

Dracula N E Oxford Worlds Classics

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.

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.

For many in the West, Romania is synonymous with Count Dracula. Since the publication of Bram Stoker's famous novel in 1897 Transylvania (and by extension, Romania) has become inseparable in the Western imagination with Dracula, vampires and the supernatural. Moreover, since the late 1960s Western tourists have travelled to Transylvania on their own searches for the literary and supernatural roots of the Dracula myth. Such 'Dracula tourism' presents Romania with a dilemma. On one hand, Dracula is Romania's unique selling point and has considerable potential to be exploited for economic gain. On the other hand, the whole notion of vampires and the supernatural is starkly at odds with Romania's self-image as a modern, developed, European state. This book examines the way that Romania has negotiated Dracula tourism over the past four decades. During the communist period (up to 1989) the Romanian state did almost nothing to encourage such tourism but reluctantly tolerated it. However, some discrete local initiatives were developed to cater for Dracula enthusiasts that operated at the margins of legality in a communist state. In the post-communist period (after 1989) any attempt to censor Dracula has disappeared and the private sector in Romania has been swift to exploit the commercial possibilities of the Count. However, the Romanian state remains ambivalent about Dracula and continues to be reluctant to encourage or promote Dracula tourism. As such Romania's dilemma with Dracula remains unresolved. 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

Melancholy Crypts and Textual Ghosts

A Nicaraguan Journey

The Snake's Pass: Historical Novel

The Papers of the Bibliographical Society of America

The Rise of the Vampire

The comparative study of two figures — Vlad Tepes (Vlad the Impaler), who reigned in Wallachia from 1456 to 1462 hero of the eponymous 1897 novel — allows to define the nature of the relation between myth and history. It also the genesis of a literary myth...

The author of *Midnight's Children* and *The Satanic Verses* describes his 1986 trip to Nicaragua and shares his impressions of true Nicaragua--the people, politics, land, poetry, and problems behind the headlines. Reprint.

Presents Dickens' classic novel of love, courage, and sacrifice set against the cataclysmic events of the French Revolution. The French Revolution a dissolute English lawyer goes to the guillotine to save a French aristocrat, husband of the woman he loves.

The Encyclopedia of the Gothic features a series of newly-commissioned essays from experts in Gothic studies that cover all aspects of the Gothic as it is currently taught and researched, along with the development of the genre and its impact on contemporary culture. Comprises over 200 newly commissioned entries written by a stellar cast of over 130 expert scholars. Arranged in A-Z format across two fully cross-referenced volumes Represents the definitive reference guide to all aspects of Gothic Provides comprehensive coverage of relevant authors, national traditions, critical developments, and notable works to define, shape, and inform the genre Extends beyond a purely literary analysis to explore Gothic elements of film, music, art, and architecture. Explores the development of the genre and its impact on contemporary culture

Travel, Time, and Space in the Middle Ages and Early Modern Time

Media, Tourism, Culture

The Vampire

Gothic Hauntings

Beastly Journeys

The Global Vampire

Reproduction of the original: *The Mystery of the Sea* by Bram Stoker

An authoritative new history of the vampire, two hundred years after it first appeared on the literary scene Published to mark the bicentenary of John Polidori's publication of *The Vampyre*, Nick Groom's detailed new account illuminates the complex history of the iconic creature. The vampire first came to public prominence in the early eighteenth century, when Enlightenment science collided with Eastern European folklore and apparently verified outbreaks of vampirism, capturing the attention of medical researchers, political commentators, social theorists, theologians, and philosophers. Groom accordingly traces the vampire from its

role as a monster embodying humankind's fears, to that of an unlikely hero for the marginalized and excluded in the twenty-first century. Drawing on literary and artistic representations, as well as medical, forensic, empirical, and sociopolitical perspectives, this rich and eerie history presents the vampire as a strikingly complex being that has been used to express the traumas and contradictions of the human condition.

Places of the Imagination presents a timely and insightful analysis of the increasing popularity of media tourism within contemporary culture. Drawing on extensive empirical and interview material, this book examines the representation of landscapes in popular narratives that have inspired media tourism, whilst also investigating the effects over time of such tourism on local landscapes, and the processes by which tourists appropriate the landscape, experiencing and accommodating them into their imagination. Oriented around three central case studies of popular television detective shows, famous films and classic literature, Places of the Imagination develops a new theoretical understanding of media tourism.

'it was butcher work...the horrid screeching as the stake drove home; the plunging of writhing form, and lips of bloody foam'
Bram Stoker's 1897 Gothic shocker introduced Count Dracula to the world, an ancient creature bent on bringing his contagion to London, the very heart of the British Empire. Only a handful of men and women stand between Dracula and his long-cherished goal, but they are vulnerable and weak against the cunning and supernatural powers of the Count and his legions. As the horrifying story unfolds in the diaries and letters of young Jonathan Harker, Lucy, Mina, and Dr Seward, Dracula will be victorious unless his nemesis Professor Van Helsing can persuade them that monsters still lurk in the era of electric light. The most famous of all vampire stories, Dracula is a mirror of its age, its underlying themes of race, religion, science, superstition, and sexuality never far from the surface. A compelling read, rattling along at break-neck speed, it is a modern classic. This new edition includes Stoker's companion piece, 'Dracula's Guest'. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

The Mystery of the Sea

Travel and Transformation at the Fin de Siècle

The Dracula Dilemma

Places of the Imagination

Historicising the gothic corporeal

The Most Dreadful Visitation

The Oxford History of World Cinema is the most authoritative, up-to-date history of the Cinema ever undertaken. It traces the history of the twentieth-century's most enduringly popular entertainment form, covering all aspects of its development, stars, studios, and cultural impact. The book celebrates and chronicles over one hundred years of diverse achievement from westerns to the New Wave, from animation to the Avant-Garde, and from Hollywood to Hong Kong, with an international team of distinguished film historians telling the story of the major inventions and developments in the cinema business, its institutions, genres, and personnel. Other chapters outline the evolution of national cinemas round the world - the varied and distinctive filmic traditions that have developed alongside Hollywood. Also included are over 140 special inset features on the film-makers and personalities - Garbo and Godard, Keaton and Kurosawa, Bugs Bunny and Bergman - who have had an enduring impact in popular memory and cinematic lore. With over 300 illustrations, a full bibliography, and an extensive index, The Oxford History of World Cinema is an invaluable and entertaining guide and resource for the student and general reader.

Suitable for younger learners Word count 6,300

This dark psychological fantasy is more than a moral tale. It is also a product of its time, drawing on contemporary theories of class, evolution and criminality and the secret lives behind Victorian propriety, to create a unique form of urban Gothic.

Victorian literature is rife with scenes of madness, with mental disorder functioning as everything from a simple plot device to a commentary on the foundations of Victorian society. But while madness in Victorian fiction has been much studied, most scholarship has focused on the portrayal of madness in women; male mental disorder in the period has suffered comparative neglect. Valerie Pedlar corrects this imbalance in *The 'Most Dreadful Visitation.'* This extraordinary study explores a wide range of Victorian writings to consider the relationship between the portrayal of mental illness in literary works and the portrayal of similar disorders in the writings of doctors and psychologists. Pedlar presents in-depth studies of Dickens's *Barnaby Rudge*, Tennyson's *Maud*, Wilkie Collins's *Basil*, and Trollope's *He Knew He Was Right*, considering each work in the context of Victorian understandings--and fears--of mental degeneracy. An Open Access edition of this work is available on the OAPEN Library.

Vlad the Impaler and his Rivals

Dangerous bodies

Bowker's Guide to Characters in Fiction 2007

The Quick

The Oxford History of World Cinema

Male Madness in Victorian Fiction

This eBook edition of "The Snake's Pass" has been formatted to the highest digital standards and adjusted for readability on all devices. The novel's main protagonist, Arthur Severn, has the desire to improve his Irish knowledge, thus he makes a detour to West Ireland and visits the local pub. The townspeople in the bar begin to tell Arthur the legendary story of Shleenanaher, how Saint Patrick defeated the King of the Snakes in Ireland. He then learns the story of the evil villain of the town, Black Murdock... However, the novel also centers on the troubled romance between the main character and a local peasant girl.

The media vampire has roots throughout the world, far beyond the shores of the usual Dracula-inspired Anglo-American archetypes. Depending on text and context, the vampire is a figure of anxiety and comfort, humor and fear, desire and revulsion. These dichotomies gesture the enduring prevalence of the vampire in mass culture; it can no longer articulate a single feeling or response, bound by time and geography, but is many things to many people. With a global perspective, this collection of essays offers something new and different: a much needed counter-narrative of the vampire's evolution in popular culture. Divided by geography, this text emphasizes the vampiric as a globetrotting

citizen du monde rather than an isolated monster.

Exposes the secret history of drink and drugs, from creative stimulant to addictive poison.

Nato col cinema e la psicoanalisi, il consumismo di massa e le prime ondate migratorie verso l'Europa colonialista, il Dracula (1897) di Bram Stoker è un romanzo stranamente sospeso fra l'arcaico e il moderno: la storia di un mostro antico su cui si condensano ansie e timori già tutti contemporanei. Il vampiro si trasforma qui per la prima volta in icona del nostro tempo, abbandona i castelli in rovina per insinuarsi negli spazi metropolitani della Londra globalizzata e infiltrarsi nel cuore delle sue istituzioni: la famiglia borghese, il mondo delle professioni, le cittadelle del potere medico, politico e finanziario. Mutando pelle, il non-morto diventa l'alieno, il virus che infetta il corpo dell'Occidente moderno.

The Jaguar Smile

The Nineteenth-Century Novel: Identities

Strange Case of Dr Jekyll and Mr Hyde and Other Tales

The Vampire in Nineteenth Century English Literature

Satanic Feminism

Zombies

Bats, beetles, wolves, butterflies, bulls, panthers, apes, leopards and spiders are among the countless creatures that crowd the pages of literature of the late nineteenth century. Whether in Gothic novels, science fiction, fantasy, fairy tales, journalism, political discourse, realism or naturalism, the line between the human and the animal becomes blurred. *Beastly Journeys* examines these bestial transformations across a range of well-known and less familiar texts and shows how they are provoked not only by the mutations of Darwinism but by social and economic shifts that have been lost in retellings and readings of them. The physical alterations described by George Gissing, George MacDonald, Arthur Machen, Arthur Morrison, W.T. Stead, Bram Stoker, H.G. Wells, Oscar Wilde, and many of their contemporaries, are responses to changes in the social body as Britain underwent a series of social and economic crises. Metaphors of travel social, spatial, temporal, mythical and psychological keep these stories on the move, confusing literary genres along with the indeterminacy of physical shape that they relate. *Beastly Journeys* will appeal to anyone interested in the relationship between nineteenth-century literature and its contexts and especially to those interested in the fin de siècle and in metaphors of travel, animals and shape-changing.

Through an investigation of the body and its oppression by the church, the medical profession and the state, this book reveals the actual horrors lying beneath fictional horror in settings as diverse as the monastic community, slave plantation, operating theatre, Jewish ghetto and battlefield trench. The book provides original readings of canonical Gothic literary and film texts including *The Castle of Otranto*, *The Monk*, *Frankenstein*, *Dracula* and *Nosferatu*. This collection of fictionalised dangerous bodies is traced back to the effects of the English Reformation, Spanish Inquisition, French Revolution, Caribbean slavery, Victorian medical malpractice, European anti-Semitism and finally warfare, ranging from the Crimean up to the Vietnam War. The endangered or dangerous body lies at the centre of the clash between victim and persecutor and has generated tales of terror and narratives of horror, which function to either salve, purge or dangerously perpetuate such oppositions. This ground-breaking book will be of interest to academics and students of Gothic studies, gender and film studies and especially to readers interested in the relationship between history and literature.

Book one of the New York Times-bestselling *All Souls* trilogy—"a wonderfully imaginative grown-up fantasy with all the magic of *Harry Potter* and *Twilight*" (People). Look for the hit TV series "A Discovery of Witches," streaming on AMC Plus, Sundance Now and Shudder. Season 2 premieres January 9, 2021! Deborah Harkness's sparkling debut, *A Discovery of Witches*, has brought her into the spotlight and galvanized fans around the world. In this tale of passion and obsession, Diana Bishop, a young scholar and a descendant of witches, discovers a long-lost and enchanted alchemical manuscript, Ashmole 782, deep in Oxford's Bodleian Library. Its reappearance summons a fantastical underworld, which she navigates with her leading man, vampire geneticist Matthew Clairmont. Harkness has created a universe to rival those of Anne Rice, Diana Gabaldon, and Elizabeth Kostova, and she adds a scholar's depth to this riveting tale of magic and suspense. The story continues in book two, *Shadow of Night*, and concludes with *The Book of Life*.

Before *Bella and Edward*; *Stefan and Damon Salvatore*; and *Abraham Lincoln, Vampire Hunter*, there was *Lestat and Louis*, *The Lost Boys*, and *Buffy Summers*. Before *True Blood* and *Let the Right One In*, there was *Dark Shadows* and Anne Rice's *Vampire Chronicles*. And then there is the most prominent of them all: *Dracula*, immortalized by Bram Stoker in 1897. Whether they're evil, bloodsucking monsters or sparkling like diamonds in the sunlight, vampires have been capturing our imagination since their modest beginnings in the rustic fantasies of southeastern Europe in the early eighteenth century. Today, they're everywhere, appearing even in movies in Japan and Korea and in reggae music in Jamaica and South Africa. Why have vampires gone viral in recent years? In *The Rise of the Vampire*, Erik Butler seeks to explain our enduring fascination with the creatures of the night. Exploring why a being of humble origins has achieved success of such monstrous proportions, Butler considers the vampire in myth, literature, film, journalism, political cartoons, music, television, and video games. He describes how and why they have come to give expression to the darker side of human life—though vampires evoke age-old mystery, they also embody many of the uncertainties of the modern world. Butler also ponders the role global markets and digital technology have played in making vampires a worldwide phenomenon. Whether you're a fan of classic vampire tales or new additions to the mythology, *The Rise of the Vampire* is a fascinating look at our collective obsession with the undead.

Late Victorian Gothic Tales

Figures du vieillir

Essays on the Undead in Popular Culture Around the World

The Modern Myths

Fantasm

Vampires from Another World

Add a gurgling moan with the sound of dragging feet and a smell of decay and what do you get? Better not find out. The zombie has roamed with dead-eyed menace from its beginnings in obscure folklore and superstition to global status today, the star of films such as *28 Days Later*, *World War Z*, and the outrageously successful comic book, TV series, and video game—*The Walking Dead*. In this brain-gripping history, Roger Luckhurst traces the permutations of the zombie through our culture and imaginations, examining the undead's ability to remain defiantly alive. Luckhurst follows a trail that leads from the nineteenth-century Caribbean, through American pulp fiction of the 1920s, to the middle of the twentieth century, when zombies swarmed comic books and movie screens. From there he follows the zombie around the world, tracing the vectors

of its infectious global spread from France to Australia, Brazil to Japan. Stitching together materials from anthropology, folklore, travel writings, colonial histories, popular literature and cinema, medical history, and cultural theory, *Zombies* is the definitive short introduction to these restless pulp monsters.

This book begins at the intersection of *Dracula* and *War of the Worlds*, both published in 1897 London, and describes the settings of Transylvania, Mars, and London as worlds linked by the body of the vampire. It explores the "vampire from another world" in all its various forms, as a manifestation of not just our anxieties around alien others, but also our alien selves. Unsurprisingly, many of the tropes these novels generated and particularly the themes they have in common have been used and adapted by vampire narratives that followed. From *Nosferatu* to *Alien*, *Interstellar*, *Stranger Things*, and many others, this book examines how these narratives have evolved since the end of the nineteenth century. Bringing together texts and films from across the 19th, 20th, and 21st centuries, from the far reaches of outer space and the distant future, it concludes that the unexpected and the unknown are not always to be feared, and that humanity does have the power to write its own future.

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY SLATE • Includes an exclusive conversation between Lev Grossman and Lauren Owen For fans of Anne Rice, *The Historian*, and *The Night Circus*, an astonishing debut, a novel of epic scope and suspense that conjures up all the magic and menace of Victorian London 1892: James Norbury, a shy would-be poet newly down from Oxford, finds lodging with a charming young aristocrat. Through this new friendship, he is introduced to the drawing-rooms of high society and finds love in an unexpected quarter. Then, suddenly, he vanishes without a trace. Alarmed, his sister, Charlotte, sets out from their crumbling country estate determined to find him. In the sinister, labyrinthine London that greets her, she uncovers a hidden, supernatural city populated by unforgettable characters: a female rope walker turned vigilante, a street urchin with a deadly secret, and the chilling "Doctor Knife." But the answer to her brother's disappearance ultimately lies within the doors of the exclusive, secretive Aegolius Club, whose predatory members include the most ambitious, and most bloodthirsty, men in England. In her first novel, Lauren Owen has created a fantastical world that is both beguiling and terrifying. *The Quick* will establish her as one of fiction's most dazzling talents. Look for special features inside. Join the Random House Reader's Circle for author chats and more. "A suspenseful, gloriously atmospheric first novel, and a feast of gothic storytelling that is impossible to resist."—Kate Atkinson "A cracking good read . . . Owen takes the gothic conventions of the vampire novel in a refreshing new direction."—Deborah Harkness, author of *A Discovery of Witches* and *The Book of Life* "A good old-fashioned vampire novel . . . What fun."—The New York Times Book Review (Editor's Choice) "The *Quick* is that rare book that reviewers and readers live for: both plot- and character-driven, a stay-up-all-night reading romp. . . . This is elegant, witty, force-of-nature writing."—The Dallas Morning News "The book's energy, its wide reach and rich detail make it a confident example of the 'unputdownable' novel."—The Economist "A seamless blend of Victorian London and rich imagination."—Tana French, author of *In the Woods* "A thrilling tale . . . This book will give you chills even on a hot day."—Minneapolis Star Tribune "Stylishly sinister . . . will have you sleeping with the lights on."—O: The Oprah Magazine "A sly and glittering addition to the literature of the macabre."—Hilary Mantel, author of *Wolf Hall* "A big, sly bucketful of the most tremendous fun . . . [Owen] weaves what's here with what's beyond as easily as J. K. Rowling does."—Slate "[An author of] prodigious gifts . . . Owen captures Dickens's London with glee and produces a number of characters Dickens would be happy to call his own."—Pittsburgh Post-Gazette

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.

The Snake's Pass

Lucifer as the Liberator of Woman in Nineteenth-Century Culture

A Discovery of Witches

Explorations of World Perceptions and Processes of Identity Formation

Historical Novel

The Encyclopedia of the Gothic

This classic novel tells of the famous Count Dracula's arrival on the shores of Whitby in northeast England from his home in Transylvania and of his evil journey of destruction. Dracula was not literature's first vampire but Bram Stoker's creature is certainly the most influential and has given rise to a whole new genre of blood-sucking horror. The book was first published in 1897 and, as well as horror, can perhaps be considered part of what was at the time the popular genre of "invasion fiction." Britain was at the height of its imperial power and this story plays on the public's anxieties of conquest by a foreign, or in this case supernatural, power.

*The Nineteenth-Century Novel: Identities provides an ideal starting point for understanding gender in the novels of this period. It explores the place of fiction in constructing gender identity within society at large, considering *Madame Bovary*, *Portrait of a Lady* and *The Woman in White*. The book continues with a consideration of the novel at the fin de siècle, examining *Dracula*, *The Awakening* and *Heart of Darkness*. These fascinating essays illuminate the ways in which the conventions of realism were disrupted as much by anxieties surrounding colonialism, decadence, degeneration and the 'New Woman' as by those new ideas about human psychology which heralded the advent of psychoanalysis. The concepts which are crucial to the understanding of the literature and society of the nineteenth century are brilliantly explained and discussed in this essential volume.*

The real Dracula was far from Bram Stoker's well-mannered aristocrat. Better known as Vlad the Impaler, he was named for his favoured execution method: running a spear through his victim's lower body, then standing them upright so it skewered their vital organs. In a world ruled by petty tyrants and constantly at war, the young Dracula was held hostage by the Turks while his father was assassinated and his brother was buried alive. Finally released, Dracula conducted an almighty purge, surrounding his palace with noblemen impaled on stakes. Then he turned his attention to military campaigns against the Turks and Bulgars to consolidate his power. Yet to Romanians and the Pope he was a hero and liberator, fighting to protect his kingdom and countrymen from invasion in a complex and treacherous time. And, as an initiate in the Order of the Dragon, Dracula also played a vital (if not entirely noble) part in the fight against the Ottoman war machine. In this full account of Vlad Dracula, James Waterson details the good and the bad of this warlord prince,

offering a fascinating insight into the violent end of the Middle Ages.

This anthology collects together some of the most famous examples of the Gothic tale in the 1890s, with stories by Arthur Conan Doyle, Vernon Lee, Henry James and Arthur Machen, as well as some lesser known yet superbly chilling tales from the era. The introduction explores the many reasons for the Gothic revival, and how it spoke to the anxieties of the moment.

A Facsimile Edition

A Cultural History

The Cinematic Progeny of H.G. Wells' *The War of the Worlds* and Bram Stoker's *Dracula*

Dracula

Oxford Bookworms Library: Stage 2: *A Stranger at Green Knowe*

An Anatomy of Intoxication

According to the Bible, Eve was the first to heed Satan's advice to eat the forbidden fruit and thus responsible for all of humanity's subsequent miseries. The notion of woman as the Devil's accomplice is prominent throughout Christian history and has been used to legitimize the subordination of wives and daughters. In the nineteenth century, rebellious females performed counter-readings of this misogynist tradition. Lucifer was reconceptualized as a feminist liberator of womankind, and Eve became a heroine. In these reimaginings, Satan is an ally in the struggle against a tyrannical patriarchy supported by God the Father and his male priests. *Per Faxneld* shows how this Satanic feminism was expressed in a wide variety of nineteenth-century literary texts, autobiographies, pamphlets, newspaper articles, paintings, sculptures, and even artifacts of consumer culture like jewelry. He details how colorful figures like the suffragette Elizabeth Cady Stanton, gender-bending Theosophist H. P. Blavatsky, author Aino Kallas, actress Sarah Bernhardt, anti-clerical witch enthusiast Matilda Joslyn Gage, decadent marchioness Luisa Casati, and the Luciferian lesbian poetess Renée Vivien embraced these reimaginings. By exploring the connections between esotericism, literature, art and the political realm, *Satanic Feminism* sheds new light on neglected aspects of the intellectual history of feminism, Satanism, and revisionary mythmaking.

Research on medieval and early modern travel literature has made great progress, which now allows us to take the next step and to analyze the correlations between the individual and space throughout time, which contributed essentially to identity formation in many different settings. The contributors to this volume engage with a variety of pre-modern texts, images, and other documents related to travel and the individual's self-orientation in foreign lands and make an effort to determine the concept of identity within a spatial framework often determined by the meeting of various cultures. Moreover, objects, images and words can also travel and connect people from different worlds through books. The volume thus brings together new scholarship focused on the interrelationship of travel, space, time, and individuality, which also includes, of course, women's movement through the larger world, whether in concrete terms or through proxy travel via readings. Travel here is also examined with respect to craftsmen's activities at various sites, artists' employment for many different projects all over Europe and elsewhere, and in terms of metaphysical experiences (catabasis).

With *The Modern Myths*, brilliant science communicator Philip Ball spins a new yarn. From novels and comic books to B-movies, it is an epic exploration of literature, new media and technology, the nature of storytelling, and the making and meaning of our most important tales. Myths are usually seen as stories from the depths of time—fun and fantastical, but no longer believed by anyone. Yet, as Philip Ball shows, we are still writing them—and still living them—today. From *Robinson Crusoe* and *Frankenstein* to *Batman*, many stories written in the past few centuries are commonly, perhaps glibly, called “modern myths.” But Ball argues that we should take that idea seriously. Our stories of *Dracula*, *Dr. Jekyll and Mr. Hyde*, and *Sherlock Holmes* are doing the kind of cultural work that the ancient myths once did. Through the medium of narratives that all of us know in their basic outline and which have no clear moral or resolution, these modern myths explore some of our deepest fears, dreams, and anxieties. We keep returning to these tales, reinventing them endlessly for new uses. But what are they really about, and why do we need them? What myths are still taking shape today? And what makes a story become a modern myth? In *The Modern Myths*, Ball takes us on a wide-ranging tour of our collective imagination, asking what some of its most popular stories reveal about the nature of being human in the modern age.

What is buried in the crypts of the Gothic? Building on psychoanalytic research on haunting, cryponymy and melancholy, as well as on French philosophies of language, this book explores how haunting is not just a Gothic narrative device but the symptom of an impossibility of representation and of an irreparable loss at the heart of language.

The Historian

A Tale of Two Cities

Adventures in the Machinery of the Popular Imagination

Bram Stoker's Notes for Dracula

A Story of the French Revolution

Tourism, Identity and the State in Romania

Dracula Random House Books for Young Readers

A Novel

Dracula's Wars

Drunk the Night Before