



EDITED BY S. T. JOSHI AND STEFAN DZIEMIANOWICZ

# SUPERNATURAL LITERATURE OF THE WORLD

AN ENCYCLOPEDIA

VOLUME

2

G-0

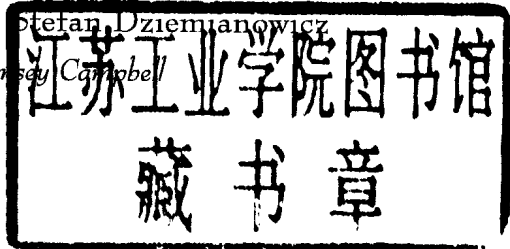
# Supernatural Literature of the World

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Edited by S. T. Joshi and Stefan Dziemianowicz

*Foreword by Ramsey Campbell*



GREENWOOD PRESS  
Westport, Connecticut • London

## Library of Congress Cataloging-in-Publication Data

Supernatural literature of the world : an encyclopedia /  
edited by S. T. Joshi and Stefan Dziemianowicz ; foreword by  
Ramsey Campbell.

p. cm.

Includes bibliographical references and index.

ISBN 0-313-32774-2 ((set) : alk. paper)—ISBN 0-313-  
32775-0 ((vol. 1) : alk. paper)—ISBN 0-313-32776-9 ((vol. 2) :  
alk. paper)—ISBN 0-313-32777-7 ((vol. 3) : alk. paper) 1.

Supernatural in literature—Encyclopedias. 2. Fantasy literature—Bio-  
bibliography. 3. Science fiction—Bio-bibliography. I. Joshi, S. T.,  
1958– II. Dziemianowicz, Stefan R.

PN56.S8S86 2005

809'.9337—dc22 2005008521

British Library Cataloguing in Publication Data is available.

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Library of Congress Catalog Card Number: 2005008521

ISBN: 0-313-32774-2 (set)

0-313-32775-0 (vol. 1)

0-313-32776-9 (vol. 2)

0-313-32777-7 (vol. 3)

First published in 2005

Greenwood Press, 88 Post Road West, Westport, CT 06881

An imprint of Greenwood Publishing Group, Inc.

[www.greenwood.com](http://www.greenwood.com)

Printed in the United States of America



The paper used in this book complies with the  
Permanent Paper Standard issued by the National  
Information Standards Organization (Z39.48-1984).

10 9 8 7 6 5 4 3 2 1

# Foreword

We need the supernatural.

Let me suggest, echoing H.P. Lovecraft's famous dictum, that the oldest and strongest belief is the belief in the supernatural. Why has that other person stopped moving? Where has it gone, whatever made that person move? May what is left of that person come back to some kind of life? What is that vast space above us? What could inhabit it? What are those shapes that prowl beyond the firelight or behind the trees? Religion supplied answers, of course, but alongside this so did fiction, and that's our primary concern in *Supernatural Literature of the World: An Encyclopedia*.

Tales of the supernatural appear to be as old as fiction, and some of the oldest archetypes still recur. Gods and devils are as ancient as humanity, if no older. Pliny tells of a ghost that not only walks until its bones are given a proper burial but also rattles what may be the first version of the chains that came to haunt the Gothic novel and subsequent ghostly fiction. Petronius gives us the earliest werewolf tale, complete with the wound that reveals the identity of the beast when he returns to human form. Apuleius has a corpse that is taken to be still alive until it abruptly reveals its true state (a motif still more gruesomely dramatized by Edgar Allan Poe). The *Arabian Nights* teems with demons. The supernatural seldom quits literature for any significant period: Chaucer has the murder victim who attempts to convey the news of his death, and William Shakespeare provides enough ghosts for any séance. Still, the supernatural tale as it has developed to the present day can be said to be rooted in the loam of the Gothic novel.

This is despite the fact that the Gothic played with rationality for a while. It's perhaps no wonder that a form of fiction that began with Horace Walpole and his random effects should have retreated from so eager a use of the supernatural. *The Castle of Otranto* seemed as absurd to some of its contemporary readers as its effects look now, and the solution found by such novelists as Mrs. Radcliffe was to rationalize the apparently fantastic with a final explanation—a solution disapproved of in the early nineteenth century by the *Quarterly Review*, and one that would later come to rest in the theater and the cinema. Still, Matthew Gregory Lewis and Charles Maturin demonstrated that the Gothic novel could involve the genuinely spectral and demonic with no lessening of power, whereas Radcliffe's care with atmospheric preparation and her use of landscape were crucial to the progress of the field.

The two writers who fathered the modern supernatural tale in English refined and transformed the Gothic. (This is not to underrate developments elsewhere—for instance the explorations of abnormal psychology by E.T.A. Hoffmann, so visionary they border on the expressionistic—but I'll refrain from saying much about the genre in other languages, which I believe are ably discussed in various essays in this book.) They were Joseph Sheridan Le Fanu and Edgar Allan Poe. Indeed, Le Fanu wrote Gothic novels more sophisticated than most, but it's in his shorter fiction that he dealt with apparitions related to the psychology of the victim yet incapable of being explained away by it, whatever his Doctor Hesselius may claim. As for Poe, "The Fall of the House of Usher" outdid most Gothic novels for intensity of atmosphere in a multilayered narrative where the setting and the psychology are inextricable. Elsewhere he gave insane narrators a voice no less florid and dramatic than their counterparts in real life.

The latter half of the nineteenth century was a confusion of evolutions. Edward Bulwer-Lytton, far too often cited for nothing but an opening sentence, set off with a fine pyrotechnical display the tale of occult terror (reversing the rejection of the occult that we find in *Frankenstein*), which would be elaborated more gruesomely by Arthur Machen and more spiritually by Algernon Blackwood (both of them members of the Order of the Golden Dawn, which may have been one source of the awe that their greatest tales convey). Bram Stoker and Robert Louis Stevenson created characters that other media have helped render immortal. A number of female writers brought a gentler sensibility to the ghostly tale; the subtlety of Vernon Lee (less stylistically elaborate than that of her friend Henry James) and the quiet verisimilitude of Edith Wharton and Mary E. Wilkins Freeman produce particularly fine examples, and Charlotte Perkins Gilman's "The Yellow Wall Paper" deserves a pinnacle of its own.

The early twentieth century saw M. R. James bring a new dexterity to the tale of supernatural horror. He declared that he thought horror was necessary to the ghost story and proceeded to convey it in prose of great precision and succinctness, which often communicated more in a single glancing phrase than his rivals would achieve in a paragraph or an entire tale. William Hope Hodgson portrayed the sea as an alien world and sustained cosmic flights of fancy worthy of a grimmer Olaf Stapledon. Lord Dunsany created an entire cosmology as fantastic as any religion, and David Lindsay expressed his bleak and rigorous philosophy in prose as craggy as his view of life. Then, in the 1920s, the field became a jungle in which the weeds sometimes threatened to overwhelm the more cultivated species.

In America, H. P. Lovecraft united the American tradition of weird fiction—Poe, Ambrose Bierce, Robert W. Chambers—with the British—Machen, Blackwood, M. R. James. He devoted his career to attempting to find the perfect form for the weird tale, and the sheer range of his work (from the documentary to the delirious) is often overlooked. His invented mythology was only one of his lasting contributions to the field, if sadly by far the most imitated. Clark Ashton Smith created fabulous worlds out of crystalline prose, and Robert E. Howard was responsible for many of the conventions of the sword-and-sorcery tale and some of its most memorably savage images. C. L. Moore was a literary sister to both writers in terms of the intensity and originality of her imagination. Fritz Leiber brought wit and humor to his sword-and-sorcery fiction and also up-

dated the supernatural tale, not only by importing M. R. Jamesian reticence to such settings as contemporary Chicago but also by deriving the ghosts from them. The everyday was no longer invaded by apparitions; it was their source.

All these writers flourished in American pulp magazines. The British equivalents were books produced for circulating libraries, a less fruitful medium, and (predecessors of the airport novel) for railway bookstalls. The *Not at Night* series (drawn largely from early issues of *Weird Tales*) was aimed at the latter, and the editor declared she was setting her face against literature, hardly a reason for boasting. The literary level of the instant library books was that of average pulp fiction of the period; a typical writer, R. R. Ryan (very recently shown by James Doig and Theo Pajmans to be a man), had a sharp way with sadism but little feeling for the supernatural. Standards were kept high elsewhere, however. At the heart of many of Walter de la Mare's tales is a quiet but insistent pulse of the supernatural. L. P. Hartley wittily underlined the irony implicit in the return of the dead, and Elizabeth Bowen found that the spectral was as much at home in the bombed streets of World War II as in any country house. At the opposite but by no means inferior end of the scale, Thorne Smith wrote screwball comedies swarming with ghosts, gods, and living skeletons, novels as hilarious as they are pointed.

By the early 1950s the pulps had almost died out. Some of their most accomplished contributors continued to write thoroughly up-to-date supernatural fiction—Theodore Sturgeon, Ray Bradbury, Robert Bloch, and in particular Fritz Leiber and Richard Matheson. (The often startlingly original Margaret St. Clair, writer and witch, has yet to be fully appreciated.) In prose and later in several groundbreaking scripts for British television, Nigel Kneale derived new ghosts and demons from contemporary events. A new delicacy was apparent in the work of Robert Aickman and Shirley Jackson, and Russell Kirk kept the regional ghost story vital. Whereas Mervyn Peake's wonderfully imaginative *Gormenghast* novels contained no actually fantastic elements, another trilogy—*The Lord of the Rings*—rediscovered many traditions of the supernatural, from the Wagnerian to the Lovecraftian. In the main, however, supernatural fiction was confined to short-lived magazines, specialty publishers (paramount among which was Arkham House), the occasional anthology, and the infrequent novel, often packaged as mainstream fiction. The work of the most successful living writer, Dennis Wheatley, was characterised by claims to specialist knowledge and by prose that might have proceeded from the nether regions of the pulps. Sadly, it's a formula that has worked for more recent best-sellers. The appeal of the Christian tradition was rediscovered by two more sophisticated books—*The Exorcist*, with its demonic parody of teenage rebellion, and the subtly but all-pervasively paranoid *Rosemary's Baby*. They were the vanguard of the most intensive period of publication since the Gothic novel and the pulps.

It's hardly surprising that the ratio of hackwork to worthwhile writing remained constant. Those authors whose work has lasted or seems likely to last are discussed in individual essays. Here are some candidates. Stephen King spun yarns of modern horror that, like his book on writing, were distinguished by a rare honesty and unwillingness to compromise. Peter Straub reached for the limits of the field before maturing his own unique blend of mainstream crime fiction and the fantastic. James Herbert brought an English working-class voice and experiences to the field. Alan Garner released myths to roam

the back alleys of Manchester and set angst-ridden adolescents to acting out legends or cycles of behavior. Dennis Etchison produced some of the most succinct and rigorous prose the field has seen. Clive Barker splashed Technicolor gruesomeness on the page and painted it with fantastic pageantry before he began to illustrate his publications. T.E.D. Klein drew on his extensive knowledge of the field to write tales as cosmic as Lovecraft yet as eloquently restrained as M. R. James. Poppy Z. Brite combined lyricism with the grisly in an uncommonly potent brew. Thomas Ligotti pursued his unique vision with admirable single-mindedness and conveyed it in powerfully evocative prose. Kim Newman drew on his extensive critical knowledge of the genre to play wittily with new ideas while never failing to deliver the pleasures of suspense and shock. For a while, the genre divided into mutually hostile camps—the writers of quiet horror decried the splatterpunks who found them excessively polite, whereas others looked down on both groups from the height of their fantasy—but these trends have always coexisted, if not always so precisely named. Still, the growth of the field was far too rapid, and as with the proliferation of the pulps, there was insufficient talent to sustain or indeed to justify so much publication. Once again the field collapsed into perhaps its most natural state.

We find it there at the time of writing. It's being kept alive once again by small presses and struggling magazines. There's even a reincarnation of *Weird Tales*. The supernatural can also be spotted rising to the surface in the mainstream. Mark Danielewski's *House of Leaves* entraps the reader in its labyrinth with the very appearance of print on the page. A ghost narrates Alice Sebold's *The Lovely Bones* (inspired by the author's experience as a rape victim). Peter Ackroyd displays a taste for the macabre and preternatural in several of his fine novels. Philip Pullman's trilogy *His Dark Materials* triumphantly reimagines the supernatural elements of Christianity. The short story remains vigorous, and some distinguished collections (for instance by Jeremy Dyson, Mark Samuels, and Reggie Oliver) appeared too recently to be discussed in the body of this volume. It seems likely that the supernatural will never desert fiction, whether it communicates awe, provides a sense of a world elsewhere, or simply gives aesthetic pleasure, not a purpose to be dismissed. Long may it haunt and inspire us. With its generous scope and its wealth of critical insight, *Supernatural Literature of the World: An Encyclopedia* is what the field needs.

RAMSEY CAMPBELL  
Wallasey, Merseyside, UK  
January 25, 2005

# Preface

This is the most comprehensive reference work of its kind in the field of supernatural literature, comprising nearly one thousand entries. Its principles of compilation differ from those of its predecessors, and the editors wish to take this opportunity to specify the general features of this work so that readers will be aware of what they will and will not find in it.

## SCOPE

With the assistance of more than fifty contributors, we have sought to present an extensive range of supernatural literature—authors, works, and topics—from a number of time periods and in many important languages. At the outset it will be asked what the parameters of “supernatural literature” might be; to this query, no precise or rigid answer can be made. In general, the editors maintain that literature that is avowedly postulated to have expanded, refuted, or contravened the laws of nature as currently understood can be deemed “supernatural.” The boundary between supernatural fiction and such other literary modes as science fiction, fantasy, and psychological suspense will necessarily be on occasion nebulous; many of the most successful authors have made their reputations by fusing these and other genres. Moreover, many authors of supernatural literature have occasionally also written work lying outside the realm of the supernatural, and discussions of this work will be found in some entries when it is thought to be historically or intrinsically significant. Excluded are those writers who have worked entirely in the realm of fantasy (e.g., J.R.R. Tolkien or J. K. Rowling), which generally postulates an imaginary universe separate from, or having little connection with, the “real” world, or in the realm of psychological suspense (e.g., Villiers de l’Isle Adam or Thomas Harris), in which terror is strictly the product of mental aberration or of physical harm or injury.

## *Authors Included*

The majority of entries in this work discuss authors from antiquity to the present day. The entries range from 250 to 3,000 words, the length of the entries being determined by the relative importance of the authors—either intrinsic or historic—as gauged



by the editors. Four authors (Algernon Blackwood, Ramsey Campbell, H. P. Lovecraft, and Edgar Allan Poe) are the subjects of the longest entries, although many other authors have received only slightly smaller entries. Under the category of "authors" we have also included a select number of editors and critics. Biographical information on the authors covered has been restricted to a minimum, and only such information as is necessary for a comprehension of the author's work is provided.

### *Works Included*

Many individual works of supernatural literature have received separate entries; in these cases, discussions of the works in the author entries is much abbreviated, focusing only on the work's historical importance or its importance within the author's oeuvre. These "works" entries uniformly run to approximately 250 words, and customarily, half the space is given to a plot synopsis of the work, with the other half devoted to an analysis of the work's significance. Only for works of great importance, or for works that constitute a series, is the figure expanded to five hundred words.

### *Topics Included*

Topics of importance in the field of the supernatural literature have been selected largely by the editors, but contributors have been allowed free range as to how to address their subjects, so that great variance can be found in these entries. They range from as little as five hundred words to as much as two thousand words. Some entries cover supernatural literature of a given nation or language, usually in an historical manner; other entries discuss important fictional elements utilized by leading supernatural writers (e.g., vampires) or significant subgenres of the field (e.g., sword-and-sorcery); some entries focus on leading publishers in the field.

### *Focus*

The editors have encouraged contributors to be not merely descriptive but also analytic and evaluative in their discussions. The plain facts relating to many of the authors, works, and topics covered in this work are readily available; what has been lacking is critical judgment as to the literary, philosophical, or historical significance of the subjects in question.

In its focus on supernatural literature, this compilation has deliberately eschewed discussion of the supernatural in other media—film, television, comic books, and the like. Although the entries make note of film or television adaptations of major literary works, the information provided is deliberately condensed. The topic of the supernatural in the entertainment media is itself so immense that it could serve as the subject of a large reference work. Readers are referred to such compilations as: Donald C. Willis, *Horror and Science Fiction Films* (Scarecrow Press, 1972–97; 4 vols.); Phil Hardy, ed., *The Encyclopedia of Horror Movies* (Harper & Row, 1986), rev. as *The Overlook Film Encyclopedia: Horror* (Overlook Press, 1994); Brian Senn and John Johnson, *Fantastic Cinema Subject Guide* (McFarland, 1992); and R. G. Young, *The Encyclopedia of Fantastic Film* (Applause, 2000).

Within a given entry, references to authors, works, or topics that are the subjects of entries elsewhere in the work are indicated in boldface.

## BIBLIOGRAPHIC INFORMATION

This reference work is not designed to provide comprehensive bibliographies of any of the authors, works, or topics covered; space limitations have forbidden even complete bibliographies of the supernatural writing of the chosen authors, let alone bibliographies of their other work. In the entries, bibliographical information is limited to the following:

1. For books and other separate publications, the publisher of the first edition is supplied. For British authors, this is usually the first British edition; for American authors, it is the first American edition. No information on subsequent editions is provided except in special circumstances (e.g., a variant title or an important reprint). Books by the authors that are not considered within the realm of supernatural literature have been identified by year of publication only.
2. For short stories, poems, essays, and other short works, the first appearance in a magazine, newspaper, or book is supplied; information on the inclusion of the work within a collection is usually provided.
3. For foreign authors, information is supplied on the first edition of the work in the original language, as well as information on important translations (not necessarily the first published translation of the work in question).
4. In the topics essays, all works are cited by year of publication only. In most cases, these works are discussed more exhaustively in author or works entries, so that fuller bibliographical information can be found there.

A "bibliography" at the end of many entries supplies information on important critical or biographical works on the author, work, or topic in question, frequently with the contributor's analysis of the relative merits of the works cited. This bibliography, too, must in nearly every case be considered selective, as only the most significant works are listed. Not all entries have bibliographies: those entries on authors or works for which there is no substantive criticism do not have them. In some cases, it has been found more convenient to cite secondary works in the body of the entry rather than in a separate bibliography.

At the ends of some entries, the editors have supplied abbreviations within brackets that are keyed to important reference works that have substantive discussions of authors. The key to these abbreviations appears immediately before the *Encyclopedia's* entry section on page xli. The only other abbreviation used in this book is *F&SF* for the *Magazine of Fantasy and Science Fiction*.

A General Bibliography follows the entries of the encyclopedia. It lists the most useful and important sources to consult for more information on supernatural literature. Readers interested in securing more exhaustive bibliographical information on authors and works are advised to consult published bibliographies of the authors as well as such reference works within the realm of supernatural fiction as Donald H. Tuck, *The Encyclopedia of Science Fiction and Fantasy through 1968* (Advent, 1974–82); R. Reginald, *Science Fiction and Fantasy Literature: A Checklist, 1700–1974* (Gale Research, 1979), supplemented by *Science Fiction and Fantasy Literature, 1975–1991* (Gale Research, 1992); David Pringle, ed., *St. James Guide to Horror, Ghost and Gothic Writers* (see below); Mike Ashley and William G. Contento, *The Supernatural Index* (Greenwood Press, 1995) (an exhaustive bibliography of horror anthologies). Certain other reference works in this field—for example, *Horror Literature*, ed. Marshall Tynm (Bowker, 1981); *The Penguin Encyclopedia of Horror and the Supernatural*, ed. Jack Sullivan (Viking, 1986); *Horror Literature*, ed. Neil Barron (Garland, 1990)—are of considerable value, but the editors do not believe that they contain sufficiently substantive discussions of individual authors for citation in the encyclopedia entries.

The “Notes on Contributors” provides information on the two editors and sixty-four authors who have contributed entries to this work. In brackets following their biographies appears a list of the entries they have written.

## ACKNOWLEDGMENTS

The editors would like to thank their contributors for submitting uniformly outstanding entries, to Greenwood Press for initiating and fully supporting this project from commencement to completion, and especially to editor Anne Thompson, whose encouragement, advice, and expertise have been invaluable. We are especially grateful to Ramsey Campbell—who for decades has been both a leading practitioner and a leading commentator on supernatural literature—for his insightful preface.

S. T. JOSHI

STEFAN DZIEMIANOWICZ

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 De Felitta, Frank  
 Defoe, Daniel  
 de la Mare, Walter [John]

# ALPHABETICAL LIST OF ENTRIES

del Rey, Lester  
 De Mille, James  
 Demonic Possession  
 Demons  
*Demons by Daylight* (Campbell)  
 De Quincey, Thomas  
 Derleth, August W[illiam]  
 Devil, The  
 Dick, Philip K[endred]  
 Dickens, Charles [John Huffam]  
 Dinesen, Isak  
 Disch, Thomas M[ichael]  
 Dolls, Puppets, Simulacra  
 Donnelly, Joe  
 Donovan, Dick  
 Doppelgänger and Doubles  
 Douglas, John  
 Dowling, Terry [Terence William]  
 Doyle, Sir Arthur [Ignatius] Conan  
*Dr. Faustus* (Marlowe)  
*Dracula* (Stoker)  
 Drake, David A[llen]  
 Drake, H[enry] B[urgess]  
 Drake, Leah Bodine  
 Drama [Supernatural in]  
*Dreamer's Tales, A* (Dunsany)  
 Dreams and Nightmares  
 Due, Tananarive  
 Duffy, Steve [Stephen John]  
 Dumas, Alexandre (Père)  
 du Maurier, Daphne  
 Dunbar, Olivia Howard  
 Duncan, Lois  
 Dunn, Katherine  
 Dunsany, Lord  
 "Dunwich Horror, The" (Lovecraft)  
 Dziemianowicz, Stefan R[ichard]

Edogawa Rampo  
 Edwards, Amelia [Ann] B[lanford]  
 Ellison, Harlan [Jay]  
 Elrod, P[atricia] N[ead]  
 Enchi Fumiko  
 Endore, S[amuel] Guy  
 Eng, Steve [Stephen Richard]  
 Engstrom, Elizabeth  
 Erckmann-Chatrian

Etchison, Dennis  
 Eulo, Ken  
 Everett, [Mrs.] H. D.  
 Ewers, Hanns Heinz  
*Exorcist, The* (Blatty)

Falkner, J[ohn] Meade  
 "Fall of the House of Usher, The" (Poe)  
*Famous Fantastic Mysteries*  
*Fantastic*  
*Fantastic Adventures*  
*Fantasy Fan, The*  
*Fantasy Tales*  
 Fanthorpe, R[obert] Lionel  
 Farris, John [Lee]  
 Faulkner, William [Cuthbert]  
 "Faust" (Goethe)  
 Fedogan & Bremer  
 Feminism  
 Femmes Fatales  
 Ferris, Henry  
 Féval, Paul  
 Finney, Charles G[randison]  
 Finney, [Walter Braden] Jack  
 Flaubert, Gustave  
*Fleurs du mal, Les* (Baudelaire)  
 Folktales  
*Fontana Book of Great Ghost*  
     *Stories, The* (Aickman, Chetwynd-Hayes)  
*Fontana Book of Great Horror*  
     *Stories, The* (Bernard, Danby)  
*For Fear of Little Men* (Blackburn)  
 Forbidden Books  
 Forster, E[ward] M[organ]  
 Fort, Charles [Hoy]  
 Fortune, Dion  
 Fouqué, Friedrich [Heinrich Karl], Baron de  
     la Motte  
 Fowler, Christopher [Robert]  
 Fowles, John  
*Frankenstein; or, The Modern Prometheus*  
     (Shelley)  
 Frazer, [James Ian Arbuthnot] Shamus  
 Freeman, Mary E[leanor] Wilkins  
 French Literature [Supernatural in]  
 Frey, Alexander Moritz  
*Fury, The* (Farris)

- Gabelentz, [Hans] Georg [Conon] von der  
 Gaiman, Neil [Richard]  
 Gallagher, Stephen  
 Ganley, W[illiam] Paul  
 García Márquez, Gabriel  
 Garnett, David  
 Garton, Ray  
 Gaskell, Elizabeth  
 Gautier, Théophile  
 Gawsworth, John  
 George, Stephen R[obert]  
 German Literature [Supernatural in]  
 Ghelderode, Michel de  
*Ghost Book, The* (Asquith et al.)  
 "Ghost Ship, The" (Middleton)  
*Ghost Stories*  
*Ghost Story* (Straub)  
 Ghosts  
 Ghouls  
 Gilchrist, R[obert] Murray  
 Gilman, Charlotte Perkins [Stetson]  
 Glasby, John [Stephen]  
 Glasgow, Ellen  
 Godwin, William  
 Goethe, Johann Wolfgang von  
 Gogol, Nikolai [Vasilievich]  
 Goingback, Owl  
 Golden, Christopher  
 Goosebumps (Stine)  
 Gordon, John [William]  
 Gorey, Edward [Saint John]  
 Gorman, Ed[ward Joseph]  
 Gorman, Herbert S[herman]  
 Gothic  
 Grabinski, Stefan  
 Grand-Guignol  
 Grant, Charles L[ewis]  
 Gray, Alasdair [James]  
 "Great God Pan, The" (Machen)  
*Great Tales of Terror and the Supernatural*  
 (Wise, Fraser)  
 Greek Literature [Supernatural in]  
 "Green Tea" (Le Fanu)  
 Greenberg, Martin H[arry]  
 Gregory, Stephen  
 Gresham, Stephen [Leroy]  
 Grimm, Brothers
- Grosse, Karl Friedrich August  
 Grubb, Davis [Alexander]  
 Haggard, H[enry] Rider  
 Haining, Peter [Alexander]  
 Halidom, M. Y.  
 Hall, Leland [Boylston]  
 Halloween  
 Hamilton, Alex  
 Hamilton, Edmond  
 Hamilton, Laurell K[line]  
 Hand, Elizabeth  
 Hansom, Mark  
 Harding, Allison V.  
 Hardy, Thomas  
 Harris, Steve  
 Harrison, M[ichael] John  
 Hartley, L[eslie] P[oles]  
 Harvey, W[illiam] F[ryer]  
*Hashish-Eater, The* (Smith)  
 "Haunted and the Hunters; or, The House  
 and the Brain, The" (Bulwer-Lytton)  
 Haunted Houses  
*Haunting of Hill House, The* (Jackson)  
 Hautala, Rick [Richard Henry]  
 Hawthorne, Julian  
 Hawthorne, Nathaniel  
 Haynes, Dorothy K[ate]  
 Heard, H[enry] F[itgerald]  
 Hearn, [Patrick] Lafcadio  
 Hecht, Ben  
 Heinlein, Robert A[nson]  
 Hellens, Franz  
 Herbert, James  
 Hichens, Robert [Smythe]  
 Highsmith, [Mary] Patricia [Plaugman]  
 Hill, Susan  
 Hinduism  
 Hirshberg, Glen  
 Hjortsberg, William  
 Hoch, Edward D[entinger]  
 Hodge, Brian  
 Hodgson, William Hope  
 Hoffman, Alice  
 Hoffmann, E[rnst] T[heodor] A[madeus]  
 Hogg, James  
 Holder, Nancy



# ALPHABETICAL LIST OF ENTRIES

- Holdstock, Robert [Frank]  
Holland, Tom  
Holmes, Oliver Wendell  
Honeycombe, Gordon  
Hood, Robert [Maxwell]  
Hopkins, Brian A.  
Hopkins, R[obert] Thurston  
"Horla, Le" (Maupassant)  
Horler, Sydney  
*Horror Show, The*  
*Horror Stories*  
Hot Blood (Gelb, Friend)  
*Hôtel Transylvania: A Novel of Forbidden Love*  
(Yarbro)  
*Hour of the Oxrun Dead* (Grant)  
*House of the Seven Gables, The* (Hawthorne)  
*House on Nazareth Hill, The* (Campbell)  
*House on the Borderland, The* (Hodgson)  
Housman, Clemence  
"How Love Came to Professor Guildea"  
(Hichens)  
Howard, Elizabeth Jane  
Howard, Robert E[rvin]  
Howells, William Dean  
Hubbard, L[a Fayette] Ron[ald]  
Hughes, Rhys [Henry]  
Hugo, Victor[-Marie]  
Humor/Satire  
*Hunger, The* (Strieber)  
Hunt, [Isobel] Violet  
Hutson, Shaun  
Huysmans, J[oris]-K[arl]  
Hynes, James
- I Am Legend* (Matheson)  
Ibsen, Henrik  
*Ignored, The* (Little)  
Immortality  
*Incarnate* (Campbell)  
*Incredible Adventures* (Blackwood)  
Ingalls, Rachel  
Ingram, Eleanor M[arie]  
Ingulphus  
*Interview with the Vampire* (Rice)  
Ireland, William Henry  
Irish Literature [Supernatural in]  
Irving, Washington
- Irwin, Margaret  
Islam  
*Island of Doctor Moreau, The* (Wells)  
"It" (Sturgeon)  
Izumi Kyōka
- Jackson, Shirley  
Jacobi, Carl [Richard]  
Jacobs, W[illiam] W[ymark]  
James, G[eorge] P[ayne] R[ainsford]  
James, Henry  
James, M[ontague] R[hodes]  
James, Peter [John]  
Japanese Literature [Supernatural in]  
Jensen, Ruby Jean  
Jepson, Edgar  
Jerome, Jerome K[lapka]  
Jeter, K[evin] W[ayne]  
Jewett, Sarah Orne  
*John Silence—Physician Extraordinary* (Black-  
wood)  
Johnson, George Clayton  
Johnstone, William W[allace]  
*Jonah Watch, The* (Cady)  
Jones, Stephen  
Joshi, S[unand] T[ryambak]  
Joyce, Graham [William]  
Judaism
- Kabbalah  
Kafka, Franz  
Kalogridis, Jeanne  
Kaye, Marvin [Nathan]  
Keats, John  
*Keep, The* (Wilson)  
Kelleher, Victor  
Keller, David H[enry]  
Kennett, Rick  
Kerruish, Jessie Douglas  
Kersh, Gerald  
Ketchum, Jack  
Kidd, A. F.  
Kiernan, Caitlin R[ebekah]  
Kilpatrick, Nancy  
King, Stephen [Edwin]  
*King in Yellow, The* (Chambers)  
Kipling, Rudyard