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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 4

SAMHAIN 2014

edited by **Brian J. Showers**

The summer weather in Ireland has been beautiful, sunny and warm, atypical for sure. Normally our summers are more like our Novembers with "great gusts rattling at the windows, and wailing and thundering among our tall trees and ivied chimneys"—well, maybe not the tall trees or ivied chimneys part. As I re-read Le Fanu's *Uncle Silas* this summer, which was first serialised exactly 150 years ago, from July to December 1864, I wondered not only what the weather might have been like that summer—Le Fanu's chilly prose is not exactly beach-blanket reading, though it is a page-turning thriller—but what would it have been like for readers to encounter this classic piece of literature for the first time as it unfolded in pages of the *Dublin University Magazine*.

This issue, which is truly a return to Bartram-Haugh, starts with a selection of contemporary reviews of *Uncle Silas*—an attempt to gauge public reaction as they read the novel for the first time. By the mid-nineteenth century, *Uncle Silas* was already considered a classic. So we also have introductions to two popular editions by confirmed admirers of Le Fanu's work.

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