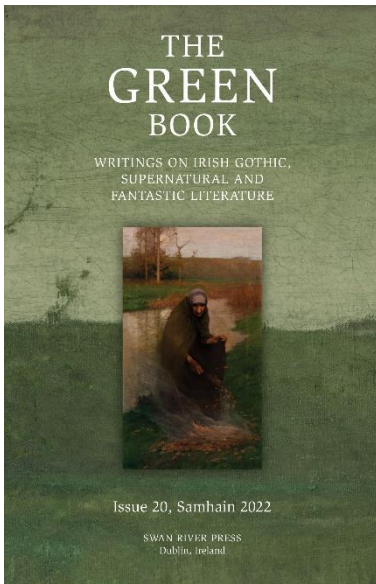


THE GREEN BOOK 20

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edited by Brian J. Showers



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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.

With this issue, we offer another ten profiles of Irish writers of gothic, supernatural, and fantastic fiction. The two most notable writers this issue—and therefore lengthiest entries—are, of course, Charlotte Riddell (1832-1906) and Bram Stoker (1847-1912). Along with names like Charles Maturin, Joseph Sheridan Le Fanu, and Lord Dunsany, Riddell and Stoker might be considered pillars of Irish fiction. It might even be said that *Dracula* (1897), for better or for worse, is a key text of world literature and beyond. After all, who would not recognise the Lugosi-inflected visage of Stoker's infamous Count?

John Edgar Browning has shown in *A Critical Feast* (2012) that *Dracula* was a hit from the start, when it first landed on booksellers' shelves in late May of 1897. But Stoker's magnum opus really took on a life of its own when it transitioned to other media. *Dracula's* early rise in popular culture is most thoroughly traced in David J. Skal's *Hollywood Gothic: The Tangled Web of Dracula from Novel to Stage to Screen* (1990).

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