

Carmilla Joseph Sheridan Le Fanu

Carmilla Illustrated

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.

Living a lonely existence in a remote schloss in Styria, on the border of Austria and Hungary, Laura and her father play host to an unexpected guest, the beautiful young Carmilla. Her arrival is closely followed by an outbreak of unexplained deaths in the area, while the young women's growing friendship coincides with a series of nightmares and mysterious nocturnal visitations, and a gradual downward spiral in Laura's health. A chilling tale of the un-dead, Carmilla is a beautifully written example of the gothic genre. Believed to be the inspiration for Bram Stoker's gothic masterpiece '*Dracula*', written over twenty years later, Carmilla stands out as an all-time horror classic.

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 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

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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.

Joseph Sheridan le Fanu was the leading ghost-story writer of the nineteenth century, and he is now seen as central to the development of the genre in the Victorian era. His work is credited with turning the Gothic's focus from the external sources of horror to the inward effects of terror, thus helping to create the psychological basis for supernaturalist literature that continues to this day. Inspired by the Dutch painter Godfried Schalcken, 'Schalcken the Painter' is a timeless Gothic tale.

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 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".

Uncle Silas, subtitled "A Tale of Bartram-Haugh", is a Victorian Gothic mystery-thriller novel by the Irish writer J. Sheridan Le Fanu. Despite Le Fanu resisting its classification as such, the novel has also been hailed as a work of sensation fiction by contemporary reviewers and modern critics alike. It is an early example of the locked-room mystery subgenre, rather than a novel of the supernatural (despite a few creepily ambiguous touches), but does show a strong interest in the occult and in the ideas of Emanuel Swedenborg, a Swedish scientist, philosopher and Christian mystic.

This early work by Sheridan Le Fanu was originally published in 1870. Born in Dublin in 1814, he came from a literary family of Huguenot origins; both his grandmother Alicia Sheridan Le Fanu and his great-uncle Richard Brinsley Sheridan were playwrights,

Carmilla is the original vampire story, steeped in the sexual tension between two young women and gothic romance. A deluxe gift edition of the cult classic that predated and greatly influenced *Dracula* and much vampire literature that followed, including Anne Rice's *Vampire Chronicles*. In an isolated castle deep in the Austrian forest, teenaged Laura leads a solitary life with only her father, attendant and tutor for company. Until one moonlit night, a horse-drawn carriage

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crashes into view, carrying an unexpected guest -- the beautiful Carmilla. So begins a feverish friendship between Laura and her entrancing new companion, one defined by mysterious happenings and infused with an implicit but undeniable eroticism. As Carmilla becomes increasingly strange and volatile, prone to eerie nocturnal wanderings, Laura finds herself tormented by nightmares and growing weaker by the day...

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.

A lyrical and dreamy reimagining of Dracula's brides, *A Dowry of Blood* is a story of desire, obsession, and emancipation. Saved from the brink of death by a mysterious stranger, Constanta is transformed from a medieval peasant into a bride fit for an undying king. But when Dracula draws a cunning aristocrat and a starving artist into his web of passion and deceit, Constanta realizes that her beloved is capable of terrible things. Finding comfort in the arms of her rival consorts, she begins to unravel their husband's dark secrets. With the lives of everyone she loves on the line, Constanta will have to choose between her own freedom and her love for her husband. But bonds forged by blood can only be broken by death. 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,

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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...

"The Willows" is a novella by English author Algernon Blackwood, originally published as part of his 1907 collection *The Listener and Other Stories*. It is one of Blackwood's best known works and has been influential on a number of later writers. Horror author H.P. Lovecraft considered it to be the finest supernatural tale in English literature.[1] "The Willows" is an example of early modern Horror and is connected within the Literary tradition of weird fiction.

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

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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 confesse

WATCH OUT...THERE ARE VAMPIRES WITHIN THESE PAGES! This is the **ULTIMATE** edition of J. Sheridan Le Fanu's "Carmilla." This Armchair Fiction Special Illustrated Edition features more than **TWO DOZEN** graphics, including original interior illustrations, photographs, and movie poster reproductions. "Carmilla" is a classic horror tale and one of the earliest examples of vampire fiction. It was written in 1871 and predates Bram Stoker's "Dracula" by the better part of three decades. It is also a female vampire story, dealing with lesbianism during an era when such subjects were usually taboo-especially in fiction. "Carmilla" first saw print as a four-part serial in The Dark Blue magazine in 1871. It has been reprinted countless times over the past century-and-a-half. Critics have generally hailed it as an immensely entertaining short novel filled with gothic thrills and moments of latent terror. This Armchair Fiction Edition comes complete with original interior illustrations, author portraits, as well as a knock-out movie memorabilia gallery featuring posters and stills from the numerous filmed versions of Le Fanu's classic story. Also included are two other vampire gems, Bram Stoker's very underrated "Dracula's Guest," and Victoria Glad's "Each Man Kills," the latter of which was first published in "Weird Tales." So pull up the bed covers and read on...if you have the nerve!

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

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tragedy, to the legend of Carmilla.

"The Haunted Baronet" by Sheridan Le Fanu. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

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.

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It is now more than fifty years since the occurrences which I am about to relate caused a strange sensation in the gay society of Dublin. The fashionable world, however, is no recorder of traditions; the memory of selfishness seldom reaches far; and the events which occasionally disturb the polite monotony of its pleasant and heartless progress, however stamped with the characters of

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misery and horror, scarcely outlive the gossip of a season, and (except, perhaps, in the remembrance of a few more directly interested in the consequences of the catastrophe) are in a little time lost to the recollection of all. The appetite for scandal, or for horror, has been sated; the incident can yield no more of interest or novelty; curiosity, frustrated by impenetrable mystery, gives over the pursuit in despair; the tale has ceased to be new, grows stale and flat; and so, in a few years, inquiry subsides into indifference. Somewhere about the year 1794, the younger brother of a certain baronet, whom I shall call Sir James Barton, returned to Dublin. He had served in the navy with some distinction, having commanded one of his Majesty's frigates during the greater part of the American war. Captain Barton was now apparently some two or three-and-forty years of age. He was an intelligent and agreeable companion, when he chose it, though generally reserved, and occasionally even moody. In society, however, he deported himself as a man of the world and a gentleman. He had not contracted any of the noisy brusqueness sometimes acquired at sea; on the contrary, his manners were remarkably easy, quiet, and even polished. He was in person about the middle size, and somewhat strongly formed; his countenance was marked with the lines of thought, and on the whole wore an expression of gravity and even of melancholy. Being, however, as we have said, a man of perfect breeding, as well as of affluent circumstances and good family, he had, of course, ready access to the best society of the metropolis, without the necessity of any other credentials. In his personal habits Captain Barton was economical. He occupied lodgings in one of the then fashionable streets in the south side of the town, kept but one horse and one servant, and though a reputed free-thinker, he lived an orderly and moral life, indulging neither in gaming, drinking, nor any other vicious pursuit, living very much to himself, without forming any intimacies, or choosing any companions, and appearing to mix in gay society rather for the sake of its bustle and distraction, than for any opportunities which it offered of interchanging either thoughts or feelings with its votaries. Barton was therefore pronounced a saving, prudent, unsocial sort of a fellow, who bid fair to maintain his celibacy alike against stratagem and assault, and was likely to live to a good old age, die rich and leave his money to a hospital.

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A compilation of the Victorian master's classic tales of horror reveals his ability to depict the supernatural. 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 (1814-1873) was an Irish writer of Gothic tales, mystery novels, and horror fiction. He was a leading ghost story writer of the nineteenth century and was central to the development of the genre in the Victorian era.

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No less an authority than M.R. James described Le Fanu as “absolutely in the first rank as a writer of ghost stories”—but he was far more than that. His short novel *Carmilla* is an early tale of vampirism, and it has lesbian elements as well, making it of interest to many scholars and readers today. His best-known works are, of course, *Carmilla*, plus *Uncle Silas* and *The House by the Churchyard*.

A classic Victorian vampire novella, which influenced Bram Stoker's later treatment of the vampire mythos in *Dracula*. The haunting tale of a young woman being seduced by a female vampire, Joseph Sheridan Le Fanu's *Carmilla* still manages to enthrall its readers almost two centuries later. Predating *Dracula* by some 26 years, *Carmilla* (1871) is the first and perhaps greatest of vampire stories. *Includes annotations.*Includes images.

Carmilla created the modern vampire. She was the first romantic vampire, and after inspiring Bram Stoker's *Dracula* she has continued with us, always in the shadow, influencing culture with a subtlety that is as alluring as it is elitist. A multi-layered story of love, loss, and a yearning for both a past and a future unobtainable, and finally of great sacrifice, *Carmilla* ranks as one of the world's great tragedies. A lonely young girl living in a desolate forest is befriended by a young countess after what seems a chance encounter. Laura's innocence prevents her from seeing the obvious, that her new friend *Carmilla* is a demon of the highest order, and one who has fallen passionately in love with her. Over time *Carmilla*'s lust for Laura and her soul overpower her caution, and the serenity of a life of seclusion becomes a nightmarish existence for Laura as her world unravels in ways that can never be repaired. This is an archival quality presentation of the original unabridged story.

A beautiful edition of this cult classic female vampire story, which predated and greatly influenced *Dracula* In an isolated castle deep in the Styrian forest, Laura leads a solitary life with only her elderly father for company. Until one moonlit night, a horse-drawn carriage crashes into view, carrying an unexpected guest – the beautiful *Carmilla*. So begins a feverish friendship between Laura and her mysterious, entrancing companion. But as *Carmilla* becomes increasingly strange and volatile, prone to eerie nocturnal wanderings, Laura finds herself tormented by nightmares and growing weaker by the day... Pre-dating *Dracula* by twenty-six years, *Carmilla* is the original vampire story, steeped in sexual tension and gothic romance.

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*.

This early work by Sheridan Le Fanu was originally published in 1872. Born in Dublin in 1814, he came from a literary family of Huguenot origins; both his grandmother Alicia Sheridan Le Fanu and his great-uncle Richard Brinsley Sheridan

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were playwrights,

"Willing to Die" by Joseph Sheridan Le Fanu. Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten or yet undiscovered gems of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Set in the village of Chapelizod, near Dublin, in the 1760s, the story opens with the accidental disinterment of an old skull in the churchyard, and an eerie late-night funeral. This discovery relates to murders, both recent and historical whose repercussions disrupt the complacent pace of village affairs.

In a Glass Darkly collects together five short stories from gothic horror and mystery writer Sheridan Le Fanu. The book, published in 1872 a year before Le Fanu's death, is named from a passage in Corinthians which speaks of humankind perceiving the world "through a glass darkly." The stories are told from the posthumous writings of an occult detective named Dr Martin Hesselius. In Green Tea a clergyman is being driven mad by an evil demon that takes the ephemeral form of a monkey, but is unseen by others as it burdens the victim's mind with psychological torment. In The Familiar, revised from Le Fanu's The Watcher of 1851, a sea captain is stalked by a dwarf, "The Watcher." Is this strange character from captain's past? In Mr Justice Harbottle a merciless court judge is attacked by vengeful spirits, dreaming he is sentenced to death by a horrific version of himself. The story was revised from 1853's An Account of Some Strange Disturbances in Aungier Street. In The Room in the Dragon Volant, a notable mystery which includes a premature burial theme, an innocent young Englishman in France tries to rescue a mysterious countess from her unbearable situation. Lastly, Carmilla tells the tale of a lesbian vampire. It was a huge influence on Bram Stoker's writing of Dracula and the basis for the films Vampyr in 1932 and The Vampire Lovers in 1970.

Spalatro by J. Sheridan Le Fanu (Author) Spalatro From the notes of Fra Giacomo J. Sheridan Le Fanu Joseph Thomas Sheridan Le Fanu was born on August 28th, 1814, at 45 Lower Dominick Street, Dublin, into a literary family with Huguenot, Irish and English roots. The children were tutored but, according to his brother William, the tutor taught them little if anything. Le Fanu was eager to learn and used his father's library to educate himself about the world. He was a creative child and by fifteen had taken to writing poetry. Accepted into Trinity College, Dublin to study law he also benefited from the system used in Ireland that he did not have to live in Dublin to attend lectures, but could study at home and take examinations at the university as and when necessary. This enabled him to also write and by 1838 Le Fanu's first story The Ghost and the Bonesetter was published in the Dublin University Magazine. Many of the short stories he

wrote at the time were to form the basis for his future novels We are delighted to publish this classic book as part of our extensive Classic Library collection. Many of the books in our collection have been out of print for decades, and therefore have not been accessible to the general public. The aim of our publishing program is to facilitate rapid access to this vast reservoir of literature, and our view is that this is a significant literary work, which deserves to be brought back into print after many decades. The contents of the vast majority of titles in the Classic Library have been scanned from the original works. To ensure a high quality product, each title has been meticulously hand curated by our staff. Our philosophy has been guided by a desire to provide the reader with a book that is as close as possible to ownership of the original work. We hope that you will enjoy this wonderful classic work, and that for you it becomes an enriching experience.

Costello-Sullivan has compiled a student-friendly version of Sheridan Le Fanu's 1872 vampire tale, "Carmilla." This critical edition includes an introduction by the editor, a timeline, a short biographical sketch of the author, a selected bibliography, and four original, scholar-authored essays that explicate the novella for an undergraduate audience. This work situates "Carmilla" within its Irish cultural milieu and treats the text as self-standing rather than as a precursor to Dracula.

Title: Carmilla Author: J. Sheridan LeFanu Language: English PROLOGUE Upon a paper attached to the Narrative which follows, Doctor Hesselius has written a rather elaborate note, which he accompanies with a reference to his Essay on the strange subject which the MS. illuminates. This mysterious subject he treats, in that Essay, with his usual learning and acumen, and with remarkable directness and condensation. It will form but one volume of the series of that extraordinary man's collected papers. As I publish the case, in this volume, simply to interest the "laity," I shall forestall the intelligent lady, who relates it, in nothing; and after due consideration, I have determined, therefore, to abstain from presenting any prcis of the learned Doctor's reasoning, or extract from his statement on a subject which he describes as "involving, not improbably, some of the profoundest arcana of our dual existence, and its intermediates." I was anxious on discovering this paper, to reopen the correspondence commenced by Doctor Hesselius, so many years before, with a person so clever and careful as his informant seems to have been. Much to my regret, however, I found that she had died in the interval. She, probably, could have added little to the Narrative which she communicates in the following pages, with, so far as I can pronounce, such conscientious particularity.

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