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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.

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SAMHAIN 2018

edited by **Brian J. Showers**

One of the occasional criticisms of *The Green Book* is that it's far too niche. That the focus on Irish literature of the gothic, supernatural, and fantastic is too limiting a remit. I could never really understand this assertion, especially not now that the journal has survived twelve issues—and I'm already working on the next.

In fact, I've found quite the opposite to be true. The more I look at the island of Ireland's wide-ranging and far-reaching contributions to fantastical literature, the more I learn and the more I feel excited about further exploration as both a reader and publisher; a sentiment I hope the audience of this publication shares. So here is my reply to that occasional criticism:

The first point I'd like to make is that literature of the fantastic is incredibly broad and covers a staggering range of authors writing in myriad different modes. Lafcadio Hearn and John Connolly couldn't be more different from each other as prose writers, and yet they are both welcome among these pages. The same can be said of Lord Dunsany and Elizabeth Bowen, or of Regina Maria Roche and Flann O'Brien—their themes, styles, and preoccupations are strikingly different. But they all belong here, each a writer who has contributed to the genres we explore in this publication.

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