Nineteenth-century depictions of female monsters in literature inevitably focused on the powerful sexual female and the conflicting feelings of horror and fascination that she engendered in a society that tried to impose strict paradigms on the meaning of femininity. Tales of female vampires and female werewolves, monsters that, in folklore as well as literature, have shared a close association that has often blurred the lines of distinction between the two, illustrate this preoccupation with the sexual woman, and also a lack of understanding of female issues such as pregnancy, in their misogynistic portrayals of the sexual female as a blood-thirsty monster.

This paper will examine shared characteristics of the nineteenth-century literary female vampire and the female werewolf in the context of the misogynistic discourses within these texts. Making particular reference to, among others, E.T.A. Hoffmann’s ‘Aurelia’, Frederick Marryat’s ‘The White Wolf of the Hartz Mountains’, Sheridan Le Fanu’s ‘Carmilla’, Clemence Housman’s ‘The Were-wolf’ and Bram Stoker’s *Dracula*, as well as to the medical and social beliefs of the time, I will endeavour to examine not only the monstrification and bestialisation of the transgressive woman, but also the notion that women’s physiology made them intrinsically Other and potentially monstrous and dangerous.

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