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professional development opportunities throughout your career with us. We'll do everything we can to see you thrive and grow. Suddenly, you hear a knock at your door. Curious, you get up to investigate - there shouldn't be anyone coming to see you at this hour. When you open the door, you are greeted by the face of a strangely pale man. He smiles
when you open the door and asks, "My car broke down a few miles back, may I come in and use your phone?" You smile and nod, welcoming him in. As soon as you have closed the door, he pushes you back against the wall and gives you a sinister smile that reveals two perfectly sharpened fangs. You have just invited a vampire into your home - a
grave mistake that can never be undone. What is a Vampire? Throughout the history of legend and storytelling tradition, there have appeared a particularly dangerous set of creatures that feed on the vital life force of human beings. In modern day, they are known as vampires. Though there are many different legends of vampires that modern day
perception can be traced back to, it appears that the first vampires were actually a form of revenants. Vampire A revenant was known to be a vile undead creature that was driven to return to the early vampires were a form of
revenant that targeted their victims by attacking them and feasting on their blood. The original vampire was thought to be bloated in form and to have dark features - similar to what would be expected from a corpse in the early stages of decay. It was also believed that they often slept underground in coffins during the day, only to awaken at night
and wreak havoc on their city. There were, however, ways to track down these vile creatures. One of the easiest was to search the cemetery for signs of holes above grave sites. These holes were thought to indicate the resting place of a vampire. Vampires in Other Cultures Though the majority of what we know of vampires comes from European
folklore, there are references to similar creatures all over the world. Two of the most notable versions can be found in Hebrew and Greek mythology, Hebrew mythology gives us the story of Lilith and the estries. Lilith is a female demon that is known to prey on the blood of babies, young children, and pregnant women. She was greatly feared and was
known to have tremendous blood lust. The estries were also known to be female demons who would suck the blood of humans to sustain themselves. It seems that one of the few differences between Lilith and the estries (besides the fact that Lilith was a single entity) is that the estries were not as picky when choosing their target. They were,
however, known to prey on men that were vulnerable to sexual temptation. Greek mythology references the story of Ambrogio - a mortal man who had the grave misfortune of desiring the same woman as the sun god, Apollo. He suffered greatly for his determination to marry the love of his life - and was transformed into what many consider to be a
vampire during the process. The Transition in Vampire Folklore As time went on, there were many different variations of the vampire tale. These would serve to shape the myth to what we know in modern day. However, it wasn't until the early 1800's that the vampire legends could be clearly separated from the revenant legends. In 1819, a man
named John Polidori published a novella entitled, 'The Vampyre.' This work would go on to redefine how we view the vampire into a suave and charming beast of the night. This new perspective on vampires captivated audiences and only served to make the
creature more terrifying. The thought of a seemingly everyday man or woman who could seduce a person into becoming their prey quickly caught on in many colonized countries. Although 'The Vampyre' was the first work that set the bar for the modern day vampire, it would not be remembered by history. Instead, many will look to Bram Stoker's
'Dracula' for the favored example. While 'Dracula' was quickly popularized and would go on to become the most famous vampire in history, it was not released until 1897. This indicates that many of Stoker's ideas came from 'The Vampyre.' The Modern Day Vampire of modern folklore is much more charming and charismatic than the
tales of the bloated creatures in early mythology. Most vampires are defined as slender and beautiful people who are abnormally pale in complexion. They are known to have an almost allergic reaction to sunlight which often proves to be fatal. Similar weaknesses can be found with items made of silver and garlic. Vampires Hate Garlic It is known that
vampires prefer to hunt at night because of their sensitivity to the sun. Although vampires can inhabit traditional spaces, it is still common practice for them to sleep inside coffins - perhaps because of the added protection against sunlight. Vampires are also known to have super-human strength and speed. They are also immortal, making them one of
the most feared predators known to man. What Causes a Person to Turn Into a Vampire? Because of the fearsome nature of Vampires, careful guards were put into place to avoid the dreaded 'turn' of the dead. There were several things that were thought to cause a person to turn into a vampire - though the most common warning was usually the
death of an evil person. Evil People and Vampirism It seems that the early cultures feared that people who died after leading evil lives and people who had refused to accept religion would come back as an evil entity. Many of these terrible human beings were thought to return as a vampire. Many cultures document cases of people who supposedly
turned into a vampire after rebelling against the church. This was especially thought to be a sure sign that a person would become an undead monster. Other indications that a person could be a vampire in the afterlife was if that person was suspected of
witchcraft. It was thought that those who practiced occult magic were directly tied to evil nature, making them some of the most feared individuals of their time. The Danger of an Unguarded Corpse It was also feared that corpses that had been left unguarded were vulnerable. This was based on two commonly held beliefs. The first belief was that
after the spirit of a person had left the body, a new host had the opportunity to use the body to interact with the living world. It was greatly feared that bodies which were not properly guarded before burial - or bodies that hadn't been given proper funeral rites - would become possessed by an evil spirit. It was thought that these evil spirits would
then come back as a vampire and attack the living. The second belief was that a wild animal could somehow curse a body that was not guarded by jumping over it. When an animal (especially a dog or a cat) jumped over the body of a recently passed corpse, it was thought that the corpse would immediately turn into a vampire the following night.
Unclean Corpses There also seems to be some sort of connection between uncleanliness and vampirism. During the Black Plague was spread by vampires that came back at night and infected the remaining healthy population. This was likely because victims of the plague were often left with blood
stains around their mouths - something that could easily be misinterpreted by the uninformed. It was also believed that a body that had a wound that hadn't been treated by boiling water was vulnerable to becoming a vampire. This knowledge was sometimes used as preventative knowledge, as it was common for boiling water to be poured over a
grave as part of the funeral rites. How to Defend Against Vampires It goes without saying that a creature as fearsome as a vampire inspired many developments in early cultures - especially those that would serve as protection. There were several categories of protective knowledge and items that were used to guard against the much feared vampire
Apotropaic Items Apotropaic items Apotropaic items were known to have religious context. It was thought that since a vampire was a creature of pure evil, it would
not be able to stand the presence of any type of holiness. Common religious apotropaic were the crucifix, rosaries, the image of Christ, and holy water. It was also thought that garlic, a branch of wild rose, hawthorn, and mustard seeds could be used to ward of the creature. Helpful Knowledge It makes sense that the more you know about the
capabilities of a creature, the better you will be able to protect yourself against said creature. This was the position that was people who feared a vampire may lurk in their community. It was known that vampires could not stand in the presence of that which was holy. This caused many to turn to consecrated ground (churches, temples,
cemeteries) for refuge. It was also known that vampires were only active at night, which led many to implement curfews for the protection of their citizens. It was also known that vampires could not cross running water. This was likely used by citizens who were fearful that they may be followed by an evil entity. Additionally, it was known that
vampires could not enter a house unless they were invited inside. Once they had been invited, however, they could come and go as they pleased. Preventative Measures It was commonly thought that vampires did not have reflections or shadows. This was often used to determine the vampire status of an individual. Many who feared a vampire attack
would place mirrors that faced outwards at their doors. If a stranger knocked and asked to be invited in, the house owner would check for their reflection and shadow before letting them in. It was also believed that vampires had a strange fixation with numbers. Because of this, people would often leave bags of seeds, kernels, or grains of rice near
their doorways. It was thought that once a vampire saw these things, he or she would be forced to count them until they knew the exact number. This was thought to be a great form of protection for citizens - leaving a bag of seeds for the vampire could
not stand the sun, it would then be killed. Staking One of the most common practices associated with fighting vampires - staking them with sharpened wood - was also used as a protective measure. Whenever a vampire was suspected in the community, graves would be searched, and guilty people would be questioned. Suspected vampires (dead or
alive) would then be staked with the wood that was thought to be most effective. Russia and the Baltic states were known to prefer to use Ash, while Serbia used Hawthorne. It is also recorded that Silesia thought that Aspen
was especially holy because this was the tree that was used to make the cross that Jesus was crucified on. It was also common practice for suspected vampires to be staked victims through the mouth, while Serbia staked victims through the stomach. Burial
Practices Because of the fear of vampires coming back from the dead, many adopted burial practices that were thought to keep corpses in their graves. One of the popular methods was to decapitate the body of the recently parted. Many cultures believed that the soul sometimes lingered in the body after death, but that decapitating the head could
force the soul to move on and keep it from causing problems. It was also common for corpses to be put into positions that would make escape from the ground by driving stakes through their heads, bodies, or clothes. Some cultures even went as far as to
sever the tendons at the knees of the corpse so that it could not walk in death. Ambrogio - The Legend of the First Vampire to reflect modern day myths. Ambrogio The story goes that Ambrogio was visiting the Temple of Apollo (the sun god)
when he met the Oracle of the temple - Selena. As soon as he saw her, he fell in love and became determined to spend the rest of his life with her. He plans to ask her for her hand in marriage. What Ambrogio didn't know, however, was that Apollo also desired Selena for his own. Apollo thinks about how he can prevent Ambrogio from marrying
Selena (who has now proposed and is planning his wedding). In his jealousy, he curses Ambrogio to be burned by the sunlight whenever the rays touched his skin. Ambrogio is angered and devastated - this new condition will keep him from being united with his love. He seeks the help of Hades (god of the underworld) and Artemis (goddess of the
immortality, and fangs that he can use to kill beasts. The legend also suggests that this blood would be used to write love poems to Selena. Eventually, Selena escapes Apollo and is reunited with Ambrogio. Now, however, she is cursed by the fact that she is mortal and Ambrogio is not. Artemis comes to the couple's rescue again by telling Ambrogio to
drink Selena's blood. Though her body would technically be killed, her spirit would become immortal and she would be able to live the rest of her life with Ambrogio. It is said that the combined blood of Selena and Ambrogio can be used to turn any human into a vampire. Vampires Throughout History There are also many tales of powerful vampires
who caused terror in the hearts of the living that can be traced back to real people. These real life monsters are likely part of why the myth of the vampire is so popular in modern day. Vlad the Impaler Vlad was a powerful man who lived in Walachia, but in modern day he is known for his fierce brutality. He was known to enjoy impaling his enemies
on stakes and letting them die slowly. There are also rumors that he enjoyed eating bread that had been dipped in the blood of enemies that were still in the process of dying and ate it while watching them take their last breaths. Countess Elizabeth Bathory Countess
 Elizabeth Bathory While many would assume that a Countess would be mild mannered and well-cultured, Countess Elizabeth Bathory proved to be the exception. She was known to have the blood of many victims on her hands - literally. She was known to have her
enemies brought to her so that she could bite their flesh, perhaps as a form of torture. Later, she would bathe in their blood - supposedly as a beauty treatment. Origins of the Myth Like many other mythical creatures, it is hypothesized that people with undiagnosable medical conditions were likely the inspiration of the vampire myth. There is also there is also there is also the many other mythical creatures, it is hypothesized that people with undiagnosable medical conditions were likely the inspiration of the vampire myth.
possibility that the myth of the vampire was inspired by cruel people - especially leaders that could not easily be defended against. Cruel Leaders In addition to being despised for their absolute power, leaders were used to
 shape the legends for the infamous vampire. One of the most popular suggestions for the inspiration of the vampire myth is Vlad the Impaler. Porphyria Another possible source for inspiration is the condition known as 'porphyria.' This condition is known to cause sensitivity to light and is often characterized by those with reddish brown teeth. This
would have been considered suspicious behavior in early cultures since most business had to be conducted during the day. Additionally, the reddish-brown stains on the teeth of the afflicted could have been easily mistaken for the blood of a human victim instead of a medical condition. Other Medical Conditions There are also other medical conditions
that could have easily been confused for vampirism. One of these is Hemeralopia - a term for patients that suffer from day blindness. This condition would cause an individual to only be able to move about at night - a term for those who suffer from a
sexual thirst for blood. These patients connect the thirst for blood with sexual activities - something that would have caused much suspicion and fear in earlier times. Natural Decomposition. It was commonly thought that
vampires slept in coffins during the day. This is likely because when bodies were dug up to check for signs of vampirism, it was common to see the corpse move or sit up whenever, we know this happens because of a natural
decaying process. Vampires in Modern Day Though we no longer have to be fearful of attacks from vampires in modern day, there are still groups of people who believe that they are known to drink small amounts of blood (supposedly to
stay healthy) from willing donors in private feeding rituals. Though these people appear to think that the drinking of human blood is done for reasons purely related panic. The Vampire and History: Examining the Historical Origins of Vampire Beliefs and
Practices I. Introduction II. Ancient Civilizations and Early Myths III. The Rise of Vampire Legends in Europe IV. The Influence of Literature and Art V. The Role of Religion and Superstition VI. Cultural Variations of Vampire Beliefs VII. Modern Interpretations and Pop Culture I. Introduction Vampires have long captivated human imagination, manifesting
in folklore and popular culture as creatures that feed on the blood of the living. These entities are often depicted as immortal beings with a thirst for life force, embodying fears and desires that transcend time and culture. Understanding the historical context of vampire beliefs sheds light on the human psyche and societal norms throughout history
This article aims to explore the origins of vampire beliefs and practices, tracing their evolution from ancient civilizations to contemporary interpretations. By examining various cultural, religious, and literary influences, we will uncover the underlying fears and societal issues that have shaped vampire mythology. II. Ancient Civilizations and Early
Myths The roots of vampire-like entities can be traced back to ancient civilizations, where myths and legends often depicted beings that exhibited similar traits. In cultures such as Mesopotamia and Egypt, there are instances of blood-drinking entities and spirits that are eerily reminiscent of modern vampires. A. Overview of vampire-like entities in
ancient cultures (e.g., Mesopotamia, Egypt) Mesopotamia; The "Lamashtu," a female demon, was believed to prey on pregnant women and infants, drinking their blood. Ancient Egypt: The goddess Sekhmet, known for her bloodlust, was associated with warfare and destruction, symbolizing the duality of life and death. These early myths often reflected
societal fears and were deeply intertwined with ritualistic practices. B. Analysis of blood-drinking rituals and their symbolic meanings Blood-drinking rituals were performed to honor the gods or ancestors, believing that blood contained vital
energy necessary for sustenance and protection. C. The role of fear and superstition in ancient societies Fear of the unknown and the mysteries surrounding death led to superstitions that often involved blood and the undead. These beliefs laid the groundwork for later vampire legends, as societies sought to explain and control their fears through
mythology and ritual.III. The Rise of Vampire Legends in Europe As Europe transitioned into the medieval period, vampire legends began to take shape, particularly in Slavic and Balkan folklore. The vampire figure became increasingly significant, embodying the fears of death, disease, and the unknown. Examination of Slavic and Balkan folklore.
Slavic cultures, the "upir" or "vampir" was believed to rise from the grave to consume the living. The depiction of these creatures varied, but they were often associated with disease and misfortune, leading to widespread fear and superstition. B. The significance of the vampire figure in medieval Europe During the medieval era, the vampire became a
symbol of societal anxieties. The fear of the undead reflected concerns over mortality, disease, and the afterlife, leading to the establishment of various rituals and practices aimed at warding off these creatures.C. Historical events that fueled vampire hysteria (e.g., plague outbreaks, witch hunts)The Black Death (1347-1351) fueled fears of the undead
as bodies were often buried hastily. Witch hunts and trials in the 16th and 17th centuries also contributed to the rise of vampire hysteria, with many accused of being in league with vampires or engaging in blood rituals. IV. The Influence of Literature and Art Literature and art have played a pivotal role in shaping the modern conception of vampires.
The portrayal of vampires in early literature, such as "The Vampyre" by John Polidori and Bram Stoker's "Dracula," transformed the vampires in early literature (e.g., "The Vampyre," "Dracula") "The Vampyre," published in 1819
introduced the aristocratic vampire archetype, while "Dracula," published in 1897, further developed themes of seduction, fear of the foreign, and the clash of modernity with superstition. These works have had a lasting impact on wampire mythology. B. Impact of Gothic literature on vampire mythology The Gothic genre, with its emphasis on mystery
and horror, provided fertile ground for vampire societal anxieties. Themes of forbidden love, death, and the supernatural became intertwined, creating a rich tapestry that continues to influence vampire stories today. C. Artistic representations and their societal implications of vampires often reflect societal anxieties. From the seductive
allure of vampires in art to their portrayal as monstrous figures, these representations serve as a mirror to cultural fears and desires. V. The Role of Religion and Superstition Religion and superstition have significantly shaped vampire beliefs, particularly concerning death and the afterlife. Many cultures have established rituals and beliefs to either
appease or ward off vampires. A. Examination of religious beliefs surrounding death and the afterlife Various religious doctrines have influenced perceptions of death, often creating a dichotomy between the sacred and the profane. The fear of the undead often stems from the belief that the soul may linger in a state of unrest. B. The conflict between
religious doctrines and vampire folklore The emergence of vampire folklore often clashed with religious teachings, leading to conflicts between the two. This tension reflects broader societal struggles with the concepts of sin, redemption, and the afterlife.C. Superstitions and practices to ward off vampiresUsing garlic, holy water, and crucifixes as
protective measures against vampires. Burial practices aimed at ensuring the dead remained undisturbed, such as placing heavy stones on graves. VI. Cultural Variations of Vampire myths are not monolithic; they vary significantly across cultures. Each region has its unique interpretations and practices associated with the vampire
figure, reflecting local fears and traditions.A. Comparison of vampire myths across different cultures (e.g., Latin America, Asia, Africa)Latin America, the "Aswang" is a shape-shifting monster that preys on humans, often
depicted as a vampire-like entity. Africa: Various cultures have beliefs in "sangomas," healers who may be associated with blood rituals. B. Unique characteristics reflect their environmental, social, and historical contexts. Practices associated with these
beliefs often involve rituals aimed at appeasing or warding off these entities, showcasing the diversity of human experience. The evolution of these beliefs in contemporary storytelling and media
representations. VII. Modern Interpretations and Pop Culture The resurgence of vampire themes in film, television, and literature reflects a renewed fascination with these creatures. Modern interpretations often challenge traditional notions of vampires, presenting them as complex characters with moral dilemmas. A. The resurgence of vampire themes in film, television, and literature reflects a renewed fascination with these creatures.
themes in film, television, and literature From series like "Buffy the Vampire Slayer" to "Twilight," vampires have become symbols of romance, rebellion, and literature From series like "Buffy the Vampire archetype in
modern storytelling Modern vampires are frequently depicted as anti-heroes or misunderstood beings, reflecting contemporary anxieties about identity, sexuality, and morality. This shift in portrayal resonates with audiences, who find relevance in these narratives. C. Reflection on societal issues through the lens of vampire narratives Vampire stories
often serve as allegories for societal issues, such Undead creature from folklore For other uses, see Vampire (disambiguation). The Vampire is a mythical creature that subsists by feeding on the vital essence (generally in the form of blood) of the living. In European folklore, vampires are undead humanoid
creatures that often visited loved ones and caused mischief or deaths in the neighbourhoods which they were alive. They wore shrouds and were often described as bloated and of ruddy or dark countenance, markedly different from today's gaunt, pale vampire which dates from the early 19th century. Vampiric entities have been described as bloated and of ruddy or dark countenance, markedly different from today's gaunt, pale vampire which dates from the early 19th century.
recorded in cultures around the world; the term vampire was popularized in Western Europe after reports of an 18th-century mass hysteria of a pre-existing folk belief in Southeastern Europe were also
known by different names, such as shtriga in Albania, vrykolakas in Greece and strigoi in Romania, cognate to Italian strega, meaning 'witch'. In modern times, the vampire is generally held to be a fictitious entity, although belief in vampires has
sometimes been ascribed to the ignorance of the body's process of decomposition after death and how people in pre-industrial societies tried to rationalize this, creating the figure of the wampire to explain the mysteries of death. Porphyria was linked with legends of vampirism in 1985 and received much media exposure, but has since been largely
discredited.[2] The charismatic and sophisticated vampire of modern fiction was born in 1819 with the publication of "The Vampyre" by the English writer John Polidori; the story was highly successful and arguably the most influential vampire work of the early 19th century. Bram Stoker's 1897 novel Dracula is remembered as the quintessential
vampire novel and provided the basis of the modern vampire legend, even though it was published after fellow Irish author Joseph Sheridan Le Fanu's 1872 novel Carmilla. The success of this book spawned a distinctive vampire has since become
a dominant figure in the horror genre. The exact etymology is unclear.[3][4] The term "vampire" finds its earliest records in English, Latin and French, and references to vampirism were found in Russia, Poland and North Macedonia.[5] The English term was derived (possibly via French vampire) from the German Vampir, in turn derived in the early
18th century from the Serbian вампир (vampir).[6][7][8] Though this being a popular explanation, a pagan worship of upyri was already arrested in Old Russian in the 11-13th century.[9][10] Some claim an origin from Lithuanian.[11][12] Oxford and others[13] maintain a Turkish origin (from Turkish uber, meaning "witch"[13]), which passed to
 English via Hungarian and French derivation.[14][15] In addition, others sustain that the modern word "Vampire" is derived from the large nasal vowel (on), characteristic of Old Bulgarian.[16][17] Parallels are found in virtually all Slavic and
Turkic languages: Bulgarian and Macedonian вампир (vampir), Turkish: Ubır, Obur, Obur, Chuvash language: Bynăp (Vupăr), Bosnian: вампир (vampir), Croatian vampir, Czech and Slovak upír, Polish wapierz, and (perhaps East Slavic-influenced) upiór, Ukrainian упир (upyr), Russian упирь (upyr), Belarusian упирь (upyr), Belarusian упирь (upyr), Belarusian ynup (upyr), Croatian vampir, Czech and Slovak upír, Polish wapierz, and (perhaps East Slavic-influenced) upiór, Ukrainian ynup (upyr), Russian ynup (upyr), Belarusian ynup (upyr), Belarusian ynup (upyr), Belarusian ynup (upyr), Chuvash language: Bynăp (upyr), Bosnian: Bamnup 
(upyr), from Old East Slavic упирь (upir') (many of these languages have also borrowed forms such as "vampir/wampir" subsequently from the words lu(v)gat and dhampir are used; the latter seems to be derived from the Gheg Albanian words dham 'tooth' and pir
'to drink'.[18][4] The origin of the modern word Vampire (Upiór means Hortdan, Vampire or witch in Turkic and Slavic myths.) comes from the term Ubir-Upiór, the origin of the modern word Vampire (Upiór means Hortdan, Vampire or witch in Turkic and Slavic myths.)
Eurasian steppes allegedly spread. The Bulgarian format is вπир (vpir, other names: onpyr, vopir, upir, upi
translates upir as 'someone who thrusts, bites'.[19] The term was introduced to German readers by the Polish Jesuit priest Gabriel Rzączyński in 1721.[13] The word vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampire (as vampyre) first appeared in English in 1732, in news reports about vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) first appeared in English in 1732, in news reports about vampyre (as vampyre) f
with the Treaty of Passarowitz in 1718, officials noted the local practice of exhuming bodies and "killing vampires".[22] These reports, prepared between 1725 and 1732, received widespread publicity.[22][23] See also: List of vampiric creatures in folklore The notion of vampirism has existed for millennia. Cultures such as the Mesopotamians
Hebrews, Ancient Greeks, Manipuri and Romans had tales of demons and spirits which are considered precursors to modern vampires. Despite the occurrence of vampiric creatures in these ancient civilizations, the folklore for the entity known today as the vampire originates almost exclusively from early 18th-century southeastern Europe, [24] when
verbal traditions of many ethnic groups of the region were recorded and published. In most cases, vampires are revenants of evil beings, suicide victims, or witches, but they can also be created by a malevolent spirit possessing a corpse or by being bitten by a vampire. Belief in such legends became so pervasive that in some areas it caused mass
hysteria and even public executions of people believed to be vampires. [25] Vampire (1895) by Edvard Munch It is difficult to make a single, definitive description of the folkloric vampires were usually reported as bloated in appearance, and ruddy, purplish, or dark in
colour; these characteristics were often attributed to the recent drinking of blood, which was often open. [26] It would be clad in the linen shroud it was buried in, and its teeth, hair, and nails may have grown somewhat, though in general fangstands are the colour; these characteristics were often attributed to the recent drinking of blood, which was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in, and its left eye was often open. [26] It would be clad in the linen shroud it was buried in the linen shroud it was buried in the linen shroud in the linen shroud it was buried in the linen shroud in the linen shroud it was buried in the 
 were not a feature.[27] Chewing sounds were reported emanating from graves.[28] Illustration of a vampire from Max Ernst's Une Semaine de Bonté (1934) The causes of vampiric generation were many and varied in original folklore. In Slavic and Chinese traditions, any corpse that was jumped over by an animal, particularly a dog or a cat, was
feared to become one of the undead.[29] A body with a wound that had not been treated with boiling water was also at risk. In Russian Orthodox Church while they were alive.[30] In Albanian folklore, the dhampir is the hybrid child of the
karkanxholl (a lycanthropic creature with an iron mail shirt) or the lugat (a water-dwelling ghost or monster). The dhampir sprung of a karkanxholl; from this derives the expression the dhampir sprung of a karkanxholl has the unique ability to discern the karkanxholl; from this derives the expression the dhampir sprung of a karkanxholl has the unique ability to discern the the unique ability to di
son of a lugat. In different regions, animals can be revenants as lugats; also, living people during their sleep. Dhampiraj is also an Albanian surname.[31] Cultural practices often arose that were intended to prevent a recently deceased loved one from turning into an undead revenant. Burying a corpse upside-down was widespread, as was placing
earthly objects, such as scythes or sickles, [32] near the grave to satisfy any demons entering the body or to appease the dead so that it would not wish to arise from its coffin. This method resembles the ancient Greek practice of placing an obolus in the corpse's mouth to pay the toll to cross the River Styx in the underworld. The coin may have also
been intended to ward off any evil spirits from entering the body, and this may have influenced later vampire folklore. This tradition persisted in modern Greek folklore about the vrykolakas, in which a wax cross and piece of pottery with the inscription "Jesus Christ conquers" were placed on the corpse to prevent the body, and this may have influenced later vampire folklore.
[33] Other methods commonly practised in Europe included severing the tendons at the knees or placing poppy seeds, millet, or sand on the ground at the grave site of a presumed vampire; this was intended to keep the vampire occupied all night by counting the fallen grains, [34][35] indicating an association of vampires with arithmomania. Similar
Chinese narratives state that if a vampiric being came across a sack of rice, it would have to count every grain; this is a theme encountered in myths from the Indian subcontinent, as well as in South American tales of witches and other sorts of evil or mischievous spirits or beings.[36] Many rituals were used to identify a vampire. One method of
finding a vampire's grave involved leading a virgin boy through a graveyard or church grounds on a virgin stallion—the horse was required, though in Albania it should be white.[37] Holes appearing in the earth over a grave were taken as a sign of vampirism.[38] Corpses
thought to be vampires were generally described as having a healthier appearance than expected, plump and showing little or no signs of decomposition. [39] In some cases, when suspected graves were opened, villagers even described the corpse as having fresh blood from a victim all over its face. [40] Evidence that a vampire was active in a given
locality included death of cattle, sheep, relatives or neighbours. Folkloric vampires could also make their presence felt by engaging in minor poltergeist-styled activity, such as hurling stones on reofs or moving household objects, [41] and pressing on people in their sleep. [42] Garlic, Bibles, crucifixes, rosaries, holy water, and mirrors have all been
seen in various folkloric traditions as means of warding against or identifying vampires, [43][44] Apotropaics—items able to ward off revenants—are common in vampire folklore. Garlic is a common example; [45] a branch of wild rose and hawthorn are sometimes associated with causing harm to vampires, and in Europe, mustard seeds would be
sprinkled on the roof of a house to keep them away.[46] Other apotropaics include sacred items, such as crucifix, rosary, or holy water. Some folklore also states that vampires are unable to walk on consecrated ground, such as that of churches or temples, or cross running water.[44] Although not traditionally regarded as an apotropaic, mirrors have
been used to ward off vampires when placed, facing outwards, on a door (in some cultures, vampire's lack of a soul or their weakness to silver).[47] This attribute is not universal (the Greek vrykolakas/tympanios was capable of both reflection and
shadow), but was used by Bram Stoker in Dracula and has remained popular with subsequent authors and filmmakers.[48] Some traditions also hold that a vampire cannot enter a house unless invited by the owner; after the first invitation they can come and go as they please.[47] Though folkloric vampires were believed to be more active at night,
Paole case) claimed the eating of dirt from the vampire's grave would have the same effect. [50] A runestone with an inscription to keep the deceased in its grave [51] Methods of destroying suspected vampires varied, with staking the most commonly cited method, particularly in South Slavic cultures.
Baltic states,[53] or hawthorn in Serbia,[54] with a record of oak in Silesia.[55][56] Aspen was also used for stakes, as it was believed that Christ's cross was made from aspen (aspen branches on the graves of purported vampires were also believed that Christ's cross was made from aspen (aspen branches on the graves of purported vampires were also believed that Christ's cross was made from aspen (aspen branches on the graves of purported vampires were most often staked through the heart,
though the mouth was targeted in Russia and northern Germany[58][59] and the stomach in north-eastern Serbia.[60] Piercing the skin of the chest was a way of "deflating" the bloated vampire. This is similar to a practice of "anti-vampire burial": burying sharp objects, such as sickles, with the corpse, so that they may penetrate the skin if the body
bloats sufficiently while transforming into a revenant.[61] Decapitation was the preferred method in German and western Slavic areas, with the head buried between the feet, behind the buttocks or away from the body.[52] This act was seen as a way of hastening the departure of the soul, which in some cultures was said to linger in the corpse. The
vampire's head, body, or clothes could also be spiked and pinned to the earth to prevent rising.[62] 800-year-old skeleton found in Bulgaria stabbed through the chest with an iron rod[63] Romani people drove steel or iron needles into a corpse's heart and placed bits of steel in the mouth, over the eyes, ears and between the fingers at the time of
burial. They also placed hawthorn in the corpse's sock or drove a hawthorn stake through the legs. In a 16th-century burial per venice, a brick forced into the mouth of a female corpse has been interpreted as a vampire-slaying ritual by the archaeologists who discovered it in 2006.[64] In Bulgaria, over 100 skeletons with metal objects, such as
plough bits, embedded in the torso have been discovered. [63] Further measures included pouring boiling water over the grave or complete incineration of the body. In Southeastern Europe, a vampire could also be killed by being shot or drowned, by repeating the funeral service, by sprinkling holy water on the body, or by exorcism. In Romania, garlic
could be placed in the mouth, and as recently as the 19th century, the precaution of shooting a bullet through the coffin was taken. For resistant cases, the body was dismembered and the places burned, mixed with water, and administered to family members as a cure. In Saxon regions of Germany, a femon was placed in the mouth of suspected
vampires.[65] Lilith, 1887 by John Collier. Stories of Lilith depict her as a demon drinking blood. Tales of supernatural beings consuming the blood or flesh of the living have been found in nearly every culture around the world for many centuries.[66] The term vampire did not exist in ancient times. Blood drinking and similar activities were attributed
to demons or spirits who would eat flesh and drink blood; even the devil was considered synonymous with the vampire.[67] Almost every culture associates blood drinking with some kind of revenant or demon, or in some cases a deity. In India tales of vetālas, ghoulish beings that inhabit corpses, have been compiled in the Baitāl Pacīsī; a prominent
story in the Kathāsaritsāgara tells of King Vikramāditya and his nightly quests to capture an elusive one.[68] The Persians were one of the first civilizations to have tales of blood-drinking demons: creatures attempting to drink blood from men were
depicted on excavated pottery shards.[70] Ancient Babylonia and Assyria had tales of the mythical Lilitu,[71] synonymous with and giving rise to Lilith (Hebrew demonology. Lilitu was considered a demon and was often depicted as subsisting on the blood of babies,[71] and estries, female shapeshifting,
blood-drinking demons, were said to roam the night among the population, seeking victims. According to Sefer Hasidim, estries were creatures created in the twilight hours before God rested. An injured estrie could be healed by eating bread and salt given to her by her attacker. [72] Greco-Roman mythology described the Empusae. [73] the Lamia,
[74] the Mormo[75] and the striges. Over time the first two terms became general words to described as a demonic, bronze-footed creature. She feasted on blood by transforming into a young woman and seduced men as they slept before drinking
their blood.[73] The Lamia preyed on young children in their beds at night, sucking their blood, as did the gelloudes or Gello.[74] Like the Lamia, the striges feasted on children, but also preyed on adults. They were described as having the bodies of crows or birds in general, and were later incorporated into Roman mythology as strix, a kind of
nocturnal bird that fed on human flesh and blood. [76] In Turkic mythology, an ubir is a vampiric creature characterized by various regional depictions. According to legends, individuals heavily steeped in sin and practitioners of black magic transform into ubirs upon their death, taking on a bestial form within their graves. Ubirs possess the ability to
shape-shift, assuming the forms of both humans and various animals. Furthermore, they can seize the soul of a living being and exert control over its body. Someone inhabited by a vampire constantly experiences hunger, becoming increasingly aggressive when unable to find sustenance, ultimately resorting to drinking human blood.[77] Main article:
Vampire folklore by region Lithograph showing townsfolk burning the exhumed skeleton of an alleged vampire soriginated during the medieval period. With the arrival of Christianity in Greece, and other parts of Europe, the vampire soriginated during the medieval period. With the arrival of Christianity in Greece, and other parts of Europe, the vampire soriginated during the medieval period. With the arrival of Christianity in Greece, and other parts of Europe, the vampire soriginated during the medieval period.
continent converted to Christianity, the vampire was viewed as "a dead person who retained a semblance of life and could leave its grave-much in the Same way that Jesus had risen after His death and burial and appeared before His followers." [78] In the Middle Ages, the Christianity, the vampire was viewed as "a dead person who retained a semblance of life and could leave its grave-much in the same way that Jesus had risen after His death and burial and appeared before His followers."
into minions of Satan, and used an allegory to communicate a doctrine to Christians: "Just as a vampire takes a sinner's very spirit into himself."[79][80] The interpretation of vampires under the Christian Churches established
connotations that are still associated in the vampire genre today.[81] For example, the "ability of the cross to hurt and ward off vampires is distinctly due to its Christian association."[82][83] The 12th-century British historians and chroniclers Walter Map and William of Newburgh recorded accounts of revenants, [25][84] though records in English
legends of vampiric beings after this date are scant. [85] The Old Norse draugr is another medieval example of an undead creature with similarities to vampires. [86] Vampiric beings were rarely written about in Jewish literature; the 16th-century rabbi David ben Solomon ibn Abi Zimra (Radbaz) wrote of an uncharitable old woman whose body was
unguarded and unburied for three days after she died and rose as a vampiric entity, killing hundreds of people. He linked this event to the lack of a shmirah (guarding) after death as the corpse could be a vessel for evil spirits.[87] In 1645, the Greek librarian of the Vatican, Leo Allatius, produced the first methodological description of the Balkan
beliefs in vampires (Greek: vrykolakas) in his work De Graecorum hodie quorundam opinationibus ("On certain modern opinions among the Greeks").[88] Vampires properly originating in folklore were widely reported from Eastern Europe in the late 17th and 18th centuries. These tales formed the basis of the vampire legend that later entered
Germany and England, where they were subsequently embellished and popularized. [89] An early recording of the time came from the region of Istria in modern Croatia, in 1672; Local reports described a panic among the villagers inspired by the belief that Jure Grando had become a vampire after dying in 1656, drinking blood from victims and
sexually harassing his widow. The village leader ordered a stake to be driven through his heart. Later, his corpse was also beheaded. [90] Title page of treatise on the chewing and smacking of the dead who chew their shrouds in their
graves, a subject resumed by Otto in 1732, and then by Michael Ranft in 1734. The subject was based on the observation that when digging up graves, it was discovered that some corpses had at some point either devoured the interior fabric of their coffin or their own limbs. [91] Ranft described in his treatise of a tradition in some parts of Germany,
that to prevent the dead from masticating they placed a mound of dirt under their chin in the coffin, placed a piece of money and a stone in the mouth, or tied a handkerchief tightly around the throat. [92] In 1732 an anonymous writer writing as "the doctor Weimar" discusses the non-putrefaction of these creatures, from a theological point of view.
[93] In 1733, Johann Christoph Harenberg wrote a general treatise on vampirism and the Marquis d'Argens cites local cases. The logical disputes arose. The non-decay of vampires' bodies could recall the incorruption of the bodies of the saints of the Catholic and Orthodox Churches.
Indeed, vampires were traditionally considered highly problematic within Christianity, as their apparent immortal existence with body and soul as they were resurrected, but only at the end of time when Jesus returns to judge the living and the dead. Those
who are resurrected as immortal before this are thus in no way part of the divine plan of salvation. The imperfect state of the vampires contrary to how the incorruptible saints foreshadowed the
immortality promised all true Christians at the end of time, the immortality of the undead vampires was thus not a sign of salvation, but of perdition.[94] The unholy dimension of vampirism may also be reflected in how, in parts of Russia, the very word heretic, eretik, was synonymous with a vampire. Whoever denied God or his commandments
became an eretik after his death, the improperly immortal figure that wandered the night in search of people to feed on.[95] A paragraph on vampires was included in the servants of God and on canonization of the blessed, written by
Prospero Lambertini (Pope Benedict XIV).[96] In his opinion, while the incorruption of the bodies of saints was the effect of a divine intervention, all the phenomena attributed to vampires were purely natural or the fruit of "imagination, terror and fear". In other words, vampires did not exist.[97] Dom Augustine Calmet (1750) In the early 18th
century, despite the decline of many popular folkloric beliefs during the Age of Enlightenment, there was a dramatic increase in the popular belief in vampires, resulting in a mass hysteria throughout much of Europe. [25] The panic began with an outbreak of alleged vampire attacks in East Prussia in 1721 and in the Habsburg monarchy from 1725 to
1734, which spread to other localities. The first infamous vampire case involved the corpses of Petar Blagojević was reported to have died at the son refused, he was found dead the following day. Blagojević supposedly returned and attacked
some neighbours who died from loss of blood.[89] In the second case, Miloš Čečar, an ex-soldier-turned-farmer who allegedly was attacked by a vampire years before, died while having. After his death, people began to die in the surrounding area; it was widely believed that Miloš had returned to prey on the neighbours.[98][99] The Blagojević and
Čečar incidents were well-documented. Government officials examined the bodies, wrote case reports, and published books throughout Europe. [99] The problem was exacerbated by rural epidemics of so-called vampire attacks, undoubtedly caused by the higher amount of superstition that was present in village communities, with locals digging up
bodies and in some cases, staking them.[100] Even government officials engaged in the hunting and staking of vampires.[89] The hysteria, commonly referred to as the "vampire controversy,"[101] continued for a generation. At least sixteen contemporary treatises discussed the theological and philosophical implications of the vampire epidemic.[102]
Dom Augustine Calmet, a French theologian and scholar, published a comprehensive treatise on the Apparitions of Spirits and on Vampires or Revenants which investigated and analysed the evidence for vampirism.[100][b] Numerous readers, including both Voltaire (critical) and numerous demonologists (supportive),
interpreted the treatise as claiming that vampires existed.[100][c] The controversy in Austria ceased when Empress Maria Theresa sent her personal physician, Gerard van Swieten, to investigate the claims of vampiric entities. Van Swieten concluded that vampires existed.[100][c] The controversy in Austria ceased when Empress Maria Theresa sent her personal physician, Gerard van Swieten, to investigate the claims of vampiric entities.
desecration of bodies, thus ending the vampire epidemic. Other European countries followed suit. Despite this condemnation, the vampires appear in the folklore of Africa, Asia, North and South America, and India. Classified as vampires, all
share the thirst for blood.[105] Various regions of Africa have folktales featuring beings with vampiric abilities: in West Africa the Ashanti people tell of the iron-toothed and tree-dwelling asanbosam,[106] and the Ewe people of the adze, which can take the form of a firefly and hunts children.[107] The eastern Cape region has the impundulu, which
can take the form of a large taloned bird and can summon thunder and lightning, and the Betsileo people of Madagascar tell of the ramanga, an outlaw or living vampire who drinks the blood and eats the nail clippings of nobles.[108] In colonial East Africa, rumors circulated to the effect that employees of the state such as firemen and nurses were
vampires, known in Swahili as wazimamoto.[109] The Rougarou is an example of how a vampire belief can result from a combination of beliefs, here a mixture of French and African Vodu or voodoo. The term Rougarou possibly comes from the French loup-garou (meaning "werewolf") and is common in the culture of Mauritius. The stories of the
Rougarou are widespread through the Caribbean Islands and Louisiana in the United States.[110] Similar female monsters are the Soucouyant of Trinidad, and the Tunda and Patasola of Colombian folklore, while the Mapuche of southern Chile have the bloodsucking snake known as the Peuchen.[111] Aloe vera hung backwards behind or near a door
was thought to ward off vampiric beings in South American folklore. [36] Aztec mythology described tales of the Cihuateteo, skull-faced spirits of those who died in childbirth who stole children and entered into sexual liaisons with the living, driving them mad. [30] During the late 18th and 19th centuries the belief in vampires was widespread in parts
of New England, particularly in Rhode Island and eastern Connecticut. There are many documented cases of families disinterring loved ones and removing their hearts in the belief that the deceased was a vampire who was responsible for sickness and death in the family, although the term "vampire" was never used to describe the dead. The deadly
disease tuberculosis, or "consumption" as it was known at the time, was believed to be caused by nightly visitations on the part of a dead family member who had died of consumption themselves.[112] The most famous, and most recently recorded, case of suspected vampirism is that of nineteen-year-old Mercy Brown, who died in Exeter, Rhode
Island, in 1892. Her father, assisted by the family physician, removed her from her tomb two months after her death, a legend evolved that she was a vampire and bride of Dracula. On June 9, 1993,
the 80th anniversary of her death, locals in Pisco feared she would come back to life and take her revenge.[114] Vampires have appeared in Japanese cinema since the late 1950s; the folklore behind it is western in origin.[115] The Nukekubi is a being whose head and neck detach from its body to fly about seeking human prey at night.[116] Legends
of female vampiric beings who can detach parts of their upper body also occur in the Philippines; Malaysia, and Indonesia. There are two main vampiric creatures in the Philippines: the Tagalog Mandurugo ("blood-sucker") and the Visayan Manananggal ("self-segmenter"). The mandurugo is a variety of the aswang that takes the form of an attractive
girl by day, and develops wings and a long, hollow, threadlike tongue by night. The tongue is used to suck up blood from a sleeping victim.[117] The manananggal is described as being an older, beautiful woman capable of severing its upper torso in order to fly into the night with huge batlike wings and prey on unsuspecting, sleeping pregnant women
in their homes. They use an elongated proboscis-like tongue to suck fetuses from these pregnant women. They also prefer to eat entrails (specifically the heart and the liver) and the phlegm of sick people.[117] The Malaysian Penanggalan is a woman who obtained her beauty through the active use of black magic or other unnatural means, and is most
commonly described in local folklore to be dark or demonic in nature. She is able to detach her fanged head which flies around in the night looking for blood, typically from pregnant women. [118] Malaysians hung jeruju (thistles) around in the night looking for blood, typically from pregnant women.
thorns.[119] The Leyak is a similar being from Balinese folklore of Indonesia, [120] A Kuntilanak or Matianak in Indonesia, [121] or Pontianak or Langsuir in Malaysia, [122] is a woman who died during childbirth and became undead, seeking revenge and terrorising villages. She appeared as an attractive woman with long black hair that covered a hole
in the back of her neck, with which she sucked the blood of children. Filling the hole with her hair would drive her off. Corpses had their mouths filled with glass beads, eggs under each armpit, and needles in their palms to prevent them from becoming langsuir. This description would also fit the Sundel Bolongs.[123] A stilt house typical of the Tai
Dam ethnic minority of Vietnam, whose communities were said to be terrorized by the blood-sucking ma cà rong In Vietnam, the word used to translate Western vampires, "ma cà rong", originally referred to a type of demon that haunts modern-day Phú Thọ Province, within the communities of the Tai Dam ethnic minority. The word was first
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mentioned in the chronicles of 18th-century Confucian scholar Lê Quý Đôn,[124] who spoke of a creature that lives among humans, but stuffs its toes into houses with pregnant women to suck their blood. Having fed on these women, the ma cà rồng then returns to its house and cleans itself by dipping its

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toes into barrels of sappanwood water. This allows the ma cà rong to live undetected among humans during the day, before heading out to attack again by night.[125] Jiangshi, sometimes called "Chinese vampires" by Westerners, are reanimated corpses that hop around, killing living creatures to absorb life essence (qì) from their victims. They are the day, before heading out to attack again by night.[125] Jiangshi, sometimes called "Chinese vampires" by Westerners, are reanimated corpses that hop around, killing living creatures to absorb life essence (qì) from their victims.
said to be created when a person's soul (魄 pò) fails to leave the deceased's body.[126] Jiangshi are usually represented as mindless creatures with no independent thought.[127] This monster has greenish-white furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi films and the furry skin, perhaps derived from fungus or mould growing on corpses.[128] Jiangshi legends have inspired a genre of jiangshi legends have inspired a genre of jiangshi legends have a genre of jiangshi leg
literature in Hong Kong and East Asia. Films like Encounters of the Spooky Kind and Mr. Vampire were released during the jiangshi cinematic boom of the 1980s and 1990s.[129][130] In modern fiction, the vampire tends to be depicted as a suave, charismatic villain.[27] Vampire hunting societies still exist, but they are largely formed for social
reasons.[25] Allegations of vampire attacks swept through Malawi during late 2002 and early 2003, with mobs stoning one person to death and attacking at least four others, including Government was colluding with vampires.[131] Fears and violence recurred in late 2017, with 6 people accused of
being vampires killed.[132] A vampire costume In early 1970, local press spread rumours that a vampire haunted Highgate Cemetery in London. Amateur vampire hunters flocked in large numbers to the cemetery in London. Amateur vampire hunters flocked in large numbers to the cemetery. Several books have been written about the case, notably by Sean Manchester, a local man who was among the first to suggest the
existence of the "Highgate Vampire" and who later claimed to have exorcised and destroyed a whole nest of vampires in the area.[133] In January 2005, rumours circulated that an attacker had bitten a number of people in Birmingham, England, fuelling concerns about a vampire roaming the streets. Local police stated that no such crime had been
reported and that the case appears to be an urban legend.[134] The chupacabra ("goat-sucker") of Puerto Rico and Mexico is said to be a creature that feeds upon the flesh or drinks the blood of domesticated animals, leading some to consider it a kind of vampire. The "chupacabra hysteria" was frequently associated with deep economic and political
crises, particularly during the mid-1990s.[135] In Europe, where much of the vampire folklore originates, the vampire is usually considered a fictitious being; many communities may have embraced the revenant for economic purposes. In some cases, especially in small localities, beliefs are still rampant and sightings or claims of vampire attacks
occur frequently. In Romania during February 2004, several relatives of Toma Petre feared that he had become a vampire beliefs and related mass hysteria. Everything the account it, and mixed the ashes with water in order to drink it.[136] Commentators have offered many theories for the origins of vampire beliefs and related mass hysteria.
ranging from premature burial to the early ignorance of the body's decomposition cycle after death has been cited as the cause for the belief in vampires resulted from people of pre-industrial societies attempting to explain the natural, but to them inexplicable, process of death and
decomposition.[137] People sometimes suspected vampirism when a cadaver did not look as they thought a normal corpse should when disinterred. Rates of decomposition vary depending on temperature and soil composition, and many of the signs are little known. This has led vampire hunters to mistakenly conclude that a dead body had not
decomposed at all or to interpret signs of decomposition as signs of continued life.[138] Corpses swell as gases from decomposition accumulate in the torso and the increased pressure forces blood to ooze from the nose and mouth. This causes the body to look "plump", "well-fed", and "ruddy"—changes that are all the more striking if the person was
pale or thin in life. In the Arnold Paole case, an old woman's exhumed corpse was judged by her neighbours to look more plump and healthy than she had ever looked in life. [139] The exuding blood gave the impression that the corpse had recently been engaging in vampiric activity. [40] Darkening of the skin is also caused by decomposition. [140] The
staking of a swollen, decomposing body could cause the body to bleed and force the accumulated gases to escape the body. This could produce a groan-like sound when the gases moved past the vocal cords, or a sound reminiscent of flatulence when they passed through the anus. The official reporting on the Petar Blagojevich case speaks of "other
wild signs which I pass by out of high respect".[141] After death, the skin and gums lose fluids and contract, exposing the roots of the hair, nails, and teeth have grown. At a certain stage, the nails fall off and the skin peels away, as reported in the
Blagojevich case—the dermis and nail beds emerging underneath were interpreted as "new skin" and "new nails".[141] Vampire legends may have also been influenced by individuals being buried sounds emanating from a specific coffin, it was
later dug up and fingernail marks were discovered on the inside from the victim trying to escape. In other cases the person would hit their heads, noses or faces and it would appear that they had been "feeding".[142] A problem with this theory is the question of how people presumably buried alive managed to stay alive for any extended period
without food, water or fresh air. An alternate explanation for noise is the bubbling of escaping gases from natural decomposition of bodies.[143] Another likely cause of disordered tombs is grave robbery.[144] Folkloric vampirism has been associated with clusters of deaths from unidentifiable or mysterious illnesses, usually within the same family or
the same small community.[112] The epidemic allusion is obvious in the classical cases of Petar Blagojevich and Arnold Paole, and even more so in the case of Mercy Brown and in the vampire beliefs of New England generally, where a specific disease, tuberculosis, was associated with outbreaks of vampirism. As with the pneumonic form of bubonic
plague, it was associated with breakdown of lung tissue which would cause blood to appear at the lips.[145] In 1985, biochemist David Dolphin proposed a link between the rare blood disorder porphyria and vampire folklore. Noting that the condition is treated by intravenous haem, he suggested that the consumption of large amounts of blood may
result in haem being transported somehow across the stomach wall and into the bloodstream. Thus vampires were merely sufferers of porphyria seeking to replace haem and alleviate their symptoms. [146] The theory has been rebuffed medically as suggestions that porphyria seeking to replace haem and alleviate their symptoms.
might ease the symptoms of porphyria, are based on a misunderstanding of the disease. Furthermore, Dolphin was noted to drink blood.[147] Similarly, a parallel is made between sensitivity to sunlight by sufferers, yet this was associated with
fictional and not folkloric vampires. In any case, Dolphin did not go on to publish his work more widely.[148] Despite being dismissed by experts, the link gained media attention[149] and entered popular modern folklore. The susceptibility to garlic and
light could be due to hypersensitivity, which is a symptom of rabies. It can also affect portions of the brain that could lead to disturbance of normal sleep patterns (thus becoming nocturnal) and hypersexuality. Legend once said a man was not rabid if he could look at his own reflection (an allusion to the legend that vampires have no reflection).
Wolves and bats, which are often associated with vampires, can be carriers of rabies. The disease can also lead to a drive to bite others and to a bloody frothing at the mouth.[151][152] In his 1931 treatise On the Nightmare, Welsh psychoanalyst Ernest Jones asserted that vampires are symbolic of several unconscious drives and defence mechanisms
Emotions such as love, guilt, and hate fuel the idea of the return of the dead to the grave. Desiring a reunion with loved ones, mourners may project the idea that the recently dead must in return yearn the same. From this arises the belief that folkloric vampires and revenants visit relatives, particularly their spouses, first.[153] In cases where there
was unconscious guilt associated with the relationship, the wish for reunion may be subverted by anxiety. This may lead to repression, which Sigmund Freud had linked with the development of morbid dread. [154] Jones surmised in this case the original wish of a (sexual) reunion may be drastically changed: desire is replaced by fear; love is replaced
by sadism, and the object or loved one is replaced by an unknown entity. The sexual aspect may or may not be present.[155] Some modern critics have proposed a simpler theory: People identify with immortal vampires because, by so doing, they overcome, or at least temporarily escape from, their fear of dying.[156] Jones linked the innate sexuality
of bloodsucking with cannibalism, with a folkloric connection with incubus-like behaviour. He added that when more normal aspects of sexuality are repressed, in particular sadism; he felt that oral sadism is integral in vampiric behaviour. [157] Political cartoon from 1885, depicting the Irish National League as the
"Irish Vampire" preying on a sleeping woman The reinvention of the vampire myth in the modern era is not without political overtones.[158] The aristocratic Count Dracula, alone in his castle apart from a few demented retainers, appearing only at night to feed on his peasantry, is symbolic of the parasitic ancien régime. In his entry for "Vampires" in
the Dictionnaire philosophique (1764), Voltaire notices how the mid-18th century coincided with the decline of the folkloric belief in the existence of vampires but that now "there were stock-jobbers, brokers, and men of business, who sucked the blood of the people in broad daylight; but they were not dead, though corrupted. These true suckers lived
not in cemeteries, but in very agreeable palaces".[159] Karl Marx defined capital as "dead labour which, vampire-like, lives only by sucking living labour, and lives the more labour it sucks".[d] Werner Herzog, in his Nosferatu the Vampyre, gives this political interpretation an extra ironic twist when protagonist Jonathan Harker, a middle-
class solicitor, becomes the next vampire; in this way the capitalist bourgeois becomes the next parasitic class.[160] A number of murderers have performed seemingly vampiric rituals upon their victims. Serial killers Peter Kürten and Richard Trenton Chase were both called "vampires" in the tabloids after they were discovered drinking the blood of
the people they murdered. In 1932, an unsolved murder case in Stockholm, Sweden, was nicknamed the "Vampire murder", because of the circumstances of the circumstances of the victim's death.[161] The late-16th-century Hungarian countess and mass murderer Elizabeth Báthory became infamous in later centuries' works, which depicted her bathing in her victims'
blood to retain beauty or youth.[162] Main article: Vampire bat A vampire bat a vampire bat a vampire bat in Peru Although many cultures have stories about them, vampire bats were integral part of the traditional vampire bat in Peru Although many cultures have stories about them, vampire bat in Peru Although many cultures have stories about them, vampire bats were integral part of the traditional vampire bat in Peru Although many cultures have stories about them, vampire bats were integral part of the traditional vampire bats were integral part of the tradition
century.[163] There are no vampire bats in Europe, but bats and owls have long been associated with the supernatural and omens, mainly because of their nocturnal habits.[163][164] The three species of vampire bats are all endemic to Latin America, and there is no evidence to suggest that they had any Old World relatives within human memory. It
is therefore impossible that the folkloric vampire represents a distorted presentation or memory of the vampire bat. The bats were named after the folkloric vampire rather than vice versa; the Oxford English Dictionary records their folkloric vampire rather than vice versa; the Oxford English Dictionary records their folkloric vampire rather than vice versa; the Oxford English Dictionary records their folkloric vampire bat.
bat's bite is usually not harmful to a person, but the bat has been known to actively feed on humans and large prey such as cattle and often leaves the trademark, two-prong bite mark on its victim's skin.[163] The literary Dracula transforms into a bat several times in the novel, and vampire bats themselves are mentioned twice in it. The 1927 stage
production of Dracula followed the novel in having Dracula turn into a bat, as did the film, where Béla Lugosi would transform into a bat.[163] The bat transformation scene was used again by Lon Chaney Jr. in 1943's Son of Dracula.[165] See also: List of vampires The vampire is now a fixture in popular fiction. Such fiction began with 18th-century
poetry and continued with 19th-century short stories, the first and most influential of which was John Polidori's "The Vampyre" (1819), featuring the vampire theme continued in penny dreadful serial publications
such as Varney the Vampire (1847) and culminated in the pre-eminent vampire novel in history: Dracula by Bram Stoker, published in 1897.[167] Over time, some attributes now regarded as integral became incorporated into the vampire's profile: fangs and vulnerability to sunlight appeared over the course of the 19th century, with Varney the
Vampire and Count Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing daylight.[169] The cloak appeared in stage productions of the 1920s, with a high collar introduced by playwright Hamilton Deane to help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing daylight.[169] The cloak appeared in stage productions of the 1920s, with a high collar introduced by playwright Hamilton Deane to help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing daylight.[169] The cloak appeared in stage productions of the 1920s, with a high collar introduced by playwright Hamilton Deane to help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing daylight.[169] The cloak appeared in stage productions of the 1920s, with a high collar introduced by playwright Hamilton Deane to help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing the help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing the help Dracula both bearing protruding teeth,[168] and Count Orlok of Murnau's Nosferatu (1922) fearing the help Dracula both bearing the hel
moonlight, although no account of this is known in traditional folklore, [171] Implied though not often explicitly documented in folklore, immortality is one attribute which features heavily in vampire films and literature. Much is made of the price of eternal life, namely the incessant need for the blood of former equals. [172] Main article: Vampire
literature Cover from one of the original serialized editions of Varney the Vampire The vampire or revenant first appeared in poems such as The Vampire (1748) by Heinrich August Ossenfelder, Lenore (1773) by Gottfried August Bürger, Die Braut von Corinth (The Bride of Corinth) (1797) by Johann Wolfgang von Goethe, Robert Southey's Thalaba the
Destroyer (1801), John Stagg's "The Vampyre" (1810), Percy Bysshe Shelley's "The Giaour. [173] Byron was also credited with the first
prose fiction piece concerned with vampires: "The Vampyre" (1819). This was in reality authored by Byron's personal physician, John Polidori, who adapted an enigmatic fragmentary tale of his illustrious patient, "Fragment of a Novel" (1819). This was in reality authored by Byron's own dominating personality, mediated by his lover
Lady Caroline Lamb in her unflattering roman-a-clef Glenarvon (a Gothic fantasia based on Byron's wild life), was used as a model for Polidori's undead protagonist Lord Ruthven. The Vampire was a popular mid-Victorian era gothic horror
story by James Malcolm Rymer and Thomas Peckett Prest, which first appeared from 1845 to 1847 in a series of pamphlets generally referred to as penny dreadfuls because of their low price and gruesome contents.[166] Published in book form in 1847, the story runs to 868 double-columned pages. It has a distinctly suspenseful style, using vivid
imagery to describe the horrifying exploits of Varney.[171] Another important addition to the genre was Sheridan Le Fanu's lesbian vampire story Carmilla is portrayed in a somewhat sympathetic light as the compulsion of her condition is highlighted.[175] Carmilla by Sheridan Le Fanu,
illustrated by D. H. Friston, 1872 No effort to depict vampires in popular fiction was as influential or as definitive as Bram Stoker's Dracula (1897).[176] Its portrayal of vampirism as a disease of contagious demonic possession, with its undertones of sex, blood and death, struck a chord in Victorian Europe where tuberculosis and syphilis were
common. The vampiric traits described in Stoker's work merged with and dominated folkloric tradition, eventually evolving into the modern fictional vampire. [166] Drawing on past works such as The Vampyre and Carmilla, Stoker began to research his new book in the late 19th century, reading works such as The Land Beyond the Forest (1888) by
Emily Gerard and other books about Transylvania and vampires. In London, a colleague mentioned to him the story of Vlad Ţepeş, the "real-life Dracula", and Stoker immediately incorporated this story into his book. The first chapter of the book was omitted when it was published in 1897, but it was released in 1914 as "Dracula's Guest".[177] The
latter part of the 20th century saw the rise of multi-volume vampire epics as well as a renewed interest in the subject in books. The first of these was Gothic romance writer Marilyn Ross's Barnabas Collins series (1966-71), loosely based on the contemporary American TV series Dark Shadows. It also set the trend for seeing vampires as poetic tragic
heroes rather than as the more traditional embodiment of evil. This formula was followed in novelist Anne Rice's highly popular Vampire Chronicles (1976-2003),[178] and Stephenie Meyer's Twilight series (2005-2008).[179] In the 2006 Peter Watts's novel Blindsight, vampires are depicted as a subspecies of homo sapiens that predated on humanity
until the dawn of civilization. The various supernatural characteristics and abilities traditionally assigned to vampire films, and List of vampire television series A scene from F. W. Murnau's Nosferatu, 1922 Considered one of the preeminent
figures of the classic horror film, the vampire has proven to be a rich subject for the film, television, and gaming industries. Dracula is a major character in more films than any other but Sherlock Holmes, and many early films were either based on the novel Dracula or closely derived from it. These included the 1922 silent German Expressionist horror
film Nosferatu, directed by F. W. Murnau and featuring the first film portrayal of Dracula—although names and characters were intended to mimic Dracula (1931), starring Béla Lugosi as the Count and directed by Tod Browning, was the first talking film to portray Dracula. Both Lugosi's performance and the film overall
were influential in the blossoming horror film genre, now able to use sound and special effects much more efficiently than in the Silent Film Era. The influence of this 1931 film lasted throughout the rest of the 20th century and up through the present day. Stephen King, Francis Ford Coppola, Hammer Horror, and Philip Saville each have at one time
or another derived inspiration from this film directly either through staging or even through directly quoting the film, particularly how Stoker's line "Listen to them. Children of the night. What music they make!" is delivered by Lugosi; for example Coppola paid homage to this moment with Gary Oldman in his interpretation of the tale in 1992 and
King has credited this film as an inspiration for his character Kurt Barlow repeatedly in interviews.[182] It is for these reasons that the film was selected by the US Library of Congress to be in the National Film Registry in 2000.[183] Count Dracula as portrayed by Bela Lugosi in 1931's Dracula The legend of the vampire continued through the film
industry when Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count. The successful 1958 Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count. The successful 1958 Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count. The successful 1958 Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count. The successful 1958 Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count. The successful 1958 Dracula was reincarnated in the pertinent Hammer Horror series of films, starring Christopher Lee as the Count.
such as Count Yorga, Vampire (1970), an African Count in 1972's Blacula, the BBC's Count Dracula featuring French actor Louis Jourdan as Dracula and Frank Finlay as Abraham Van Helsing, and a Nosferatu the Vampyre with Klaus Kinski the same year. Several
films featured the characterization of a female, often lesbian, vampire such as Hammer Horror's The Vampire Lovers (1970), based on Carmilla, though the plotlines still revolved around a central evil vampire character. [184] 1960s television's Dark Shadows, with Jonathan Frid's Barnabas Collins vampire character The Gothic soap opera Dark
 Shadows, on American television from 1966 to 1971, featured the vampire character Barnabas Collins, portrayed by Jonathan Frid, which proved partly responsible for making the series one of the most popular of its type, amassing a total of 1,225 episodes in its nearly five-year run. The pilot for the later 1972 television series Kolchak: The Night
Stalker revolved around a reporter hunting a vampire on the Las Vegas Strip. Later films showed more diversity in plotline, with some focusing on the vampire Slayer. [166] Buffy, released in 1992, foreshadowed a vampiric presence on television, with its
adaptation to a series of the same name and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and its spin-off Angel. Others showed the vampire as a protagonist, such as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others showed the vampire as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1983's The Hunger, 1994's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1984's Interview with the Vampire and Its spin-off Angel. Others show a protagonist as 1984's Interview wi
vampire film ever.[185] This increase of interest in vampiric plotlines led to the vampire being depicted in films such as Underworld and Van Helsing, the Russian Night Watch and a TV miniseries remake of Salem's Lot, both from 2004. The series Blood Ties premiered on Lifetime Television in 2007, featuring a character portrayed as Henry Fitzroy
an illegitimate-son-of-Henry-VIII-of-England-turned-vampire, in modern-day Toronto, with a female former Toronto detective in the starring role. A 2008 series from HBO, entitled True Blood, gives a Southern Gothic take on the vampires would mean to for instance equality
before the law and religious beliefs.[179] In 2008 Being Human premiered in Britain and featured a vampire theme has been ascribed to a combination of two factors: the representation of sexuality and the perennial dread of mortality.[188] Main
article: Vampires in games The role-playing game Vampire: The Masquerade has been influential upon modern vampire fiction and elements of its terminology, such as embrace and sire, appear in contemporary fiction. [166] Popular video games about vampires include Castlevania, which is an extension of the original Bram Stoker novel Dracula, and
Legacy of Kain.[189] The role-playing game Dungeons & Dragons features vampires lifestyle See also: Psychic vampires lifestyle is a term for a contemporary subculture of people, largely within the Goth subculture, who consume the blood of others as a pastime; drawing from the rich recent history of popular
culture related to cult symbolism, horror films, the fiction of Anne Rice, and the styles of Victorian England.[191] Active vampirism, and psychic vampirism, or supposed feeding from pranic energy.[192][193] ^ Vampires had already
been discussed in French[21] and German literature.[22] ^ Calmet conducted extensive research and amassed judicial reports of vampiric incidents and extensively researched theological accounts as well, using the scientific method in his analysis to come up with methods for determining the validity for cases of this nature. As he
stated in his treatise:[103] They see, it is said, men who have been dead for several months, come back to earth, talk, walk, infest villages, ill use both men and beasts, suck the blood of their near relations, make them ill, and finally cause their death; so that people can only save themselves from their dangerous visits and their hauntings by exhuming
them, impaling them, cutting off their heads, tearing out the heart, or burning them. These revenants are called by the name of oupires or vampires, that is to say, leeches; and such judicial information, that one can hardly refuse to credit
the belief which is held in those countries, that these revenants come out of their tombs and produce those effects which are proclaimed of them. ^ In the Philosophical Dictionary, Voltaire wrote: [104] These vampires were corpses, who went out of their graves at night to suck the blood of the living, either at their throats or stomachs, after which they
returned to their cemeteries. The persons so sucked waned, grew pale, and fell into consumption; while the sucking corpses grew fat, got rosy, and enjoyed an excellent appetite. It was in Poland, Hungary, Silesia, Moravia, Austria, and Lorraine, that the dead made this good cheer. ^ An extensive discussion of the different uses of the vampire
metaphor in Marx's writings can be found in Policante, A. (2010). "Vampires of Capital: Gothic Reflections between horror and hope" (PDF). Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultural Logic Archived from the original (PDF) on 28 January 2012. in Cultu
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Fantastic Film: Essays on Belief, Spectacle, Ritual and Imagery. McFarland & Company. ISBN 978-0786464746. After the arrival of Christian characteristics. The vampire was now no longer a demon from a supernatural realm but a reanimated corpse, a dead person who
retained a semblance of life and could leave its grave-much in the same way that Jesus had arisen after His death and burial and appeared before His followers. The transformation of vampire myths to include Christianity, their vampires also became "Christianized"
(Beresford 42, 44-51). ^ S. T. Joshi= (4 November 2010). Encyclopædia of the Vampire: The Living Dead in Myth, Legend, and Popular Culture. ABC-CLIO. ISBN 978-0313378331. The church had by this time co-opted vampires from their previous folk existence and reinterpreted them as minions of the Christian devil, so it was an easy enough
analogy to draw: Just as a vampire takes a sinner's very spirit into itself by drinking his blood, so also can a righteous Christian by drinking Christian by drinking Christian by drinking his blood, so also can a righteous Christian by drinking Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, so also can a righteous Christian by drinking his blood, and his blood, and his blood his b
0786464746. Perhaps the strongest link between vampires and Christianity is the importance of blood in order to continue its unnaturally eternal life, so Christians must consume the blood of Jesus to be granted salvation and life after death. ^ Marial
Larsson, Ann Steiner (1 December 2011). Interdisciplinary Approaches to Twilight: Studies in Fiction, Media and a Contemporary Cultural Experience. Nordic Academic Press. ISBN 978-9185509638. The fear of vampirism embodied in these early conceptions was used by the Church in order to impose its fundamental values on soviety. The Church
therefore changed some of the typical vampire traits and gave them more religious connotations that are still very much in evidence in the vampire became a religious rite; crucifixes and holy water bestowed protection; and drinking the blood of a sinner strengthened the power of the Devil,
while taking Communion afforded the communicant protection. Besides their roots in folklore and the influence of Christianity, vampire traits were shaped in the development of vampire literature. ^ Gregory Stevenson (2003). Televised Morality: The Case of Buffy the Vampire Slayer. University Press of America. ISBN 0761828338. If so, then the
ability of the cross to hurt and ward off vampires is distinctly due to its Christian association. ^ James Craig Holte (1997). Dracula in the Dark: The Dracula Film Adaptations. Greenwood Publishing Group. ISBN 0313292159. Christian belief played an important part in the development of vampire lore. According to Montague Summers, who describes
the Christian position in detail in The Vampires are servants of Satan, the church has power over them. Thus vampires are servants of Satan, the crucifix, relics of saints, the sign of the cross, holy water,
and above all, a consecrated host. ^ William of Newburgh; Paul Halsall (2000). "Book 5, Chapter 22-24". Historia rerum Anglicarum. Fordham University. Archived from the original on 19 February 2014. Retrieved 16 October 2007. ^ Jones 1931, p. 121. ^ Jakobsson, Armann (2009). "The Fearless Vampire Killers: A Note about the Icelandic Draugi
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dictionary definition of vampire at Wiktionary Media related to Vampire at Wikimedia Commons Quotations related to Vampire at Wikiguote Works related to Vampire at Wikisource Retrieved from "In 1892, a group of frightened villagers in Exeter, Rhode Island gathered at the town's graveyard with shovels and a grim task. Slowly but surely, they
flush in her cheeks. The villagers, convinced they had a vampire on their hands, burned her heart and liver. They then had her brother consume the ashes (he died anyway, probably of tuberculosis like Mercy, his mother, and other sister). Public DomainVarney the Vampire, one of the early depictions of vampires in fiction. 1845-1847. Their
exhumation of Mercy Brown may sound excessive and dramatic today, but the villagers of Exeter belong to a long history of people fearing vampires. Fanged and bloodthirsty, these supernatural creatures have stalked the darkest corners of human imagination for centuries. So where did the idea of vampires come from? How has it developed over the
years? And have real vampires ever existed in history? The Vampiric Monsters Of The Ancient World Public DomainA 19th-century depiction of Lilith by John Collier. Some believe this demonic figure of Jewish folklore was a vampire. For as long as humans have been afraid of the dark, they've been afraid of the unseen monsters that may lurk there.
And the history of vampires is an age-old one. Many ancient cultures had vampiric-like monsters in their mythology, though they differed from the modern-day legends. In Mesopotamia, people feared creatures called Ekimmu, which could drain someone's life force. Meanwhile, ancient Egyptian mythology describes how Sekhmet, the daughter of the
 sun god Ra, had an insatiable thirst for human blood. And Jewish folklore describes how Lilith, believed by some to be the first wife of Adam, feeds on her victims. Some stories suggest Lilith is responsible for men's erotic dreams and she "causes them to emit seed." Creatures like these had one thing in common: They drained something
humans. Whether life force, blood, or "seed," these ancient spirits were vampires as fanged, sunlight-avoiding bloodsuckers came much later. The "Vampyri" Terrorizing Serbian Villagers Modern-day ideas about vampires began to take form in the Middle Ages. As PBS
reports, the first written reference to a vampire can be traced to an Old Russian text written in 1047, which describes monsters called "upir." The term "vampire," however, didn't appear until centuries later in 1725. That year, frightened villagers in Kisiljevo (located in present-day Serbia) appealed to a health and safety official called the Kameral
Provisor for help. They believed that a dead man named Petar Blagojević was responsible for spreading disease and death throughout their villagers also insisted that he'd "laid himself upon them, and throttled them" during the night. About 24 hours later, they all died. The
Provisor, a man named Frombald, wrote to his superiors that the villagers knew exactly what they were dealing with: a "vampyri," the Serbian word for "back from the dead." Frombald himself conducted the autopsy and found that Blagojević's corpse seemed "completely fresh" and even had fresh blood around his mouth. When the determined
villagers drove a stake through Blagojevic's corpse, Frombald reported that "much blood, completely fresh" flowed out of the dead man's body. Public DomainA 19th-century depiction of villagers burning the heart out of an alleged vampire. News of Frombald's report, and others like it, quickly spread. Today, we know that the Serbians were hardly
alone when they took their crusade against a "vampire" into their own hands. In recent years, archaeologists have uncovered "vampire graveyards" in Poland, where they've found a woman buried with a sickle laid across her neck and a child with a padlock around their ankle, both dating from the 17th century, as well as a mass grave of decapitated
"vampires" from between the 18th and 19th centuries with coins in their mouths and bricks weighing them down. Like in the case of Mercy Brown, the villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of Kisiljevo "killed" the "undead" Blagojević to stop him from spreading disease around his villagers of killed" the "undead" blagojevo "killed" the "undead" blagojevo "killed" the "undead" blagojevo "killed" the "undead" blagojevo "killed" the "undead" bla
"vampires" in those cases were merely social outcasts). Indeed, scholars suspect that many of our ideas about vampire Public Domain/Wikimedia CommonsA depiction of a vampire by painter Philip Burne-Jones. 1897. In Blagojević
and Brown's cases, vampires were used to explain the spread of disease. But vampires were also used to explain the symptoms of diseases, which, in turn, became "signs" of vampires to ries. Its symptoms — including
insomnia and aversion to light — fit in snugly with our modern-day ideas of vampires, who sleep during the day and prowl at night. Plus, rabies is caused by animal bites and vampires are known to bite their victims. Likewise, pellagra, which results from a corn-heavy diet, can cause an aversion to sunlight. Europeans would have been eating more
corn than ever before in the 18th century, since they finally had widespread access to the North American crop. Similarly, the disorder porphyria can cause blisters on the skin when the victim is exposed to sunlight, as well as hallucinations. There's also the plague. Not only did this disease circulate guickly and seemingly inexplicably, causing people
to seek explanations and ways to stem its spread, but its victims sometimes had bleeding mouth lesions. And tuberculosis — which caused such fear in Mercy Brown's Exeter — caused victims to lose weight, cough up blood, and die a slow death. To some, it might seem that a supernatural force was "sucking" their life away. Wellcome CollectionAn
early 20th-century depiction of a young woman dying of tuberculosis, watched over by the specter of death. Disease, then, played a huge role in forming early versions of the vampires" for spreading disease from the grave, but some scholars believe that the symptoms of diseases also became conflated with
characteristics of vampires. Of course, all of this might have remained in the realm of obscure legends had vampirism not made its way into bestselling fiction. From "Der Vampir" To Dracula As fears about vampires were "fallacious
fictions of human fantasy" in the mid-18th century. But it was within the realm of fantasy that the vampire legend continued to grow. Public DomainThe 19th-century story Varney the Wampire predates Dracula, and began to solidify ideas about vampires in fiction. In the decades after Blagojević's fellow villagers drove a stake through his un-beating
heart, vampires started appearing in poetry and prose. German poet Heinrich August Ossenfelder wrote "The Giaour" in 1813. In 1819, John William
Polidori's story The Vampyre — probably the first prose piece about vampires in English — tells the frightening tale of an aristocrat who seduces women and drinks their blood. Between 1845 and 1847, vampire stories spread even wider with Varney the Vampire, a serialized story of penny dreadfuls that described a reluctant vampire named Varney
and his misadventures. The series lay down some common vampire tropes, like that vampires have long fangs. Then, in 1897, came Bram Stoker's novel described Dracula as having sharp teeth and an "extraordinary pallor," as being
"cruel-looking," and boasting "a smile that Judas in hell might be proud of." He has superhuman strength, does not have a shadow, and turns people into vampire also had weaknesses like crucifixes and garlic. Depictions of Count Dracula have
varied over the years. Some films made him suave and debonair; others depicted him as terrifying and bloodthirsty. And though Stoker was not the first writer to describe vampires, Dracula is, at the end of the day, a fictional character. But they say that art is drawn from
life. So have there been examples of any real vampires? The "Real" Vampires of The World Do vampires exist? The villagers who dug up Mercy Brown and Petar Blagojević would probably answer with a resounding yes. But the answer really depends on how you define the term "vampires? If you're looking for the undead or for people who can turn
into bats, then the answer is no. But there have certainly been violent rulers and serial killers throughout human history with vampiric tendencies. The most famous example is the violent 15th-century Wallachian ruler Vlad the Impaler, who allegedly had a taste for blood. Also known as Vlad Dracula, this ruler impaled thousands of his enemies, once
wrote a letter bragging about how he and his warriors had "killed 23,884 Turks," and is thought to have been responsible for the deaths of over 60,000 people. Wikimedia CommonsVlad the Impaler was a bloodthirsty ruler who may have inspired Bram Stoker as he created the character of Dracula. Vlad Dracula also allegedly dipped his bread in the
blood of his enemies before consuming it (this claim is, unsurprisingly, difficult to verify) and some believe that Bram Stoker based his character of Dracula on the Wallachian ruler. Scholars have debated the veracity of this in recent years, and National Geographic reports that Stoker drew from many different sources. However, it is a known fact that
Stoker came across the name "Dracula" while reading a history book. Afterward, he wrote an important note to himself: "Voivode (Dracula): Dracula in Wallachian language means DEVIL. Wallachian swere accustomed to give it as a surname to any person who rendered himself conspicuous either by courage, cruel actions, or cunning." Wikimedia
CommonsFritz Haarmann was an early 20th-century serial killer known as the "Vampire of Hanover." Then, there have also been serial killer known as the "Vampire of Hanover." He earned his nickname because he killed some of his victims by
biting through their windpipes (what he called a "love bite"). Thus, even though vampires may not really be lurking around dark corners, it's true that these creatures have haunted the human imagination since ancient times. Vampiric demons like Lilith first emerged several centuries ago, and medieval fears about death and disease only solidified
chilling myths about how the "undead" could wreak fatal havoc on communities. But it was writers in recent history who helped define the vampire as we know it today. Poetry, Varney the Vampire, and, of course, Bram Stoker's Dracula formed the familiar bloodsucking specter that terrifies audiences in modern times. Today, vampires have taken yet
another leap, as movies like Twilight and television shows like True Blood (and even What We Do In The Shadows) continue to remake the vampires from around the world. Or, delve into some of the oddest and eeriest
legends of cryptids. Say the word "vampire," and any number of images may pop into mind: A Halloween costume with plastic fangs and a cape, perhaps, or your favorite fanged pop culture character from movies or TV shows (Buffy and Angel 4ever). From Bram Stoker's Dracula, first published in 1897, to the glittery Cullen clan of Twilight series
fame, there's centuries' worth of stories to draw upon. And, like a seemingly-young-yet actually-undead bloodsucker, the history of vampire folklore dates back far more years than you probably think. Up until the 20th century, many people believed vampire stories were true. Across cultures and continents, the powers of vampire-like ghouls were
blamed for phenomena that there weren't yet medical explanations for, such as the spread of disease during the Middle Ages or what happens to the human body after death. But by the end of the 1800s, authors like Stoker—who gave us one of the most famous vampires in history—created a sexier alternate narrative. Now vampires weren't
serpentine predators, but tortured romantics who never age, often wealthy and attractive to boot. As folklorist Michael E. Bell wrote in his book Food for the imagination than a creature that incorporates sex, blood
violence, shape-shifting, superhuman power, and eternal life?" Here's a brief history of vampire about real vampire hunters (or, people who they thought that they were). The first vampire story is tought to pinpoint. The image of the seductive night walkers
we think of today was majorly shaped by pop culture dating back to the 1800s. But seeds of the modern concept have appeared in mythologies since the beginning of recorded history. The story of Sekhmet, the Egyptian feline warrior goddess associated with both plague and healing, is considered by some to be one of the oldest vampire tales. Legend
holds that the sun god, Ra, sent his daughter Sekhmet down to punish humankind for their disobedience. But after Sekhmet couldn't stop drinking blood amid her slaughter, Ra quelled her planet-draining thirst by dyeing a bunch of beer red (basically, she guzzled it all and slept for three days). Lilith, a 4000-year-old figure in Jewish folklore who, in
some stories, was Adam's wife before Eve, had a monstrous rep in ancient Babylonia (her name derives from a Sumerian word for female demons or wind spirits, lilitu). According to scholar J. A. Scurlock via the Jewish Women's Archive, the Babylonians believed the lilitu "were hungry for victims because they had once been human," and "slipped
through windows into people's houses looking for victims to take the place of husbands and wives whom they themselves never had." While the image of Lilith as a deadly, hungry temptress has endured for centuries (Lilith was the First Vampire in True Blood, for example), a subsection of self-identified feminists have embraced her as the First
Misunderstood Feisty Lady (inspiring the Jewish-American magazine of the same name). Many cultures have some equivalent of a life-draining creature. In the Philippines, for example, there's the manananggal, who some believe can shape shift into a woman and sucks blood from the bellies of pregnant women and...hates garlic. Vampires were really
born in Europe, though. In the Middle Ages, variations on early vampire mythology proliferated across Europe, with the nefarious monsters often used to explain plagues and other diseases. As Scientific American notes, cases of a rare blood disorder called porphyria in eastern Europe may be the root of certain physical characteristics attributed to
vampires. Porphyria symptoms include sensitivity to light (resulting in blistered skin or burns when exposed), hallucinations, and receded gums that give the impression of elongated teeth. "And the effects of sensitivity to light can be so severe that sufferers lose their ears and noses—a physiognomy echoed in the looks of vampires such as Nosferatu,
the BBC reported.IMDBA strigoi as portrayed on FX series The Strain. We've long associated vampires with Transylvania, an historic region of Romania, in large part because it's where the fictional Dracula originally hailed from. And that was an intentional choice on Bram Stoker's part, due to the area's superstitions. In Romania, fears of the strigoi,
once-human monsters who need blood to survive, have circulated for hundreds of years. In fact, in 2005, The Guardian covered a vampire-slaying ritual in a Romanian village, performed after deceased laborer Petra Toma's family decided he'd become a strigoi in 2003. Six men exhumed the body, staked it, sprinkled it with garlic, and opened Toma's
ribcage with a pitchfork. "They took out his heart, burnt it and drank the ashes in a glass of water," a neighbor of Toma's told the outlet. In neighboring Bulgaria, a 700-year-old skeleton discovered in 2012 points to the region's own vampire-slaying custom. Pinned down with a rock to keep the dead from rising, it had also been stabbed through the
chest with an iron rod, and his teeth had been removed (so he couldn't bite). Meanwhile, in a mass grave of 16th-century of plague victims unearthed by archeologists in Italy in 2006, a brick was wedged into one female skeleton's jaw—"an exorcism technique used on suspected vampires in Europe at the time," according to National Geographic.
While other researchers have since posited that the brick simply fell into the skull's mouth while in the grave, anti-vampire rituals were a reality in both Europe and eventually, the United States. NIKOLAY DOYCHINOVIllness gave rise to the New England would disinter, desecrate, and
rebury the bodies of their neighbors (according to Bell's Food for the Dead book, this happened at least 60 times). It was another case of vampires taking the blame for a widespread contagious disease, historians say: tuberculosis, otherwise known as consumption. The most famous instance is that of Mercy Lena Brown, a 19-year-old woman in
Exeter, Rhode Island. In 1892, Brown was exhumed alongside her mother and sister. Alarmed that his son appeared to be ill with the same mysterious illness that had taken his wife and daughters, Mercy's father George Brown reluctantly agreed with others' concern that a malevolent force might be preying upon his farm. He consented to an
examination of their remains. View full post on YoutubeWhile her mother and sister were just bones, according to History.com, Mercy's body lay on its side and was far less decomposed with hair and nail growth. By Bell's account, a local physician insisted this was normal given that she'd only passed eight weeks prior. But the townsfolk weren't
swayed by medical expertise, because so many people had helplessly died from what we now know is tuberculosis, so they removed and burned her heart on a rock pyre. The ashes were mixed into a potion as an elixir for the sick, a common New England anti-vampire practice (others included rearranging bones and posthumous beheading, as well as
flipping a corpse upside down in its coffin). Vampires became scary and sexy in the 19th century. By the time Exeter residents burned poor Mercy Lena Brown's heart, provincial fear of vampirism was already bumping up against modern, science-aligned thinking. The desecrated-grave rituals had also rankled the Catholic church; in the late 1700s,
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Pope Benedict XIV proclaimed that vampires were "fallacious fictions of human fantasy." Over the following century, a growing number of creative works would offer a fresh fantasy, giving vampires a major image makeover. Stories like 1819's The Vampyre by John Polidori (written as part of an infamous creative challenge that would also beget his friend Mary Shelley's Frankenstein), Carmilla, Joseph Sheridan Le Fanu's 1872 serial about a female vampire, and Dracula captivated audiences with romantic tales of gothic horror and charming, often well-heeled monsters. Varney the Vampire, another popular Victorian-era serial, first popularized the concept of the intimate vampire's kiss: "With a plunge he seizes her neck in his fang-like teeth. "Hulton ArchiveAn illustration from 'Varney the Vampire or the Feast of Blood'. Dracula may have been inspired by a real person. All of these stories drew inspiration from eastern and central European folklore—Dracula perhaps most of all, as Stoker researched Transylvanian culture to write it. Count Dracula is widely believed to be inspired in part by the real Vlad III Dracula, popularly known as Vlad the Impaler. A 15th-century Romanian warrior prince, Vlad is infamous for his barbaric torture method on the battlefield: As the name suggests, he'd impale foes on stakes and leave them to bleed out by the thousands. PHAS//Getty ImagesGermanic illustration of Vlad the Impaler enjoying the carnage while eating lunch (NOT blood). It's been over one hundred years since the first vampire story craze of the 1800s, and the myth's have been taken in every direction imaginable since. (Blade). Or, they live an average-Joe life rooming together out on Staten Island (What We Do in the Shadows). Today, most stories offer iterations of either the coldblooded parasite archetype or the more human version, with their own internal struggles and feelings—often, feelings for a human, from Buffy to Bella Swan. And here's why people think vampires drink blood. A lack of knowledge about the (very gross) things that happen to the human body certainly stoked the notion. "As a corpse's skin shrinks, its teeth and fingernails can appear to have grown longer," National Geographic points out. "And as internal organs break down, a dark 'purge fluid' can leak out of the nose and mouth." When a body suspected of vampirism was dug up, the appearance of that purge fluid could be mistaken for blood, giving the impression the deceased had consumed something (when they were actually expelling it). For more stories like this, sign up for our newsletter. Samantha Vincenty is the former senior staff writer. at Oprah Daily.

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