Rooted in the atavistic and nebulous mists of folklore, the vampire has always shown its multiform and protean capacity of adaptation to the different events and periods of history. Paradoxically enough, shedding no reflection in the mirror of early literary texts, vampires have become doubles of human fears and anxieties of all times. This talk presents an inclusive overview of how the vampire has evolved from a symbol of monstrosity, horror and sexual polysemic behaviour to one of present-day pubescent and puritan love. The origins of the vampire as a literary myth reflecting the uncanny can be traced back to the Romantic period, with the narrative point of departure of John William Polidori’s ‘The Vampyre’ (1816). With James Malcolm Rymer’s ‘Varney the Vampire’ (1837), published in installments, the creatures of the night turned themselves into an emblem of popular culture which would be exploited later, in Victorian sensation narratives, in the symbolic form of elusive and sexually deviant monsters like Joseph Sheridan Le Fanu’s ‘Carmilla’ (1872) and Bram Stoker’s Dracula (1897). The decadence of the literary vampire in the first part of the twentieth century was counterpointed by the zenith of vampires as cinematic creatures, from Murnau’s Nosferatu (1922) to Tod Browning’s Dracula (1931), tackling the sexual fetishism of blood in technicolor, incarnated by Terence Fisher’s Horror of Dracula (1958) and the subsequent Hammer films. The crepuscular tone of Anne Rice’s “Vampire Chronicles” and John Badham’s Dracula (1979) paved the way for the rise of the postmodern vampire, portrayed in Francis Ford Coppola’s Bram Stoker’s Dracula (1992) and, ultimately, in Stephenie Meyer’s “The Twilight Saga”. It is my contention that, in recent times, the vampire has become a “disenchanted image”, an emblem of adolescent “romantic love” which opposes the powerful figure of ancestral horror and sexual unease embodied by the Victorian vampire.