



## CALIFORNIA STATE UNIVERSITY INTERNATIONAL PROGRAM - FIRENZE

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### **ITL 412 - THE IDEA OF ITALY IN LITERATURE & FILM: Italy & The Gothic**

CSUIP, Florence    **Fall 2016-2017**    Mon./Wed. 9:00-10:20

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#### **Office Hours:**

Teacher's Room (Refugio's Office) or the CSU Library. Hours: Mon./Wed. 8:00 – 9:00 by appointment (just before class but you **must** let me know beforehand as I will not come in without a scheduled appointment). Also my e-mail, phone number and Skype address are printed above for your convenience. Feel free to friend me on Facebook if that's easier, I'm not proud.

**COURSE DESCRIPTION:** This course will chiefly explore the texts and films of English and American authors that use Italy and Italian settings in a Gothic context. We will study the Gothic genre as a distillation of English and American authors' romanticized impressions of Italy, its people and landscape, and how Italy came to represent what Perseus Bysshe Shelley calls "The tempestuous loveliness of terror." This material should provide us with ample fodder to discuss the geopolitical, psycho-sexual, racist, feminist/misogynist and homophobic (haemophobic?) implications of Anglo-American culture's habit of breeding its monsters in far-off lands, particularly Italy.

**COURSE REQUIREMENTS:** Beyond attendance, preparation (**in the form of completing the assigned readings**), and participation in the class discussions, you will also be required to 1.) Write two 5-7 pp. papers on topics of your own invention (within the rubric of this class, *Gothic literature*), which hopefully comes out of our in-class discussions and/or the reading of critical writings upon the texts we will be studying. Your paper should explore some aspect of a Gothic text, the Gothic romance in general, Romantic literature's use of the Gothic, the Victorian revival of the Gothic, or even a contemporary Gothic topic. Since I allow re-writes the sooner you hand in this paper the better. Its absolute final due date for all written work is during the final exam period. These papers are ostensibly due one week/two class after the class has discussed the text upon which you choose to write and will count for **44% (per paper)** of your overall grade. 2.) Give an oral presentation on a topic related to the genesis of the literary Gothic (to be arranged on the first day of class) **This presentation will count for 8% of your grade.** The **other 4% of your grade** will come from a self-evaluated declaration of how much reading you did for the class.

**COURSE OBJECTIVES:** Our objectives will be three-fold: Primarily we will focus on Gothic texts that use Italy as a setting, gaining a familiarity with the genre's authors, their works, and the various textual strategies that the literary movement of which they were representative employed. Secondly, we will enrich our knowledge of the Anglo-American attitude towards Italy and Italian culture through the texts by examining them in their cultural and historical contexts. Lastly, beyond simply digesting this material in your written work, I would like to invite students to work on their rhetorical and essay writing skills by inviting you to re-write your papers based on my comments as well as allowing me to look over and comment upon your written work in advance of its due date. Combining these three-fold objectives, the measurable objective of this course will be to make its students capable of writing a coherent and knowledgeable critical literary essay on any aspect of a Gothic literary text.

**A NOTE ON METHOD:** I do not believe that I (or anyone else) can coerce or cajole anyone into "learning." Rather I believe that intellectual progress is made through the sharing and discussion of reactions and interpretations. Therefore this course will be conducted as a seminar and be totally dependent upon your individual contributions and courtesy. Obviously, then, it is absolutely necessary that each of you take

control of your own education not only for your own sakes, but also in accordance with your responsibility to the rest of those participating in this course. You must both keep **up with the reading and begin the process of digesting the material by coming to class with something either to say or ask about it. I strongly recommend that you take notes while reading with both questions and observations and that you come to class prepared to challenge and/or benefit from the group's discussion.** You cannot depend on me to lecture on material that you have not read, nor will I accept the role of monitor for your reading or policeman for discourtesy to the class during the discussions. Concerns of this kind should be voiced and dealt with by the community during the class sessions. Remember that I am only one in a group of people here to explore and learn from this very interesting group of texts.

That said, I am extremely available both in class and out to offer my expertise and experience to help you digest and write about this material. (I also have a lot of experience living, studying, and teaching here in Florence and I offer a sympathetic ear to culture shock concerns as well.) I am usually available on line or by appointment and very open during the in-class discussions to address both my methods and the materials of our study if the group as a whole is in agreement as to the utility and feasibility of altering them. All of this is said only to clarify from the start my particular approach—based on the assumption that we are each mutually dependent individuals demanding of respect and ultimately responsible for our own intellectual progress—and to allow the greatest flexibility in our proceeding so that the most appropriate and useful materials and methods are addressed in this course.

## CLASS CALENDAR

- Nov. 2 Course Introduction and distribution of materials and assignments.
- Nov. 7 **The First Gothic Story**  
 Sir Horace Walpole, *The Castle of Otranto* (1764), chapters 1 & 2  
 Oral Report: Walpole's Strawberry Hill: Gothic architecture & text.
- Nov. 9 Sir Horace Walpole, *The Castle of Otranto* (1764), chapters 3-5  
 Oral Report: Shakespeare, *Hamlet* and/or *Macbeth*.
- Nov. 14 Sir Horace Walpole, *The Castle of Otranto* (1764) Summation.  
 Oral Report: Haunted Houses, Castles and Dungeons: Gothic Space.
- Nov. 16 **Ann Radcliffe, the Shakespeare of the Gothic Romance**  
 Ann Radcliffe, *The Italian* (1796), Vol. I  
 Oral Report: Ann Radcliffe, Lady Novelist.
- Nov. 21 Ann Radcliffe, *The Italian* (1796), Vol. II  
 Oral Report: Romance vs. Novel.
- Nov. 23 Ann Radcliffe, *The Italian* (1796), Vol. III  
 Oral Report: Female Gothic/Male Gothic.
- Nov. 28 Ann Radcliffe, *The Italian* (1796)  
 Oral Report: Shakespeare, *Romeo and Juliet*.
- Nov. 30 **Gothic Grows Up**  
 Matthew G. Lewis, *The Monk* (1796), Chapters I & II  
 Oral Report: Matthew "Monk" Lewis, boy wonder.
- Dec. 5 Matthew G. Lewis, *The Monk* (1796), Chapters III-V  
 Oral Report: Gothic's representation of Catholicism.
- Dec. 7 Matthew G. Lewis, *The Monk* (1796), Chapters VI-IX  
 Oral Report: Shakespeare, *Othello*  
 Oral Report: Shakespeare, *The Merchant of Venice* and other monsters
- Dec. 12 Matthew G. Lewis, *The Monk* (1796), Chapters X-XII  
 Oral Report: The Italian Novel and the Gothic: Alessandro Manzoni's *The Betrothed*.
- Dec. 14 **Romanticism and Gothic (make-up for class cancelled on Jan. 4)**  
 Samuel Taylor Coleridge, "The Rime of the Ancient Mariner," (1797) 📖

- Dec. 19 Oral Report: The Gothic and Romanticism  
John Polidori, "The Vampyre" (1819) 📖  
George Gordon, Lord Byron, "A Fragment" AKA "Augustus Darvell" (1819) 📖  
Oral Report: Telling Scary Stories at the Villa Diodati.
- Dec. 21 John Keats, "A Dream after reading..." & "La belle dame sans merci" (1819) 📖  
Percy Bysshe Shelley, "The Tower of Famine," (1820) & "On the Medusa of Leonardo..." (1819) 📖  
Oral Report: Gothic Verse.

Dec 23-Jan 8 **WINTER BREAK**

- Jan. 9 **American Gothic**  
Edgar Allan Poe, "The Assignment" (1835) "The Oval Portrait" (1842) 📖  
Oral Report: Edgar Allan Poe, an all-American tragedy.
- Jan. 11 Edgar Allan Poe, "The Masque of the Red Death" (1842), "The Cask of Amantillado" (1846) 📖  
Oral Report: American Gothic.
- Jan. 16 Nathaniel Hawthorne, "Rappaccini's Daughter" (1844) 📖  
Bret Harte, "Selina Sedilia" (1865) 📖  
Oral Report: Nathaniel Hawthorne's Italy.
- Jan. 18 Ann Crawford, "A Mystery of the Campagna" (1887) (e-mail)  
Oral Report: The Female Vampire and the Succubus.
- Jan. 23 F. Marion Crawford, "For the Blood Is the Life" (Written 1900, published 1911) 📖  
Oral Report: Vampires in Folklore.
- Jan. 25 Mary Elizabeth Braddon, "Good Lady Ducayne" (1896) 📖  
Oral Report: The Literary Vampire.
- Jan. 30 Angela Carter, "The Tiger's Bride" (1979) 📖  
Oral Report: The Postmodern Gothic.
- Feb. 1 Paper writing seminar or make-up day in case we fall behind.

Final exam class (**Feb 6 - 9 TBA**): Make up class or course summation. Last chance to hand in papers.

**REQUIRED TEXTS:**

\***Sir Horace Walpole, *The Castle of Otranto*** (Note: Although this is easily available in one of the collections of gothic novels, there are also good recent scholarly editions with lots of fine bibliography and a superior introductions offered by both Broadview and Penguin publishers.)

**Ann Radcliffe, *The Italian***

\***Matthew G. Lewis, *The Monk***

**Selected short stories and poems** These are marked on the calendar with a 📖 and are provided in the photocopy packet available at Copisteria X, Via San Gallo, 72 red. Tel: 055/215367.

\*Walpole can also be found (along with Thomas Beckford's *Vathek* and Mary Shelly's *Frankenstein*) in *Three Gothic Novels* issued by Penguin Books. Walpole and Lewis can also be found (again along with *Vathek* and *Frankenstein*) in the Oxford Press' *Four Gothic Novels*. All of these books have been ordered at Paperback Exchange and may also be found in other bookstores or libraries in Florence.

All of these texts were originally written in English

## **Cal State Italy Attendance Policy**

General Attendance Policy 2016-2017 (for classes that meet twice a week)

Attendance to all CSU courses is mandatory. Two unexcused absences are allowed during the semester but more than two unexcused absences will lower your grade (excused absences will be accepted for serious medical reasons or emergencies) as follows: 3 unexcused absences, lowers one letter grade; 4 unexcused absences, lowers two letter grades; 5 unexcused absences, lowers 3 letter grades. More than five unexcused absences will result in failure of the course.

In order not to disrupt the class, punctuality is required. Students are expected to be in class at the beginning of the class hour; any delay exceeding ten minutes will be considered an absence.

Dates of mid-term and final exams can not be changed for individual travel plans or personal needs. Students should take note of the dates and hours of the midterm and final exams and plan their trips after the last exam. It is important to inform friends and relatives about these exam dates so that no tickets are purchased for you that will interfere with these exam dates. Missing the midterm or the final exam will mean failure of the course.

During the academic year photocopies and other material may be distributed in class by the instructors. Students who were not in class are responsible for getting the material from their classmates and making their own photocopies.

Other class policies:

Use of the computer in class is restricted to oral presentations, unless previously approved by the professor.

Eating is NOT allowed in class.

Cellular phones must be turned off or placed on silent mode during class.

### **Other class policies:**

To avoid distracting those interested in the class discussions, neither eating nor sleeping is allowed in this class. Please also try to attend to all bathroom needs before we begin and therefore avoid getting up and down and disturbing our seminar discussions.

Look on the bright side; no dress code will be enforced.

## SELECTED BIBLIOGRAPHY

**Texts** (18<sup>th</sup> & 19<sup>th</sup> century Gothic or influenced by the Gothic—novels unless otherwise noted.)

Austen, Jane. *Northanger Abbey*. (1818) (Austen's satire/commentary on the Gothic romance and its audience)

Beckford, William. *Vathek*. (1786) (Orientalist gothic.)

Bronte, Charlotte *Jane Eyre*. (1847)

Bronte, Charlotte. *Villette*. (1853) (Female Gothic doubling.)

Bronte, Emily. *Wuthering Heights*. (1847)

Brown, Charles Brockden. *Wieland, or the Transformation*. (1798) (American Gothic.)

Godwin, William. *Caleb Williams*. (1794) (Gothic-esque novel from Mary Shelley's father.)

Lord Byron. "A Fragment." (Byron's vampire story—written in 1816 and published in 1819)

Coleridge, Samuel Taylor. *Rime of the Ancient Mariner*. (A poem—1797) *Christabel*. (A poem—1797) *Frost at Midnight*. (A poem—1798)

Collins, Wilkie. *The Haunted Hotel*. (1878) (Ghostly novelette set in Venice.)

Hugo, Victor. *Notre-Dame of Paris*. (1831) (French Romanticism; shades of English Gothic.)

Huysmans, J.-K. *The Damned (Là-Bas)* (Stunning Catholic decadent novel—1891)

Le Fanu, J. Sheridan. *The House by the Churchyard*. (1861)

Le Fanu, J. Sheridan. *Uncle Silas*. (1864)

Le Fanu, J. Sheridan. *Carmilla*. (1872) (**THE** female vampire novelette)

Lee, Sophia. *The Recess*. (1783-85)

Leroux, Gaston. *The Phantom of the Opera*. (1911) (French "Novel of sensation." Gothic-esque.)

Lewis, Matthew J. *The Castle Spectre: A Drama*. (1797)

Lewis, Matthew J. *The Bravo of Venice*. (1809) (A romance, translated from the German supposedly, set in Venice—820.7 LEW at Brit. Inst. Available on-line @ Project Gutenberg)

Keats, John. *La Belle Dame sans Merci. A Ballad* (A poem) *Lamia*. (A vampiric poem) (1820)

Manzoni, Alessandro. *I promessi sposi (The Betrothed)*. (1827) (Italy's most famous Romantic novel—Many gothic motifs lifted from Radcliffe and Lewis!)

Maturin, Charles. *Melmoth The Wanderer*. (1820) (Last of the first cycle of Eng. gothic romances.)

De Maupassant, Guy “The Horla” (1887) a French psychic vampire perhaps inspired by Darwin!

Peacock, Thomas Love. *Nightmare Abbey*. (1817-18) (Gothic satire) *Crotchet Castle*. (1831)

Polidori, Dr. John William. “The Vampyre: A Tale.” (1819)

Radcliffe, Ann. *The Castles of Athlin and Dunbayne*. (1789)

Radcliffe, Ann. *Romance of the Forest*. (1791)

Radcliffe, Ann. *A Sicilian Romance*. (1792)

Radcliffe, Ann *The Mysteries of Udolpho*. (1794)

Radcliffe, Ann. *The Italian*. (1796)

Reeve, Clara. *The Old English Baron: A Gothic Story*. (1778) (First female-penned gothic romance)

Roche, Regina Maria. *The Children of the Abbey: A Tale*. (1794)

Rymer, James Malcom. *Varney the Vampyre: Or, the Feast of Blood*. (1847) (1st vampire novel.)

Shelley, Mary. *Frankenstein*. (1818, revised 1831) (Moves Italy up to Geneva, but Frankenstein’s beloved Elizabeth is an orphaned Italian Gothic heroine. The original 1818 text is preferable.)

Shelley, Mary. *Valperga*. (1823) (Historical romance set in Italy with a witch and a few other passing Gothic motifs.)

Shelley, Mary. *The Last Man*. (1826) (Apocalyptic novel. Italy again!)

Shelley, Percy Bysshe. *The Cenci*. (1819) (A play re: historical case of Italian renaissance incest)

Stevenson, Robert Louis. “The Body-Snatcher” (1881) and “Thrawn Janet” (1881) (Short stories)

Stevenson, Robert Louis. “The Strange Case of Dr. Jekyll and Mr. Hyde.” (Novelette—1886)

Stoker, Bram. *Dracula*. (1896) (The return of the repressed Gothic Italian nobleman as a Transylvanian count: makes explicit much of the implicit exoticism of eighteenth century Gothic.)

Stoker, Bram. *The Jewel of Seven Stars*. (1903) (The original living mummy story.)

Stoker, Bram. *The Lair of the White Worm*. (1911) (Posthumously published in different versions.)

Tolstoy, Alexi. *The Family of the Vourdalak*. (Early 1840’s) (Folk vampires—filmed by Italy’s greatest horror-film director, Mario Bava)

Walpole, Horace. *The Mysterious Mother*. (A theatrical tragedy re: incest) (1768)

Walpole, Horace. *Historic Doubts on the Life and Reign of King Richard III*. (1768)

Wells, H. G. *The Island of Dr. Moreau* (1896) (Influenced by Darwin's theory of evolution; makes an interesting companion to *The Strange Case of Dr. Jekyll and Mr. Hyde*.)

Wilde, Oscar. *The Picture of Dorian Grey*. (1891)

## SELECTED CRITICISM

Aurbach, Nina. *Woman and the Demon: The Life of a Victorian Myth*. Cambridge, Mass.: Harvard UP, 1982. (Specifically for *Dracula*.)

Aurbach, Nina. *Our Vampires, Ourselves*. Chicago; U. of Chicago P., 1995. (From Byron to Ronald Reagan! A feminist scholar's personal journey through the history of literary vampires.)

Birkhead, Edith. *The Tale of Terror: A Study of the Gothic Romance*. (First modern study of gothic—1921, reprinted 1963.)

Botting, Fred. *The Gothic*. Routledge: 1995. (In the Cal State library & in the reserve readings.)

Burke, Edmund. *A Philosophical Enquiry into Our Ideas of the Sublime and the Beautiful*. (Seminal for understanding Radcliffe's "picturesque landscapes" –1757)

Carter, Margaret L. "*Dracula*": *The Novel and the Critics*. Ann Arbor, Mich.: U.M.I. Research Press, 1988.

Clery, E. J. *The Rise of Supernatural Fiction*. Cambridge; Cambridge U. P., 1995.

DeLamotte, Eugenia. *Perils of the Night: A Feminist Study of Nineteenth-Century Gothic*. Oxford; Oxford U. P., 1990.

Ellis, Kate Ferguson. *The Contested Castle: Gothic Novels and the Subversion of Domestic Ideology*. Urbana and Chicago: U. of Illinois P., 1987.

Fleenor, Juliann E. (ed.) *The Female Gothic*. Montreal; Eden P., 1983. (Introductory collection of essays.)

Frank, Frederick S. *The First Gothics: A Critical Guide to the English Gothic Novel*. Garland: N.Y. & London, 1987. (An exhaustive catalogue—At British Inst., reference only.)

Freud, Sigmund. "The Uncanny" (1919) *Standard Edition* Vol. 17. (The essay for understanding how psychoanalysis and psycho-analytic literary critics approach the Gothic. Excerpt in reserve readings.)

Frayling, Christopher. *Vampyres: Lord Byron to Count Dracula*. London: Faber and Faber, 1978 (A very informative anthology of pre *Dracula* vampire literature, Stokers working notes, as well as a salacious exposé of the Villa Diodati crowd! In the CSU library.)

Frye, Northrop. *The Secular Scripture: A Study of the Structure of Romance*. Cambridge, MASS; Harvard U. P., 1976.

- Gelder, Ken. (ed.) *The Horror Reader*. London & New York; Routledge, 2000. (Hip. Po-Mo readings of horror in fiction, film and cultural studies.)
- Hogle, Jerrold E. (ed.) *The Cambridge Companion to Gothic Fiction*. Cambridge; Cambridge U. P., 2002. (The newest, best and most complete general introduction to the genre. In CSU & Gonzaga libraries.)
- Howard, Jacqueline. *Reading Gothic Fiction: A Bakhtinian Approach*. Oxford; Clarendon P., 1994.
- Kilgour, Maggie. *The Rise of the Gothic Novel*. London; Routledge, 1995. (In CSU library.)
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. New York; Columbia U. P., 1982. (Key, post-structuralist Freudian reading of what is, and why we find it to be, horrible. In the Gonzaga library.)
- Leatherdale, Clive. "*Dracula*": *The Novel and the Legend*. London; Desert Island Books, 1993.
- Levine, George and U. C. Knoepfelmacher. *The Endurance of Frankenstein: Essays on Mary Shelley's Novel*. Berkeley & Los Angeles; U of California P, 1979. (In the Gonzaga library.)
- Masse, Michelle A. *In the Name of Love: Women, Masochism, and the Gothic*. Ithaca, NY; Cornell U. P., 1992.
- McIntyre, Clara Frances. *Ann Radcliffe in Relation to Her Time*. New Haven, 1920.
- Mighall, Robert. *A Geography of Victorian Gothic Fiction: Mapping History's Nightmares*. Oxford; Oxford U. P., 1999.
- Miles, Robert. *Gothic Writing 1750-1820*. London; Routledge, 1993.
- Miles, Robert. *Ann Radcliffe: The Great Enchantress*. Manchester; Manchester U. P., 1995.
- Moers, Ellen. *Literary Women*. London; W. H. Allen, 1977. (Book that 1st isolated and defined the "Female gothic." The important chapter on Mary Shelley included in Levine & Knoepfelmacher above.)
- Moretti, Franco. "Dialectic of Fear" in *Signs Taken as Wonders*. London: Verso, 1983. (Nice essay on *Frank.* and *Drac.* as Marxist parables—in reserve readings.)
- Norton, Rictor. *Mistress of Udolpho: The Life of Ann Radcliffe*. London; Leicester U. P., 1999.
- Praz, Mario. *The Romantic Agony*. Oxford U P: Oxford, 1933 & 1951, paperback 1960. (800 PRA at the Brit. Inst.—excerpts on Radcliffe and Lewis in reserve readings.)
- Punter, David. *The Literature of Terror: The Gothic Tradition*. First of 2 vols. London & New York; Longman, 1996. (In the Gonzaga library)
- Punter, David. *The Blackwell Companion to Gothic*. Blackwell; London. (In the Gonzaga library.)
- Saglia, Diegi. "Looking at the other: cultural difference and the traveller's gaze in *The Italian*." *Studies in the Novel*, 28:I (1996) pp. 12-37.



Sage, Victor. *Horror Fiction in the Protestant Tradition*. Basingstoke, Hampshire; Macmillan, 1988.

Schmitt, Cannon. *Alien Nation: Nineteenth-Century Gothic Fictions and English Nationality*. Philadelphia; U. of Penn. P., 1997.

Sedgwick, Eve Kosofsky. *The Coherence of Gothic Conventions*. London; Methuen, 1986.

Skal, David. *Hollywood Gothic: The Tangled web of "Dracula" from Novel to Stage to Screen*. New York; W. W. Norton & Co., 1990. (lots of great illus.—excerpt in reserve readings.)

Skal, David. *The Monster Show: A Cultural History of Horror*. London: Penguin, 1994. (On the cultural significance of the history of the American horror film.)

Summers, Montague. *The Gothic Quest*. New York; Russell & Russell, 1963. (First published in 1938—At British Inst., reference only.)

Tomkins, J. M. S. *The Popular Novel in England 1770-1800*. 1932. (820.609 TOM at Brit. Inst.—chapter on Gothic Romance in reserve readings.)

Varma, Devendra P. *The Gothic Flame*. Arthur Barker: London, 1957. Reprinted 1964.

Wieten, A. S. S. *Mrs. Radcliffe, Her Relation Towards Romanticism*. Amsterdam, 1926.

Williams, Anne. *Art of Darkness: A Poetics of Gothic*. Chicago; U. of Chicago P., 1995. (Strongest of the “women’s gothic” school. In both CSU & Gonzaga libraries.)

Wolf, Leonard. *The Annotated Dracula*. New York; Clarkson N. Potter, 1975.

Wolstenholme, Susan. *Gothic (Re)visions: Writing Women as Readers*. Albany, NY; SUNY Press, 1993.

I also found 135 other titles (many anthologies of lesser Gothic texts, studies, pop culture aspects, etc.) on the Internet at Barnesandnoble.com. Do a keyword search for “Gothic revival (literature)”

## SELECTED WEB RESOURCES

*Gothic Literature: What the Romantics Read*, ed. Douglass Thomson (URL: <http://www2.gasou.edu/facstaff/dougt/gothic.htm>).

*English Gothic*. Homepage of the Gothic Press. Many informative links on Byron, Romanticism, Vampires & Highgate Cemetary. <http://www.gothicpress.freeseve.co.uk/>

*The Literary Gothic*, ed. Jack G. Voller (URL: <http://www.litgothic.com>). A guide to Gothic resources on the Web.

*The Sickly Taper*, ed. Frederick Frank (URL: <http://www.toolcity.net/ffrank>). For Gothic biblio.

*Sublime Anxiety: The Gothic Family and the Outsider*,  
(URL:<http://www.lib.virginia.edu/exhibits/gothic>). An exhibit.

*Woman Romantic-Era Writers*, ed. Adriana Craciun  
(URL:<http://www.nottingham.ac.uk/aezacweb/wrew.htm>).

*Dracula's Favorite Links*. (URL: <http://www.ucs.mun.ca/~emiller/links.htm>) a fabulous links page of many *Dracula* and vampire-related sites.