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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.

Three nineteenth-century literary giants—Bram Stoker, Mary Shelley, and Oscar Wilde—in one outstanding volume of Victorian gothic horror. In the 1800s, penny dreadfuls were cheap English stories that featured lurid, disturbing, and tantalizing content. These horror serials cost a penny per issue, hence their name. Pen-

ny dreadfuls often paid homage to—and even inspired—many of the more famous narratives of the horror genre. Born of the penny dreadful tradition and originally published at a time when dramatic scientific discoveries sparked a cultural fixation on the paranormal, these stories remain timeless in their uncanny ability to prey upon our primal fear of that which is strange, violent, and unknown. This book contains three haunting tales and a bonus story: Dracula by Bram Stoker Dracula's Guest by Bram Stoker (Dracula's original first chapter, not published until after Stoker's death) Frankenstein by Mary Shelley The Picture of Dorian Gray by Oscar Wilde Curl up with The Penny Dreadfuls on a dark, moonless night and rediscover these chilling classics!

When Jonathan Harker visits the remote Transylvanian castle of Count Dracula, little does he know that he will become a captive of the undead! Stalked by inhuman creatures, in a tale dripping with chilling tension that spins us across Eu-

rope, Harker and his friends must try to resist falling prey to the ultimate horror, and lead a resistance that converges on a final and devastating battle for survival. A gripping Gothic tale from the majestic Bram Stoker, which led to the birth of a legend and stoked the fertile imagination of filmmakers, artists and novelists. Deluxe version with a new introduction, and the short story 'Dracula's Guest'. Flame Tree Collector's Editions present the foundations of speculative fiction, authors without whom the imaginative literature of the twentieth century would not exist, bringing the best and most influential writers into a striking and collectable library. Each book features a new introduction, a short biography and a glossary of Literary, Gothic and Victorian terms.

To borrow a phrase used by one of the characters in the novel, Dracula is "nineteenth century up-to-date with a vengeance." In her introduction to this edition Glennis Byron first discusses the famous novel as an expression not of universal fears and desires, but of specifically late nineteenth-century concerns. And she discusses too the ways in which to the modern reader it is not Transylvania but London that is the location of the monstrosity in Dracula. The many appendices include contemporary reviews; source materials drawn on by Stoker; documents expressing contemporary views on trances, sleepwalking and hypnotism; and other relevant writing by Stoker, including "the censorship of Fiction," in which he expresses his belief in the need to defend the social and moral purity of the nation.

The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized litera-

ture in the late eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

Bram Stoker, *Dracula and the Victorian Gothic Stage* re-appraises Stoker's key fictions in relation to his working life. It takes Stoker's work from the margins to centre stage, exploring how Victorian theatre's melodramatic and Gothic productions influenced his writing and thinking. This study of Bram Stoker focuses on Stoker as a Gothic writer. Identified with Dracula, Stoker is largely responsible for taking the Gothic away from medieval castles and placing it at the center of modern life. The study examines Stoker's contribution to the modern notion of Gothic and thus to the history of popular culture and demonstrates that the excess generally associated with the Gothic is Stoker's way of examining the social, economic, and political problems. His relevance today is his depiction of problems that continue to haunt us at the beginning of the twenty first century. What makes the current study unique is that it privileges Stoker's use of the Gothic but also addresses that Stoker wrote seventeen other books plus numerous articles and short stories. Since a number

of these works are decidedly not Gothic, the study puts his Gothic novels and short stories into the perspective of everything that he wrote. The creator of *Dracula* also wrote *The Duties of Clerks of Petty Sessions in Ireland*, a standard reference work for clerks in the Irish civil service, as well as *The Man and Lady Athlyne*, two delightful romances. Furthermore, Stoker was fascinated with technological development and racial and gender development at the end of the century as well as in supernatural mystery. Indeed the study demonstrates that the tension between the things that can be explained rationally and the things that cannot is important to our understanding of Stoker as a Gothic writer.

In this essay collection, established experts and new researchers, reassess the performances and cultural significance of Ellen Terry, her daughter Edith Craig (1869–1947) and her son Edward Gordon Craig (1872–1966), as well as Bram Stoker, Lewis Carroll and some less familiar figures.

A treasury of Victorian-era vampire stories includes Edgar Allan Poe's "The Oval Portrait" and Guy de Maupassant's "The Horla," in an anthology complemented by Transylvanian superstitions.

With a legacy stretching back into legend and folklore, the vampire in all its guises haunts the film and fiction of the twentieth century and remains the most enduring of all the monstrous threats that roam the landscapes of horror. In *The Living and the Undead*, Gregory A. Waller shows why this creature continues to fascinate us and why every generation reshapes the story of the violent confrontation between the living and the undead to fit new times. Examining a broad range of novels, stories, plays, films, and made-for-television movies,

Waller focuses upon a series of interrelated texts: Bram Stoker's *Dracula* (1897); several film adaptations of Stoker's novel; F. W. Murnau's *Nosferatu, A Symphony of Horror* (1922); Richard Matheson's *I Am Legend* (1954); Stephen King's *Salem's Lot* (1975); Werner Herzog's *Nosferatu the Vampyre* (1979); and George Romero's *Night of the Living Dead* (1968) and *Dawn of the Dead* (1979). All of these works, Waller argues, speak to our understanding and fear of evil and chaos, of desire and egotism, of slavish dependence and masterful control. This paperback edition of *The Living and the Undead* features a new preface in which Waller positions his analysis in relation to the explosion of vampire and zombie films, fiction, and criticism in the past twenty-five years.

A scintillating new collection of the best Victorian ghost stories, as suspenseful and entertaining as anything written today, by the editor of *Dracula's Guest* and *The Dead Witness*

This volume in this exciting new series provides a detailed yet accessible study of Gothic literature in the nineteenth century. It examines how themes and trends associated with the early Gothic novels were diffused widely in many different genres in the Victorian period, including the ghost story, the detective story and the adventure story. It looks in particular how the Gothic attempted to resolve the psychological and theological problems thrown up the modernisation and secularisation of British society. The author argues that the fetishized figure of the child came to stand for what many believed was being lost by the headlong rush into a technological and industrial future. The relationship between the child and horror is examined, and the book demonstrates that far from a simple rejection or acceptance of secularisa-

tion, the Gothic attempts to articulate an entirely different way of being modern.

The record-breaking phenomenon from Elizabeth Kostova is a celebrated masterpiece that "refashioned the vampire myth into a compelling contemporary novel, a late-night page-turner" (San Francisco Chronicle). Breathtakingly suspenseful and beautifully written, *The Historian* is the story of a young woman plunged into a labyrinth where the secrets of her family's past connect to an inconceivable evil: the dark fifteenth-century reign of Vlad the Impaler and a time-defying pact that may have kept his awful work alive through the ages. The search for the truth becomes an adventure of monumental proportions, taking us from monasteries and dusty libraries to the capitals of Eastern Europe—in a feat of storytelling so rich, so hypnotic, so exciting that it has enthralled readers around the world. "Part thriller, part history, part romance...Kostova has a keen sense of storytelling and she has a marvelous tale to tell." —Baltimore Sun

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.

This book explores vampire narratives that have been expressed across multiple media and new technologies. Stories and characters such as Dracula, Carmilla and even Draculaura from *Monster High* have been made more "real" through their depictions in narratives produced in and across different platforms. This also allows the consumer to engage on multiple levels with the "vampire world," blurring the boundaries between real and imaginary realms and allowing for different kinds of identity to be created while questioning terms such as "author,"

"reader," "player" and "consumer." These essays investigate the consequences of such immersion and why the undead world of the transmedia vampire is so well suited to life in the 21st century.

This study of Bram Stoker focuses on Stoker as a Gothic writer. Identified with *Dracula*, Stoker is largely responsible for taking the Gothic away from medieval castles and placing it at the center of modern life. The study examines Stoker's contribution to the modern notion of Gothic and thus to the history of popular culture and demonstrates that the excess generally associated with the Gothic is Stoker's way of examining the social, economic, and political problems. His relevance today is his depiction of problems that continue to haunt us at the beginning of the twenty first century. What makes the current study unique is that it privileges Stoker's use of the Gothic but also addresses that Stoker wrote seventeen other books plus numerous articles and short stories. Since a number of these works are decidedly not Gothic, the study puts his Gothic novels and short stories into the perspective of everything that he wrote. The creator of *Dracula* also wrote *The Duties of Clerks of Petty Sessions in Ireland*, a standard reference work for clerks in the Irish civil service, as well as *The Man and Lady Athlyne*, two delightful romances. Furthermore, Stoker was fascinated with technological development and racial and gender development at the end of the century as well as in supernatural mystery. Indeed the study demonstrates that the tension between the things that can be explained rationally and the things that cannot is important to our understanding of Stoker as a Gothic writer.

Traces the changing nature of *Dracula* film representations, from the early si-

lent adaptations to recent popular dramas such as Francis Ford Coppola's Bram Stoker's *Dracula*.

Bram Stoker: A Bibliography

Most famous for his much-filmed novel *Dracula*, Bram Stoker was nonetheless a prolific writer. This accessible book offers an introduction to a range of his work - novels, short stories, biography, and criticism. It provides a discussion of recent scholarship on Stoker including the many attempts to write his life and find the 'real' Bram Stoker, and the lurid speculation this provokes. Moving beyond this, the author focuses on Stoker's career as a late-Victorian and Edwardian novelist in the commercial marketplace, looking at the fictional trends - horror, romance, adventure, crime - which his work encompasses. The study discusses Stoker's bid for fame as a writer, how his novels were received, and their engagement with contemporary anxieties about gender and nationhood.

"Ever read a book and wished you could have just a little more of the story? Well, you can with Bram Stoker's *Dracula*. This nearly lost chapter does exactly that. You'll read it with a shiver—" - Hollis George Literary critics rate *Dracula* above Mary Shelley's *Frankenstein*, or, *The Modern Prometheus*; the short stories of Edgar Allan Poe; and Emily Brontë's *Wuthering Heights*. Here's the missing chapter from *Dracula*, plus eight other little-known short stories from the master of horror. Also included is a rare interview with Bram Stoker. And you get a Bonus Story not found in other such collections. This new pictorial edition is illustrated by a dozen-and-a-half frightening fanged photographs.

Spine title: Sex & death in Victorian literature.

From Mary Shelley to H.G. Wells, a collec-

tion of the best Victorian science fiction from Michael Sims, the editor of *Dracula's Guest*. Long before 1984, *Star Wars*, or *The Hunger Games*, Victorian authors imagined a future where new science and technologies reshaped the world and universe they knew. The great themes of modern science fiction showed up surprisingly early: space and time travel, dystopian societies, even dangerously independent machines, all inspiring the speculative fiction of the Victorian era. In *Frankenstein Dreams*, Michael Sims has gathered many of the very finest stories, some by classic writers such as Jules Verne, Mary Shelley, and H.G. Wells, but many that will surprise general readers. Dark visions of the human psyche emerge in Thomas Wentworth Higginson's "The Monarch of Dreams," while Mary E. Wilkins Freeman provides a glimpse of "the fifth dimension" in her provocative tale "The Hall Bedroom." With contributions by Edgar Allan Poe, Alice Fuller, Rudyard Kipling, Thomas Hardy, Arthur Conan Doyle, and many others, each introduced by Michael Sims, whose elegant introduction provides valuable literary and historical context, *Frankenstein Dreams* is a treasure trove of stories known and rediscovered.

Bram Stoker's initial notes and outlines for his landmark horror novel *Dracula* were auctioned at Sotheby's in London in 1913 and eventually made their way to the Rosenbach Museum and Library in Philadelphia, where they are housed today. Until now, few of the 124 pages have been transcribed or analyzed. This painstaking work reproduces the handwritten notes both in facsimile and in annotated transcription. It also includes Stoker's typewritten research notes and thoroughly analyzes all of the materials, which range from Stoker's thoughts on

the novel's characters and settings to a nine-page calendar of events that includes most of the now-familiar story. Ample annotations guide readers through the construction of the novel and the changes that were made to its structure, plot, setting and characters. Nine appendices provide insight into Stoker's personal life, his other works and his early literary influences.

This book is the first critical volume to explore Stoker's writings from historicist, psychoanalytical and generic standpoints.

Winner of the 1997 International Association of the Fantastic in the Arts Best Non-fiction Book In 1897, Archibald Constable & Company published a novel by the unheralded Bram Stoker. That novel, *Dracula*, has gone on to become perhaps the most influential novel of all time. To commemorate the centennial of that great novel, Carol Margaret Davison has brought together this collection of essays by some of the world's leading scholars. The essays analyze Stoker's original novel and celebrate its legacy in popular culture. The continuing presence of *Dracula* and vampire fiction and films provides proof that, as Davison writes, *Dracula* is "alive and sucking." "*Dracula* is a Gothic mandala, a vast design in which multiple reflections of the elements of the genre are configured in elegant sets of symmetries. It is also a sort of lens, bringing focus and compression to diverse Gothic motifs, including not only vampirism but madness, the night, spoiled innocence, disorder in nature, sacrilege, cannibalism, necrophilia, psychic projection, the succubus, the incubus, the ruin, and the tomb. Gathering up and unifying all that came before it, and casting its great shadow over all that came and continues to come after,

its influence on twentieth-century Gothic fiction and film is unique and irresistible." from the Preface by Patrick McGrath

A Study Guide for Bram Stoker's "*Dracula's Guest*", excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

Much has been written regarding the New Woman in the fin de siècle and the changes women's groups fought so hard to achieve. However, the social and gender changes demanded by women as the nineteenth century drew to a close necessitated a corresponding change in traditional masculinities. Redefinition of the male role was not easily negotiated in an era of rampant patriarchy and Victorian supremacy; the distinct boundaries between male and female social space made this increasingly problematic for both genders. Some Victorian men, who had seen the public sphere as exclusively theirs, felt both their masculinity and male privilege threatened and were confused by women's challenges and their attempted encroachment into what had previously been perceived as solely male domains. While many female authors explored possibilities for the New Woman figure, as the fin de siècle approached, male authors began to consider how masculinities might respond to changing gender dynamics. Authors such as Sir Arthur Conan Doyle and Bram Stoker, amongst others, addressed ways in which their male characters could negotiate a quandary of masculinities under threat by alterations to conventional gender spheres while remaining "manly" in

situations which required a rethinking of many of their basic tenets during this time of flux. This book examines the opinions of women within both the dominant and reverse discourses, and parallels them with ideas surrounding changes in masculinities that began to emerge in male-authored texts. As such, it details an often vociferous negotiation of volatile issues which led to a major upheaval of gender roles in the approach to a new century that demanded changes which were difficult to achieve. Even in the twenty-first century, the undead walk among us... Before *Twilight* and *True Blood*, vampires haunted the nineteenth century, when brilliant writers indulged their bloodthirsty imaginations, culminating in Bram Stoker's legendary 1897 novel, *Dracula*. Acclaimed author and anthologist Michael Sims brings together the finest vampire stories of the Victorian era in a unique collection that highlights their cultural variety. Beginning with the supposedly true accounts that captivated Byron and Shelley, the stories range from Aleksei Tolstoy's tale of a vampire family to Fitz James O'Brien's invisible monster to Mary Elizabeth Braddon's rich and sinister widow, *Good Lady Ducayne*. Sims also includes a nineteenth-century travel tour of Transylvanian superstitions, and finishes the collection with Stoker's own *Dracula's Guest* - a chapter omitted from his landmark novel. Vampires captivated Victorian society, and these wonderful stories demonstrate how Romantic and Victorian writers refined the raw ore of peasant superstition into a whole vampire mythology of aristocratic decadence and innocence betrayed.

Excerpt from *Dracula: A Mystery Story* In the population of Transylvania there are four distinct nationalities: Saxons in the

South, and mixed with them the Wallachs, who are the descendants of the Dacians Magyars in the West, and Szekeleys in the East and North. I am going among the latter, who claim to be descended from Attila and the Huns. This may be so, for when the Magyars conquered the country in the eleventh century they found the Hans settled in it. I read that every known superstition in the world is gathered into the horseshoe of the Carpathians, as if it were the centre of some sort of imaginative whirlpool; if so my stay may be very interesting. (mm, I must ask the Count all about them? About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

It is 1888 and Queen Victoria has remarried, taking as her new consort Vlad Tepes, the Wallachian Prince infamously known as Count Dracula. Peppered with familiar characters from Victorian history and fiction, the novel tells the story of vampire Geneviève Dieudonné and Charles Beauregard of the Diogenes Club as they strive to solve the mystery of the Ripper murders. *Anno Dracula* is a rich and panoramic tale, combining horror, politics, mystery and romance to create a unique and compelling alternate history. Acclaimed novelist Kim Newman ex-

plores the darkest depths of a reinvented Victorian London. This brand-new edition of the bestselling novel contains unique bonus material, including a new afterword from Kim Newman, annotations, articles and alternate endings to the original novel.

Includes the short story "Dracula's Guest," thought to be the omitted first chapter of *Dracula*. *Dracula* is Bram Stoker's classic gothic tale of Count Dracula, one of the most famous characters ever created in fiction, his relationship with Jonathan and Mina Harker, pursuit by Professor van Helsing and ultimate destruction in the name of love. Intent on immigrating to England, Count Dracula enlists the services of Jonathan Harker to arrange the purchase of a suitable residence. Intrigued by the young Harker and his beautiful wife, Mina, Dracula sets in motion a series of events that threatens the sanity of all. Recognized today as a horror classic, at the time of its publication in 1897 *Dracula* touched on and challenged such contemporary themes as the role of women in Victorian England, sexual conventions, and colonialism. Using historical and regional folklore as a basis, Stoker defined the modern vampire, and his definition continues to influence current depictions of vampires across all forms of media. Widely believed to be the deleted first chapter of *Dracula*, "Dracula's Guest," taken from Bram Stoker's collection of short stories, follows an Englishman, presumed to be Jonathan Harker, on a visit to Munich en route to Transylvania. Despite warnings from his hotelier, the Englishman leaves the safety of his carriage and wanders towards an abandoned "unholy" village. "Dracula's Guest" was originally published and introduced as the "excised chapter" in *Dracula's Guest and Other Weird Stories* by Stoker's wid-

ow, Florence. HarperPerennial Classics brings great works of literature to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperPerennial Classics collection to build your digital library.

Indexes story collections by editor, book title, author, and story title

Gothic Britain is the first collection of essays to consider how the Gothic responds to, and is informed by, the British regional experience. Acknowledging how the so-called United Kingdom has historically been divided on nationalistic lines, the twelve original essays in this volume interrogate the interplay of ideas and generic innovations generated in the spaces between the nominal kingdom and its component nations and, innovatively, within those national spaces. Concentrating upon fictions depicting England, Scotland and Wales specifically, *Gothic Britain* comprehends the generic possibilities of the urban and the rural, of the historical and the contemporary, of the metropolis and the rural settlement - as well as exploring uniquely the fluid space that is the act of travel itself. Reading the textuality of some two hundred years of national and regional identity, *Gothic Britain* interrogates how the genre has depicted and questioned the natural and built environments of the island of Britain.

On top of the tomb, seemingly driven through the solid marble - for the structure was composed of a few vast blocks of stone - was a great iron spike or stake. On going to the back I saw, graven in great Russian letters: The Dead Travel Fast! In this rich collection of thirteen macabre tales, Bram Stoker, creator of the Gothic masterpiece, *Dracula*,

and one of the greatest exponents of the supernatural narrative, presents us with a weird and chilling variety of unsettling stories. Stoker's dramatic scenarios, from the opening tale of vampires, *Dracula's Guest*, which was omitted from the final version of *Dracula*, will thrill and engage the modern reader. In these pages you will encounter the devilishly dangerous haunted room in *The Judge's House*, the fatalistic tragedy in *The Burial of the Rats*, the terror of revenge from beyond the grave in *The Secret of Growing Gold* and the surprising twist in the tail in *The Gypsy's Prophecy*, amongst other strange and frightening episodes. This unique collection of Stoker's short fiction provides a feast for those who like to be unnerved as well as entertained.

The Dead Witness gathers the finest adventures among private and police detectives from the nineteenth century and into the early twentieth--including a wide range of overlooked gems creating the finest ever anthology of Victorian detective stories. "The Dead Witness," the 1866 title story by Australian writer Mary Fortune, is the first known detective story by a woman, a suspenseful clue-strewn manhunt in the Outback. This forgotten treasure sets the tone for the whole anthology--surprises from every direction, including more female detectives and authors than you can find in any other anthology of its kind. Pioneer women writers such as Anna Katharine Green, Mary E. Wilkins, and C. L. Pirakis will take you from rural America to bustling London. Female detectives range from Loveday Brooke to Dorcas Dene and Madelyn Mack. In other stories, you will meet November Joe, the Canadian half-Native backwoods detective who stars in "The Crime at Big Tree Portage" and demonstrates that Sherlockian attention to detail works as well in the

woods as in the city. Holmes himself is here, too, of course--not in another reprint of an already well-known story, but in the first two chapters of *A Study in Scarlet*, the first Holmes case, in which the great man meets and dazzles Watson. Authors range the gamut from luminaries such as Charles Dickens to the forgotten author who helped inspire Edgar Allan Poe's "The Murders in the Rue Morgue," the first real detective story. Bret Harte is here and so is E. W. Hornung, creator of master thief Raffles. Naturally Wilkie Collins couldn't be left behind. Michael Sims's new collection unfolds the fascinating and entertaining youth of what would mature into the most popular genre of the twentieth century.

This revised new edition of *The Handbook of the Gothic* contains over one hundred entries on Gothic writers, themes, terms, concepts, contexts and locations, featuring new entries on writers including Stephen King and Wilkie Collins, new genres and a new Preface which situates the handbook within current studies of the Gothic.

This book considers the fiction of Joseph Sheridan Le Fanu (1814-73) in their original material and cultural contexts of the early-to-mid Victorian period in Ireland. Le Fanu's longstanding relationship with the *Dublin University Magazine*, a popular literary and political journal, is a crucial context in the examination of his work. Likewise, Le Fanu's fiction is considered as part of a wider surge of supernatural, historical and antiquarian activity by Irish Protestants in the period following the Act of Union between Great Britain and Ireland (1801). Le Fanu's habit of writing and re-writing stories is discussed in detail, a practice that has engendered much confusion and conster-

nation. Posthumous collections of Le Fanu's work are compared with original publications, demonstrating the importance of these material and cultural contexts. This book reveals new critical readings of some of Le Fanu's best known fiction, while also casting light on some of his regrettably overlooked work through recontextualisation.

Bram Stoker is a leading figure of gothic literature, having not only written 'Dracula', but other groundbreaking horror stories, featuring Egyptian Mummies, grisly monsters and haunting encounters. This comprehensive eBook offers readers the unique opportunity of exploring the prolific writer's work in a manner never before possible. This is the complete fictional works of Bram Stoker, with many bonus texts for gothic lovers to explore. (Version 3) Features: * illustrated with many images relating to Stoker's life and works * annotated with concise introductions to the novels and other works * all 12 novels - even Stoker's rare novels like THE PRIMROSE PATH and THE MYSTERY OF THE SEA - first time in digital print * both versions of the Mummy novel THE JEWEL OF SEVEN STARS - compare the original grisly ending to the revised happy ending! * each novel has its own contents table * images of how the novels first appeared, giving your Kindle a taste of the Victorian texts * ALL the short story collections, with rare uncollected tales * separate chronological and alphabetical contents tables for the short stories - find that special story easily! * includes Stoker's rare biography of Sir Henry Irving - explore their interesting lives and unique relationship * boasts a

special VAMPIRE SOURCES section, with five works examining Stoker's influences in writing DRACULA * SPECIAL BONUS texts including the first ever vampire story in English -THE VAMPYRE by Henry Colburn * also includes the mammoth Penny Dreadful novel that caused a sensation in Victorian times - VARNEY THE VAMPIRE BY JAMES MALCOLM RYMER * EVEN includes CARMILLA BY JOSEPH SHERIDAN LE FANU - the haunting female vampire novel that influenced Stoker's work * scholarly ordering of texts into chronological order and literary genres, allowing easy navigation around Stoker's oeuvre * UPDATED with original 40 chapter version of 'The Lair of the White Worm' The Novels The Primrose Path The Snake's Pass The Watter's Mou' The Shoulder of Shasta Dracula Miss Betty The Mystery of the Sea The Jewel of Seven Stars — 1903 Version The Jewel of Seven Stars — 1912 Version The Man Lady Athlyne The Lady of the Shroud The Lair of the White Worm — 40 Chapter Version, 1911 The Lair of the White Worm — 28 Chapter Version, 1925 The Short Story Collections Under the Sunset Snow Bound: The Record of a Theatrical Touring Party Dracula's Guest and Other Weird Stories Uncollected Short Stories The Short Stories List of Short Stories in Chronological Order List of Short Stories in Alphabetical Order The Vampire Sources Der Vampir by Heinrich Ossensfelder The Giaour by Lord Byron The Vampyre by Henry Colburn Varney the Vampire by James Malcolm Rymer Carmilla by Joseph Sheridan Le Fanu The Biography Personal Reminiscences of Henry Irving