire,  
As cursing thee, thou cursing them,  
The flowers are wither'd on the stem.

"The Giaour"

Lord Byron

#### 1

This chapter discloses a bewildering maze of themes which we will explore more closely subsequently. Important for the moment is the atmosphere and the curious circumstances surrounding the vampire's appearance in English literature. Literature, like dreams, lends life to timeless folkloric motifs. Attending to these embellishments may help explain the appeal that a certain cluster of themes--such as those composing the vampire idea--exercise upon man's imagination. Before the Gothic school of horror-literature<sup>1</sup> could seriously adopt the vampire, it seemed this strange creature had first to displace its image to Byron. This process, which occurred early in the nineteenth century, was not dissimilar to what

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<sup>1</sup>Frank (1973) has compiled a thorough and extensive bibliography on criticism dealing with Gothic literature. Most of the books written on our subject (see Appendix I) provide a section discussing the vampire in literature.

we understand Kris and Mann to mean by the "lived myth" (see above Ch. II). This certainly is significant because the vampire image that burst forth from the seething imagination of Romanticism remains to this day the most influential exploitation of that mythical chimera.

Lord George Gordon Byron ushered the vampire into English literature (Praz, 1950, p. 78).<sup>2</sup> Hard indeed it would be to imagine a more propitious sponsor. Once on English soil, the vampire assumes a Byronic pose. And it seems almost uncanny how skintight fitted this borrowed identity. The Byronic Hero cast the vampire in his own poetic image and breathed fresh life into an ancient being. Or, appreciating Byron's own faculty for delicately studied imitation, he perhaps cast himself in this old mold of which he so well grasped the poetry.

Who is the Byronic Hero? Shadowed in melancholy he roves in isolating arrogance. He is irresistibly handsome, sometimes pale and sometimes dark, with staring eyes. His early years, shrouded in mystery, are echoed only by strange, wild innuendoes. Like Milton's magnificent Lucifer, he too has tumbled far from grace and risen up in criminal defiance. Stained with the guilt of evil deeds and consumed by forbidden, extravagant passions, he fights untiringly for individual liberty. He loathes mankind, and with fierce, smoldering hatred he conspires as one of the damned for vengeance. Somewhere

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<sup>2</sup>See Thorslev (1962) for an impatient--though we believe unconvincing--refutation of Praz's contention. A psychoanalytic interpretation of the Byronic Hero, however, would be necessary to establish how extensively the latent material there resembles the latent content of vampirism. Our own project does not intend to delve that far into the Byronic. See Volta's (1962) few comments on the Byronic Hero and the vampire (p. 136).

from his enigmatic past the memory haunts him of an accursed, incestuous love. He sinks into himself. Unforgiven, he never forgives. Adored and feared, he slakes his lust on a insensate palate. Dreams preserve the luxurious flavors of his burned-out life. He is self-condemned, locked within courageous visions of freedom, and locked inside a ring of tragic love affairs. Violence attends his restless days and waits upon his end. He shatters the brittle piety of dying with mocking laughter. Sinking into death is an act of vanishing without apology. (Cf. Railo, 1927.)

## 2

But the Byronic vampire was conceived and gestated in rather curious fashion. From Mary Shelley's introduction to Frankenstein, we learn that during the summer of 1816, she with her husband visited Lake Geneva. Nearby, in the Villa Diodati, was Lord Byron with his personal physican, John William Polidori (1795-1821). It rained heavily, so to pass the rain-soaked days they indulged their poetic sensitivities reading aloud German ghost stories. Byron, at one point, proposed that each member of this select company write a tale of horror. The two poets, impatient with the clumsiness of prose, quickly gave up, Byron finishing "a fragment" of his intended novel. Mary Shelley ascribes the inspiration for her own Gothic masterpiece to a terrifing fantasy disrupting a term of "blank incapability." She further notes of Byron's companion:

Poor Polidori had some terrible idea about a skull-headed lady who was so punished for peeping through a key-hole --what to see I forget--something very shocking and wrong



of course; but when she was reduced to a worse condition than the renowned Tom of Coventry, he did not know what to do with her and was obliged to dispatch her to the tomb of the Capulets, the only place for which she was fitted.

Polidori did not go anywhere with his peeping-woman plot (Birkhead, 1929), but those seeds preserved in Byron's "fragment" he would one day cultivate into The Vampyre. Not only would he elaborate the "fragment" but also utilize the poet's own plan for completing the tale.<sup>3</sup> Until then, until 1819, the vampire in Gothic horror was somewhat conspicuous by his absence. Montague Summers (1928) remarks how curious it was that Mathew Lewis and Charles Maturin, "the two lords of macabre romance, should neither of them have sent some hideous vampire ghost ravening through their sepulchral pages" (p. 277). The few "vampires" that were around before 1819 (e.g., Southey's Oneiza in "Thalaba") never actually came into their own. But in Polidori's hero flowed the blood of Byron. Infused now with the Byronic, the vampire stepped into vogue and sprang up everywhere. From Romanticism the doors eased open into Decadent literature and into such cloying sensuality as Baudelaire's Les Métamorphoses du Vampire. And soon after, Dracula was hovering at the century's turn. But we race too far ahead.

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<sup>3</sup> This summer get-together proved a bizarre and at times nerve-racking, even torrid episode. Pretty much what one might expect from an enclosed (so to speak) encounter of such high-strung temperaments. About Polidori, Byron wrote: "I never was much more disgusted with any human production than with the eternal nonsense, and tracasseries, and emptiness, and ill humour, and vanity of that young person." The great poet eventually dismissed his petulant escort. Later, in 1821, Polidori poisoned himself. For the details of this historic gathering and the circumstances promoting the tangled attempts to attribute the finally published tale, The Vampyre, to Byron himself, see Bleiler's introduction to Three Gothic Novels (1966; above quote from Byron cited on p. xxxv).

Here we need a closer view of our subject, so let us synopsise Polidori's little narrative.

"It happened that in the midst of the dissipations attendant upon a London winter," Polidori commences, "there appeared at the various parties of the leaders of the ton a nobleman, more remarkable for his singularities, than his rank. He gazed upon the mirth around him, as if he could not participate therein." His name-- Lord Ruthven. His "dead grey eye," "deadly hue" and "beautiful" face frightened and fascinated. An adultress flaunts herself before him--"though his eyes were apparently fixed upon hers, still it seemed as if they were unperceived." Also moving into London high society is the wealthy and handsome Aubrey. Orphaned as a child by parents who died, guardians raised him and his sister. He is virtuous and naive; to him "the dreams of poets were the realities of life." Mothers assist their daughters in beguiling the young innocent. And, when about to compromise his romantic ideals, he sees "the extraordinary being," Lord Ruthven, and is immediately intrigued. Watching him, "he soon formed this object into the hero of a romance, and determined to observe the offspring of his fancy, rather than the person before him." Aubrey mentions his plans for travel and is flattered when Lord Ruthven joins him.

With this opportunity, the young man now studies his companion and notes disquieting characteristics. For example, he learns that Lord Ruthven's seeming charity always leads its recipients either into further suffering or to the scaffold. To Aubrey's "exalted imagination" Ruthven emerges as "something supernatural."

By letter Aubrey's guardians demand that he part from Lord Ruthven, a personality of "irresistible powers of seduction." They inform him that during Ruthven's stay in England "all those females whom he had sought, apparently on account of their virtue, had, since his departure, thrown even the mask aside, and had not scrupled to expose the whole deformity of their vices to the public gaze." Aubrey, spying upon Lord Ruthven, discovers him "endeavouring to work upon the inexperience" of a young girl. After attempts to foil this dishonorable scheme, Aubrey goes to Greece. There he falls in love with the beautiful "sylph-like" Ianthe. From her he learns of "the living vampyre, who had passed years amidst his friends, and dearest ties, forced every year, by feeding upon the life of a lovely female to prolong his existence." When Aubrey belittles the reality of vampires, she warns "that those who had dared to question their existence, always had some proof given, which obliged them, with grief and heartbreaking, to confess it was true." Unsettled he is, though, by the vampire's striking resemblance to Lord Ruthven.

Caught in a night storm, Aubrey hears a woman's scream. Tracing the sound, he rushes into a dark enclosure. Someone "whose strength seemed superhuman" attacks him. Villagers arrive in time and his assailant flees. Ianthe's lifeless body is discovered, bloodstained, the throat veins punctured by a vampire. The lover hopes this is a vision produced by his "disturbed imagination." Stretched beside her corpse, he holds "almost unconsciously in his hand a naked dagger of a particular construction, which had been found in the hut." The girl's parents appear and die brokenhearted on the spot.



Convalescing, Aubrey calls deliriously the names of Lord Ruthven and Ianthe. "By some unaccountable combination he seemed to beg of his former companion to spare the being he loved. At other times he would imprecate maledictions upon his head, and curse him as his destroyer." Ruthven turns up to nurse him. Once recovered, Aubrey gratefully invites Lord Ruthven to resume sharing his travels. At one place in their peregrinations they are ambushed by bandits. Lord Ruthven is wounded. Dying, he addresses Aubrey: "Swear by all your soul reveres, by all your nature fears, swear that for a year and a day you will not impart your knowledge of my crimes or death to any living being in any way, whatever may happen, or whatever you may see." Aubrey promises. Lord Ruthven laughs, sinks back and breaths no more. The robbers lay the body in the moonlight and when Aubrey searches for it, the corpse is gone.

Aubrey returns home "and there, for a moment, appeared to lose, in the embraces and caresses of his sister, all memory of the past. If she before, by her infantine caresses, had gained his affection, now that the woman began to appear, she was still more attaching as a companion." In the thronged drawing-room of his sister's presentation, Aubrey recalls that it was here he had first noticed Lord Ruthven. Suddenly, a voice sounds in his ear --"Remember your oath." It is the dead man himself! Startled, Aubrey "thought his imagination had conjured up the image his mind was resting upon."

From this point on, Aubrey maneuvers to defend his sister against Lord Ruthven's designs. But his behavior grows increasingly bizarre to those around him. His guardians, fearing for his sanity,

engage a physican. The more he tries to save his sister the more mad he seems and the more inevitably advances her marriage to Lord Ruthven. Bound by his oath and literally unable to speak, he struggles to postpone the wedding until that second he can freely disclose the true identity of his sister's lover. Totally frustrated at the crucial moment, "his rage not finding vent, had broken a blood-vessel." The marriage is solemnized. "The effusion of blood produced symptoms of the near approach of death." Released at last, he tells his tale and dies. "The guardians hastened to protect Miss Aubrey; but when they arrived, it was too late. Lord Ruthven had disappeared, and Aubrey's sister had glutted the thirst of a VAMPYRE!"

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Obviously, at one level, this little melodrama reflects a good many of Polidori's fantasies about his highly ambivalent association with Lord Byron. But we are neither analyzing Polidori nor Byron. We are not probing into their personal confrontation, the sort of exercise Eissler (1971b) would term exopoietic. Rather, we are seeking only for what we can find in Polidori's text; according to Eissler, an endopoietic task (p. 6). We appreciate the amazing confluence of personal histories here only as comprising a hothouse of circumstances out of which grew The Vampyre.

If we now review Polidori's work psychoanalytically, we shall discover it announces in miniature several principal themes. The text need not be gone into exhaustively. At this time, we require only a better familiarity with our material in the light of our particular orientation. But the direction and problems of future chapters

should also partially emerge. Most of what is said now, it will hopefully be remembered, shall later recur in fuller discussions.

While we do not intend to imply that the idea of the vampire is contained in toto within the Byronic or vice versa, we have suggested that the vampire shadows the Byronic Hero in some areas closely. Lord Ruthven seems to arrive from nowhere--a stranger, mysterious, aristocratic. People are enamored of, curious and frightened of him; they extend him invitations, he accepts; they ask him for things, he gives them what they want. Ruin follows where he goes--particularly sexual ruin. He keeps the secret of his nature to himself. Evil is a silent matter. Ruthven engenders passion and longing but his own passion is, paradoxically, unfeeling. He burlesques morality twisting it to a diabolical conclusion. Often his laughter resounds with derision. Characteristically, he seduces his victims over periods of time till they eventually become helpless through loss of volition and will. He is handsome with dangerous eyes. Periodically, he sucks the blood of beautiful women. As he shows up, so he departs, in uncanny ways.

All these traits and others besides could be mentioned without reflecting the Byronic because without melancholy or depression, there is no Byronic Hero. And Lord Ruthven is hardly depressed. How then can we still contend that the vampire motif captures portions of the Byronic? Let us beg the question for awhile and turn to the story's psychological frame.

Polidori repeats a basic triangular pattern four times, each time increasing the emotional strain. The principals are always Ruthven, Aubrey and a woman. The story opens with both Ruthven



and Aubrey in the center of a crowd of female admirers, all of whom resemble a scheming, adultress-type. Polidori here allows the many to represent one (a common device of dreams); in this case, the disparaged, fallen woman. Later, when Aubrey's companion is accused of much of this debasement, the young man tries to protect a girl's purity from a similar fate. But the cycle continues with the woman always seduced, degraded or even killed as Aubrey looks on helplessly. A journey closes and renews each cycle. Finally, Aubrey journeys into death and so does his sister in her homicidal wedding.

Psychoanalytically, this repetitive pattern is a rendition of the oedipus complex. It is one rendition--there are others--but this one, it will become evident, our project finds crucial. However, Polidori sketches this configuration, we might say, only in rough.

The oedipal participants are, as we know, the child, and its mother and father. The triangular interaction that develops between them can become very complicated, entwined with rich, interlocking meanings. Let us first tease out a single thread of this tangle as we begin unravelling the structure.

Freud has told us that because of the human being's bisexual disposition, the entire psychic significance of the oedipal phase comprises a polarity, with growth directed by the forces of both poles. Quite simply, for the male child, the positive oedipus interprets the father as an obstacle, a dangerous and lustful rival to the sexually desired mother. He controls and even assaults the virgin mother and threatens his son with castration. Such a father should die or be murdered. Negatively, the child sees the mother

as denying, frustrating, impure and his father as exalted, beloved. Such a mother deserves death; such a sire adoration. Influences from both directions mold the oedipus complex.

Lord Ruthven with all his indomitable force and sexual prowess functions as the father whose evil know-how succeeds in damaging the woman and dooming her would-be protector. In this context, youthful, well-meaning Aubrey, guardian-directed appears as the ineffectual son defeated by cunning and cruelty. And the various women in the story represent the mother. These women constitute the two aspects of the oedipal mother--adulteress and virgin (cf. Freud, 1910h and 1912d).

Since we construct our childhood fantasies as children, the viewpoint of them is fundamentally a child's. The essential construction of these fantasies occurred according to unconscious processes and it is below consciousness their structure is preserved in all its early magic.<sup>4</sup> We suggest that Aubrey is the son, that is, the child. As things stand so far, the unconscious, child-hearted fantasies woven round him look this way: The world is not a milk-and-honey paradise for innocent mother and innocent child. Rather, it is a blood soaked land, invaded by a strange evil being who drains the life from those nearest him. The mother, brutally subjected to a treacherous will even betrays her darling son. The son has witnessed it all, has struggled valiantly but his hatred and aggression count for nothing; in fact, these energies recoil upon him. After all, his finest in-

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<sup>4</sup>For the important significance of fantasy and an understanding of its meaning in the application of psychoanalysis, see Arlow (1961).

tentions are paralyzed by the acts of father and mother. Like his prostituted mother, he, too, is somehow throttled by this dreadful demon lover.

But none of it really tells us why the child should disguise father as a monster; why he should not fantasize about him for what he thinks he is--a gruesome fellow. Calling Rumpelstiltskin by his proper name sets you free the lore of the folk has told us. Why do we have such trouble fathoming the monster's inscrutability? Why must Aubrey, despite all warning, remain near Ruthven, literally unable to take his eyes off him?

Polidori indicated an answer by utilizing a popular Romantic technique, that "Romantic device par excellence" (Tymms, 1949, p. 16), the Doppelgänger. Throughout the plot, Ruthven and Aubrey parallel each other. They are doubles. They stick so closely because they interact as parts of a single self. In the unconscious fantasy, then, Lord Ruthven not only represents a version of father, but an aspect of the child's own self as well. This vampire-double fulfills childhood's two most forbidden desires--savage aggression and incest. If this is true, it could change the complexion of things. The monster's face would then cover a vision of our own reflection. It would mean that the vampire's quotidian thirst somehow mirrors our own parched gullet and that some side of us is dying of that same sort of thirst.

Our demon is less remote now and he has grown a bit more complicated. The vampire embodies danger and evil. He can be singled out, once he is finally detected, as what we fear (or should fear) and must avoid or otherwise deal with. He also embodies, though, primitive psychic hungers that for many reasons we are forced to disown



and driven to deposit in this Other. One critic of the vampire reaches a similar conclusion: "For without victim there is no monster. The monster is our own unconfessed desire and the horror it inspires in us....The vampire cannot survive without the soul of the victim, for the vampire is the soul of the victim" (Volta, 1962, p. 79). The hypothesis intrudes itself: The vampire thereby protects us from ourselves and preserves a deep and precious core that we cannot lose without forsaking part of our very nature. But here we jump too far ahead.

Earlier we said that depression was the Byronic Hero's predominant affect. After indicating various Byronic features of Lord Ruthven, we admitted the absence of such depression. In the light of what we have proposed since, we might now argue that the affect is displaced upon the double. But to do this convincingly, we would have to demonstrate the role of depression in the "vampire complex." Eventually we plan to do so after further preparing for an elaboration of the psychoanalytic theory of depression (see Ch. VII).

Other elements of The Vampire should be mentioned as also foreshadowing subsequent material. First, the notion of enthrallment and its consequences--the promise and bondage. Enthralled with Ruthven, Aubrey's promise seals a mock-death and binds him to a contract of suffering. This attitude of enthrallment is, we will come to see, a distinguishing psychic quality in vampire relationships. Once it takes hold, these relationships build toward an ecstatic death which the vampire's victim struggles to achieve through that intense friction felt as terror. To end enthralled to death--this curious goal of vampirism will demand much more inspection as we move along.

Voyeurism is another theme Polidori underlines (a theme, by the way, around which the crime and punishment of his "skull-headed lady" already revolved). The delights of staring and being stared at can merge imperceptibly into the threatening gaze of the "evil eye." And, in the end, the story's tragedy is fostered by Aubrey's inability to reveal what he has seen. (Muteness, of course, is a manifestation of psychic paralysis here. We will later run across its suicidal effects again.) Or, putting it psychoanalytically, Aubrey, the curious son, knows the awful secret of what father (Ruthven) has done to mother. He cannot act--for the same reason, as Freud (1900a, p.265 ) claims, Hamlet cannot--because the father-demon does what he himself would do. For one thing, this line of thought indicates the passive homoerotic submission to the father as a supersedure of the mother's position of sexualized helplessness. Polidori's text invites greater consideration to this business of the son's voyeurism and paralysis. In our next chapter it receives that consideration. There we will have a perfect opportunity to analyze the most dramatic episode in the tale --Aubrey's discovery of Ianthe's bloodstained corpse and his near-fatal encounter with her killer.

We wish the reader to note (again for future use) the doom associated with Ruthven's generosity and his surprising return to nurse Aubrey. We have briefly observed the vampire as the father and as the child himself. Eventually, when we can talk about the vampire as the mother, Ruthven's charity and nursing care will become more psychologically meaningful.

Most literary critics have judged The Vampyre harshly. The trouble in part is that the tale sustains a raw nightmare quality. It is a melodramatic narrative with a particularly elemental dream-style. The author appears still too deeply immersed in an original oneiric experience and fails to transpose that experience--the way Kafka can, for instance--into a literature that is dream endowed rather than dream dominated. (Cf. Mack, 1970, pp. 93-99.) In this respect, his creation stands not far removed from the folktale's crude surrealism. This "low class" literature, though, sometimes betrays important latent content immediately whereas those more accomplished works of art send us sometimes dashing after buried treasure in all directions.

In Polidori's dream-melodrama, we have unearthed, without much effort, a plethora of motifs. Most of these, as previously indicated, will monopolize our interest in coming chapters. Polidori already alerts us that the idea of the vampire has something to do with the oedipus complex and a whole medley of themes played out in that three-partied configuration, themes of incest, parricide and body-damage. If the latent material which lies beneath this little slice of vampire literature does not run against the grain which may broadly characterize the unconscious designs more or less inherent in the vampire idea, then Polidori further announces that the idea has something to do with the harlot-mother, with rescue and defeat; that it has something to do with scopophilia and spying the parents in a murderous act of love. The notion of the promise or, perhaps more precisely,



a contract appears somehow relevant and so does the affect of depression. Then, there is something about doubling, enthrallment and feigned-death. The story, besides, insinuates an unmistakable homoeroticism. And, lastly (what we already know), the prevalent manifest affect, terror, is experienced as dead-yet-not-really-dead bodies interrelate with seemingly routine lives.

Polidori's tale has, then, established the complexity of the vampire. And we have begun to see that one aspect of this creature relates, psychoanalytically, to all other aspects. But we cannot mention in a single breath every feature as it relates to every other without becoming unforgivably tedious. Therefore, we must keep in mind an evermore complicated mingling of themes. The themes refuse to divorce themselves into neat independent units. Such units of a sort do appear by necessity, of course, but they are, however, completely artificial. For example, what we say about dream-fission pertains to doubling and doubling to the dual hero and the dual hero to dream-fission, etc. As we cautioned before, our course is spiral. The shortest distance between two points is not, in our journey anyway, a straight line.

Now we must try confronting our phenomenon at the deeper level it deserves. For that we can advance to a more sophisticated exploitation of the vampire idea. In closing this chapter, we note that the idea of the vampire is expressed in a relationship. We will attempt in what follows to comprehend something of how a relationship of terror is a response to certain problems. Although we have not directly mentioned it yet, hereafter we tend to emphasize what we shall regard as the vampire's heroic function as a creature of rescue.

## CHAPTER V

### ON THE ORAL TRIAD, THE BASIC DREAM AND THE PRIMAL SCENE

#### 1

Joseph Sheridan LeFanu's Gothic masterpiece, Carmilla (1872), contains such a profusion of themes for a psychoanalytic assessment of the vampire that we must consider it carefully. Interpreting the the vampire idea as it has been processed through LaFanu's imagination will expand our awareness of certain preoedipal factors in this phenomenon. Moreover, the story's assemblage of dreams and dream-like material invites an application of Róheim's basic dream theory to support the hypothesis that the vampire in various respects is likely rooted in the land of dreams. The opportunity will also arise to introduce more openly a concept that has proved invaluable in our search for the vampire's psychodynamic significance. We refer to what Freud designated as the primal scene. The reader remembers that in the preceding chapter we pointed out a fractured identity; that is, in The Vampyre, Ruthven and Aubrey behaved as doubles. We will remark a similar arrangement here, too, but only en passant since the mechanism of doubling falls among the major topics reserved for subsequent development. We always wish to stress, though, that the notion of personality fission is, with vampirism, omnipresent.

Carmilla is a profoundly sensitive integration of our subject. It has to be summarized fully.

This haunting story, told in the first person, is set in Styria. The narrator, a young woman named Laura, recounts the eerie events

that befell her some eight or ten years earlier when she was nineteen. At that time she and her father as well as two governesses lived as the principal occupants of an old picturesque castle isolated within a scenic forest. A few miles away lay the ruins of a village where the now long extinct Karnstein nobility once resided. Laura lost her mother in infancy and later we learn that the mother herself descended from the Karnsteins. The girl can recollect nothing about her mother but she does recount her earliest and most frightening memory. She says she could not have been more than six at the time. She awoke one night, believed herself alone, and was startled by the smiling face of a lovely young woman. The person was kneeling beside the bed, her hands beneath the covers caressing her. The visitor then laid down next to her and soothed her back to sleep. Suddenly the child again awakened, stung by two needle-like punctures in her breast. She cried out and the apparition seemed to have disappeared under the bed.

The story continues twelve years later. Laura expects a visit from General Spieldorf's niece, a young lady whom she has never met. But walking with her father one evening, she hears of the girl's death. A confusing letter from the General vows vengeance upon the fiend answerable for the loss of one he loved as a daughter. As they stroll along, they soon see an approaching carriage attended by four horsemen. The horses break out of control. The women within the coach scream as the conveyance wildly careens and horses and all overturn. From the wreckage an aristocratic woman emerges and a young lady, seemingly dead but only dazed, is lifted through the doors. The older woman says she travels on a journey of life and death and that she cannot delay. Fretful for the welfare of her daughter lest she be



moved, she accepts the invitation that the girl reside for three months as the much welcomed guest of Laura and her father. The young lady, however, is forbidden to divulge any information on her family or her past during the mother's absence. While this is going on, an ugly black woman in a turban remains inside the carriage, watching with a grin and nodding at the proceedings. The coach has been rapidly set right by the four strange men accompanying it and the party now speeds off.

When Laura visits her new companion, Carmilla, she beholds the same beauty and melancholy that distinguished the countenance of her childhood vision. Laura, speechless, listens as Carmilla remembers that Laura's face had once appeared to her in a dream twelve years ago. The guest presses Laura's hand warmly:

"I must tell you my vision about you; it is so very strange that you and I should have had, each of the other so vivid a dream, that each should have seen, I you and you me, looking as we do now, when of course we both were mere children. I was a child, about six years old, and I awoke from a confused and troubled dream, and found myself in a room, unlike my nursery, wainscoted clumsily in some dark wood, and with cupboards and bedsteads, and chairs, and benches placed about it. The beds were, I thought, all empty, and the room itself without any one but myself in it; and I, after looking about me for some time, and admiring especially an iron candlestick, with two branches, which I should certainly know again, crept under one of the beds to reach the window; but as I got from under the bed, I heard someone crying; and looking up, while I was still upon my knees, I saw you--most assuredly you--as I see you now; a beautiful young lady, with golden hair and large blue eyes, and lips--your lips--you, as you are here. Your looks won me; I climbed on the bed and put my arms about you, and I think we both fell asleep. I was aroused by a scream; you were sitting up screaming. I was frightened, and slipped down upon the ground, and, it seemed to me, lost consciousness for a moment; and when I came to myself, I was again in my nursery at home. Your face I have never forgotten since. I could not be misled by mere resemblance. You are the lady whom I then saw."

Carmilla is charming, lovely, languorous and seductive. The two girls constantly fondle and kiss each other. Laura's curiosity about her enigmatic companion, however, is frustrated by a veiled secrecy. The narrator writes:

She used to place her pretty arms about my neck, draw me to her, and laying her cheek to mine, murmur with her lips near my ear, 'Dearest, your little heart is wounded; think me not cruel because I obey the irresistible law of my strength and weakness; if your dear heart is wounded, my wild heart bleeds with yours. In the rapture of my enormous humiliation I live in your warm life, and you shall die--die, sweetly die --into mine. I cannot help it; as I draw near to you, you, in your turn, will draw near to others, and learn the rapture of that cruelty, which yet is love; so, for a while, seek to know no more of me and mine, but trust me with all your loving spirit.'

Laura, though, views these moods as "unmistakably the momentary breaking out of suppressed instinct and emotion." Further on she refers to them as "infatuations." "I mean her crazy talk and looks, which embarrassed, and even frightened me."

Since Carmilla's arrival a mysterious epidemic seems responsible for the death of three women. But a hunchback, who now and then appears in the area, shows up peddling amulets for protection against the vampire. Standing below the window and looking up at the two girls, he notices Carmilla's needle-sharp teeth and enrages her by offering to blunt them.

Carmilla reveals to Laura that long ago she suffered from this same infectious hysteria now spreading visions of terror through the land. "I am so afraid of fancying I see such things; I think it would be as bad as reality."

A picture-cleaner comes to the castle and returns a portrait previously darkened with age but now perfectly restored. The painting was one done in 1698 of the beautiful Mircalla, Countess Karnstein.



The amazing thing is that it exactly depicts Carmilla. Laura wonders if her friend ever will confide in her. Carmilla replies that

'The time is very near when you shall know everything. You will think me cruel, very selfish, but love is always selfish; the more ardent the more selfish. How jealous I am you cannot know. You must come with me, loving me, to death; or else hate me, and still come with me, and hating me through death and after. There is no such word as indifference in my apathetic nature.'

Carmilla then thinks of a ball she once attended years ago and reminisces to Laura:

'I remember everything about it--with an effort. I see it all, as divers see what is going on above them, through a medium, sense, rippling, but transparent. There occurred that night what has confused the picture, and made its colours faint. I was all but assassinated in my bed, wounded here,' she touched her breast, 'and never was the same since.'

Laura now alarmed herself by Carmilla's contagious fears of "midnight invaders and prowling assassins," falls asleep and dreams:

I cannot call it a nightmare, for I was quite conscious of being asleep. But I was equally conscious of being in my room, and lying in bed, precisely as I actually was. I saw, or fancied I saw, the room and its furniture just as I had seen it last, except that it was very dark, and I saw something moving round the foot of the bed, which at first I could not accurately distinguish. But I soon saw that it was a sooty-black animal that resembled a monstrous cat. It appeared to me about four or five feet long, for it measured fully the length of the hearthrug as it passed over it; and it continued to-ing and fro-ing with the lithe sinister restlessness of a beast in a cage. I could not cry out, although as you may suppose, I was terrified. Its pace was growing faster, and the room rapidly darker and darker, and at length so dark that I could no longer see anything of it but its eyes. I felt it spring lightly on the bed. The two broad eyes approached my face, and suddenly I felt a stinging pain as if two large needles darted, an inch or two apart, deep into my breast. I waked with a scream. The room was lighted by the candle that burnt there all through the night, and I saw a female figure standing at the foot of the bed, a little at the right side. It was in a dark loose dress, and its hair was down and covered its shoulders. A block of stone could not have been more still. There was not the slightest stir



of respiration. As I stared at it, the figure appeared to have changed its place, and was now nearer the door, then, close to it, the door opened, and it passed out.

Carmilla claims that she, too, experienced an almost identical dream.

The days pass. Laura becomes increasingly lethargic and melancholy.

"Dim thoughts of death began to open, and an idea that I was slowly sinking took gentle, and, somehow, not unwelcome possession of me."

Then in a chapter entitled, "Descending," the narrator sensitively records the essence of vampire possession:

Certain vague and strange sensations visited me in my sleep. The prevailing one was of that pleasant, peculiar cold thrill which we feel in bathing, when we move against the current of a river. This was soon accompanied by dreams that seemed interminable, and were so vague that I could never recollect their scenery and persons, or any one connected portion of their action. But they left an awful impression, and a sense of exhaustion, as if I had passed through a long period of great mental exertion and danger. After all these dreams there remained on waking a remembrance of having been in a place very nearly dark, and of having spoken to people whom I could not see; and especially of one clear voice, of a female's, very deep, that spoke as if at a distance, slowly, and producing always the same sensation of indescribable solemnity and fear. Sometimes there came a sensation as if a hand was drawn softly along my cheek and neck. Sometimes it was as if warm lips kissed me, and longer and more lovingly as they reached my throat, but there the caress fixed itself. My heart beat faster, my breathing rose and fell rapidly and full drawn; a sobbing, that rose into a sense of strangulation, supervened, and turned into a dreadful convulsion, in which my senses left me, and I became unconscious. [A little farther on she says:] One night, instead of the voice I was accustomed to hear in the dark, I heard one, sweet and tender, and at the same time terrible, which said, 'Your mother warns you to beware of the assassin.' At the same time a light unexpectedly sprang up, and I saw Carmilla, standing, near the foot of my bed, in her white nightdress, bathed, from her chin to her feet, in one great stain of blood.

Laura is horrified that Carmilla has been murdered and she rushes to her room to discover that she is missing. A frantic search follows. In the morning, despairingly, they contemplate dragging the stream for

her body. That afternoon Laura finds that Carmilla has somehow returned to her own room. The unusual disappearance is attributed to somnambulism. The next day the doctor comes to attend to Laura's diminishing vitality and upon hearing of a small blue mark about her throat orders that Laura not be left alone.

General Spielsdorf has notified them that he intends to call and he is expected any time now. Later that day Laura and her father leave for Karnstein to talk with a priest living near there. On the way they meet the General who joins them in their coach. The poor man still grieves the loss of his beloved niece whom he alludes to as "my dear ward--my child!" As they travel he recounts the strange tale of her direful death.

He and his niece met an elegant lady and her beautiful daughter, called Millarca, at a masked ball. The mother alleged herself to be an old friend of the General's. But she refused to remove her mask and continued to tease him with innuendos and hints of her identity. Unexpectedly she was notified that she must immediately depart on matters of utmost urgency. So urgent that the mother was compelled to confide in her erstwhile acquaintance that her daughter still recovers from the shock of an accident occasioned when her horse toppled as she witnessed a hunt. The General consented to care for the girl during the mother's absence. Millarca was to keep silent about details of identity and of the past. The mother departed. That night the girl disappeared and was not found until the following morning. The General then relates the symptoms his niece suffered before her death--symptoms identical to Laura's.



When they reach their destination, the General confesses that he intends to find the grave of the Countess of Karnstein, to open it and cut off the corpse's head. Even at this late stage neither Laura nor her father completely grasp the entire significance of such fantastic designs. As they stand amid the remains of the Karnstein castle, an aged wood-man arrives. Of him they enquire how the village became so desolated and he explains that the revenants were the cause and even though many of these were decapitated, a stake driven into them and then burned they continued to plague the people until a Moravian nobleman rescued the villagers. This same nobleman relocated the tomb of Mircalla, Countess Karnstein and no one, the wood-man says, knows its whereabouts. He drops his axe and leaves.

The General then finishes telling of his niece. A doctor had warned him that she was dying of a vampire:

'I concealed myself in the dark dressing-room, that opened upon the poor patient's room, in which a candle was burning, and watched there till she was fast asleep. I stood at the door, peeping through the small crevice, my sword laid on the table beside me, as my directions prescribed, until, a little after one, I saw a large black object, very ill-defined, crawl, as it seemed to me, over the foot of the bed, and swiftly spread itself up to the poor girl's throat, where it swelled, in a moment, into a great palpitating mass.

'For a few moments I had stood petrified. I now sprang forward, with my sword in my hand. The black creature suddenly contracted towards the foot of the bed, glided over it, and, standing on the floor about a yard below the foot of the bed, with a glare of skulking ferocity and horror fixed on me, I saw Millarca. Speculating I know not what, I struck at her instantly with my sword; but I saw her standing near the door, unscathed. Horrified, I pursued, and struck again. She was gone! and my sword flew to shivers against the door.'

Carmilla now enters. She and the General immediately recognize each other. The General in fury swings at her with the wood-man's axe. She evades him, gripping his wrist and forcing him to drop the weapon. She vanishes.



A few moments later "one of the strangest-looking men" appears and the General greets him enthusiastically as "My dear Baron." The Baron Vordenburg ascertains the place of Countess Karnstein's sepulcher. Plans are made that tomorrow an "Inquisition will be held according to law." And so it is. The grave is opened exposing in all her unchanged beauty Mircalla or Carmilla--anagrammatical spellings for one and the same person. Two medical men acknowledge the faint respiration, the heart action, the pliable limbs and the fact that blood is seven inches deep in the coffin. No odour of death or decay is detected. As the stake drives into the heart, the vampire scream is "in all respects such as might escape from a living person in the last agony." After they cut her head off, both head and body are burned and the ashes thrown into the river.

Baron Vordenburg, who had assisted the General, says that he figured out that the Moravian nobelman had once been Mircalla's lover and that because he dreaded she might be exhumed and dismembered as all suspected vampires, he contrived a plan wherein he pretended to change the tomb site. But, in actuality, he never moved the body, though he successfully convinced everyone that he had. The Baron also informs Laura that the vampire possesses such remarkable strength in its hand that it benumbs sometimes permanently the limb seized. Laura then tells that she and her father toured through Italy the following Spring.

LeFanu's superb story pivots around a recurrent motif: loss of and separation from a woman--a woman dead, believed dead, or feared dead--a woman, more often than not, attacked and/or murdered. Laura's mother has died and the General's niece apparently lacked her mother, too. The General, himself, bereaves the death of his ward; three other women, nameless, are similarly killed; Laura is fast fading; twice Carmilla (once as Millarca) vanishes and is anxiously sought, twice she is assaulted by the General, and twice her "mother" deserts her; years ago a Moravian nobleman lost his beloved; and in the end, they execute Countess Karnstein.

First we note the theme of the dead mothers. Laura's mother, descended from the Karnsteins, died in Laura's infancy. Countess Karnstein also represents a "dead" mother figure long deceased. According to Freud (1923b), the mother constitutes the child's earliest and most vital loss, and the most primordial psychosexual loss relates to the breast during the oral phase.

In addition to these lost mothers, Carmilla refers to wounded breasts and, of course, the conspicuous vampire feature of sucking. The fundamental stage of orality, then, LeFanu emphasizes by combining the long-dead mother--that is, the lost mother of every man's babyhood--with the insatiable sucking of the vampire. LeFanu's appreciation of the nursing months is far more profound than this. What does psychoanalysis hypothesize to occur before child and mother rupture their oral unity? To help us catch a firmer hold of LeFanu's own fine artistic intuition into this matter, we will summarize some of Bertram Lewin's valuable "Addenda to the Theory of Oral Eroticism" (1950).

Lewin points out that besides the active fantasies (clinically so thoroughly documented) that abound in the infant's wish to eat, there exists, equally indigenous to the nursing state, the wish to be devoured and the wish to sleep. These three wishes together, Lewin designates the oral triad. That while both the infant's "cannibalism" and his sleeping are openly observable, the other wish, to be devoured, constitutes, he admits, a "heuristic fiction" established by inference. Accordingly, Lewin proposes that such a wish follows the act of nursing and accompanies the slow approach of sleep. The baby then experiences impressions of yielding, relaxing and falling, which establish indelible mnemonic traces that form the nucleus for succeeding elaborated fantasies of being devoured. Lewin writes:

The wish to be eaten arises in the nursing situation where it is adumbrated by the sensation of being engulfed or surrounded by the mother's breast, or of being supported by the mother during the relaxation that precedes sleep. In the predormescent phenomena reported by Isakower (1938), the sleeper feels large masses being stuffed into his mouth as he falls asleep; at the same time he has a sense of being enveloped or wrapped into the breast symbol, as if he were being swallowed by it. In dreams, sinking into soft yielding masses, such as snow or bodies of water, or more figuratively into dense forests or into a crowd, repeats this sense of being swallowed and put to sleep. (p. 106)

Lewin then notes, in confirmation of Oberndorf (1929) and Fenichel (1945), that dreams manifesting problems of breathing (e.g., drowning) are revivals of those suffocation experiences of the nursling when the mother's breast once pressed against its nose. In those very early ideas of being swallowed are also contained the later versions of smothering, sinking, and loss of consciousness. Moreover, this same notion seems to invest all derivatives of oral incorporation. Supported by Nunberg (1932), Lewin reminds us that the child does not



at first differentiate the feeding breast from its own body. Here,

Lewin remarks:

One may say, with license, that [the infant] indulges thereby in an act of autocannibalism. Hence, theoretically, any object that is eaten up becomes treated as the subject. The subject identifies himself with it and takes over the fantasy potentiality of being eaten. (p. 107)

Just as the child feeds and then sleeps, fantasies of being devoured precede those of falling asleep inside the mother. Lewin further contends that because the wishes of the triad commingle so inextricably, the reactivation of any one of them reactivates the other two.

Now all this supplies an added dimension to the traditional psychoanalytic way one regards oral passivity. Lewin renders it as more than merely an aim reversal from activity or a punitive redirecting of aggressive orality. Rather, the fantasy of being bitten or eaten "reproduces a process that is inherent in oral activity, and experience of the nursing baby after it has had its fill" (p. 116). And a few sentences down we read:

In the nursing situation, sadism finds its forshadowing in the first active stage, masochism in the ensuing yielding and sleep. The second stage of passive pleasure could be taken, speculatively, as the prototype of later types of passivity, and sleep as the model for later, erotically colored wishes to die. Thus, in its three attitudes at the breast, potentially, the baby would be, in succession or in overlap, a cannibal, a masochist, and a suicide. (p. 116, our italics)

A cannibal, a masochist, a suicide--that very potentiality we shall discover is realized, with all its subtle interfolding, in vampirism;<sup>1</sup>

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<sup>1</sup>One famous literary blood-sucker, Varney (Prest, 1853), suicided by throwing himself into the mouth of Mount Vesuvius; the cannibal, in talion fashion, is swallowed and cooked to death.

though we will learn, too, how much besides the primordial breast-mouth relationship it takes to create the particular blood-drinking demon we are studying.<sup>2</sup>

Returning to LeFanu, we find that he saturates his treatment of the vampire with the texture and cravings of the oral triad. The nursing atmosphere Lewin describes permeates the narrative--the imperative hunger, the sucking, the sleeping, and the soothing sensations of holding then letting loose and falling, drowning, and melting. That magic setting that conjures sleep suffuses the tale's emotional tone--the looming body, the swelling breast, the dark encroachments, the silence, the weakness, the distant female voice, and the sumptuousness mingling through it all: "...an idea that I was slowly sinking took gentle, and, somehow, not unwelcome possession of me." Within the context of Lewin's hypotheses, Carmilla's poetry resounds even more enchantingly: "In the rapture of my enormous humiliation I live in your warm life, and you shall die--die, sweetly die--into mine." We should not be too extravagant with Lewin's views, however. He underscores the libidinal quality that sustains the triad, the pleasure there; but he would contend that the blissfulness and echoes of mild ecstasy so delicately registered by LeFanu are, like the phantasmagoria of devouring terrors,

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<sup>2</sup>Lewin concludes, we might add, that he tends to see the triad as initially libidinal and pleasurable and only subsequently darkened by aggression or overcast with anxiety (as it appears, for instance, in claustrophobia or thanatophobia). Lewin here claims to follow the "implications" of Freud's Inhibitions, Symptoms and Anxiety. Now this work was published in 1926, Beyond the Pleasure Principle in 1920. We therefore, agree with Róheim's (1953c) criticism that Lewin ignores Freud's dualistic theory of the instincts. Róheim writes that "The death impulse is...the other protagonist of the dualistic scene, in direct opposition to the libido and as the metapsychological background of aggression" (p. 90).



somewhat later embellishments, in part, superego fostered. And it is to these embellishments--stinging pain, soft, warm kisses, and lustrous eyes--that we must now more directly turn, though still escorted a ways further by Lewin.

Lewin says that before long the infant seems to discriminate between "good" and "bad" sleep. The former is modeled on the "primal blank sleep of the satiated infant at the breast" (p. 151) and later this "good" sleep must remain undisturbed by unfulfilled wishes or else such wishes must obtain satisfaction through dreams. Conversely, "bad" sleep is that rest into which intrude harsh organic stimuli or hunger, rest eventually troubled with dreams that ineffectually appease invading desire. Harmonizing these two realms of sleep, the mind constructs a dual attitude toward death. The quietude and tranquillity of nirvana reflects the blankness characterizing the "good" sleep. Those death-visions stressing an excruciating after-life derive from the agonies and torments of bad dreams grounded in anxieties and guilt.<sup>3</sup> In a section on phobic death fears Lewin encapsulates his speculation on the portentous aspects of dying:

The anxiety is attached to the two parts of the oral triad that mean being swallowed and falling asleep; that is, it becomes tied to the early sensations that follow satisfaction and is preceived, when it "returns from repression," as a fear of dying or death. In short, the fear of death is an anxious transmutation of the original pleasure of falling asleep. [pp. 111-112, and from the next page on insomnias:] The sleep the patient desires is the blank sleep

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<sup>3</sup>Lewin comments in passing that the sleeper here resembles the restless ghost or the Wandering Jew condemned by Christ to go on forever, to never die. A "curious sentence," Lewin humorously notes, "unless we understand it to mean a bad case of insomnia" (p. 154). How much more befitting, though, is this to the grim broken sleep of the vampire.



that he knew in early infancy. But the "other" sleep, eroticized, has come to be associated with anxiety and and the fear of being eaten and of dying. These ideas threaten to enter his dream life, and the phobia signifies a fear of meeting in dreams the ideas of death and destruction. (p. 113)

LeFanu wraps Carmilla in the oneiric atmosphere of the "bad" sleep--of languor and reclining, muffled strains and slow-motion juxtaposing harsh contrasts of stone-standing figures and fractured solemnities. The action initiates, we could say, on two fronts: one when the castle's idyllic serenity is dispelled by the catastrophe of coach and horses, and the other when a child's sleep is frightfully interrupted. The hours of slumber are manifestly harmful, with harmholding full sway primarily within the circumscriptions of sleep. For LeFanu, the vampire terror hovers around sleep and concentrates its effect right in the heart of the dream. After such disturbed visions things change. "'I was all but assassinated in my bed, wounded here,' Carmilla touched her breast, 'and never was the same since.'" A metamorphosis takes place: What was during the day lovely innocence returns in dreams beautiful, and yet more beautiful, until its meretricious irresistibility becomes an overwhelming enticement--forbidden, threatening, and horrible.

Repeating Freud, Lewin comprehends this peculiar alteration as the disguised readmission into consciousness of buried desire. The extraordinary manner achieving this, Freud (1907a) said, seemed to mirror "a piece of malicious treachery." Here we quote Freud's finest passage on what he means:

...in and behind the repressing force, what is repressed proves itself victor in the end. This fact, which has been so little noticed and deserves so much consideration, is

illustrated--more impressively than it could be by many examples--in a well-known etching by Félicien Rops; and it is illustrated in the typical case of repression in the life of saints and penitents. An ascetic monk has fled, no doubt from the temptations of the world, to the image of the crucified Saviour. And now the cross sinks down like a shadow, and in its place, radiant, there rises instead the image of a voluptuous, naked woman, in the same crucified attitude. Other artists with less psychological insight have, in similar representations of temptation, shown Sin, insolent and triumphant, in some position along-side of the Saviour on the cross. Only Rops has placed Sin in the very place of the Saviour on the cross. He seems to have known that, when what has been repressed returns, it emerges from the repressing force itself. (p. 35)

Freud's ideas on the return of the repressed are obviously central for our analysis of revenant themes. Later these ideas will be discussed more fully; however, another of his concepts is more applicable at this time, that which he titled the primal scene.

### 3

The primal scene shapes the shadows of certain prephallic fears and endows them with flesh and blood and a certain theatricalism. We maintain that from that fecund event the vampire is born, fully grown if, alas, not yet fully matured. That is, the vampire in final form, if we may phrase it so, ultimately and essentially represents one of mankind's imaginative responses to the problems posed by the primal scene. Róheim first elaborated this hypothesis in The Riddle of the Sphinx (1934), though he there generalized it to all demons (p. 31). In that book-length study of the primal scene's protracted effects, Róheim wrote:

The origin of the demons may be compared to that of a great river where the main source corresponds with the primal scene and the various tributaries with the seductions, anxieties, and other traumata of infancy. (p. 34)

It is important, then, that we have a clear understanding of what exactly this "main source" is.

The primal scene refers to the child's view of the copulating parents (or their surrogates), to the overwhelming excitement experienced during that event by the onlooker, and to the fantasy embellishments provoked by the sight. Since the child is stimulated but resourceless to adequately release his tensions, the scene attains traumatic magnitude. The commixing and confusion of his own sexualized and aggressivized bewilderment and suffering with the peculiar positions, rhythms, and sounds of adult passion encourage the child to interpret genital sexuality as cruel and voraciously sadistic.<sup>4</sup> The female's exposed vagina and a view of blood-spots can confirm the suspicions of an erotic violence with castrating consequences. All or any portion of this incredible drama can be variously transcribed, conforming to each child's genetic determinants into oral-anal "language."<sup>5</sup> Freud's conclusion (albeit a reluctant one) was that this fantasy of parental intercourse features ineluctably in child development (1918b, p. 59).

This crucial childhood occurrence with spectator and spectacle contains elementals of the theatrical. The entire incident (and we speak solely of its typified aspects) may become fraught with hyperbole

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<sup>4</sup>There has been a great deal written about this "most deadly game," but for an early clinical account of the fantasy of mother-murder and the primal scene, Abraham's little paper, "Mental After-Effects Produced in a Nine-Year-Old Child by the Observation of Sexual Intercourse Between Its Parents" (1913). Also of interest here, Freud (1908c) and more recently, Bradley (1967).

<sup>5</sup>For example, the vagina dentata: One patient of mine imagined that during coitus a tergo his father administered rectal enemas to his mother who then climaxed with bowel movements.



and melodrama, loom bigger than life-size. It is mythical and dream-like (cf. Edelheit, 1972). What do we mean by mythical here?

Freud believed that we are phylogenetically endowed with primal phantasies.

In them the individual reaches beyond his own experience into primaeval experience at points where his own experience has been too rudimentary. It seems to me quite possible that all the things that are told to us to-day in analysis as phantasy--the seduction of children, the inflaming of sexual excitement by observing parental intercourse, the threat of castration (or rather castration itself)--were once real occurrences in the primaeval times of the human family, and that children in their phantasies are simply filling in the gaps in individual truth with prehistoric truth. (Freud, 1916-17x, p. 371)

For Freud, then, primal scene fantasies are phylo- and ontogenetically determined.<sup>6</sup> They are grounded, as it were, in a historical reality of some kind. This was a cherished idea of Freud's which he compromised to some degree but never entirely relinquished.<sup>7</sup> We must pursue further how these issues influence our analysis of folkloric superstitions. This is a little complicated and we shall have to set Carmilla aside for a while.

At the end of Totem and Taboo (1912-13x), Freud concluded his reconstruction of the primal horde assuming that "in the beginning was the Deed." This well-known reconstruction--which we will later recount more fully (see Ch. X)--Freud (1921c) subsequently referred to as a "scientific myth" (p. 135 ). Now, we should add something to what we have previously said about the psychoanalytic attitude

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<sup>6</sup>See a similar summary surrounded by the copious details of the "Wolf Man's" analysis (Freud, 1918b, particularly p. 97).

<sup>7</sup>For instance, see Strachey's Editor's note (to Freud, 1933a, pp. 120-121) on the history of Freud's views about childhood seduction.

toward myth if we are to fruitfully integrate that with Freud's position on primal fantasies as the heritage of phylogenetic deeds. We need to regard this in a larger context, though.

Around the start of the 3rd century B.C., a Greek named Euhemerus thought that he had uncovered the true origin of the gods. They were the deified expression of ancient kings. Myths constituted a perplexed recollection or fanciful reworking of the feats of these immemorial rulers (Eliade, 1970). This notion of a real personage or event preserved unrecognizably in an absurd, even ludicrous, story fell upon the fertile soil of the cultural evolutionism that followed Darwin. In 1871, Edward B. Tylor, the father of anthropology, published his now-classic Primitive Culture. He there introduced the doctrine of survivals which was to be so brilliantly championed by Andrew Lang. Quite simply, the doctrine maintained that the practices and beliefs of savage peoples survive in folklore as unintelligible relics. "Our method, then," Lang (1885) explained, "is to compare the seemingly meaningless customs or manners of civilized races with the similar customs and manners which exist among the uncivilized and still retain their meaning" (p. 21 ).

The whole area of study rumbled and burst with eruptive controversy (and still does for that matter). One orientation to exert an impressive influence attributed the origin of folklore--and a good deal else as well (cf. Hyman, 1955)--to ancient rituals. As Jane Harrison (1912); a most gifted proponent of the myth-ritual approach, put it:

A mythos to the Greek was primarily just a thing spoken, uttered by the mouth. Its antithesis or rather correla-

tive is the thing done, enacted....The primary meaning of myth in religion is just the same as in early literature; it is the spoken correlative of the acted rite. (p. 328)

It is difficult, of course--some, such as Stanley Hyman (1955, p. 467), say impossible--to reconcile the ritual theory with euhemerism. With either view there are problems. For the mythologist to track the genesis of his subject matter to ritual leaves us pondering the source of ritual. And to contend conversely that the latter derives from myth is to defend a position also assailed from all sides (cf. Bascom, 1957). Now, we are not so foolhardy to rush into this formidable fracas. All we want to do is use other positions to help us fathom our own, or rather Róheim's, that myths substantially originate in dreams, and to harmonize this with Freud's dictum that the Event comes first.

From a psychoanalytic standpoint, it would appear that it is the dream of the deed that is most psychologically consequential. Superstition and folklore are projected dream-fabrications; ritual is the acting-out of these fabrications. Certain dramatic forms and dramatic contents--as in the structure and thematic characteristics of primal fantasies--achieve prototypical status as expressions of the dream-version of overwhelming events. That is, interpretations are initially imposed upon traumatic events. These interpretations are then repressed or otherwise defended against. Afterwards, they reappear wrapped in the wild disguises manufactured by the dream-work and secondary revision. The primordial wishes the dream there attempts to fulfill are those around which the interpretations were forged in the first place, by which they insinuate their continued unconscious validity. The dream, therefore, expresses the distorted, unintelligible rendition: the



survival of a primary interpretation that made sense in its original context, a context and meaning that is reestablished through the application of psychoanalysis. Let us return to the primal scene as an illustration.

In discussing the evolving use of the term, primal scene, Greenacre (1973) stressed that "the emphasis was most often on the power of fantasy of the primal scene rather than on the actual experience. The term was then shifted to refer especially to fantasies, whether or not the actual experience had occurred" (pp. 10-11). The event is only significant psychologically because of the fantasy or dream it helped occasion. It is, in this sense, an excuse for the concretization of latent thoughts nebulously organized. The event may attain a mythical proportion, but from what we have said that is a very involved process indeed. This process begins with an interpretation that has been subjected to the dream-work. The dream is then communicated, and if it somehow epitomizes the typical sleep-visions of a people, it is sanctioned as the lore of the people. The imagination must first interpret an event as traumatic. This unbearable interpretation or fantasy then finds oneiric representation, and what was once understandable becomes senseless unless secondarily revised--an effort to make things "clearer" that merely sophisticates the disguise.

To simplify all this with an almost ridiculous example, let us suppose a child witnesses parental intercourse one night. He is overcome with excitement and shocked by the moaning, the convulsive suspiration, the tangled postures and strange movement confused by elongated shadows. What is happening? He is stunned: "Daddy is killing Mamma!" He would like to assist her (or him!) but he cannot;

he is paralyzed; he is supposed to be asleep. Later that evening he dreams that a great big bear is eating up a mother bear. He would come to the rescue if only he were not asleep. The next morning, he tells a friend about the bloody thing that giant bear did to that other bear. The playmate is impressed. He recounts this gory little tale of the two bears to someone else, maybe tacking on a few episodes, maybe adding a baby bear standing by. The fantasy becomes a neighborhood daydream. All myths begin on the neighborhood scale (cf. Sachs, 1942).

Probably the father of the first child was not killing the mother. But whether the child in fact saw what he believes he saw counts as little psychologically as the truth of a child's seduction stories (Freud, 1906a, p. 90 ). We know from Freud that circumstances that fall our way we ring round with all manner of latent thoughts and previous unconscious fantasies, both phylo- and ontogenetic ones. But whenever the primal scene is finally cast, it throws a retroactive meaning over items which the child never before understood quite so well.<sup>8</sup>

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Primal scene material imbues the most compelling moments of Carmilla. Indeed, the whole tale could be read as a struggle to diminish anxieties erupting from just such a traumatic scene.

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<sup>8</sup>See Freud's (1918b) remarks on "deferred understanding" (p. 58). That the child's fantasies furnish a correct understanding one hardly takes for granted. The point is that this fiction--this child-poetry, we want to say--not only explains sexual enigmas but also lends meaning to part of the past and will furthermore inflict an order and meaning upon the future.

Let us recount the vampire's dramatic entrance into the narrator's adult life. An evening's fragile serenity, toned with a mild melancholy, is shattered first by the "unwonted sound" of a coach then by the appearance of two horsemen crossing the castle bridge, followed by four horses drawing a carriage behind which two men ride--an "unusual spectacle." The team lurches suddenly into a frenzied gallop. "The excitement of the scene was made more painful by the clear, long-drawn screams of a female voice from the carriage window." Laura covers her eyes--but:

Curiosity opened my eyes, and I saw a scene of utter confusion. Two horses were on the ground, the carriage lay upon its side, with two wheels in the air; the men were busy removing the traces, and a lady, with a commanding air and figure, had got out, and stood with clasped hands, raising the handkerchief that was in them every now and then to her eyes. Through the carriage door was now lifted a young lady, who appeared to be lifeless. My dear old father was already beside the elder lady, with his hat in his hand, evidently tending his aid and the resources of his schloss.

Many primal scene details lay concealed here: the noises that awaken, scopophilia, confusion, entanglement, sounds of female pain, danger, excitement, the carriage (equals a woman)<sup>9</sup> and two horses (parental bodies, more specifically the mother)<sup>10</sup> toppled over, the busy motion

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<sup>9</sup>The connotations of carriage that distinguish it as feminine are fairly obvious, but for those not familiar with methods used by psychoanalysis to interpret symbols, see Freud (1900a, particularly Ch. VI, sec. E; and 1916-17x, particularly Lecture X). For an elaboration of the technical psychoanalytic theory of symbolism, see our own comments in Ch. I, pp. 11-14. From this point on, symbols that are commonly understood in psychoanalysis will not receive footnote references; sources will be supplied, however, for more obscure symbols.

<sup>10</sup>On the symbolism of the horse, see Jones (1931); of two horses, Freud (1909b). For a discussion of horse and carriage, see Abraham (1922). Also see passages by Fliess on the horse, carriage and primal scene (1970, pp. 3-40). Fliess argues that the mother can be symbolized "through two categorically identical individuals (two men, two women, two strangers, etc.). In his assessment of data from Freud's case of Little Hans, two horses represent the mother (p. 18).



of men, the weeping "mother," and from this--out of the carriage --the birth of the young lady--the vampire, seemingly dead but quite alive. Then the oedipus triangle conspicuously emerges: The old father, his hat in his hands (suggesting the father who is spent or castrated) consoles the elderly lady.<sup>11</sup> All the while Laura, the daughter, looks on.

The rest of the story relates the responses to the problems arising, literally and symbolically, from this scene--problems profoundly condensed in the vampire and the relationship established with this creature. Our thesis is that the vampire represents, in part, a particular embodiment of one cluster of problems deriving in their poetic form from the primal scene and that these interlock with fairly specific responses--or better, acknowledgements.

What does LeFanu show of these acknowledgements? The first significant reactions converge in Laura's dream of the monstrous black cat (cited above, p. 73). As with all our data we do not intend an exhaustive analysis, something neither possible nor necessary.

With Laura's dream, we note the indistinctions between sleep and wakefulness; the boundaries between reality and dream crumble altogether. Two realms hypnagogically intrude upon each other.<sup>12</sup> The cat's hypnotic to-ing and fro-ing derive from the sexual rhythms

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<sup>11</sup>For the symbolism of the hat, see Freud (1916c).

<sup>12</sup>The confusion is typical of children waking from nightmares (Mack, 1970). But more important, the allusion is to that night-time exposure to parental intercourse leading to an attitude of disbelief --a disbelief which if preceded or followed by sleep folds into the experience of "am-I-dreaming."

witnessed in the primal scene. The animal, initially combining the spellbinding movements of both parents,<sup>13</sup> springs upon the bed in the overspreading posture of the father as the dreamer identifies with the attacked mother, whose yielding body is punctured with phallic darts. But this traumatic oedipal experience of displacing the mother rapidly disintegrates into a more regressive version of crimes and punishments. Laura becomes the nursing mother, her breasts assaulted; the animal now is ensconced in the place before occupied by the hungry infant. But, simultaneously, the cat also takes on the dual role of the avenging mother who murders sleep and that enveloping mother who (in the imagery of the oral triad) once devoured into a blank "good" sleep the well-fed infant. The terror, now too intensely mixed with primitive body destruction fantasies, floods the dreaming ego. That ego's last defense, the lighted candle, is a phallic conquest dispelling the darkness and providing deliverance from the deathfulness of sleep. About this phallic rescue we will soon have more to say.

In Laura's account of "Certain vague and strange sensations..." (cited above, p. 74) again occurs the sexualized identification with the nursing mother--i.e., the victim of oral destruction fantasies. The sobbing, the sense of exhaustion, strangulation, convulsion, and eventual unconsciousness are projective identifications originating in the nursling's own discomfort. Then, when a voice cautions, "Your mother warns you to beware of the assassin," the primal scene anxieties

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<sup>13</sup>The embranglement of the two primal scene partners is not infrequently symbolized by a single being, often androgynous in composition (Edelheit, 1972). For a discussion of animal symbolism, incest, and the primal scene, see Róheim (1934, in particular pp. 111-115).

reemerge. The assassin, placed in conjunction with the phallic light that springs up unexpectedly, is the father who has bloodied or castrated the mother. But the notion of the assassinator also becomes regressively displaced onto the mother of the oral period. And it is then this mother reappears to offer her voracious image toward consolidating misty simulacra into vampirism. Upon Carmilla's ensanguined nightdressed body condenses this complex construction: the oral mother who sucks the child; the castrated primal scene mother; and the mother en revanche murdering the one-time infant in an oral version of the sado-masochistic pleasure associated with genital love. This wounded mother's wrath features as one of the grand scourages plaguing the resolution of the oedipal phase. Without the primal scene, consequently, there is no vampire.

In the last section, we mentioned that Róheim (1934) had proposed the primal scene as the origin for demons in general. He did not discuss the vampire but his conclusions fit our own research very well. As we continue, however, to apply his view, it becomes important that the primal scene be appreciated in several respects. The essential nature of this scene, its form and content, furnish the frame for the rudimentary composition that eventuates in an experience of terror. It not only provides a basic configuration of drama--beholder and performance--but is, moreover, a melodramatic trauma. The onlooker freezes, overwhelmed and powerless in an attitude of excitement and feigned sleep. The bizarre spectacle presents a reality that plays surrealistic tricks upon a vulnerable ego awakened from or falling into sleep. And in sleep, the imagination, washed in the primary process, creates out of this fantastic reality a representation of



terror worthy of such a sight (cf. Greenacre, 1973). And afterwards when that representation is projected and, in Devereux's (1959) language, "culturalized" (p. 378), the vampire commences functioning according to a mythic identity.

As LeFanu's plot progresses the primal scene becomes increasingly less camouflaged. The General, hiding himself like a curious child, secretly views the vampiric possession of his niece <sup>14</sup> (cited above, p. 76). The furious oral mother who emerges from this sight arouses the father surrogate's phallic assault. The woman is twice victimized: at first orally then phallicly. In the General's report of this episode, the images suggest tumescence, masturbation and frustration provoked by the elusive mother imago. Doors and wood, we know, commonly symbolize the female. "Horrified, I pursued, and struck again. She was gone! and my sword flew to shivers against the door."

It is not easy to slay the vampire by oneself. This is more than a fortuitous way of putting it--the vampire by oneself. Because, from what we have already argued about the vampire as double, such a murderous feat would amount to something of a suicide. It would seem that if part of the self at least is to survive, the vampire's death must be an execution administered by the community or its representatives, or be administered in the name of the community. In other words, the superego in some form imposes and outlives the impalement. This theme, too, will develop in the course of our analysis.

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<sup>14</sup>The large, black, ill-defined object that spreads over the sleeper and swells into a great palpitating mass is strikingly reminiscent of certain predormescent states characteristic of the Isakower phenomenon (cf. Isakower, 1938; and Lewin, 1953). Vampire literature is full of examples of the phenomenon described by Isakower. See for instance the snow vampire of Stephen Grendon's story, The Drifting Snow (in Haining, 1968).

The most conspicuous primal scene in LeFanu's whole vampire grotesquery is the last act. Typically, as we have just indicated, spectators gather. It is a public ceremony, an execution brandishing what is now phallic justice. Here is LeFanu's description:

The body, therefore, in accordance with the ancient practice, was raised, and a sharp stake driven through the heart of the vampire, who uttered a piercing shriek at the moment, in all respects such as might escape from a living person in the last agony. Then the head was struck off, and a torrent of blood flowed from the severed neck. The body and head were next placed on a pile of wood, and reduced to ashes, which were thrown upon the river and borne away, and that territory has never since been plagued by the visits of a vampire.

Out of the primal copulation the vampire arose, and upon that savage bed of birth the creature suffers a ritualistic immolation. The repressed returns ingeniously. And we are cured finally by the same stuff that made us sick. It is an incredible paradox of medicine, illustrating what Jones (1929) termed the "isopathic principle" (p. 307; cf. also, Jones, 1928, pp. 20-21).<sup>15</sup>

## 5

We have written about the interpretation of primal scene material ("the event") being disguised for reexpression within the dream--a re-expression which is then projected and established as a form of social communication at first shared as a mutual daydream (cf. Sachs, 1942, pp. 11-54). It is a remarkable process. "But perhaps more important still," Bruner astutely observes, "externalization makes possible the containment of terror and impulse by the decorum of art and symbolism"

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<sup>15</sup>In a famous case recorded by Calmet (1746), Arnold Paul sought to immunize himself against vampirism by eating the soil from a vampire's grave and smearing himself with a vampire's blood. Unfortunately, in this particular instance the ancient form of prophylaxis failed.

(1959, p. 277). (Cf. Devereux, 1959.) To remove to the outside an internal image of dread, an image already anthropomorphized, assures an adhesion of parts of the self, a togetherness governed by an artistic structure which the psychology of the Doppelgänger imposes. The chapter on Guy de Maupassant's The Horla can explore this in greater detail. But it is such a salient feature of vampirism that we might at least note its presence in Carmilla before resuming our more central discussion on the dream and the primal spectacle.

It should be apparent, though, by now that doubling is an incredibly subtle phenomenon, usually with manifestations far less flagrant than the Dr. Jekyll-Mr. Hyde variety. The compositions representing the "sides" of the personality are not often acknowledged as aspects deriving from a single self (cf. Rogers, 1970). With his better half, a Mr. Hyde would rarely reveal his identity so brashly and diametrically.

Previously we observed that in Polidori's The Vampire Lord Ruthven and Aubrey functioned as doubles. One hypothesis to be developed as we advance is that the psychology of the double folds into the psychology of the vampire. With LeFanu, the characters and the plot arrangement reflect the concept of doubling. The episode of the General and his niece, among other things, echoes the main incidents. Many features about the tale provide--to borrow from LeFanu's chapter headings--"A Wonderful Likeness." But focusing only on Carmilla and Laura, vampire and victim, we notice their uncanny reflection: the loss of mothers, complementary childhood visions, similar dreams and apprehensions, and an identical malady progressively dooming one to the same destiny as the other.



We suggested above that Countess Karnstein symbolized the dead, lost mother. And in the story, Carmilla is, of course, the Countess, the revitalized mother. To reconcile this with the idea of the double, we look again at Laura's earliest memory: "I forgot all my life preceding that event," she said, "and for some time after it is all obscure also." Her recollection can be interpreted, at one level, as a screen memory<sup>16</sup> covering autoerotic behavior and a homosexual relatedness to the mother. Condensed in this memory are principal issues embodied in the double, issues, we might say, "embraced" by the vampire.

Laura recalled that when she was around the age of six she awoke upset at being alone and "neglected":

...when to my surprise, I saw a solemn, but very pretty face looking at me from the side of the bed. It was that of a young lady who was kneeling, with her hands under the coverlet. I looked at her with a kind of pleasing wonder, and ceased whimpering. She caressed me with her hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was

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<sup>16</sup>We customarily regard the seemingly indifferent, even odd content and/or bland affect so typical of screen memories as fostering a disguised rendition and economic expression for far more vital psychological events. (Cf. Freud, 1901b, particularly Ch. IV; and among others consult Fenichel, 1927 and 1928.) Conversely, vivid or "appropriate" affect usually distinguishes childhood actualities. But this is not invariably the case. Laura's ambiguity over the nature of her experience, whether she recalls something other than a dream, indicates a failure of repression at a point where the unbelievable poses as reality and what is frightfully true thereby remains concealed within amazing events. About the function of pseudology, Fenichel (1939) writes: "It is obvious that representing certain fantasies as real occurrences is something between a screen memory which the subject considers real, and an ordinary fantasy which he distinguishes strictly from reality....We wish rather to stress the negative side of the phenomenon--namely, the fact that the lies serve as a denial of how they do so. The formula is: 'If it is possible to make someone believe that untrue things are true, then it is also possible that things, the memory of which threatens me, are untrue.'... The screen fantasy and the screened memory belong together. The fact that the patient knows that the former is untrue is designed to aid him to regard the latter as untrue also" (p. 133).

wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly. The lady stared back, with her eyes fixed on me, and then slipped down upon the floor, and, as I thought, hid herself under the bed.

This "dream," as Carmilla calls it, latently depicts a child awakened, aroused by sexual excitement attaching to the mother. The erotic longing is relieved by masturbation as the hands of a narcissistic double that mirrors a part of the self established upon an identification with the tranquilizing mother. The needle-sharp pain stems from oral destruction fantasies complying with the superego's inexorable talion law: What you have done or desire to do, so shall that be inflicted upon you. The dead mother--devoured by the child's own oral hunger--is summoned back to ease a loneliness tormented with sexual tension; but that same mother also wounds a guilty child before she descends underneath (i.e., re-repressed) to rest once more. This will not be carried any further here. The psychology of the vampire-double we prefer to reserve for our reading of The Horla.

## 6

In A Dream of Dracula (1972), Leonard Wolf writes:

Before the Gothic novel, there is the nightmare which, not being a literary genre, can be appreciated privately by every sleeper. The nightmare makes signals in the dark which, if they can be read and remembered in the daylight, no sane man will ignore. It is in sleep that the raw metaphors of feeling shape themselves to tell us about the motions of our day. (p. 139)

So, to these "signals in the dark" we turn more directly and at this juncture in our analysis of the vampire, we wish to introduce Géza Róheim's theory of the basic dream.

Róheim elaborated his reflections on the basic dream in The Gates of the Dream (1953c), the last of his major works. Oversimplified, his



intricate theory sounds like this: The dream is essentially a primary process response to sleep--sleep, which is the wrapping up in darkness, a partial death or dying, the conscious ego's disintegration. With the object world decathected the body becomes more highly invested with libido. The basic dream, an id achievement, moves both regressively and progressively. Its visual images (usually symbols) depict, often simultaneously, a descent into the womb (the mother's body) and a phallic counteraction of ascent opposing this libidinized falling downward or backward into a death-like nonexistence. The dream environment is a magical reconstruction patterned on the dreamer's own ambisexual body. This nightly remaking of a symbolic body-world parallels schizophrenia's unearthly remodeling of the world. It is congenital, an infantile business, in essence a regressive voyage. Róheim says that

The anal and oral aspects of the dream are stations of this journey from one terminal to the other, it being not even clear whether they represent stations of this train that goes from the present to the past or from the past to the present. This historical and the symbolic become interwoven and the personal is superimposed on the generic.  
(p. 63)

The ego could not stand the closeness of sleep to death without the id solution to the riddle posed by the need to sleep and the desire to live. A phallic double is formed, and the womb reentry--that sinking into one's own body--means coitus with the mother and birth in reverse. By way of this marvelous fission, interuterine regression--a giving over of light and daily life--assumes an aspect of great libidinal significance. The id proves victorious on both instinctual fronts. For Róheim:



The dream image of the dreamer is the phallic double with men, sometimes also with women. In women it may also be the genitally cathected vagina. In more general terms as valid for both sexes, the body cathected with genital libido. (p. 116) [And some ways on:] ...sleep is the prototype of death, it is uterine regression, and the phallic double or eroticized body image originates in the dream as a defense. (p. 150, Róheim's italics)

The nothingness of sleep and genital pleasure go back and forth. It is hard to stay asleep for very long; that would be as good as being dead. The dream keeps one a little bit awake; it saves life.<sup>17</sup> The hero of black enclosures is the erect phallus.

This requires some comment to the side. Freud (1933a) argued dreams are the guardians of sleep and, consequently, anxiety dreams or nightmares which disrupt our slumbers constitute failures of this essential function (p. 29 ). But Róheim, we find, elevates the dream among the guardians of life itself. A good deal of REM sleep experimentation could certainly be marshalled in support of this crucial proposition (cf. literature reviewed by Mack, 1970). In an impressive paper, Snyder (1966) hypothesized that the periodic physiological arousals which succeed REM states serve a "sentinel" function that partially awakens the organism to scan and sample the environment for danger. Snyder speculates (unfortunately with little elaboration) that terror dreams may seek to present an "hallucinated enemy" around whose image a biological vigilance is activated and focused. Both Róheim and Snyder, then, consider the dream a way of keeping us awake enough to stay alive.

But there is more to the dream than the basic. Róheim underscores this in several places:

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<sup>17</sup>Freud (1900a) first noted that every dream has an "arousing effect" (p. 575). For the notion of the father imago embodying the principle of arouser, soother and feeder, see Lewin (1968, Ch. 2).

We would assume that the genital response is present from the beginning, it is inherited in the genes.

Then what is the value of these theories which describe genital sexuality in terms of pregenital organizations or of uterine regression? Are they null and void? By no means, they describe psychological processes which really take place in our unconscious but which overlay and do not explain that which would take place anyhow for biological reasons, viz., our pattern of copulation.<sup>18</sup>

Finally, the following briefly restates some of what has been said here on Róheim's theory:

In sleep we close our eyes--regress from the object world. The dream consists of a series of images--a move toward an imaginary object world. In the dreams we have been reviewing we find a regressive (uterine) and a progressive (genital) trend in sequence or condensation. Perhaps we have found the real source of human conflict in this conflict within the id. (p. 101, italics added)

Freud (1908e) claimed that myths represent the dreams of the people. If this is so then Róheim's hypothesis of the basic dream must be deeply engraved in folklore, particularly the mythical. Róheim's demonstration that this is precisely the case turns out to be a tour de force. He amasses clinical and anthropological data for psychoanalytic interpretation. The idea of the soul, he contends, stems from the dream; so do beliefs in magic; so do certain motifs and personalities com-

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<sup>18</sup>Needless to say, this slides somewhat against the grain of Lewin's oral interpretations of sleep and dreaming (see above pp. 79-83). Róheim takes issue with Lewin on various fundamentals. Róheim's genital theory posits an innate intrauterine regression. The intrauterine qualities of dreams are not secondary fantasy elaborations of downwardly displaced wishes to sink into the mother's breast. Actually "...the oral element of the dream is the last remnant of being awake and not the first of being asleep" (p. 93). According to Róheim, sleep can scarcely be oral because orality completely opposes sleep. Orality is object-directed, and in dreams it helps pave the return to the object world. Wakefulness is a condition of orality. Orality countervails sleep. Furthermore, that oral symbolism which so regularly is disclosed in dreams functions often as the manifest content; the genital content resides latently. (For Róheim's reservations toward Lewin, see 1953c, pp. 88-101.)



prising the superstitions of necrologies and religion (e.g., journeys of the dead, ghosts, ogres, dying gods, fabulous adventures of heroes and devils, etc.). Not only do the problems confronted in the basic dream lay entrenched in myths but also the style and prototypical beings (what we might see as the dramatis personae) derive, perhaps substantially, from the dream as well.

Now, all this matters a good deal to us. Where Róheim discovers the structure of the basic dream there too he can regularly introduce a cast of dream-figures coping as best they can with the dream problems of sleep and death. They cope with other things as well, but these things also often become radically embellished according to the primary process artistry of the id.<sup>19</sup> "I do not intend to convey the impression," Róheim says, "that all myths and beliefs must have their origin in dreams actually dreamed by somebody." In other words, it took more than one man's dreams to generate a myth. He writes:

Many myths deal with conflict situations, oedipal or pre-oedipal, etc. But I suspect that the technique of the dream, metamorphosis, wish fulfillment, double formation (fission) and condensation, displacements upward, etc., often supplied the raw material out of which myths were formed by our dreams. (p. 115)

Róheim means that myth extracts from the reiterated, individual dream(s) the universally applicable, preserving in its substratum this most "popular" substance. He sees myths as real dreams modified by "the wear and tear of generation" (p. 128).

Although Róheim does not discuss it, the vampire is the achiev-

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<sup>19</sup> On the notion of primary process creativity, see Ehrenzweig's The Hidden Order of Art (1967).



ment of such a distillation.<sup>20</sup> He impersonates, we could say, a particular version of mankind's reply to a common configuration of troubles. The vampire is a trouper of the basic dream. He has been conscripted into its service and, because he has been, because he can be so enlisted, his mythical existence is that much more assured. Consequently, the basic dream has instituted one of the vampire's primary functions. This is not his exclusive function as we have already said; he is extremely complex. He stands as a profound de-monized confrontation between man and a series of painful interconnected conflicts, an involved chain of psychical determinants which our analysis wants to link together.

7

If we return to LeFanu and Polidori we perceive the vampire at work in dreams or dream-like tableaux which clearly mirror the basic dream. It would not be difficult to delineate the basic dream in each of those episodes that veils primal scene material in Carmilla. But rather than concentrate more attention on this single piece of data, let us instead reconsider a passage from Polidori's The Vampyre. At this stage, it affords us an opportunity to analyze at least a part of that story in more depth. The scene we are interested in is a long one but it is so revealing that we shall not resist quoting it in full.

Aubrey is in Greece. He has fallen in love with the beautiful Ianthe. He has been away from her all day on a research excursion but promised to return before nightfall:

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<sup>20</sup> See, however, Róheim (1952b) for a few remarks directly dealing with vampires and the nightmare (p. 216).

He at last, however, mounted his horse, determined to make up by speed for his delay: but it was too late. Twilight, in these southern climates, is almost unknown; immediately the sun sets, night begins: and ere he had advanced far, the power of the storm was above--its echoing thunders had scarcely an interval of rest;--its thick heavy rain forced its way through the canopying foliage, whilst the blue forked lightning seemed to fall and radiate at his very feet. Suddenly his horse took fright, and he was carried with dreadful rapidity through the entangled forest. The animal at last, through fatigue, stopped, and he found, by the glare of lightning, that he was in the neighbourhood of a hovel that hardly lifted itself up from the masses of dead leaves and brushwood which surrounded it. Dismounting, he approached, hoping to find someone to guide him to the town, or at least trusting to obtain shelter from the pelting of the storm. As he approached, the thunders, for a moment silent, allowed him to hear the dreadful shrieks of a woman mingling with the stifled, exultant mockery of a laugh, continued in one almost unbroken sound;--he was startled: but, roused by the thunder which again rolled over his head, he, with a sudden effort, forced open the door of the hut. He found himself in utter darkness: the sound, however, guided him. He was apparently unperceived; for, though he called, still the sounds continued, and no notice was taken of him. He found himself in contact with someone, whom he immediately seized; when a voice cried, 'Again baffled!' to which a loud laugh laugh succeeded; and he felt himself grappled by one whose strength seemed superhuman: determined to sell his life as dearly as he could, he struggled; but it was in vain: he was lifted from his feet and hurled with enormous force against the ground:--his enemy threw himself upon him, and kneeling upon his breast, had placed his hands upon his throat--when the glare of many torches penetrating through the hole that gave light in the day, disturbed him;--he instantly rose, and, leaving his prey, rushed through the door, and in a moment the crashing of the branches, as he broke through the wood, was no longer heard. The storm was now still; and Aubrey, incapable of moving, was soon heard by those without. They entered; the light of their torches fell upon the mud walls, and the thatch loaded one very individual straw with heavy flakes of soot. At the desire of Aubrey they searched for her who had attracted him by her cries; he was again left in darkness; but what was his horror, when the light of the torches once more burst upon him, to perceive the airy form of his fair conductress brought in a lifeless corpse. He shut his eyes, hoping that it was but a vision arising from his disturbed imagination; but he again saw the same form, when he unclosed them, stretched by his side.

There was no colour upon her cheek, not even upon her lip; yet there was a stillness about her face that seemed almost as attaching as the life that once dwelt there: upon her neck and breast was blood, and upon her throat were the marks of teeth



having opened the vein: to this the men pointed, crying, simultaneously struck with horror, 'A Vampyre! a Vampyre!' A litter was quickly formed, and Aubrey was laid by the side of her who had lately been to him the object of so many bright and fairy visions, now fallen with the flower of life that had died within her. He knew not what his thoughts were--his mind was benumbed and seemed to shun reflection, and take refuge in vacancy;--he held almost unconsciously in his hand a naked dagger of a particular construction, which had been found in the hut. They were soon met by different parties who had been engaged in the search of her whom a mother had missed. Their lamentable cries, as they approached the city, forewarned the parents of some dreadful catastrophe.--To describe their grief would be impossible; but when they ascertained the cause of their child's death, they looked at Aubrey, and pointed to the corpse. They were inconsolable; both died broken-hearted.

The latent content of Aubrey's nightmare venture illustrates nearly everything we have said about Róheim's theory and the primal scene. Here, the horse and rider mean frantic copulation, overwhelmingly exciting, dangerously out of control, and exhausting. The entry into the dark, moist, entangled forest of the mother, into the novel, into the womb, is an erotized regression. The woman's screams, the laughter, the bloody, murdered female body derive from the fantasies of the diabolical father and primal scene matricide. The oedipus complex rendered in terms of sadistic parental intercourse serves as the vehicle for the basic dream. The anxiety is associated with inundation, overstimulation provoked by the primal drama. It is further associated with a passive homosexual identification with the assaulted mother possessed by the superhuman father.<sup>21</sup>

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<sup>21</sup> We speak now, as we have in other places, of the sadistic component. Vampirism is not devoid of sadistic features. However, the essence of the vampire relationship draws more profoundly upon masochism. In its theatrics, it belongs to the psychology of the victim where sadism is a sham, make-believe emotion in the service of a thrilling terror secretly relished within the poetics of masochism. Eventually a chance to present some points from Deleuze's (1971) thought provoking study of Sacher-Masoch will further advance this position.



Róheim would regard this castration dread as founded upon the yet deeper terror of death-sleep, a terror dispelled for Aubrey by phallic torch light that penetrates through the hole in the shack. The effort to replace the demon-father is apparent when Aubrey lies next to his beloved holding a naked dagger--the severed genital. The mother's castrated body is the defeated son's sexual heritage. Only in death (sleep) can the mother belong to the son. In another sense, though, the father too has suffered castration in the primal slaughter. After all, the dagger lost belonged to Lord Ruthven, and after his death Aubrey finds the sheath among Ruthven's possessions. At the end of the "dream" a mother and father both die of a broken heart; symbolically, they die of genital wounds. But in dreams and fantasies, "dying together" also betrays a profoundly sexual significance (Jones, 1911a; and 1912a). The sight that traumatized, then, as well as the explosive excitement it caused, is lastly displaced upon parental figures, who are shocked to death by what they see.<sup>22</sup>

By noting that Róheim's basic dream concept implies a dread more devastating even than castration, we have in mind Jones' (1929) idea of aphanisis, that complete obliteration of the means to all libidinal gratification. To say more about aphanisis, though, we need to go more into Freud's theory of anxiety (a discussion a bit overdue since we are talking

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<sup>22</sup>It would, indeed, be hard to overestimate the role of primal scene material in the vampire legend and literature. Later (in Ch. IX), we quote another instance of this scene from folklore with the same reversal of roles. This sort of reversal, by the way, appears in the ancient vampire-like tale in Fragmenta Historicorum Graecorum, there told by Phlegon, a freedman of Emperor Hadrian's reign. (The tale is reprinted in McNally, 1974, pp. 23-26.) It was Phlegon's lovely story that Goethe adopted for The Bride of Corinth. Further, see Michelet's (1862) interesting poetic response to story and his condemnation of Goethe for marring the "wonderful tale, fouling the Greek with a gruesome Slavonic notion" of vampirism (pp. 21-23).

about a creature intimately related to terror). But before we delve into the psychoanalytic theory of terror, or rather of anxiety, let us abstract merely the high points of this chapter.

## 8

We first considered certain preoedipal aspects as they revolved within the terms of Lewin's theory. An analysis of the vampirism in Carmilla then revealed an expression of the wishes and their reciprocity that distinguish the oral triad. The desires to eat, sleep and be devoured are fundamentally woven into the idea of the vampire.

LaFanu's treatment of this idea furthermore emphasized the primal scene as a central factor in the consolidation and formalization of the vampire into a recognizable demon. This "main source" had also been discovered by Róheim in his extensive anthropological investigations.

We had a number of things to say about the intricate proprocessing of traumatic interpretations of primal scene material through dreams and the eventual projection of the terror-image there formed onto the world outside where its course, via the shared daydream, achieves the status of a folkloric confabulation.

We discussed, in addition, this folk-demon, the vampire, as embodying one expression, one answer, to the problem of what Róheim defined as the basic dream. The vampire's movement is basically into the tomb (night, womb, death) and out again into life (food, existence, object-attachment). The vampire's body that goes down into the grave and remains firm and incorrupt, that arises from the grave nightly, is the undead phallic confrontation with the sleep of death that would

absorb the ego in an everlasting darkness were it not for the dis-  
ingenuity of the basic dream.

Lastly we recall that we did not miss the chance to use Carmilla  
to instance the splitting and doubling that unfailingly attends the  
vampire's reign of terror.



## CHAPTER VI

### TERROR: FUNDAMENTAL PSYCHOANALYTIC POSITIONS

#### 1

Since we cannot study vampires for long without commenting on their terribleness, we must at last present the reader with the principal fund of psychoanalytic ideas on anxiety from which our project draws. Besides Freud's work, a few other basic contributions will be reviewed. Incomplete and biased in its selection as this chapter must be, it will nevertheless provide the background for much of what we say about the function of terror in vampirism. We shall then be better prepared to deal with Gautier's La Morte Amoureux in the next chapter.

For a long time Freud asserted that anxiety derived from repressed sexual excitation. This unutilized surplus libido, when directly discharged, emerged transformed into anxiety. It was a toxic theory supported by Freud's early work with the "actual" neuroses (cf. Freud, 1894a), in its economics, influenced by Fechner's constancy principle. Anxiety resulted when the energetic accumulation of rejected libido erupted. A footnote added in 1920 to the Three Essays on the Theory of Sexuality (1905d) reads:

One of the most important results of psycho-analytic research is this discovery that neurotic anxiety arises out of libido, that it is a transformation of it, and that it is thus related to it in the same kind of way as vinegar is to wine. (p. 224)

The reasons for the repression, the damning up, could be psychological or not, but the change of libido into anxiety was always a physical and

not a psychological process. In the New Introductory Lectures (1933a), Freud recounted that according to this formulation

Libidinal excitation is aroused but not satisfied, not employed; apprehensiveness then appears instead of this libido that has been diverted from its employment. I even thought I was justified in saying that this unsatisfied libido was directly changed into anxiety.<sup>1</sup> (p. 82)

In his study of "The 'Uncanny'" (1919h), Freud writes "that every affect, whatever its kind, is transformed, if it is repressed into anxiety . . . " (p. 241). Further, he claims, there is a class of anxiety attributable to the recurrence of something repressed. This type of anxiety constitutes the experience of the uncanny. And for Freud the uncanny "undoubtedly related to what is frightening--to what arouses dread and horror . . ." (p. 219). This statement is important because Freud is here remarking upon a specific kind of anxiety that appears qualitatively nearer to the particular terror which distinguishes the vampire visitation. Freud proposes that the uncanny is the result of the involuntary reemergence from repression of a once familiar thing. The uncanny, then, is one response to the inescapable and fearful events directed by the repetition compulsion, the most primitive, indominable principle of unconscious mental functioning (cf. Freud, 1920g). But Freud stresses other components besides this which influence the production of the uncanny, components such as animism, ambivalent attitudes toward the dead, the castration complex, intra-uterine fantasies (often disguised as the fear of premature burial), etc. There are, Freud finds, two categories--not always sharply dis-

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<sup>1</sup>How succinctly and charmingly Freud (1916-17x) once illustrated this first theory. In a little vignette, he tells of a child scared of the darkness calling for Auntie's reassuring voice, because that voice made the night lighter (p. 407).

tinguishable--of uncanny terror. One comprises the reaction to these life circumstances which seem to confirm the reality of infantile beliefs which we mistakenly think had long ago been surmounted and repudiated (e.g., a happening that would persuade us of the truth of a childhood conviction in the reanimation of the dead). The second province of the uncanny is composed of the revival of infantile complexes (e.g., the sight of female genitalia exciting castration dread).

Freud stuck with this repression-transformation model of anxiety for over thirty years and vestiges of it remained as late as 1933.<sup>2</sup> But in 1926 Inhibitions, Symptoms, and Anxiety promulgated major revisions. Freud now postulated "the ego as the sole seat of anxiety" (p. 161 ). Rather than issuing from repressed libido, anxiety could be engendered by the ego whenever the latter perceives a situation of danger, a threat presaging a state of ego helplessness. The apprehension of helplessness derives from prior sufferings actually experienced. This previous anguish Freud termed a traumatic situation, a situation which arises when demands upon the ego appear far greater than its resources. Therefore, in Freud's reconsiderations, anxiety functions as a "rescuing signal" (p. 138). It activates the pleasure-unpleasure mechanism to forestall a repetition of a once traumatic event. Freud writes:

Taking this sequence, anxiety--danger--helplessness (trauma), we can now summarize what has been said. A danger-situation is a recognized, remembered, expected situation of helplessness. Anxiety is the original reaction to helplessness in the trauma and is reproduced later on in the danger-situation as a signal for help. The ego, which experienced the trauma passively, now repeats it actively in a weakened version, in the hope of being able itself to direct its course. (pp. 166-167)

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<sup>2</sup>See Strachey's "Editor's Introduction" (to Freud, 1926d) for a concise historical account of Freud's two theories of anxiety.



The prototype for anxiety responses to any later danger situation is birth. If an occurrence happens which sufficiently approximates the birth trauma (evoking resourcelessness and unmitigated tension), the anxiety state automatically reproduces itself. Otherwise, the ego uses this affect to anticipate the approach of like occurrences. Freud speaks better for himself:

Thus we attributed two modes of origin to anxiety in later life. One was involuntary, automatic and always justified on economic grounds, and arose whenever a danger-situation analogous to birth had established itself. The other was produced by the ego as soon as a situation of this kind merely threatened to occur, in order to call for its avoidance. In the second case the ego subjects itself to anxiety as a sort of inoculation, submitting to a slight attack of the illness in order to escape its full strength. It vividly imagines the danger-situation, as it were, with the unmistakable purpose of restricting that distressing experience to a mere indication, a signal. (p. 162)

But whether automatic or purposefully employed by the ego, anxiety ensues as a response to things taking place in the id. Looked at this way, as Freud (1933a) would later make quite clear, "the question of what the material is out of which anxiety is made loses interest" (p. 85 ).

A developmental history of the danger situation influences the "vicissitudes" of anxiety. Evidently, the first experienced threat attaches to the infant's awareness of psychical helplessness.<sup>3</sup> Object-loss evolves as the child's next acknowledged threat. Then during the phallic phase, he comprehends castration. Then the superego's potential

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<sup>3</sup>Freud's meaning is a little equivocal here. (Cf. Freud, 1926d, p.138 .) From Fenichel (1945) we quote a restatement of the position: "The most fundamental anxiety is apparently connected with the infant's physiological inability to satisfy his drives himself. The first fear is the (wordless) fear of the experience of further traumatic states. The idea that one's own instinctual demands might be dangerous (which is the ultimate basis of all psychoneuroses) is rooted in this fear" (p. 44).

withdrawal of love prompts the ego to generate its distress signal. According to what we could call these "first editions," the danger situation foreshadows the possible plight of increasing excitement, powerlessness and unappeased desire. Danger situations foretell separation either from the mother, from the penis, or from the superego's care and guidance. To the ego these three principals have come to facilitate the means to pleasure and tension release. To prevent their loss, the ego mobilizes manageable quantities of anxiety. And by small self-induced discomfort, it first maneuvers to avoid more traumatic agonies. "Thus the ego anticipates the satisfaction of the questionable instinctual impulse and permits it to bring about the reproduction of the unpleasurable feelings at the beginning of the feared situation of danger" (Freud, 1933a, p. 90 ). Fear is very much an imaginative fabrication. Symptoms, Freud sees, are created to get the ego out of danger situations; without these symptoms a trauma results. (A vivid imagination and the creation of symptoms to save us from the worst things--Freud does not say so, but it sounds as though the accomplishments of the ego, maybe the ego as well, profoundly resemble works of art.)

## 2

Jones had been among the few psychoanalysts to betray evident reservations about Freud's transformation hypothesis. For instance, in "The Pathology of Morbid Anxiety" (1911b), he had adumbrated (and this in an argument otherwise defending Freud's initial views point for point):

Morbid anxiety is commonly described by Freudians as being derived from repressed sexuality. While this is clinically



true, it is psychologically more accurate to describe it as a reaction against repressed sexuality. Desire that can find no direct expression is "introverted," and the dread that arises is really the patient's dread of an outburst of his own buried desire. (p. 98)

A few years after Inhibitions, Symptoms and Anxiety (1926d) appeared Jones (1929) adroitly wove a concept he called aphanisis into Freud's modifications. The idea nicely filled some empty patches left in Freud's proposals. The traumatic situation Jones refers to as primordial--namely, "helplessness in the face of intolerable libidinal tension for which no discharge is available, no relief or gratification of it" (p. 311). Primal anxiety automatically reacts to this state. So much Freud had already said, and as he was to repeat in a few years: "what is feared, what is the object of the anxiety, is invariably the emergence of a traumatic moment, which cannot be dealt with by the normal rules of the pleasure principle" (Freud, 1933a), p. 94). Jones, however, asks why this condition is so intolerable.<sup>4</sup> He notes that studies from physiology report that unrelieved overstimulation terminates in the excitation itself being exhausted (e.g., the hunger of a hungry man ceases after prolonged deprivation). Now, such an outcome in terms of the libido, Jones says, "would be tantamount to total annihilation of it, and all possibility of erotic functioning would be gone, subjectively for ever" (p. 314). This is what

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<sup>4</sup>Though Freud (1933a) had originally proposed that neurotic anxiety apparently meant a fear of one's own libido, emphasizing "unconsummated excitation" (p. 82), he later came to believe that the ego does not find the drives inherently inimical. They become dangerous through association with external punishments forbidding their expression and culminating in "traumatic moments" (pp. 93-94). On the other hand--and this turned into a rather vexatious issue--Anna Freud (1936) speaks of the developed ego as "alien territory to the instincts" (p. 63), and Melanie Klein (1934 in 1948) talks of "the ego's hate of the id" (p. 291). For a rejoinder to the latter position, see Fenichel (1937).



aphanisis signifies for Jones: It is the "ultimate danger," the "total annihilation of the capacity for sexual gratification" (p. 314). Jones writes:

The fear is lest the excitation of libido that cannot or is not allowed to obtain gratification may lead to the interference with the libido that can: to put it shortly, the libido that is not ego-syntonic constitutes a danger to the libido that is. (p. 312)

Two reasons directed Jones' choice of an abstract Greek word to designate this original anxiety situation and these are worth mention. First, he wishes to emphasize

...the absoluteness of the thing feared, and this thing is something even wider and more complete than castration, if we use this word in its proper sense. The penis can be very extensively renounced by men, even in the unconscious, its place being taken by other erotic zones in exchange, and with women the personal significance of it is almost altogether secondary. (p. 312)

In addition, aphanisis stresses a primordial state devoid of any "ideational counterpart." Later, of course, this "preideational primal anxiety (Urangst)" (p. 313) becomes externalized, usually identified as a more particular dread with the ego than as registering signal anxiety. From this primal traumatic beginning, Jones thinks that oedipal threats grow as do fear, hate and guilt.

### 3

One of the most florid renditions of psychoanalysis grew from Melanie Klein's controversial theorizing. Here, we present only a thumbnail sketch of certain views she puts forward on anxiety.<sup>5</sup>

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<sup>5</sup>The following works by Melanie Klein serve as the background for this section: The Psycho-Analysis of Children (1932); Contributions to Psycho-Analysis--1921-1945 (1948); and "Notes on Some Schizoid Mechanisms" (1946).

Klein is persuaded that in the beginning months of life the baby's sadism aims to demolish the mother's breasts and to scoop out and devour the contents of her body. In these earliest days, the mechanisms of projection and introjection dominate and mold the infant's developmental course. The prototype for all "good" and "bad" objects is the fulfilling and withholding breast of the mother. The breast inevitably fails to gratify the child's enormous demands. Oral longings are then transferred to the father's penis and the image of this organ, too, splits into good and bad. The mother's breast and the father's penis function as

...the first representatives on the one hand of protective and helpful internal figures, on the other hand of retaliating and persecuting internal figures, and are the first identifications which the ego develops. (1945, in 1948, pp. 379-380)

Therefore, Klein holds that very early genital desires intermingle with oral ones.<sup>6</sup> Castration anxiety, consequently, torments the ego long before Freud supposed. In fact, the oedipus complex even takes shape during the first year.

Things turn bad, though, not simply through frustration but because the infant projects deadly impulses that monstrously distort reality--impulses that magnify objects into terrorizing persecutors fiendishly bent on obliterating the child's body in exactly the same ravenous degree as his own sadistic crimes. These fantastic retaliatory persecutors--conniving to poison the infant, to tear it up and swallow it--haunt the outside world; but since that world the ego invariably incorporates, such awful imagos ravage the body's in-

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<sup>6</sup> Klein supposes that the child possesses an inborn awareness of the penis and the vagina. For Freud's opinion on the dawning realization of the vagina that follows the phallic phase, see his lecture on "Femininity" (in 1933a).

terior as well. All this psychotic slaughter and counterslaughter comprises what Klein interprets as the paranoid position. It is a position made up of part objects only; but upon these parts, Klein insists, the superego already begins building.

As the ego develops it evermore identifies with good objects; their fate becomes synonomous with its own. Part objects soon evolve into whole persons, and when this happens the infant has attained the depressive position. A new type of relationship here unfolds, imposing new anxieties. The good objects must now be incorporated for their own protection against the persecutors, incorporated also to augment the ego's panopies against the same threats. But the fear grows that either this cannibalism has irreparably ruined the precious loved one(s) or that the good has suffered damage inflicted by venomous introjects or by the id. The ego's devices are crude. It cannot eject the bad objects without expulsion of the good also. The ego's misgivings that it is powerless to preserve the good aggravate the anxieties over the loss or disintegration of the loved one. Besides maintaining and saving the good--with which the ego has now more fully identified--restoration must be accomplished. The gruesome carnage (oral, urethral, anal<sup>7</sup>) once severely indulged upon the object --carnage still gratified as the ego so often and easily regresses to the paranoid condition--these brutalities must be rectified detail by detail, must be sorrowed over too. Neither conquests nor defeats prove unequivocal, so the entire crazy drama must be reenacted again and again with the good and the bad segregated as extremely as possible.

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<sup>7</sup>According to Klein libidinal phases overlap soon after birth.



The good object means the perfect--and that is an allegory too often imperfectly sustained. On the transition to the depressive position and the fears lurking there, Klein writes:

It requires a fuller identification with the loved object, and a fuller recognition of its value, for the ego to become aware of the state of disintegration to which it has reduced and is continuing to reduce its loved object. The ego then finds itself confronted with the psychic reality that its loved objects are in a state of dissolution--in bits--and the despair, remorse and anxiety deriving from this recognition are at the bottom of numerous anxiety-situations. To quote only a few of them: there is anxiety how to put the bits together in the right way and at the right time; how to pick out the good bits and do away with the bad ones; how to bring the object to life when it has been put together; and there is the anxiety of being interfered with in this task by bad objects and by one's own hatred, etc. (1934, in 1948 pp. 289-290)

As a protection against the strain induced by pining<sup>8</sup> and reparation, failure--which marks the depressive state--may exacerbate the ego's paranoid anxieties. Mania is another escape hatch from depressive and/or paranoid fears; and this sort of defense Klein sees as primarily distinguished by a sense of omnipotence.

4

Before concluding, we must take notice of René Laforgue's paper, "On the Eroticization of Anxiety" (1930). When Laforgue later voiced his thoughts on this subject more categorically, his ideas failed to find acceptance within the orthodox movement (cf. Fenichel, 1934, p. 308); but as we understand them in this article, they have proved for us quite invaluable. The author argues that anxiety may be diverted

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<sup>8</sup>The infant's first cluster of fantasies and feelings are persecutory. To characterize the feelings associated with the depressive position, Klein selects the notion of pinning. (Cf. Klein, 1940 in 1948, particularly refer to pp. 315-316.)

from its original aim (i.e., reaction to a danger situation) and utilized for sexual gratification. Libidinal satisfaction either attends the alarm aroused within oneself or the fright one can actively cause others. The anxiety thus eroticized becomes a wish-fulfillment; the idea igniting it, the channel for achieving that peculiar enjoyment. At one place, Laforgue calls this state an "artificial anxiety" (p. 321). There is something make-believe about it. (We have already remarked this as a curious feature of vampire terror.) For Laforgue, certain patients seem forever staging and experiencing performances of violent, mock-terror in the "Grand Guignol" tradition. The vast appeal of the "Grand Guignol" theater, in fact, demonstrates "that many persons find anxiety equivalent to orgasm and make no scruple as to the means--conscious or unconscious--they use to obtain the right to anxiety" (p. 319, our italics). As a last thought, Laforgue writes:

Further, there may be an intimate relation between this eroticized anxiety and the sense of guilt, which is also sexualized, and therefore l'aiguillon du remords would be exalted to the rank of a despot who dispenses masochistic pleasure with royal liberality. (p. 321)

That a form of anxiety is associated with the superego had already been made clear by Freud (1926d). Indeed, without this association, there is no such thing as a terror of demons like the vampire because this sort of terror is inextricably bound to a sense of evil, a sense of "thou shalt not." Moreover, terror, as we are narrowly defining it, overlaps with a psychology of despair. This will become more apparent from the following analysis of depression in Gautier's treatment of the vampire.

## CHAPTER VII

### THE VAMPIRE AND DEPRESSION

#### 1

"...[M]orbid anxiety means unsatisfied love," Jones (1911b) once concluded in the light of Freud's early pronouncements on anxiety. And he hastened to remind us that the intuition of the Greeks had long ago fathomed this dark secret. It was the love-goddess, Aphrodite, who gave birth to the gods of fear, Phobos and Deimos (p. 181). The same consanguinity lay behind Freud's (1912-13x) endorsement of Kleinpaul's (1898) dictum that originally "all of the dead were vampires" (p. 59 ). Our recent discussion of anxiety has certainly prepared us for such a notion, but we are still floundering with it. Part of the trouble, of course, is how to maintain the integrity of Jones' little formula in the wake of Freud's revised position on the problem of anxiety. Laforque's argument assists us here. Libidized anxiety may still serve the ego in a signal capacity. There is another difficulty, though, with continuing to defer (often indirectly) to Jones' succinct expression of the early Freud. We could say that the mechanistics of such a state of morbidity persist in eluding us. This can be rectified, we believe, if Freud's (1917e) blueprint for the psychodynamics of depression is applied to vampirism. Fenichel (1945), transcribing Freud's views on depression into the mechanics of the signal theory of anxiety, will aid us in bridging the gaps of our presentation.

For a narration around which to organize our comment, we have selected Gautier's La Morte Amoureux (1836)<sup>1</sup>, probably literature's most pene-

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<sup>1</sup>We use Paul Hookham's translation entitled The Beautiful Vampire (in Volta and Riva, 1963).



trating excursion into vampirism. Besides inviting a discussion of depression, the superego factor in Gautier's text will push the theme of rescue into bolder relief. (This rescue theme, another of those recurrent in our pages, assumes prominence in a forthcoming chapter on vampire liquidation rites.) We will find that preservation is one of the linking ideas between depression and rescue. We require now a summary of Gautier's story.

Romuald, a priest now sixty-six years old, tells of a strange "diabolical obsession" that for three years haunted his young manhood. He says that until the age of twenty-four his life had been pure, really no more than a lengthy novitiate directed toward the magnificent honor of holy orders. The day of his ordination (it was an Easter) he feels like an angel, his mind brinking on ecstasy. During the ceremony, though, he inadvertently lifts his head and beholds a woman so incredibly beautiful that all the splendor that before belonged to the blessed Church now radiates from her hypnotic loveliness. The rays of her sea-green eyes drive like arrow shafts into his beleaguered heart. He is born into an exciting new realm of experience. This fresh life immediately revolts against the sombre religious rite. Fascinated by the woman's sensual, sympathetic appeal, he strains emotionally to renounce his gloomy fate, his approaching commitment to God. In the poetry of her beseeching gaze he reads a sacred promise:

'If you will be mine, I will make you happier than God Himself in His paradise; the angels will envy you. Tear off that funeral winding-sheet in which you are about to wrap yourself. I am Beauty, I am Youth, I am Life; come to me, and we will Love. What could Jehovah offer you in exchange for that? Our life will glide by like a dream, and be but a kiss prolonged to eternity.

'Dash that cup from your lips, and you are free. I will transport you to unknownisles; you shall sleep upon my

breast in a bed of pure gold under a canopy of silver.  
For I love you, and would take you from your God, before  
Whom so many noble hearts melt into floods of love that  
reach Him not.'

But Romuald lacks the resolve to escape the sacrament. The consecration is confirmed. The woman's resplendent charms rapidly dim into shadows of despair. Amid the dispersing crowd, she touches him and he hears her say, "Unhappy man! unhappy man! what have you done?"

Already the oedipal fantasy appears crystal clear--that only the wished-for mother should herself propose such incestuous joys; should herself express his very own desires, desires the Lord prevents his child from knowing! The son's guilt is minimized. The mother is a stunning temptress who overawes his puny abstinence, bribing him with oral delights toward renouncing his God-father, the superego's forbidding aspect.

Sudden love for her takes imperishable possession of Romuald. This ethereal creature, he learns, lives in a castle as a courtesan; her name is Clarimonde. Appetites long contained surge up as torments. He loathes his wretched plight; the plight of the obedient but castrated son. He bemoans his state:

To be a priest! That is to say, to be chaste, not to love, to make no distinction of sex or age, to turn aside from all beauty, to cower beneath the icy shadow of a monastery or a church, to see only the dying, to keep watch beside unknown corpses, to wear your own mourning in the shape of your black cassock, until at last your priest's robe shall be your own coffin-cloth!

The Abbé Serapion scrutinizing the signs of this restless misery, cautions Romuald that the spirit of evil prowls about trying to win him away from the Lord. He must, therefore, be wary and resist. The Abbé functions as the rigorous paternal superego.

Romuald is appointed priest to a parish three days away from the woman he loves. Departing, he catches a distant glimpse of Clarimonde in all her "phosphorescent brilliance." In his new quarters he pursues a vacant, barren routine always obsessed with her image.

One evening, over a year later, as he retires for bed, a swarthy complexioned man wearing a sword and arrayed in outlandish style asks the housekeeper if the curé would accompany him. A great lady lies on the verge of death. He consents. Their horseback race across the night resembles "two phantom horsemen careening through a nightmare." This flashing flight resounds with the basic dream's typical sexualized overtones. Since there is another dream-gallop through the dark coming up, we shall not delay here except to note the homoerotic element of riding with a man. The homosexual issue is certainly as conspicuous in this story as in the other two reviewed. The big question is simply whom the son must choose to love--mother or father. The dark man with a sword mounted on horseback is the primal scene father who wounds and murders the mother, the mother (-figure) to whose death bed the son (Romuald) now flies with benedictions. In fact the entire episode -- to Clarimonde's and back -- is the dream trip throughout.

When they reach the ornate palace, the priest enters Clarimonde's funereal-chamber. Tokens of recent masquerade entertainment show "that Death had come into this sumptuous dwelling unexpected and unannounced." Soon he detects that this room, so fragrant and delicately lighted, conjures rich sybaritic images, not notions of death. And Clarimonde, too, her voluptuous form covered only by a transparent white drapery seems like "a girl asleep with snow fallen on her." Inebriated by the mood and his own longings, he fancies that she is not really dead, that he



is a bridegroom come to fetch his shy, veiled bride. Nervously he lifts the sheet; she is "inexpressively seductive"; his tears fall upon her; he kisses her. Miraculously she revives, embraces him and says they are betrothed and that she will soon return to him. She expires again and he faints on the corpse's breast. (The whole Sleeping Beauty refrain--the attraction of the dead, the love-magic, the resurrection, the blissful rewards, etc.--demonstrates the transitions from the psychology of necrophilia to vampirism. But more on this eventually. [see below Ch. IX].)

In the presbytery, Romuald wakes and is told that for three days he has been in a coma. The Abbé Sérapion visits, his demeanor "searching and inquisitorial." He informs the lovesick priest of Clarimonde's recent death, a death closing an eight-day orgy--"something hellishly splendid." He goes on to remark how all her lovers died terrible deaths and that rumors say she is a female vampire. (The painting of the mother surrogate is unmistakably a prostitute's portrait.)

Clarimonde then appears in a dream. She carries a lamp, striking a statue-like pose (which Carmilla, we recall, duplicated in Laura's dream-terrors). She tells Romuald that through an act of will she has come back from a land of emptiness and shadow and that love can ultimately triumph over death. He kisses her bruised hands to heal them. Sérapion's austere admonishments all vanish. Stirring him with pleasure--"guilty satisfaction"--Clarimonde confesses her jealousy of his love for God. Her enchantments benumb him. He blasphemously avows that his love for her equals his feeling for the Lord. They swear to become lovers and thus persist with their passionate nocturnal journeys.

The next night the dream continues: With Clarimonde's guidance, he casts aside his sacerdotal raiments and assumes the apparel and manner of a dashing innamorato. She gloats upon him with "motherly pride." Then occurs another streaking dash through the night. All the basic dream elements--uterine regression and phallic ascension--cluster here again around an oedipal and primal scene configuration:

At the door we found Margheritone, the groom who had already been my guide; he held by their bridles three horses, black like the first, one for me, one for himself, and one for Clarimonde. Those horses must have been Spanish jennets out of mares by Zephyr; for they went as fast as the wind, and the moon, which had risen at our departure to light us on our way, rolled through the sky like a wheel broken loose from its chariot; we saw it on our right leaping from tree to tree as if it lost breath in pursuit of us. Soon we came to a plain where, by a clump of trees, a carriage drawn by four powerful beasts was waiting for us; we got into it, and the postilions set off at a furious gallop. I had one arm round Clarimonde and I held one of her hands clasped in mine; she laid her head on my shoulder, and I felt her half-uncovered bosom against my arm. I had never known such perfect happiness. In that moment I forgot everything, and I no more remembered having been a priest then I remembered what I had done in my mother's womb, so great was the fascination the malignant spirit exercised over me.

Besides the sexual symbolism of horses (already mentioned and now stressed by association with fecundity), the moon is here ambisexual, condensing the genital polarity of the basic dream described by Róheim (1953c). With its rising phallic light and vaginal circularity, the moon's undulation represents violent sexual activity.<sup>2</sup> The oedipal struggle diminishes as the vampire mother and son regressively monopolize each other in interuterine paradise.

The paragraph following the dream-ride excellently iterates the

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<sup>2</sup> For an excellent discussion of the moon as a symbol of the pregnant womb, see Fliess (1973, pp. 82-85).



connection which exists between the phenomena of the vampire and the doppelgänger. For future reference, we quote most of the passage:

From that night onward my nature was in some way doubled; there were within me two men, neither of whom knew the other. Sometimes I thought I was a priest who dreamed every night that he was a nobleman, sometimes that I was a nobleman who dreamed that he was a priest. I could no longer distinguish dreams from real life; I did not know where reality began and illusion ended. The dissolute, supercilious young lord jeered at the priest, and the priest abhorred the dissipations of the young lord. Two spirals, entwined and confused, yet never actually touching, would give a good idea of this two-headed existence of mine. Despite the strangeness of the situation, I do not believe that I was ever insane. I always retained quite clearly the perception of my two existences. Only, there was one absurd fact that I could never explain to myself; this was that the feeling of the same identity should exist in two such different men.

In his dreams, Romauld remains faithful to Clarimonde--he cannot do otherwise. To possess her, he explains, means possessing every woman:

...so versatile was she, so changeable, so unlike herself; a veritable chameleon! An infidelity you would have committed with someone else, she made you commit with her by completely assuming the character, the style and the type of beauty of the woman you seemed to admire.<sup>3</sup>

But little by little she grows pale, emaciated, until one day Romauld accidentally cuts his finger. Blood spurts upon her; she sucks his wound; and life radiantly blooms anew in her. (It is a fellatio fantasy: The life-giving blood from the bleeding finger symbolizes life-giving semen from the penis; the mouth is the vagina. That the finger is cut emphasizes castration anxiety attaching to unconscious thoughts of rescue and vagina dentata. The "sucking cure" (cf. Róheim, 1930, pp. 105-126)--deriving from the nursling's mouth-breast relationship

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<sup>3</sup> This very well illustrates the psychoanalytic contention that in dreams and fantasies many can equal one. The lover's words also betray how impossible it is to evade the mother--the woman whose disguises vary as delicately as the components of her son's imagination.



--figures as an integral property of vampirism. This will be elaborated soon.) In response to the blood-gift, Clarimonde wildly exclaims that she shall not die:

'I shall be able to love you for a long time still. My life is in yours, and all that is me comes from you. A few drops of your rich and noble blood, more precious and more potent than all the elixirs in the world, have given me back my life.'

Once he espies Clarimonde surreptitiously drug his wine with a sleeping potion. Later, pretending to sleep, he watches her draw from her hair a golden pin and hears her soft words:

'One drop, just one little red drop, a ruby on the point of my needle!...Since you love me still, I must not die.... Ah! poor love! his beautiful blood, so red, I am going to drink it! Sleep, my only treasure; sleep, my god, my child; I will not hurt you, I will only take from your life what I need to keep mine from going out.'

She sticks his arm with the needle and for a moment sucks the blood. Interrupted by a sudden dread that she might exhaust him, she treats the wound with salve then bandages it. (We need not again expatiate the oral desires and talion anxieties here revealed. We note merely --a bit ahead of ourselves as usual--that the woman with the needle [= teeth] also suggests an image of the phallic mother. [Cf. below Ch. x] .)

Sérapien's gray premonitions now seem true. But Romuald still believes "the woman made up for the vampire." He would, in fact, willingly grant her whatever she required to sustain "her artificial existence," even telling her, "Drink! let my love enter your body with my blood!" Gradually, however, Sérapien sways his priestly conscience and persuades him to exhume Clarimonde because only after viewing her decayed worm-eaten body will the benighted lover refuse to forfeit his soul for this "filthy corpse."

They find the grave. Sérapion set to work feverishly at the disinterment. "There was something hard and savage in Serapion's zeal," the pitiful youth notes, "that gave him the look more of a demon than that of an apostle or angel...." Finally, the mattock hits the coffin and they uncover the lovely woman. Sérapion, enraged, curses her as a "shameless harlot" and sprinkles the body with holy water. The "sacred dew" dissolves her into dust.

'Behold your mistress, my lord Romuald! said the pitiless priest, pointing to the miserable relics. 'Will you ever again be tempted to go walking with your beautiful lady at Lido and Fusine?'<sup>4</sup>

The beloved mistress addresses him one last time in a dream:

'Unhappy man! unhappy man! what have you done? Why did you listen to that idiot priest? Were you not happy? And what had I done to you, that you should violate my poor grave and strip bare the horror of my annihilation? All communication between our souls and our bodies is broken. Farewell, you will regret me.'

And he did indeed regret her: "the love of God was not too great a thing to replace hers."

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Dreams of the lovely undead are as old as those of apparitions far less comely. Gautier's tale points to areas where the vampire's

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<sup>4</sup>We cannot stop here to analyze the profoundly intuitive psychology informing Sérapion's tactics. We need only mention that Freud (cf. 1931b) would have attributed such disparagement of the uncovered, worm-eaten female body to the castation dread associated with the child's shock-awareness upon experiencing the anatomical distinction of the sexes (cf. also Freud, 1925j). Later we will trace this loathing to what one psychoanalyst, C.D. Daly, emphasized as the "menstruation complex." Disavowal is one of the key defenses at work in the vampire idea, and this too is derived from a response to the female genitals. (Cf. Appendix III "On Disavowal.") We will not discuss any of this fully, though, until the section dealing with Dracula (Ch. X).



dual natures slide together. Where would we even begin to search for the idea of gruesome-beauty?

The dark forbidden indulgences of La Morte Amoureux recall Nietzsche's (1872) words that "At the very climax of joy there sounds a cry of horror or a yearning lamentation for an irretrievable loss" (p. 40). At some place in each of the stories discussed the vampire is lost. In loss resides one of the most basic elements of the whole legend. Not a very remarkable notion. To talk about the dead as well as the supposed dead is to talk about loss. With this clue, though, we propose that while the vampire first arises from the primal scene he nonetheless matures in the embraces of depression. (We could suggest--somewhat careless of our metaphors--that he grows as a foster child of that dark affection.) At one level, then, depression helps form the vampire; he thereby functions among the mythical expressions of despair and among the mythical remedies for it.

What did Freud set down about depression and how much, if anything, does this apply to mankind's vampires? For several reasons, Gautier directs this turn in our investigation. How he does so will become apparent when we circle back to his story with insights borrowed from Freud.

Freud's paper, "Mourning and Melancholia" (1917e), points out that we typically mourn the loss of somebody loved or the loss of an abstraction of such a love. In the work of mourning "Each single one of the memories and expectations in which the libido is bound to the object is brought up and hyper-cathected, and the detachment of the libido is accomplished in respect of it" (p. 245). Normally it is a process of grieving; abnormally a process of melancholy.<sup>5</sup> Melancholia is a state

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<sup>5</sup>Melancholia: in modern nomenclature the term is obsolescent and replaced by depression.



marked by painful despondency, curtailed interests in the external world, diminished capacities for love, generally inhibited activities, a collapse in self-esteem and delusional anticipations of punishments. Awareness of the actual loss or else the significance of it resides here unconsciously. The task of mourning impoverishes the ego because the ego divides against itself, one part judging and condemning the other. (This critical faculty Freud will, of course, locate within the superego when he delineates his structural frame in The Ego and the Id, 1923b .) In melancholia the ego prevents the love-object's desertion--by death or some other means--through an identification. The libido withdraws back into the ego and regresses to an oral narcissistic object-cathexis. "Thus," Freud says, "the shadow of the object fell upon the ego, and the latter could henceforth be judged by a special agency as though it were an object, the forsaken object" (p. 249).

Among the major factors promoting melancholia, Freud underscores the repressed ambivalence which before colored the love relationship but which now reverses and sadistically abuses that area of the ego replacing the vanished but unrelinquished love. "The complex of melancholy," Freud describes, "behaves like an open wound, drawing to itself cathectic energy...from all directions, and emptying the ego until it is totally impoverished" (p. 253). We do not like yielding that which somehow has given us pleasure. Freud writes with deceptive simplicity: "So by taking flight into the ego love escapes extinction" (p. 257).

The ego now holding the object firmly fused within itself, libido must be encouraged through the conflicts of ambivalence to ease away

bit by bit from this recent investment. Freud claims this ambivalence disparages the object, denigrates it, slays it, so to speak. The process may end. And Freud talks of fury having spent itself and of the object's value simply dwindling to nothing.

Earlier Abraham (1911), in a pioneering study of manic-depression, stressed the clinical intimacy of anxiety and depression:

As a result of repression of sadism, depression, anxiety, and self-reproach arise. But if such an important source of pleasure from which the active instincts flow is obstructed there is bound to be a reinforcement of the masochistic tendencies. (p. 147)

This association of masochism with anxiety and depression is, indeed, important and the importance will become increasingly obvious. Abraham also tells us that guilt fulfills a "repressed wish to be a criminal of the deepest dye" (p. 146); but this notion is slightly premature. Let us confine our thoughts more strictly for the moment to the model for depression.

Fenichel (1945) adapts depression to a model similar to that used by Freud (1926d) for anxiety. Concurring with Abraham (1924), Fenichel presupposes a substratum of "primal depression" based on oral narcissistic wounds once passively endured. The primal calamity here issued from experiences of being alone with a sense of insignificance, a state the infant attributes to his own worthlessness. He is abandoned, left to perish, because he is so worthless. Later depressions--Fenichel depicts them as "small 'diminutions' in self-esteem" (p. 388)--function as warning signals employed by the ego to announce the possible withholding of precious narcissistic supplies.

Incorporation serves as the principal defense against the loss of such vital provisions. To avoid a drastic deflation in self-esteem



--the ego first takes in (and the superego was such a taking-in) what threatens to desert it, to diminish it. These introjects and/or identifications may then "feed" the depressive experience, facilitating suffering instead of preventing it.<sup>6</sup> The ambivalence toward the denying love-object, as Freud and Abraham showed, recoils upon the ego after the incorporation. The ego succumbs to the sabotage of its own hostility. It seems an awful price, but the loved one, at least, lives on. About this Fenichel remarks:

The identification with the dead also has a punitive significance: "Because you have wished the other person to die, you have to die yourself." In this case, the mourner fears that because he has brought about death through the "omnipotence" of his death wish, the dead person may seek revenge and return to kill him, the living. This fear of the dead in turn increases the ambivalence. The mourner tries to pacify the dead one (de mortuis nil nisi bonum) as well as to kill him again and more effectively. (p. 395)

In the following, Fenichel succinctly drafts the contours of depression:

If [a person predisposed to develop depression] loses an object, he hates the object for having left him, tries to compel the object by violent magical means to make up for this loss, continues these attempts after an ambivalent introjection of the object, and, in attempting to decrease his guilt feelings, actually intensifies them. The highly cathected continuation of the struggle against the introject constitutes depression. Depression is a desperate attempt to compel an orally incorporated object to grant forgiveness, protection, love, and security. The destructive elements liberated by this coercion create further guilt feelings and fears of retaliation. The depressed person is in an untenable position since he is afraid that the granting of the supplies, of which he is in such desperate need, may simultaneously signify the object's or introject's revenge. (p. 396)

For our purposes we should mention one other point Fenichel makes on this subject:

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<sup>6</sup>This suffering, though, might well be the lesser agony for the ego. After all, in this matter the alternative could demand the dreadful realization of death. And before that sort of confrontation the wounded ego can make no last appeals.



The introjection, then, is not only an attempt to undo the loss of an object. Simultaneously it is an attempt to achieve the unio mystica with an omnipotent external person, to become the lost person's "companion," that is, food comrade, through becoming his substance and making him become one's own substance. (p. 396)

This material on depression is very rich. As with the theoretical sections on anxiety (and others as well), we intend not to apply it detail by detail all at once. Instead, we would like to use some of it now while continuing to draw freely upon it as we proceed.

### 3

With this theoretical background on depression we now return to the vampire. Viewed psychoanalytically, Gautier's narration presents a son's oedipal longings for the mother and the fate of these longings after the father forbids them and they are frustrated by the mother's inaccessability in reality. The father--as ecclesiastical authority --separates the young man from the incestuous (and hetrosexual) object. The youth mourns the lost mother but cannot relinquish her even though the incest barrier holds her as far out of reach as death would. To retrieve his great first love, to summon her back from the land of the undead (from repression), the son must open the gates of the dream and let her in. "My life is in yours, and all that is me comes from you," Clarimonde cries. But her demonic loveliness revives him as well. By dreams death is dealt with. The one lost keeps living inside, feeding there on her protector; mother and son using up one life together.

The son, though, is a post-oedipal child. For him, the superego already exists and it holds forth inside the psyche, too. The introject (the undead mother) draws paternal abuse upon the ego--severe

abuse, but a chastisement working in the name of the father's harsh love. The dead mother is also a very deadly mother--a very beautiful vampire. The terror so diluted by libido in one place is utilized by the superego, in less attenuated dosage, to torment that priestly portion of the soul which already dreads the loss and the blessing, too, of the father's blinding, castrating love. The dejection and guilt which torture the hero according to his day-time scruples not only relate to what his dreams have succeeded in permitting but also to what he must do to escape his dreams. He must acquiesce to the mother's death--her second death.<sup>7</sup> He must surrender a part of himself and forgo incest for always as a too costly pleasure. He must assent to the father's murderous assault upon the mother. The primal scene was a matricide. From that tragedy, the phallic son miraculously brought his mother back to life. Lovely as she is, though, this revenant sucks the blood of her beloved child. To free himself, the tragic matricide is indulged all over again. The father and the son in league destroy the woman they both desire quided by rites that are a revival of the primal drama.

This reminds us of something we can no longer neglect. The vampire here does not kill the victim; that is, the conflict does not end in a form of overt psychic suicide (as, for instance, in the close of Polidori's tale). Such suicide (meaning the vampire wins) is not usually the final round in these exhausting battles. More regularly, some

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<sup>7</sup> According to folk-wisdom, the vampire is a creature that must submit to two deaths. Above (p. 133) Fenichel spoke of the mourner killing the dead "again and more effectively." In the present psychoanalytic context, killing the undead dramatizes the process of riddance that frees the melancholy ego of the virulent introject.

sort of ritual-homicide as we have witnessed in LeFanu and Gautier finishes off the vampire. Now this resolution obviously blends into the ceremonies of an obsessional mode. Freud said that with the obsessional the object is retained (not lost and introjected, as in melancholia) and that through regression love becomes transformed into aggressive impulses that pummel and torture the object (cf. Freud, 1923b, pp. 51-53). We shall attend more closely to the obsessional liquidations which dislocate the methods of depression when we reach Dracula (Ch. X) to find the brothers of the primal horde in their murderous coalition.<sup>8</sup>

Gautier's beautiful vampire embodies the lethal incestuous pursuits of the pleasure-ego. She also embodies the lost but introjected mother, the intact one, the phallic mother. This mother opposes the Law, the superego, the oedipal father. She survives primal coitus. (Later we will claim with more conviction that that survival was at the price of castration--the first death and the foundation for the next.)<sup>9</sup> The son's love rescues her; the son's love sustains her. But she gives back to him a love and vitality drawn from his own veins, wearing him out with constant consent to his own forbidden desires. The vampire is dedicated to both sets of id-impulses, those of Eros and Death (cf. Freud, 1920g). Paradox we therefore find inlaid in

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<sup>8</sup> Any reference to the primal horde alludes to the theories put forth by Freud in Totem and Taboo (1912-13x), theories to be utilized presently (see Ch. X).

<sup>9</sup> When we delineate in a single breath the vampire as the phallic and the castrated mother, what we have in mind is the vampire's defensive disavowal of the reality of castration and the anatomical distinction between the sexes (cf. Freud, 1925j). But this is too involved to go into now (see Ch. X). Cf. below Appendix 3, On Disavowal.



every gesture, and fantastic permissions only unearth sorrows culminating in a second death.

4

The vampire presented in this light clashes with those views which would picture him in essence as all "bad," subhuman. Now these all-bad theories grossly misconceive the makeup of demons. Lawson's (1910) learned appraisal contends that in Greece the vampire's (vrykolakas) extremely fiendish qualities stem from hideous Slavic beliefs superimposed upon the older tradition of the revenant. According to Lawson, all the undead originally arose in the popular mind as lamentable victims confined in a state of incorruption, bound in this undecaying condition until some task (e.g., vengeance, lifting a curse, proper burial, etc.), not yet accomplished be done. They did not wander about indiscriminately horrifying decent people, murdering them; when they did violent acts the cause was perfectly reasonable. Often the revenant performed altruistic deeds. True, he could be ludicrous at times, mischievous, but he never equalled the Slavic vampire's evil terror and blood-lust. The latter, foreign things, did come to increasingly distort the undead into pernicious beings in Greece. For Lawson, "the vampire is Slavonic" (p. 407), a perpetrator of the most savage, insane atrocities. Wherever we detect a benign vrykolakas, there lies, more or less disguised, a revenant.

From our orientation, the supposition advanced by Lawson's conscientious scholarship seems psychologically ill-founded. Lawson has drained all the Eros from the blue-blooded vampire and left us an etiolated

fiend of pure Death. The following is a very interesting description of the vampire of Morlacco which Volta (1962) quotes from a book published in 1831, De quelques phenomenes du Sommeil, by Charles Nodier. The passage makes our point quite clear:

There is no village in which a good number of vampires cannot be counted, and there exist places in which there is a vampire in each family, like the 'saint' or 'idiot' indispensable to any Alpine family. But, in the case of the Morlacco vampire there is not that complication of degrading infirmity which saps the very basis of reason. The vampire is conscious and aware of all the horror of his situation, is disgusted by it, and detests it. He tries to combat his tendencies in all possible ways, has recourse to remedies prescribed by medicine, to religious prayers, to the removing by himself of a muscle, and even the amputation of the legs. In certain cases he even decides to commit suicide. He demands that after his death his sons will drive a stake through his heart and nail him to his coffin, in order to bring peace to his body in the instant of death and free it from criminal instincts. The vampire is usually a well behaved man, often an example and guidance to his tribe: not infrequently he discharges the public functions of judge and he is often a poet. (p. 114)

Viewing the matter within a theoretical psychoanalytic paradigm for depression, we must amend Lawson's thesis: The vampire is a saturated mixture of extravagant love and extravagant hate. He is animated by deep ambivalence in the psychoanalytic sense (cf. Freud, 1912-13x). Perhaps we should say the "complete" vampire is so driven because, like any complex aggregate, the several elements may be decomposed and variously displaced and reassorted. Incomplete or hybrid vampires appear here and there, of course, boasting a family likeness, but we are analyzing what we take to be the prototypical vampire. In contradistinction to Lawson, we adhere more closely to Hebbel's pronouncement that "All the dead are vampires, except the unloved ones" (cited in Jones, 1931, p. 101). The love though that feeds a vampire, as we have wished to demonstrate, is the same kind of nourishment that feeds a depression.



E.B. Tylor (1871) contended that "vampires are not mere creations of groundless fancy, but causes conceived in spiritual form to account for specific facts of wasting disease" (p. 192). There is an interesting parallel here when we set this view next to what has so far been said about morbid anxiety and loss. Tylor wrote:

Inasmuch as certain patients are seen becoming day by day, without apparent cause, thin, weak, and bloodless, savage animism is called upon to produce a satisfactory explanation, and does so in the doctrine that there exist certain demons which eat out the souls or hearts or suck the blood of their victims. (p. 191)<sup>10</sup>

Throughout the Studies on Hysteria (Freud and Breuer, 1893-95d), Freud continually speaks of hysterical symptoms as mnemic symbols; that is, the expression of repressed memories that preserve the interpretation<sup>11</sup> of a traumatic moment or a series or summation of such moments. Now we have been approaching the vampire as such a mnemic residue. Tylor's

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<sup>10</sup>One author quoted by Calmet in 1746 on the Hungarian vampire epidemics wrote: "A person is found attacked with languor, loss of appetite, grows perceptibly thinner, and at the end of eight or ten days, sometimes fifteen, dies without fever or any other symptom of disease. Then, in Hungary, they say that a vampire has become attached to him and has sucked his blood. Of those who are attacked with this foul melancholy, the majority having a disturbed mind, believe that they see a white spectre which follows them always like the shadow made by the body" (cited in Wright, 1924, pp. 215-216). Some have thought the vampire might himself have been a diseased person suffering, for instance, from rabies (see Hurwood, 1968, pp. 9-17). On the association between the vampire and animal diseases, see also Kemp (1933, pp. 362-363).

<sup>11</sup>We are taking a liberty here. While what we have in mind by interpretation is everywhere implied in the Studies, the concept had not yet reached maturity. That a trauma's effect resides in the interpretation of an event or events is a blind spot in these superb investigations. This lacuna is a little strange when one considers the profound appreciation both authors evidence to the role of story telling. And what are stories if not at least creations founded on interpretations of reality? Fantasies and dreams represent--among other things--artistic dramatizations of interpreted experiences.



approach is not so dissimilar. The vampire is a survival of an animistic interpretation of a traumatic event. We wish to supplement Tylor's notion of the cause of vampire superstitions. Primitive man's account of the vampiric process of certain illness rested in part upon an externalization of the psychodynamics that Freud said characterize a depression. Here are Freud's words again: "The complex of melancholy behaves like an open wound, drawing to itself cathectic energy...from all directions, and emptying the ego until it is totally impoverished." Vampirism is established according to this pattern of depression.

This is an appropriate point to mention Edgar Allan Poe's Ligeia. Here an exquisite, unsurpassed artistry sounds the depths of vampirism, even though Poe never explicitly names this theme. In the story, a man and woman's dark love grows into an extreme, morbid passion, a passion harshly disrupted by her untimely death. He is inconsolable and his opium addiction wildly inflames haunting memories of his deceased wife, Ligeia. Though he remarries, he never ceases to yearn for his lost love's return. His second wife, hated and emotionally abused by him, soon succumbs to an illness and in her suffering evidences a terrified sensitivity to sights and sounds unperceived by her gloomy husband. She dies. Alone beside her enshrouded body, and sunk as usual in drug-extravagant reminiscences of his first love, he beholds the nightmarish resurrection of Ligeia as she at last succeeds in completely possessing the dead girl's corpse and rises to reunite with him.

The tale is magnificently told. We excuse ourselves, however, from considering it in detail. Not so much because it has already stimulated vast criticism, including psychoanalytic (cf. Bonaparte,

1949), but because Poe's idea of vampirism was masterfully, if mordaciously, dealt with in D.H. Lawrence's Studies in Classic American Literature (1924). We wish only to remark that Poe's handling of vampirism mingles so delicately, yet unmistakably, the elements of anxiety, depression and ungratified love which we have talked a great deal about.

But there is another point. Bonaparte argues at length that *Ligeia* depicts Poe's unconscious image of his mother and the traumatic experience of her death, a death which burned a fantastic impression into the author's memory when he was nearly three years old (see Bonaparte, 1949, particularly pp. 224-236). For us, the two women in the story comprise the dual vision of the mother (cf. below Ch. X) that in the end is unified in a gruesome vampiric resuscitation. The sight of the second wife's inexplicable demise before which, we are told, physicians were helpless--a demise manipulated by *Ligeia*'s vampire will--recalls Tylor's explication of our subject. But Poe stresses his hero's overwrought condition, his obsessive longing for the dead, his despair, and the confused phantasmagoria engendered by opium dreams madly distorting reality. The story's vampirism is deeply associated with a depressive process, an attitude of wild and helpless abandonment that clings insanely to a vanished love object. That kind of vulturous lust as D.H. Lawrence so nakedly exposed in his review of Poe infects the vampire spirit. *Ligeia*, *Clarimonde*, and *Carmilla* all trespass the barriers of death by imposing an indomitable will that subjugates the will of others. How well Lawrence realized, too, that the ultimate goal of vampirism (but we insist there are other goals besides) is a unio mystica, a disso-

lution of the interqumented self and, in the sucking and mingling of blonds, a forfeiture of identity and a dissipation of the tormenting double.

The issue here leads us finally to a more thorough consideration of the Doppelgänger. But before moving on let us close by quickly repeating the foremost concerns of the present chapter.

## 6

Vampirism expresses the deepest aspects of depression (e.g., loss, helplessness, ambivalence, etc.) and simultaneously functions as one composite response to these. It is at once a restatement of and an answer to the problems posed by depression. But in addition to this, the characteristic vampire relationship closely resembles in its formal features a model for depression; that is, the themes interact to a large extent within the confines of such a model. As a concluding example of one such feature, briefly reconsider the motif of the second death (cf. above p. 135n). The idea of death belongs to the ego not the id (cf. Freud, 1915b). But even there the terrifying idea is only half admitted (cf. Freud, 1913f). Here is, after all, essentially an act of magic. Róheim (1955a) believes that mankind primarily functions according to a magical principle; that is, we cope with the outside world as though that world were actually directed by our deepest wishes and emotions (pp. 82-83). In the process of depression, the ego attempts by introjection to preserve, to rescue from oblivion, the lost object. If this can be done, dismal and full of suffering as it can prove, death is denied. The introject, the undead, effaces a grim reality. It is an amazing paradox,



as Gautier showed us, that as the ego rallies to save itself from the tormenting introject, it ends by realizing the dreadfulness of death as an extinction of portions of its own (secondary) narcissistic investments. The extinction is one process the vampire's savage second death, the real death of decay and disappearance, dramatizes.

## CHAPTER VIII

### THE DOPPELSAUGER-- NARCISSISM AND PARANOIA

#### 1

Our objections to Lawson hopefully did not mislead anyone into supposing that the vampire experience is ever one of--to borrow Matthew Arnold's insipid refrain--sweetness and light. After all, whatever face the vampire puts on, whether loving or malevolent, he almost invariably greets us as a tormenting vision. An experience with this creature is largely saturated with the basic substances of suffering--with fear, guilt and hate. Victims claim his haunting form arises in their dreams and moves in the world around them. And sometimes this strange being appears to crisscross with ease the demarcation between wakefulness and sleep.

Mostly we have written about the vampire inside--e.g., employed in the cause of the basic dream or as an introject appropriated according to a process of depression. Paranoid aspects have not received direct consideration and it is time they did. We need a transitional concept, one a trifle adventitious, so to speak, with roots in melancholia and paranoia. We have already discovered such a bipartite growth--the Doppelgänger. A twelfth-century story recorded in Walter Map's De nugis curialium, distinctiones quinque (see McNally, 1974, pp. 35-38) tells of a female Anglo-Saxon vampire who victimizes the new-born children of a knight's household. When she is finally caught--to the consternation of all--she is at first taken to be the children's trusted

and virtuous nurse. But, it turns out, a child-murdering vampire had assumed an identical likeness of this good and innocent woman. The literature on the vampire certainly has not overlooked the element of the double but the examinations have been somewhat perfunctory.<sup>1</sup> What more can be said?

Róheim (1946), in the only other major psychoanalytic view of our topic besides Jones (1931), records that among the Vends Doppelsucker ("double-sucker") is another name for the vampire (p. 166). The term actually connotes those who have been weaned twice. "The Doppelsucker sucks its own breast and thereby deprives the survivors of their strength" (p. 171). Róheim elaborates:

The Doppelsucker belief of the Vends is now quite clear. In the original archaic stage of dual unity, [i.e., narcissism, cf. p. 176] child and mother are united; in death this tie is severed. The dead is the child in the stage of separation from the object-world, and the bloodsucking vampire is simply an infant at the breast--but a frustrated infant in the stage of oral aggression. The corpse is now turning its oral aggression against itself; why then, must the survivors die? Because the dead cut off from the living (child from mother) represents something in its own past, i.e., its own oral aggression directed first against the mother and then re-inverted against the ego. (p. 172)

We plan later to report more fully Róheim's theory of the vampire (see Ch. XI). But these thoughts from his article are enough to underscore the vampire dualism we have been so mindful of in our research and upon which we now propose to concentrate. (Róheim also introduces other themes that will preoccupy us presently.) One needs now to be aware that the idea of dual unity can be expressed either when the vampire is a half-formed, incomplete person, when his body, for instance, equals only a

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<sup>1</sup>An early contribution (Wright, 1924, pp. 204-212) superficially noted the pertinence of the double to vampirism only the the subject was there considered according to occultist doctrines of astral projection.



single side (Lee, 1936, p. 304); or, relatedly, when he is very like a shadow-self, as he manifestly appears among certain Gypsy cultures (Clébert, 1962, p. 189); or when he ostensibly possesses two hearts and two souls (McNally and Florescu, 1972, p. 140).

Again our discussion revolves around a classical work of fiction, Guy de Maupassant's The Horla (1887).<sup>2</sup> This tale will afford a chance to examine certain narcissistic themes reflected in the vampire. We shall analyze the story's final episode very closely not only for what it reveals about the primal scene (because the content of such a revelation has not much more to offer), but also because we want to expose the degree of complexity which serves to disguise forbidden wishes through an effort to utilize traumatic experiences as a terrifying expression of those unconscious urges and the unconscious need for punishment that regularly accompanies them. Our implications here as elsewhere point to an artistic value in trauma--that man binds the overwhelming into an artistic utterance, a drama. Also in this chapter, we must eventually pay careful attention to that gorgeous youth, Narcissus, who was stricken by his own image and who pined to death over what was lost and everlastingly set beyond his reach. In the vampire plot, too, the doubling portends the beginning of the end for one side at least of the self. But we will have to wind our way to this rather complex juncture with some patience. (To wind our way is not an idle metaphor. The motifs are tangled. Nothing can be done about that. We cannot pretend the course is shorter or straighter than it is.) Let us present a précis of The Horla here.

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<sup>2</sup>We use Marjorie Laurie's translation (in Volta and Riva, 1963).

Diary entries, which comprise the entire story, record the protagonist's rapid ensnarement in a paranoid psychosis. At first elated, he becomes immediately despondent and wonders at the subtle power of unseen forces which enigmatically sway our moods. Apprehensions about peculiar, inexplicable terrors menace his thoughts. He dreads sleep as one dreads an executioner, and he is "plunged into it, as a man is plunged into a pit of stagnant water and drowned." In recurrent nightmares someone squats upon his chest. "His mouth was on my mouth," he relates, "and he was drinking my life from between my lips. Then, when he had had his fill, he rose and left me, and I awoke."

The writer begins to notice upon awaking from these anguishing dreams that his water carafe has been emptied. Shocked and frightened he ponders whether he might be a somnabulist unconsciously living out a demented double existence. He experiments and discovers that only milk and water disappear while he sleeps. Can he be amenable to certain alien suggestions somehow similarly imposed as those directives issued by a hypnotist? He finally concludes that an invisible but tangible incubus torments him and compels him to a near prison-like confinement within his own house.

After some research he conjectures that a presentiment has haunted man's earliest fantasies that one day a new, superior creature would arrive and depose us of our sovereignty. All occult denizens have merely striven to picture the nature of this awesome future overlord.

The gross imaginings of primitive terror having passed away, men of greater perspicacity arrived at a clearer idea. Mesmer divined it, and medical research discovered and established the nature of the new power, ten years before its advent. This mysterious dominion over the human soul, which is thereby reduced to a state of bondage, is the weapon of our future Lord and Master, and the doctors of medicine have been playing with



it, calling it magnetism, hypnotism, suggestion, and what not. I have seen them amusing themselves like reckless children with this horrible power. Woe unto us, woe unto mankind! for he has come, the...the...what is his name?...the...I have a feeling that he is calling out his name to me and I cannot catch it...yes...he is calling it...I listen...I cannot...say it again...the...Horla...yes...I have heard it...the Horla...it is he, the Horla...he has come.

Nonetheless, convinced of the Horla's vulnerability, he desperately schemes to kill this tormentor. One evening, pretending to write, he is positive that the Horla bends over him, and as it happens, the creature is positioned between himself and a dressing mirror. To catch the intruder he whirls round, nearly losing his balance. He cannot see himself in the mirror.

The reflecting surface was blank, clear, deep and shining, but my image was not there, although I was standing right in front of the glass. I scrutinized the gleaming surface from top to bottom. I looked at it aghast. But I durst not go nearer; I feared to make the slightest movement. Although I was conscious that the invisible body, which had annihilated my reflection, was within my reach, I knew that he would again elude my grasp.

My terror was indescribable. And then, gradually, my image began to appear within the mirror, as though breaking through the mist that lies upon a sheet of water, drifting slowly from left to right. Every moment my reflection gained in clearness. It was like the passing of an eclipse. This veil that obscured my reflection, had no sharply defined contours; it was vague, semi-opaque and gradually yielded to complete transparency. Presently I was able to distinguish all the details of my person, as clearly as in everyday life.

I had seen the Horla. The terror of that vision abides with me, and I shudder with the horror of it.

Determined still to murder this thing, he concocts a seemingly ingenious method for padlocking the doors and windows of his dwelling in such a way as to trap the Horla within but to permit himself to slip to freedom. He performs the escape maneuvers. Once outdoors and certain of the Horla's imprisonment he sets the house ablaze. "...A long tongue of red and yellow flame shot out. Languid, caressing, it glided up the



A suicide must follow. Let us recast all these elements psycho-analytically starting with the house.

Traditionally in Freudian psychology a house symbolizes a human body, usually a woman's, and therefore it regularly stands for the mother or the feminized image of the self. Its openings constitute orifices, fundamentally, sexualized or genital ones. In Maupassant's account, the house connotes the mother and the projected feminine aspects of the body-self. This feminine component, passively indulged (e.g., waiting to be taken, controlled and sucked out), is phenomenologically a conspicuous ingredient of the protagonist's nightmare experience. The hero's tense egression from the house, then, relates to a birth fantasy and the strain of parting from that first confining body. (About the birth trauma so much elaborated by Rank (1924), we will later have more to say in Chapter IX.)

This house is in flames. Now fire unconsciously can signify the intensity of sadistic urethral urges (Fenichel, 1945, p. 371) as well as devouring oral rage (Arlow, 1955).<sup>3</sup> Such oral-urethral origins for the destructive force of this culminating scene perfectly complements the anxieties voiced by the narrator over the loss of his milk and water during sleep. The latent association of fire with wetness and the hungry mouth may further symbolize the inflamed danger of the impassioned mother's vagina (cf. R  heim, 1950a). Maupassant's vivid imagery elegantly condenses the oral-genital relevance here. After starting the fire, waiting for it to flare forth seems an interminable time. Had the Horla

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<sup>3</sup>Ray Bradbury's "Pillar of Fire" describes an incinerator flame as a "river of fire." Incidentally, Peter Haining (1968) who has done much anthologizing of horror literature notes in his introduction to Bradbury's tale that it is a "highpoint...of the entire vampire story genre" (p. 172).

extinguished it?<sup>4</sup>

At last the fire burst through one of the lower storey windows, and a long tongue of red and yellow flame shot out. Languid, caressing, it glided up the white wall of the house until it licked the roof.

It is a pyre where "human beings were being consumed."<sup>5</sup>

The burning house then relates to unconscious ideas of destruction attributed to the sexually inflamed mother. The female servant being burned up is looked upon by us as the infant's first servant, the mother. And what of the Horla inside?

The Horla we already realize is a projected portion of the self. If we suggest that the Horla symbolizes the father and that the image of this father is essentially phallic then all the details assume a coherent significance. The penis (also on fire) is encased within the vagina during coitus. The central character, the son<sup>6</sup> in our triangle, has freed himself from his persecutor; that is, he has arranged a castration, but a castration regressively transcribed into oral-urethral

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<sup>4</sup>Freud (1930a) conjectured that because of the phallic significance of the flame, extinguishing it (unconsciously equated with urinating into fire) expressed homosexual desire in the pleasure of one penis contending with another (p. 90n). The entire relationship with the Horla is tangled with homosexuality, but more about this soon.

<sup>5</sup>The text refers to "servants" caught in the holocaust. The only other servant mentioned in the story is a coachman. The reference therefore implies that he too is cremated. At other places in our discussion we have associated coachman with the primal scene father (above p. 91). This little item of a man within the house further supports some thoughts we are now going to share.

<sup>6</sup>That the protagonist is constantly unmasked as the son or the daughter is consistent with the premise that the issues we are considering primarily originate in childhood conflicts; and childhood was a time when we were all, alas, either a son or daughter. At the most primordial levels all visions of the world are viewed through the eyes of a child. If finding the child is a monotonous achievement of psychoanalysis, it is, nonetheless, an achievement full of endless revelations from our childish years that are never entirely bygone.



terms. The father, phallusized so to speak, first constitutes an introject subsequently cast out to pose as a haunting double, tyrannizing as a vampire demon.<sup>7</sup> In the last act the projected phallic demon is back inside the body (inside the mother). The son in nervous awesome excitement looks on. The mother and father ardently, destructively cohabitating before the spectator son is the very essence of the primal scene.

3

If the main elements are so interpreted, what emerges as the principal unconscious drama acted-out can now be constructed. We will want to know what such a construction has to reveal about vampirism.

The Horla concludes with a desperate repetition of a traumatic event. The sight of the primal coition proved overwhelmingly stimulating and terrifying: The mother was crying. Human bodies were being consumed as the son helplessly witnessed the expression of his own sadistic burning lust, witnessed the expression unable to express it himself. The father is a flagitious lover ruining the interior of the mother's body, scorching her with the heat of pleasure and pain. But the penis-father is contained inside this deadly blaze, the doors locked. The

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<sup>7</sup>In coining phallusized we hope to stress the concrete primary-process quality of "presences" like the Horla (cf. Schafer, 1968, Ch. 5) and, in addition, to indicate that in the infant's relationship to the father's penis (as to the mother's breast) the part object to a considerable extent is the object. Klein (1945) writes: "In fact these part objects are from the beginning associated in the infant's mind with the mother and father. Day to day experiences with his parents, and the unconscious relation which develops to them as inner objects, come increasingly to cluster round these primary part-objects and add to their prominence in the child's unconscious" (in 1973, p. 379).



Horla--"He is in that furnace," says the narrator. "He is dead."

The body-house is obliterated completely; the servants perish. The mother's enveloping passion is a tomb--her body, death. The penis is castrated, constrained in the tomb.

But--and this is the divine comedy--the Horla is not destroyed. He lives--"That is a certainty," we are told. The son had introjected the phallic father, the sign of danger, the sign of libido and force in action. The phallus is exhausting and exhaustible, yet undying. It goes into the mother, into death. It goes down inside but it comes back up from that nether world.

So from the primal scene the son has introjected the father's penis. He has, though, identified with the death-mother. The penis incorporated is projected and the Horla becomes the double and the son suffers homosexual persecutions. His attempt to escape merely repeats and restates the problem. Like the consumed mother burned by the father, he must set his own house on fire, torture what tortures him. And finally--after he has castrated himself and has been assured that the penis-self will arise from the ashes of the house--after this, he must commit suicide, imitate the burned-up mother and expire.

"Thus we have the strange paradox," Rank (1925) noted, "of the suicide who voluntarily seeks death in order to free himself of the intolerable thanatophobia" (p. 78). Slaying the double provides a roundabout technique to end the awful waiting for that which promises one day to wound or annihilate the narcissistically adored self. Rank concluded:

The suicidal person is unable to eliminate by direct self-destruction the fear of death resulting from the

threat to his narcissism. To be sure, he seizes upon the only possible way out, suicide, but he is incapable of carrying it out other than by way of the phantom of a feared and hated double, because he loves and esteems his ego too highly to give it pain or to transform the idea of his destruction into the deed. (pp. 79-80)

Self-punishment, sometimes as extreme as suicide, is then displaced upon the double, the Accursed One, who has committed for his "better half" truly the most outrageous service. The repulsiveness that can mar the demon double and his irresistible influence, Rank thinks, sums up to a defensive masquerade. We think so too. It is a defense, though, which we understand as an artistic revelation for the precise impulses being warded off. The vampire embodies one summation, one mythical rendition of what we most crave to embrace--our monstrous, beloved self that has here matured as a particular prototypical expression of our raw but quite undead longings.

4

The most notorious aspects of the vampire experience relate, of course, to paranoia persecutoria. In his analysis of Schreber's memoirs, Freud (1911c) assessed at length the strong homosexual ingredient in this form of paranoia. With Schreber, "The person he longed for now became his persecutor, and the content of his wishful phantasy became the content of his persecution" (p. 47). In this famous case, Freud proposed that the homosexuality was predicated upon the narcissistic phase of libidinal development, that "half-way phase," as he called it (p. 61), between auto-erotism and object-love. The lingering, over-strong influence from this stage could encourage, in the male, the choice of an outer object as a genital duplicate; and Freud's Schreber study



stressed the father's role. Applying these views, Rank (1925) demonstrated how extensively the homosexual wish may find expression in mirror relationships patterned on this early narcissistic core.

The Schreber paper also deciphered from the main paranoid types a contradiction to the proposition "I (a man) love him (a man)." In one of these types, the unconscious first construes the idea as "I do not love him--I hate him." And then through projection this feeling of hate becomes perceived but now transformed within an altered context: "I do not love him--I hate him because HE PERSECUTES ME." Freud found in such delusions that the tormentor was always somebody previously loved (p. 64). In Maupassant's tale, love's metamorphosis resembles the Horla. And the father's penis is among the meanings we have supposed for that vampire figure.<sup>8</sup>

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<sup>8</sup>The literary tradition of vampirism is remarkable for its manifest homosexual elements. Polidori's The Vampyre (see above Ch. IV) which really established this sub-Gothic genre exploits a homosexual conflict only superficially concealed. And this conflict we suggested, as others have as well (cf. Volta, 1962), related to a threatening homosexual component evidenced in Polidori's aggravating sensitivity to Byron. The undisguised lesbianism of Carmilla is thinly wrapped in LeFanu's prose poetry. The two priests found in Gautier's narrative reflect the same theme. The plot structure of this homoeroticism in la Morte Amoureuse is indeed an ancient one in vampire literature deriving from Philostratus' The Life of Apollonius of Tyana (in McNally, 1974, pp. 27-31). (In some degree, this tale inspired John Keats' Lamia.) It is not infrequent in vampire literature that oedipal strife is resolved through a homosexual rescue; that is, the father's (superego's) impositions and restrictions "save" the son from becoming ensnared in an incestuous love with a bewitching mother. For a more recent example of this old story, see Clark Ashton Smith's The End of the Story (in Dickie, 1971). Dracula also betrays conspicuous homosexual elements. The famous novel which stands as one of the culminations of Gothic fiction apparently echoes, at one level, Stoker's deep relationship with Henry Irving the renowned Shakespearean actor. (Naturally, the roots of Dracula go much further back than this. Cf. Bierman, 1972.) Homosexuality could be discovered in a good many other examples from vampire literature. To list them would be pedantic. But this is not an unexpected situation. If the vampire embodies the menacing double endangering the self by a return of projected homoerotic impulses, then any successful artistic representation of this creature must include this theme--no less than all the others we have disclosed--either directly or in a latent fashion.



Now if we follow Freud's directions, we should glimpse the vampire persecutor's image shimmering as in the pools of Narcissus. Our opening quote from Róheim on the Doppelsänger, deriving certain fundamental features from the mother-child stage of dual unity, has already prepared us to detect in the fragile paradoxes of the Narcissus myth an incapsulating of several of our current themes.

According to Ovid's The Metamorphoses, Narcissus was born to Liriope whom Cephissus the river deity violated in the enclosure of his winding stream. Consulted by the mother, Tiresias prophesied that the lovely boy would live long only if he never recognized himself. Irresistibly beautiful, many try unsuccessfully to seduce him. The pathetic Nymph, Echo, is among those scorned. And it was out of love for him her body withers away till her sorrowful voice alone remains. Nemesis at last answers a rejected suitor's plea for retribution. While drinking from a silver lake, Narcissus gazes upon the reflection there and unwittingly falls in love with the image of himself. Finally, he understands that this adorable (and adoring) sight--so close and so hopelessly beyond his reach--is his own body. Grief is destroying him. "Now we two," he laments, "of one mind, shall die in the extinction of one life." In despair he strikes his breast and dies "wasted by degrees with a hidden flame." Even after death, he peers into the Stygian waters.

Not everybody endorsed this account. Pausanias, in his Description of Greece, thinks it preposterous that Narcissus could ever have been the dupe of such a fatuous plight. Rather, when the youth's beloved twin sister died, he mourned over his own reflection in pining memory of this irreparable tragedy. Another version reports that to

his most fervent admirer, Aménias, Narcissus sent a sword which the lover then used to commit suicide (cf. Graves, 1955, vol. 1, pp. 286-288).

At least one psychoanalytic article has commented (but briefly and in passing) upon the primal scene of this myth. We quote the specific paragraph from Spotnitz and Resnikoff (1954):

If as Pausanias stated, "They say that Narcissus looked into the water, and not understanding that he saw his own reflection, unconsciously fell in love with himself...." then the loved object was a male and Narcissus was dominated by homosexual impulses which developed at a period when the distinction between self and not-self was relatively absent. If Narcissus actually recognized his own image then he was dominated primarily by narcissistic impulses. If the image represented his need for his twin sister, then the attachment to a heterosexual incestuous object was causing the disturbance. If all three possibilities are correct, then Narcissus unbeknown to himself was driven by impulses for the fusion of both sexes into scopophilic union (primal scene fantasies). (p. 175)

Can we fit this more carefully into our hypothesis? Narcissus' father, a river god, violated his mother. The water is therefore obviously first associated with masculine sexual qualities. The record that claims the youth saw an inaccessible woman (his sister<sup>9</sup>) in the stream would lend support to the contention that he stares enthralled upon the primal embrace. But the image that he sees possessed within the lake is, in truth, a male's and the homosexual magnetism accents his fascination for the father--the phallic part of himself that he casts into those bewitching waters. The water here means the mother's

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<sup>9</sup>The fact that psychoanalysis persistently demonstrates the fundamental surrogate function of a brother or sister (as we are doing now) does not intend to minimize powerful and often latent ideas that belong more exclusively to sibling figures--such as the whole involved notion of the brotherhood as broached and elaborated by Freud (1912-13x and 1921c).

body; the body that before held him and that now again both holds and gives birth to his lovely form. After all, the disquieting watery appearance of himself is to Narcissus a being newly born.

The essentials of the Narcissus-adaptation of the primal scene we have actually, in other places, already picked out so now that we have reached the renowned myth itself we are able to apply them with more familiarity.

From the primal scene, Narcissus identified with his passive, victimized mother and introjected his phallic sire. The phallus of the body-self he then projects back into the father (as he also did in sending forth the sword that kills a suitor)--an act at once self-castrating and homosexual; and, on another level, this phallus goes into the all-containing unrelinquishing mother draining her genitalized son.

This famous image in the water, then, re-pictures the primal coitus, shows the response to that trauma, and discloses the tragic effort to experience the most forbidden sexual joys. Again the mother (here water, before with the Horla fire) is associated with a sucking, consuming death; again the father with sexual violation. The tormenting double and this sort of slowly depleting forfeiture of life are important precursors of the vampire experience.

We would contend that Narcissus condenses (among much else that he does) the primal scene response capable of supporting the development of vampirism. The beautiful youth leaning over the banks of self-love manages a strategic pause before the descent into the tombs of the undying. In this pause, too, the pall of that depression appears which will infect the ego and its vampire creation. Narcissus is by himself



--face to face with death. In the myth, depression is the deadly consequence of this kind of lonely love; an overflowing love with nowhere to go empties out the self, immerses and drowns it. It is a deathly love--draining and inundating--that will furnish the juice to animate the vampire.<sup>10</sup>

Pausanias said that Narcissus used a reflection of himself to hold fast to his dead sister; enfolding into one self lover and beloved. In his grief the youth struck himself and, of course, thereby abused the object of his love as well. To stop the pain one half of this love alliance must perish. But as the double knows such a liquidation very often amounts to a total death.<sup>11</sup> Narcissus felt this and so did Gautier's priest and Maupassant's foiled hero.

5

Narcissus was sorely troubled by loveliness--troubled to death, in fact. All the material we have presented thus far tells us love aggravates the heart of these particular persecuted characters of vampirism. But The Horla shows how dark-centered and unrecognizable that love can become, how plotting and confused once mixed with aggression, aggression that in our tales of terror both forestalls and precipitates narcissistic wounds and despair.

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<sup>10</sup>Cf. Bunker (1947) for a brief discussion of the death that attends the excess of narcissistic libido.

<sup>11</sup>At the end of Poe's William Wilson the double, plunged repeatedly with a sword by his counterpart, speaks these words: "You have conquered, and I yield. Yet, henceforward art thou also dead--dead to the World, to Heaven, and to hope! In me didst thou exist--and, in my death, see by this image, which is thine own, how utterly thou hast murdered thyself." In me didst thou exist--that was also Clarimonde's message to her unhappy paramour. On the "double" murder, see Wittels (1954) and my own comments on the relevant passage from Wittels (Geba, 1975).

In reconstructing the fire episode, we disclosed the phallic punishment of a body destruction fantasy. The child's oral crimes against the mother (stealing body fluids) had been displaced upon a phallic image, the Horla. The narrator says that during his nightmares he suffers as though he were being drowned or as though a leech sucked away his vitality. But his sleep is broken by an anguish invading him even more horrible. He tries to explain:

Imagine the condition of a man, who is being murdered while he sleeps. He awakes with a knife through his lungs, with the death rattle in his throat. He is bathed in blood. He struggles in vain for breath; he is the very article of death; and yet he understands nothing of what is happening. This was my case.

Drowning and stabbing are here associated with oral and genital crimes. This piercing and suffocating are two main terrors of the vampire experience. Furthermore, in the descriptions of vampirism (just as with the fate of Narcissus), drowning seems inextricably associated with being drained. The three primary sensations of vampire victims then are suffocation, being drained and being punctured. These probably all first commingle at the oral stage. Evans' (1964) paper locates smothering as an essentially oral sensation. And perhaps the nursing's "loss of breath" when connected with sensations of emptiness or fullness advance a fusion of the ideas of smothering and draining. To drain requires puncture, an opening. The infant's open mouth drains the mother's open, suffocating breast. This may or may not approximate the unconscious involutions that first mesh these notions together. But they do get meshed and elaborated according to the fantasies of each phase of psychosexual growth.<sup>12</sup>

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<sup>12</sup> Breath can assume not only anal but phallic significance (Jones, 1914). Dread over a "loss of breath" can later be sexualized into a "breathless"



The vampire needles into the body and exhausts it in nightmarish oppression. Once vampirism develops, the metaphors duplicate this phallic intrusion and vaginal enclosure. Hence, peril here is an image of forbidden homosexual and/or incestuous desire warning against the deepest consequence of indulgence--obliteration. This obliteration might be fantastically sexualized as Róheim (1953c) revealed in the basic dream. The vampire terror is, at least, imaginable; it can still people our weirdest dreams. The tides of pleasure after all here overflow the attitude of death. The vampire double defies the worst thing--aplanisis--no pleasure whatsoever, the unimaginable.<sup>13</sup>

## 6

The preceding sections have sought to emphasize the vampire as a tormenting double expressing and seeking to resolve unconscious conflicts according to a paranoid confrontation. We saw that this confrontation revolved around homoeroticism and the enigmas of narcissism

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excitement. In the colloquial exclamation "you leave me breathless" we have preserved as sensual captivation fears of being spent, suctioned out and the early terror of being left without breath. The nightmare experience breeds on suffocation Evans (1964) says and so does the horror of premature burial. We might add, too, that Evans claims that "choking" and "smothering" are two words for the same thing (p. 63n). A patient of mine always choked after her lover's climax. This coughing usually interrupted her own orgasm. She was being punctured and flooded and she had drained him, she thought. For an argument on suffocation as the most basic experiential quality in the fear of dying, see Harnick (1930). However Ferenczi (1928) writes: "The fear of castration and mutilation, or the dread of being eaten up or swallowed, is apparently even greater in the unconscious than the dread of death. So long as we are not mutilated the unconscious regards being buried, drowned or swallowed up as a kind of continued existence in toto" (p. 48 ). We are contending (more directly in the following chapter) that the latter both express and disavow (see Appendix 3) the terror of body destruction.

<sup>13</sup>For a few comments related to the themes of this chapter see the two-page contribution to the further study of Schreber's Memoirs by Jackel (1974). The paper, "A Note on Soul Murder: Vampire Fantasies," will be mentioned again (Ch. XI) when we review psychoanalytic material dealing directly with the vampire.



and that these two motifs vampirism primarily depicts in oral-phallic terms. Once more the vampire has impressed us with his multidimensional meaningfulness.

Mack (1970) records the recurrent vampire dream of a ten-year-old girl. At the moment the vampire attempted to sink his fangs into her throat, she would plunge through his heart a pitchfork. As the demon screamed, "I wouldn't really hurt a flea," she herself awoke screaming (pp. 30-31). This kind of self-persecution and painful self-deliverance poses an obvious question: Why do we in these pages continue to insist upon these dreadful experiences as affording deep satisfactions?

Rogers (1970), in his interesting work, A Psychoanalytic Study of the Double in Literature, writes that "If the mind of man has always seemed something of a puzzle, one reason is that the hypothetical unity we call the mind appears to be composed of many pieces" (p. 86). It is an old idea, of course. One is immediately reminded of William James' (1892) eloquent discourse on the impossibility of a person living out his potential but incompatible identities (p. 198). Yet, there remains something uncanny and illusive about the whole idea of the expression of separate identities through a single self. In La Morte Amoureux, the protagonist, puzzling over the phenomenon of his dual nature, writes:

Two spirals, entwined and confused, yet never actually touching, would give a good idea of this two-headed existence of mine. Despite the strangeness of the situation, I do not believe that I was ever insane. I always retained quite clearly the perception of my two existences. Only, there was one absurd fact that I could never explain to myself; this was that the feeling of the same identity should exist in two such different men. (See above, p. 127.)

What has this to do with dreadful satisfactions, though? Freud (1916-17x) once used the fairy tale of The Three Wishes to illustrate the truism that the personality entertains a host of discordant desires (p. 216). Our pleasures are not merely deviously taken. But pleasure, it seems, must often adapt a strange mode of expression known as masochism. If one reads Freud's final revision of his theory of the instincts in Beyond the Pleasure Principle (1920q) and then turns to a major application of those insights in Civilization and Its Discontents (1930a), it is difficult to escape the conclusion that masochism in some form is at the heart of all our pleasures. How can this be so? First, because of the mysteriously fused nature of the sexual and aggressive instincts. Next--and this in part a consequence of the first--because the ego is pressured by the superego's unrelenting opposition to the unrelenting id. "The tension," Freud (1930a) says, "between the harsh super-ego and the ego that is subjected to it, is called by us the sense of guilt; it expresses itself as a need for punishment" (p. 123). And here is the remarkable dilemma. Our saintly renunciations avail us little. To the superego the deed and the wish are one. He who looks upon a woman with adultery only in his heart is not, for all his restraint, less guilty. It appears, therefore, that the need for punishment constantly attends our deepest joys.

Our research into the vampire suggests that traumatic interpretations have been processed into artistic expressions for many contending, disharmonious forces within the personality. From what we have just said, the most fundamental mode for an indulgence of sexual and aggressive impulses answerable to a need for punishment is masochism. If this is true, terror, as we find it in vampirism, is one constituent of this mode. But presently Deleuze (1971) will help us carry these ideas further.

## CHAPTER IX

### UNDEAD LOVE:

#### ANALITY, NECROPHILIA AND

#### THE MASOCHISTIC CONTRACT

### 1

In his History, William of Neuburgh tells of a "deadly monster," a "pesteferous corpse," that once "infected and corrupted" the atmosphere of Berwick on Tweed by his "constant whirlings through it" (pp. 657-658). Dangerously evil beings are typically depicted as "dirty" (cf. Masters, 1962, pp. 93-98). Much of their filth, of course, expresses anal wishes and the defenses against these. Luther, for instance, never tired of berating the Devil in language blatantly scatological (cf. Brown, 1959, pp. 225-230). The vampire's appearance, as we shall see, has been described in folklore as disgustingly malodorous and putrid. In our analysis of the vampire anality has, comparatively, received scant consideration. The present chapter should amend this imbalance.

Freud's libidinal theory postulates three preedipal stages of psychosexual development, stages designated as oral, anal and phallic (cf. Freud, 1905d; 1923e). In the course of our investigation we have attempted to locate clusters of themes characteristic of particular phases of infancy. To circle a theme as characteristic of this or that phase of instinctual organization does not of course mean that the theme or idea is exclusive to the phase. While certain themes more obviously "belong" to a given zone of erotogenic influence, they are not necessarily



nbound by that libidinal area. Any tracery of themes branches in several directions just as the major highways do to the key cities of a state. We have said as much before but it is important enough to repeat here because in discussing anality and the vampire we again intend to follow motifs intersecting upon but not entirely confined to a given developmental region.

The reader is probably aware that for psychoanalysis the anal phase is that time in the organization of the instincts when the rectum is the locus for self-awareness and when the function of defecation serves as the prime source of erogenous pleasure. It is that time when the activity of the sphincter muscles, the excitation of the anus, and excrement become predominant concerns of the infant. The feces even become a libidinal object of ambivalent love, capable of being retained or eliminated. "They represent a thing," Fenichel (1945) writes, "which first is one's own body but which is transformed into an external object, the model of anything that may be lost; and thus they especially represent 'possession,' that is, things that are external but nevertheless have ego quality" (p. 67).

In a brief clinical communication, Arlow (1949) further confirms previous suggestions that a persecuting object may represent projected anal sensations; feces constitutes the original persecutor in such a case. Jones (1931) illustrated the unflattering anal account of the vampire with a passage from Leone Allacci's 1645 treatise explicating Burculacas, a term for the Greek vampire:

This name is given him from vile filth. For βοῦρκα means bad black mud, not any kind of mud but feculent muck that is slimy and oozing with excrementitious sewerage so

that it exhales a most noisome stench. λάκκος is a ditch or a cloaca in which foulness of this kind collects and reeks amain.<sup>1</sup>

It seems evident that the vampire easily assumes qualities ascribable to the fecal mass--that dead body capable of movement and tormenting sensations. Fantasies involving the undead fecal body (in whatever form) lead our research squarely into the important area of necrophilia. We will discuss manifestations of vampirism as a particular strain of necrophilia and try to use the psychodynamics here to extend and complement our earlier views.

Until now we have mostly dwelt upon the vampire when he is up walking about causing hurt for someone. But the more obvious components of necrophilia the superstition hides in another place. We must search for these in the grave. To discuss the vampire in the grave, requires we look twice: once when he is alone and again during his exhumation and murder. First, what does this restless creature do when at "home" alone? A passage from Summers (1928) answers this quite well:

It is not infrequently seen that the dead person in his grave had devoured all about him, grinding them with his teeth, and (as it was supposed) uttering a low raucous noise like the grunting of a pig who roots among garbage. In his work, De Masticatione Mortuorum in tumulis, Leipzig, 1728, Michael Ranft treats at some length of this matter. He says that it is very certain that some corpses have devoured their cerements and even gnaw their own flesh. It has been suggested that this is the original reason why the jaws of the dead were tightly bound with linen bands. Ranft instances the case of a Bohemian woman who when disinterred in 1355 had devoured the greater part of her shroud. In another instance during the sixteenth century both a man and a woman seemed to have torn out their intestines and were actually ravening upon their entrails. In Moravia a corpse was exhumed which had devoured the grave-clothes of a woman buried not far from his tomb. (p. 201)

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<sup>1</sup> From Allacci's De quorundam Graecorum opinionibus, p. 142 (cited in Jones (1931, pp. 122-123).



The imagery here vividly condenses oral-anal themes. From the child's curious speculations on where babies come from Freud (1908c) said there may develop an oral theory of conception and a "cloaca" theory of birth. The fetus is like a bowel formed from certain innested foods. The rapacious vampire appetite within a coffin-house represents the fecal child eating the mother's insides. He represents, that is, an oral-anal self--that inevitable product of measureless hunger.

One of the curses set upon the vampire keeps him bound in a state of incorruption; he cannot decompose. The unconscious wish is that the body-ego's differentiation will fall to pieces and that the self and the eternal mother will reunite all over again in an unio mystica, a primordial narcissism (cf. Simmel, 1944)<sup>2</sup> The mad chewing within the grave is the oral effort to get rid of the defined self and dissolve into the mother. This gruesome mastication on the id's deadly

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<sup>2</sup> Simmel's interesting paper would substitute for the death instinct (cf. Freud, 1920q) "the operation of the libidinal destructive instinct of self-preservation, manifesting the demands of the gastrointestinal tract" (p. 15). Of this self-preservation principle, he writes: "The origin is the instinct to devour. Its organic source is the gastrointestinal tract. Its aim is to remove the stimulus from the gastrointestinal tract and its object is food" (p. 10). As any instinct it seeks a repose reestablishing the narcissistic equilibrium within the ego. There are, for Simmel, two instinct primacies --one genital, one gastrointestinal--and they are in constant conflict. When genital object relationships are frustrated, the ego resorts to alimentary attempts to relieve tension; and these efforts to protect the self necessitate devouring and, consequently, obliterating the denying object. This primitive process undiluted by the sexual instinct can become limitlessly cannibalistic directing its dangerous gastrointestinal libido either upon the outside world or back upon the self. It is not difficult to demonstrate this principle for conflict resolution in vampirism. Inviting such an interpretation in particular is the grotesque Malay vampire who has dangling from her lovely head a great length of blood-drenched entrails (Skeat, 1900, pp. 327-328). But this is one feature among others contributing to an appreciation of this phenomenon.



behalf is naturally resisted in greater or lesser degree by the ego. The anxiety contained in the awful idea of entombed hunger signals the threat that all supplies will be exhausted and the starving self, now a fecal mass, left with nothing. The anxiety is that one will remain unsatiated, fed upon by one's own craving (like Narcissus) but unable to melt into the mother, existing rather as a chunk of waste within her rejecting earth-body. In this terrorizing oral retaliatory fantasy, the maternal body is more than rejecting; it is dead--full of charnel decay. The mother's good nourishment is gone. The vampire, incapable of death (i.e., repose in the mother), rages forth to drink from another's life. This, then, is the ghoulish matrix of vampire necrophilia. It is the beginning of the vampire's career, but what of the end?<sup>3</sup>

## 2

However, we should pause a moment. Already it might be asked why mankind has preserved a sight so fraught with latent fears. It seems that through the mythopoeic faculties of the human race our nightmares achieve an assurance of an immortal appeal. Trauma is thereby told and retold and never to be forgotten. A question not unlike this helped provoke Freud into revisions "beyond the pleasure principle." If human beings seek pleasure or, put negatively, seek to diminish Unlust (unpleasure), why should they so often, in their dreams or in their daily lives, relive in painstaking detail bygone traumas (Freud, 1920q)? Why will a child home from the doctor's office reenact in play what was a little while ago a most tearful experience?

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<sup>3</sup>We have already quoted Róheim's interpretation of the material in this section (see above, p. 145). For Jones' views, see On the Nightmare (1931, pp. 122-123).

Because, Freud said, that which the ego earlier suffered passively must be actively repeated again and again until the ego at last masters it. The ego must manage, however gradually and long it may take, to finally control the overwhelming. It is not often referred to, but when Freud (1920q) revised his instinct theory, he wrote (consistent with the new views) that the original function of dreams could hardly have been a fulfillment of wishes in accordance with the principle of pleasure. Rather, dreams had first to bind traumatic impressions that arose from a principle more primordial than pleasure, arose in reponse to the dominance of the compulsion to repeat (pp. 26-27). He spoke then of dreams (conspicuously those of the traumatic neurosis) that endeavoured "to master the stimulus retrospectively, by developing the anxiety whose omission" had permitted the trauma in the first place (p. 26).<sup>4</sup>

We shall come back to all this but let us remark here that the mythical record of trauma permits us to reenter by the avenues of art the world of terror; it permits us to see and in some measure share the artistic phylogenetic response to that terror; and it permits us to contrast our personal insights to this ageless response. Hopefully our investigation demonstrates (perhaps at times merely by implication) that wherever one chooses to focus on vampirism, he sees various psy-

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<sup>4</sup>Recall Freud's thoughts on the prophylactic function of signal anxiety. (Cf. Freud, 1926d; and above, pp. 112-113.) After Freud postulated the compulsion to repeat, the next step was the hypothesis of the death instinct. He initially promulgated these views tentatively, unable even to convince himself (1920q, p. 59) However, they eventually became indispensable to his theoretical position (cf. 1930a, p. 119). There are none of Freud's proposals more controversial among his followers than the death instinct. See, for example, Fenichel's "A Critique of the Death Instinct" (1935a), but since the last word has hardly been spoken on this fascinating topic refer as well to Eissler (1971a).

chosexual traumas interaction with a series of responses. Viewed psychoanalytically, the scene is at once repetitive and new and always an artistic production accomplished by the ego. By "repetitive and new" we are simply emphasizing an established psychoanalytic principle that the new never destroys the old (cf. Freud, 1930a, pp.69-71). The significance of one trauma folds into another; the first responses affect those that come later; and the later ones modify the meanings that we discover in what came before.

At this point we are discussing the contributions to the vampire idea of what we could term the influences of necrophilic features in this imaginative record of humanity's most intense traumas. To avoid misunderstanding, we note that the same trauma or set of traumas may be diversely embellished. For instance, themes like loss, incest, or the primal scene obviously need not be expressed in either the language of vampirism or necrophilia. But an understanding of the latter two depends on an appreciation of their particular interconnectedness with the former three. After this aside, we may now prepare for the vampire's molestation.

### 3

The vampire is not always easy to find. More than half of Stoker's Dracula involves a tireless search for the Count's enclosed body. A similar sort of detective work also appears in the folk literature. The vampire is overlord of a sequestered state. It may seem a bit odd for us now to suggest that this whole seek-out-and-destroy enterprise remarkably parallels in its psychodynamics that charming fairy tale, *Sleeping Beauty*. Though so manifestly



opposite, the cursed vampire and the enchanted princess are, nonetheless, two versions of the same necrophilic requirements. In an interesting clinical paper, Abraham (1912) presents a phenomenon he names "The Bride of Death Ceremonial." Certain women patients he describes performed involved rituals before retiring to sleep that unconsciously meant they were beautifying and arranging themselves for a wedding with Death, whom they expected might possess them in the night. Moreover, both Sleeping Beauty and the vampire represent man's timeless preoccupation with rescue. And we will discuss these rescue operations as though they occur in three phases. If we were to speak only about Sleeping Beauty, we would label these frames as (1) the vision of loveliness, (2) the kiss of deliverance, and (3) the metamorphosis. In spite of the irony--because of it in fact--we will risk applying these very labels to the ritual of riddance performed upon the vampire. When we have completed our analysis this contrast should appear less startling. So we turn to the vision of loveliness.

There are regular exceptions to the rule, naturally, but Tozer (1869) tells us that "Saturday is the day of the week on which the exorcism ought by rights to take place, because the spirit then rests in his tomb..." (p. 91). For a good idea of what to expect when the grave is opened, we may rely again on Allacci's seventeenth century treatise:

Such bodies do not like those of other dead men suffer decomposition after burial nor turn to dust, but having, as it appears, a skin of extreme toughness become swollen and distended all over, so that the joints can scarcely be bent; the skin becomes stretched like the parchment of a drum, and when struck gives out the same sound; from this circumstance the vrykolakas has received the name τυμπανικός ("drum-like").<sup>5</sup>

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<sup>5</sup>This passage is cited and translated by Lawson (1910, pp. 364-365).

Summers (1928) writes:

In the case of an epidemic of vampirism it is recorded that whole graves have been discovered soaked and saturated with squelching blood, which the horrid inhabitant has gorged until he is replete and vomited forth in great quantities like some swollen leech discharges when thrown into the brine. (p. 201)

This shocking sight concentrates another set of responses to trauma. We recall that when the vampire first awoke within his suffocating confinement, hunger threatened to dilacerate the self. Now, when unearthed, the assembled behold a hunger more than appeased. Bloated and oozing precious sustenance, he poses as a grotesque caricature, his physique an exaggerated exhibit of exaggerated oral wishes fulfilled. The wonderful event reveals that people do not starve when they die; they do not crumble. The body is distorted (with abundance) but it remains intact. People not only eat well when they die (when they go back inside mother) but, more wonderful still, they do not really die after all. To behold this "excrementitious sewerage" is to stand witness to the confirmation that the fecal body lives. The anus--as every child knows--gives birth to living things. And, lastly, the dilated torso with its bloody exudation represents an hyperbolized phallic tumescence. This body is a penis (cf. Lewin, 1933) bulging amid its own diluvial ejaculation. It is a miraculous exposure, indulging as it does infantile wishes, cancelling as it does anxieties.

The following lines taken from Mayo (1851) about a young woman disinterred for vampirism remind us to mention at least one other important interpretation for the drum-like appearance:

She had before her death avowed that she had anointed herself with the blood of a Vampyr, to liberate herself from

his persecution. Nevertheless, she, as well as her infant, whose body through careless interment had been half eaten by the dogs, had died. (p. 29)

How precisely necrophilic in every detail is this account! Let us single out, though, only one facet of this manifestly simple circumstance told by Mayn. The child improperly buried and dug out of the earth is the not-very-disguised protagonist of a birth fantasy. The infant unearthed (born) and then eaten is an expression of that archaic wish to return inside the mother--in the shorthand of Lewin's (1950) triad, the wish to be devoured. But it represents infanticide, too. The child within the woman's body must be totally destroyed. It is a grizzly over-kill: first a stillbirth (a dead child to begin with) and then oral annihilation.<sup>6</sup> We know that legend has it that to die after being anointed by a vampire consigns one irrevocably to the ranks of the undead. So the fantasy here is that a child is born to a vampire. We also know that during a vampire's cremation, the pyre must be attended closely to trap any small creatures that may escape from the burning body. Any such vermin must be thrown back into the fire. The vampire's drum-body, then, swells with the contents of a pregnancy,<sup>7</sup> and the attacks upon this expanded corpse dramatize a necrophilic version of infanticide. One technique for coping with the vampire is to hammer a spike into the demon's navel (cf. Murnoci, 1927, p. 326).

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<sup>6</sup>The theme of dying twice emerges as a constant feature in vampirism. It has been considered already (see above p. 135 and p. 142) and will be considered more thoroughly later. Useful material on the psychodynamics of infanticide is provided by Calef (1968).

<sup>7</sup>Lorand (1947) discusses the dread and desire which such a carcass evokes. He analyzes the peculiar ceremonial trial of a deceased but pregnant woman that attempts to intimidate the mother into surrendering her dead child; a child that if unrelinquished could come back as a vampire to punish the community for oedipal crimes.



By facetiously entitling all this "a vision of loveliness," we really hoped to underscore how far beauty asleep or similarly reposed largely indulges necrophilic needs (cf. Calef and Weinshel, 1972). Unconsciously, the criteria for loveliness here--for what fascinates and fulfills--answers to the same gross longings. Sleeping Beauty and the vampire both allow the same dark wishes, as the wishes are shrouded by these alternative forms of necrophilia.<sup>8</sup>

Before proceeding we need to comment briefly but more directly on the psychodynamics of necrophilia. The reader knows that here we are focusing primarily on the vampire body confined to the coffin and the fantasies underlying the relationship to that paralyzed form. Jones (1931) had elaborated somewhat the role of necrophilia in vampirism (pp. 111-112) and we will have occasion presently to note his ideas on the subject. In Bonaparte's (1949) discussion of the sado-necrophilist, we find this significant opinion:

Whereas sadists with their, doubtless, constitutionally intenser and less amenable aggressive instincts dare to identify themselves wholly, later, with the murderer-father, necrophilists, inherently more timid and so, intimidated, ...are content to snuggle against the mother-woman killed by that god-like father which fate seems to all men. There, they confine themselves either to snatching the father's leavings or, as is mostly the case, reproduce the murderous father's acts on the corpse as simulacrum of the living woman and that to the extent even, at times, of regressing to the cannibalistic stage of the sadist. <sup>9</sup> (p. 693)

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<sup>8</sup>Volta (1962) does not overlook the interconnectedness of these themes (p. 143).

<sup>9</sup>Bonaparte's emphasis falls, of course, upon the manifestly sadistic aspects of this attack against the dead. For us, this emphasis belongs more appropriately to the forthcoming chapter on the psychology of the executioner-hero. At the moment we are concerned mostly with the necrophilic features in the psychology of the victim, something we will soon see as the masochistic contract--i.e., a strange identification with the vampire aggressor that turns into an eroticized surrender.

Obviously, Bonaparte is alluding to the primal scene as the pattern for this charnel outrage. In a more recent publication, "On Certain Neurotic Equivalents of Necrophilia," Calef and Weinchel (1972) also stress the necessity to master the traumatic impressions of the primal scene. These authors further suggest that the necrophilia fantasy includes the wish to reunite with the mother and to explore the inside of her body. (Most of the vampire's tomb-world principally depicts the fantasized caverns of the mother's body.) They believe the immobilized body provides an assurance against retaliation for these fantasies of penetrating aggression. The passivity also functions as a defensive containment of one's own hostility when the identification is with the dead. The writers further demonstrate clinically the fundamental role scopophilic impulses play in necrophagous material. And they mention besides the relevance of all this to bondage fantasies. (We need only note the apparent: The postures of cataplexy alternately assumed by victim and vampire enact such fantasies of bondage and enthrallment.)

This literature should furnish enough background for what we are saying about the undead and necrophilia. Now we are better prepared to heed the operation of deliverance: The ferocious effort to decarinate one's own black-hearted lust.

4

Generally the vampire's destruction necessitates action from the whole community or from a group representative of that particular victimized section of the community. This group condemns and instigates the demon's execution (cf. Ronay, 1972, pp. 26-38). It is,

therefore, not uncommon to find a solemn assemblage of some sort encircling the grave site to witness or take part in expunging the evil. While some important exceptions exist, the ceremony of deliverance is public, not a deeply private affair. For many reasons it is "unhealthy" to carry out alone such a death-dealing commission.

Several methods have been exhorted as the means to end the vampire's reign. They are employed either separately or in combination. We will discuss each of the major ones because the meaning of each contributes to an understanding of the overall function of riddance. The methods reexpress the forbidden desires; they display anew the defenses chosen to both master and appease these same old wants; and they present again the confluence of problems which eventuated in the vampire's resurrection in the first place.

Perhaps the most tried, if not the most true, way for coping with the vampire is to pound a wooden stake into his chest regularly near or into the heart.<sup>10</sup> The stake, though, must be driven with a single blow; to strike more than once fractures the spell paralyzing the creature and subjects the would-be assassin to a sudden turnabout of reprisal. As the stake punctures the flesh, the vampire screams and writhes in agony; blood gushes profusely from the wound.

If this is deemed inadequate, the vampire's head is hacked off and/or his heart carved out. Occasionally the severed head is placed between the corpse's legs. Further, the body may be totally chopped

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<sup>10</sup>The instrument is not always made of wood, not always a proper stake even. Some areas use a long nail or a knife instead. Typically, the details scattered through the numerous folkloric renditions differ. And it would be needlessly distracting to qualify every breath with a parenthesis. It would hardly serve any positive purpose to clutter the main outlines with compulsive notations (see above, p. 47n).



to pieces. But any and all of these bloody measures can fail. Fire ranks as more reliable than each of these. To burn the entire body or any part of it (dismembered or in tact), provides the greatest guarantee against the vampire surviving. Ideally, the body "bound" in a state of incorruption must some way be reduced to ashes or dust. The residue might then be dumped in a river's current or tossed to the wind and scattered over the fields.

The acts of plugging a stake into the heart and cutting off the head to then set it between the legs signify castration and the disavowal<sup>11</sup> of such a mutilation. Now, it has earlier been argued that the vampire's distended figure can represent the feeding, pregnant mother as well as the projected image of infant gluttony reversing with a vengeance that sucks the victim dry. Viewed as the mother, the castration alludes to the once phallic woman. Beheading means castration and replacing the head as a genital is, in effect, a reparation defensively achieved by undoing. The result is the same when the phallic shaft sinks into the heart and juts from the chest. The heart is recognized as a symbol for the female's undamaged, virginal genital. The stake here beaten into the organ inflicts the castration wound and induces the emission of blood. The menstruating, hemorrhaging mother must replenish her loss with the blood of others. But while recommitting the father's primal crime, the deed also gives the woman back the penis. The anatomical distinction between the sexes, as Freud (9125j) termed it, is cancelled and castration in the most amazing way disavowed.

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<sup>11</sup> Wherever the vampire appears, the defense of disavowal occupies such prominence we have thought it expedient to review in an appendix Freud's original definition of this carelessly used concept. See, Appendix 3.

The executioner is the son. He stands for the community, the brotherhood; and the community of onlookers now stand as the once-upon-a-time spectator-son who beheld the fantastic goings on of the mother and father. The penis of the son not only wounds, as did the father's, but it brings mercy and heals as well.

Lawson (1910) reminds us that burning the undead was originally in Greece a sort of euthanasia, a mercy killing delivering rest to what Hamlet sorrowfully felt his father's ghost to be--a "perturbed spirit." Cremation the vampire, though (and this was not mentioned in discussing The Horla in Chapter VIII), means to cook the body with the unconscious intention of devouring it (cf. Lewin, 1950, p. 114n). Of Roumanian customs for coping with the vampire, Murqori (1927) writes:

Either put a stake through the navel or take out the heart. The heart may be burnt on charcoal, or in a fire; it may be boiled, or cut into bits with a scythe. If the heart is burnt, the ashes must be collected. Sometimes they are not rid of by throwing into a river, but usually they are mixed with water and given to sick people to drink. They may also be used to anoint children and animals as a means of warding off anything unclean. (p. 326)

The body fed upon symbolizes the feeding mother. It is the ancient idea of communion, here with a demon-god. The slicing and burning mean to deliver up a totem feast.<sup>12</sup> The fire consumes and the ashes eaten or dispersed. The particles of the fecal mass are once again absorbed into the earth. The son (the community) drinks the vampire as mother and the mother (earth) drinks the son as vampire after his dissolution.<sup>13</sup> This dissolution accomplishes the miracle of oral

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<sup>12</sup>The topics of communion and the totem meal are considered further in the following chapter on Dracula. We find there developed as well several other themes of the current discussion (e.g., menstruation, the brotherhood, etc.).

<sup>13</sup>On the subject of cremating with the intent to devour, see Joseph (1960) who, by the way, mentions a case where fire served as a screen-memory for the primal scene.



unity and, socially, a binding of the brotherhood. Put this way, it is actually a death-miracle, a sleep-miracle. But Róheim, in contradiction to Lewin, has persuaded us there is no such thing as a miraculous death unless it is genitalized (see above, pp. 99-104). Every single manifestation of death--and by now it should be clear we mean in this context the acknowledgement of the empty, entombing vagina, the castrated and castrating organ--every glimpse of death brandishes instantaneously the phallic symbol that disavows. The stake, the sexton's spade, the dead taken off here and relocated there, the phallic tongues of fire--all proclaim the journey into death as sexual, as exciting, as more than nothing at all. The unholy are, after all, divine in their own hellish way.<sup>14</sup> They are perhaps the last host to whom we may appeal for rescue from what is finally undreamable, what we understand by Jones' (1929) aphantasia.

One other perspective may be included in this section. The vampire's grave is a very precious and binding place to him. Usually, the superstition has it, he is compelled to return to that sepulchral abode before sunrise. Should he fail to do so he dies. During his hours of confinement, though, he is paralyzed and helpless. If the grave-enclosure symbolizes the mother's body, then, in certain important respects, the theory advanced by Otto Rank in The Trauma of Birth (1924) invites application here.

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<sup>14</sup> Demons are divine in origin: "Demon: From the Greek word daimon, which was originally synonymous with 'divinity', either good or evil, later meaning a messenger between the gods and humans. With the progression of time demons became beings who had been ruined (spirits of the dead), and later still, unpleasant beings connected with the damnation of sinners" (Tondriau and Villeneuve, 1968, p. 57). See also Masters (1962) who reminds us that in pre-Christian times the term demon simply meant "replete with wisdom" (p. xvii). On this issue (of opposites stemming from a common source) see Freud's (1939a) remarks on the nature of the sacred (p. 121).



The frightened and avenging community can respond in three ways to the vampire and his grave. It can either prevent him from getting out, or prevent him from getting back in, or else manage to trap and murder him in his coffin. According to Rank, man's primordial desire is to return to the mother's womb. But to do that, he must, in some form, reexperience the birth trauma, the most dreadful and fundamental trauma of existence. The vampire diurnally dramatizes this eternal process of returning. The vampire is alive. His initial "death" was but a means to an end. He "dies" not primarily to be reborn but--as Jones (1924) once wrote of death's incestuous meaning--to be de-born, to annul his original birth, to reestablish prenatal life. But within his sepulture, the vampire, of course, cannot reside peacefully. He not only expresses the wish to live within the mother once more; he also reenacts the trauma of coming out, of birth, and the trauma of the return. Both traumata are the same: The latter is the same price for the return journey, the de-birth.

One defense, we mentioned, against the vampire is to obstruct his departure from the tomb. Thorns placed above the grave sometimes provide such a precaution. In other words, the vampire's birth and the birth trauma are simply forestalled. If, on the other hand, the vampire cannot reenter the portals of the grave-mother then the trauma (here in the form of the return) has again been obviated, this time through the gates to the cavern of paradise are closed. When the vampire is caught in the grave and slaughtered, we see the gruesome body mutilation that repeats the fantasized traumatic injury of birth and ends by sealing and at last unbreakable union in utero with the mother.

Before moving on to Dracula and integrating into our thesis some of Freud's speculations on phylogenesis and the primal horde, we need to summarize the main themes thus far developed. At the same time we would like to finish developing the subjects of this chapter. We have not yet directly tampered with the latent thoughts of Sleeping Beauty and juxtaposed them, as we planned to do, with the necrophilic features of vampirism. Who has not heard the wonderful narrative of Sleeping Beauty? Psychoanalysis, though, has somewhat neglected this story of one of the world's most bewitching slumbers.<sup>15</sup> Unfortunately we will have to follow suit because to give it the full time it deserves would simply lead us too far out of the way. Rather, we will deal with this idea as we find it presented in a vampire folk tale of uncanny love-  
liness. Here is the version as recorded in A. Masters (1972, pp. 94-98):<sup>16</sup>

There was an old woman in a village. And grown-up maidens met and span, and made a 'hee'. And the young sparks came and laid hold of the girls, and pulled them about and kissed them. But one girl had no sweetheart to lay hold of her and kiss her. And she was a strapping lass, the daughter of wealthy parents; but for three whole days no one came near her. And she looked at the big girls, her comrades. And no one troubled himself with her. Yet she was a pretty girl, a prettier was not to be found. Then came a fine young spark, and took her in his arms and kissed her, and stayed with her until cock-crow. And when the cock crowed at dawn he departed. The old woman saw he had cock's feet. And she kept looking at the lad's feet, and she said, 'Nita, my lass, did you see anything?'

'I didn't notice.'

'Then didn't I see he had cock's feet?'

'Let be, mother, I didn't see it.'

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<sup>15</sup> See, however, Eisenbud (1956) for a short discussion on the resolving of oedipal conflicts in the fairy tale through magical suspensions of time and Schneck (1957) for related comments on "time obliteration"; also Rappaport (1958).

<sup>16</sup> Masters fails to note the source for his version of the text. I received no reply to a letter sent to him through his publisher requesting this information.



And the girl went home and slept; and she arose and went off to the spinning, where many more girls were holding a 'bee'. And the young sparks came, and took each one his sweetheart. And they kissed them, and stayed a while, and went home. And the girl's handsome young spark came and took her in his arms and kissed her and pulled her about, and stayed with her till midnight. And the cock began to crow. The young spark heard the cock crowing, and departed. Then said the old woman who was in the hut, 'Nita, did you notice that he had horse's hoofs?'

'And if he had, I didn't see.'

Then the girl departed to her home. And she slept and arose in the morning, and did her work that she had to do. And night came, and she took her spindle and went to the old woman in the hut. And the other girls came, and the young sparks came, and each laid hold of his sweetheart. But the pretty girl looked at them. Then the young sparks gave over and departed home. And only the girl remained neither a long time nor a short time. Then came the girl's young spark. Then what was the girl to do? She took heed, and stuck a needle and thread in his back. And he departed when the cock crew, and she knew not where he had gone. Then the girl trembled and went back home. At night the young spark that was in the grave came to the old woman's house and saw that the girl was not there. He asked the old woman, 'Where's Nita?'

'She has not come.'

Then he went to Nita's house, where she lived, and called, 'Nita, are you at home?'

Nita answered, 'I am.'

'Tell me what you saw when you came to the church. For if you don't tell me I will kill your father.'

'I didn't see anything.'

Then he looked, and he killed her father, and departed to his grave.

Next night he came back. 'Nita, tell me what you saw.'

'I didn't see anything.'

'Tell me, or I will kill your mother, as I killed your father. Tell me what you saw.'

'I didn't see anything.'

Then he killed her mother, and departed to his grave.

Then the girl arose in the morning. And she had twelve servants. And she said to them. 'See, I have much money and many oxen and many sheep; and they shall come to the twelve of you as a gift, for I shall die tonight. And it will fare ill with you if you bury me not in the forest at the foot of an apple-tree.'

At night came the young spark from the grave and asked, 'Nita, are you at home?'

'I am.'

'Tell me, Nita, what you saw three days ago, or I will kill you, as I killed your parents?'

'I have nothing to tell you.'

Then he took and killed her. Then, casting a look, he departed to his grave.



So the servants, when they arose in the morning, found Nita dead. The servants took her and laid her out decently. They sat and made a hole in the wall and passed her through the hole, and carried her, as she had bidden, and buried her in the forest by the apple-tree.

And half a year passed by, and a prince went to go and course hares with greyhounds and other dogs. And he went to hunt, and the hounds ranged the forest and came to the maiden's grave. And a flower grew out of it, the like of which for beauty there was not in the whole kingdom. So the hounds came on her monument, where she was buried, and they began to bark and scratched at the maiden's grave. Then the prince took and called the dogs with his horn, and the dogs came not. The prince said, 'Go quickly thither.'

Four huntsmen arose and came and saw the flower burning like a candle. They returned to the prince, and he asked them, 'What is it?'

'It is a flower, the like was never seen.'

Then the lad heard, and came to the maiden's grave, and saw the flower and plucked it. And he came home and showed it to his father and mother. Then he took and put it in a vase at his bed-head where he slept. Then the flower arose from the vase and turned a somersault, and became a full-grown maiden. And she took the lad and kissed him, and bit him and pulled him about, and slept with him in her arms, and put her hand under his head. And he knew it not. When the dawn came she became a flower again.

In the morning the lad rose up sick, and complained to his father and mother, 'Mammy, my shoulders hurt me, and my head hurts me.'

His mother went and brought a wise woman who tended him. He asked for something to eat and drink. And he waited a bit, and then went to his business that he had to do. And he went home again at night. And he ate and drank and lay down on his couch, and sleep seized him. Then the flower arose and again became a full-grown maiden. And she took him again in her arms, and slept with him, and sat with him in her arms. And he slept. And she went back to the vase. And he arose, and his bones hurt him, and he told his mother and his father. Then his father said to his wife, 'It began with the coming of the flower. Something must be the matter, for the boy is quite ill. Let us watch tonight, and post ourselves on one side, and see who comes to our son.'

Night came, and the prince laid himself in his bed to sleep. Then the maiden arose from the vase, and became there was never anything more fair--as burns the flame of a candle. And his mother and his father, the king, saw the maiden, and laid hands on her. Then the prince arose out of his sleep, and saw the maiden; that she was fair. Then he took her in his arms and kissed her, and lay down in his bed, and slept till day.

And they made a marriage and ate and drank. The folk marvelled, for a being so fair as that maiden was not to be found in all the realm. And he dwelt with her half a year, and she bore a golden boy, two apples in his hand. And it pleased the prince well.

Then her old sweetheart heard it, the vampire who had made love to her, and had killed her. He arose and came to her and asked her, 'Nita, tell me, what did you see me doing?'

'I didn't see anything.'

'Tell me truly, or I will kill your child, your little boy, as I killed your father and mother. Tell me truly.'

'I have nothing to tell you.'

And he killed her boy. And she arose and carried him to the church and buried him.

At night the vampire came again and asked her, 'Tell me, Nita, what you saw.'

'I didn't see anything.'

'Tell me, or I will kill the lord whom you have wedded.'

Then Nita arose and said, 'It shall not happen that you kill my lord. God send you burst.'

The vampire heard what Nita said, and burst. Av, he died, and burst for very rage. In the morning Nita arose and saw the floor swimming two hand's-breadth deep in blood. Then Nita bade her father-in-law take out the vampire's heart with all speed. Her father-in-law, the king, harkened, and opened him and took out his heart, and gave it into Nita's hand. And she went to the grave of her boy and dug the boy up, applied the heart, and the boy arose. And Nita went to her father and to her mother, and anointed them with the blood, and they arose. Then, looking on them, Nita told all the troubles she had borne, and what she had suffered at the hands of the vampire.

It is certainly impossible to "overlook" the prominent scopophilic refrain here. Nor is it likely to be denied that anybody who clings this tenaciously to the secrecy of a sight when the price for silence proves so exorbitant must be answering to extremely persuasive psychological forces. Well, to formulate some notion about what was at issue, we need an inkling of what could be worth so much death. To ask one more time--what did she see?

Nita saw her vampire-lover sitting in a grave. She tells him, though, she saw nothing. Previously she had disclaimed any awareness of his rock's feet or horse's hoofs. The font is an established phallic symbol. And the body sitting up (the "stiff") is an erection.<sup>17</sup> At this level, then, the pseudologia repudiates the view of the male's

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<sup>17</sup> This image of the one who "sits up" in the grave is inherent enough in the idea of the vampire to show at least a little etymological root (cf. Lawson, 1910, p. 382).



erection. But we have said that the grave is the mother. What she spies, therefore, is the woman with a penis and/or the penis within the woman, i.e., the primal scene. That she should stick a needle into her lover's back clearly betokens the phallic woman theme.

In another account of this same story (Ralston, 1873, pp. 10-17), the girl sees her beloved standing next to a tomb eating a corpse. And even more specifically, from still another account (Murgoci, 1927), eating the heart of the corpse is the sight the maiden beholds. Since scopophilia betrays as well as a passive an active aim--either to pierce or to devour (cf. Fenichel, 1935b)--the vampire's oral crime merely concretizes the maiden's own devouring culpability. The stolen content of her eavesdropping she holds secretly within her and thereby indirectly but quite knowingly provokes one murder after another. And the murders repeat the lethal effects of the eyes: "Then he looked, and he killed her father...." "Then he took and killed her. Then casting a look, he departed to his grave." Why does she lie and refuse to relinquish her secret?

To keep this secret appears to produce some very reliable consequences indeed. Taciturnity here assures the murder of the entire family. (One version [Ralston, 1873] has it that later her husband and child were even murdered and for the same reason.) The vampire, then, proceeds by exploiting the indigenious ambivalence of the family constellation. He fulfills the girl's death-wishes and even appeases the superego by redirecting the fatal scopophilic aggression to its source--the girl herself.

The fear of the evil eye is founded upon the talin principle that that which one gazes upon with enough jealous, devouring fas-



ination to incorporate (to kill) will return with the same deadly intensity to penetrate and swallow him (cf. Róheim, 1952a; Calef and Weinchel, 1972, p. 73). To stare means that one identifies with what one sees, possesses it, stabs it and takes it in. And in this possession, the instinctual wishes and punishments for them are simultaneously realized (cf. Fenichel, 1935b). The effects of Medusa, for example, express the ancient dread which prohibited sights paralyze and turn the onlooker into stone. In the case of Medusa, her severed snake-head represents the phallic woman castrated and the disavowal of castration. The reprisal for viewing this Gorgon (the female genitals) --petrification--both confirms castration (death) and disavows by means of an eternal erection (the stone body equals penis) (cf. Freud, 1940c; Ferenczi, 1923). Furthermore, such immobility derives from the child's paralysis during the primal scene (Fenichel, 1935b). The child's frozen attention--puncturing and devouring--imitates the sadistic primal partners. Fenichel (1935b) says that in scopophilia, the subject may hypnotically become what he beholds<sup>18</sup> and afterward continue to re-express it. With this in mind, we proceed to trace the further fate of the primal scene experience for our maiden, now dead and buried with her secret.

She reappears as a flower ("burning like a candle"); that is, she is the phallus.<sup>19</sup> But since she nightly rematerializes as her lovely

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<sup>18</sup>For an interesting psychoanalytic interpretation of an instance from literature (a short story by Hans-Heinz Ewers) of this process illustrating its uncanny aspects, see Sterba (1950). This paper which discusses the spider and the curious connection between hanging and oral sadism, remarks that the vampire (along with the spider) represents "the oral danger of object love and particularly the danger of being loved" (p. 21). For additional material on the spider and the vampire, see Schnier (1954).

<sup>19</sup>See Lewin (1933). Also see Fenichel (1936) who concludes that the "phallus girl" is "not only a penis but also a child, feces (content of the mother's body), and milk. It is the introject, and one which is again projected" (p. 18).

self, she is the woman with the penis. Lovely as she is, though, she loves as the vampire. She kisses and bites her beloved leaving him sick and suffering. The vampire made her what she is, taught her what she knows.

In this bizarre tale, so many little cycles of sleeping and waking, or dying and un-dying, bracketed with references to food and drink, draw us inescapably to the conclusion that all this must have been a dream at one time; the "surrealistic" features of the dream-work remain blatant. From Freud's comments on symbolism (e.g., Freud, 1900a and 1916-17x), we learned how extensively the dreamer may during sleep re-build the lost world anew according to an animistic architecture which artistically constructs a substitute environment from projected aspects of the body-image or its parts. When the girl-with-a-secret<sup>20</sup> is murdered (when she falls asleep), she assumes her identification with the introjected erect phallus (moving in and out of the vase), the phallus of the primal scene father that once again in acts of pain-inflicting love works upon the beloved's helpless body. The dreaming prince and the phallic girl are, of course, the fission of a single self. She is the phallic-double, to be, as Ferenczi (1928) puts it, "prised by the ego as a kind of second personality,"

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<sup>20</sup> See Gross (1934) for a discussion on the psychodynamics of the secret; also comments by Abraham (1913b). The latter's early study on scopophilia, in fact, considers many aspects of looking and being looked at that relate directly to our present concerns. Abraham's paper affords a few stimulating clues for unravelling the psychology of terror. He notes, for instance, that light symbolizes the father in photophobia and darkness the mother. What we are wanting in psychoanalysis is an ethetics of terror, an enterprise which would have to approximate a psychoanalytic version of Edmund Burke's A Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful (1757). And that achievement is still very far away indeed. See, however, the fine papers of Kris (1953) and an interesting book, The Hidden Order of Art, by Ehrenzweig (1967).



"the libidinal end" (p. 290). As the mother and father surreptitiously gratify their curiosity upon this debilitating nocturnal love play, the primal scene structure emerges unmistakably. The participants have reversed roles. The parents now stand wide-eyed before an unbelievable sight (cf. above, p. 107n).

The vampire here quite adequately meets the requirements of the basic dream as we have previously set them out (in Ch. V). He causes death (sleep) but, through a metamorphosis amounting to a phallic resurrection, he triumphs over real death, genitalizing it. The tomb of sleep is lighted by the outraneous passions that coalesced in the primal scene. It is certainly important to remember--because it is surely among the creature's abiding mythical appeal--that the vampire-death opens to a second life, not in the beyond but here on the earth. The vampire lies down in death and rises up from it. The penis goes into the tomb time and time again and still survives. We are encouraged to write that trauma becomes drama.

But for all that, it is no less an episode of terror. Nita marries, gives birth and the vampire reappears after the family triangle once more forms. The problem remains unchanged. The same unanswered query haunts her. Every time the vampire appears, we now know, he comes to abuse or be abused, directed in his deeds by the discontented self's particular plight. First and last he displays the nefarious manic of the demon-savior. When everything else fails, he arises from the grave. And solely if he accomplishes all the legend says he is supposed to do--including die the way he must--can the community face again its "good" lords for awhile longer. So, in our little folk tale, the vampire, true to his archetypal nature,



arrives for the final act. As simply as a lemming dashing to its sea-death, his own kind of death is foreordained by man's mythopoetic statutes.

Some claim the girl finally surrendered her secret, told him what he wanted to know and splashed him with holy water; forthwith, he crumbled to dust (Ralston, 1873, p. 17). She pulverized his power according, we might say, to established therapeutics. In disavowal, Freud said, the ego splits over the perceptual confrontation which confirms the anatomical distinction of the sexes, which confirms in the child's suspicions on the reality of castration (see, Appendix 3, On Disavowal). By sharing with the unenlightened double the appalling sight, the double falls to pieces. That dissolution acknowledges castration and body destruction at the instant the tormented self is set free--no more drained by a second life feeding on the resources allotted to the management of a single existence only.

As is usual with sacrificial moments, life grows afresh right out of death. Nita, the very person who all along has held within herself such a big secret, commands the vampire to burst. The whole exorcising process is a castration and a birth; or perhaps more accurately, a birth by castration.<sup>21</sup> The beating heart is the genital

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<sup>21</sup>The unconscious equation of penis and child is well established in psychoanalysis (cf. Freud, 1925j). The ancient notion that the castrated genital turns into a child follows from this. R  heim (1945a) reminds us of Hesiod's explanation of Aphrodite's birth. Kronos parted his parents and castrated Ouranos, his father. R  heim quotes this passage from the poet: "But the genitals--as after first severing them with the steel--he had cast them into the heaving sea from the continents, so kept drifting a long time up and down the deep and all around kept rising a white foam from the immortal flesh and in it a maiden was nourished" (p. 169). See also, Frazer's chapter, "The Myth and Ritual of Attis" (1922) for material pertinent to fecundity associated with dismemberment of the genitals. Also see two papers by Fenichel (1927a; 1928) which contribute relevant infantile sexual theories connected with the terror of being devoured and then castrated and born again as a female.

(of male and female) and the fetus; the vampire's blood is milk and semen.<sup>22</sup> The exorcism is a twice-told tale; the primal scene is re-performed. The body (of the mutilated, menstruating mother) swimming in blood is again castrated by the father (Kinn) and the genitals (the child)<sup>23</sup> delivered over to the daughter. The oedipal complex is settled. From the application of this heart and this blood, life is born anew from the grave. "Then, looking on them, Nita told all the troubles she had borne, and what she had suffered at the hands of the vampire."

## 6

In this chapter we have primarily elaborated certain necrophilic components in our subject. The vampire's undead body serves as the ideal vehicle for the expression of necrophilic fantasies. In the vampire-world one interacts with animate and inanimate corpses, the semi-dead; one interacts with sleeping bodies and bodies sleepwalking, sleepwalking full of love or vengeance. And with these strange beings, strange desires are indulged, merciless punishments imposed with everything hidden just enough so that it may live on and on eventually taking root ineradicably in mankind's mythical heritage.

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<sup>22</sup>On the general symbolic significance of blood, see Jones (1912b, pp. 78-82), R  heim (1945b, Ch. XII), Pickford (1954, pp. 143-145), and for an article dealing directly with blood and the vampire, see Vanden Bergh and Kelly (1964). For the particular role of blood in the "menstruation complex," see Daly (1935). This, though, will be discussed more fully in our next chapter.

<sup>23</sup>That ideas seemingly as disparate as, for example, copulation and castration can fuse so inextricably in a given image or aspect of behavior irritate critics of psychoanalysis (cf. Money-Kyrle, 1930). It is precisely such "absurd" paradoxes, however, that a psychoanalyst can no more disallow than a poet can. See Freud's (1910e) disquieting little communication, "The Antithetical Sense of Primal Words"; also Waelder (1930).



Vampirism in the present context predominately discloses a necrophilic confrontation with the ideas of evil and terror. Here the personification of terror is first and last (i.e., when the creature is buried and then when exhumed) an undead body ravenous and passive respectively. The immemorial conviction that the dead are hungry and must be fed exemplifies a projection of both oral and phallic wishes aggravated by profound guilt and equally profound anxieties. To the libation hearers (and the drained victims of the vampire are the passive version of these), the deceased reside like fetuses famishing within the unresponsive bowels of the earth. They must be fed or else like the infant they will explode with rage and chew on the whole world.<sup>24</sup> When the vampire sallies forth from the grave, he hunts the nourishing body. He is the infant going for the mother's breast.

We have remarked that the vampire is a phallus, too. In the equation that the body equals phallus, the mouth functions interchangeable with the urethra (Lewin, 1933). The penis-as-body--paternal or maternal--may therefore drain the victim (cf. Eliess, 1956, pp. 176-181).<sup>25</sup> Richard Matheson's short story, No Such Thing as a Vampire (1959), cleverly condenses the vampire's oral-phallic style of inflicting death by substituting for the fangs and sucking mouth a hypodermic syringe applied nightly by a doctor vengefully drawing

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<sup>24</sup> There is a belief among Roumanian peasants that vârcolaci (a heinous species of vampire) cause eclipses by eating the sun and the moon, having climbed to these solar orbs along thread used by women spinning (especially) at midnight. Or, because of these umbilical pathways, the moon may hang bloody from these onslaughts (Murqoci, 1927, pp. 335-336). For some interesting psychoanalytic commentary on the meaning of thread, see Freud and Oppenheim (1957a, p. 194).

<sup>25</sup> See also Keiser's article, "Orality Displaced to the Urethra" (1954), for thorough consideration and useful clinical material on this topic.



blood from his unfaithful wife's neck.<sup>26</sup> Volta notes in her interesting study, The Vampire (1962), that "A Brazilian vampire, the jaracaca snake, has a habit of going into huts where a mother is suckling her child, to brutally snatch the child away, put its tail in its mouth as a kind of baby's dummy, and itself then sucks from the mother's breast" (p. 87). The vampire-as-penis satisfies oral and genital hungers upon the consenting or immobilized will, a will stricken into helplessness at the moment one's own guilt meets face to face with one's very own distressing, instinctual insistence.

Within the dead, sleeping, or victimized bodies peopling necrophilic imaginings lie embedded (and sometimes not awfully disguised) the dreamer's own dismantled self. Having vacated the coffin site for awhile, we are now following this idea through in the "vamping" work itself. In that weird duplexity the victim may adopt a feminine identification with the nursing mother wounded and sucked out by the projected infant-self and/or the expelled introject of the primal scene, the penis of the assaulting father.

We have further argued that the vampire represents the reciprocating violence of the castrated mother. The bloodthirsty and blood dripping body would then symbolize the wounded and now wounding vagina. This sort of vagina constitutes, by displacement upward, another disavowal--that is, an acknowledgement and a repudiation of the woman's "incomplete" genitals. The passive victim here submits to mother's

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<sup>26</sup>The physician makes it seem to the superstitious villane inhabitants that a vampire has been ravishing his spouse. Then he drugs the unsuspecting paramour, squirts the blood over his mouth and lays him out in a coffin in the basement. He knows that when the body is so discovered, his hysterical old servant will treat the cuckolding lover as a vampire and dispose of him accordingly.

retaliation as the infant emptied by its own projected oral greed; as the father's introjected phallus drained; and as the savior son making restitution which appeases the mother's anger and heals her at the sacrificial altar of an incestuous wedding where the stake in the heart is love strannely confessed.

Jones (1911a) wrote that fantasies of necrophilia may excite in the unconscious sadistic impulses

at the thought of communion with a dead person--partly through the helpless resistlessness of the latter, and partly through the idea that a dead mistress can never be wearied by excessive caresses, can endure without limit, is forever loyal. The latter thought of the insatiability of the dead often recurs in the literature on vampirism.... (p. 10)

The statement is found in a little essay, "On 'Dying Together'."

We wish to stress the notion implied in Jones' title. Vampirism is something basically accomplished within the narcissistic refraction of the double. Some hold, in fact, that the vrykolakas has only one side, that he is half a person (Lee, 1936, p. 304). Understandably, the vampire-double proves forever loyal; he sticks by his originator to the end. At this point it should be apparent that however many "personalities" or part-objects are cast in this drama of the undead, the action betrays in its essential coordinates a choreography wherein a side of the self moves and counterpoises with the motion of the other side in a macabre death-dance. A noticeable feature in necrophilic fantasies seems to be a thorough conviction that among the principal participants there exists but one life to go around. Hanna Segal (1953) reports a necrophilic version of the transference that clinically exemplifies our meaning. Of her patient she writes:

One of his oft-recurring expressions was: 'I live by other people's permission'. By other people's permission meant really by other people lending him, or giving him, their own life. In this situation every frustration was felt as a threat of death from a hostile object.... [I]f I frustrated him he died; if I gratified him he stole my life and I died.... [E]ither he or I had to be a corpse. There was one life between us and one death, as it were, represented by the concrete form of the corpse, and we were constantly identified with one another by projection and introjection. The various complicated relations we had on various levels were endless attempts at solving the problem of how to share one life between the two of us. (p. 100)

By its very nature, vampirism poses such dilemmas. A psychotic patient who had shot a boy to death in a graveyard imagined the deceased residing in purgatory in a state of starvation. To feed this emaciated figure, he fasted for days fantasizing that any sustenance he could form would somehow be mystically transubstantiated into ambrosial nutriment eaten by the murdered youth. Fanatically obsessed with certain themes in Christianity, he concluded that food equalled the body and the blood, equalled life. He did not simply reject his food, however; he insisted on dispersing it to other prisoners. In some miraculous fashion, their digestive processes were to work for the nourishment of the hungry undead. He grew weaker, the departed stronger. Eventually, these meal-time sacrifices would accumulate, he imagined, to a proper atonement. Murder had made these "last suppers" possible. Quantitatively one life had thereby been allotted for two (Geba, 1975).

This case calls attention to the often ambiguous identities of the victim and the slayer. In vampirism, both parts are highly coveted. Perhaps it is the "masochistic contract" (Deleuze, 1971), though, which is most dearly prized. Religions have consistently extolled the sacred value of the sacrificial victim. It was a bloody honor not infrequently



sought as, for instance, the martyrs of history so plentifully confirm (Menninger, 1938; Tarachow, 1960). But those tormented by the vampire's terror capitalize upon this profound role, too. We will even suggest that it may be largely because of this very appeal that such a brand of terror exists at all, that such terror is actually a necessary ingredient of the masochistic alliance. Necrophilia-- which has, we think, first to do with the psychology of the victim-- is precisely based on this sort of alliance. But what do we mean by a masochistic contract anyway?

We should rather ask what Gilles Deleuze (1971) means since it is his fine interpretation of Sacher-Masoch which so compellingly draws our thoughts this direction. Deleuze says "there is no specifically masochistic phantasy, but rather a masochistic art of phantasy. The masochist needs to believe that he is dreaming even when he is not..." (p. 64). But the masochistic imagination obeys certain formal artistic qualities. These qualities are epitomized in Sacher-Masoch's delineations of the naked woman posing wrapped in fur, arching with raised whip before her cowering partner, suspending her posture as though hesitating in front of the eye of a camera. There is a coldness, a severely disciplined and practiced restraint here, a gesture of delay and postponement, an attitude of waiting and expectancy. The sensual essence of masochism is bound in this promise, in the fixity of this penultimate tableau. Masochistic dreams return again and again to such a frozen moment--the exquisite culmination, the climax put off. Pain and release poise in view. But in that tense interim-immobility masochistic eroticism luxuriates. "Disavowal, suspense, waiting, fetishism and phantasy," writes Deleuze,

"together make up the specific constellation of masochism" (p. 63). Both tormentor and victim consent by contract to actualize these artistic conditions. The victim's viewpoint directs the whole drama. The tormentor is a creation, an employee, an actress educated to the part by the masochistic dreamer. The dreamer is the son; the actress the dispassionate oral mother with phallus doing what she is told. And what she is told, what she is expected to do is expiate her son's guilt by punishing the criminal likeness of the father he has assumed. All her castigation must end by achieving a rebirth of the son (a parthenogenesis which precedes genitility), a rebirth managed without the father, managed by the willing son and the imposing mother imposing the phallus. It is an estheticism quite independent of sadism.

Generally, psychoanalysis has neither fully appreciated the esthetic nor the dissymmetry in this regard.<sup>27</sup> Of course, it would seem obvious that in these characteristic beating compacts sadism plays a heavy-handed part. Deleuze, however, impressively interprets otherwise. We quote him at length:

The woman torturer of masochism cannot be sadistic precisely because she is in the masochistic situation, she is an integral part of it, a realization of the masochistic phantasy. She belongs in the masochistic world, not in the sense that she has the same tastes as her victim, but because her 'sadism' is of a kind never found in the sadist; it is as it were the double or the reflection of masochism....In our opinion the woman torturer belongs entirely to masochism; admittedly she is not a masochistic character, but she is a pure element of masochism. By distinguishing in perversion between the subject (the person) and the element (the essence), we are able to

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<sup>27</sup>Theodor Reik is probably the exception. Much of the superlative account of masochism presented in Deleuze, we think, grows out of Reik's classic, Masochism in Modern Man (1941). To our judgment, the study by Reik is still unsurpassed as the fundamental treatment of the subject. See Brenman (1952) for a brief review of some of the psychoanalytic literature on masochism.



understand how a person can elude his subjective destiny, but only with partial success, by playing the role of an element in the situation of his choice. The torturess escapes from her own masochism by assuming the active role in the masochistic situation. (p. 37)

This helps us considerably because it is certain the aims of De Sade (and we shall bring this up again in the following chapter) have not much to do with vampirism except to end it altogether.<sup>28</sup>

Since the vampire (among other things) embodies projected impulses reversed upon the submissive self, he at first acts as the tyrannizing one in an unconscious contractual arrangement. The vampire style typically utilizes all the formal artistry of masochism: the announced visitation, the subjugation of the will through fascination, the hovering, the teasing, the gradual absorption of whatever precious stuff one is hoarding, the paralysis which stops time long enough to allow dreams their melodramatic freedom to savor whatever the imagination has done with the idea of inevitable ravishment. Meanwhile, over everything hangs (like the sword of Damocles) the awareness of a great promise. Neither terror nor masochism can set man's heart to beating without such a promise. Pacts with the Prince of Darkness or his emissaries are never signed for nothing. And the contract in vampirism is promissory throughout. We rather suspect it is so of all demons, but with the vampire indubitably: He feeds his hunger to the same extent he satisfies the hidden appetites of his host. We have already discussed the many wishes (shuffled in many assortments) that this

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<sup>28</sup> We are writing primarily of the major masochistic elements in vampirism and the minimal and quite secondary importance of sadism there. Masters (1962), though, makes a few brief observations which suggest that this hypothesis might be more widely applicable. Demons, he notes, were generally "not regarded as sadistic" (p. 98). Yet, Masters sees clearly, the masochistic elements were a flagrant feature of the self-degradation indulged in by the victim-participants of demonolatry.



complex creature attempts to fulfill and to fulfill, as we now realize, according to those formal qualities which contribute to a masochistic satisfaction. Further, though, it is important to remember (as we have too little mentioned) that usually nobody really dies from vampirism; life goes on and on. It is a grand promise: The first death does not count. The masochistic alliance does not intend to annihilate. It is a bondage which releases. The vampire promises cruel punishment, but punishment that culminates in resurrection. Death is postponed. One may wait in the tomb or walk about hunting for his daily bread, wait until the exhumation--until, that is, the masochistic contract is broken. By bemoaning (or more subtle clues), the masochist compels others to behold his torture, causes them then to scurry about in rescue efforts. Masochism is demonstrative, exhibitionistic (Reik, 1941). As we have said, the primal scene spectacle is "re-viewed" in these exhibits. In vampirism the rescuers misunderstand (or, else understand too well!) and introduce as the cure a dose of genuine sadism.<sup>29</sup>

Deleuze spoke of eluding subjective destiny. The vampire-double looming over his victim, camouflages for awhile the deep craving for surrender which animates the complete performance. The vampire's bearing seems to attest by hypnotic force that a portion

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<sup>29</sup>For the inevitable termination of this contract when a true sadist seizes the whip, see Smirnoff's (1969) comments on the literary classic of masochism, Sacher-Masoch's Venus in Furs. Smirnoff's article, entitled "The Masochistic Contract," followed the 1967 publication in France of Présentation de Sacher-Masoch by Deleuze. It is remarkable how extensively Smirnoff clearly voices as his own several major themes developed by Deleuze, extending gratitude to the latter's book only for a single minor detail!

of the self maintains an elevated, overtowering authority. This means, oddly enough, that one is in total control of one's total surrender. Here is, perhaps, a response deriving from the troublesome riddles of anality. When the necrophiliac (in deed or mind only) plays around with dead or sleeping bodies, or imitates such bodies, he is working out the right to give himself fully away to his own buried desires. Reik (1941) unveiled masochism as a risk at victory through defeat and Ferenczi (1931) once noted that the wisest one surrenders. But how can one dare do that and escape being murdered, avoid committing suicide--i.e., survive the immolation? The vampire's sanguinary expiration terminates the masochistic contract and leaves the world once again to the primitive guardianship of the sadistic superego. In the midst of the ceremonies of the social brotherhood, the father's barbarous methods are reinstalled. We now turn to Dracula and the brotherhood or executioners.

## CHAPTER X

### ON THE BROTHERHOOD, THE WOUND AND THE EXECUTIONER

#### 1

As we have proceeded, we have now and then commented on the group which usually gathers for the vampire's excavation. To more fully understand what such murderous participations may be about, we need here to draw these scattered observations together and amplify them within the frame provided by Freud's speculations on the primordial crime that initiated culture, the crime that phylogenetically has haunted man and stimulated civilization's course.

In the fourth essay of Totem and Taboo (1912-13x), Freud, influenced by Darwin, proposed that aboriginal society amounted to a small horde community controlled by a solitary male, strong and jealous, who ruthlessly maintained exclusive rights to as many wives as he could forcefully guard and prevent from promiscuity. This tyrannical, possessive Sire, prolonged his rule by evicting or castrating his sons. Eventually, though, it came to pass that the brothers who had endured this outrage banded together. Covetous of their father's authority and his many women, they mobbed and killed the great man and, because they hungered to partake of his might, they ferociously devoured him. Some who tried to assume with their own person his commanding position only renewed the slaughter. A gradual but general awareness of such futility lead the contenders to restrain the ambitions which sought to put them in the dread father's vacancy.



A fatherhood exactly like that was now beyond the reach of each of them. In fact, to live together they gave up the mothers--the very prizes they had fought to attain. There would be no incest or else there would be no end to fratricide. They had hated their cruel overlord; only they had loved him, too. He stood for everything each of them ever wanted for his own. They had madly destroyed their own ideal. Out of this savage ambivalence, guilt ultimately succeeded in stirring the criminal band into mourning their patricidal act. The brotherhood, a unit of equals, had murdered the father and ravaged his wives and it therefore followed that this new indivisibility necessitated that all the clansmen share the burden of guilt and contribute to the cost of relieving it. As committing the homicide had called for a resourcefulness greater than the means of any one of them so would the guilt incurred have proved unbearable if not absorbed by the combined community. Slowly, the hatred for the chieftain receded but the longing for the missing father persisted and grew. Totemic surrogates were instituted--animals and plants. And upon these fell the full force of the old ambivalence and that guilt which relentlessly demanded atonement for the dead primal horde leader (who, in some places, had been already resurrected into the tribal godhead). With the totemic feast all the powerful but contradictory wishes of the social body became ritualized. What had been traumatically experienced before was here ritualistically done again. The slaughtered totem animal substituted for the primal father as did human sacrificial victims. The infamous crime was victoriously perpetrated anew in a hidden manner along with the cannibalism (the "holy communion") which reinforced the identification with the awesome lord. As a

token of their eternal remorse, the deity was offered a portion of the sacred food and drink; the fraternity sorrowfully returned in one gesture what they had fiercely wrested with another.

Freud believed that the sense of guilt from this group murder (and an actual deed it was, he said) passed phylogenetically through all succeeding generations. Besides this guilt, an unconscious memory trace of the primal horde execution was also inherited. And this momentous event recurrently appears in history and in the lives of each individual as the oedipus complex. In its biology, the hypothesis is Lamarckian (Ritvo, 1965). It ranks among Freud's most controversial arguments but an argument he nonetheless continued to voice (with elaboration, without revision) throughout his career.<sup>1</sup>

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<sup>1</sup>We are well aware of the low opinion anthropologists hold toward what Freud (1921c) himself designated as a "scientific myth" (p.135 ). The phylogentic doctrine underscored in Totem and Taboo did much to estrange them (Róheim, 1950b, p. 190). For a critical review of the issues, see Freeman (1967b). Freeman rejects as "scientifically untenable" Freud's proposals that early man lived within a Cylopean family structure, that the sacramental meal constituted the essence of totemism, and that an acquired psychical disposition can be transmitted genetically. He thinks that we had better discard these aspects of Freud's hypothesis. There is something slightly presumptuous in that recommendation. One might ask if we in fact know so much about such profound, primordial themes that we can pluck out the "scientifically untenable." On the whole topic of inheritance, it seems to us that ethologists have rudely thrown open a door which research has been too eager to shut. (Cf. for instance, Lorenz and Leyhausen, 1973.) But the interesting debates over the historical reality of the ancient episode Freud believed in and the genetic transmission of all or any part of it are beside the point for us. More important is whether or not our data contains the idea of the horde and whether that idea (like any other "scientific myth") helps both to account for the formal structure of what we have found and to give meaning to it. It should be noted at least tangentially that anthropologically the primal horde and its lingering aftereffects need not resort to phylogenetics (Róheim, 1941b and 1950b). Still of interest on this whole controversy is a short article, "Totem and Taboo in Retrospect," by A. L. Kroeber (1939), the one-time doyen of American anthropology. Kroeber provides an alternative rendition of Freud's own theory.



In Moses and Monotheism (1939a), Freud acknowledges how well apprised he is of the ethnological objections aligned against the suppositions first advanced in Totem and Taboo (1912-13x). Apprised but-but completely unconvinced, he reasserts his overall position in no uncertain terms--if anything more adamantly (pp. 131-132)--and once again asseverates the general conclusion that as in the individual, one finds that "in the group too an impression of the past is retained in the unconscious memory-traces" (p. 94). Freud persisted in postulating the existence of an archaic heritage for three basic reasons. First, human beings greet the particular events of their lives with an innate disposition. Second, the universality of symbolism (see above, pp. 11-14), independent of cultural differences, suggests the deposit of an inborn substratum of an "original language" (p. 98) accumulated from forgotten phylogenetic occurrences. Third, Freud believed that certain unreasoning and unintelligible behavior from individuals could not be accounted for or understood without interpolating into their personal history the presence and irresistible influence of "primal phantasies" which not only supplemented the gaps in individual experience but did so beneath an intense compulsivity.<sup>2</sup> For these main reasons, the theory of a species heritage providing both constitutional disposition and primal phantasies--i.e., "subject-matter--memory-traces of the experiences of earlier generations" (p. 99)--could be clinically and heuristically justified. But beyond this, the theory permitted Freud to bridge the expanse separating the psychology of the individual

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<sup>2</sup>See Strachey's short historical summary of these topics (in Freud, 1939a, p. 102n).



from the group because now, Freud proposed, "we can deal with peoples as we do with an individual neurotic" (p. 100).

It is curious, though, how doggedly Freud's interpretations could, at times, persist in subordinating the mother-side of things.<sup>2</sup> In Totem and Taboo the idea of crime develops essentially out of patricide; guilt derives from the aftermath of that deed. Many years later in Civilization and Its Discontents (1930a) Freud would write (his mind unchanged) that "We cannot get away from the assumption that man's sense of guilt springs from the Oedipus complex and was acquired at the killing of the father by the brothers banded together" (p. 131). But Róheim (1950b, p. 192 and p. 202), as well as others (cf. Zilboorg, 1944), has postulated that the body devoured by the sons is primarily the mother's. We note this amendment made by Róheim because with it he explains (finally, after much professional vacillating in his publications) that "primal horde" myths are basically oedipal myths, dream-narrations of present-day unconscious conflicts projected on to the remote past (p. 194). It is not mnemic residues, Róheim contends, but rather man's biologically determined prolonged infancy which recurrently breeds the oedipus complex--unfailingly and universally.

Thus far we have mostly concentrated upon the inner sanctum of a nightmare reality, a profound intimacy forged between vampire and victim. But the ceremonial deracination of the vampire, as we have

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<sup>2</sup>Take a conspicuous instance: Freud (1923d), in his analysis of a seventeenth century painter's demonical possession, insists the Devil is a father figure. But this particular Devil has, besides a tell-tale serpent-penis, huge breasts. Surely such an androgynous fiend is no less mother than father. Concluding his study, Freud even associates the poor possessed fellow with the "eternal suckling" unable to relinquish "the blissful situation at the mother's breast..." (p. 104). See Róheim's (1950c) comments on Freud's analysis (pp. 471-474).

remarked, is usually public, a group enterprise; even if privately performed, it remains, nonetheless, an accomplishment in the name of the community or for the community, to exorcise a virulent presence infesting the people. With this communal authorization and participation--direct or in absentia--in a drama so laden with madness, our attention must refocus slightly. An element of group psychology surfaces unmistakably; we see a confederacy of sorts emerge wherein individuals, to use Freud's (1939a) phrase, "escape the curse of isolation" (p. 85). It was inevitable from the start that we should have to extend our scope somewhat; indeed, we have already in places dipped (though not deeply) into group psychology. After all, our material is mythical, of the folk (even though we, of course, contend it is fundamentally dream-processed). The civic homicide of the demon-god (and with the vampire the people of certain lands became epidemically crazed with such homicidal purgation) compel us to at least consider the phenomenon in the light of the primal horde concept, the most developed of Freud's proposals for grafting the dynamics of individual and group psychology. We will, therefore, follow Freud and look upon a particular manifestation of socially shared insanity as (in form and content) the ineluctable return of the repressed acted out as a distorted revival of themes attributable by Freud to memory traces of the primal murder and its aftermath.

## 2

Now we need to demonstrate the brother-horde's place in the world of the vampire. Fortunately, our present concern finds its most complete and finest psychological development in a major classic of Gothic



literature, Bram Stoker's Dracula (1897). The novel's latent motifs are extremely involved and interlacing but we do not intend to attempt a thorough analysis. Again, our first interest is the literary elaboration of the particular components of vampirism upon which we are here concentrating. We require, though, a brief scanning of the plot.

The novel begins with Jonathan Harker, a London solicitor, traveling toward Transylvania to meet a certain Count Dracula who has requested advice on property he has purchased in England. On his way, ominous forebodings mark the phases of his journey through the Carpathian mountains--frightening forebodings with obscure, occult allusions. But once he reaches Dracula's isolated castle, Jonathan's visit builds to an experience of ever-heightening terror as the realization dawns that he is the prisoner of vampires. Tension mounts. Besides incredible physical strength, the Count commands superhuman powers as well. For instance, wild wolves obey his summons; at will he may change his corporal form into a bat, a wolf or even de-corporalize into a fog. The Count is hundreds of year old. Before such an ancient and preternatural force, doom seems inevitable. Jonathan's emotional resources and physical stamina are, indeed, soon exhausted. Dracula, at this point, departs for England leaving the destitute solicitor to the thirst of three lascivious vampire women. Half-deranged, he risks his life in a frantic escape effort and succeeds.

In England Dracula takes the lovely Lucy Westenra as his victim. She happens to be the close friend of Jonathan Harker's fiancée, Mina. Lucy receives three marriage proposals in a single day--one from a Lord-to-be (Godalming), another from an asylum superintendent (Dr. Seward) and a third from an American (Morris). She chooses Godalming. Lucy,



though (everybody's darling), is given to sleepwalking. Mina stays near her attempting to watch over her restless friend who daily grows more pale and more nervous.

Receiving news of Jonathan convalescing in a Budapest hospital, Mina rushes to him. Gradually, Dracula's visitations weaken Lucy to such an extent that Dr. Seward, baffled, sends for his one-time university teacher, Dr. Van Helsing of Amsterdam. The Professor, old and wise, is apprehensive and, without saying so directly, quickly suspects some supernatural malevolence. The phases of Lucy's mysterious sickness are punctuated by blood transfusions she receives from each of those who once proposed to her as well as one donation from Van Helsing himself. The venerable doctor, without explanation, has proceeded to care for his patient through administration of traditional protections against vampirism. These peculiar, unorthodox methods provoke even more perplexity for everybody. However, nothing avails. Lucy succumbs to Dracula anyway. Transformed into the undead, she lures away children to suck their blood.

Meanwhile, Van Helsing after pondering his suspicions concludes that vampirism definitely is the trouble. He succeeds in convincing Lucy's former suitors that the impossible is true. He persuades them (a rather delicate task) that she must be trapped in her tomb, a stake pounded through her heart, her head chopped off, and garlic plugged into her mouth. This done, they swear together they will track Dracula down.

During Lucy's illness, death and purgation, Jonathan has recovered and he and Mina have married. These two join the fraternity hunting Dracula. Upon pooling their combined information, Van Helsing presents

a synthesis, theorizing in general on vampirism and in particular on the personality of Dracula whom he views in the light of Cesare Lombroso's ideas on criminality. The magnitude of their enemy's power and the extent of their own resources show forth clearly at last.

With the five men busy tracking and plotting against him, Dracula begins victimizing Mina. She sinks so far beneath his hypnotic spell that the Professor inadvertently burns her forehead as he touches her with a protective holy wafer. Each man sees that the only hope for Mina (and she has become extremely precious to all now) is for them to find and destroy Dracula. An elaborate rescue obsession commences and drives them on.

Dracula has not attended solely to Mina. Since his arrival, he has been tormenting an inmate of Dr. Seward's asylum. This inmate, Renfield, is full of bizarre religiosity. Given alternately to fits of homicidal violence and patches of obsequious obeisance, he puzzles and fascinates the scientific curiosity of Dr. Seward. Renfield fearfully and idolatrously worships the Count. Dracula murders him brutally.

With the considerable knowledge accumulated on their enemy and with their defensive know-how (utilizing garlic, crucifixes, sacred wafers, etc.), the group finally maneuvers Dracula into difficulties. The Count flees to return to his homeland. Mina's tragic communion with Dracula ironically proves a blessing. Realizing she is capable of a psychic sympathy with the Count's external perceptions, she convinces Van Helsing to hypnotize her and informs the group of Dracula's physical sensations of the environment around him. Given these clues, much is correctly inferred as to his whereabouts.

The chase is long--back all the way to Transylvania. Assisted by more than a little good luck, they victoriously stop Dracula's reign of terror. He and the three voluptuaries end impaled through the heart; decapitated, they vanish into dust. In the scuffle, though, a group member, Morris, is wounded. But he dies witnessing with the others the beatific disappearance of Mina's scar-blister.

The last page underlines the joyful conclusion noting that seven years later a child is born to Jonathan and Mina on the very day of Morris' death.

3

Now, our synopsis does this famous story no justice at all. Even though Stoker was a second-rate novelist at best, Dracula's attraction reminds us that there is more in bad art than was dreamt of in our philosophies. It has been claimed that this novel--so vastly distributed--ranges in its appeal among folk-literature (Nandris, 1965). In the twentieth century, the vampire mythology culminates in what we could label the Dracula phenomenon.<sup>3</sup> Some have detected this phenomenon in our culture's political currents (Wasson, 1966; Ronay, 1972). A psychoanalytic interpretation attributes its mass success to Stoker's dramatization of the traumatic experience of hospitalization inflicted, usually unwittingly, upon children (Shuster, 1973). Wolf's (1972) closing thoughts on Dracula --"our eidolon"--views the Count as an expression of Western man's contemporary moral dilemma (pp. 302-303).

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<sup>3</sup>This phenomenon--if, indeed, it warrants such an italics--surely emphasizes the most conspicuous contribution of the English-speaking world to the "modernization" of the vampire's personality: We have in mind the Byronic (see above Ch. IV).



We have elaborated psychoanalytically several aspects of vampirism. And we think all these aspects could be retraced through the pages of Dracula. The psychological underpinning of this single piece of data would generously corroborate our hypotheses. We resist the temptation, though, to tediously rediscover in the novel's complicated labyrinth of fantasies pathways we have already followed elsewhere, or which have already been followed by others.<sup>4</sup> If we must run again over the same routes, we will do so quickly. Therefore, our specific analysis of this classic is confined primarily to topics we have thus far somewhat neglected or mentioned only in passing. We have said we are focusing on the idea of the brotherhood--more particularly, the intermingling themes attaching to it of rescue, execution and the belated but everlasting hero deliverance. But to reach the hero of the brotherhood, we must confront another hero first--Dracula, approached by one critic (Wolf, 1972) as "a hero of despair" (p. 223).

There are two heroes then in vampirism. Both are rescue workers; both are killers; but in the name of justice one seeks to kill more permanently than the other. We have already said the vampire is a disavowal of castration and a concession to dying (sleep) but--for as long as he exists--a cancellation of death. That the vampire exercises a heroic function seems a sound enough conclusion. He is demonic: a negative hero whose magic and strength rely upon the power of prohibited desires, deep-seated guilt and (because forbidden fruit is an irresistible delicacy we would trade our souls to taste) upon

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<sup>4</sup>See Appendix 2 for the bibliographic note on Dracula.

a need to partake of evil. He is a demon-hero, defined by primary process distortions or the unconscious superego--a parody, a caricature of the law, dangerously comical.<sup>5</sup> Ungodly lord that he is, he fulfills extravagant wishes with extravagant punishments. Greenacre (1955) writes: "The caricature delivers up the hidden and over-announces it, sometimes thus organizing and legitimatizing the earlier vaguer observations of the spectator" (p. 268). The familiar returns from the grave as the uncanny (cf. Freud, 1919h). The vampire's own person is the magic wand through which the wishes of the masochistic contract come true in a dream realm.

4

The nature of the vampire-hero, Stoker thinly disguises in the pages of his novel. Whatever Count Dracula represents, it is unmistakably associated with the primal scene. It seems, in fact, the narrator simply cannot emphasize this enough. So, not insensitive to Stoker's insistence, we look once more at this important event this time to better appreciate why that hero eventually sponsored by the brotherhood does, after all, grow up as a response to the criminal heroics of that scene, heroics symbolized in the vampire's person as well as reenacted in his exploits. The episode we select to discuss has already invited Bierman's (1972) psycho-

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<sup>5</sup>Annie Reich (1949) remarks that "...the grotesque-comic performance has the meaning of confession, self-humiliation and self-punishment" (p. 200). The important element of caricature in the area of demonery, Jones (1931, p. 347) has already mentioned. By distortedly mimicking our sanctimonious identities (or institutions), demons regularly threaten to upturn the mendacious foundation of our holy façades. It is a profound and uncanny process through which the repressed returns and assumes the very features of the mask that would belie its nature and existence. For a superb explication of this subtle possession, see above (pp. 83-84) the passage we have quoted from Freud.



analytic commentary. But it ranks quite probably as the book's most revealing moment and it vividly dramatizes latent material contributing to the creation of the dual heroes of vampirism.

The occurrence we refer to begins when a sleeping potion prescribed for Mina finally takes effect. Later, she recalls her husband, Jonathan, lying beside her so soundly asleep he cannot be awakened. A fine pale mist has seeped into the room. Suddenly, Dracula's thin tall figure corporalizes from the vapor. A gash cut by a deflected weapon Jonathan had once recklessly aimed as a death blow, shows as a red scar on the Count's forehead. Mina submits unresistingly as his thirst draws the blood from her throat.<sup>6</sup> She continues her recollection:

"Then he spoke to me mockingly, 'And so you, like the others, would play your brains against mine. You would help these men to hunt me and frustrate me in my designs! You know now, and they know in part already, and will know in full before long, what it is to cross my path. They should have kept their energies for use closer to home. Whilst they played wits against me--against me who commanded nations, and intrigued for them, and fought for them, hundreds of years before they were born--I was countering them. And you, their best beloved one, are now to me, flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while; and shall be later on my companion and my helper. You shall be avenged in turn; for not one of them but shall minister to your needs. But as yet you are to be punished for what you have done. You have aided in thwarting me; now you shall come to my call. When my brain says "Come!" to you, you shall cross land or sea to do my bidding; and to that end this!' With that he pulled open his shirt, and with his long sharp nails opened a vein in his breast. When the blood began to spurt out, he took

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<sup>6</sup>Róheim's basic dream postulates (see above Ch. V) are illustrated throughout this episode. In this respect, the vampire is a dream-reaction to sleep, helping keep the ego "awake," eroticized. Also, Snyder's (1966) comments on an "hallucinated enemy" may be applied to this context (see above, p. 101). Later (Ch. XI), we will have occasion to analyze the dream of a child who used Dracula to startle into wakefulness.



my hands in one of his, holding them tight, and with the other seized my neck and pressed my mouth to the wound, so that I must either suffocate or swallow some of the -----Oh my God! my God! what have I done?..."

Van Helsing with the others breaks into the room. We quote, again at length, now from Dr. Seward's account of what they saw and what happened:

The moonlight was so bright that through the thick yellow blind the room was light enough to see. On the bed beside the window lay Jonathan Harker, his face flushed and breathing heavily as though in a stupor. Kneeling on the near edge of the bed facing outwards was the white-clad figure of his wife. By her side stood a tall, thin man, clad in black. His face was turned from us, but the instant we saw all recognised the Count--in every way, even to the scar on his forehead. With his left hand he held both Mrs. Harker's hands, keeping them away with her arms at full tension; his right hand gripped her by the back of the neck, forcing her face down on his bosom. Her white nightdress was smeared with blood, and a thin stream trickled down the man's bare breast which was shown by his torn-open dress. The attitude of the two had a terrible resemblance to a child forcing a kitten's nose into a saucer of milk to compel it to drink. As we burst into the room, the Count turned his face, and the hellish look that I had heard described seemed to leap into it. His eyes flamed red with devilish passion; the great nostrils of the white aquiline nose opened wide and quivered at the edge; and the white sharp teeth, behind the full lips of the blood-dripping mouth, champed together like those of a wild beast. With a wrench, which threw his victim back upon the bed as though hurled from a height, he turned and sprang at us.

Van Helsing repels the assault by holding up a Sacred Wafer and Dracula escapes. The next morning, reminded by the Professor that Dracula had "banqueted heavily," Jonathan anguishly exclaims: "Did I forget! shall I ever--can I ever! Can any of us ever forget that terrible scene!"

Much of psychological value could be mined from these rich passages. But we wish to pick out only certain primal scene elements which become magnified in defining the double-heroes (i.e., the vampire and his executioner) as we discover them confronted in a necrophilic

creation. Our more general theme here relates to rescue; our more immediate one relates to the notion of the wound or the wounded one.

Obviously, for our purposes, Jonathan represents the child-spectator feigning sleep, paralysed by the traumatic sights and sounds of parental passions. Phallic and oral desire fuse in this primal scene version. We have no trouble seeing this. We would say that Mina is the mother in this episode, too, but can we say still more about her?

Throughout the story Mina epitomizes everything lovely in the most virtuous sense; the last word she is in moral rectitude: a fiction of perfection. She seems hardly more than a stock cliché for a very fundamental plot of melodrama: female purity abused by lust mismanaged. Lucy--proposed to by so many, given blood by so many, transpierced before the eyes of so many--she was another such maiden in distress. But there is something more implied in the cliché and this lends it life. The primal scene we have quoted at such length betrays how thoroughly Mina's model goodness sustains a contrasting image of the prostitute mother. It would not be easy to overemphasize the centrality of this image in Dracula.<sup>7</sup> and, more widely, in vampirism. Mina (and before her, Lucy) starkly portrays what Freud (1910h; 1912d) discovered in the revived oedipal content of puberty as the child's

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<sup>7</sup>This is also a trapping of the Gothic tradition in literature. To mention but one example: In Matthew Lewis's The Monk, first published in 1796, a painting of the Blessed Virgin, secretly gloated over by the fancies of the deeply religious Ambrosio, turns out to be the picture of a beautiful temptress who seduces the holy man, unleashing desires which lead to matricide and incest. For a literary analysis of this famous novel, we call attention to Wolf (1972, pp. 143-153) who labels The Monk as "the quintessential novel of ununderstood sexual compulsion," a compulsion so much a part of adolescent hunger (p. 153). For further psychoanalytic commentary on these contrasting mother-images and their association with the psychology of the double in literature, refer to Rogers (1970), especially his discussion, "Fair Maid and Femme Fatale."



two-sided interpretation of his mother. On the one side the mother is pure and untainted by sexual wishes or behavior; she remains adoringly devoted to her son. On the other side she has been possessed by or given herself willingly to the debaucheries of the dangerous father. She is a fallen woman, a prostitute who indiscriminately flaunts her favors for the father's satisfaction; or else she is deflowered by his rapacious force. Whether she consented, or whether she was raped, the problem is the same: She must be saved. She must be saved by her son and--prostitute that she after all is--be incestuously enjoyed by her savior. The once unobtainable and delicately veiled mother has now stumbled exposed into the arms of her disenchanted son. Rescuing the harlot from sin promises the hero the full taste of the same sin as a reward for his valiant re-conquest of the precious mother. After the defloration, though, purity is redefined as the carnal unity of mother and son in immaculate incest: that is, a love in a world without the father but a love that follows the rape by the father. And while this violation perhaps tends to bind her in thralldom to him, it calls forth her enmity as well (cf. Freud, 1918a). With the father's defeat, however, the way is "open" to the son if he can come to terms with the wound which mars the sacred mother, if he can cope with the shocking implications of her bleeding genitals and set her restless vengefulness at ease. If he can manage this then a fairy tale heritage will open like a marvelous cornucopia of childhood delights.

The wound imagery emerges as a dominate motif in Stoker's famous novel. Mina is accidentally scarred as the Professor touches her forehead with a sacramental wafer after her humiliating assignation



with Dracula. "Unclean! Unclean!" she bewails. "Even the Almighty shuns my polluted flesh! I must bear this mark of shame upon my forehead until the Judgment Day." The rest of the story's action unfolds the group's united efforts to rescue Mina--as they had earlier sought to rescue Lucy--from her increasing bondage to the vampire lord. Her scar functions as a grim reminder to all five men of what must be done to redeem dear Mina from the fate of the undead. With Lucy, festering fang punctures in the throat had attested to the vampire's violation. But the anxious concern in Lucy's case focused upon her strange blood loss. When several men try to give Lucy back the blood that she has lost through transfusions, the close association of the prostitute theme and rescue becomes unmistakable. Lucy and Mina completely complement each other: There is no bleeding without a wound somewhere. We do recall, though, that in the long passage quoted, Dracula also displays a red scar and, in addition, inflicts upon himself a breast wound. The vampire, we have said, is an ambisexual being (i.e., mother and father). When Dracula's nails (and these are phallic) slice a gash in his chest, the vampire condenses the deeds of the primal scene.<sup>8</sup>

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<sup>8</sup> We have here a fine example of what psychoanalysts regard as the combined parents (cf. Klein, 1932). There are a good many of these "combined" creatures in mythology, e.g., Medusa or, as Reik (1920) demonstrated, the Sphinx. For a recent discussion of the primal scene origin of such androgyny, see Edelheit (1972). Edelheit writes that "it is characteristic of primal scene fantasies that they express an identification with both members of the copulating pair. Since the double identification within the primal scene schema can be either simultaneous or alternating, the manifest content of the resultant fantasy often represents a reversal of roles" (p. 213). Also important for us are the two forms which Edelheit believes distinguishes this primal scene schema. What he calls the primary form depicts the child's identification with the copulating parents and eventually evolves into an oedipal constellation. The secondary form distorts the primal cohabitation by oral projections and the identifications relate more to the nursing situation of mother and child.

The genital mutilations symbolized in the narration have all been displaced upward.

What is the psychological significance of the bleeding wound? Freud discussed the child's reaction to the exposed female genitals, to the missing penis (see Appendix 3, "On Disavowal"). The interesting papers of C.D. Daly (1935, 1943, 1948, 1950) propose some important elaborations. He argues for the crucial effect of the menstruation trauma upon phylogenetic and ontogenetic history.<sup>9</sup> In fact, he positions this trauma as the nucleus of the oedipus complex. As we know, Freud designated a positive and a negative ingredient in this complex. However, Daly presupposes a biphasic development here enforced by two powerful waves of repression. During the first phase, the positive oedipal, the child's incestuous longing (and for simplicity's sake, we speak only of the boy) promotes aggressive rivalry. For the mother's sexual favors, he would kill his father and kill his brothers, too. These sexual favors include (at the genital level) the right to smell and drink the menstruous mother's blood. But the castration threat succeeds in repressing this incest and curtailing the deadly hostility directed at the father and other competing males. Desire and hatred, though, must go somewhere. The sight of the bleeding mother after the repression of incest re-channels these impulses. The bloody wound confirms castration, the fear of being eaten and death. The body and the blood so animalistically craved before, now appears as a mangled

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<sup>9</sup>Freud (1930a) believed the menstruation taboo primarily stemmed from organic repression (here evidenced by the phylogenetic minimization of olfactory stimuli) and served as a defense against an evolutionary stage which preceded man's upright posture and the visual excitation which then became associated with the exposed genitals (pp. 99-100).



injury, a source of terror, loathing and disgust. Since the mother no more can be loved, the father replaces her; and where the son rebelled, he now submits. The negative oedipus arrives.<sup>10</sup>

A strange metamorphosis now occurs. And this is what we mean by the ego's artistic composition of terror. The mutilated mother turns phallic, devouring and castrating (as she does so well in Baudelaire's Les Métamorphoses Du Vampire). What we wish to stress is the metamorphosis of the beloved into a gruesome monster contains the essential elements of rescue as we detect them not only in Dracula but generally in vampirism. Daly outlines the course of this process as follows:

The feeling of guilt belonging to the castration wish against the phallic mother in the boy's negative Oedipus phase has its primary origin in the castration wish directed towards the father in the positive Oedipus phase --the castration wish being displaced on to the mother in the menstruation trauma; after which the son endows the mother with a penis in order to deny [disavow] her horrifying wound, and then directs his aggression towards it. When he at a later stage discovers that she has no penis he then feels guilty and responsible for her supposed castration because of his previous castration wishes. (1950, p. 229)

Before the incest taboo, perhaps rescue proved more straightforward. That is, a score had simply to be settled with the primal

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<sup>10</sup> Now is perhaps as good a time as any to mention Robert Eisler's (1951) anthropological interpretation of lycanthropy. This interpretation, bolstered with bedazzling scholarship, is important to this chapter for a couple of reasons: First, Eisler, like Freud, believes in the historical actuality of the murderous band--the very position which most anthropologists have flatly rejected (see above, p. 201n). For him, lycanthropy (and vampirism is a species of this) resides as an atavistic heritage dating back to the close of the pluvial era when starvation transformed men from their originally benign frugivorous existence into lupine packs of carnivorous blood and meat hunters. The texture, as well as most of the content of Eisler's engaging thesis is predominantly characteristic of Jung and reminiscent of Cesare Lombroso's (1836-1909) now outmoded views (views, nonetheless, constantly reasserted, usually covertly, in the most compelling fashion).



father; after that successful settlement, which might eventuate in patricide, mother and son drew naturally together. With the menstruation trauma, though, the rescue maneuver becomes immensely complex and perilous because it is basically a matricidal enterprise; murder saves the mother. Daly claims the menstruation shock instigates the second major oedipal repression. A façade of the ethereal, untarnished woman coats the vision of terror. We contend that the mother of incest and the mother of blood become embellished and disguised by the dream-work (or socially by the "myth-work") and that they merge in the image of the blood-drinking vampire, once again sensuously beautiful and/or terrifying.

The injurious wound of vampirism is the mouth, the mouth that swallows, emasculates and inflicts a kind of death. Dracula's "white sharp teeth, behind the full lips of the blood-dripping mouth, champed together like those of a wild beast." This bleeding orifice characteristic of the vampire (and, at times, of his victim, too) represents the menstruating vagina displaced upward; the teeth are an attempt to disavow castration and undo the frightful brutality which cuts the mother's body.

The vagina dentata is a basic element in the latent content of the vampire idea. Skeat's study, Malay Magic (1900), describes a female vampire the Malays name Langsuir (pp. 325-327). This beautiful creature possesses exceptionally long, sharp nails and dense black hair which drapes down her body length. Covering as it does the back of the neck, her luxuriant locks hide a gaping hole there, a hole she uses to suck blood from children. If she is captured, one must cut her nails and

tresses and fill up the blood-sucking cavity in her neck with these trimmings. Once achieved, this subdues her and she thereby attains the semblance of a normal woman.<sup>11</sup>

Clearly, with the Langsuir, the dangerous mouth concealed by hair symbolizes the vagina dentata displaced upward. The long nails and hair are phallic. The phallic woman, then is also embodied here. Castration transforms this rapacious beauty, castration represented by the cutting of the hair and nails. The hole is stuffed with these phallic trophies and forthwith the metamorphosis accomplished.<sup>12</sup>

The devouring vagina is not always veiled by such symbolic obscuration. In Eskimo mythology, for example, lives another irresistibly lovely female vampire whose genitalia ingurgitate the victim's entire body and subsequently discharge the bones while urinating (Volta, 1962, (pp. 49-50)).

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<sup>11</sup>Skeat writes of another child-molesting vampire woman known in Malay as the Penanggalan. This is an extremely bizarre being from whose head and throat trail many feet of bloody intestines (pp. 327-328). Since very ancient days, though, vampiric demons have craved infant blood. One such night-scurge was Lilith, held by some Old Testament exegetes to be the one-time wife of Adam (see Spence, 1920, p. 251). And among the Greeks we find Lamia vengefully driven, just as Lilith was, to limitless blood-drinking infanticides (see Graves and Patai, 1963, pp. 68-69). This sort of infamy became quite characteristic of the traditional vampire's murderous exploits. Some anxious souls sought to preclude even the possibility of such monstrous deeds by certain conscientious arrangements for postmortem precautions. For instance, in Fortes's Travels into Dalmatia (1778), the author tells us that, like the Transylvanians, the Morlacchi believe the vampire (or Vukodlak) drains the blood of children. "There are even instances of Morlacchi," Fortes records, "who imagining that they may possibly thirst for children's blood after death, entreat their heirs, and sometimes oblige them to promise to treat them as vampires when they die" (pp. 61-62). (See as well the passage from Nodier quoted by Volta, 1962, p. 114.) R  heim (1946) and Jones (1931) have already commented fully on the role of projected oral impulses here and the punishments for the insatiable wishes to eat and drink up the mother's body. (See also R  heim, 1952b, pp. 215-216 for a few additional remarks.) All of this, and in particular what Skeat offers, is useful in evaluating Simmel's hypothesis (see above, p. 116).

<sup>12</sup>"The answer to the eyes or the mouth of the Gorgo-Medusa is the sword of Perseus," R  heim (1952a, p. 290) wrote. And by mouth he was including the dread of the oral retribution associated with the vagina dentata.



The vagina dentata (the biting, sucking aperture) takes back what was taken away during the primal rape, replenishes the priceless fluids that have leaked away.<sup>13</sup> The victim's body is punctured and drained as the mother (first a feeding, then a copulating body) was punctured and drained by the greed and lust of father and son.<sup>14</sup>

The infant, we know, originally exploits a parasitic existence. The notion that mother and child draw upon a single reservoir of sustenance we have previously mentioned as part of vampirism (see above, pp. 192-193). Blood can symbolize milk, urine, semen (see above, p. 189n) and, at a more conscious level, the blood is the life (Daly, 1950, p. 234).<sup>15</sup> If the mother-host loses blood, then the blood must

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<sup>13</sup>In this context, see the vampire dream reported by Daly (1948, p. 178).

<sup>14</sup>We are stressing, just as Daly does, the exudation of body fluid associated with the idea of the wound. It is not only an opening or a spot where an appendage is missing. In psychoanalytic literature often the "wound" of the female genitals simply means something cut away (cf. Abraham, 1920, p. 364). But a wound bleeds, festers, smells; it is an active suffering and an immediate danger. A fascinating clinical publication by Hofling and Minnehan (1956) reports a case of "onanistic algolagnia." The patient ritualistically sucked his own blood. The study is full of material directly related to the present chapter's themes. For example, about this vampire-like behavior, the authors write: "The possibility exists that in making himself bleed once a month from an (artificial) orifice, the patient was again betraying an identification with the dread mother" (p. 159). Relevant here, too, is the vampire-behavior of a female reported by London (1957). After her roommate cut her finger accidentally, the patient sucked the blood from the woman's wound and experienced vaginal sensations (p. 123).

<sup>15</sup>Most non-psychoanalytic authors have written on the significance of blood and the vampire. See, for instance, Volta's (1962) interesting chapter, "The Litany of Blood" (pp. 18-36). Mention is made there of Magnus Hirschfeld citing in his Anomalies et Perversions Sexuelles (published in 1946) a curious patient treated by the psychoanalyst, Wilhelm Stekel. Further comments on the meaning of blood may be found in an article by Vanden Bergh and Kelly (1964) which deals directly with the clinical manifestations of vampire pathology. In one case, these authors found that blood symbolized (though they used symbolized in a technically incorrect sense) "'forbidden fruit,'" i.e., "'an unobtainable object'" (p. 546).



be siphoned back from the son. It is as Gautier's beautiful vampire murmurs to her sleeping lover: "Since you love me still, I must not die....Sleep, my only treasure; sleep, my god, my child; I will not hurt you, I will only take from your life what I need to keep mine from going out."<sup>16</sup> The matricide which follows does hurt him but the mother must be rescued, the blood cleansed. The crimes that a hungry lust savagely practiced must be atoned for through a nightmarish love stirred with an abundance of guilt, fear and anger. Mina and Dracula drink from each other's wounds. Each is half of the double. The vampire unashamedly fulfills himself upon the blood which, according to Daly, once so much excited man's animal lust. And poor Mina, answerable as she is to the post-incestuous child's revulsion, drinks from this foul blood fount in suffocating humiliation. "Flesh of my flesh; blood of my blood; kin of my kin; my bountiful wine-press for a while....," Dracula baptizes her; and what glorious words those are commemorating as they do (in our present context) the once passionately craved body and blood of the mother. Now that mother is unclean; she smells bad; her power is vicious, madly avenging. For those who (whether willingly or not does not matter one bit) take part in her rescue a good many undead impulses rise up again. Certainly, the

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<sup>16</sup>In analyzing the "vamp," Rado (1933) traces her ambition to "'suck' men dry" to the wish to acquire a penis. Her behavior, he believes, derives from the early tempestuous relationship with the mother that follows the girl-child's discovery of the anatomical distinction of the sexes. Rado writes: "It had so often been told her that if she wished to grow, she must eat; and that she obtained her first nourishment from her mother's breast. Now again, she wishes to nurse at her mother's breast, indeed devour the whole breast, only so that a penis will grow on her after that,--which happens, too, in a dream. This is the secret of the art that the vampire applies with men" (p. 461). (See also, p. 467.) It may be that in the vampire's execution we have a perfect instance of what Rado in his article calls "genital masochism," though we have not interpreted the stake-in-the-heart completely that way.

fantastic incestuous promises have hardly changed at all. As the end of Polidori's story disclosed (see above, Ch. IV), the vampire always proposes a forbidden wedding journey. We remember also how clearly Carmilla expressed this in LeFanu's masterpiece (see above, Ch. V): "But to die as lovers may--to die together, so that they may live together." That this necrophilic fantasy represents a post-mortem resolution of the oedipus complex, psychoanalysis has long been aware (cf. Jones, 1911a; 1912a), and in these pages, as well as elsewhere (Geba, 1975), we have said more about these rescue-homicides.

The rewards, then, are the old ones; the defenses are merely functioning in another sort of artistry to pay in a particular fashion the dues owed the superego and to permit the drives to have their reckless way within the confines set by that artistry. Fantasies, dreams and myths bind the unruly drives and wishes of the id. The vampire is one prototypical art form which binds these drives and desires into an idea of the terrible.<sup>17</sup> It is one ancient structure into which we may pour a portion of ourselves, in the sense that Mann elaborated (see above, p. 41). That is, the vampire is one of the artistic prototypes that draw together and shape into an expression a profundity we may only be able to relate to as an evil insistent on belonging to us. But the vampire is a vessel of truth or lies which can be--it would seem must be--smashed to smithereens. This brings us nearly to the brother clan and to the hero-priests of execution.

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<sup>17</sup> One psychoanalytic study (Schnier, 1954) suggests the close relationship between the vampire and other mythical chimeras (e.g., the Hydra, the Medusa, the dragon), using each of these to further fathom the symbolic significance of the octopus and, in some degree, the spider. In all these areas, Schnier detects the basic fantasies of the devouring mother and mother-with-the-penis. There is a fine passage quoted from Victor Hugo on the blood-sucking Hydra (p. 15) which betrays ideas of suffering founded on dreadful oral retaliatory fantasies.

But before concluding this section, a few explicit thoughts on Christianity are certainly in order, particularly after Dracula's this-is-my-body-and-this-is-my-blood baptism of Mina.

"The true vampires," Voltaire (1764) harshly asseverates, "are the monks who eat at the expense of the king and of the people."<sup>18</sup> Voltaire's scathing insights told him that it was this sort of avaricious reality which actually lay behind vampirism. But in other ways than this, in fact in multifarious directions, the vampire coalesced with Judao-Christian tradition. Indeed, the relationship between these is extensive enough to alone invite lengthy discourse. The parallelism, however, need not be dwelled upon here; almost all major discussions of vampirism (see Appendix 1) have considered this (though, it is true, they have not dealt with it psychoanalytically). It is apparent that in the West Christianity especially has imbued the vampire sage with profound implications. The Gospel According to John (6:53-56) records these significant words from Jesus:

"Truly, truly, I say to you, unless you eat the flesh of the Son of man and drink his blood, you have no life in you; he who eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day. For my flesh is food indeed, and my blood is drink indeed. He who eats my flesh and drinks my blood abides in me, and I in him."

In one strain, Christ's admonishment reverberates against the emphatic blood-taboo set down in the Old Testament.<sup>19</sup> But that the elixir of life is the blood is a heritage of most pagan faith found the world over. Like Christ, the vampire, too, espouses that the blood is the

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<sup>18</sup> We have taken this quote from Wolf (1972, p. 136) who cites this as well as an entire passage on vampires from Voltaire's Dictionnaire philosophique. We have been unable to locate this reference in Besterman's 1971 translation of all the philosopher meant to include in his dictionary.

<sup>19</sup> See Leviticus (17: 10-14) or Deuteronomy (12: 23): "'Only be sure that you do not eat the blood; for the blood is the life, and you shall not eat the life with the flesh.'"



way and the means to life eternal beyond the grave; like Christ, with the vampire, too, the feeder and the feeding body eventually become indivisible. The emphasis for both these death conquerers is upon the new life after the first, the pseudo-death. Though for the vampire, the endless days of afterlife are here upon the earth rather than in some other-worldly kingdom. Not only did Christ and the vampire both overcome death, both were crucified, impaled as criminals. The vampire story is, of course, the tragic one since death does in the end--after a seemingly interminable succession of prolonged days--acknowledge the brutal reality of bodily destitution.

5

We will view the hero(es) of vampirism in terms of the rescue homicides performed. Our discussion of Daly's conclusions should guide us through the psychodynamic maze which leads to the vampire's gory demise. In the episode from Stoker's novel that we have been talking about, Van Helsing and the others interrupt the blood-ceremony, dispel Johanthan's catalepsy and force Dracula's retreat. It is a rescue (but not, we might say, the grand rescue which necessarily distinguishes the vampire's second, unreprievable death). The primal scene mother is won for the son(s). The trophy, though, is tarnished. Dracula carries a scar upon his forehead. When Mina is similarly stained, the psychological task which the rescue actually involves becomes more sharply delineated, driving the anxious group into desperate plots to save their darling from vampirism. After all, Dracula had promised her: "You shall be avenged in turn, for not one

of them but shall minister to your needs." The men are all watchful of the minute signs that betray the progression of her slow metamorphosis: the scar gradually turning more and more hideous, the teeth enlarging. Psychoanalytically, it is a fascinated inspection by the entire fraternity of the female genitals. The principal symbol of terror, the vagina dentata, is at last unmistakably disclosed. The brotherhood's redeeming mission becomes totally absorbed in coping with the treat of their beloved's frightful wound.

They do finally trap Dracula in his coffin. Jonathan chops off the Count's head and Morris plunges a bowie knife into the heart. In a closing note, Jonathan joyfully informs us that seven years later a boy is born to him and Mina whose "birthday is the same day as that on which Quincey Morris died." In the book, Quincey Morris holds no particular importance. The holiday is remarkable because it commemorates Dracula's execution, of course. As a consequence of that execution a child is born. The birth is, then, in an important sense a communal accomplishment. From the vampire's murder a son results. We have seen this miracle before. Nita, the maiden with a secret, carried the vampire's eviscerated heart to her dead son's grave and there renewed the boy's life (see above, p. 183). It is, indeed, a primordial rescue "conception": fresh life springs forth from death.<sup>20</sup>

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<sup>20</sup>In Frazer's The Golden Bough (1922)--that marvelous compilation of the world's wonders--we find many examples of this folk notion that a revivification and quickening of life derives from effigies personating Death. See, for instance, Frazer's section on the ceremony known as "Carrying out Death" (pp. 404-416). In "The Theme of the Three Caskets," Freud (1913f) discussed the metamorphosis of Death Goddesses into Goddesses of love. Since man's imagination rebels against the thought of death, he sexualizes this inexorable event, personifies it, too, as a means toward falsifying its intractability. It is not surprising then that the touch of Death may become an act of fecundity. See, also, the interesting comments by the folklorist, Gomme (1892, pp. 109-134) on the eating of the dead.

In Dracula the murder of the Count conceals a matricide. True, the vampire's death rescues Mina; but part of her dies as well. She and the Count have fed upon each other. She has been sucked into the primal scene and, in turn, sucked a portion of it into herself. Mina has incorporated the bleeding mother, identified with the injured one, gradually assuming the aspect of vengeance which marks such angry suffering. The "rape" has infused Mina with the disease that drains and eventually imposes a oneness with Dracula. The Count naturally personifies several versions of danger. However the ultimate anxiety appears symbolized in the devouring vagina of the menstruating mother: she who will turn vampire. Mina seems to have extracted from Dracula (i.e., from the primal scene parents) the essence of the vampire dread: the castrated woman, bleeding and bloodthirsty. Daly thinks that the sight and smell of the mother's blood constitutes an invitation to the sadistic impulses which both caused the wound and which attract a similar (though punitive) castration for the incest and parricide that would appease a resurgence of such impulses. Therefore, the sons respond violently to the threat and temptation of the wound. Mina must be saved.

And how is this finally managed? When the fraternity converge for the kill, Dracula is decapitated and impaled by a double-executioner.<sup>21</sup> The lethal blows strike simultaneously. Dracula dematerializes. Mina is healed, cleansed. By driving a knife into the heart

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<sup>21</sup> Dracula's execution is performed by two members of the avenging band. Róheim (1934, p. 190) has noted that two brothers can equal many, in this case the community. We know as well that two can represent one (cf. Fliess, 1973, pp. 71-73). The community is the fraternal body, the executioner(s) its phallic extension. Róheim (1950b) has commented on the dual hero-criminals of the horde myths (pp. 193-200). Of one such myth, he wrote: "The one who is most guilty, the leader of the brother-horde in the fight against the father, is also the savior" (p. 199).



and severing the head from the trunk, the vampire disappears. The primal deed is recommitted now by the sons wielding over the mother the phallic force that once belonged exclusively to the father. They use the power to redress the damage which that power had earlier inflicted. It is a palliative magic. Castration is redone and undone in the two movements of a single act. The threat, the vagina dentata, is disavowed. The mutilated body vanishes. The social, ritualized disavowal enforces a more stable repression. The deadly, bleeding phallic mother is lost from view. The stake in the heart now becomes the penis in the woman's unavenging body. Love puts back what lust took away and a child is born.<sup>22</sup>

## 6

We will step aside from Dracula now but before analyzing the "horde concept" and sacramental execution in some data from folklore, let us pause to glance back and look forward. We have been trying to

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<sup>22</sup>One of the chapters deleted by Stoker from the final version of his novel found subsequent publication as a short story titled, "Dracula's Guest" (in Osborne, 1973). Had we not already spent much time on Stoker's work, it would be intriguing to trace in detail, through those few pages omitted from Dracula, many of our current themes since they are thickly concentrated there. The tale comprises a rather confused but uncanny episode, a dream-like journey into a "snow-sleep," where Jonathan Harker discovers the marble tomb of a suicided Countess, a tomb with an iron spike driven into it. The stone sepulcher with protruding stake, we need scarcely mention, represents the buried (repressed) image of the dead (deadly) phallic mother. In a nightmarish setting, Harker is jeopardized by the seductive vampire Countess. He is rescued from this incestuous enticement by "the hand of a giant." We know, because of a similar interruption which occurs in the novel, that Dracula (the father in this respect) is the force protecting and prohibiting. In the little story (again as in the book), this important moment of "the hand of the giant" is the culmination of a fantastic vision of the primal scene. Later, bedimmed Harker (sometimes so significantly stupid!) remarks that he is "the sport of opposite forces." The father-surrogate who saves the son from the incestuous charms of the vampire-mother, is an old story in vampire literature. See the tale of Mennipus and Apollonius in Philostratus' The Life of Apollonius Tyana (in McNally, 1974, pp. 27-31) and, more recently, Clark Ashton Smith's The End of the Story (in Dickie, 1971, pp. 59-78).

show (and we shall continue with this soon) how extensively the bloody surgery of the hero who kills the vampire relates to the sinuosity of themes found winding through the masochistic contract, a contract enacted by that double-ism fashioned in depression according to necrophilic imaginings. We believe that the vampire's extermination approximates a sadistic homicide which would shatter the more subtle masochistic alliance and destroy the threatening father, mother and that portion of the self which incorporated the baneful effects of these two coupled in the bestiality of primal coition.

Deleuze (1971), it may be recalled, contends that masochist and sadist each reside in his own self-contained universe, each avoiding the other; for their unique relationships they do not thrive upon one another. Masochism works by contract; sadism by institution. The distinction is relevant to the arrangement of the brotherhood that, we believe, puts a stop to the vampire nightmare. Deleuze writes:

The juridical distinction between contract and institution is well known: the contract presupposes in principle the free consent of the contracting parties and determines between them a system of reciprocal rights and duties; it cannot affect a third party and is valid for a limited period. Institutions, by contrast, determine a long-term state of affairs which is both involuntary and inalienable; it establishes a power or a authority which take effect against a third party. (pp. 67-68)

We have viewed the "pact" with the vampire as a means of getting round the superego, as a paradox of submission. There is a sort of humor preserved in this sort of terror. For Deleuze

A close examination of masochistic phantasies or rites reveals that while they bring into play the very strictest application of the law, the result in every case is the opposite of what might be expected (thus whipping, far from punishing or preventing an erection, provokes and ensures it). It is a demonstration of the law's absurdity. The masochist regards the

law as a punitive process and therefore begins by having the punishment inflicted upon himself; once he has undergone the punishment, he feels that he is allowed or indeed commanded to experience the pleasure that the law was supposed to forbid. (p. 77)

We need not delve any further into Deleuze's intricate and creative contribution except to note that for him masochism evicts the father but sadism is a matricide which, in the process, seeks to butcher part of the ego as well:

Masochism is a story that relates how the superego was destroyed and by whom, and what was the sequel to this destruction. Sometimes the story is misunderstood and one is led to think that the superego triumphs at the very point when it is dying....

Sadism likewise tells a story. It relates how the ego, in an entirely different context and in a different struggle, is beaten and expelled; how the unrestrained superego assumes an exclusive role, modelled on an inflated conception of the father's role--the mother and the ego become their [sic] choice victims. (pp.112-113)

To the extent that the coffin-site ritual of death actually extinguishes the vampire, sadism triumphs. The vampire, paralysed, stiff and tumescent, assumes at the closing moments the passive masochistic pose. (Technically, it might be termed a form of genital masochism [cf. Rado, 1933].) He can play it either way. But this kind of pos-turing is malapropos before the people's assassin. The sensuous surrender of masochism here becomes revoltingly comical, rebellious and mocking in its absurdity. There is the tale of a vampire cremation in Arcadia that was preceded by the victim's futile attempt to move the crowd to pity by pointing out that he had only one side (Lee, 1936, p. 304). Sadism pounds this nonsense into dust. That is, it seals it, or rather re-seals it, with a more enforced repression. Dis-avowal cannot work very long, very well without such drastic repression. The demon-hero of vampirism is always vanquished and, scapegoat



to the core, expires as he is supposed to, displaced by another hero-lord who takes upon himself, in his own way, the sins of the people--indulging these very sins as best he can.<sup>23</sup> To deserve the people's prayers and sacrifices, the gods know that what they withhold with one firm hand they must return with the other, even if disguised as a devil or a vampire they deliver the goods.

We hypothesize that the vampire's murder sought to purge the individual of his nightmares and to lend to these awful but remarkable dreams a social reality shared by everybody. We are here merely following the lead of the anthropologist, E.B. Tylor (1871), who, for instance, wished to demonstrate that the enigmatic accomplishments of dreams helped shape the conviction of the soul's afterlife. If the departed reappeared in dreams, then clearly they had survived death. In a paper on Haitian voodoo, Mars and Devereux (1951) reveal "a rather intimate nexus between the subjective experience of a nightmare, and the highly ritualized and institutionalized experience of possession" (p. 339). We believe that in the vampire story, the public executioner (whether a doctor, a priest, or a stranger from a distant town) uses his homicidal authority to rescue the people from the personal burden of dreams and to freeze in ritual or myth for all to see the things the vampire did in the chambers of sleep. The vampire's end is a sacrificial ceremony.

The demon holds magic power. By killing and partaking of him, the people are saved and the demon-body (devoured or otherwise dis-

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<sup>23</sup> There is a considerable psychoanalytic literature on forbidden wishes damned and then either openly or latently satisfied by the god as he lives or passes away. See, for instance: Jones (1914); Money-Kyrle (1929); Tarachow (1960). For a psychoanalytic discussion on vicarious punishment, see R  heim (1930), the section titled, "The Scapegoat."

integrated--suffuses into the social body. There is now a community of dreamers; the nightmare is not an isolating experience any longer. The dreams of a few tormented poets have, for good or ill, infected the people. To make this clear we need to repeat things said previously and to extend certain themes a little further in the analysis of an important piece of data from Gypsy folklore. But we can postpone this just long enough to arrive at a last point made by Freud on the origin of the hero.

We wrote, "a few tormented poets"--only certain dreamers have the courage and wherewithall to confess to others and convince them that what they imagine matters or that they are not mad (cf. Eissler, 1971b, pp. 519-553). It is a heroic task. Van Helsing had to persuade everybody that the vampire was unbelievable but true; in our language, convince them that the terror which had been forged into the artistry of the nightmare can re-fabricate our daily reality in the most uncanny fashion. Freud (1908e, p. 150) told us that the hero of our daydreams is none other than His Majesty the Ego and that the different aspects of this lordly prerogative may be parcelled out to more than a single impersonator. We have argued that the vampire plot here pivots around two hero centers: the vampire and he-who-kills-the-vampire. The latter fulfills the destiny of the former. Like the vampire, he too is a miracle worker. He is the wishing, dreaming son who upheld before his intimidated brothers the mirror of their own unconscious visions. It was probably the separate dreams of someone (or a few someones) which first propagated the myth. The principle here is one that Róheim developed at length in The Gates of the Dream (1953c). (And though we have discussed this position several times in these pages, it

bears repeating at this time.) In a paper published posthumously (Róheim, 1953b), we find the proposal concisely summarized:

To put this theory briefly: It seems that dreams and myths are not merely similar but that a large part of mythology is actually derived from dreams. In other words, we can not only apply the standard technique of dream interpretation in analyzing a fairy tale but actually can think of tales and myths as having arisen from a dream, which a person dreamed and then told to others, who retold it again, perhaps elaborated in accord with their own dreams. (p. 394)

Now this is certainly an important part of what we are trying to say about the infiltration of the vampire from the dreams of one into the mythology of the many but we are further trying to connect this with our thoughts on the function of the social hero, the executioner. But to better explain what we mean by the hero's place in the transition from dream to myth (and ritual), from dreams dreamed alone to those mythic confabulations spread out before the community, we would like to defer to Freud. We extract from Freud's (1921c) passages only those statements most applicable with the effect that the graceful speculation of the unexpurgated text now appears a trifle choppy:

It was then, perhaps, that some individual, in the exigency of his longing, may have been moved to free himself from the group and take over the father's part. He who did this was the first epic poet; and the advance was achieved in his imagination. This poet disguised the truth with lies in accordance with his longing. He invented the heroic myth. The hero was a man who by himself had slain the father--the father who still appeared in the myth as a totemic monster. Just as the father had been the boy's first ideal, so in the hero who aspires to the father's place the poet now created the first ego ideal....

The hero claims to have acted alone in accomplishing the deed, which certainly only the horde as a whole would have ventured upon....Moreover every one of the tasks in myths and fairy tales is easily recognizable as a substitute for the heroic deed.

The myth, then, is the step by which the individual emerges from group psychology. The first myth was certainly the psychological, the hero myth....The poet who



had taken this step and had in this way set himself free from the group in his imagination, is nevertheless able... to find his way back to it in reality. For he goes and relates to the group his hero's deeds which he has invented. At bottom this hero is no one but himself. Thus he lowers himself to the level of reality, and raises his hearers to the level of imagination. But his hearers understand the poet, and, in virtue of their having the same relation of longing toward the primal father, they can identify themselves with the hero. (pp. 136-137)

Every line of the quote is relevant to this chapter, but let us restrain our remarks to a few brief points. The poet-hero recounts his fantasies, his daydreams, dreams which set him apart, elevated or isolated him from his brothers. The heroic ideal, here limited to the executioner, is the poetic communication of the brothers' revision of the primal Sire. The homicidal hero, however, is not a mere repetition of the once tyrannical master. The resurrected father returns as the superego to mold the imaginings of his parricidal son. Murder is another kind of enterprise now. It at last becomes sanctified. It assumes a dimension of reparation, undoing and rescue. In a word, it becomes psychological.

The superego is particular to both heroes of vampirism. Without that structural component neither, in fact, is conceivable. The dual miracle makers--the demon and the surgeon at the crypt--divide the twin sides of the medicine man, the one who heals with the art of his black and white magic. The deluge of Róheim's anthropological data persuasively confirms how intimately connected the idea of cure is with primordial beliefs in the power of sorcery. The tribal savior is often hardly more than the sion of the demon himself (cf. Róheim, 1930; 1934).

We are seeking to trace in the rescue fantasies of vampirism the latent aspects of the dual hero. We have maintained that the vampire

and his executioner each participate (as a complementary half of a double) in consternating performances directed toward the fulfillment of wishes attached to unconscious rescue fantasies--the latter designed, in part, to reexpress, while simultaneously constricting through the artistry of fantasy, primordial body destruction terrors. It might prove enlightening, however, to view these concerns within a different, yet related, context. If we turn to the medicine man of primitive society, we will find the motifs which now interest us somewhat less disguised. And, what is more, we should learn that the enterprises of vampire and "doctor" are not always dissimilar.

Róheim (1943, pp. 55-66) explains that primitive peoples hold a "basic theory" of disease. They attribute the cause of illness to an alien substance which a pernicious spirit or medicine man has "shot" into the victim's body. This noxious stuff sent into the body occasionally resembles such things as teeth or stones. Once infected, another medicine man must cure the suffering by sucking, pulling or rubbing out this virulent matter. About these powerful sorcerous physicians, we are told that they are often initiated into their craft during sleep. A spirit at that time cuts the dreamer open, removes his intestines and deposits a reserve of that baneful material which may later be driven with deleterious effect into the body of human prey. All sorcerers then can puncture an enemy with disease as well as extract through suction such poison from members of their own tribe similarly stricken by hostile doctors. There is no doubt here that he-who-kills and the pain-killer are one and the same person in a dual role with obversely reciprocating functions. Whether it is the dream-inauguration of the shaman himself or the assault

upon the victim or the remedy, the occurrence involves piercing projectiles which may devitalize the body and evisceration or a kind of phlebotomy. Róheim interprets the disease-content manipulated during this medicine magic as symbolizing feces, penis and child (cf. Freud, 1917c). The activities all enact aspects of body destruction and restitution fantasies. "By healing the patient," Róheim writes, "the medicine man annuls parental coitus while by 'shooting' the patient he identifies himself with the father in the primal scene" (p. 65). In his very fine study of magic, Róheim (1955a) also remarks that "The sick man represents the mother, and the medicine man acts out the part of the orally aggressive sickling" (p. 9).

This brings us finally to that gifted vampire slayer known to the Gypsies as a Dhampir.

## 7

From Professor T.P. Vukanović's excellent serial publication (1957, 1958a, 1958b, 1959) on the vampire superstition among the Balkan Peninsular Gypsies<sup>24</sup> we borrow all our information on the phenomenon of the Dhampir, information which should draw together the main issues of this chapter.

The Dhampir is the son born to a woman whose husband died but returned as a vampire to fornicate with and impregnate his wife. Some Gypsies call the child of such a union, Vampirić--"little vampire." The Dhampir is a magician able to see and kill every kind of vampire. And his is a talent which can be passed in turn to his own son. The

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<sup>24</sup>For a little more information on the Gypsies and the vampire (called by them the Mulo), see Clébert (1962 pp. 188-190).



method of detection and destruction is a ceremony characterized, it would seem, by three phases: finding the evil, describing its appearance to the villagers, and then, if not already done, proceeding to rid the community of it. Generally, when the Dhampir declares that he has discovered the menace, he must, either before the exorcism or after, tell those assembled what the vampire looks like, for instance, whether the form is of a man or an animal. Those peasants in attendance must maintain a strict silence.

The magician may arrive in the village sniffing and proclaim: "The air smells." He may then fire a gun acting as though he has caught sight of his victim in the dark. Following the shot, he can sink into a trance, take off his shirt and peer into the sleeve as though it were a telescope. Occasionally, he only wounds the vampire, but when he claims to have murdered the fiend, he dumps a bucket of water over the death-spot cleansing away the blood stains. Some Gypsies assert that at the moment of execution the creature screams in mortal agony and afterwards exudes a mephitic odor. Having fulfilled the terms of his commission, the Dhampir receives food and money. In certain regions, the Gypsies consider the faculties of this hired assassin a blessing: "Without him there would be much evil," they say.

Important for us is a note by Vukanović (1959) reporting a related rite in Macedonia

where it is thought that the magician who kills [the vampire] must have been born on New Wednesday (the first Wednesday after the New Moon). During the whole magic ritual, while the peasants must all stand round the dinner-table, where a big meal has been prepared for the occasion, the magician in his underpants only, acts as if he were wrestling with someone (throwing him to the ground, sometimes falling to the

ground himself), gasps, whines, and makes movements as if he were squeezing and strangling this someone, or something of the sort. The struggle lasts for about an hour, and in the end the magician utters a sound as if he had thrown that somebody to the ground, then shrieks, snatches up a pinch of dust in his hand and casts it into flowing water, or drops it to the ground and pours a pail of water over it. After that, at last he speaks, announcing that he has killed the vampire. Then the banquet begins. (p. 55)

This material from Vukanović ties up rather snugly all we have had to say not only in this section but in several others as well. The liquidator summoned to save the villagers arrives as the son of the vampire. The oedipal theme and the primal scene frame are awfully conspicuous.<sup>25</sup> The hero who rescues is the son who has introjected the phallic attributes of the primal assault. The idea of vampirism is inextricably bound up with that fantastic event. The vampire and the Dhampir each restage, with somewhat varied but overlapping styles, that traumatic experience. The Dhampir, child of the primal scene, ritualizes the drama to which he largely owes his psychological inception. He is (recalling Freud's thoughts on the patricidal poet) the son who must unfold to his haunted brothers the sights and smells they cannot honestly allow themselves. The villagers cannot see the vampire in the daylight. They must, like children, attend in frozen silence as their protector dreams aloud for them their very own nightmares. The hero of the people is born from the blood-demon who nightly torments the people: The cause becomes the cure!<sup>26</sup>

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<sup>25</sup> A paper by Freeman (1967a) recounts and analyzes the ritualistic slaying of an incubus by a renowned shaman of Malaysia. Freeman personally witnessed the ceremony of riddance and what he reports shows many interesting parallels to the Dhampir's encounter with the vampire.

<sup>26</sup> We have already mentioned Jones' comments on this significant notion of treatment (see above, p. 96). This same principle Jones (1928) had also elaborated in the closing remarks of his address before the Jubilee Congress of the English Folklore Society.

The vampire is the primal couple lovemaking. He is, moreover, the embodiment of the child's several positions for responding to the anxiety and excitement of that love tangle: spectator, mother, father, any combination of these either suffering, inflicting suffering, giving or partaking of pleasure. Everything is rescheduled in the act of disenthralment. Father, mother and son play their complex parts again. There are some differences now, though: The community (the body of believers, the audience) indulges publicly its secret impulses, impulses no less secret, no less disguised than they had been in the dream, but impulses now played out in an open field where the guilt falls evenly upon each participant.

The Dhampir, of course, does not bring insight to the common folk anymore than did Professor Van Helsing--quite the contrary. He eases anxiety, that is true, but by playing upon the people's "blindness." The defensive achievement here still mainly involves the interaction of disavowal and repression. Washing out the blood stains and the olfactory elements (the smell of the air and the stench which follows the fatal gunshot wound) indicates again the interconnected themes of castration and menstruation.

The olfactory component in the vampire legend is often stressed. There is, for instance, the garlic which allegedly repulses the undead as well as that noticeable odor of these demons themselves. We have already remarked upon this as an anal derivative (see above, Ch. IX). However, this contribution of the anal phase readily becomes absorbed into the menstruation trauma. The bleeding mother who until the incest prohibition excited an animal lust now assumes the aspect of a she-devil who cannot be looked upon; her wound is terrifying and the blood is



loathsome.<sup>27</sup> Actually, Vukanović's data somewhat implies that the Dhampir smells out the invisible menace. It might be well to once more copy a passage from Daly (in Daly and White, 1930) on this subject:

The hypnotic sex-attractive odour given off by the female on 'heat' must have been one of man's greatest temptations to violate the incest taboo, whilst the menstrual period, because of the flow of blood (which coincided with the strongest emanation of these odours) came to represent a terrible reminder of the consequences of violating this taboo. The conflict resulting has left an indelible mark on the psyche of man. In this connection attention is drawn to a confirmatory factor in Hindu mythology, viz. that Kali, the Goddess of Destruction, although she is supposed to be the dispeller of fear, is yet said to have a peculiar smell about her calculated to create fear in the minds of all. (p. 85).

For Daly, we might note, the terror of the blood-drinking goddess, Kali, arises from the menstruation complex. While Kali's image is not the complete aspect of the vampire, hers is the rudimentary psychological structure which makes up the most sanguinary features of our particular undead demon. The dread visage of Kali is absolutely central to vampirism. However, to say much more about her here would further illustrate but add little to the substance of what we have already written on the menstruating mother's contribution to the idea of the vampire.<sup>28</sup> Let us rather conclude this chapter by

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<sup>27</sup>This noisome feature of the vampire which allures and nauseates, we find sensitively exploited in Carl Jacobi's tale, Revelations in Black (1933, in Dickie, 1971). There a peculiar perfume first (and thereafter) announces to the protagonist the vampire-lady's imminence. It is "a sickish sweet smell," "honeyed aroma," "heliotrope."

<sup>28</sup>Daly comments on Kali in several places, see in particular "Hindu-Mythologie und Kastrationskomplex" (1927). For additional but minor psychoanalytic references to this Indian goddess, see Money-Kyrle (1929) and Latif (1950). A more recent and more extensive study by Chaudhuri (1956) unfortunately betrays misunderstandings about certain fundamentals of psychoanalytic theory. For instance, the author talks much about symbols, yet he appears unacquainted with the principles set forth in Jones' basic paper on "The Theory of Symbolism" (1916).

returning to Vukanović's account of the vampire-fighter's remarkable pre-dinner antics. This should bring us back to our beginning--Freud's primal horde theory.

8

We have intended to show that the principal elements composing the notion of the primal horde are also discernible in the vampire's execution. Broadly speaking, the main elements are these: An evil being is murdered publicly by the people, or the people's representative, and that being (loved and hated) is then devoured by the brotherhood. Forbidden wishes are indulged communally and guilt shared. The formal elements of this ritual slaughter as well as the thematic content which defines the crime, the injury and the reparation derives essentially from the primal scene, i.e., the ontogenetic, fantasized recapitulation of the gory outrages committed and the mad excitement stimulated by the horde parents.

What Vukanović reports as mock-wrestling with an unseen vampire before the onlooking peasantry clearly depicts the ritualized enactment of the primal scene and the primal murder. That a banquet has been set for the event stresses the oral component in the voyeuristic incorporation of the imaginary adversary. The members of the brotherband project their fantasy. The fantasy played out within the ritual is an artistic embellishment of that which was previously eaten either with the eyes and the other senses<sup>29</sup> of the traumatized spectator-child or with the mouth in the actual anthropophagous feast of prehistoric

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<sup>29</sup>Incorporation is not simply an oral idea. For some of the complexities of this subject, see Fenichel's paper, "Respiratory Introjection" (1931).

times which Freud reconstructed, elaborating Robertson Smith's (1889) thesis.<sup>30</sup>

The reader knows that we have followed subsequent analytic supplements to Totem and Taboo (1912-13x) and viewed the matricidal features of the primal crime. And he knows, too, that cannibalism is hardly a primordial evil surviving only in far-off jungles and perverts. It is the "evil" practiced by every infant upon the mothering body. But we have said this several times before. The invisible vampire the peasant-folk must imagine (the creature being slaughtered by the Dhampir, his own flesh and blood) is the combined primal parents watched (eaten) or parted and interferred with by the sexually starved and violent son reversing roles with one or both of these savage lovers.

A last point about the Dhampir. All along we have emphasized the notion of the double. In this chapter, we have followed the fate of the dual-hero which culminates in a ritual homicide of rescue. Obviously a form of suicide marks the conclusion of vampirism. It is a suicide where a portion of the self is buried alive again. It is a strange sort of self-murder. In Tarachow's fine study, "Judas, the Beloved Executioner" (1960), one glimpses the profoundly vicarious experiences shared by victim and killer. The two are complements: each imperfect, meaningless without the other. Vampires and their victims understand the matter perfectly. It all has to do with one life, one source of blood. It is a cliché in the end: The vampire is among the refuse of what we are.

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<sup>30</sup>In various locales one attempts to stave off the undead, even if only temporarily, by either partaking of the earth from his grave or by anointing one's endangered body with the blood which imbues the encoffined vampire carcass or by kneading such blood with flour for bread to be eaten (cf. Wright, 1924, pp. 13, 79, 165).



## CHAPTER XI

### CONCLUDING REMARKS

"Superstition is the well of all truths."

Baudelaire

#### 1

With the Byronic Hero's birth, one could say that Lord Byron fulfilled that peculiar component of rescue fantasies which Freud (1910h) saw as the child's wish to be the father of himself (p. 173). But the myth the great poet begot was partially a process of pouring new wine into an old bottle. That is, he vivified the dormant potential of the mythic vampire. What happened with Byron resembled the archaizing spoken of by Thomas Mann (1936) when in antiquity

[Man] searched the past for a pattern into which he might slip as into a diving-bell, and being thus at once disguised and protected might rush upon his present problem. Thus his life was in a sense a reanimation, an archaizing attitude. (p. 113)

How much more than Lord Ruthven Byronism may be, we would not care to argue (besides, that is not important here). What is important is that Byron helped emphasize and develop certain rich themes which are an inherent part of the vampire idea, themes so compelling that after reading a work like The Romantic Agony (Praz, 1951) one cannot fail to appreciate how very broadly they resound throughout nineteenth century literature.

Byron became in some measure the living expression of the mythical idea of the vampire. His version of this idea influenced almost the entire Gothic subgenre of vampirism extending all the way to Count

Dracula. But Byron accomplished this through Byronism--through fiction. The Byronic Hero is as much a creature of imagination as the vampire; neither can exist within reality. Everything about the vampire contradicts reality. This is why the blood-orgies of a Countess Bathory are not especially pertinent to vampirism though the labyrinthine substructure of fantasies augmenting such criminal madness may be built around the vampire idea. Vampires--no less than Byronic Heroes--quite overpower reality. They articulate a series of interlocking unconscious interpretations about events understood as traumatic, events embellished by the surreal poetics of the primary process (cf. Ehrenzweig, 1967). Such phantasmagoria thrive only in the hothouse world of dream, myth and art.

## 2

The vampire is among the strangest and most haunting products of man's imagination. The idea emerges from the shadows of the mind and casts a meaning over the most diverse realities. Walter Pater (1873) even detected this image in Leonardo's "Mona Lisa": "the vampire, she has been dead many times, and learned the secrets of the grave..." (p. 103). Amazing and fascinating as the vampire idea is, mythical chimeras like the undead have not held particular interest for psychoanalysis. As we have already said, there is not very much on the vampire; only two studies, in fact, of any length contribute directly to our subject--one of these by Jones and the other by R  heim.

Jones' classic, On the Nightmare (1931), first argues that nightmares are a type of Angst attack fundamentally engendered by a repressed incestuous conflict. Throughout, we find Jones applying Freud's initial

theory of anxiety (see above, Ch. VI) and contending that the terror of dreams which derives from repressed sexual impulses is directly proportional to the degree and extent of that repression. In other words, terror as such would be an essentially energetic and economic matter. And since Jones views the genesis of superstition's tormentors (e.g., the incubus, the vampire, the werewolf, etc.) as basically projections of nightmare experiences, he considers these strange beings merely reflect the psychosexual conflict as it took shape in somewhat stereotypical dream hallucinations of terror. The extreme vividness of nightmare horror facilitated the imposition of bizarre visions upon the external world; out of these paroxysms the sleeper woke, his conceptions of reality shaken and distorted. The typical nightmare experience, Jones found, evidenced three main features: an awful dread, a sense of suffocating oppression usually at the chest, and a realization of paralyzed helplessness. These regularly express the masochistic features of the feminine position during normal sexual intercourse.

About the vampire, Jones makes a number of more specific points. He begins by reminding us that everything about the vampire corpse involves the results of projection and identification. These two mechanisms along with repression comprise the three cardinal defenses Jones refers to in his discussion. He says that the return of the dead is founded upon a grief which would recall the departed out of love and a fear of being alone. But when this wish for reunion is mixed with that guilt attending the hostility of a deep ambivalence, then the aggression projected returns upon the guilty one with a fiendish vengeance. The unconscious guilt, of course, also relates to profound incestuous longings of infancy. Now, because these forbidden childhood wishes are



invariably associated with sadistic notions of sexuality, the reversion of these deadly impulses provokes manifest horror. However, beneath this horror, the masochistic component has so far sexualized death and dying that love culminates in the wish to die enraptured with another. The vampire, then, as a creature of dread embodies our own lewd desires, fulfilling them within a punitive retaliatory context. He also bears the guilt for these obscene and hate-filled wishes. Most of the component instinct perversions remarked by Jones in vampirism relate to the oral-anal zone(s) (e.g., oral sadism).

Róheim (1946), we think, has offered the best single research piece on the psychodynamics of the vampire. His views set within a broader analysis of obolos customs (i.e., the use of money, stones, food or other objects to cover the eyes or insert into the mouth of the dead). In some regions this rite prevents the corpse from becoming a Doppelsügger (double-sucker), one who has been, or must be, twice weaned. If the obolos is neglected in such cases, the corpse revives, and begins devouring its shroud as well as its own flesh. And when this happens, either the nearest relatives of the deceased simultaneously waste away and die, or else the vampire rises from the grave and sucks their blood.

Róheim says the dead here represent children and that the conflict promoting vampire beliefs centers around the separation anxiety of an oral aggressive, narcissistic phase when mother (object-world) and child still abide as one in dual-unity sustained by the infant's mouth and eyes. When death ultimately cuts the union with the living, the oral aggression does again what it first did: It devours the mother

--the libidinally invested but frustrating body. (See quote from Róheim above, p. 145.) Róheim concludes:

The money or any other object in the mouth of the dead severs the link between the dead and the living because the child's contact with the object world is oral. The dead are now separated, their infantile oral aggression is ended, they cannot eat the survivors the way an infant wants to eat its mother or anything else in the object world. (p. 171)

Further, he stresses the archaic fantasies of body-destruction contained in the idea of the undisintegrated corpse which has "extroverted all aggression" (p. 174) and redirected it upon those full of guilt who remain alive. Aggression, as Freud (1930) discovered, when returned upon the self is absorbed in the service of the superego and transformed into a sense of guilt. The custom of the obolos, then, would not only (through a type of superego bribery) break the link between living and dead, between mother and child, but would as well (with the same sort of bribery) "aggregate" the departed into the land of the dead: facilitate an eternal, undying union with a new mother (cf. pp. 178-179).

Any direct comment upon Jones and Róheim is unnecessary now. All the points they make have already received ample consideration in our study. Besides these major contributions, mention needs to be made of a paper by Vanden Bergh and Kelly (1964) and a paper by Kayton (1972). The former article, "Vampirism--A Review with New Observations," provides interesting data from two clinical cases demonstrating vampiric behavior. The material is analyzed and discloses conflicts deriving from various psychosexual stages of development. The authors stress that the fantasies and syndrome of vampirism are more significant and exist in greater frequency than could be estimated from their paucity

in the professional literature. Kayton's psychoanalytic study, "The Relationship of the Vampire Legend to Schizophrenia" (1972), illustrates that "elements of the vampire theme do seem to represent the fundamental dynamic issues operating in schizoid-schizophrenic conditions" (p. 309). Kayton argues that the vampire legend can be viewed as "a vivid, visual portrayal of the world of the schizophrenic" (p. 313). Recently, a short paper appeared by Jackel called, "A Note on Soul Murder: Vampire Fantasies" (1974). Jackel believes that Schreber's strange, paranoid allusion to "soul murder," in his Memoirs, "harbored somewhere a Vampire fantasy not rarely found in analytic patients who suffered from impotence fixated on or regressed to an anal-sadistic level" (p. 163). The conclusion is that "soul murder" represented, at various libidinal stages of growth, submission to a man:

At the oral level, it meant to be eaten, sucked dry; at the anal level, to be drained and humiliated; at the phallic level, to be castrated, made into a woman. Elements from the oral and anal levels are represented in Vampire fantasies which at times became manifest in Schreber's delusions. (p. 164)

We would be remiss in this review of noteworthy psychoanalytic literature on our topic, if we failed to consider the vampire fantasy told to Carl Jung by an eighteen-year-old catatonic girl who believed she lived on the moon. It is so elegant we must quote it entirely.

Jung (1961) writes:

The moon, it seemed, was inhabited, but at first she had seen only men. They had at once taken her with them and deposited her in a sublunar dwelling where their children and wives were kept. For on the high mountains of the moon there lived a vampire who kidnapped and killed the women and children, so that the moon people were threatened with extinction. That was the reason for the sublunar existence of the feminine half of the population.



My patient made up her mind to do something for the moon people, and planned to destroy the vampire. After long preparations, she waited for the vampire on the platform of a tower which had been erected for this purpose. After a number of nights she at last saw the monster approaching from afar, winging his way towards her like a great black bird. She took her long sacrificial knife, concealed it in her gown, and waited for the vampire's arrival. Suddenly he stood before her. He had several pairs of wings. His face and entire figure were covered by them, so that she could see nothing but his feathers. Wonder-struck, she was seized by curiosity to find out what he really looked like. She approached, hand on the knife. Suddenly the wings opened and a man of unearthly beauty stood before her. He enclosed her in his winged arms with an iron grip, so that she could no longer wield the knife. In any case she was so spellbound by the vampire's look that she would not have been capable of striking. He raised her from the platform and flew off with her. (p. 129)

Jung's own brief analysis (p. 130) of this enchanting story is superficial and valueless (partly because he did not intend it to be profound). But of the multifarious themes here, the following strike our attention and deserve comment.

This is a miniature rescue drama. The vampire at one level personifies both the patient's matricidal impulses and the talion reprisals for these--the mother and the children are equally endangered. As a towering phallic woman, she attempts to defeat the demon, to lure him by a seemingly sacrificial posture and then to stab him to death with her hidden weapon. Epigone of Lyda and a godly swan, she is bedazzled by paralyzing exposure. The demon's many wings, like Medusa's many snakes, stress the trauma of genital exposure and the phallic bewitchment. Since this would-be savior must first be saved herself, she falls as the benighted and catatonic creature she is into the polyphallic folds of her enclosing vampire double. Bequiled by her own curiosity to look and see, she is enthralled by the terror of exhibitionism.<sup>1</sup> And, wrapped in a dark romantic union, she elopes with

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<sup>1</sup>See Ferenczi's paper, "Nakedness as a Means for Inspiring Terror" (1919), for further comment on the style of terror which relies upon such a method of overwhelming sexual provocation.

the wooing assassin--an ascending, erecting redeemer. Much else could be noted about this little lunar adventure, but perhaps only one point more.

The fantasy betrays the main components Róheim saw in the basic dream. The girl's journey to the moon is a descent into the sublunar realm, into a womb; it is a burial protection against death. The counter-magic opposing this deadly interuterine regression(to the mothers and the children), necessitates a phallic redemption (i.e., the tower, the knife, the winged vampire himself). The last scene condenses both essential dream movements: the enveloping body of womb-like death resurrects in flight as a demon paramour.

This is perhaps the place to offer a small addition to the sparse clinical material on vampires. It is a dream of a ten-year-old girl (who recalled that the dream actually dates from her fifth year).<sup>2</sup>

The child said:

When I was little I dreamed I woke up and had to go to the bathroom. And I was in the hall. The stair has a slanty part and I thought it opened like a coffin and Count Dracula was coming out of it and after me and I woke up.

Asked how she recognized Count Dracula, the girl replied: "He had a cape and those teeth." Much could be said about this little Dracula episode. But we need merely remark a few points closely related to our own essential themes. The dream illustrates the contrary motions of the basic dream: going into the hall and Dracula coming out of the coffin. The Count with "those teeth," is (at a most fundamental level), an expression of the vagina dentata and oral retaliation. He is, too,

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<sup>2</sup>We wish to express our gratitude to Kathleen Hastings (a psychologist with the Professional Associates of Bernardsville, New Jersey) for her kindness in sharing this dream with us.

the figure of alarm who rescues by awakening. He embodies besides a thing feared, a means of coping with the feared object: a flight out of sleep, away from the devouring womb. At first the patient dreams she is awake. But this pseudo-awakening fails: It only leads her into a hallway (i.e., into the womb passage). It is the phallic rising up which opens the coffin and puts an end to the dreadful containment of sleep.

At this time, we will conclude by iterating certain particular themes of the thesis.

### 3

We have said that the vampire is an artistic creation of the dream-work and that his composite image functions as a double. We have said, also, this double may be ejected from the energuman's inner world and that when this occurs, subject and demon then interact within the confines enforced by the externalized dream-reality which endows a mythopoeic existence. In form and content, the relationship that characterizes vampirism, crystallizes a set of problems and a set of solutions to these problems. Since the problems and the solutions are equally universal, the vampire reveals these in one patterned fusion. This creature (but not solely this creature, of course) results from unconscious interpretations which forge terrifying images to articulate traumatic experiences.

Suffering invariably accompanies the vampire. And our research has revolved monotonously around the puzzle of why man has preserved and refurbished this frightening and pain-inflicting demon who wants



most to drain out all his blood. Why has mankind created and held on to, we have asked, such an embodiment of terror. These concerns drew our attention to many areas. We did not find the heart of the matter. Instead, we might say, several "hearts" were found, each attached to all the others by conduit systems of cross-webbed ties.

Out of these matrices the vampire emerges to serve a number of functions.. Vampirism (meaning always demon and victim) dramatically structures and articulates unconscious interpretations (fantasies) which coalesce with terror. These interpretations constitute artistic understandings--fictive understandings, that is, neither absolutely true nor false in a positivistic sense. Terror is a signal which the traumas defined by these interpretations will again be realized, repetitiously reenacted. The traumas created by artistic interpretations are summarized in the image of the vampire and his commerce with the victimized part of the self. (This victim-self, of course, is also a fusion of congeries gathered in the stream of a developmental history.) The terror of vampirism awakens and paralyzes; the hypnotized, no less than the undead themselves, are awake in their death-sleep. What we experience in nightmares keeps us from falling too fast asleep. The reflection of the uncanny self distorts the surface of our normally delimited aspect, distorts what T.S. Elliot once described as the face prepared to meet the faces that we meet. And this mirror encounter binds the beholder in an enthrallment assured by the narcissistic cohesion which cannot relinquish what belongs to its totality. The demon-side may be cast out but it cannot be let loose unless a form of suicide breaks the bond. To escape the Horla, one must somehow burn down his own house.

The vampire, like a phobia, tells us in the most childish manner the thing we should be frightened of. Some phobic objects, we know, are stationary and still; they lie in wait (e.g., open spaces, a particular street). Others (e.g., cats, spiders), not only wait, they come forth in a responding counterpoint movement which produces the abrupt realization and panic that the dreaded object of desire is eminently present. This dread-filled desire infuses the masochism which eroticizes the togetherness of the vampire contract. There is a kind of mastery and control here it seems. Trauma becomes art. The spectator-victim directs the monsters of his nightmare. But more fundamentally the vampiric masochism would control a setting for self-surrender--a time when the ego must abdicate having successfully intrigued, as it were, against the structures of its own authority. In that moment of secret consent, entombed wishes are acknowledged and translated into the language of evil, into the language of the super-ego. The grave opens; the vampire arises; a subterranean world of fiendish desire quite overcomes our (at last) enfeebled will.

4

The vampire is first an un-dead being: dead and yet not dead. There was a time when vampires, along with the other nefarious member of demonery, were far more socially egregious than, of course, they are in our modern day. So long as the dream-spell could maintain or reacquire its puissance after it was transmogrified through the community (the dream-work paralleled there by the myth-work), the vampire held sway as a nightmare reality. Once that reality crumbled into a superstition (once the people woke up, we can say), the image of the

undead abided as a piece of outlandish dementia, something curiously comical to our sophisticated, wide-awake adulthood. Now, this bemused attitude toward the vampire is full of relevant psychological significance. Outside art and the cinema-house, where nightmare material is often felicitously exploited through a more dream-like medium, the vampire is generally a childish, silly topic at best. We have, however, wanted to imply that this amusing dimension is in itself very much an integral and necessary element of the vampire's ancient magnetism.<sup>3</sup>

To understand more completely what this means, we must defer again

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<sup>3</sup>The vampire has exercised, certainly, great fascination for movie-goers. (See, McNally and Florescu, 1973, pp. 155-175; and for a "Filmography," pp. 232-247.) Unfortunately, this intriguing aspect of the subject is too peripheral to our scope. (See, however, the interesting study by Huss and Ross, Focus on the Horror Film, 1972.) But, in the present context, we must mention that in 1974 Andy Warhol's "Dracula" appeared on the screen and in that mad-camp burlesque we experience with a sense of unease the grotesquely revolting exposure of primitive horrors associated with vampirism. The comedy, though, actually breaks down in an abuse of revolutions. It is as though one is disarmed by an alliance of the comic and the uncanny and driven into an unexpected confrontation with a raw dimension of the terrible, a dimension existing someplace between the perverse indulgences of slapstick comedy or Walt Disney cartoons and the grim, sensational exposés of pulp journalism. Much that has been disclosed by our own research can be found indrawn into Warhol's nightmarish joke with its insane, psychotic-like unmasking of unconscious material. In that movie we see the drinking of blood from the vagina; the thirst and desperate hunt for the life-revitalizing blood of virgins; the emetic strangulation induced by the "bad" blood from prostitute women; the fantastic body destruction reprisals unleashed by undying oral hungers; and the rescue of innocence by phallic rape.

There have been many cinematic attempts at a comical interpretation of the vampire. But besides Warhol's, the only other such effort worthy of much attention is Roman Polonski's 1967 version titled, "Le Bal des Vampires." Since Freud's classic, Jokes and Their Relationship to the Unconscious (1905c), we now appreciate how fruitful this whole area is for our understanding. The analytic student wishing to pursue this course with the vampire should see Hirsch and Laikin's Vampire Jokes and Cartoons (1974), a delightful collection insightfully subtitled, "A Comedy of Terrors." Needless to say, this whole area is inextricably connected to the psychology of caricature since the grotesque of caricature draws deeply for its effect upon a reservoir terror.



to The Interpretation of Dreams (1900a) and the section there on the feature of absurdity in dreams. There Freud discusses the re-appearance in dreams of the departed. He accounts for these revisitations in several ways. First, in representing the dream-thoughts, the subjunctive mood cannot be directly expressed in the manifest product. Freud gives as an example the thought: "If my father were alive, what would he say to this?" Since dreams are incapable of transcribing an "if," they depict the deceased alive. This dream-adventure with the defunct combined with the superadded knowledge that the person is actually dead, serves as a translation of the consolation and satisfaction attaching to the latent content (pp. 429-430). To interpolate Freud's above illustration: "This father who now arises in my dream chastises me and meddles in my life just as he always did except now he is in fact dead and his criticism nothing more than a memory." Here the chimera of the undead conceals a derision, a kind of secret raillery that the king, in truth, is dead. Additionally, the ludicrous concept of the living-dead attempts to repudiate the "utterly unthinkable" (p. 430), wishes stemming from intense emotional ambivalence toward those who have died. Freud even discovered that dreams presenting a corpse as alive, then dead, and then as alive again, functioned as a masquerade of indifference, as though the message meant that the person's life or death did not greatly matter (p. 431). The dream-resurrection, though, seeks to deny the deadly wishes associated with an animistic omnipotence of thought, to deny these homicidal impulses and accent the designs of restoration. The terror of the revenant's scurrilous and murderous disposition merely betrays the unmollified guilt and unconscious need for punishment

which (in this context) summons the dead back to life. What is absurd (i.e., the animated corpse) is compounded by the dream-work to render indirectly the derisive and demeaning judgments toward the lost objects of fear and desire, judgments hidden in the dream-thoughts of the rebellious but no less intimidated ego. The image of absurdity is a fabricated façade for mocking laughter.

To speak of a fabricated façade, indicates, moreover, in connection with the vampire, the absurd reconciliation of two contradictory psychic realities polarized by a split in the ego according to the mechanism of disavowal (see Appendix 3). The title of our subject, the un-dead, in itself emphasizes openly enough the compounding of a manifestly inharmonious duality. The vampire legend is an insubstantial amalgam of two categorically opposed existences consolidated around the shock of castration and the simultaneous acknowledgement and blinding rejection that the way and the means--the phallus--to reestablished union with lost bodies of pleasure can itself be lost or suffer damage. The dreadful vampire is a disavowal based on an interpretation of dreadful realities. Absurd as he is in so many aspects, he is (among much else) a summation of derisive judgments focused as an effort at laughter before the terror and sympathy provoked by the paralyzing sight of the beloved mother's bleeding body.

Let us continue with these themes, though following them in a slightly different direction.

## 5

In a disquieting way, there is something comically erotic about the vampire's gruesomely punitive manner. The discussion on depression

stressed the superego aspects of this 'demon-introject; and throughout the attitude of "let's pretend" has been remarked, an attitude particularly discernible in the masochistic compact. We have regarded the vampire from three perspectives: the first awakening and emersion from the grave; the victimizing of others; and the execution--birth, life and death. The vampire hungrily chewing his own shroud as well as his own body would represent a state of erotogenic masochism proper" (Freud, 1924c, p. 164) orally depicted as the awful retribution simultaneously attending the ravenous attacks upon the first nourishing body which (whether in utero or at the breast) occurred within an undifferentiated condition of dual-unity; these attacks, therefore, are later interpreted and pictured as self-mastication. Further, since the tomb (-world) is not only the mother's body but also the body of the self, the vampire's solitary mutilation dramatizes the functional interpsychic conflict between the ego and the gnawing superego; and where that conflict has been sexualized, we often find another type of masochism which Freud (1924c) called moral masochism. From this ensepulchered "opening scene," a fission results, a doubling and the vampire issues forth from the containing body for awhile and seeks immediately to restore this ruptured unity in terms of the object world. We are repeating ourselves perhaps too much, but we are trying to see the way clear to say something about the darkly bemusing feature of the vampire's blood-drinking adventure and the impalement at last administered.

Consider the vampire again as a rendition of the superego. The situation adopts a not unimportant degree of irony. The superego (the great forbidding force) becomes itself the vehicle of fulfillment for



those very impulses it most guardedly forbids. Reinstated in the object world, it is the longed for fulfilling body: the fused image of the parental bodies wrapped in the primal scene's erotic terror. Róheim (1934) even postulated the primal scene as the formative foundation of the superego (p. 222). Moreover, as we have said, a necrophile transmutation of buried infantile yearnings attached to the imagos of lost (i.e., departed) oedipal love casts the demonized superego into an undead body. Of course this superego responds in full measure to the unconscious need for punishment.<sup>4</sup>

In the realm of masochism, the law's punitive reprisals turn into a secret comedy of indulgencies. The demonized law instigates exactly those transgressions it would extirpate. The terror of vampirism--terror implemented into art--is not haphazard; it is part of a premeditated setting triggered by unconsciously staged effects in the service of masochistic eroticism. In his nonpsychoanalytic study of the latter, Georges Bataille (1957) has written "that human sexuality is limited by taboos and the domain of eroticism is that of the transgression of these taboos. Desire in eroticism is the desire that triumphs over taboo. It presupposes man in conflict with himself" (p. 256). With the vampire, terror is threaded into a design with erotic ends. It is the signal, the promise, that a crisis approaches--an expenditure, a draining consumption, a disruptive release --a complete possession by a power irresistibly imposing, a power authorized through an unholy alliance of law and lust. The metapsychology here rests upon Freud's (1923b) structural formulation that

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<sup>4</sup>Also relevant here are Róheim's (1950c) remarks on Fairbairn's concept of the "inner saboteur" (p. 471).

the superego (the identifications replacing the id's abandoned cathexes) represents not only the prohibitions of the parents but the id as well; indeed, "It reaches deep down into the id..." (p. 49).

This sort of sexualized punishment suggests that the vampire relationship dramatizes a type of beating fantasy (Freud, 1919e). And the vampire's impalement makes this unmistakable. Beating fantasies are the product of the ego's attempt to ingratiate the superego while deviously prolonging through masochism the dominance of the pleasure principle. Masochism is man's most profound compromise with the onslaught of death. It is a delay, a vital amalgamation, Freud (1924c) says, a fusion of Eros and the death instinct. The vampire's execution and total disintegration (i.e., instinct defusion) concludes the masquerade of masochism. We have said that the final act of the vampire tale is a kind of suicide, a sadistic death blow. Fenichel (1945) believed that the aim of self-destruction always sought to relieve superego pressure (p. 364). It may be so, but the generality is too precise. The spectacle of the vampire's savage immolation ritualizes the primal scene, that combination of bodies beaten to death through a ceremony of monstrous love. The wound is inflicted and disavowed. The demonized self (an agent of rescue) loses its form and crumbles into dust. The dying demon is the dying god, too. What one does, the other can do as well (cf. Frazer, 1922). Freud (1912-13x) demonstrated convincingly enough that these two manifestations of the sacred branch from common roots. The vampire's murder is a homicidal deliverance which purifies the brotherhood by deracinating the terrifying dream image of unholy desire.

## APPENDIX I

### PARTIAL BIBLIOGRAPHY ON THE VAMPIRE

Of the many sources consulted for Chapter 3, we mention the following: By far the most conscientious and intelligent offering in English to our topic remains John Cuthbert Lawson's Modern Greek Folklore and Ancient Greek Religion: A Study in Survivals (1910). Aside from Ernest Jones' (1931) contribution, there simply have been no substantial additions to Lawson's excellently integrated knowledge of the vampire motif. Second in prominence are the two volumes by Montague Summers--The Vampire: His Kith and Kin (1928) and The Vampire in Europe (1929). Summers' fairly thorough, serious scholarship traces the subject with fuller scope, sighting world-wide beliefs in the vampire. The result, interesting though it is in places, surely is unsurpassed for a sort of ragged continuity that makes the body of his books a trifle gawky. Perhaps, we may parenthetically apply here exactly what Mario Praz (1951) concluded of Summers' research in another area--"crammed with farraginous and in many cases useless erudition" (p. 175). Summers, moreover, wades knee-deep in occult surmises. But one can tolerate these things. For us his pages contain details that we may now and again gratefully lean upon. Probably the best overall achievement on the subject is Leonard Wolf's A Dream of Dracula: In Search of the Living Dead (1972). Wolf's provocative imagination, his deep-going feeling for the topic, his courageous reaching out to embrace the legend from several directions and his style that adds to previous scholarship a poetic dimension--all go to set his undertaking in a class apart. In some ways the book is too much of a good thing. The "free asso-



ciating" that lets Wolf wander where he will, occasionally ends by unravelling the curious and exciting patterns his thoughts can weave. We acknowledge our indebtedness also to W.R.S. Ralston's The Songs of the Russian People (1872) and Russian Folk-Tales (1873). A paper by Murgoci, "The Vampire in Roumania" (1927) also helped, as did a series of papers from Professor Vukanović (1957, 1958a, 1958b, 1959). Useful material has also been borrowed from Ornella Volta's The Vampire (1962). Fittingly enough, this little book won the French Dracula Prize. There are several ideas sprinkled through the pages, with superficial efforts to apply Freud's concepts now and then. Those readers interested in a concise overview are directed to J.A. McCulloch's encyclopedia article (1921), also to the encyclopedia entries by Spence (1920) and Robbins (1959). For much more popular accounts, refer to Wright (1914, revised 1924), Hurwood (1968), Masters (1972) and Copper (1973). Wright's early work is maybe still the best general and unpretentious introduction. Hurwood makes several references to psychoanalysis, most of which are sounded with too-little understanding of Freud. Masters and Copper, however, betraying such an excessive dependency upon Summers neglect to note how heavily they borrowed from him and end with an amusing echo of each other. See as well McNally and Florescu (1972) and Ronay (1972), both of which deal with actual "vampire" personalities, e.g., Vlad the Impaler or Elizabeth Bathory, attempting to assess their relatedness to vampirism and to Stoker's Dracula; and see the Introduction and editorial comments found in McNally (1974). Ronay offers some interesting sections on the influence of the vampire idea in Western

culture. For a good scholarly introduction with a psychological foundation and a mildly Freudian persuasion, consult R.E.L. Masters' Eros and Evil (1962). This study deals broadly with demonology and although Masters neglects to list vampire in his index, the term is referred to a dozen times in the text.

## APPENDIX 2

### BIBLIOGRAPHIC NOTE ON DRACULA

In some measure previous psychoanalytic publications on Dracula absolve us from the obligation of trying to analyze everything in this novel. See Bierman (1972) for the central importance of the oral triad, the primal scene and sibling rivalry. See Shuster (1973) for a discussion of: the vampire as a product of a traumatic experience; identification with the vampire and victim; the role of disavowal (Shuster writes "denial," p. 267) as a defense; and the effects on the creation of Dracula from the primal scene and the body damage suffered there by the father (i.e., emptiness and castration). Both writers attempt to demonstrate in Stoker's life the genetic determinates for the psychological elements of Dracula. We believe that the broad themes which these authors find deriving from Stoker's childhood are segments of the stuff of which vampirism is made. That is, Stoker's unfortunate early years helped him grow into a mold already cast (cf. Mann, 1936). Bentley (1972) presents a psychoanalytic study focused more exclusively upon the content of Dracula with minimal probing into the dynamics of the author's personality. Bentley detects a detail suggesting a manifest incestuous relationship. He also discusses the story's flagrant sexuality. And, following Jones' (1931) clue, remarks that blood symbolizes semen, thereby correctly understanding the sexual implications of the blood transfusions which occur in the novel. On the last two points, he has been anticipated by non-analytic writers (Dowse and Palmer, 1963). But Bentley has something less obvious to say about the significance of blood in Stoker's pages



and we intend to mention this shortly (in Ch. X). Besides these, one should consult Baynes (1940) for a Jungian reading of Dracula and the theme of the "daemonic invader" whom only a "moral passion" (p. 277) can fully destroy. The trouble with Baynes' notion is that moral passion also summons and seeks out the vampire. The author, furthermore, confusedly applies to Stoker's inspiration to write the novel, the circumstances which stimulated Mary Shelley's composition of Frankenstein. The more correct version would have stood him in somewhat better stead. According to a poorly documented biography (Ludlam, 1962), Stoker seems to have attributed the Count's origin to a dream. To complete the psychoanalytic bibliography for Dracula, we note that certain non-analytic critics seem convinced that this novel, with its "morbid psychism" (Nandris, 1966, pp. 392-393), should in particular solicit Freudian scrutiny. Richardson (1959) divulges that "From a Freudian standpoint--and from no other does the story really make sense--it is seen as a kind of incestuous, necrophilous, oral-anal-sadistic all-in wrestling match" (p. 427). Richardson's own pseudo-Freudian efforts result in a humorous parody. But Richardson, in passing, did call direct attention to the primal horde theme in Dracula (p. 428). Wolf (1972) also mentions this theme (p. 314). Wolf's chapter, "Dracula: The King Vampire," is certainly the most interesting study of Stoker's novel which we have found.

## APPENDIX 3

### ON DISAVOWAL

#### 1

Because an understanding of disavowal is so central to our interpretation of the vampire, we must use the opportunity to discuss fully this much misunderstood concept.

Like so many of Freud's concepts, the history of disavowal zigzagged throughout his works, implied in several places.<sup>1</sup> However, it waited until 1923 for its name and its technical identity. By 1938 it had attained a position in metapsychological theory.

Since Freud, the psychoanalytic literature has mostly extended the term far beyond the specific confines originally associated with it.<sup>2</sup> Disavowal has become evermore broadly applied. Regrettably, one can almost say of it--as one can of various classical ideas (e.g., transference, acting-out)--that it is reported everywhere and, consequently, because of its ubiquity, more and more clinically useless. Naturally, as is the destiny of such breadth, the concept smears easily into others (e.g., repression, negation, projection, etc.). When this is the state of things, it is sometimes helpful to look again at Freud.

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<sup>1</sup>See Strachey's editorial notes on the origins of Verleugnung and its translation as disavowal rather than denial (Freud, 1923e, p. 143; 1927j, pp. 149-151; 1940e, pp. 273-274).

<sup>2</sup>This review covers only Freud's use of disavowal. We have, however, read a great many secondary sources on the subject and from these the following are particularly worthy of further attention: A. Freud (1936); Greenson (1958); Jacobson (1957); Katan (1964); Linn (1953); Modell (1961); Roshco (1967); Siegman (1967); Sperling (1958); Stewart (1970); Waelder (1951).

In the major passages dealing with disavowal (Freud, 1923e; 1925j; 1940a; 1940e), Freud elaborates the concept in two closely related but significantly distinguishable ways. He applies the expression to the boychild's response on first viewing the female genitals. Aside from perhaps minor suspicions (possibly, for instance, wondering about the different sound and posture of a girl urinating), the child has no strong reason to discover anything besides genitals resembling his own in the female anatomy; furthermore, "we know that he looks for an organ analogous to his own in inanimate things as well" (Freud, 1923e, p. 142). So, since the penis is "supposed" to be there--why should it not be?--he believes, when he gets a chance to see, that he does see one, even if only a small one bound to grow (Freud, 1923e, p. 144); or,

...he begins by showing irresolution and lack of interest; he sees nothing or disavows what he has seen, he softens it down or looks about for expedients for bringing it into line with his expectations. (Freud, 1925j, p. 252)

The matter seems not that vital really, not at this point. The child perceives what he expects to perceive; he falsifies his perception, glossing over the apparent details, details as yet not dangerously consequential.

Later, though, usually during the phase of phallic primacy, the observation of the woman's genitals becomes linked with the threat of castration. With this explosive ingredient, the effect now proves shocking and traumatic; the perception confirms mutilation. The child concludes that the penis has been taken away, that once it was there. From this erroneous premise, dread is awakened. The boy refuses to impute this physical deformity to all womankind. No, it must be a



a punishing fate suffered by "only unworthy female persons" (Freud, 1923e, p. 144) more than likely cursed with the same forbidden desires as his own. The stigma confined to these unworthies manages at least to preserve the mother's penis awhile longer. The interpretation that a penis (why, it could be his own!) can actually disappear strikes a narcissistic wound. Should the ego try to disavow this horrible message, the defensive effort now proves more elaborate. This time it necessitates a splitting of the ego and "a very energetic action...undertaken to maintain the disavowal" (Freud, 1927e, p. 154).<sup>3</sup>

In this split, both aspects of which constitute disavowal, part of the ego acquiesces to the unwelcome perception, another part refuses to do so. Freud (1940a) emphasized that

The disavowal is always supplemented by an acknowledgment; two contrary and independent attitudes always arise as a result in the situation of there being a splitting of the ego. (p. 204)

The ego by this fracture maintains a dual allegiance: acceding to the reality principle and clinging to the pleasure principle. What looked like an "either/or" confrontation, results in the child holding

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<sup>3</sup> This idea of splitting was an old concern of Freud's possibly winding as far back as the Fliess correspondence of 1898 (Freud, 1950a). Freud (1924b) once proposed that such a rupture or forfeiture of some portion of reality characterized a psychotic process. But even then, in "Neurosis and Psychosis," he ended by questioning how the ego managed to emerge from its omnipresent conflicts without falling ill. He proposed to consider in addition to economic factors the ego's ability to escape a break with any of "its various ruling agencies" "by deforming itself, by submitting to encroachments on its own unity and even perhaps by effecting a cleavage or division of itself" (pp 152-153). Freud (1924e) began immediately to revise his hypothesis on the significance of "lost" reality in the neurosis and the psychosis until splitting as well as disavowal eventually assumed a metapsychological value in the ego's defenses against all painful realities.

fast to the twin sides of a contradiction. Freud (1940e) observes that this initial success is achieved by a costly rift within the ego, one which never heals but with time increases:

The two contrary reactions to the conflict persist as the centre-point of a splitting of the ego. The whole process seems so strange to us because we take for granted the synthetic nature of the process of the ego. But we are clearly at fault in this. (p. 276)

While it would seem that the simplest form of disavowal need not result in the "energetic" ego splitting, that disavowal following the shock effected by viewing the female genitals when combined with the castration threat does demand such a fission, a response, by the way, which can be seen to travel the whole length of the long continuum of defensive adaptations from normality to psychosis.

Freud (1927e) wrote that "Probably no male human being is spared the fright of castration at the sight of a female genital" (p. 154). Either of these factors--the woman's exposed genitals, the castration threat--can precede the other gaining its significance retroactively when the two eventually combine. But it is not apparent whether Freud believed disavowal always marked the boy's reaction to the full force of the trauma. With the little girl, the characteristic response was definitely not disavowal, though such disavowal might come later (Freud, 1925j, p. 253). Yet, Freud said that boys responded to the mother's lost penis with complicated theories on the exchange of her penis for a baby. Freud tended to suspect that even normal infantile development in the male could not entirely acknowledge the mother's missing penis --a baby in the place of the penis and the emptiness remains disavowed. Amidst all the childish ratiocinations on baby-origins "the female genitals never seem discovered" (Freud, 1923e, p. 145).

Freud (1940a) pointed out that the "childish ego" not only uses repressions against instinctual demands but

...often enough finds itself in the position of fending off some demand from the external world which it feels distressing and that this is effected by means of a disavowal of the perceptions which bring to knowledge this demand from reality. Disavowals of this kind occur very often.... (pp. 203-204)

Disavowal, then, beside repression ranks as a hallmark of childhood adaptation; it shields against the cruel demands of the external environment. Usually it necessitates a repression and occasionally (maybe more often than not) the distinction between the two can become rather murky. Discussing the child's narcissistic rebellion against the sight of the female genitals, Freud (1927e) notes:

If we wanted to differentiate more sharply between the vicissitude of the idea as distinct from that of the affect, and reserve the word 'Verdrangung' [repression] for the affect, then the correct German word for vicissitude of the idea would be 'Verleugnung' [disavowal]. (p. 153)

There are two attitudes, a positive and a negative, so to speak, for a single idea: there is, there is not a penis there. One of the other resides unconsciously<sup>4</sup> within the regions of the preconscious (it is not, topologically speaking, repressed in the system Unconscious) leading a parallel existence with its counterpart.<sup>5</sup> If the

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<sup>4</sup>With children or psychotics the woman-with-a-penis may be a quite conscious delusion. One morning, shortly after hearing that his mother had no penis, Little Hans exclaimed: "I saw Mummy quite naked in her chemise, and she let me see her widdler" (Freud, 1909b, p. 32). Incidentally, Freud (1925j) continued to maintain that disavowal was somehow less lethal in childhood whereas in adult life it might set the stage for a psychosis (p. 253). In 1924(e) he confined disavowal of another's death in adults to a psychosis (p. 184). Later, he saw that due to the ego's phenomenal ability to split, such a response to death need not result in or imply a psychosis (Freud, 1927e, p. 156).

<sup>5</sup>See Waelder's (1951) application of isomorphism to psychic processes.



preconscious idea subsequently succumbs to repression (which may attend the break down of disavowal), it is then subjected to primary process embellishments. With the fetish, for instance--

In the conflict between the weight of the unwelcome perception and the force of his counter-wish, a compromise has been reached, as is only possible under the dominance of the unconscious laws of thought--the primary process. (Freud, 1927e, p. 154)

Freud (1940a) saw that with fetishists "The two attitudes persist side by side throughout their lives without influencing each other" and it is this that "may rightly be called a splitting of the ego" (p. 203). (But as already noted he found this the case not only with fetishists.) He further wrote:

Whatever the ego does in its efforts of defence, whether it seeks to disavow a portion of the real external world or whether it seeks to reject an instinctual demand from the internal world, its success is never complete and unqualified. The outcome always lies in two contrary attitudes, of which the defeated, weaker one, no less than the other, leads to psychical complications. (p. 204)

So while it appears that with disavowal two contradictory attitudes toward an element of external reality may share the ego's loyalties without bumping against each other, there are nonetheless inevitable complications. Let us consider this theme a little. First, Freud (1940a) repeatedly underscored that these complications were directed by the economics of those portions comprising the dichotomy --"the issue depends on which of the two can seize hold of the greater intensity" (p. 204).

When Freud spoke of disavowal, the context usually related to safeguarding against a reality which confirmed castration (or death --the fear of which Freud tended to view as a displacement from the terror of castration). That reality was not itself castrating; it

merely alluded to such a reality. The female genitals are not viewed as castrating; they are castrated (just as the deceased love one is dead not deadly). Disavowal both repudiates and recognizes an interpretation of reality which verifies punishment by castration, threatening that any such promised punishment is actually possible; it stands as a "dreaded confirmation" (Freud, 1940e, p. 276).

But Freud stressed that complications arise. And it is these, apparently, which transform a passive, mutilated reality into an actively castrating (though possibly still mutilated) reality. The mythical Medusa's head is such a complication rooted deeply in the disavowal of the woman's genitals--or, rather the failure of such a disavowal (cf. Freud, 1940c). As with the fetishist, so with Medusa's snake-head, "...the horror of castration has set up a memorial to itself in the creation of this substitute" (Freud, 1927e, p. 154). However, the substitute is often something besides a displacement (Freud, 1940a, p. 203); it may be a compromise idea not only containing an expression of castration disavowed but an expression of castration pending--not solely replacing one memorial of castration (a missing genital) with another (say with a shoe). As the segregating walls of the original disavowal crumble, the two attitudes conflict and from that anxiety ridden conflict repression is summoned to assist. The preconscious idea is reworked in the system Unconscious, or in the terminology of structural theory, reworked in the regions of the id. If repression fails, too, and the repressed returns, the ego must now forge a new reality--one of fetishistic charms or monsters even.<sup>6</sup> (Freud does not

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<sup>6</sup>Disavowal calls forth in its service so many curious little oddities. For example Freud (1927e) writes: "We seem here to approach an under-

say so but one such monster-reality we have, of course, contended is the vampire.) The more fear, the more protection; the spiral curves in diminishing circles.

Before this "dissolution" of disavowal there is only a single reality. If disavowal succeeds (more or less) a "new" reality is not created. This sort of artfulness (cf. Freud, 1940e, p. 277), attends the failure of disavowal. Otherwise two views, Freud called them attitudes (interpretations might be preferred) persist of one reality. The reality remains as it is; there is no substitution; it is not remolded in the furnace of the id. Of course the "unforged" reality is not the truth either, neither interpretation is correct: the woman with a penis, the woman castrated. Either way reality is misapprehended;<sup>7</sup> it is not remodeled. Too much remodeling to preserve the designs of a disavowal may eventually erect a psychotic structure.

Through disavowal the ego seeks to avoid fear (Freud, 1940a, pp. 202-203) by sheltering part of itself beneath the aegis of a reality which precedes what we might term the moment of painful recognition. Taking some liberties with Freud's text, one could argue that a portion of the ego sees and interprets, then, because of the painful nature of that interpretation, turns away another part of itself not yet exposed to the dreaded awareness (a style parents often

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standing, even if a distant one, of the behavior of the 'coupeur de nattes'. In him the need to carry out the castration which he disavows has come to the front. His action contains in itself the two mutually incompatible assertions: 'the woman has still a penis' and 'my father has castrated the woman'" (p. 157). See Alexander Pope's "The Rape of the Lock" for a delightful exploitation of this perversion.

<sup>7</sup> This is an allusion to Fenichel's paper, "The Misapprehended Oracle" (1942), a paper rich with material relevant to a broader definition of disavowal than set down by Freud and discussed here.



use to guard children from unpleasant truths). Perhaps what occurs with the fetish holds for disavowal generally. Freud (1927e) writes:

It seems rather that when the fetish is instituted some process occurs which reminds one of the stopping of memory in traumatic amnesia. As in this latter case, the subject's interest comes to a halt half-way, as it were; it is as though the last impression before the uncanny and traumatic one is retained as a fetish. (p. 155)

The point, in our speculation, is that for the guarded part of the ego time stops and the way of living continues according to an older philosophy of things.<sup>8</sup> No awareness ever did exist for this protected side; a piece of "truth" is not discounted for it is simply not seen: thus "two mutually incompatible assertions" (Freud, 1927e, p. 157).

Disavowal then is a defensive ego response to a narcissistic threat. It intends to salvage some portion of that narcissism by refusing to acknowledge the evidence of castration; or, if that "blindness" fails, by attempting to cancel out the evidence with a revised reality, therewith also cancelling the possibility of one's own mutilation and preventing a more extensive modification of the unconscious principles of pleasure. It is, after all, perhaps something of a conspiracy on the ego's part to cling fast to a safe world where reality neither intends nor possesses the wherewithal to wound one so irreparably.

## 2

Occasionally, life comes along with an adventure that permits one to construe another meaning from that riddle which first divided the

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<sup>8</sup>Talking about Little Hans, Freud (1909b) comments: "One might almost say that it would have been too shattering a blow to his 'Weltanschauung' if he had had to make up his mind to forego the presence of this organ in a being similar to him; it would have been as though it were being torn away from himself" (p. 106).

ego and this new meaning nulifies the disavowal, its raison d'être, and threads the ego back together at one of its broken places. One response to such an event might be a strange disbelief, a feeling that it is all too good to be true. Something once proved too awful to be true; it somehow promised castration for forbidden desires. Now it turns out that after all the threat has been misapprehended. Mother was not castrated by father. It is no longer necessary to disavow, to live divided toward a fearful section of reality. The fear was founded upon a false view of things, a childish interpretation. In a beautiful letter to Romain Rolland, Freud (1936a) recounts an experience not unlike this. He says that while standing upon the Acropolis, he suddenly thought: "So all this really does exist, just as we learnt at school!" (p. 241). Within our present context one might boldly paraphrase these words: "So it is really true, women are different from men and, what is more, they were not castrated!"

Perhaps we could allow a brief comment on the superego's role in the process of disavowing. In 1927(d) Freud wrote a little paper on "Humour" (one which for some reason has been rather neglected). There Freud tells of the criminal who being led to the gallows on a Monday remarks: "Well, the week's beginning nicely" (p. 161). Freud observes that

The grandeur in [humour] clearly lies in the triumph of narcissism, the victorious assertion of the ego's invulnerability. The ego refuses to be distressed by the provocations of reality, to let itself be compelled to suffer. It insists that it cannot be affected by traumas of the external world; it shows, in fact, that such traumas are no more than occasions for it to gain pleasure. (p. 162)

Freud asks how it is that humor can reject reality's claims, victoriously assert the pleasure principle and flaunt the ego's invincibility

while managing to remain within the borders of sanity. He concludes that the dynamic explanation predicates the withdrawal of the psychical accent from the ego and the displacing of large quantities of cathexis onto the superego. Freud writes:

To the super-ego, thus inflated, the ego can appear tiny and all its interests trivial; and, with this new distribution of energy, it may become an easy matter for the super-ego to suppress the ego's possibilities of reacting. And further on: It is also true that, in bringing about the humorous attitude, the super-ego is actually repudiating reality and serving an illusion....The main thing is the intention which humour carries out, whether it is acting in relation to the self or other people. It means: 'Look! here is the world, which seems so dangerous! It is nothing but a game for children--just worth making a jest about! (p. 164 and p. 166)

To what extent does the superego (built so squarely upon the fiction of castration) assist the frightened ego's disavowals? Our discussion of the vampire throughout considers this to some extent. But much more about our mythical demonized exsanguinator will undoubtedly follow from fuller answers. Perhaps in closing one could contend that the superego can nurture and enforce two illusions (illusions psychically real nonetheless): that castration exists but that life's threats present us with the substance for humor and affords opportunities to turn the world's indignities to moments of dignity.



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The abbreviations for scientific periodicals are in accordance with the World List of Scientific Periodicals (Brown, P. and Stratton, G., 1963). At the end of each periodical listing the relevant volume and page numbers are noted (e.g., 19, 342-357, meaning volume 19, pages 342-357). Original publication dates are indicated following the author's name (where such a date is known) except where subsequent revisions have superseded the original work. Where the original publication date differs from the date of the edition used in this study, the latter is reported at the end of the entry. Attempts were made to cite English translations of foreign works wherever possible. With the Freud entries, the dates of publication and the letters following these dates derive from the complete bibliography established for the Standard Edition of the Complete Psychological Works of Sigmund Freud (24 volumes), Hogarth Press and The Institute of Psycho-Analysis, London, 1953-73. Since all of Freud's writings are cited from the Standard Edition, this source is abbreviated as S.E. This bibliography also includes references to significant fictional and non-fictional material used in the thesis.

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