

them reside in coffins during the day, and the most powerful ones can create servants. Vampires have rights and are recognized as “people.” This article provides a foundation of basic vampire traits found in the *Anita Blake* series, traits that can be considered when reading other novels that deal with vampires.

Hollinger, Veronica. “The Vampire and the Alien: Variations on the Outsider.” *Science Fiction Studies* 16, no. 2 (1989): 145–60. Hollinger explores two science fiction novels that have vampire characters but explores the characters because of their differences: *The Space Vampires* by Colin Wilson and *I, Vampire* by Jody Scott. Both have vampires as a type of alien, and Hollinger uses the characters from each novel to compare the two portrayals of the vampire.

Huet, Marie-Helene. “Deadly Fears: Dom Augustin Calmet’s Vampires and the Rule Over Death.” *Eighteenth-Century Life* 21, no. 2 (1997): 222–32. Huet discusses the eighteenth-century view of vampires through the lens of Dom Augustin Calmet’s works on vampires, resurrected corpses, and death. The article examines Calmet’s work and analyzes it to explore eighteenth-century European culture’s views of death and the dead. She also discusses the emergence of the vampire myth in the context of religion—vampires as demonic inversions of Christ and as unrestful corpses of the excommunicated—as well as in the context of madness—vampires as mad in their defiance of death and those who believe in vampires as mad.

Hughes, William. “The Raw Yolky Taste of Life.” *Gothic Studies* 2, no. 1 (2000): 148–49. Hughes uses theological and spiritual perspectives to examine the relationship between humans and vampires and what this relationship ultimately says about human culture. He asserts that in early vampire literature, such as Stoker’s *Dracula*, the vampires are seen as soulless and damned creatures that drink blood not for physical but for spiritual sustenance. However, as our culture’s views of spirituality have changed, so have our vampires, as seen in Anne Rice’s vampire novels, in which vampires realize that they are not in danger from crucifixes or churches. The spiritual significance of such objects is lost, and they are reduced only to their material substances. However, this lack of spirituality in the vampire is also followed by a change in which the vampire’s human victims are also seen as desperate and soulless, seeking demise.

Ingelbien, Raphael. “Gothic Genealogies: *Dracula*, ‘Bowen’s Court,’ and Anglo-Irish Psychology.” *ELH* 70, no. 4 (2003): 1089–105. Ingelbien examines previous analyses of *Dracula* and points

out the contradiction between Dracula as the Protestant Ascendancy in terminal decline and as Catholic middle-class entrepreneurs—Ingelbien compares Dracula to the declining Anglo aristocracy and Van Helsing to the rising Anglo-Irish middle class. The article then attempts to resolve this class contradiction through Foucault’s theory of the body and Irish studies. It also examines Dracula as a psychological subject and describes the intertextual links between *Dracula* and Elizabeth Bowen’s memoir, *Bowen’s Court*.

Jarvis, Christine and Viv Burr. “Friends Are the Family We Choose for Ourselves: Young People and Families in the TV Series *Buffy the Vampire Slayer*.” *Young: Youth Journal of Nordic Research* 13, no. 3 (2005): 269–83. Jarvis and Burr deconstruct the traditional nuclear family as it is presented in *Buffy the Vampire Slayer*. They then examine its differences from the postmodern family as well as the positives and negatives of each type of family, according to the show. Jarvis and Burr pay particular attention to the contrast of the families of the Scooby gang to the vampire families, which are examples of a feudal family in which loyalty to the head of the family is prioritized, even to the detriment of the individual.

Johnson, Judith E. “Women and Vampires: Nightmare or Utopia?” *Kenyon Review* 15, no. 1 (1993): 72–80. Johnson discusses the changes in vampire literature, particularly written by women, in the context of social constructions of race, class, and gender. She focuses on how the vampire embodies the characteristics of The Other in Western culture, and how women writers have used this embodiment to subvert the heteronormative white patriarchal structure of society. She compares Anne Rice’s vampire novels and *The Gilda Stories* by Jewelle Gomez to more traditional vampire narratives, such as Bram Stoker’s *Dracula*, in order to chronicle society’s changing perceptions of vampires.

Jordan, John J. “Vampire Cyborg & Scientific Imperialism.” *Journal of Popular Film and Television* 27, no. 2 (1999): 4–12. Through the *Blade* films, Jordan’s article discusses the relationship between science and mysticism in Western culture. The introduction provides a discussion of science as the dominant Western paradigm and its attempt to remain there, ironically through battling more mystical traditions. In the *Blade* film, the scientific worldview is dominantly asserted by bringing vampires, a traditionally mythological creature, under the domain of scientific understanding and practice. The battle between *Blade* and vampires reflects the battle between science and mysticism.

The Choir Boats by Daniel A. Rabuzzi

Toronto: ChiZine Publications, 2009; \$16.95 tpb; 408 pages

reviewed by Ursula Pflug

The saga begins as wealthy London merchant Barnabas McDoon receives a mysterious box that contains a book, a letter, and a key. The writer of the letter urges Barnabas to come to a coffeehouse in Wapping. It is hinted that if he chooses to go to a magical country called Yount bearing the key, his heart’s desire might be regained. The heart’s desire in question is Rehana, a girl he fell in love with in Bombay as a young man and promised to marry, to the eventual satisfaction of her family, well-heeled Muslim merchants. However, upon his return to London, Barnabas’s wealthy uncle and patron told him he would be disowned if he followed such a course of action. Barnabas caved, much to his everlasting regret, but hey, he’s rich now and able to care for his sister’s orphans, Tom and Sally McLeish, in a style to which they would otherwise have remained unaccustomed.

While Barnabas and his partner Sanford attend the meeting at The Piebald Swan, Sally snags the book. She needs something to do, poor girl. Her brother Tom does books and things for the company, but Sally can’t do that, being a girl in early nineteenth century London and all this implies: Napoleon, the East India Company, abolitionism, and so forth. Due to its period and detailed London set pieces as well as its archaisms, *The Choir Boats* hearkens to *Jonathan Strange & Mr Norrell* by Susanna Clarke, or C. S. Lewis’s Narnia series, but its female leads are better, both Sally and the ex-slave Maggie, a math whiz and fellow psychic looking after

her ailing mother in a dreadful London slum.

Sally is super-smart and reads voraciously. She is also a dreamer with as yet largely undiscovered psychic gifts, mainly in the singing department. She spends a lot of time in her attic room alone with her cat Isaak, giving herself a grand postsecondary education in a bit of just about everything. No one minds except the observant cook, for the combination of Sally’s isolation, high mental acuity, and predisposition towards flights of fantasy sometimes kills her appetite for days at a time.

Barnabas and Sanford are met at the coffeehouse by Salmius Nalmius Nax, usually shortened in the Yountian pronunciation to Salms Nalms, and his brother, who urge them to embark on the voyage so that Yount might be saved. The key will open a door in a temple, the most sacred place in Yount, but a Karket-soomi, or person from Earth such as Barnabas himself, must wield it. Understandably this is all a little hard to believe. Perhaps these self-proclaimed Yountians are just after Barnabas’s cash and have come up with this fantasy as a lure. Self-protectively, Barnabas says no.

Sally keeps up with her reading. The book, entitled *Journeys and Travells to Yount and the Realms Within*, is intended to be proof to Barnabas of Yount’s veracity and to provide a little more background information. She stays up nights upon nights and, isolated as she is, wishes herself to Yount. What greater adventure could an adventure-starved girl ask for? Her wishing is important, for among those

Kane, Michael. "Insiders/Outsiders: Conrad's *The Nigger of the Narcissus* and Bram Stoker's *Dracula*." *The Modern Language Review* 92, no. 1 (1997): 1–21. Kane relates Joseph Conrad's *The Nigger of the Narcissus* and Bram Stoker's *Dracula* in terms of how they apply the fears of nineteenth-century England onto foreigners who will contaminate the country unless they are destroyed. He argues that the fears presented in *Dracula*—those of disease, sexual immorality, homosexuality, invasion, and desire—were really fears that the English had about themselves. However, in order to distance themselves from those fears, they placed them onto foreigners or outsiders, such as James Wait in Conrad's novel and Dracula in Stoker's novel.

Kayten, Lawrence. "The Relationship of the Vampire Legend and Schizophrenia." *Journal of Youth and Adolescence* 1, no. 4 (1972): 303–14. Kayten compares the experiences of schizophrenics to the vampire myth. For instance, both share a fear of being enclosed, often undergo periods of starvation and gorging, and have a reversal of the day and night cycle. Kayten includes a brief history of the vampire legend and a discussion of Karl Abraham's libidinal stages and their relation to later character development. Kayten also includes case studies of schizophrenics. While there are interesting connections between psychology and mythology, the article is somewhat outdated, and contemporary psychology has different understandings of schizophrenia.

Keyworth, David. "The Socio-Religious Beliefs and Nature of the Contemporary Vampire Subculture." *Journal of Contemporary Religion* 17, no. 3 (2002): 355–70. Keyworth's article begins with a brief overview of how the Punk movement led to the goth movement, which spawned the vampire subculture. The rest of the article focuses on various aspects of this subculture, such as the roles that the media and Generation X played in shaping it. The article explores the contemporary living vampire from psychological and religious perspectives. It also describes different types of contemporary vampires, such as psychic vampires and blood-drinking vampires, their rituals and beliefs, and their sense of community. Keyworth explores Christian reactions to these vampires, which include an emergence of Christian vampire slayers. He then gives examples of how Anne Rice's novels have contributed to the vampire subculture, but there is little direct analysis of vampire literature.

Keyworth, David. "Was the Vampire of the Eighteenth Century a Unique Type of Undead-Corpse?" *Folklore* 117, no. 3 (2006):

241–60. Through a comparison of Slavic descriptions of corpses and other eighteenth-century cultures' descriptions of corpses, Keyworth examines the uniqueness of the Slavic vampire. Almost all eighteenth-century descriptions of troublesome corpses include some element of a bloated and preserved body. However, the Slavic culture focuses on blood filling the dead body, attributed to the corpse's habit of walking abroad and sucking the blood of the living. Keyworth also discusses eighteenth-century associations between dead bodies and disease, and he briefly explores the nineteenth-century view of the vampire as a spirit that roams the world in search of blood to feed its corpse.

Kim, Sung Ryol. "The Vampire Lust in D.H. Lawrence." *Studies in the Novel* 93, no. 25 (1993): 436–48. Kim discusses D. H. Lawrence's use of vampire lust—lust for knowledge of another living being—in his novel *Women in Love*. Kim then uses this idea of vampire lust to examine the male-female relationships in the novel. Blood imagery in Lawrence's works and his comparisons of love to death are also discussed. Kim then applies vampirism to a number of relationships in Lawrence's novel and shows how vampirism can lead to the destruction of the self.

Kittredge, George Lyman. "Arm-Pitting Among the Greeks." *The American Journal of Philology* 6, no. 2 (1885): 15–69. Kittredge begins by discussing ancient Greek practices of mutilating corpses (and specifically the practice of "maschalismos," where a victim's severed feet and hands are bound by cords into the corpse's armpits). From there, he examines the ancient Greek view of the relationship between body and soul—that the soul was the shadow of the body and took on the body's appearance after death. He then discusses similar myths, such as vampire myths and the ways of destroying a vampire. Finally, there is an examination of modern Greek views of vampires as poltergeists.

Kujundzic, Dragan. "Empire, Globalization, and the Melancholia of the Sovereign." *The Comparatist* 29 (2005): 82–95. Kujundzic examines globalization in the context of Marxist theory, as well as Derrida's works on the subject. He also incorporates Russian, Serbian, and United States history. To explain globalization in terms of the nation-state that attempts to cling to power in the face of globalization, he employs Bram Stoker's *Dracula* and Coppola's film adaptation of the novel.

Lacey, Lauren J. "Octavia E. Butler on Coping with Power in *Parable of the Sower*, *Parable of the Talents*, and *Fledgling*." *Critique*:

Karket-soomi who one way or another over the centuries have made it to Yount, they have been, in the main, fierce wishers.

During this time Sally notices that the house is being spied upon by a wren which seems not wholly bird but something else and by a man with a white face and a red coat and a very large dog that is perhaps not dog at all. One day she runs into him in the company office below her bedroom where she likes to go alone when everyone else is out, mainly to absorb the intriguing atmosphere of pipe smoke, maps, and framed prints with subjects from whaling and mythology. She is terrified and manages to escape, but not before noticing that his red coat, rippling as if of itself, is embroidered with lines of moving calligraphy. She doesn't manage to make out the words.

This figure, Salms Nalms tells Barnabas, is The Cretched Man, in thrall to Strix Tender Wurm, a Yountish Luciferian owl, evil beyond measure. Next thing you know, The Cretched Man has kidnapped poor Tom and taken him to Yount, where he is to be exchanged for the key at the Temple of the Ear, Yount's omphalos and most sacred site.

That's it, then, there's no more time for dithering, and so Barnabas, Sanford, Sally, and Sally's German governess (who is handy with a pistol) set sail for Africa by an East Indiaman, during which Sally enjoys an intriguing shipboard romance, and the reader is glad she's finally got a life. In the Cape, they visit with some friends of Yount to await the Yountish ship that will take them south, for the gateway lies far in the southern oceans. The portals are navigable with the help of a clever device, part mechanical, part metaphysical, called the Fulginator, via the Interrugal realms, a queasy between-

the-dimensions kind of place which is nevertheless made of seas and big islands just like Earth and Yount are. Whales and dolphins are capable of fulminating without this device, but you already knew that, didn't you?

Do the family and their friends save Yount? Do they save Tom? Is the wizard, who is actually named Jambres, truly evil, or only the semi-reluctant keeper of rules which the Yountians have broken? One clue this might be the case is his discourse to poor captive Tom that proud British colonialism is not entirely the good thing many, including Barnabas himself, make it out to be.

What is Yount, anyway, and how did it become dislodged from its original position in space/time and get tangled up with Earth? The Yountians don't even know; they woke amnesiac from their journey, but that was a long time ago, and they have been traveling by ship to Earth or Karket-soom for centuries, allegedly making themselves useful in the shipping business but actually looking for families who can help them to free Yount from its imprisonment.

The Choir Boats is an ambitious debut, the first in a *Chronicles of Yount* trilogy. Rabuzzi has done oodles of research as the book is replete with period details of London life. His set pieces are wonderfully drawn, and his characters sympathetic and believable.

In the second book, *A Tax from Heaven*, Rabuzzi tells us on his website, "Sally returns to London and discovers that only Maggie can save Yount. . . ." Given that she was my favorite minor character, I'm looking forward to it. ▲

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