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KEY=VAMPIRE - SARA WARREN

Carmilla - The Return

A Vampire Novel

Design Image Group Incorporated Kyle Marffin's provocative debut is a modern day retelling of J.S. Sheridan LeFanu's classic 19th century vampire novella. Gothic literature's most notorious female vampire, the seductive Countess Carmilla Karnstein, stalks an unsuspecting victim through glittery streets to the desolate northwoods, and back to her Styrian homeland, glimpsing her unwrittenhistory while replaying the events of the original with a decidedly contemporary twist.

Carmilla

Library of Alexandria

Carmilla

Kids Can Press Ltd An adaptation of Shaftesbury's award-winning, groundbreaking queer vampire web series, Carmilla. Newly escaped from the stifling boredom of a small town, college freshman Laura is ready for her first great adventure. But when her roommate, Betty, vanishes, and a sarcastic, nocturnal philosophy student named Carmilla moves into Betty's side of the room, Laura decides to play detective. Turns out, Betty isn't the first girl to go missing Ñ she's just the first girl not to come back. As Laura closes in on answers, tensions rise with Carmilla. Is this just a roommate relationship that isn't working out, or does Carmilla know more than she's letting on about the disappearances? What will Laura do if it turns out her roommate isn't just selfish and insensitive, but completely inhuman? And what will she do with the feelings she's starting to have for Carmilla?

Carmilla

Large Print

In Styria, we, though by no means magnificent people, inhabit a castle, or schloss. A small income, in that part of the world, goes a great way. Eight or nine hundred a year does wonders. Scantly enough ours would have answered among wealthy people at home. My father is English, and I bear an English name, although I never saw England. But here, in this lonely and primitive place, where everything is so marvelously cheap, I really don't see how ever so much more money would at all materially add to our comforts, or even luxuries.My father was in the Austrian service, and retired upon a pension and his patrimony, and purchased this feudal residence, and the small estate on which it stands, a bargain.

The Blood of the Vampire

Read Books Ltd First published in 1897, "The Blood of the Vampire" is a vampire novel by prolific writer Florence Marryat. The story revolves around one Miss Harriet Brandt, the daughter of a mad scientist and a voodoo priestess who leaves her home in Jamaica for the first time to travel to Europe. However, Harriet is not a normal young woman, as everybody who gets close to her becomes ill or even dies. Boasting a sensational plot and utterly bizarre characters, Florence Marryat's Victorian vampire tale constitutes a must-read for fans of the genre. Florence Marryat (1833 - 1899) was a British actress and author. She is remembered for her sensational novels and her relationships with numerous famous spiritual mediums during the 19th century. Other notable works by this author include: "Love's Conflict" (1865), "Her Father's Name" (1876), "There is No Death" (1891) and "The Spirit World" (1894), and "The Dead Man's Message" (1894). Many vintage books such as this are increasingly scarce and expensive. It is with this in mind that we are republishing this volume now in an affordable, modern, high-quality edition complete with the original text and artwork.

Reading the Vampire

Routledge Insatiable bloodlust, dangerous sexualities, the horror of the undead, uncharted Transylvanian wildernesses, and a morbid fascination with the `other': the legend of the vampire continues to haunt popular imagination. Reading the Vampire examines the vampire in all its various manifestations and cultural meanings. Ken Gelder investigates vampire narratives in literature and in film, from early vampire stories like Sheridan Le Fanu's `lesbian vampire' tale Carmilla and Bram Stoker's Dracula, the most famous vampire narrative of all, to contemporary American vampire blockbusters by Stephen King and others, the vampire chronicles of Anne Rice, `post-Ceausescu' vampire narratives, and films such as FW Murnau's Nosferatu and Bram Stoker's Dracula. Reading the Vampire embeds vampires in their cultural contexts, showing vampire narratives feeding off the anxieties and fascinations of their times: from the nineteenth century perils of tourism, issues of colonialism and national identity, and obsessions with sex and death, to the `queer' identity of the vampire or current vampiric metaphors for dangerous exchanges of bodily fluids and AIDS.

The Vampire in Literature

A Critical Bibliography

Umi Research Press "Comprehensive bibliography (1000+ items) is preceded by three critical essays, two by the editor and one by Devendra P. Varma, a scholar of Dracula and vampirism. A timely release considering the upsurge of interest in this field, and well done." --Goodreads.

Vampires Never Get Old

Tales with Fresh Bite

Imprint "Boundary-pushing... Stories that stake a new claim on old tropes." —Publishers Weekly, starred review Eleven fresh vampire stories from young adult fiction's leading voices in this bestselling anthology! In this delicious new collection, you'll find stories about lurking vampires of social media, rebellious vampires hungry for more than just blood, eager vampires coming out—and going out for their first kill—and other bold, breathtaking, dangerous, dreamy, eerie, iconic, powerful creatures of the night. Welcome to the evolution of the vampire—and a revolution on the page. *Vampires Never Get Old* includes stories by authors both bestselling and acclaimed, including Samira Ahmed, Dhonielle Clayton, Zoraida Córdova and Natalie C. Parker, Tessa Gratton, Heidi Heilig, Julie Murphy, Mark Oshiro, Rebecca Roanhorse, Laura Ruby, Victoria "V. E." Schwab, and Kayla Whaley. An Imprint Book "Vampire fans, sink your teeth into this satisfying collection." —Kirkus Reviews

Carmilla and Laura

"This is a beautiful retelling ... perfect for anyone who likes darker-themed romance, horror stories, or plain ol' lesbian vampires." -The Lesbian 52 In the late 19th century, Laura lives a lonely life in a schloss by the forest, Styria, with only her doting father and two governesses for company. A chance accident brings a new companion, however - the eccentric and beautiful Carmilla. With charm unparalleled and habits as mysterious as her history, Carmilla's allure is undeniable, drawing Laura closer with every affectionate touch and word. Attraction blossoms into a temptation Laura fears to name, a tantalizing passion burning brighter than the fires of hell. But when a mysterious plague begins stealing the lives of young women in her home and the village beyond, Laura wrestles to reconcile the truth - that the gentle, fragile woman she loves may be a monster cast out of heaven. Carmilla, the classic vampire novella written by J Sheridan LeFanu, receives new life in this gorgeous retelling, centered on the provocative, controversial leads of the original, Carmilla and Laura. "The writing is gorgeous, the story is enthralling, and the characters are lovable ... I would recommend this story to anyone who loves vampires, adores sweet historical romance, and/or who wants a delicious little snack of a book to while away an afternoon." -Evie Drae, author of *Beauregard and the Beast*

Carmilla

The Wolves of Styria

Createspace Independent Pub Approximately 54,000 words. When fate draws together the lives of two young women, their mutual attraction quickly flourishes into a bond which threatens the boundaries of social etiquette in 1860's Styria. As their relationship continues to develop further, they remain oblivious to the growing horror which surrounds them, as throughout the province other young women begin dying in mysterious circumstances. Meanwhile, others are falling victim to the apparently random attacks of a rampaging pack of wolves. When, finally the truth is revealed, the scene is set for a battle between two ancient evils. Years before the publication of *Bram Stoker's Dracula*, Joseph Sheridan Le Fanu produced a haunting gothic mystery called *Carmilla*. David Brian has used much of the original narrative to create a very different version of *Carmilla*. Introducing an array of new characters, and touching on subjects which would have been considered taboo in the 1800's, Brian has succeeded in bringing a whole new level of horror, and tragedy, to the legend of *Carmilla*.

Vampires

Myths and Metaphors of Enduring Evil

BRILL In the modern world vampires come in all forms: they can be perpetrators or victims, metaphors or monsters, scapegoats for sinfulness or mirrors of our own evil. What becomes obvious from the scope of the fifteen essays in this collection is that vampires have infiltrated just about every area of popular culture and consciousness. In fact, the way that vampires are depicted in all types of media is often a telling signifier of the fears and expectations of a culture or community and the way that it perceives itself, and others. The volume's essays offer a fascinating insight into both vampires themselves and the cultures that envisage them.

In a Glass Darkly

Horror Collections

□□□ PROLOGUE. MARTIN HESSELIUS, THE GERMAN PHYSICIAN. Though carefully educated in medicine and surgery, I have never practised either. The study of each continues, nevertheless, to interest me profoundly. Neither idleness nor caprice caused my secession from the honourable calling which I had just entered. The cause was a very trifling scratch inflicted by a dissecting knife. This trifle cost me the loss of two fingers, amputated promptly, and the more painful loss of my health, for I have never been quite well since, and have seldom been twelve months together in the same place. In my wanderings I became acquainted with Dr. Martin Hesselius, a wanderer like myself, like me a physician, and like me an enthusiast in his profession. Unlike me in this, that his wanderings were voluntary, and he a man, if not of fortune, as we estimate fortune in England, at least in what our forefathers used to term "easy circumstances." He was an old man when I first saw him; nearly five-and-thirty years my senior. In Dr. Martin Hesselius, I found my master. His knowledge was immense, his grasp of a case was an intuition. He was the very man to inspire a young enthusiast, like me, with awe and delight. My admiration has stood the test of time and survived the separation of death. I am sure it was well-founded. Here and there a case strikes me as of a kind to amuse or horrify a lay reader with an interest quite different from the peculiar one which it may possess for an expert. With slight modifications, chiefly of language, and of course a change of names, I copy the following. The narrator is Dr. Martin Hesselius. I find it among the voluminous notes of cases which he made during a tour in England about sixty-four years ago.

Our Vampires, Ourselves

University of Chicago Press This "vigorous, witty look at the undead as cultural icons in 19th- and 20th-century England and America" examines the many meanings of the vampire myth (*Kirkus Reviews*). From Byron's Lord Ruthven to Anne Rice's Lestat to the black bisexual heroine of Jewelle Gomez's *The Gilda Stories*, vampires have taken many forms, capturing and recapturing our imaginations for centuries. In *Our Vampires, Ourselves*, Nina Auerbach explores the rich history of this literary and cultural phenomenon to illuminate how every age embraces the vampire it needs—and gets the vampire it deserves. Working with a wide range of texts, as well as movies and television, Auerbach follows the evolution of the vampire from 19th century England to 20th century America. Using the mercurial figure as a lens for viewing the last two hundred years of Anglo-American cultural history, "this seductive work offers profound insights into many of the urgent concerns of our time" (*Wendy Doniger, The Nation*).

A History of the Vampire in Popular Culture

Love at First Bite

Pen and Sword History Our enduring love of vampires - the bad boys (and girls) of paranormal fantasy - has persisted for centuries. Despite being bloodthirsty, heartless killers, vampire stories commonly carry erotic overtones that are missing from other paranormal or horror stories. Even when monstrous teeth are sinking into pale, helpless throats - especially then - vampires are sexy. But why? In A History Of The Vampire In Popular Culture, author Violet Fenn takes the reader through the history of vampires in 'fact' and fiction, their origins in mythology and literature and their enduring appeal on TV and film. We'll delve into the sexuality - and sexism - of vampire lore, as well as how modern audiences still hunger for a pair of sharp fangs in the middle of the night.

Three Vampire Tales

Wadsworth Publishing Company Three classic works of vampire literature come together for the first time in one volume. Complementing the complete texts are background essays as well as additional selections by the three authors and others. Because the vampire novel has proven so influential in film, an extensive filmography is included.

How to Be A Vampire

Templar Books For those who join the decadent realm of the vampire, eternal life holds juicy perks--charm and strength, shape-shifting and flying, telepathy and super-powered senses. "How to Be a Vampire" is a comprehensive guide to the vampire lifestyle that quenches newcomers' thirst for lore--and tasteful tips. Illustrations.

Dracula

Random House Books for Young Readers Having discovered the double identity of the wealthy Transylvanian nobleman, Count Dracula, a small group of people vow to rid the world of the evil vampire.

The Vampire in Folklore, History, Literature, Film and Television

A Comprehensive Bibliography

McFarland This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television—from Bela Lugosi's Dracula to Buffy the Vampire Slayer, True Blood and the Twilight Saga—are well represented.

Daughters of Darkness

Lesbian Vampire Stories

Collects modern lesbian vampire stories, including LeFanu's Carmilla, Pat Califia's Vampire, and Katherine V. Forrest's O Captain, My Captain.

Fledgling

A Novel

Seven Stories Press Fledgling, Octavia Butler's last novel, is the story of an apparently young, amnesiac girl whose alarmingly un-human needs and abilities lead her to a startling conclusion: she is in fact a genetically modified, 53-year-old vampire. Forced to discover what she can about her stolen former life, she must at the same time learn who wanted—and still wants—to destroy her and those she cares for, and how she can save herself. Fledgling is a captivating novel that tests the limits of "otherness" and questions what it means to be truly human.

The Blood is the Life

Vampires in Literature

Popular Press The essays in this volume use a humanistic viewpoint to explore the evolution and significance of the vampire in literature from the Romantic era to the millennium."--BOOK JACKET.

Anne Rice's Vampire Chronicles An Alphabettery

Anchor An annotated cosmology of Anne Rice's Vampiredom from A(kasha) to Z(enobia)--all fifteen books of the Vampire Chronicles detailed, by a longtime Anne Rice reader and scholar; the who, what, where, why, (and often) how of her beloved characters, mortal and 'im', brought together in a book for the first time. Illustrated by Mark Edward Geyer. An Alphabettery of Anne Rice's Vampire Chronicles gathers together, from all fifteen of the books in the series, the facts, details, story lines, genealogies of her characters, vampiric subjects, geographical influences, and cultural and individual histories, all of which Rice painstakingly researched and invented during her 40-year career--to date--through which she has enchanted and transported us. Here are concise, detailed biographies of every character, no matter how central or minor to the cosmology. Revealed are the intricacies and interconnectedness of characters and subjects throughout. We see how Akasha (Queen of Egypt and the first vampire) is connected to Mekare (the inheritor of the title of the Queen of the Damned), etc., and how these characters connect back to the darkest rebel outlaw of them all, Lestat de Lioncourt

... And we see, as well, the ways in which Rice's vampires have evolved from warring civilizations to isolated covens to a unified race of blood drinkers led by their hero-wanderer and sole monarch, Prince Lestat. For devoted and first-time Anne Rice readers alike, *An Alphabettery of Anne Rice's Vampire Chronicles* will be the holy grail of lore and revelation for those who have been, and continue to be, mesmerized by the worlds within worlds of these beloved tales of the undead.

Gender in the Vampire Narrative

Springer Gender in the Vampire Narrative addresses issues of masculinity and femininity, unpacking cultural norms of gender. This collection demonstrates the way that representations of gender in the vampire narrative traverse a large scope of expectations and tropes. The text offers classroom ready original essays that outline contemporary debates about sexual objectification and gender norms using the lens of the vampire in order to examine the ways those roles are undone and reinforced through popular culture through a specific emphasis on cultural fears and anxieties about gender roles. The essays explore the presentations of gendered identities in a wide variety of sources including novels, films, graphic novels and more, focusing on wildly popular examples, such as *The Vampire Diaries*, *True Blood*, and *Twilight*, and also lesser known works, for instance, *Byzantium* and *The Blood of the Vampire*. The authors work to unravel the ties that bind gender to the body and the sociocultural institutions that shape our views of gendered norms and invite students of all levels to engage in interdisciplinary conversations about both theoretical and embodied constructions of gender. This text makes a fascinating accompanying text for many courses, such as first-year studies, literature, film, women's and gender studies, sociology, popular culture or media studies, cultural studies, American studies or history. Ultimately this is a text for all fans of popular culture. "Hobson and Anyiwo chase the vampire through history and across literature, film, television, and stage, exploring this complexity and offering insightful and accessible analyses that will be enjoyed by students in popular culture, gender studies, and speculative fiction. This collection is not to be missed by those with an interest in feminist cultural studies - or the undead." - Barbara Gurr, University of Connecticut "Hobson and Anyiwo push the boundaries of the scholarship as it has been written until now." -Catherine Coker, Texas A&M University Amanda Hobson is Assistant Dean of Students and Director of the Women's Resource Center at Indiana State University. U. Melissa Anyiwo is a Professor of Politics & History and Coordinator of African American Studies at Curry College in Massachusetts.

Vampire Legends in Contemporary American Culture

What Becomes a Legend Most

University Press of Kentucky While vampire stories have been part of popular culture since the beginning of the nineteenth century, it has been in recent decades that they have become a central part of American culture. *Vampire Legends in Contemporary American Culture* looks at how vampire stories -- from *Bram Stoker's Dracula* to *Blacula*, from *Bela Lugosi's films* to *Love at First Bite* -- have become part of our ongoing debate about what it means to be human. William Patrick Day looks at how writers and filmmakers as diverse as Anne Rice and Andy Warhol present the vampire as an archetype of human identity, as well as how many post-modern vampire stories reflect our fear and attraction to stories of addiction and violence. He argues that contemporary stories use the character of *Dracula* to explore modern values, and that stories of vampire slayers, such as the popular television series *Buffy the Vampire Slayer*, integrate current feminist ideas and the image of the Vietnam veteran into a new heroic version of the vampire story.

Carmilla

A Critical Edition

Syracuse University Press First serialized in the journal "The Dark Blue" and published shortly thereafter in the short story collection *In a Glass Darkly*, Le Fanu's 1872 vampire tale is in many ways the overlooked older sister of *Bram Stoker's* more acclaimed *Dracula*. A thrilling gothic tale, *Carmilla* tells the story of a young woman lured by the charms of a female vampire. This edition includes a student-oriented introduction, tracing the major critical responses to *Carmilla*, and four interdisciplinary essays by leading scholars who analyze the story from a variety of theoretical perspectives. Ranging from politics to gender, Gothicism to feminism, and nineteenth-century aestheticism to contemporary film studies, these critical yet accessible articles model the diverse ways that scholars can approach a single text. With a glossary, biography, bibliography, and explanatory notes on the text, this edition is ideal for students of Irish and British nineteenth-century literature.

Dead Collections

A Novel

Penguin A whirlwind romance between an eccentric archivist and a grieving widow explores what it means to be at home in your own body in this clever, humorous, and heartfelt novel. When archivist Sol meets Elsie, the larger than life widow of a moderately famous television writer who's come to donate her wife's papers, there's an instant spark. But Sol has a secret: he suffers from an illness called vampirism, and hides from the sun by living in his basement office. On their way to falling in love, the two traverse grief, delve into the Internet fandom they once unknowingly shared, and navigate the realities of transphobia and the stigmas of carrying the "vampire disease." Then, when strange things start happening at the collection, Sol must embrace even more of the unknown to save himself and his job. *DEAD COLLECTIONS* is a wry novel full of heart and empathy, that celebrates the journey, the difficulties and joys, in finding love and comfort within our own bodies.

Open graves, open minds

Representations of vampires and the Undead from the Enlightenment to the present day

Manchester University Press This collection of interconnected essays relates the Undead in literature, art and other media to questions concerning gender, race, genre, technology, consumption and social change. A coherent narrative follows Enlightenment studies of the vampire's origins in folklore and folk panics, the sources of vampire fiction, through Romantic incarnations in Byron and Polidori to Le Fanu's *Carmilla*. Further essays discuss the Undead in the context of *Dracula*, fin-de-siècle decadence, Nazi Germany and early cinematic treatments. The rise of the sympathetic vampire is charted from Coppola's film, *Bram Stoker's Dracula*, to *Buffy the Vampire Slayer* and *Twilight*. More recent manifestations in novels, TV, Goth subculture, young adult fiction and cinema are dealt with in discussions of *True Blood*, *The Vampire Diaries* and much more. Featuring distinguished contributors, including a prominent novelist, and aimed at interdisciplinary scholars or postgraduate students, it will also appeal to aficionados of creative writing and Undead enthusiasts. www.opengravesopenminds.com

Women's sexual liberation from victorian patriarchy in Sheridan Le Fanu's Carmilla

GRIN Verlag Seminar paper from the year 2004 in the subject English Language and Literature Studies - Linguistics, grade: 1,7, University of Marburg (Institute for English and American Studies), course: Blood, Lust and (Un)Death: Vampires in American and British Cultures, 10 entries in the bibliography, language: English, abstract: *Carmilla* is the concluding story of Joseph Sheridan Le Fanu's horror story collection *In a Glass Darkly* which was published in 1872. *Carmilla* does not simply complete this collection but raises the topic of lesbianism and thus conveys the most provocative idea of all preceding texts. Considering the extreme prudery prevailing during the Victorian age, the publication of *Carmilla* represented a real scandal ignoring the severe, moral restrictions of that time. Women were not understood as sexual beings and moreover, homosexuality was a term people were absolutely ignorant of. An erotic relationship with a partner of the same sex was a thing people could not think or dared not to think of. Among others McCormack states, "We begin with a pious clergyman and end with lesbianism, the offence Queen Victoria found unbelievable." (McCormack 154). Nevertheless or even

because of this, *Carmilla* is Le Fanu's best remembered work and considered one of the most influential texts of English vampire literature. It is not without reason that *Carmilla* served Bram Stoker as an inspiration for his novel *Dracula* which has been the most popular piece of vampire literature until today. *Carmilla* is set in Styria with no apparent hint when it takes place. The two protagonists Laura and Carmilla are both young girls whose relationship becomes more and more erotic as the story proceeds. Together with her father and a few servants, Laura lives very isolated in the family's castle with no surroundings but forest for miles. She is more than happy to have finally found a companion in the beautiful Carmilla. Carmilla who turns out to be a vampire seduces Laura and loftily confesses her love to Laura more than once. While the reader is aware of Carmilla's nature quite early, Laura ignores the obvious until the very end. Laura has ambiguous feelings for her female lover. On the one hand she feels drawn towards her; on the other hand she has a revulsion against Carmilla's strange behaviour. During the process of Laura being vampirized, she becomes weaker every day and more and more similar to Carmilla. Laura's father watches this proceeding sorrowfully without being able to help it. In the following, I will show that Laura's devotion to Carmilla exercised through the vampiric act can be read as a female escape from patriarchal chains. The male characters that all play minor roles lose control of the events and are powerless against the unknown enchantment Carmilla radiates.

The Ballad of Black Tom

Tordotcom One of NPR's Best Books of 2016, winner of the Shirley Jackson Award, the British Fantasy Award, the This is Horror Award for Novella of the Year, and a finalist for the Hugo, Nebula, Locus, World Fantasy, and Bram Stoker Awards People move to New York looking for magic and nothing will convince them it isn't there. Charles Thomas Tester hustles to put food on the table, keep the roof over his father's head, from Harlem to Flushing Meadows to Red Hook. He knows what magic a suit can cast, the invisibility a guitar case can provide, and the curse written on his skin that attracts the eye of wealthy white folks and their cops. But when he delivers an occult tome to a reclusive sorceress in the heart of Queens, Tom opens a door to a deeper realm of magic, and earns the attention of things best left sleeping. A storm that might swallow the world is building in Brooklyn. Will Black Tom live to see it break? "LaValle's novella of sorcery and skullduggery in Jazz Age New York is a magnificent example of what weird fiction can and should do." — Laird Barron, author of *The Beautiful Thing That Awaits Us All* "[LaValle] reinvents outmoded literary conventions, particularly the ghettos of genre and ethnicity that long divided serious literature from popular fiction." — Praise for *The Devil in Silver* from Elizabeth Hand, author of *Radiant Days* "LaValle cleverly subverts Lovecraft's Cthulhu mythos by imbuing a black man with the power to summon the Old Ones, and creates genuine chills with his evocation of the monstrous *Sleeping King*, an echo of Lovecraft's *Dagon*... [*The Ballad of Black Tom*] has a satisfying slingshot ending." - Elizabeth Hand for *Fantasy & ScienceFiction* At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Character Counts

Freemasonry Is a National Treasure and a Source of Our Founders' Constitutional Original Intent

AuthorHouse

Dracula in Love

Anchor In this wonderfully transporting novel, award-winning author Karen Essex turns a timeless classic inside out, spinning a haunting, erotic, and suspenseful story of eternal love and possession. From the shadowy banks of the river Thames to the wild and windswept Yorkshire coast, *Dracula's* eternal muse, Mina Murray, vividly recounts the intimate details of what really transpired between her and the Count—the joys and terrors of a passionate affair that has linked them through the centuries, and her rebellion against her own frightening preternatural powers. Mina's version of this gothic vampire tale is a visceral journey into Victorian England's dimly lit bedrooms, mist-filled cemeteries, and asylum chambers, revealing the dark secrets and mysteries locked within. Time falls away as she is swept into a mythical journey far beyond mortal comprehension, where she must finally make the decision she has been avoiding for almost a millennium. Bram Stoker's classic novel offered one side of the story, in which Mina had no past and bore no responsibility for the unfolding events. Now, for the first time, the truth of Mina's personal voyage, and of vampirism itself, is revealed. What this flesh and blood woman has to say is more sensual, more devious, and more enthralling than the Victorians could have expressed or perhaps even have imagined.

Legends of Blood

The Vampire in History and Myth

Praeger Pub Text Delves into the myths, legends, literature, and history surrounding that ever-frightening and yet strangely seductive creature, the vampire.

The Dracula Book of Great Vampire Stories

Citadel Press Includes such tales as "The horla," "The sad story of a vampire," "For the blood is the life," and "Dracula's guest"

Requiem for Rome

White Wolf Pub

Nature and the Supernatural

As Together Constituting the One System of God

The Vampire in Nineteenth Century English Literature

University of Wisconsin Pres Carol A. Senf traces the vampire's evolution from folklore to twentieth-century popular culture and explains why this creature became such an important metaphor in Victorian England. This bloodsucker who had stalked the folklore of almost every culture became the property of serious artists and thinkers in Victorian England, including Charlotte and Emily Brontë, George Eliot, Charles Dickens, Karl Marx, and Friedrich Engels. People who did not believe in the existence of vampires nonetheless saw numerous metaphoric possibilities in a creature from the past that exerted pressure on the present and was often threatening because of its sexuality.

The Vampire Almanac

The Complete History

The Return of Captain Vampire

Hollywood Comics Brian Gallagher continues the adventures of Russian Captain Boris Liatoukine, who, in his time, terrorized Romania. From 1830 to the near future, Brian narrates the exploits of this intrepid vampire whose path will cross, at various times, those of Dracula, Carmilla, the Vampire City, KGB killers and Western secret services.

The Monstrous-Feminine

Film, Feminism, Psychoanalysis

Routledge In almost all critical writings on the horror film, woman is conceptualised only as victim. In The Monstrous-Feminine Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the Alien trilogy, T

To Love A Vampire

Van Helsing was not so different from the other medical students at the university: quick-witted, and equally adept with sword or scalpel. Like the other lads, he was occasionally called upon to do a bit of body snatching to provide subjects for dissection in anatomy class...until one night, when one of the corpses was not as dead as it should have been. A chance encounter with a girl named Carmilla Karnstein and her aunt, Countess Elizabeth Bathory, would soon draw Van Helsing into a world beyond darkness and death.