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Note generali	Includes filmography (p. 357-358).
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Nota di contenuto	CONTENTS; IN MY PREFACE; LECTURE ONE; LECTURE TWO; LECTURE THREE; LECTURE FOUR; LECTURE FIVE; LECTURE SIX; LECTURE SEVEN; LECTURE EIGHT; LECTURE NINE; LECTURE TEN; LECTURE ELEVEN; LECTURE TWELVE; LECTURE THIRTEEN; LECTURE FOURTEEN; LECTURE FIFTEEN; LECTURE SIXTEEN; LECTURE SEVENTEEN; LECTURE EIGHTEEN; LECTURE NINETEEN; LECTURE TWENTY; LECTURE TWENTY-ONE; LECTURE TWENTY-TWO; LECTURE TWENTY-THREE; LECTURE TWENTY-FOUR; LECTURE TWENTY-FIVE; LECTURE TWENTY-SIX; REFERENCES; FILMOGRAPHY
Sommario/riassunto	Bela Lugosi may-as the eighties gothic rock band Bauhaus sang-be dead, but the vampire lives on. A nightmarish figure dwelling somewhere between genuine terror and high camp, a morbid repository for the psychic projections of diverse cultures, an endlessly recyclable mass-media icon, the vampire is an enduring object of fascination, fear, ridicule, and reverence. In The Vampire Lectures, Laurence A. Rickels sifts through the rich mythology of vampirism, from medieval folklore to Marilyn Manson, to explore the profound and unconscious appeal of the undead.