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The Vampyre - Wikipedia

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A fascinating letter written by Lord Mountbatten in 1975 denies the conspiracy theory that his cousin, Anastasia, survived the 1918 assassination of the Russian royal family.

Vampire literature provides elements of everything from the penny dreadful horrors to powerful doses of myth and eroticism. This anthology includes Bram Stoker's detailed research notes for "Dracula" and an exploration of the historical implications of vampire mythology to the arts.

An expanded, fully illustrated, and up-to-date edition of the classic cultural history of vampires *Vampyres* is a comprehensive and generously illustrated history and anthology of vampires in literature, from the folklore of eastern Europe to the Romantics and beyond. It incorporates extracts from a huge range of sources—from Bram Stoker's detailed research notes for *Dracula* to penny dreadfuls, to Angela Carter's *The Bloody Chamber* (new to this edition) which is analyzed by the author in a broader cultural context. This revised and expanded edition of the 1978 classic brings *Vampyres* up to date with twenty-first-century vampire literature, including new text extracts, commentary, and a revised introduction. For the first time, Christopher Frayling also explores the development of the vampire in the visual arts in four color-plate sections, with illustrations ranging from eighteenth-century prints to twenty-first-century film stills, demonstrating the enduring appeal of the vampire from popular press to fine art and, finally, to film.

From Victor Frankenstein to Dr. Moreau to Doc Brown in *Back to the Future*, the scientist has been a puzzling, fascinating, and threatening presence in popular culture. From films we have learned that scientists are either evil maniacal geniuses or bumbling saviors of society. *Mad, Bad and Dangerous?* puts this dichotomy to the test, offering a wholly engaging yet not uncritical history of the cinematic portrayal of scientists. Christopher Frayling traces the genealogy of the scientist in film, showing how the scientist has often embodied the predominant anxieties of a particular historical moment. The fear of nuclear holocaust in the 1950s gave rise to a rash of radioactive-mutant horror movies, while the possible dangers of cloning and biotechnology in the 1990s manifested themselves in *Jurassic Park*.

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During these eras, the scientist's actions have been viewed through a lens of fascination and fear. In the past few decades, with increased public awareness of environmental issues and of the impact of technology on nature, the scientist has been transformed once again—into a villainous agent of money-hungry corporate powers. *Mad, Bad and Dangerous?* also examines biographical depictions of actual scientists, illuminating how they are often portrayed as social misfits willing to sacrifice everything to the interests of science. Drawing on such classic and familiar films as *Frankenstein*, *Metropolis*, and *The Wizard of Oz*, Frayling brings social and film history together to paint a much larger picture of the evolving value of science and technology to society. A fascinating study of American culture and film, *Mad, Bad and Dangerous?* resurrects the scientists of late night movies and drive-in theaters and gives them new life as cultural talismans.

Many of the gothic romance and horror stories, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

In 1896, French magician and filmmaker George Méliès brought forth the first celluloid vampire in his film *Le manoir du diable*. The vampire continues to be one of film's most popular gothic monsters and in fact, today more people become acquainted with the vampire through film than through literature, such as Bram Stoker's classic *Dracula*. How has this long legacy of celluloid vampires affected our understanding of vampire mythology? And how has the vampire morphed from its folkloric and literary origins? In this entertaining and absorbing work, Stacey Abbott challenges the conventional interpretation of vampire mythology and argues that the medium of film has completely reinvented the vampire archetype. Rather than representing the primitive and folkloric, the vampire has come to embody the very experience of modernity. No longer in a cape and coffin, today's vampire resides in major cities, listens to punk music, embraces technology, and adapts to any situation. Sometimes she's even female. With case studies of vampire classics such as *Nosferatu*, *Martin*, *Blade*, and *Habit*, the author traces the evolution of the American vampire film, arguing that vampires are more than just blood-drinking monsters; they reflect the cultural and social climate of the societies that produce them, especially during times of intense change and modernization. Abbott also explores how independent filmmaking techniques, special effects makeup, and the stunning and ultramodern computer-generated

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effects of recent films have affected the representation of the vampire in film.

The thoroughly expanded and updated New Companion to the Gothic, provides a series of stimulating insights into Gothic writing, its history and genealogy. The addition of 12 new essays and a section on 'Global Gothic' reflects the direction Gothic criticism has taken over the last decade. Many of the original essays have been revised to reflect current debates Offers comprehensive coverage of criticism of the Gothic and of the various theoretical approaches it has inspired and spawned Features important and original essays by leading scholars in the field The editor is widely recognized as the founder of modern criticism of the Gothic

"Before the Count" offers a corrective to the history of the literary vampire, presenting a collection of other vampire tales written before Dracula. Some of the poems, plays, and stories included here are indeed melodramatic and perhaps even histrionic, but they offer important insight into the development of the vampire mythos.

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