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**Carmilla** *The Novel predating Bram Stoker's Dracula. Complete edition Carmilla is an 1872 Gothic novella by Irish author Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's Dracula (1897) by 26 years. First published as a serial in The Dark Blue (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla. The character is a prototypical example of the lesbian vampire, expressing romantic desires toward the protagonist. The novella notably never acknowledges homosexuality as an antagonistic trait, leaving it subtle and relatively unmentioned. The story is often anthologized and has been adapted many times in film and other media. Carmilla Library of Alexandria Carmilla Got a hankering for top-notch Gothic horror? Lose yourself in J. Sheridan Le Fanu's Carmilla, a titillating tale that centers on a lady-loving vampire who terrorizes an unsuspecting family in nineteenth-century Austria. Experts of the genre say that this novel exerted a significant influence on Bram Stoker when he was preparing to write Dracula. Carmilla (Annotated) Differentiated book- It has a historical context with research of the time Joseph Sheridan Le Fanu published Carmilla in 1872, a year before his death, as a short story in a collection titled In A Glass Darkly. Although it is not the first vampire story that was written, the character of the vampire Carmilla undoubtedly influenced the delineation of the Dracula of Bram Stoker. The story takes place in Styria where Laura, the young narrator, lives in an ancient castle with her elderly father and a few servants. Carmilla first appears on the scene when Laura is only six years old. After falling asleep in Carmilla's arms, she wakes up startled when she feels two needles sticking in her chest. Her babysitter and the housekeeper, who entered the room upon hearing her screams, found no one or any mark on her chest. Carmilla will reappear thirteen years later, when the carriage in which she travels with her elegant mother has or pretends to have an accident near Laura's castle, and Carmilla must stay to recover. The rest of the story takes place with the suspense of a police novel and the passion and melancholy of an unusual love story between the protagonist and the vampire woman, until culminating in an ending that has marked all the subsequent vampire literature. 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. Scantily 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. Carmilla Featuring First Female Vampire - Mysterious and Compelling Tale that Influenced Bram Stoker's Dracula Mosaic Books Carmilla is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of Mircalla). Le Fanu presents the story as part of the casebook of Dr. Hesselius, whose departures from medical orthodoxy rank him as the first occult doctor in literature. The story is often anthologized and has been adapted many times in film and other media. It is a one of the earliest works of vampire fiction, predating Bram Stoker's Dracula (1897) by 26 years. Joseph Thomas Sheridan Le Fanu (1814-1873) was an Irish writer of Gothic tales and mystery novels. He was a leading ghost-story writer of the nineteenth century and was central to the development of the genre in the Victorian era. M. R. James described Le Fanu as "absolutely in the first rank as a writer of ghost stories". 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. Carmilla Illustrated Independently Published Carmilla is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. "Carmilla" predates Bram Stoker's Dracula by 25 years and has been adapted many times for cinema. Carmilla Joseph Sheridan Le Fanu (Romance, Horror, Short Stories, Ghost, Classics, Literature) [Annotated] "Carmilla" is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. "Carmilla" predates Bram Stoker's Dracula by 25 years and has been adapted many times for cinema. Carmilla Joseph Sheridan Le Fanu Createspace Independent Publishing Platform Carmilla is a Gothic novella by Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's Dracula (1897) by 26 years. First published as a serial in The Dark Blue (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of Mircalla). The story is often anthologized and has been adapted many times in film and other media. Joseph Sheridan Le Fanu - Carmilla The first occurrence in my existence, which produced a terrible impression upon my mind, which, in fact, never has been effaced, was one of the very earliest incidents of my life which I can recollect. Some people will think it so trifling that it should not be recorded here. You will see, however, by-and-by, why I mention it. The nursery, as it was called, though I had it all to myself, was a large room in the upper story of the castle, with a steep oak roof. I can't have been more than six years old, when one night I awoke, and looking round the room from my bed, failed to see the nursery maid. Neither was my nurse there; and I thought myself alone. I was not frightened, for I was one of those happy children who are studiously kept in ignorance of ghost stories, of fairy tales, and of all such lore as makes us cover up our heads when the door cracks suddenly, or the flicker of an expiring candle makes the shadow of a bedpost dance upon the wall, nearer to our faces. I was vexed and insulted at finding myself, as I conceived, neglected, and I began to whimper, preparatory to a hearty bout of roaring; when to my surprise, I saw a solemn, but very pretty face looking at me from the side of the bed. It was that of a young lady who was kneeling, with her hands under the coverlet. I looked at her with a kind of pleased wonder, and ceased whimpering. She caressed me with her*

hands, and lay down beside me on the bed, and drew me towards her, smiling; I felt immediately delightfully soothed, and fell asleep again. I was wakened by a sensation as if two needles ran into my breast very deep at the same moment, and I cried loudly. The lady started back, with her eyes fixed on me, and then slipped down upon the floor, and, as I thought, hid herself under the bed. - Taken from "Carmilla" written by Joseph Sheridan Le Fanu **Carmilla Joseph Sheridan Le Fanu (Horror, Short Stories, Ghost, Classics, Literature) [Annotated]** "Carmilla" is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. "Carmilla" predates Bram Stoker's Dracula by 25 years and has been adapted many times for cinema. **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. **Carmilla Createspace Independent Publishing Platform** "Carmilla" is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. "Carmilla" predates Bram Stoker's Dracula by twenty five years, had a strong influence on Stoker's famous novel and has been adapted many times for cinema. Carmilla, the title character, is the original prototype for a legion of female and lesbian vampires. **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. **CARMILLA Carmilla is an 1872 Gothic novella by Irish author Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's Dracula. BEYOND BOOKS HUB** This Gothic novella tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. Carmilla predates Bram Stoker's Dracula by 25 years, and has been adapted many times for cinema. Although Carmilla is a lesser known and far shorter Gothic vampire story than the generally-considered master work of that genre, Dracula, the latter is heavily influenced by Le Fanu's short story. Carmilla is an 1872 Gothic novel by Irish author Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's Dracula (1897) by 26 years. First published as a serial in the *Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of Mircalla). The character is a prototypical example of the lesbian vampire, expressing romantic desires toward the protagonist. 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--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? Le Fanu worked in many genres but remains best known for his mystery and horror fiction. He was a meticulous craftsman and frequently reworked plots and ideas from his earlier writing in subsequent pieces. Many of his novels, for example, are expansions and refinements of earlier short stories. He specialised in tone and effect rather than "shock horror", and liked to leave important details unexplained and mysterious. He avoided overt supernatural effects: in most of his major works, the supernatural is strongly implied but a "natural" explanation is also possible. The demonic monkey in "Green Tea" could be a delusion of the story's protagonist, who is the only person to see it; in "The Familiar", Captain Barton's death seems to be supernatural, but is not actually witnessed, and the ghostly owl may be a real bird. This technique influenced later horror artists, both in print and on film (see, for example, the film producer Val Lewton's principle of "indirect horror"). Though other writers have since chosen less subtle techniques, Le Fanu's best tales, such as the vampire novella Carmilla, remain some of the most powerful in the genre. He had enormous influence on one of the 20th century's most important ghost story writers, M. R. James, and although his work fell out of favour in the early part of the 20th century, towards the end of the century interest in his work increased and remains comparatively strong. **Carmilla By Joseph Sheridan Le Fanu - Illustrated** How is this book unique? Font adjustments & biography included Unabridged (100% Original content) Illustrated About Carmilla by Joseph Sheridan le Fanu Carmilla is a Gothic novella by Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's Dracula (1897) by 26 years. First published as a serial in *The Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of Mircalla). The story is often anthologized and has been adapted many times in film and other media. Le Fanu presents the story as part of the casebook of Dr. Hesselius, whose departures from medical orthodoxy rank him as the first occult doctor in literature. Laura, the protagonist, narrates, beginning with her childhood in a "picturesque and solitary" castle amid an extensive forest in Styria, where she lives with her father, a wealthy English widower retired from service to the Austrian Empire. When she was six, Laura had a vision of a beautiful visitor in her bedchamber. She later claims to have been punctured in her breast, although no wound was found. Twelve years later, Laura and her father are admiring the sunset in front of the castle when her father tells her of a letter from his friend, General Spielsdorf. The General was supposed to bring his niece, Bertha Rheinfeldt, to visit the two, but the niece suddenly died under mysterious circumstances. The General ambiguously concludes that he will discuss the circumstances in detail when they meet later.

Laura, saddened by the loss of a potential friend, longs for a companion. A carriage accident outside Laura's home unexpectedly brings a girl of Laura's age into the family's care. Her name is Carmilla. Both girls instantly recognize the other from the "dream" they both had when they were young. Carmilla appears injured after her carriage accident, but her mysterious mother informs Laura's father that her journey is urgent and cannot be delayed. She arranges to leave her daughter with Laura and her father until she can return in three months. Before she leaves, she sternly notes that her daughter will not disclose any information whatsoever about her family, past, or herself, and that Carmilla is of sound mind. Laura comments that this information seems needless to say, and her father laughs it off. **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. **Carmilla - Joseph Sheridan Le Fanu:**

**Annotated** The novella is set in 19th-century Styria, which is located in Austria. It is narrated by a young woman named Laura, who tells her story to Doctor Hesselius, whose papers are being organized by an aide. Laura lives with her father (a widower) in a castle deep in the forest of Styria. It is an isolated but beautiful and serene place. Besides the servants, the only inhabitants of the castle are Madame Perrodon, a governess, and Mademoiselle De Lafontaine, a finishing governess. Laura narrates that her first distinct memory of her life is from when she was six years old. She awoke in the middle of the night without any nurse or other attendant. She was not afraid until she saw a lovely young woman at the foot of her bed. The woman came and laid down with her and they fell asleep. Laura then awoke to the sensation of two piercing needles below her throat, and the woman fled to under her bed. When her nurse and others came, they felt the spot next to the child and realized it was warm, but Laura's father dismissed it all as a bad dream. Laura remained afraid of the night for a long time afterward. At present, Laura and her father are expecting General Spielsdorf, a neighbor, and his niece, a young woman Laura's age with whom she is excited to spend time since she is often lonely. A letter arrives bearing bad news, though--General Spielsdorf says his niece is dead, and rambles incoherently about seeking vengeance. Laura is very disappointed. That same day though, Laura and her father espy a carriage coming toward them at breakneck speed, and it crashes near their castle. Everyone seems to be okay, including an older, elegant lady and her young daughter, who is unconscious but alive. The old woman says she has urgent business and wonders if she can leave her daughter here. Laura is thrilled because the young woman is beautiful and charming, and she has been cruelly deprived of the General's niece. Laura's father agrees. The old woman pulls him aside and says that her daughter, Carmilla, will say nothing of herself and where she is from; it is a matter of importance. Carmilla is brought inside and a doctor visits and proclaims that she is going to be fine. When Laura meets her for the first time, she is struck anew by Carmilla's loveliness as well as by the fact that Carmilla was the young woman from her encounter when she was six. Carmilla tells her quickly that she too had a similar encounter when she was a young girl, and in it Laura was the older girl; she concludes that they were meant to be friends and Laura agrees. Carmilla is open, warm, and effusive with Laura, who wonders at this level of confidence. She feels a tiny degree of repulsion but the attraction overwhelms her. The two become fast friends and are enraptured with each other. Carmilla has a few odd habits, such as locking her door from the inside at night, not coming down until one in the afternoon, and displaying an intense lassitude. She also has moments when she is utterly consumed by a passion for Laura and kisses, grasps, and tells her they will be one. Laura finds this odd but cannot help but return Carmilla's affection. Laura wishes Carmilla would tell her more about where she came from, but Carmilla firmly but kindly rebuffs her questioning. As for religion, Laura learns Carmilla was baptized but she never takes prayers with them, and one day expresses disdain for a retinue of peasants singing a hymn. She does seem superstitious though, purchasing a charm from a traveling hunchback against the "oupire" (vampire) said to be in the region and urging Laura to do so as well. Laura and her father come to realize that Carmilla is probably descended from the same line as Laura's mother--the Karnsteins, an ancient and noble family in the region whose name and title have long since died out. This is brought to light when a portrait of Mircalla, Countess of Karnstein, is brought back to the castle after having been away for cleaning...

**Carmilla by J. Sheridan Le Fanu Carmilla by J. Sheridan Lefanu** Carmilla is a Gothic novella by Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's *Dracula* (1897) by 26 years. First published as a serial in *The Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (Carmilla is an anagram of Mircalla). The story is often anthologized and has been adapted many times in film and other media. Le Fanu presents the story as part of the casebook of Dr. Hesselius, whose departures from medical orthodoxy rank him as the first occult detective in literature. Laura, the teenage protagonist, narrates, beginning with her childhood in a "picturesque and solitary" castle amid an extensive forest in Styria, where she lives with her father, a wealthy English widower retired from service to the Austrian Empire. When she was six, Laura had a vision of a beautiful visitor in her bedchamber. She later claims to have been punctured in her breast, although no wound was found. Twelve years later, Laura and her father are admiring the sunset in front of the castle when her father tells her of a letter from his friend, General Spielsdorf. The General was supposed to bring his niece, Bertha Rheinfeldt, to visit the two, but the niece suddenly died under mysterious circumstances. The General ambiguously concludes that he will discuss the circumstances in detail when they meet later. Laura, saddened by the loss of a potential friend, longs for a companion. A carriage accident outside Laura's home unexpectedly brings a girl of Laura's age into the family's care. Her name is Carmilla. Both girls instantly recognize the other from the "dream" they both had when they were young. Carmilla appears injured after her carriage accident, but her mysterious mother informs Laura's

father that her journey is urgent and cannot be delayed. She arranges to leave her daughter with Laura and her father until she can return in three months. Before she leaves, she sternly notes that her daughter will not disclose any information whatsoever about her family, past, or herself, and that Carmilla is of sound mind. Laura comments that this information seems needless to say, and her father laughs it off. Carmilla and Laura grow to be very close friends, but occasionally Carmilla's mood abruptly changes. She sometimes makes romantic advances towards Laura. Carmilla refuses to tell anything about herself, despite questioning by Laura. Her secrecy is not the only mysterious thing about Carmilla; she never joins the household in its prayers, she sleeps much of the day, and she seems to sleepwalk outside at night. Meanwhile, young women and girls in the nearby towns have begun dying from an unknown malady. When the funeral procession of one such victim passes by the two girls, Laura joins in the funeral hymn. Carmilla bursts out in rage and scolds Laura, complaining that the hymn hurts her ears. When a shipment of restored heirloom paintings arrives, Laura finds a portrait of her ancestor, Mircalla, Countess Karnstein, dated 1698. The portrait resembles Carmilla exactly, down to the mole on her neck. Carmilla says she might be descended from the Karnsteins even though the family died out centuries before. During Carmilla's stay, Laura has nightmares of a large cat-like beast entering her room and biting her on the chest. The beast then takes the form of a female figure and disappears through the door without opening it. In another nightmare, Laura hears a voice say, "Your mother warns you to beware of the assassin," and a sudden light reveals Carmilla standing at the foot of her bed, her nightdress drenched in blood. Laura's health declines, and her father has a doctor examine her. He finds a small blue spot on her chest and speaks privately with her father, only asking that Laura never be unattended.

**Carmilla A Critical Edition** Text of and critical essays on the 1872 vampire tale chronicling the experiences of a young woman lured by the charms of a female vampire. **Carmilla by Joseph Sheridan Le Fanu** Carmilla by Joseph Sheridan Le Fanu **Carmilla** Carmilla Joseph Sheridan LE FANU (1814 - 1873) Carmilla is a Gothic novella by Joseph Sheridan le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. Carmilla predates Bram Stoker's *Dracula* by over twenty years, had a strong influence on Stoker's famous novel. Sources As with *Dracula*, critics have looked for the sources used in the writing of *Carmilla*. Matthew Gibson proposes that Le Fanu used Dom Augustin Calmet's *Dissertations sur les apparitions des anges, des demons et des esprits, et sur les revenants et vampires de Hongrie, de Boheme, de Moravie, et de Silesie* (1746), which was first anonymously translated into English in a single volume as *Dissertations Upon the Apparitions of Angels, Daemons, and Ghosts, and Concerning the Vampires of Hungary, Bohemia, Moravia, and Silesia* (1759). and later translated into English in two volumes as *The phantom world, or, The philosophy of spirits, apparitions, &c.* (1850) Gibson also believes that the Reverend Sabine Baring-Gould's *The Book of Were-wolves* (1863) and his account of Elizabeth Báthory, Coleridge's *Christabel* (Part 1, 1797 and Part 2, 1800), and Captain Basil Hall's *Schloss Hainfeld; or a Winter in Lower Styria* (London and Edinburgh, 1836) are other sources for Le Fanu's *Carmilla*. Hall's account provides much of the Styrian background and, in particular, a model for both Carmilla and Laura in the figure of Jane Anne Cranstoun, Countess Purgstall.

**The House by the Church-yard A Novel Carmilla Createspace Independent Publishing Platform** *Carmilla* (Illustrated) contains 16 beautiful artworks by Babette van den Berg. *Carmilla* is a Gothic novella by Joseph Sheridan Le Fanu first published in 1872. It tells the story of a young woman's susceptibility to the attentions of a female vampire named Carmilla. Carmilla predates Bram Stoker's *Dracula* by 25 years. Although *Carmilla* is a lesser known and far shorter Gothic vampire story than the generally-considered master work of that genre, *Dracula*, the latter is heavily influenced by Le Fanu's short story. Carmilla, the title character, is the original prototype for a legion of female and lesbian vampires. Though Le Fanu portrays his vampire's sexuality with the circumspection that one would expect for his time, it is evident that lesbian attraction is the main dynamic between Carmilla and the narrator of the story. Cradle of Filth, produced an album called "Dusk & Her Embrace" inspired by "Carmilla." They also recorded an instrumental track titled "Carmilla's Masque." Lead singer Dani Filth has often cited Sheridan Le Fanu as an inspiration to his lyrics. **Carmilla by Joseph Sheridan Le Fanu** Carmilla by Joseph Sheridan Le Fanu **Varney the Vampire; Or, the Feast of Blood Prabhat Prakashan** First published in the year 1847, famous Victorian writer Thomas Preskett Prest's longish gothic story 'Varney the Vampire; Or, the Feast of Blood' was serialized as weekly cheap pamphlets of the kind then known as "penny dreadfuls". **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. **Carmilla Large Print Independently Published** Carmilla: Large Print by Joseph Sheridan Le Fanu "Carmilla" is a Gothic novella by Joseph Sheridan Le Fanu. First published in 1872, it tells the story of a young woman's susceptibility to the attentions of a female

vampire named Carmilla. "Carmilla" predates Bram Stoker's *Dracula* by 25 years and has been adapted many times for cinema. **The Child That Went with the Fairies Illustrated** Eastward of the old city of Limerick, about ten Irish miles under the range of mountains known as the Slieveelim hills, famous as having afforded Sarsfield a shelter among their rocks and hollows, when he crossed them in his gallant descent upon the cannon and ammunition of King William, on its way to the beleaguering army, there runs a very old and narrow road. It connects the Limerick road to Tipperary with the old road from Limerick to Dublin, and runs by bog and pasture, hill and hollow, straw-thatched village, and roofless castle, not far from twenty miles. Skirting the healthy mountains of which I have spoken, at one part it becomes singularly... **Carmilla Includes MLA Style Citations for Scholarly Secondary Sources, Peer-Reviewed Journal Articles and Critical Essays (Squid Ink Classics) Createspace Independent Publishing Platform** Having trouble finding scholarly sources for your research paper? This Squid Ink Classic includes the full text of the work plus MLA style citations for scholarly secondary sources, peer-reviewed journal articles and critical essays for when your teacher requires extra resources in MLA format for your research paper. Why spend more time looking for your sources than writing your paper? Work smarter not harder with Squid Ink Classics. The smart way to do homework. **Haunted Europe Continental Connections in English-Language Gothic Writing, Film and New Media Routledge** Haunted Europe offers the first comprehensive account of the British and Irish fascination with a Gothic vision of continental Europe, tracing its effect on British intellectual life from the birth of the Gothic novel, to the eve of Brexit, and the symbolic recalibration of the UK's relationship to mainland Europe. By focusing on the development of the relationship between Britain and Ireland and continental Europe over more than two-hundred years, this collection marks an important departure from standard literary critical narratives, which have tended to focus on a narrow time-period and have missed continuities and discontinuities in our ongoing relationship with the mainland. **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. **Ghost Stories and Tales of Mystery Dracula and the Eastern Question British and French Vampire Narratives of the Nineteenth-Century Near East Springer** This book sets the writings of Merimee, Le Fanu, Stoker and Verne in the context in which they were written - namely the response to Balkan, Ottoman and Austro-Hungarian politics. Gibson analyzes their works to reveal that the vampire acts as an allegory of the Near East through which constitutes a challenge to the 'orientalism' argument of today. **Carmilla** A classic Victorian vampire novella, which influenced Bram Stoker's later treatment of the vampire mythos in *Dracula*. **Carmilla Illustrated** *Carmilla* is an 1872 Gothic novella by Irish author Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's *Dracula* (1897) by 26 years. First published as a serial in *The Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (*Carmilla* is an anagram of Mircalla). The character is a prototypical example of the lesbian vampire, expressing romantic desires toward the protagonist, and is depicted as a trait of antagonism in line with the contemporary views of homosexuality. The story is often anthologized and has been adapted many times in film and other media **Carmilla Illustrated** *Carmilla* is an 1872 Gothic novella by Irish author Joseph Sheridan Le Fanu and one of the early works of vampire fiction, predating Bram Stoker's *Dracula* (1897) by 26 years. First published as a serial in *The Dark Blue* (1871-72), the story is narrated by a young woman preyed upon by a female vampire named Carmilla, later revealed to be Mircalla, Countess Karnstein (*Carmilla* is an anagram of Mircalla). The character is a prototypical example of the lesbian vampire, expressing romantic desires toward the protagonist, and is depicted as a trait of antagonism in line with the contemporary views of homosexuality. The story is often anthologized and has been adapted many times in film and other media **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. **The Phantom World Or, The Philosophy of Spirits, Apparitions, &c London, R. Bentley**