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**THE GREEN BOOK** is aimed at a general readership and published twice-yearly. It features commentaries, articles, and reviews on Irish Gothic, Supernatural and Fantastic literature.

Certainly favourites such as Bram Stoker, Dorothy Macardle, and John Connolly will come to mind, but hopefully *The Green Book* also will serve as a pathway to Ireland's other notable fantasists, such as Fitz-James O'Brien, Lafcadio Hearn, William Allingham, Cheiro, Lord Dunsany, Elizabeth Bowen, C. S. Lewis, Mervyn Wall, Conor McPherson . . . and this list is by no means exhaustive.

It should be noted that the word "Irish" in the journal's title should be understood as inclusive rather than exclusive. *The Green Book* will also feature essays on Irish themes—even if by non-Irish authors. We hope that you will find something of interest here, for there is much to explore.

## THE GREEN BOOK 3

BEALTAINE 2014

edited by **Brian J. Showers**

This third issue of *The Green Book*, in celebration of this important year, features a number of essays focusing on Le Fanu and his work: Terri Neil looks at "The Ghost of a Hand", which S. M. Ellis called "the most terrifying ghost story in the language"; Philip A. Ellis and Jim Rockhill comment on Le Fanu's overlooked verse-drama *Beatrice*; while J. A. Mains highlights the importance of Herbert van Thal's editorial contributions to Le Fanu's legacy. We also have a fine essay on Lovecraft's perceptions of Ireland and the Irish by Rob Brown, and of course Albert Power's third instalment of "Towards an Irish Gothic".

Certainly the cover of this issue owes something to Le Fanu too, and if a diabolical simian doesn't leap immediately from the steam to plague your inner eye, go find yourself a copy of "Green Tea". But Jason Zerrillo's artwork is no mere homage to one of Le Fanu's most bleakly startling stories. What we have here on the cover is a photograph of Le Fanu's actual tea cup from which he drank his own strongly brewed elixirs. With its little rooster design depicted on the side it looks innocent enough, doesn't it? It speaks more of the merciful dawn than of the solitary hours after midnight.

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