

TRANSLATION, INSPIRATION, CONDEMNATION, ILLUSTRATION:
"THE VAMPIRE" BY HEINRICH AUGUST OSSENFELDER, 1748-2023

BY HANS CORNEEL DE ROOS, MA

CELEBRATING THE 275TH ANNIVERSARY OF THE FIRST APPEARANCE OF VAMPIRES IN CREATIVE WRITING



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"THE VAMPIRE" BY HEINRICH AUGUST OSSENFELDER, 1748-2023
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Der Vampir.

1 Mein liebes Mägdchen glaubet
Beständig steif und feste,
An die gegebenen Lehren
Der immer frommen Mutter;
5 Als Völker an der Theyse
An tödtliche Vampiere
Heyduckisch feste glauben.¹
Nun warte nur Christianchen,²
Du willst mich gar nicht lieben;
10 Ich will mich an dir rächen,
Und heute in Tockayer
Zu einem Vampir trinken.³
Und wenn du sanfte schlummerst,
Von deinen schönen Wangen
15 Den frischen Purpur saugen.
Alsdenn wirst du erschrecken,
Wenn ich dich werde küssen
Und als ein Vampir küssen:
Wenn du dann recht erzitterst
20 Und matt in meine Arme,
Gleich einer Todten sinkest
Alsdenn will ich dich fragen,
Sind meine Lehren besser,
24 Als deiner guten Mutter?

The Vampire

My maiden dear is clinging
Unbendingly and firmly,
To old and traded doctrines
Her pious mother taught her;
As folk tribes at the Tisza
In murd'rous vampires fixedly
Like *haiduks* do believe.¹
But wait and see, dear Christine,²
You stubbornly won't love me;
I will have my requital,
And raise a wine from Tokaj
Today to vampire's kind.³
And while you slumber softly,
Your sweet cheeks I'll be sucking
For purple young and fresh.
And then you'll feel the terror
When finally I'll kiss you
Yes, as a vampire kiss you:
And when you're truly trembling
And in my arms, exhausted,
Like lifeless you are sinking
Then I will ask the question,
Are not my teachings better,
Than those of your good mother?

SECTION I: THE TRANSLATION | SIGNIFICANCE AND INTERPRETATION OF THE POEM | ITS SOURCE

As known to most scholars of Gothic literature, the short poem “Der Vampir” by Heinrich August Ossenfelder (1725-1801) was published in 1748,¹ that is, half a century before Goethe’s “Bride of Corinth” (1797), Coleridge’s “Christabel” (1797), and Southey’s “The Old Woman of Berkeley” (1799). And while these works do not mention the word “vampire” at all—only in Southey’s “Thalaba” (1801) the term makes its entry in British poetry²—Ossenfelder uses it both as the title and in lines 6 and 12 of his poem. A further difference is the setting: while Goethe refers to Ancient Greece, Coleridge to an isolated castle in the woods, and Southey to a tale from the *Nuremberg Chronicle* and an oriental location respectively—just like Byron’s “The Giaour” (1813)—Ossenfelder’s poem seems entirely contemporary and anchored in the daily life of a young poet studying in Leipzig. The third and perhaps most important difference is that Ossenfelder does not attempt to spin a mystery tale. His text pokes fun at pious prudery and popular superstitions alike, and he uses the threat allegedly posed by vampires as a kind of Halloween mask to tease and startle the prudish Christine and emphasize the urgency of his affection for her. It is a frustrated young man’s love poem wrapped as satire: Ossenfelder was only 22 in 1748.* Compared to the other wordsmiths mentioned, he had one important advantage: during the preceding decades, Leipzig had been the center of the so-called “Leipzig Vampire Debate,” triggered by reports about vampire beliefs from the new-won Habsburg territories. This discussion was kicked off in 1725 by Michael Ranft’s (1700-1774) *Dissertatio*, quoting a report about the vampire case of Kisolova;³ it ended, more or less, with Ranft’s *Tractat* of the year 1734,⁴ commenting on the investigations in Medveđa and its—alleged undead Arnaut Pavle⁵ as reported in *Visum et Repertum* by the Habsburg field surgeon Johann Flückinger (1732).⁶ More than a dozen authors contributed to this

¹ *Der Naturforscher* No. 48, Leipzig, May 25, 1748, pp. 380-381.

² As Katharina M. Wilson, “The History of the Word ‘Vampire,’” pp. 580-581, points out, the term “vampire” was already used in 1688 by Charles Forman when he wrote his *Some Queries and Observations upon the Revolution in 1688, and its Consequences*, but his text, mentioning “Vampires of the Publick” (p. 11, footnote a) was not published until 1741 (London: Olive Payne, 1741). The use in creative literature (poetry, fiction, drama, opera libretto, etc.) followed only later. Wilson’s article was published in *Journal of the History of Ideas*, Vol. 46, No. 4 (Oct. - Dec., 1985), pp. 577-583, and in this point draws on the overview given by Montague Summers, *The Vampire—His Kith and Kin* (London, Kegan Paul, 1928).

³ Michael Ranft, *Dissertatio historico-critica de masticatione mortuorum in tumulis* (Treatise on chewing and smacking of the dead in graves), text of a public presentation made at Leipzig University on 27 September 1725 (Leipzig: Breitkopf, 1725), followed by *De masticatione mortuorum in tumulis—liber singularis, continens duas dissertationes, quarum prior historico-critica, posterior vero philosophica est* (Leipzig: Martini, 1728).

⁴ Michael Ranft, *Tractat von dem Kauen und Schmatzen der Todten in Gräbern. Worin die wahre Beschaffenheit derer Hungarischen Vampyr und Blut=Sauger gezeigt, auch alle von dieser Materie zum Vorschein gekommene Schrifften recensiret werden* (Leipzig: Teubner, 1734). This third work contains the German rendering of the 1725 *Dissertatio*, under the title *Die erste Dissertation, so historisch und critisch ist, ward auf der Universität zu Leipzig, den 27. Sept. 1725, öffentlich gehalten, wobei Hr. Christian Gottfr. Cleemann(*), von Chemnitz, S. S. Theol. Stud., Respondente gewesen*.

⁵ Also spelled “Arnont Paole” or “Arnond Paole” by some commentators.

⁶ Johann Flückinger, *Visum & Repertum. Über die so genannten Vampirs oder Blut-Aussaugern, so zu Medvegia in Servien, an der Türkischen Granitz, den 7. Januarii 1732 gesehen* (7-26 January 1732) (Nuremberg: Schmidt, 1732).

controversy. Close to the source, Ossenfelder must have been familiar with its arguments, and obviously shared the rationalist opinion that such vampire beliefs were drivel—just like the all too priggish and straitlaced stance of Christine's mother, which his poem rejects as rigid and outdated.

Because of its early year of publication, straightforward title, and erotic content, "The Vampire" has received wide attention from fans of Gothic literature by now.⁷ When in 2018, I intended to include it in my essay "Count Draculitz from Sweden: The First Vampire from Outer Space" for the *Helion Science Fiction Magazine* in Timișoara, I found none of the existing translations truly satisfying, however, and I decided to create my own.⁸ My main point of critique was—and is—that all known renderings fail to correctly reproduce the poem's metrical character. While "The Vampire" uses blank verse, it has a powerful cadence that seems to propel the protagonist's erotic rapacity forward. My 2018 translation already transposed these rhythmic qualities to English (see Annex).[†]

Still, I was marred by a single idiosyncratic expression used in lines 11 and 12:

“Und heute in Tockayer | Zu einem Vampir trinken”

I was not the only one riddled by these words: Heidi Crawford also struggled with them in her essay "The Cultural-Historical Origins of the Literary Vampire in Germany," *Journal of Dracula Studies* 7 (2005). Did these lines imply, as she believed, that the poet was located at, or traveling to, the town of Tokaj, more than a 1,000 km removed from Leipzig where the reader expects him and his sweetheart Christine to be living? The following three notes to the poem spell out to what extent I deviate from Crawford's positions, especially how I now believe these two lines should be interpreted, based on my findings of the last five days.

1) **THE HAIDUKS.** Within the Habsburg empire, a "*haiduk*" (Hungarian: "hajdúk") was a footsoldier defending the border with Turkey. In Germany, servants dressed this way were also called *haiduks*. Crawford, in her footnote 10, claims that Ossenfelder employed the term to connect Hungary to Germany and link superstition to lower-class people.⁹ Already in my 2018 article, I worded the suspicion that the poet's use of this denomination may have been more specifically inspired by the *haiduk* Arnaut Pavle, who believed to have been infected by a revenant, and later was treated as a vampire threat himself. "The Vampire" was published less than

⁷ Early comments by Erich Schmidt in the *Allgemeine Deutsche Biographie* (Berlin, Duncker & Humblot, 1887) Vol. 24, pp. 498-499, and Stefan Hock, *Die Vampyrsgagen und ihre Verwertung in der deutschen Literatur* (Berlin: A. Duncker, 1900), p. 65, were negative. Schmidt called the poem "sehr anstößig (very indecent)". Hock believed it failed to grasp the depth of the vampire motif.

⁸ Submitted as part of my essay "Count Draculitz from Sweden: The First Vampire from Outer Space" for *Helion Science Fiction Magazine* No. 5/6 (June-July 2019). See the Appendix. Because the essay was published in Romanian and creating a Romanian rendering of my English translation would have been too much of a challenge for my colleagues in Timișoara, the translation and my comments on Crawford were omitted from the final publication, alas, as I only learned recently.

⁹ "Ossenfelder's use of the word *heyduckisch* (heyduck-like) in this poem, then, has a dual purpose. It draws the connection between Germany and Hungary and associates superstition with the lower classes."

two a decades after the Medveđa case was widely discussed in Europe; Calmet brought it up again in 1746, in his *Dissertations*. According to Calmet's text, one of the alleged victims was Stanoska, the young wife of a *haiduk*;¹⁰ the attacker would be a the son of a *haiduk*. Finally, Stanoska's father, here named as Jotuitzo, also was a *haiduk*:

Among others, it was said, that a girl, named Stanoska, daughter of the Heyduke Jotuitzo, went to bed in perfect health, but awoke in the middle of the night, trembling, and crying out that the son of the Heyduke Millo, who died about nine weeks before, had almost strangled her while she was asleep. From that time she fell into a languishing state, and died at three days' end. Her evidence against Millo's son was looked upon as a proof of his being a vampire, and, upon digging up his body, he was found to be such.¹¹

In Flückinger's *Visum et Repertum* (1732), we additionally find "Ein Heyducken Sohn, 16. Jahr alt," "Joachim, auch eines Heydukhs Sohn, 17. Jahr alt," and "Ein Knecht des heisigen Heydukhen-Corporals, Nahmens Rhade, 23. Jahr alt."¹²

With no less than seven *haiduks* altogether, Pavle himself included, directly or indirectly affected by the vampire epidemic in Medveđa, an observer might easily get the impression that this profession was particularly susceptible to (imagined) revenant attacks.

A facsimile of the original May 1748 issue of *The Naturforscher* unearthed by my friend and colleague Brian Brian Forrest, author of the *Toothpickings* blog, shows how these pages, set in old-fashioned German **Fraktur** script, include the final part of an anonymous "Letter about Vampires."¹³ The author of this "Letter" is not unknown, though: as already mentioned in Stefan Hock's critique published in 1900,¹⁴ the text was translated from *Lettres juives*, Letter No. 125, by Jean-Baptiste de Boyer, Marquis d'Argens (1704-1771), whose lengthy epistolary novel was first published in Amsterdam from 1736 on, in various volumes.

¹⁰ Flückinger, *Visum et Repertum*, p. 9 mentions her as "Stanoicka, eines Heyduckens Weib, 20. Jahr alt" (Stanoicka, the wife of a *haiduk*, 20 years old).

¹¹ Augustin Calmet, *Dissertation on Vampires*, appended to his *Dissertation upon the Apparitions of Angels, Demons, and Ghosts*, in the English translation of 1759 (London: M. Cooper, 1759), p. 209. Another version of this report can already be found on p. 203. In the French original, *Dissertations sur les apparitions des anges, des démons et des esprits et sur les revenans et vampires*, etc. (Paris: De Bure l'aîné, 1746), we find this text on p. 291. Another wording of this paragraph can already be found on pp. 282-283. In Flückinger's *Visum et Repertum*, pp. 5-6, we find:

"Dabey meldt der Heydukh Jowiza, daß seine Schwiegertochter, Nahmens Stanacka, vor 15. Tagen frisch und gesund sich schlafen geleet; um Mitternacht aber ist sie mit einem entsetzlich Geschrey, Furcht und Zittern aus dem Schlaf aufgefahen, und geklaget, daß von einem vor 9. Wochen verstorbenen Heydukhensohn, Nahmens Milloe, seye um den Hals gewürget worden, worauf sie einen grossen Schmerzen auf der Brust empfunden und von Stund zu Stund sich schlechter befunden, bis sie endlich den dritten Tag gestorben." This "Stanacka" must be the same girl later mentioned as "Stanoicka" on p. 9 of *Visum et Repertum*.

¹² Flückinger, *Visum et Repertum*, pp. 8-9.

¹³ "Beschluss des Briefes von den Vampiren," *Der Naturforscher* No. 48, Leipzig, May 25, 1748, pp. 375-380.

¹⁴ Stefan Hock, *Die Vampirsagen*, p. 65. See also Johannes Endres, "Vampires and the Orient in Goethe's 'Die Braut von Corinth'," *The German Quarterly* 93.2 (Spring 2020), p. 204. Endres refers to Klaus Hamberger, *Mortuus non mordet: kommentierte Dokumente zum Vampirismus 1689-1791* (Wien: Turia und Kant, 1992), pp. 217-222.

I managed to locate the relevant text passages in the 1737 editions published by Paul Gautier (Amsterdam) and Pierre Paupie (The Hague) respectively.¹⁵

De Boyer's "Letter," in German translation, directly precedes Ossenfelder's poem, and we may assume that its content is relevant to the thoughts the poet incorporated in "The Vampire." After all, Ossenfelder was allegedly invited by his friend Christlob Mylius, the magazine's editor, to illustrate, comment or complement the planned article with a work of verse, so that the poet probably was familiar with its content.

In De Boyer's "Letter on Vampires" in *Der Naturforscher*, the Stanoska episode is given in quotation marks:

„Eine Tochter des Heyduken Jovitzu, Stanoska genannt, sagt man, welche sich in völliger Gesundheit
„niedergelegt hatte, erwachte Mitten in der Nacht voller Zittern, that einen heftigen Schrei, und sagte,
„der Sohn des Heyducken Millo, der vor neun Wochen schon gestorben war, hätte sie im Schlafe
„erdrosseln wollen. Sie wurde von den Augenlidern an matt und starb am Ende des dritten Tages.

The quote is followed by De Boyer's skeptical comment about the value of Stanoska's testimony:

Shouldn't this story convince everyone who even has the slightest philosophical insight that this alleged vampirism is nothing but imagination affecting one's person? Here we see a girl who wakes up, claims that someone has tried to strangle her, but who has not been drained of blood all the same, because her screaming had stopped the vampire from claiming his meal. Probably, she has neither been drained at a later moment, because she has doubtlessly not been left alone during the following nights, and she, in case the vampire would attack her (again), would have alerted those present by her outcries. She dies three days after this terrible event all the same, and her horror, her sadness and languor show clearly how much her imagination was affected. Those who lived in cities scourged by the plague know from experience that many people lost their lives only due to their anxiety. (My translation from the German, facsimile kindly provided by Brian Forrest).

Ossenfelder's mockery of vampire superstitions seems to be wholly in line with the tenor of De Boyer's letter, and his jab at the credulous *haiduks* may very well have been inspired by the frontier soldiers described by De Boyer and Flückinger. To illustrate the close relationship between the four discussed texts, I reproduce the relevant text fragments on the next page.¹⁶

¹⁵ Jean-Baptiste de Boyer, *Lettres Juives ou Correspondance philosophique, historique et critique, etc.* (Amsterdam: Gautier, 1737), Vol. 5, Lettre 125, pp. 57-66, and (The Hague: Paupie, 1737), Vol. 5, Lettre 125, pp. 37-40. Later also in Paupie's *nouvelle édition* (The Hague: 1754), Vol. 5, Lettre 137, pp. 135-143.

¹⁶ Intriguingly, when I compared the various text versions—Flückinger (1732), De Boyer (1737), Calmet (1746) and 1748 the text from *Der Naturforscher*—I noticed that the good Father Calmet had unceremoniously copied De Boyer's 1737 text, thereby presenting the latter's observations as his own. In the English translation of 1759, p. 204, crediting "the author of the *Jewish Letters*, this was repaired.

sten 3. Tagen gestorben. Dabey meldet der Heyduck Jowiza, daß seine Schwieger-Tochter, Namens Stanacka, vor 15. Tagen sich frisch und gesund schlaffen geleet, um Witternacht aber ist sie mit einem entfestlichen Geschrey, Furcht und Zittern aus dem Schlaf aufgefahen, und geklaget, daß sie von einem vor 9. Wochen verstorbenen Heyducken

N 3

6



ducken Sohn, Namens Milloe seye um den Hals gewürget worden, worauf sie einen grossen Schmerzen auf der Brust empfunden, und von Stund zu Stund sich schlechter befunden, bis sie endlich den dritten Tag gestorben.

Johann Flückinger, *Visum et Repertum* (Nuremberg: Schmidt, 1732), pp. 5-6.

38 LETTRES JUIVES, Lettre CXXV.

L'instant ? La Joie même n'a-t-elle pas souvent produit un Effet aussi funeste ?

EN examinant le Récit de la Mort des prétendus Martirs du Vampirisme, je découvre tous les Simptômes d'un Fanatisme epidémique; & je vois clairement, que l'Impression, que la Crainte fait sur eux, est la seule Cause de leur Perte. Une nommée Stanoska, dit-on, Fille du Heiduque Jowitzo, qui s'étoit couchée en parfaite Santé, se reveilla au milieu de la Nuit toute tremblante, en faisant des Cris affreux, & disant que le Fils du Heiduque Millo, mort depuis neuf Semaines, avoit manqué de l'étrangler pendant son Sommeil. Dès ce moment, elle ne fit plus que languir, & au bout de trois Jours, elle mourut. Pour quiconque à des Yeux tant soit peu philosophiques, ce seul Récit ne doit-il pas lui montrer, que le prétendu Vampirisme n'est qu'une Imagination frappée. Voilà une Fille, qui s'éveille, qui dit qu'on l'a voulu étrangler, & qui cependant n'a point été sucée, puisque ses Cris ont empêché le Vampire de faire son Repas. Elle ne l'a pas été apparemment dans les suites, puisqu'on ne la quitta pas, sans doute, pendant les autres Nuits, & que si le Vampire eut voulu la molester, ses Plaintes en eussent averti les Assistans. Elle meurt pourtant trois Jours après sa Fraïeur : & son Abatement, sa Tristesse, sa Langueur, marquent évidemment combien son Imagination étoit frappée.

Jean-Baptiste de Boyer, *Lettres juives*, Letter No. 125 (The Hague: Paupie, 1737), Vol. 5, Lettre 125, p. 38.

SUR LES REVENANS. 291
je découvre tous les symptomes d'un phanatisme epidémique; & je vois clairement que l'impression, que la crainte fait sur eux, est la cause de leur perte. Une nommée Stanoska fille, dit-on, du Heiduque Sowitzo, qui s'étoit couchée en parfaite santé, se réveilla au milieu de la nuit toute tremblante, & faisant des cris affreux & disant que le fils du Heiduque Millo, mort depuis neuf semaines, avoit manqué de l'étrangler pendant son sommeil: dès ce moment elle ne fit plus que languir, & au bout de trois jours, elle mourut. Pour quiconque à des yeux tant soit peu Philosophiques, ce seul récit ne doit-il pas lui montrer, que ce prétendu Vampirisme n'est qu'une imagination frappée! Voilà une fille qui s'éveille, qui dit qu'on a voulu l'étrangler, & qui cependant n'a point été sucée, puisque ses cris ont empêchés le Vampire de faire son repas. Elle ne l'a pas été apparemment dans la suite, puisqu'on ne la quitta pas sans doute, pendant les autres nuits, & que si le Vampire l'eut voulu molester ses plaintes en eussent averti les assistans. Elle meurt pourtant trois jours après. Sa frayeur & son abatement, sa tristesse & sa langueur, marquent évidemment combien son imagination étoit frappée.

N ij

sterben sehen? Hat nicht auch die Freude diese betrübt Wirkung öfters hervorgebracht? Ich entdecke bey der Untersuchung der Erzählung von den Toden der vorgegebenen Märtyrer des Vampirismus, alle Zufälle der epidemischen Schwärmeren, und ich sehe deutlich, daß der Eindruck welche die Furcht in ihnen macht, die einzige Ursache ihres Todes ist.

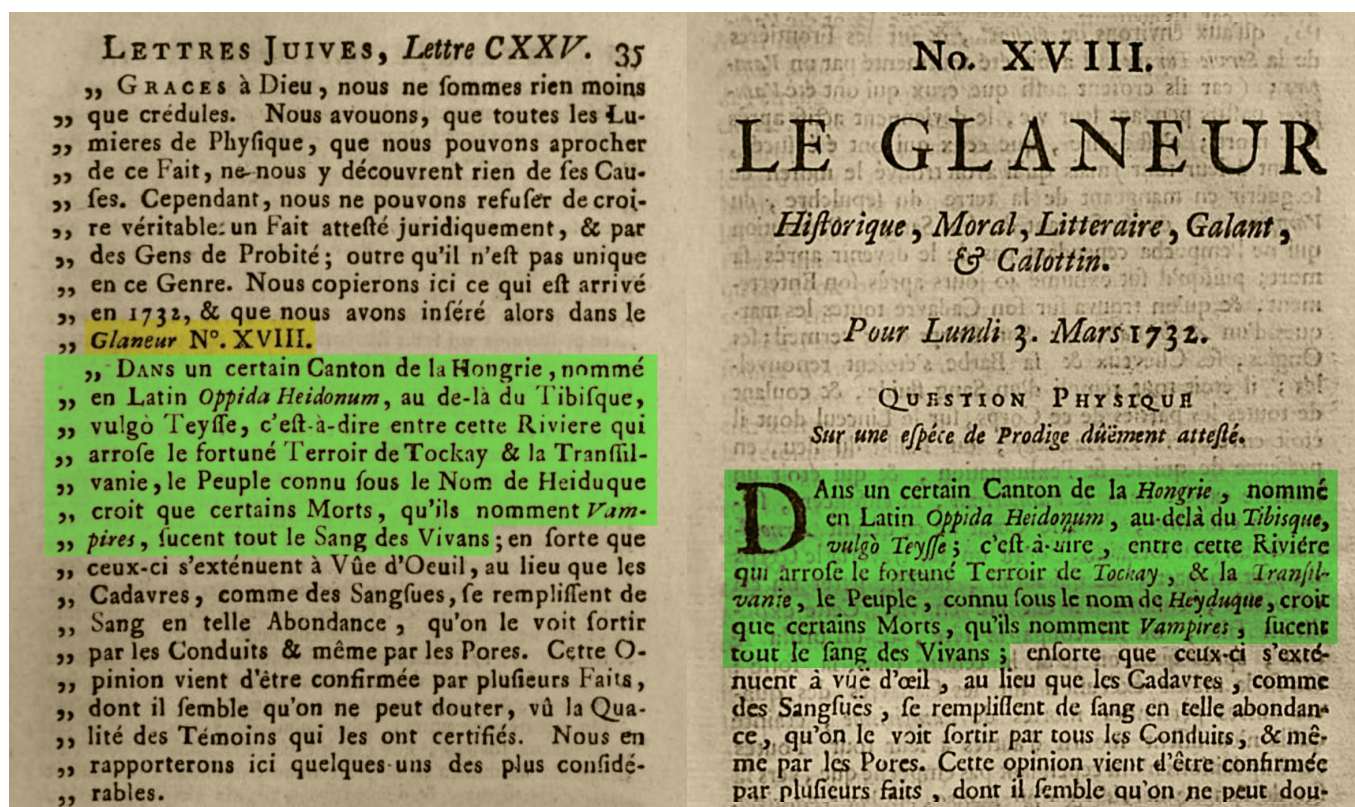
„Eine Tochter des Heyduken Jowitzo, Stanoska genannt, sagt man, welche sich bey völliger Gesundheit niedergelegt hatte, er wachte mitten in der Nacht voller Zittern, that einen heftigen Schrey, und sagte, der Sohn des Heyduken Millo der vor neun Wochen schon gestorben war, hätte sie im Schlasse erdroffeln wollen. Sie wurde von den Augenblicken an matt und starb am Ende des dritten Tages.“

Solte diese Erzählung nicht gleich einen ieden der nur ein wenig philosophische Einsicht hat, zeigen daß der behauptete Vampirismus nichts als eine bewegende Einbildung ist? Man sieht da ein Mägdchen welche erwacht, welche sagte, man habe sie erdroffeln wollen, und welche indessen nicht ist ausgefogen worden, weil ihr Schreyen den Vampir an seiner Mahlzeit verhindert hat. Sie ist es auch wahrscheinlich hernach nicht geworden, weil man sie in den andern Nächten ohne Zweifel nicht verlassen, und sie, wenn der Vampir sie beschweren wollen, ihre Klage es den Umstehenden würde entdeckt haben. Sie stirbt dennoch drey Tage

“Beschluss des Briefes von den Vampiren.” *Der Naturforscher* No. 48, Leipzig, May 25, 1748, p. 376.

Augustin Calmet, *Dissertations sur les apparitions des anges*, etc. (Paris: De Bure l'aîné, 1746), p. 291.

An alternative, more elegant explanation can be found if we examine the first part of De Boyer's letter No. 125, which had been published in issue No. 47 of *Der Naturforscher*.¹⁷ Here we find a single sentence linking all decisive elements featured in Ossenfelder's poem—the River Theyse, the Tokaj region, the *haiduks*, vampires, and sucking. As De Boyer indicates, his source was *Le Glaneur* No. 18, published in 1732. Both in *Le Glaneur* and in De Boyer's 1737 letter, the people living in this region are simply referred to as "Heiducques" (*haiduks*), without any reference to them being soldiers or servants, or lower-class people, or especially credulous. Based on this chain of quotations and translations,¹⁸ my best guess is that Ossenfelder was familiar with the first part of De Boyer's Letter No. 125, already published in *Der Naturforscher* No. 47, and simply took the keywords of his poem's introduction, including its understanding of *haiduks* as a general name for the local population, from this particular paragraph.



Jean-Baptiste de Boyer, *Letters juives*
(The Hague: Paupie, 1737), Vol. 5, Lettre 125, p. 35.

Le Glaneur No. 18, March 3, 1732.

¹⁷ See Hock, *Die Vampyrsgagen*, p. 65.

¹⁸ We find the same paragraph in the 1759 English translation of Calmet's *Dissertation*, p. 201:
"In the part of Hungary, known in Latin by the name of *Oppida Heidonum*, on the other side of the Tibiscus, vulgarly called the Teyss; that is, between that part of this river which waters the happy country of Tockay, and the frontiers of Transylvania; the people named *Heidukes* have a notion, that there are dead persons, called by them vampires, who suck the blood of the living, so as to make them fall away visibly to skin and bones, while the carcasses themselves, like leeches, are filled with blood to such degree, that it comes out of all apertures of their body."

2) CHRISTIANE/ CHRISTINE. Crawford translates the name with "Christiane." Although this may be closer to the German "Christianchen" ("little Christiane"), I prefer the more popular variant "Christine," because its two syllables adapt itself much better to the meter than the three syllables of "Christiane".

3) DRINK TO A VAMPIRE IN TOCKAY(ER). In her footnote 8, Crawford states she mostly followed the translation published by Gordon Melton,¹⁹ but made several changes—especially a new rendering of "Und heute in Tockayer | Zu einem Vampir trinken" that portrays the girl as being violently drained and sired; on the same page 5, she claims that "the vampire pinpoints his precise geographic location as Tockay." Combined, this results in:

"And in Tockay today | Will drink you into a vampire."

The fatal problem of her interpretation is that even if such an expression "drink someone into a vampire" would exist in German and/or English, the required object "dich" is absent in the text, although it could easily have been inserted without breaking the meter, as follows:

"Und heut' *dich* in Tockayer | Zu einem Vampir trinken" (my emphasis)

Moreover, as Crawford points out herself, "Tockayer" is the name of the wine, not of the town, which is "Tokaj." Thirdly, it seems improbable that a poet from Leipzig would rush to Hungary just in order to raise a quick toast to the health of vampires, and return to Germany the same night to kiss his Christine, or, alternatively—as Crawford's translation implies—take her with him on a flash trip from Germany to Tockay. Even if "the dead travel fast," that would be too fast even for a vampire :-). Neither would it be logical to assume that both are already staying in Tokaj: then why mention the name of the city at all? Crawford seems to be aware that she is in dire straits, as her footnote No. 9 tries to justify her choice, without finding solid ground:

Tokaj is the correct spelling for this town in German and Hungarian. Though the word "Tockayer" is the correct term for the wine of the region, it is also likely from the context that the poet intended to refer to the town when he wrote "And *in* Tockay today / Will drink you into a vampire" ("Ich will dich *in* Tockayer / Zu einem Vampir trinken") (my emphasis). It is very likely that Ossenfelder either confused the name of the town with the name of the popular wine or that he intentionally used the name of the wine to refer to the town, because the wine from this region was popular in Germany and wine is also a common element of anacreontic poetry ("Tokaj" and Tokajer"; interview with Frank Baron, Professor of German at the University of Kansas and a native Hungarian).

¹⁹ J(ohn) Gordon Melton, *The Vampire Book: The Encyclopedia of the Undead* (Detroit: Visible Ink Press, 1994), p. 470. See Appendix. Gordon kindly informed me that the translation had been reproduced in Stephen Moore (ed.), *The Vampire in Verse: An Anthology* (New York: Dracula Press, 1985), p. 12. This rendering is attributed to Aloysius Gibson.

But like in the case of Bram Stoker, who was believed to have confused his geography when describing the route of the Count's Gypsies along the river Bistritza in Moldavia,²⁰ Ossenfelder did *not* confuse anything, and actually meant the *wine*, not the *town*. Apparently, Crawford was not familiar with a rather old-fashioned German expression: "(jemandem) in Tokayer zutrinken" means to lift a (glass of) Tokayer wine to someone's health (or raising the glass to that person while expressing some other noble wish). Similarly, "(jemandem) in Burgunder) zutrinken" means raising a glass of Burgundy wine to that person's well-being. This phrasing was still used during the second half of the nineteenth century, as can be seen from Retcliffe III (= Friedrich Scherl), *Amerikas Kinder der Hölle und die finsternen Geister Europas*:²¹

Sie ein großer Feinschmecker sind, mein lieber Alperg. Was den Wein anbetrifft, so wissen Sie wohl, daß dies der Gegenstand eines alten Wettstreites der Weinkenner ist, den wir aber in diesem Augenblicke ausgleichen wollen, denn ich werde Ihnen **in Tokayer zutrinken**; und Sie, Herr Graf, sollen mir in lacrimae Christi Bescheid thun. Floridan, geben Sie mir edlen Tokayer! — Hier, Herr Graf, auf die Gesundheit des erhabenen Monarchen von Oesterreich, Unseres vielgeliebten Bruders! — Floridan, füllen Sie das Glas des edlen Grafen mit dem köstlichen lacrimae Christi! — Ihr Glas, Emi-

As I soon found out, Scherl's scene was almost verbally plagiarized from the 1857 German translation of Walter Scott's *Waverley, Schotland vor sechszig Jahren*,²² which mentions Burgundy wine and champagne:

wohl zu besorgen. Was den Wein betrifft, so wißt Ihr wohl, daß dies der Gegenstand eines alten Wettstreits zwischen Frankreich und Burgund **) ist, den wir aber in diesem Augenblicke ausgleichen wollen, denn ich werde **Euch in Burgunder zutrinken**, und Ihr, Herr Graf, sollt mir in Champagner Bescheid thun. — Olivier, gieb mir einen Becher

The original English text can be found in Scott's *Quentin Durward*, one of his *Waverley* novels, anonymously published in 1823. Here we find:²³

²⁰ See Clive Leatherdale, *Dracula Unearthed* (Dracula Unearthed, Westcliff-on-Sea, UK: Desert Island Books, 1998), p. 505, footnote 110, and p. 484, footnote 127. For my critical comments, see my paper "[Castle Dracula—Its Exact Location reconstructed from Stoker's Novel, his Research Notes and Contemporary Maps](#)" (Linköping University Electronic Press, February 7, 2012), especially p. 15, footnote 64, and p. 18, footnote 78.

²¹ (Berlin: self-published by Friedrich Scherl, 1865), p. 1347.

²² Walter Scott, *Gesammelte Werke*, aus dem Englischen übertragen von Dr. J. W. Müller (Berlin: Preussisches Literatur Comptoir, 1857), Vol. 1, p. 205.

²³ Walter Scott, *Collected Works*, Vol. 16. (New York, Collier, 1900), pp. 174-175.

bid them have some care of our table. For our wine, you know well it is the subject of an old emulation betwixt France and Burgundy, which we will presently reconcile; for I will drink to you in Burgundy, and you, sir count, shall pledge me in champagne. Here, Oliver, let me have a cup of *vin d'Auxerre*"; and he hummed gaily a song then well known—

“Auxerre est la boisson des rois.

The English original text confirms the meaning already apparent from the German translation: to raise a toast to someone by lifting a glass or cup of a certain wine—here Burgundy wine.

Another German text example citing Burgundy wine can be found in Ludwig Nohl, “Haydn in England”²⁴:

15 angeäffet, und mit einer Menge englischer Complimente bewundert.“ Nachher führte man ihn zu einer Tafel von 200 Gedecken, wo er obenan sitzen sollte. Allein er verbat sich diese Ehre, mußte aber trotzdem der Gesellschaft die „harmonische Gesundheit in Burgunder zutrinken.“

Nohl, in turn, cited Haydn's own words, as quoted by C. Albert Ludwig in his Haydn biography:²⁵

da ich an eben diesen Tag ausgespeisete, und mehr wie gewöhnlich aße, so verbatte ich mir diese Ehre mit einer Excus, daß ich mich nicht allerdings wohlbefände, ich mußte aber ungeacht dessen die Harmonische gesundheit in Burgunder wein allen anwesenden zutrinken, welche es erwiederten, und alsdan ließe man mich nach Hause führen. alles dieses, meine gnädige Frau, war für mich sehr schmeichelhaft, doch

I trust that these examples sufficiently demonstrate that Ossenfelder employed this particular idiom, and what it meant; all other explanations appear overly complicated, speculative and at odds with German grammar and syntax.

In defense of Heidi Crawford I must concede that researching this issue in 2023 is significantly easier than in 2005, when Crawford wrote her article: so many books have been digitized and posted online by now that I

²⁴ Reproduced in C. A. Buchheim (ed.), *Modern German Reader*, Part II (Oxford: Clarendon Press, 1892), p. 12.

²⁵ C. Albert Ludwig, *Joseph Haydn—ein Lebensbild* (Nordhausen: Adolph Büchting, 1867), p. 80.

could find all reproduced quotes without leaving the tiny apartment in Inopacan, Southern Leyte, Philippines, where I am currently enjoying some quiet days with my family.

A fortiori, this defense applies to the efforts of Roxana Stuart, who in 1994, before the Internet became widely available and was filled with digitized books and dictionaries, proposed the following rendering:

I will have my revenge on you
And drinking the Tokay wine [of your blood]
I will become a vampire.²⁶

Like Crawford's interpretation, however, this translation does not properly follow the German text and adds speculation to confusion. Moreover, it ignores the metrical properties of the German text.

In the end, the older translation by Aloysius Gibson reproduced in Gordon Melton's book and widely circulating on the Internet ("My dear young maiden clingeth," see Appendix) was actually closer to the truth than Stuart's and Crawford's newer extrapolations:

Till I myself avenging
To a vampire's health a-drinking
Him toast in pale tockay.

In the mentioned *Modern German Reader* (1892), Buchheim translates the expression used in Nohl's chapter about Haydn with "bring out a harmonious toast in Burgundy to the health of, etc."²⁷ Thus, "to (bring out a) toast *in Burgundy*" (my emphasis), wholly analogous to the German expression, appears to be—or at least, have been—a viable English expression; I even spotted it in Pearl S. Buck's novel *God's Men*, first published in 1951.²⁸ The quoted English text by Walter Scott ("drink to you in Burgundy") confirms this particular phrasing. For offering, proposing or drinking "a toast in champagne," I found numerous examples, including modern ones; for "a toast in Tockayer/Tokayer/Tokajer," I found none; for "a toast in Tockay" merely the just quoted rendering of Ossenfelder's poem by Aloysius Gibson.²⁹ The problem remains that the correct denomination for the noble Hungarian wine is "Tockayer" or "Tockay wine," not "Tockay." With my updated translation, which also includes some other minor changes to my 2018 version, I hope to have presented a both valid and graceful solution.

²⁶ Roxana Stuart, *Stage Blood. Vampires of the 19th Century Stage* (Bowling Green State University Popular Press, 1994), p. 31.

²⁷ See Buchheim's note No. 1.18 on p. 158 of his *Modern German Reader*.

²⁸ "They went back to the house soberly to eat of a cake Millie had made and drink a toast in Burgundy wine from a bottle that her grandfather had opened." *God's Men*, end of Chapter 5.

²⁹ I could find little information about Gibson, except what the Amazon page about his (?) book "Eat or be Eaten" tells us.

At this place, I would like to thank everyone who kindly encouraged my research, especially Marius-Mircea Crişan from West University Timișoara, who invited me to the *Helion* conference and publication, as well as Magdalena Grabias from Maria Curie-Skłodowska University, Lublin, and Sorcha Ní Fhlainn from Manchester Metropolitan University, who joined me at this inspiring event. Many thanks as well to Cornel Secu at *Helion Magazine* who sent me a copy of my article in Romanian. For the present paper, I am especially indebted to Brian Forrest, who over the week-end set out to "pick my brain" on Ossenfelder's poem and so motivated me to look into the translation again. Brian also showed me the mentioned facsimile of the original 1748 publication, allowing me to ascertain that Ossenfelder's text had been correctly transcribed, and to study the preceding "Letter on Vampires." Niels K. Petersen from Denmark helped me out with a hint to Hock's early comments, and Gordon Melton guided me to a publication of the poem mentioning Aloysius Gibson as the translator. Last but not least, I am grateful to my wife and family here in Leyte, who always support me in every possible way.

I hope that my rendering will not only convince scholars, but also please the ears of poetry *aficionados*. Comments and critique always welcome through the message form on my website www.vampvault.jimdofree.com.

Hans Corneel de Roos
Inopacan, Leyte
June 3-7, 2023

APPENDIX TO SECTION I

A. The translation by Aloysius Gibson as included in J. Gordon Melton, *The Vampire Book: The Encyclopedia of the Undead* (Detroit: Visible Ink Press, 1994), p. 470:

The Vampire

My dear young maiden clingeth
Unbending fast and firm
To all the long-held teaching
Of a mother ever true;
As in vampires unmortal
Folk on the Theyse's portal
Heyduck-like do believe.
But my Christine thou dost dally,
And wilt my loving parry
Till I myself avenging
To a vampire's health a-drinking
Him toast in pale tockay.
And as softly thou art sleeping
To thee shall I come creeping
And thy life's blood drain away.
And so shalt thou be trembling
For thus shall I be kissing
And death's threshold thou'lt be crossing
With fear, in my cold arms.
And last shall I thee question
Compared to such instruction
What are a mother's charms?

B. The translation created by Heidi Crawford, as given in her article "The Cultural-Historical Origins of the Literary Vampire in Germany," *Journal of Dracula Studies* 7 (2005):

The Vampire

My dear young maiden believeth
Unbending, fast and firm
In all the furnished teachings
Of her ever-pious mother;
As people along the Tisza
Believe staunchly and heyduck-like
In vampires that bring death.
Just wait now, dear Christiane,
You do not wish to love me;
On you I take revenge.
And in Tockay today
Will drink you into a vampire.
And when softly you are sleeping
From your rosy cheeks
Will I the color suck.
Then will you be startled
When I kiss you thus
And as a vampire kiss:
When you then start to tremble
And weakly, like one dying,
Sink down into my arms
Then to you I pose my question,
Are not my teachings better
Than those of your good mother?

C. The previous version of my translation, submitted to *Helion Science Fiction Magazine* in June 2018 as a part of my essay on *Mörkrets Makter's* Count Draculitz as a vampire from outer space. Alas, my English rendering was omitted from the final publication in Romanian, titled "Conte Draculitz din Suedia: Primul vampir din spațiu."

The Vampire

My maiden dear is clinging
Unbendingly and firmly,
To old and traded doctrines
Taught by her pious mother;
While folk tribes at the Tisza
In murd'rous vampires fixedly
Like haiduks do believe.
But wait and see, dear Christine,
You stubbornly won't love me;
I will have my requital,
And raise today in Tokaj
A toast to vampire's kind.³⁰
And while you're softly slumb'ring
From sweet cheeks I'll be sucking
Your purple young and fresh.
And then you'll feel the terror
When finally I'll kiss you
Yes, as a vampire kiss you:
And when you're truly trembling
And in my arms, exhausted,
Like lifeless you are sinking
Then I will ask the question,
Are not my teachings better,
Than those of your good mother?

³⁰ Having not researched the idiom yet, in this version I still followed Crawford's proposal to locate the poet in the town of Tokaj.

SECTION II: THE ILLUSTRATIONS | VAMPIRES AND SEXUAL VIOLENCE | HOCK'S CRITIQUE (1900)

Although "The Vampire" has been published in printed anthologies and many vampire-related blogs, I failed to find a single illustration especially created for Ossenfelder's text. Unlike Goethe, Byron and Keats, whose vampire-inspired poetry over time was visualized by a host of high-ranking draughtsmen and painters, as far as I could check, the very first entry of bloodsuckers in Western creative writing never was honored this way. Internet authors have sufficed with picking some other more or less suitable illustration from the wide range of Gothic imagery easily available nowadays. And just like the poem itself is mostly reproduced in English without mentioning Aloysius Gibson as the translator, the selected images are often posted online without crediting the artist who created them. An example is this drawing by the well-known Spanish illustrator Victoria Francés (*1982), posted in or before 2009 without credit line by "Moonlight (aka Amanda)" on the anonymously operated platform vampires.com, along with Ossenfelder's poem:



Illustration: ©Victoria Francés

Although the drawing was not created to illustrate this particular poem, and Ossenfelder's character Christine certainly would not wear a black underbust corset, the picture fits the subject of the 1748 work well enough; as Crawford already pointed out, "The Vampire" deals with sexual violence.

The vampire's use of the German diminutive form of her name, Christianchen, is the reader's first clue that he has an emotional connection to her. It is likely that he is (or was) a suitor whose love for her was not reciprocated because of her strong religious faith. This becomes particularly apparent in the next several lines when he expresses his plan to take her by force if she will not reciprocate his affections (8-12). For the remainder of the poem he explains to her how she will feel when he has completed his seduction of her. The images of seduction that Ossenfelder uses imply rape, since she is unwilling to consent. Her trembling and sinking into his arms like a dead person implies that he expects that he will in fact bring her to orgasm. After he explains what he will do to her sexually, he asks if his teachings are better than her mother's.³¹

Make no mistake: conquest without consent is at the core of *all* modern vampire narratives. The very act of biting someone's neck, sucking their blood and violently transforming them into a creature of the night doomed to walk the shadows forever is rape *per se*—with or without intercourse. Most scholars of the Gothic understand vampires sinking their teeth into their victim's skin as a symbolical form of sexual penetration—one could even say that for vampires, biting and sucking is *the* preferred form of experiencing intimacy, arousal and ecstasy; compared to their vital urge to feed, petting and copulation must appear unsatisfying to them.³² Hypnotically compelling a person to passively endure or even enjoy such a transgression is a power fantasy *par excellence*. Coercing an unwilling partner to consent to intercourse, or even have an orgasm, as Crawford sees depicted in "The Vampire," basically is the mortal's equivalent of such fantasies, but the Romantic undead seem to get their kick out of forced seduction and arousal as well, preferably with the help of their hypnotic gifts:³³ as feminists already noted, rape is more about power than about sex, and as far as vampires engage in erotic acts, we may assume that the aspects of domination, revenge and humiliation outweigh those of sexual attraction.³⁴ Being a fan of vampire fiction while condemning (sexual) violence would be doing the splits, save for the fact

³¹ Crawford, "The Cultural-Historical Origins," p. 6.

³² Stoker's *Dracula* combines both. The Count turns Lucy Westenra into a "wanton" woman, while Leatherdale notes that Mina Harker's night dress was left in disarray after the Count violated her at Seward's asylum: "For a few seconds she lay in her helpless attitude and disarray. [...] Van Helsing stepped forward and drew the coverlet gently over her body [...]." See *Dracula* (London: Constable, 1897), Chapter 21, Dr. Seward's Diary. Leatherdale interprets the scene in which the vampire forces Mina to drink his blood from his chest as a symbolical *fellatio*. See Leatherdale's footnotes 85, 87 and 99 in his *Dracula Unearthed*, pp. 388-389.

³³ As discussed in my paper "Trends and Topics in *Mörkrets Makter*" (Pfaffenhofen/ Obo-ob: Moonlake/Rainbow Village, 2021), the question whether a skilled hypnotist would be able to seduce a person to sexual intercourse against his/her will was discussed by a Munich court in 1894 in the case of Czeslav Czyński. In the end, Czyński was acquitted. In May and June 1936, a court in Heidelberg dealt with the case of Franz Walter, accused of seducing the 24-year old wife of a policeman with the help of hypnosis. Walter was found guilty of fraud and crimes against morality, and convicted to ten years of penitentiary.

³⁴ The trend to turn vampires from repulsive bloodsuckers into romantic, guilt-ridden and vulnerable heroes has spawned a mass of fiction in which love or at least genuine sympathy between vampires and humans (or between two vampires) seems possible; *Buffy the Vampire Slayer*, *Let the Right One in*, *Only Lovers Left Alive* and *Midnight Mass* are well-known examples. But eliminating too much of the ruthless predator with a need to feed results in watered-down and unconvincing vampire stories, as demonstrated by the *Twilight* series.

that fiction remains fiction and does not hurt anyone physically; recent decades have seen multiple publications on rape fantasies experienced by women who would abhor rape in real life.³⁵ Moreover, the sexual threats uttered by Ossenfelder's character are presented in the distorted mirror of satire and fabrication: Ossenfelder is wording a fantasy, just like half a century later his compatriot Novalis in his "Oden an die Nacht"—the latter in a passive role ("Oh! sauge, Geliebter | Gewaltig mich an"). As Ossenfelder's male protagonist does not believe in the existence of vampires, turning into an actual bloodsucking monster is no option available to him; unlike the "real" vampire Count Dracula, he has no means to suit the action to the word and satisfy his desires. His threat to kiss Christine "as a vampire"³⁶ is paradoxical at best; it is obstructed by his own refusal to accept what the *haiduks* along the River Theyse believe. Thus, as stated at the very start of this essay, it functions as a Halloween mask that the reader—and the addressee of the poem—are allowed to tear down, while the author retains "plausible deniability" as to the true depths of his dark desires.³⁷ While some readers understand "The Vampire" as a menacing and deeply disturbing text, Stefan Hock in his "Vampyrsgen" (1900) complained that it remained a superficial, fashionable *Gelegenheitsgedicht*, an occasional poem:

For ["The Vampire"] shows us how little the poetry of the time was capable of grasping such material, how carefully it stripped it of all demonic elements and adapted it to the general fashion when an external circumstance urged it to adapt it.³⁸

How Hock would have met the challenge himself and created a truly diabolical vampire impersonation from the viewpoint of Rationalism (Romanticism arrived only half a century later) if invited to contribute to the May 1748 issue of *Der Naturforscher* remains an open question; with Calmet still flirting with the possibility that vampires might be real, and dozens—or perhaps hundreds, or thousands?—of European citizens still engaging in exhuming, staking and burning alleged vampires, Ossenfelder's satire seems to be a fitting contribution to the period's discourse that within a decade led to Maria Theresia's *Vampirerlass* of 1755.



³⁵ See Jenny M. Bivona & Joseph W. Critelli, "Women's Erotic Rape Fantasies: An Evaluation of Theory and Research." *Journal of Sex Research* Vol. 45, No. 1 (2008), pp. 57-70; id., "The Nature of Women's Rape Fantasies: An Analysis of Prevalence, Frequency, and Contents," *Journal of Sex Research* Vol. 46, No. 1 (Jan.-Feb., 2009), pp. 33-45; id. "Women's Rape Fantasies: An Empirical Evaluation of the Major Explanations," *Archives of Sexual Behavior* Vol. 41, 2012, pp. 1107-1119.

³⁶ "Als ein Vampir küssen," instead of "wie ein Vampir küssen." English: "to kiss *as* a vampire" vs. "to kiss *like* a vampire." My emphasis. The protagonist threatens that he will not merely *play* a vampire, but turn into one—although vampires don't exist.

³⁷ Plausible deniability also plays a role in the construction of Stoker's *Dracula*, which opens with the claim that "a history almost at variance with the possibilities of later-day belief may stand forth as simple fact," but ends with Harker's comment that the team's "mass of typewriting" and individual notebooks can hardly be "accept[ed][...] as proofs of so wild a story."

³⁸ "Denn ["Der Vampir"] zeigt uns, wie wenig die Dichtung der Zeit fähig war, einen solchen Stoff zu ergreifen, wie sorgsam sie ihn alles Dämonischen entkleidete und der allgemeinen Mode anpafste, wenn ein äufserer Umstand sie zur Bearbeitung drängte." Hock, *Die Vampyrsgen*, p. 65. My translation.

In order to create what I believe to be the first-ever illustration of the poem, I chose a 3D-rendered image posted by DeviantArt member “Virtualbite” on January 27, 2014 as a starting point:



“Hold me, Thrill me, Kiss me, Kill me...” 3D rendering by Virtualbite, posted on DeviantArt, January 27, 2014.

As can be seen from comparing the compositions, I mirrored the image so that the vampire can use his right hand to raise a glass of Tokayer wine. After that, I replaced all elements but one: I substituted the Lugosi-like male face, created what now is his right arm with the raised wine glass and the baroque coat with lace sleeves, freely combined with a “Schillerkragen”—although this kind of “poet’s collar” became only popular after Anton Graff portrayed Friedrich Schiller (1786-1791). Furthermore, I gave the girl a new arm, another (but quite similar) face, blue ribbons in the hair, a fresh night gown and a silver crucifix pendant, while restoring the bosom to less caricature-like proportions. Only the vampire’s hand grabbing the young woman’s breast remained. The composition was then re-rendered using a painting-effect action script. Finally, following Dante Rossetti’s idea of a dual art work, I generated the text overlay in gold and silver, showing the 1748 poem next to my present translation. Altogether, it took me a good forty hours of editing to complete the master file (5,400 × 7,200 pixels). Although AI tools were used at various steps of the way, the final result is mine.³⁹ In lower resolutions, however, it can be freely used under the “Fair Use” doctrine, provided the credit tag is not removed.

For good measure, I worked out a second variant, this time based on a Midjourney rendering, and again added a range of new elements: another wine glass, a backdrop showing a medieval wall and a gate, ivy, moonshine, flaming torches, etc. After that, the painting effect and the text layers were added. Although the result is

³⁹ In a recent decision, the US copyright office denied copyright eligibility to images created with Midjourney and comparable AI image generators, as the visual results would be unpredictable and thus cannot be effectively controlled by the authors of the text prompts. Although this decision is questionable, it does not affect the eligibility of my illustration for international copyright, as all elements were edited, modified and combined “by hand” to match my creative intentions. See also footnote 41.

technically unobjectionable, the scene remains too idyllic to actually illustrate Ossenfelder's poem. I reproduce it here all the same (see the end of this section) to contrast it with the cover illustration and demonstrate the intricacies of working with Midjourney.⁴⁰

As a bonus picture, I also include "Hand of a Vampire Holding a Glass of Tockayer." Instead of the hand of Ossenfelder's protagonist, I would imagine this to be the black claw of the vampire to whose health he is drinking, the more experienced bloodsucker returning the toast of his young *padawan*. Again starting from a Midjourney rendering here, I extensively modified the image in PhotoShop, making the fingers longer and adding the heavy necklace, the demoniacal pendant and a wealth of gold-colored brocade.⁴¹

For creating these illustrations, I would like to extend my thanks to Lesandra Sayson Santillan, a young and gifted illustrator from Bantayan Island with whom I discussed my first sketches for the cover illustration. Thanks also to Midjourney user "Knewkid," who helped me create a male face looking downward instead of upward or sideways; the allegedly intelligent bot needed very specific instructions such as "looking at his own toes" or "staring at the floor" or "looking down in guilt" (*sic!*) in order to give the head the tilt it needed. Furthermore, I am greatly indebted to my assistant Roselle Quijano Tapdasan from Marikaban, Bantayan Island, who ran the painting effect script for me on my studio workstation in Obo-ob and uploaded the results to my Google Drive; the borrowed laptop I am working on here on Leyte—courtesy Anna Fe Dargantes Declaro—is not equipped to stem this kind of workload. Many thanks also to Jiven Escaña and Peter Mobe, who assisted me with the logistics of "working home away from home." With Brian Forrest, I had an inspiring email exchange about the poem's threatening nature. Last but not least, I am grateful to my wife and family once more for encouraging and supporting me every day.

Hans Corneel de Roos

Inopacan, Leyte

June 8-12, 2023

Note: Instead of creating a separate bibliography, I refer to the detailed information already included in the footnotes.

⁴⁰ My Midjourney prompt was: "/imagine prompt A young male attractive vampire, standing, in baroque costume with white lace at collar and sleeves, raising a glass of white wine with his right hand while he is kissing an attractive blonde girl in nightgown who is leaning in his left arm, black night background, high-resolution, highly detailed, rich colors, Gothic, artwork by Andrew Atroshenko, 4k." Instead of showing the girl sinking into the male's arm half backwards, like in my illustration on the cover of this e-book, this resulted in the frontal *tête-à-tête* shown on the next page. The bot cannot be blamed, as the term "backwards" was missing in the prompt. Just before publishing this e-book, I specified "attractive blonde girl in nightgown who is *exhaustedly and half unconsciously leaning backward* in his left arm" (my emphasis), but the bot produced almost the same results as before.

⁴¹ In my opinion as a former image rights specialist, adopting and modifying an AI generated image that, according to the US Copyright Office, is not copyrightable in itself, heals the lack of predictability objected to. The status of a visual composing employing AI-provided materials should at least be equal to that of other copyrightable works using purchased stock photos or public domain visual elements. Originality and authorial control evolve from the process of selecting, editing and combining such elements, not from the elements themselves.



A young couple holding a glass of wine together. The harmony and symmetry of this scene do not fit the menacing tone of Ossenfelder's poem and Christine's refusal to reciprocate the male protagonist's feelings.



The imagined claw-like black hand of the vampire reciprocating the poet's toast.

ERRATA/ADDENDUM (JUNE 20, 2023): OSSENFELDER AND THE ANACREONTIC TRADITION

* - Page 4: Ossenfelder was 22, not 23 years old when “The Vampire” was published. I corrected it in the text.

† - Page 5: Already in 1887, Erich Schmidt in his *Allgemeine Deutsche Biographie* characterized Ossenfelder’s poetry as “anacreontic,” after the highly respected Greek lyric poet Anacreon (c. 575-c. 495 BC). Anacreon was known for his light-hearted verses about erotic passion and the pleasure of drinking wine, next to other enjoyments and disappointments taken from daily life. His style found many followers: a collection of so-called *Anacreontea* created by anonymous imitators was discovered in the library of Heidelberg, as a part of a manuscript collection from the tenth century, the so-called “Palatine Anthology.” Even before the main *corpus* of this collection was unearthed in 1606, the printer and classical scholar Henri Estienne (c. 1530-1598) published the poems in 1554 with a Latin translation, triggering a new trend. In Europe, we can even speak of an “Anacreontic Movement,” which reached its height in the eighteenth century. German translations of anacreontic works were produced by Johann Nikolaus Götz (1760), Johann Heinrich Friedrich Meinecke (1776), Johann Friedrich Degen (1782), Samuel Friedrich Günther Wahl (1783), Samuel Heinrich Catel (1787), Christian Adolph Overbeck (1800), and many others; new verses were written in German using Anacreon’s style.⁴² As the title of Ossenfelder’s 1753 poetry collection, Schmidt gives “*Oden und Lieder von Heinrich August Ossenfelder der deutschen Gesellschaft in Jena Mitglied (Anakreontische Vignette).*” But in this volume, I did not find the term “Anakreontisch,” neither in the title nor in the rest of the text.⁴³



⁴² See Franz Muncker, *Anakreontiker und preussisch-patriotische Lyriker* (Stuttgart: Union Deutsche Verlagsgesellschaft, 1893).

⁴³ Dresden & Leipzig: Joh. Wilh. Harpeterm, 1753.

But that "The Vampire" is written in anacreontic style is evident both from its content and its meter. The poem deals with unrequited love and mentions a toast with Tockay wine. Like Anacreon himself, Ossenfelder dispenses with rhyme, in favor of a strict meter: each line contains seven syllables, stressed and unstressed after the following scheme:

◡ — ◡ — ◡ — —

This seven-syllable meter is a variant of the eight-syllable meter frequently used by Anacreon himself:⁴⁴

◡◡ — ◡ — ◡ — —

In view of Ossenfelder's intentions to follow this particular style, attempts to add rhyme to "The Vampire" fail to make sense to me: they do not match the poet's design and, in all cases I know of, ruin the poem's meter. Moreover, such efforts easily lead to twisting the text's meaning. Just one example is Gibson's rendering of lines 5 and 6: "As in vampires unmortal | Folk on the Theyse's portal." Not only does "Theyse's" break the rhythm, but "unmortal" (a bastard word probably meaning "immortal," "undead" or "not belonging to the living") is not the proper translation of "tödliche," meaning "deadly," "fatal," "lethal," "death-bringing" or "murderous." Like in the case of Bram Stoker, whose true intentions as to historical and geographical references were largely ignored until my 2012 intervention,⁴⁵ I plead for paying more attention to Ossenfelder's original aims, even if these were "only" anacreontic.

Hans Corneel de Roos
Obo-ob, Bantayan Island
June 20-21, 2023

Note: Minor typographical errors and omissions have been corrected in the text of June 14 and have been marked in **dark orange**.

⁴⁴ The English writer John Phillips (1631–1706), a nephew of the poet John Milton, claimed that an anacreontic line "consists of seven syllables, without being tied to any certain law of quantity." This ignores that Anacreon mostly used eight syllables.

⁴⁵ Hans Corneel de Roos, *The Ultimate Dracula* (Munich: Moonlake Editions, 2012); "[Castle Dracula—Its Exact Location reconstructed from Stoker's Novel, his Research Notes and Contemporary Maps](#)"; "[Vlad the Impaler and his Nameless Double —Bram Stoker's Vampire Trap](#)" (both Linköping: Linköping University Electronic Press, 2012).