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Enlightenment. An article from journal Man and Nature / L'homme et la nature (Volume 3, 1984, pp. 1-162), on Érudit.

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vampire on stage; the author discusses the figure that preceded Dracula—Lord Ruthven—the subject of more than forty English, French, and American plays. The principal works are melodramas, but the vampire theme was also treated in tragedy, opera, ballet, burlesque,

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"England may with justice claim to be the native land of transfusion," wrote one European physician in 1877, acknowledging Great Britain 's crucial role in developing and promoting human-to-human

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transfusion as treatment for life-threatening blood loss. As news of this revolutionary medical technique spread from professional publications to popular journals and newspapers, the operation invaded the Victorian imagination. Transfusion is the first extended study of this intersection

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between medical and literary history. It examines the medical discourse that surrounded the real nineteenth-century practice of transfusion, which focused on women suffering from uterine hemorrhage, alongside literary works that exploited the operation 's sentimental, satirical,

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sensational, and gothic potentials. In the eighteenth century, the term "transfusion" was used to figure aesthetic and religious inspiration as well as erotic and romantic commingling—associations that persisted into the nineteenth century and informed attitudes toward the

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medical practice of blood transfer and the cultural conception of sympathetic exchange. Exploring transfusion ' s role in canonical works such as Wells ' s *The Island of Dr. Moreau* and Stoker ' s *Dracula*, as well as a surprising array of lesser-known short stories and novels,

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Kibbie demonstrates the tangled, mutually informing relationship between science and culture. This innovative study traces the creation of a new fluid economy between persons, one that could be seen to forge new forms of intimacy between donors and recipients or to threaten

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the very idea of personal identity.

Even before Bram Stoker immortalized Transylvania as the homeland of his fictional Count Dracula, the figure of the vampire was inextricably tied to Eastern Europe in the popular imagination. Drawing on

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a wealth of heretofore neglected sources, this book offers a fascinating account of how vampires—whose various incarnations originally emerged from the folk traditions of societies throughout the world—became identified with such a specific region. It demonstrates that

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the modern conception of the vampire was born in the crucible of the Enlightenment, embodying a mysterious, Eastern “ otherness ” that stood opposed to Western rationality.

An authoritative new history of the

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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

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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

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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,

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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.

Before Bella and Edward; Stefan and

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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:

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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

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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

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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

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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

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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.

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