

**ERRATUM/EDITORS' NOTE: THE FOLLOWING TEXT 'DISAPPEARED' UNDER THE ILLO AT THE LAST MINUTE WHEN PRINTING, AND IS THEREFORE PAGE 86.5 IN THE PRINT COPY (it's in the right place in your .pdf)! SORRY ABOUT THAT. Sam & John**

And in Doyle's "The Brown Hand" (1889), the wraith wrangler declares: "So interested was I in the result of my experiment that sleep was out of the question." To the side of these sleepless soldiers are some characters who find staying awake downright exhausting. In Ralph Adams Cram's "No. 252 Rue M. le Prince" (1895), the narrator describes his nightly vigil in a house reputed to be infested with spooks: "It was certainly gratifying to know that I could sleep, that my courage was by me to that extent, but in the interests of science, I must keep awake. . . . Half a hundred times nearly, I would doze for an instant, only to awake with a start and find my pipe gone out." Some do eventually succumb to Morpheus—and awaken to terrible peril! The anonymous tale "The Ghost of Stanton Hall" (1868) features a narrator who is awakened by a ghostly woman weeping, whom he follows down a series of hidden stairwells in which he risks becoming helplessly trapped. In Lettice Galbraith's "The Blue Room" (1897), one of the rare female ghost hunters awakens to find in her bedroom a man who *isn't* a man—and who isn't exactly a *ghost*, either—but who *is* a treacherous supernatural entity. A fictional Victorian ghost hunter, you see, must be prepared to *rise* to an unexpected and inhospitable threat.

**Lesson 2: Bullets Pass Through Ghosts—but Through Flesh, Too** Regarding such threats, the ghost hunter in "The Haunted Chamber" suggests why one in his position should holster a pistol or two: "'Against human visitants, here is my protection;' said he, drawing forth a small case of pistols and placing them in the chair; 'and from superhuman ones, I have not much to fear.'" Some of these characters are motivated by the urge to *debunk* supernatural explanations of a haunting, and in seeking a material cause—or even simply knowing that there might be one—the smart hunter knows that the "ghost" might be some unsavory criminal in disguise. Therefore, firearms could prove useful. This logic persisted throughout the Victorian era. In another anonymous tale, "A Night in a Haunted House: Being a Passage in the Life Mr. Midas Oldwyche" (1848), the titular character also packs a couple of pistols among his ghost-hunting supplies. In Bulwer-Lytton's *The Haunters and the Haunted* (1859), that classic horror novella, the manly narrator tells his manly assistant: "Take with you my revolver and my dagger for my weapons. Arm yourself equally well, and if we are not a match for a dozen ghosts, we shall be but a sorry couple of Englishmen." Theophilus Edlyd, a ghost hunter hoping to *prove* his manliness in J.H. Riddell's "The Open Door" (1882), brings his own rifle and borrows a revolver. Even in the comical "My Only Ghost" (1884), by Angelo J. Lewis, the main character packs a piece. When asked if he would "pot a ghost," that narrator replies, "I don't suppose I shall pot the ghost, but if anybody attempts to play any tricks I shan't have the smallest hesitation in potting him, so if you know of anybody who would be likely to attempt a practical joke, just give him a caution." In the far-from-comical "A Fruitless Assignment" (1888), by Ambrose Bierce, and "The Red Room" (1896), by H.G. Wells, both ghost hunters carry revolvers. While ghost hunters in the twenty-first century might aim their EVP recorders and full -spectrum cameras at their quarry, their Victorian forebears did so with firearms.

**Lesson 3: Bring Along a Dog—Preferably One You Don't Love** Much like a pistol, a pooch can be handy if what's haunting the house is short on the ethereal as well as the ethical. This is nicely illustrated in Maurice Davies' "A Night in a Ghost-Chamber" (1873), when one of a team of ghost hunters says this regarding his dog, Brush: "If anybody in the flesh attempts to play us a trick and Brush pins him, I pity that practical joker. He will devoutly wish himself a ghost." And, in cases of actual ghosts, the keen eyes and noses of our canine companions often prove invaluable. Some say their senses penetrate into the supernatural realm more deeply than those of humble humanity. Nonetheless, ghost hunting might become a bone of contention for some pups. In *The Haunters and the Haunted*, Bulwer-Lytton's ghost hunter recounts his investigation: "I took with me a favourite dog,—an exceedingly sharp, bold, and vigilant bull-terrier,—a dog fond of prowling about strange ghostly corners and passages at night in search of rats—a dog of dogs for a ghost." I regret to report that this bull terrier "meets his matador," so to speak, during his first night of investigation. In B.M. Crocker's "Number Ninety" (1895), the ghost hunter's doggy, Crib, meets a sadly similar fate.