



LOC Halloween: Chambers of Mystery Bibliography

loc.gov/folklife/halloween.html

The Library of Congress' autumn 2017 pop-up exhibit tells the intriguing tale of Halloween and Día de Muertos (Day of the Dead) through a dazzling range of treasures from across the collections. [LOC Halloween: Chambers of Mystery](#) covers the ancient and mysterious traditions behind these autumn holidays through a rich selection of books and archival special collections. Experience the spooky and solemn celebrations through sound and video recordings, prints and photographs, film scores and sheet music, chapbooks, and movie memorabilia. See and hear storytellers spinning yarns about ghosts and witches, and learn about "Trick or Treat" and the art of disguise. Engage in reflection and remembrance at an altar for Día de Muertos (Day of the Dead), and listen to ghostly ballads from America's oral tradition. The folk customs, fine art, pop culture, and literature of Halloween and Día de Muertos (Day of the Dead) are all part of the LOC Halloween: Chambers of Mystery.

For additional information, "[Ask a Librarian](#)."

The pop-up item list is organized like the display in 6 'chambers,' with additional book resources to expand the coverage.

- **Overture:** A sampling of general collections items related to Halloween and Día de Muertos (Day of the Dead) traditions. *See pages 2-4.*
- **Ghost Stories:** Tales of the supernatural from a range of cultures, including recordings of scary stories from the American Folklife Center Archive and Brazilian chapbooks. *See pages 5-9.*
- **Día de Muertos (Day of the Dead):** A traditional altar honoring Frida Kahlo and books about practices for celebrating this holiday with Mexican origins. *See pages 10-11.*
- **Houdini:** Treasures from the Harry Houdini Collection that portray the famed-magician's spiritualist experiments. *See pages 12-13.*
- **Halloween Traditions:** Visual depictions of Halloween traditions in the U.S. and around the world. *See pages 14-17.*
- **Movies:** Films from the silent era to the present depicting famous creepy stories like Frankenstein, Dracula, and more. *See pages 18-20.*
- **Music:** Sheet music and horror film scores from 20th century America. *See page 21.*
- **Radio Broadcasts:** Classic horror and mysterious stories told through radio programs from the 1930s-1950s. *See page 22.*
- **Additional Resources.** *See pages 23-28.*

PART 1: POP-UP EXHIBIT ITEM LIST

Room #1 (LJ-110) - Overture

The general collections at the Library of Congress contain a multitude of books and publications that depict the Halloween, Día de Muertos (Day of the Dead), and autumnal traditions that are celebrated in the United States and around the world. The selected items provide an overview of the pop-up exhibit LOC Halloween: Chambers of Mystery. You can sample each of the themes in this first chamber:

- Ghost Stories
- Día de Muertos (Day of the Dead)
- Houdini
- Halloween Traditions (Art Work and Photographs)
- Movies
- Music
- Radio broadcasts

All items are from the general collections, selected by the [Humanities & Social Sciences Division](#) and the [Science, Technology, & Business Division](#).

Witches, Spells, and Incantations:

Ancient and modern spells, hexes, and incantations can be used to find love, cure illness, and block evil, among other things. Often associated with witches and recited as part of a larger ritual, incantations are intended to invoke magical effects as well as consequences.

A: Illes, Judika. [The Encyclopedia of 5000 Spells](#). New York, NY: HarperOne, 2008.

Shakespeare's Witches

The painting *The Three Witches*, c1783, by Henry Fuseli, depicts Act I, scene iii, lines 39-47 of *Macbeth*, when Banquo and Macbeth meet the Weird Sisters on the heath. The witches of *Macbeth* are popularly known for the spell "Double, double toil and trouble; Fire burn and cauldron bubble."

B: Fuseli, Henry and Fred Licht. [Füssli Pittore di Shakespeare: Pittura e Teatro, 1775-1825](#). Milan: Electa, 1997.

Edvard Munch

Edvard Munch's (1863-1944) painting *Vampire*, c1895, originally titled *Love and Pain*, depicts desire in the dangerously seductive form of a female vampire embracing her male victim.

C: Woll, Gerd. [Edvard Munch: Complete Paintings: Catalogue Raisonné](#). London: Thames & Hudson, 2009.

Tales from the Crypt

The horror comic *Tales from the Crypt* was published from 1950 to 1955, along with *The Haunt of Fear* and *The Vault of Horror*. The items on display represent new stories as well as reproductions of the original comics.

D: [Tales from the Crypt](#). Milwaukie, OR: Dark Horse Books, 2015.

E: Meyer, Alice Martin. [A Frolic at Halloween](#). Franklin, OH: Entertainment House, Inc., 1931.

Olson, Esther E. [The Hallowe'en Party: A Play for Children, in One Act](#). Boston, Walter H. Baker Company, 1930.

Williams, Bertha. [Boy Blue Discovers Hallowe'en, a Hallowe'en Playlet for Children](#). Syracuse, NY: The Willis N. Bugbee Co., 1931.

Spirit Photography

Photography was new and popular in the 1860s; images sometimes included vaporous forms thought to depict departed loved ones. Although unscrupulous photographers exploited grief for profit, many believed these apparitions were messages from beyond the grave.

F: Ch  roux, Cl  ment. [The Perfect Medium: Photography and the Occult](#). New Haven: Yale University Press, 2005.

G: [The Best of Martha Stewart: Halloween Handbook](#). New York, NY: Martha Stewart Living, 2010.

Scary Stories to Tell in the Dark

Many adults might remember being terrified as children by the three-volume *Scary Stories* series. The stories are timeless and frightening, and Stephen Gammell's ghoulish artwork is truly memorable.

H: Schwartz, Alvin. [Scary Stories to Tell in the Dark](#). Illustrated by Stephen Gammell. New York: Harper Collins, 2005.

Salem Witch Trials

Unexplained illness, disputed property rights, and religious extremism contributed to accusations of witchcraft and the execution of 20 people in late seventeenth-century Massachusetts. This is one of several texts describing the mass hysteria now known as the Salem Witch Trials.

I: Hill, Frances. [Hunting for Witches: A Visitor's Guide to the Salem Witch Trials](#). Beverly, MA: Commonwealth Editions, 2002.

J: Schneider, Stuart L. [Halloween Costumes & Other Treats](#). Atglen, PA: Schiffer Pub., 2001.

Odilon Redon

The French Symbolist artist Odilon Redon (1840-1916), developed a morbid fascination with the macabre after serving in combat in the Franco-Prussian War. Redon drew *Fantastic Monster*, c1880-85, and *Two Skeletons in a Room*, c1870-75.

K: Gott, Ted. [*The Enchanted Stone: The Graphic Worlds of Odilon Redon*](#). Melbourne: National Gallery of Victoria, 1990.

Ghost Stories, Día de Muertos (Day of the Dead), and Magic

The economics and science of Halloween, Día de Muertos (Day of the Dead), magic traditions, and the human quest to understand the supernatural are represented in the Library's Science, Technology, & Business holdings.

L: Vigil, Jerry. [*Day of the Dead Crafts: More Than 24 Projects that Celebrate Día de los Muertos*](#). Hoboken, NJ: Wiley, 2008.

M: ["Handcuff Releases Under Difficulty: The Remarkable Feats of Harry Houdini."](#) *Scientific American* 107, no. 1 (July 20, 1912).

Harry Houdini had a significant relationship with business and scientific communities, even serving on *Scientific American's* committee to investigate the paranormal in the 1920s. Houdini is just one example of fascinating links between science, business, and magic.

N: Nickell, Joe. [*The Science of Ghosts: Searching for Spirits of the Dead*](#). Amherst, NY: Prometheus Books, 2012.

O: Highfield, Roger. [*The Science of Harry Potter: How Magic Really Works*](#). New York: Viking, 2002.

Halloween & Candy

What sweeter Halloween Tradition is there than candy? Business reference materials reflect the marketing of this popular holiday confection such as early advertising strategies and statistical information on candy consumption.

P: "Halloween: Profitable Fun." [*Progressive Grocer*](#) 39 (Sept. 1959): 70-84.

Q: Linton, Ralph. ["Halloween."](#) *Scientific American* 185, no. 4 (October 1951): 62-66.

R: "Halloween's A Comin'." [*Progressive Grocer*](#) 39 (Sept. 1960): 92-110.

S: "Profit-Packed Halloween Promotion; Largest Variety of Halloween Candy for Your Customers—Special Pack, Wide Range of Prices." [*National Candy Wholesaler*](#) 12 (July 1960): 6-7.

Room #2 (LJ-110A) – Ghost Stories

Experience ghost stories and other tales of the supernatural from a range of cultural traditions, as represented in [Brazilian Chapbooks \(Literatura de Cordel\)](#) and recordings of ghost stories from the [American Folklife Center](#)'s collections at the Library of Congress.

Literatura de Cordel

Literatura de Cordel (literally "Literature on a String") is a genre of chapbook literature native to Northeast Brazil. The genre takes its name from market stalls where chapbooks were strung on clotheslines for the perusal of customers. Cordel literature consists largely of popular poetry, which can be sung to folk tunes and illustrated by woodblock prints, line drawings, or cartoon art. All items are from the American Folklife Center's major holdings of cordel in the [Literatura de cordel Brazilian chapbook collection, 1930-2015](#) (AFC 1970/002) and [Sol Biderman Collection](#) (AFC 2006/019).

Defeating the Devil

Contests and tests of strength against the Devil are frequent themes of cordel literature. These can involve music, dancing, or a simple test of wills. Here are several examples.

- A: A Mulher que Foi ao Inferno e Dancou com o Diabo (The Woman Who Went to Hell and Danced With the Devil) by Apolonio Alves dos Santos. M01987.
- B: Peleja dum Embolador de Coco com o Diabo / José Costa Leite (Contest of an "Embolador de Coco" [A Form of Improvised Brazilian Singing] with the devil.) M00994.
- C: Peleja de Zé Luiz com o Diabo (Ze Luiz's Contest with the Devil) by José Luiz Junior. M00362.
- D: A Vingança do Diabo Depois da Apresentação de Chacrinha no Inferno. (The Devil's Revenge after Chacrinha's Show in Hell) by Abraão Batista. [NB: Chacrinha is the nickname of a famous comedian and TV host who dressed in flamboyant, clown-like costumes.] EP 029: 029.
- E: Peleja de Zé do Caixão com o Diabo. (Ze of the Coffin's Contest with the Devil) by Manoel d'Almeida Filho. EP 089 (Cover).
- F: Peleja de Zé do Caixão com o Diabo. (Ze of the Coffin's Contest with the Devil) by Manoel d'Almeida Filho. EP 089 (Center Spread).

Lampião Battles the Devil

Lampião (or Lampeão) was the alias of an early 20th century bandit who became a folk hero. His fight with the Devil is one of the great recurring themes in Cordel literature.

- G: A Chegada de Lampeão no Inferno. (Lampeão's Arrival in Hell) by José Pacheco EP 154.
- H: Lampião Fazendo o Diabo Chocar um Ovo (Lampião Makes the Devil Lay an Egg) by José Costa Leite. M00188.
- I: A Volta de Lampião ao Inferno (Lampião Returns to Hell) by Manoel d'Almeida Filho. M00192.

J: A Chegada de Lampeão no Inferno (Lampião's Arrival in Hell) by José Pacheco. M00317.

Other Supernatural Themes in Brazilian Chapbooks

These spooky covers speak for themselves. But it might help to know these Portuguese words: Lobisomem (Werewolf), Assombração (Ghost), Vampiro (Vampire), Diabo (Devil), Caveira (Skull), Monstro (Monster), and Inferno (Hell).

K: A Mulher Que Enganou o Diabo (The Woman Who Cheated the Devil) by José Costa Leite. M01001.

L: Satanaz Invade a Terra em "Discos Voadores" (Satan Invades Earth in Flying Saucers) by Palito (O Invisível). M00850.

M: Bebe Diabo Apareceu em Sao Paulo (Devil Baby Appeared in Sao Paulo) by João de Barros. M00699.

N: O Monstro de Sao Paulo (The Monster of Sao Paulo) by José Soares. M03428.

O: A Lenda Macabra do Pescador Encantado [Serie Estórias de Assombração v. 2] (The Macabre Legend of the Bewitched Fisherman [Ghost Stories Series v. 2]) by Evaristo Geraldo. M07947.

P: Saiona: A Mulher dos Olhos de Fogo [Serie Estórias de Assombração v. 2] (Saiona: The Woman with Eyes of Flame [v. 2 in the Ghost Stories Series]) by Rouxinol do Rinaré. M07946.

Q: Luta de Um Homem Com Um Lobisomem (A Man's Fight with a Werewolf) by Abrao Batista. M00954.

R: O Lobisomem Encantado (The Bewitched Werewolf) by Manoel d'Almeida Filho. M00307.

S: Gargalhada de Caveira (Laughter of the Skull) by Pedro Bandeira. M02769.

Two Editions of the Vampire Woman

Cordel chapbooks are frequently reprinted many times, and sometimes the same text or image is used to make a different book. Here are two editions of J. Borges's popular fable of the Vampire Woman.

T: A Mulher vampiro e I exemplo das costas nuas (The Vampire Woman and the Example of the Naked Back) by José Francisco Borges. M02572.

U: A Mulher vampiro e I Exemplo das Costas Nuas (The Vampire Woman and the Example of the Naked Back.) by José Francisco Borges. [Variant of 02572 with a mirror-image cover] M07696.

Enlargements

V: Estórias de Assombração: Contos Seleccionados Por R.F. Lucchetti (Ghost Stories: Tales Selected by R.F. Lucchetti). M00583.

W: Canções do Nordeste (Songs of the Northeast) by José Costa Leite... [and others]. M00377.

X: Estórias de Assombração: Contos Seleccionados Por R.F. Lucchetti (Ghost Stories: Tales Selected by R.F. Lucchetti). M00595.

Ghost Stories in Song: Supernatural Songs and Ballads

Listen here for traditional folksongs of ghosts, demons, monsters, malicious fairies and elves, and the Angel of Death. All recordings are from the [American Folklife Center](#).

1. Wallin, Berzilla. "A Conversation with Death" ([John Cohen Collection](#) AFC 2011/059).

This chilling song is best known from Ralph Stanley's version in the film *O Brother Where Art Thou?* It's a tale of what happens when the Grim Reaper comes for you. Mrs. Wallin came from North Carolina, and was a member of a famous singing family that included Sam and Doug Wallin, Dillard Chandler, and Sheila Kay Adams.

2. Ritchie, Jean. "The Unquiet Grave" ([Jean Ritchie Recordings 1951 Collection](#) AFC 1951/019).

An old English ballad rarely collected in America, this song reveals several traditional beliefs; did you know it can be deadly to be kissed by a ghost? Jean Ritchie was one of Kentucky's greatest folksingers and folksong collectors, and left her collections with us at the Library of Congress.

3. Carter, James and Prisoners. "Tom Devil" ([Alan Lomax Collection](#) AFC 2004/004).

This song finds a man waking up to find the Devil at the foot of his bed! Carter was recorded as part of a prison work gang in 1959. Their recording of "Po' Lazarus" was featured in the 2000 film *O Brother Where Art Thou?* When his song hit it big in the movie, the Lomax family tracked him down to pay royalties!

4. Carriere, Fred. "Pretty Polly" ([Alan Lomax Collection of Michigan and Wisconsin Recordings](#) AFC 1939/007).

We've all heard murder ballads, but what happens when the murder victim comes back for revenge? Find out in this Michigan version of an old British ballad, sung by a French Canadian lumberjack.

5. Gladden, Texas and Hobart Smith, "The Devil and the Farmer's Wife" ([Alan Lomax Collection](#) AFC 2004/004).

More a comedy than a horror tale, this song reveals what happens when the Devil tries to mess with a tough old woman. Texas Gladden was one of Alan Lomax's best ballad singers, and her brother Hobart Smith plays a mean banjo.

6. Turbyfill, Mrs. Lena Bare. "Bolakins (Lamkin)" ([Herbert Halpert 1939 Southern States Recording Expedition](#) AFC 1939/005).

In British balladry, "Lamkin" is an ogre who kills children. This hair-raising ballad from North Carolina tells of his origin as a workman who is not paid for his labor and takes revenge on the lord's family.

7. Snow, Kilby. "Wind and Rain" ([Mike Seeger Collection](#) AFC 1995/004).

In this ballad, a girl is murdered by her sister, and a musician makes a fiddle out of her bones and hair. In older versions, the ghostly fiddle reveals the identity of the murderer; in this, it just plays a tune called "The Dreadful Wind and Rain." Kilby Snow was famous for his old ballads, sung as here with autoharp accompaniment.

8. Greer, Dr. & Mrs. I. G. "The Three Babes" ([Fletcher Collins Collection](#) AFC 1939/003).

A woman's three sons go off to school and die in a plague. She cries out to God to let them come visit. Find out what happens next! Dr. Greer was a history professor who sang this ballad accompanied on dulcimer by his wife Willie.

9. James, Skip. "Devil Got My Woman Blues" ([Alan Lomax Collection](#) AFC 2004/004).

Mississippi Bluesman Nehemiah Curtis "Skip" James complains about the Devil in his life in one of his signature tunes. This classic was collected by Alan Lomax.

10. Unknown Singer. "Skin and Bones" ([Anne and Frank Warner Collection](#) AFC 1950/002).

The Warners were among America's greatest song collectors. They got this creepy kids' song from an anonymous singer in Iowa in 1941.

11. Peters, Brian and Jeff Davis. "The False Knight on the Road" ([Sharp's Appalachian Harvest AFC 2015/024](#)).

In this old ballad about stranger danger, the Devil disguises himself as a knight and tries to trick a little boy into going with him. The boy figures out who he is. Englishman Brian Peters and American Jeff Davis visited the Library in 2015 to perform songs collected in America by Cecil Sharp and gave us this one. You can watch their concert on [loc.gov](#).

12. Graham, Len. "Sweet William's Ghost" ([It's of My Rambles](#) AFC 2008/033).

Len Graham visited the Library of Congress in 2008 to sing ballads and songs of his native Northern Ireland. This ghostly ballad of English origin was taught to him by Sandy McConnell, a famous singer and folklorist. You can watch Len's whole concert on [loc.gov](#).

13. Jones, Bessie and Group. "Oh Death" ([Alan Lomax Collection](#) AFC 2004/004).

An African American version of the "conversation with death" theme, this is also known as "Death in the Morning." Bessie Jones was a brilliant singer and storyteller from Georgia who led the Sea Island Singers. She sang spirituals and work songs at the 1968 Poor People's March in Washington, among many other accomplishments.

Ghost Story Recordings

These audio/video recordings, held and curated by the [American Folklife Center](#), sample the many traditional ghost stories shared throughout the world via oral and folk traditions.

Torrence, Jackie. "The Golden Arm" ([International Storytelling Collection](#) AFC 2001/008).

Windham, Kathryn. "The Jumbo Ghost Light" ([International Storytelling Collection](#) AFC 2001/008).

Parler, Mary Celestia. "The Witch Who Kept a Hotel" ([American Dialect Society Collection](#) AFC 1974/011).

Suggs, James D. "Skin, Don't You Know Me?" ([Richard M. Dorson Collection of African American Recordings from Michigan](#) AFC 1955/008).

Davis, Don. "The Indian Haint" ([International Storytelling Collection](#) AFC 2001/008).

Jones, Bessie. "The Girl Who Got Engaged to the Devil" ([Alan Lomax Collection](#) AFC 2004/004).

Windham, Kathryn. "The Ghost of Evelyn Carter" ([International Storytelling Collection](#) AFC 2001/008).

Jackson, John. "The Preachers and the Spooks" ([Charles Purdue Collection of John Jackson Recordings](#) AFC 1975/040).

Forest, Heather. "The Ghost's Gold" ([International Storytelling Collection](#) AFC 2001/008).

Muncy Fugate, Jane. "Tailypo" ([Kenneth S. Goldstein Collection of Folk Tales and Belief Stories](#) AFC 1974/012).

Hammons, Burl. "The Skeleton Who Played 'Turkey in the Straw'" ([Alan Jabbour Recordings of Burl Hammons and Maggie Hammons Parker](#) AFC 1971/011),

Room #3 (LJ-111) – Día de Muertos (Day of the Dead)

Día de Muertos (Day of the Dead) is a Mexican traditional celebration meant to honor the souls of those who have passed. It takes place on November 1 and 2 throughout all of Mexico, some other areas in Central America, and it is also widely celebrated by Mexican-American community in the United States. The Día de Muertos (Day of the Dead) tradition consists of rites and practices that include cemetery visits and the tending of the graves of loved ones, and the assembly of an *altar*, usually placed inside the domestic environment. The altars are intricate installations which contain a series of offerings, symbolic objects to honor the memory of the deceased person. Some of the most common elements in a Mexican Día de Muertos (Day of the Dead) altar are candied skulls, *pan de muerto* (a round sweet bread), marigold flowers, candles, food, *papel picado*, alcoholic drinks, incense, the portrait photo of the person that is being remembered and burning *copal*, which is a vegetable resin used by the Aztecs. The origin of this celebration is from Mesoamerican indigenous traditions. The Día de Muertos (Day of the Dead) holiday was added to UNESCO's list of Intangible Cultural Heritage of Humanity in 2008. On display are books from the Library of Congress general collections and graphics from the [Prints & Photographs Division](#).

- A: Lowery, Linda. [Day of the Dead](#). Minneapolis, MN: Carolhoda Books, 2004.
- B: San Vicente, Luis. [The Festival of Bones = Festival de las Calaveras](#). Translated by John Willian Byrd & Bobby Byrd. El Paso, TX: Cinco Puntos Press, 2002.
- C: Benavidez, Max. [Maria de Flor: a Day of the Dead Story = María de Flor: una historia del día de los muertos](#). Los Angeles, CA: Lectura Books, 2005.
- D: Andrade, Mary J. [Day of the Dead in Mexico. Puebla, Tlaxcala, San Luis Potosí, Hidalgo](#). 1st ed. San Jose, CA: La Oferta Review, Inc., 2002, c2001.
- E: Weill, Cynthia. [Mi familia calaca = My Skeleton Family](#). El Paso, TX: Cinco Puntos Press, 2013.
- F: Greenleigh, John. [El día de los muertos en México / \[fotografías, John Greenleigh\]](#). Madrid: Comunidad de Madrid, Consejería de Cultura y Deportes, 2004.
- G: Ward, Karen. [Fun with Mexican cooking](#). 1st ed. New York: PowerKids Press, 2010.
- H: Andrade, Mary J. [The Vigil of the Little Angels: Day of the Dead in Mexico = La velación de los Angelitos: Día de Muertos en México](#). San Jose, CA: La Oferta Review, Inc., 2001.
- I: [Día de los muertos: an exhibition based on the Mexican and Central American annual tradition celebrating and honoring the dead. Alternative Museum, New York City, November 2-December 23, 1988 / co-curated by the Alternative Museum, New York City, the Galería de la Raza and the Mission Cultural Center, San Francisco](#). 1st ed. New York, NY: The Museum, c1988.

J: Mora, Pat. [*The Remembering Day = El día de los muertos*](#). Translated by Gabriela Baeza Ventura. Houston, TX: Piñato Books, Arte Público Press, 2015.

K: Traditional Day of the Dead Altar, honoring Frida Kahlo (1907-1954). Curated by the Library of Congress [Hispanic Division](#) and Hispanic Cultural Society.

An altar is prepared to welcome the visiting souls of friends and family members who have passed. It is a commemoration of the departed and expresses the duality of life and death. The altar is decorated with *ofrendas* (offerings) which usually include marigold flowers and cockscombs, the favorite food and drinks of the deceased, and pictures of those we want to remember. There is also the traditional sweetbread called *pan de muerto*. Sugar skulls or calaveras are also present in the altars, as well as *papel picado* (cut paper) and other type of folk art, depending on the region. The social status of the deceased and their family, as well as other factors such as that year's harvest, can influence how elaborate an altar can be. In this altar we celebrate the life of Mexican painter Frida Kahlo (1907-1954), who is considered one of Mexico's greatest artists. Kahlo's life and work have inspired movies, novels, countless studies, and an almost cult following of admirers. This altar celebrates Frida Kahlo as one of the most influential Mexican artists of the 20th century.

Kahlo is one of the most beloved icons of Mexican art, and is considered one of the greatest masters of self-portraiture and surrealism. Having suffered an accident when she was young, she was forced to be in bed for most of her life, hence her love of self-portraiture. Her paintings were a mirror of her emotional landscape, some including lush and colorful elements like flowers, plants, animals, and traditional Mexican iconography, while others incorporated elements that symbolized the pain that she was enduring. Kahlo was married to the muralist Diego Rivera, making them one of the most celebrated artistic couples in the history of art and Mexican culture.

L: Posada, José Guadalupe (1852-1913). [Detail: Calavera Oaxaqueña](#). Print on white fabric, relief etching. Published by Antonio Vanegas Arroyo (firm). 1910 (publ.).

Room #4 (LJ-111B) – Houdini

[Harry Houdini \(1874-1926\)](#), master magician and escape artist, wrote in *A Magician Among the Spirits* (1924), that he had "accumulated one of the largest libraries in the world on psychic phenomena, Spiritualism, magic, witchcraft, demonology, evil spirits, etc., some of the material going back as far as 1489." In 1927, through Houdini's bequest, the Library of Congress received 3,988 volumes from his collection. All items are in the [Rare Book & Special Collections Division](#) at the Library of Congress.

- A: [\[Spirit Pictures with Abraham Lincoln.\]](#) [approximately 1925]. 3 photographs. [Houdini Collection.](#)
- B: Carrington, Hereward, 1880-1959. [The Physical Phenomena Of Spiritualism: Being A brief Account Of The Most Important Historical Phenomena, With A Criticism Of Their Evidential Value.](#) New York: American Universities Publishing Co., 1920. [Houdini Collection.](#)
- C: [\[Spirit photographs photo album.\]](#), [approximately 1920]. 1 album (25) photographic prints. [Houdini Collection.](#)
- D: Irwin, F.G., compiler. [Bibliotheca Occulta: Weird Subjects.](#) vol. 3, 1852-1882. Scrapbook. [Houdini Collection.](#)
- E: Stead, W.T., ed. [More Ghost Stories.](#) New York, NY: [Review of Reviews], 1892. [Houdini Collection.](#)
- F: "World Wide Final Houdini Séance Held by Mrs. Harry Houdini, Conducted by Dr. Edward Saint, Hallowe'en, Oct. 31, 1936." Typewritten Manuscript, with holograph corrections, 1936. Box 15, folder 1. [McManus-Young Collection.](#)
- G: Houdini reveals the methods used by mediums, for ministers of the New York Federation of Churches at the Palace Theatre. February 3, 1925. Times Wide World Photos. New York, NY: The Museum of Modern Art, 1925. [McManus-Young Collection.](#)

This photo shows Houdini seated at a table in a mock séance proving that mediumistic miracles are merely tricks that can be reproduced by any one. Look closely; underneath the table Houdini has slipped his foot out from his shoe and is using it to ring a bell, a standard method mediums used to convince people the dead were reaching out to them.

- H: [\[Eusapia\] Palladino at table at time of exposure.](#) [approximately 1909]. Ink sketch. [McManus-Young Collection.](#)

This ink sketch shows Eusapia Palladino, a prominent Italian spiritualist whom Houdini revealed as a fraud. This image shows one of the many tricks used by Palladino to make people believe she was being contacted by the dearly departed. A note on the back by Houdini explains: "Palladino at table at time of exposure. Showing position of communication and illustrating the 'human clamp' described by Davis and Kellog." [Houdini Collection.](#)

- I: Young, M. (Martin). [*The Devil's Legacy To Earth Mortals: Being The Key Note to Black Arts!! Witchcraft, Devination \[Sic\], Omens, Forewarnings, Apparitions, Sorcery, Demonology, Dreams, Predictions, Visions, And Compacts With The Devil!!: With The Most Authentic History Of Salem Witchcraft!*](#) Compiled by the publisher. New York, NY: M. Young, publisher, [1884].
- J: Hutchinson, Francis, 1661-1739. [*Francisci Hutchinsons, Theol. D. Sr. Königl. Maj. von Gross-Britannien ordentlichen*](#). Leipzig: Bey Johann Christian Martini, 1726.
- K: [*The Final Houdini Seance With The Actual Voice Of Mrs. Harry Houdini*](#). Hudson Records HL-2001, 1959. LP.
- The sound recording playing in the background captures the final Houdini séance, which was held on October 31, 1936, at the Knickerbocker Hotel in Los Angeles, California. It was Mrs. Houdini's final attempt to reach her husband through a séance.
- L: [*The Ghost*](#). London: C. Penny, [1833?].
- M: Williams, Henry T. [*The Secret Book Of The Black Arts: Containing All That Is Known Upon The Occult Sciences Of Dæmonology, Spirit Rappings, Witchcraft.....*](#) [New York?: s.n.], c1878.
- N: [Bookplate of Harry Houdini]. 1 print: engraving, c1900-1926. [*Ruthven Deane Bookplate Collection*](#).
- O: Lyceum Theatre. *Do spirits return? Houdini says no – and proves it. 3 shows in one: magic, illusions, escapes, fraud mediums exposed*. 1 print: color lithograph, c1909. [*McManus-Young Collection*](#).
- P: Goldston, Will. *Simple Conjuring Tricks That Anybody Can Perform*. London: C. Arthur Pearson, Ltd., 1913. [*Houdini Collection*](#).

Room #5 (LJ-112) – Halloween Traditions

Edward Gorey Collection

The illustrator and author Edward Gorey (1925-2000) had a profound influence in artistic and literary circles as well as on the general public. In 2014, a gift of over 800 items donated by Glen Emil was welcomed by the [Rare Book & Special Collections Division](#). Gorey produced artist prints as well as numerous illustrations for magazines, newspapers, theater, and television. All items are in the [Edward Gorey Collection, Rare Book & Special Collections Division](#), Library of Congress, unless otherwise noted.

- A: Manley, Seon, compiler. [Mistresses of Mystery: Two Centuries of Suspense Stories by the Gentle Sex](#). New York: Lothrop, Lee & Shepard Co., 1973.
- B: Death Comes to Us All, Yale School of Drama, broadside. 1972
- C: Dracula Dropcurtain Photograph. 1973
- D: Dracula flyer, starring Jean LeClerc. Boston, 1979.
- E: Lithograph: Witches and Warlocks cover art.
- F: [Monster festival](#). Illustrated by Edward Gorey. New York, Vanguard Press [1965], 286 p. illus. (part col.)

Halloween Traditions

Tracing its roots back to the ancient Celtic Samhain (pronounced Sah-ween) festival, Halloween and its precursors All Saint's Day and All Hallow's Eve, traditionally marked the time of year when ghosts and supernatural beings could inhabit earthly realms. As early as the colonial period, American Halloween traditions began with harvest celebrations and ghost story telling. Nineteenth-century immigrants from Ireland, Scotland, and England helped popularize such customs as pumpkin-carving and trick-or-treating. All items in this section are from the [Prints & Photographs Division](#), Library of Congress.

- G: West Heller, Helen. [Jack-o'-Lantern](#). 1950. Woodcut.

This quilt-like print shows a traditional pumpkin-carved face pattern featuring triangular eyes and nose with a toothy grin—perfect for illumination by an interior candle.

- H: American Merri-Lei Corp. *Halloween decorations*. c1952. Graphic paper ephemera.

These decorative mid-1900s paper decorations reflect classic Halloween symbols, including skeletons, black cats, pumpkins, ghosts, witches, spiders, bats, owls, and other eerie and nocturnal beings.

- I: Unknown photographer. [Halloween \[boys carving pumpkins\]](#). 1917. Mounted photograph.

Pumpkin-carving is thought to derive from a 19th-century Irish custom of placing carved turnips, potatoes, or beets in windows to frighten away wandering spirits including “Stingy” Jack of legend.

- J: Lange, Dorothea. [Halloween Party at Shafter Migrant Camp, California](#). November 1938. Photograph.

While documenting the plight of migrant workers during the Great Depression, master photographer Dorothea Lange captured this group portrait showing children in masks and costumes at a Halloween party.

- K: Littlehale Murphy, Nelly. [Black Cat October](#). 1895. Poster.

An advertising poster for the *Black Cat* magazine puts an 1890s spin on characteristic Halloween ingredients including a black cat, a crescent moon, and a festive, party-ready costume.

- L: Bender, Albert M. [October's "Bright Blue Weather" A Good Time to Read!](#). 1936-1940. Silkscreen poster for the Illinois Works Progress Administration Art Project.

Bender’s clever poster design celebrates reading and crisp fall weather while invoking a host of favorite Halloween icons. The shadowy, Sherlock-like figure combines with the reader’s startled expression to suggest the allure of scary stories.

- M: Hopfer, Daniel. *Death and the Devil Surprise Two Women*. c1520 (later printing). Etching.

Hopfer’s image reflects a medieval allegorical theme called the “Dance of Death” or “Danse Macabre” theme in which Death confronts the living regardless of rank or merit.

- N: Yoshitoshi, Tsukioka. [Ôya Tarô Mitsukuni](#) from the series *One Hundred (Ghost) Stories from China and Japan (Wakan hyaku monogatari)*. 1865. Color woodblock print.

This ghostly image is based on the 10th-century story of a princess who used witchcraft to avenge her father’s death. The warrior Mitsukuni’s courage is described at upper right: “The person who sits calmly without losing his wits, looking at the forms of one hundred battling skeletons in the ruined palace at Sôma, is Yorinobu's fearless vassal.”

- O: Morse, Alice Cordelia. [Paul Heyse's Ghost Tales](#). 1894. Poster.

This Arts and Crafts style poster was created by Alice Cordelia Morse, a leading book cover designer who studied with John La Farge and worked as a Tiffany stained glass designer and painter. German writer-poet Paul Heyse went on to win a Nobel Prize in Literature in 1910.

- P: Richardson, Frederick. [International for October](#). 1896. Poster.

Colorful falling leaves swirl through this festive journal cover illustration. The central goddess-like figure winds a garland around the herm statue, which appears to respond with a devilish smile.

Slideshow Featuring Additional Halloween-Themed Images

Digital Photographs from the [American Folklife Center](#)'s Collections

[Jai Williams Collection](#) (AFC 2016/016)

This collection documents the 2015 D.C. High Heel Drag Queen Race. This race has been a Halloween tradition since 1986. All photos by Jai Williams:

- Captain Hook
- Salt & Pepper
- Metro Drag
- Maleficent
- Hocus Pocus
- Hunger Games
- Geisha
- Heels # 2

Folklife Halloween 2014 Collection

The [Folklife Halloween 2014 Collection](#) was gathered by asking people to post photos on Flickr with a hashtag and a Creative Commons license. The following ten images are a selection from the approximately 300 photos in the collection.

- Ken Lee: Skeleton Women
- Katherine Borland: Werewolves with Cauldron
- Tara Schmidt: Trick or Treat
- Stephen Winick: Woman Dressed as Squid Gives out Candy
- Michelle Damian: The Addams Family
- Trevor Owens: Ghost Blocks in the Yard
- Daniel Baker: Skeleton Band
- Martinspond: Spirit Shoots a Selfie
- Field of Screams: Group of Scary Monsters
- Mike Bates: Zombies

Pinelands Folklife Project Collection (AFC 1991/023)

The American Folklife Center's [Pinelands Folklife Project Collection](#) stems from a field project the Center undertook in the 1980s. The collection contains approximately 80,000 photos, from which we selected the following twelve.

- Elaine Thatcher: Painted Pumpkins
- Elaine Thatcher: Painting Pumpkins
- Elaine Thatcher: Halloween Scarecrow
- Joseph Czarnecki: Trick or Treat Family
- Joseph Czarnecki: Trick or Treat Kids
- Joseph Czarnecki: Trick or Treat Clowns
- Joseph Czarnecki: Carved Pumpkins
- Sue Samuelson: Ghost Decoration
- Sue Samuelson: Kids Painting a Window
- Sue Samuelson: Painted Store Window
- Sue Samuelson: Scary Clown

Pictures from the [Prints & Photographs Division](#).

[Kelp's Pumpkin Patch stand near Nashville in Brown County, Indiana.](#) Digital photograph by Carol M. Highsmith, 2016.

[A home decorated with scary Halloween night in mind in old, heavily industrial Elmwood Place, a close-in suburb of Cincinnati, Ohio.](#) Digital photograph by Carol M. Highsmith, 2016.

[Around town in Crown Point, Indiana, you'll find 11 installations of life-sized trompe l'oeil painted bronze statues, created by John Seward Johnson II.](#) Digital photograph by Carol M. Highsmith, 2016.

[Decorations outside this Cincinnati, Ohio, house are deliberately designed to scare, or more likely delight, passersby during the autumn Halloween holiday season.](#) Digital photograph by Carol M. Highsmith, 2016.

[Arachnida. – Spinnentiere. Spiders,](#) drawn by Ernst Haeckel and lithographed by Adolf Giltsch, 1904.

[Chiroptera. – Fledertiere. Bats,](#) drawn by Ernst Haeckel and lithographed by Adolf Giltsch, 1904.

[Halloween roller skating carnival Bring your skates.](#) WPA poster by Martin Weitzman, 1936.

[Lippincott's \[for\] October.](#) Poster by William L. Carqueville, 1895.

[Haunted Castle.](#) Print by Currier & Ives, mid-1800s.

[The Haunted House.](#) Lantern slide showing a photograph by J. Harold Leighton, before 1925.

[The Haunted Lane.](#) Stereograph published by Melander & Bro, 1889.

[El sueño de la razon produce monstros.](#) Etching by Francisco Goya, 1799 (third edition printed in 1868).

[Wierd sisters; ministers of darkness; minions of the moon.](#) Etching by James Gillray, 1791.

[So haunted at moonlight with bat and owl and ghostly moth.](#) Drawing by Elizabeth Shippen Green, 1902?

[Two bats flying.](#) Drawing by Hokusai Katsushika, between 1830 and 1850.

[\[Man and woman in middle of spider web to illustrate the popular song, "The Spider and the Fly"\].](#) Lantern slide photograph, 1901.

[\[Devilish figures beating a drum\].](#) Circus poster by Warren, Johnson & Co, 1870.

[Magic Carpet mini-golf, Key West, Florida.](#) Color slide photograph by John Margolies,

Room #7 (LJ-119) – Movies & Music

MOVIES

In silent films, the walking dead, vampires, and masked predators of 19th century novels came to life, and *The Cabinet of Dr. Caligari* and *Nosferatu* created a new visual language. In the sound era, horror films developed an effective but familiar style, making later, innovative films like *The Masque of the Red Death* and *Night of the Living Dead* all the more frightening. All items are from the [Motion Picture, Broadcasting, & Recorded Sound](#) Division collections at the Library of Congress.

Screen 1: Silent Horror Film Clips

Frankenstein – Edison (1910) (Director J. Searle Dawley)

Charles Ogle became the screen's first Frankenstein monster for the Edison Studios 16 minute adaptation of Mary Wollstonecraft Shelley's novel—21 years before Boris Karloff starred as Frankenstein. The Library of Congress owns the only known print of this film.

The Cabinet of Dr. Caligari (1920) (Director Robert Weine)

This German film presents a tale told by an asylum inmate played out on sets painted in a stark, distorted nightmarish expressionist style. It proved hugely influential both for its story of a monster controlled by a mad doctor and its visual treatment of fantastical subject matter.

Nosferatu: A Symphony in Terror (1922) (Director F.W. Murnau)

Bram Stoker's 1897 novel "Dracula" was still protected by copyright when this unauthorized adaptation was made in Germany in 1922. Although Bram Stoker's estate suppressed this 1922 film and caused the bankruptcy of its producers, prints escaped, and it was seen around the world. Its gothic approach influenced horror films for decades to come.

The Phantom of the Opera (1925) (Director Rupert Julian)

Lon Chaney, the silent cinema's "Man of a Thousand Faces," outdid himself with the death-head make-up he created to bring Gaston LeRoux's tragic Phantom to life.

The Man Who Laughs (1928) (Director Paul Leni)

In 1928, Conrad Veidt, the deadly sleepwalker of "The Cabinet of Dr. Caligari," portrayed Victor Hugo's tragic Gwynplaine, whose face was carved into a hideous grin by his enemies. Veidt's pale, twisted visage was adapted for comic books as the face of Batman's arch-nemesis, the Joker.

Screen 2: Sound Horror Film Clips

Dracula (1930, Spanish Version) (Director George Melford)

In the early days of talking films, Hollywood frequently made foreign language versions of their features. This Spanish version of Dracula was shot at night on the same sets used for the English version with Bela Lugosi, and is notable for its slower pacing and different atmosphere.

White Zombie (1932) (Director Victor Halperin)

Fresh from his success as Dracula in 1930, Bela Lugosi portrayed an evil manipulator of enslaved zombies in a studio-created Caribbean setting that has a much of Transylvania in it as it does of Haiti. The metal band White Zombie featuring Rob Zombie, took its name from this film.

Dracula's Daughter (1936) (Director Lambert Hilyer)

This sequel to the 1930 feature further developed the theme of ancient evil spirits abroad in the modern world, as Dracula's daughter picks off victims among the disbelieving, anti-superstitious people of 1930s London.

I Walked With a Zombie (1943) (Director Jacques Tourneur)

In spite of its sensational title, this film was a lyrical and literate portrayal of possession and doomed love set against the background of stylized voodoo ceremonies.

Son of Dracula (1943) (Director Robert Siodmak)

Count Alucard, the thinly disguised son of Dracula, makes his way to small town America with all of his shape-shifting and blood sucking talents intact.

House of Dracula (Universal, 1945) (Director Erle C. Kenton)

By the mid-1940s, with monsters well established in popular entertainment, the leading producer of horror films tried to give audience more monsters for their money, as in this film, which features Dracula, the Wolfman and Frankenstein

Carnival of Souls (1962) (Director Herk Harvey)

This independent production was made far from Hollywood in 1962, where the zombie-like denizens of a shuttered carnival haunt a church organist.

Masque of the Red Death (1964) (Director Roger Corman)

Vincent Price portrays the foul, devil worshipping Prince Prospero in this adaptation of Edgar Allen Poe's classic tale of disguise and doom set against the ravages of the plague.

Night of the Living Dead (1969)

Director George Romero was partly inspired by "Carnival of Souls" when he made his groundbreaking, influential production in Pittsburgh in the late 1960s and removed all traces of humanity from his modern day zombies.

Screen 3: Album Covers

Lionel Barrymore - Halloween (1947) (M-G-M 10A)

Actor Lionel Barrymore excelled at playing both grandfatherly old men and terrifying old men. He drew on his grandfatherly talent for this piece, which he first performed at the Hollywood Bowl in 1947.

Screamin' Jay Hawkins - Feast of the Mau-Mau (anthology, 1988)

Hawkins scored an enormous underground hit with his devilish "I Put a Spell on You," and put his operatic range and imposing, macabre presence to good use in his live performances, influencing generations of rock performers who trafficked in shock and fear.

Dick Jacobs – Themes from Horror Movies (1958)

Bandleader Dick Jacobs worked in pop, rock, and easy listening. With old horror movies filling late night television and new films packing drive-ins, he added horror themes to his repertoire.

Zacherley – Spook Along With Zacherley (1959)

Philadelphia actor John Zacherle developed his “Cool Ghoul” persona to host and lampoon horror movies on local television. He scored a top ten hit with “Dinner with Drac” in 1958 and boosted the trend for comic horror movie hosts in television.

Hans Conreid – Monster Rally (1959)

Character actor and comic voice specialist Hans Conreid joined Alice Pearce, later a cast member of television’s *Bewitched*, for this musical horror movie send-up.

Spike Jones in Hi-Fi: A Spooktacular in Screaming Sound (1959)

When he contributed to the field of haunted comedy, Spike Jones had already been America’s top musical satirist for many years.

Zacherley – Monster Gallery (1961)

John Zacherle’s popularity led to several record albums and the reissue of his debut recording, this time with a new cover by *Mad Magazine* artist Jack Davis.

Buddy Morrow – Poe for Moderns (1960)

Trombonist and bandleader Buddy Morrow took a more literary and serious approach to the macabre in music with his musical tribute to Edgar Allan Poe.

Mr. Gasser and the Weirdos – Rods n’ Ratfinks (1962)

Cartoonist and hot rod designer Ed “Big Daddy” Roth launched the “Ratfink” craze, along with other grotesque characters, and assumed the persona of “Mr. Gasser” on monster themed albums.

Arch Oboler – Drop Dead! An Exercise in Horror! (1962)

In the 1930s and 1940s, Arch Oboler excelled at scaring radio audiences with his *Lights Out!* series. This 1962 album revived its original spirit, with some humorous twists.

Famous Monsters Speak! (1963)

The cover promises the voices of several noted monsters but only delivered two of them, Dracula and Frankenstein. This album was sold for years in the back pages of *Famous Monsters of Filmland* magazine.

Chilling, Thrilling Sounds of the Haunted House (1964)

This album incorporates the more ghostly sound effects that Walt Disney Studios engineers had developed over the years into ten spooky stories. It has been reissued and revised several times and was also performed live by the band Phish.

Milton DeLugg – Music for Monsters, Mummies and other TV Fiends (1965)

Two comic monster families debuted in 1964: *The Munsters* and *The Addams Family*, keeping the comic and camp side of horror going strong on television and sound recordings.

MUSIC

Music is one of the most effective ways to sway an audience. Whether you are filming a horror movie or playing a creepy ditty on the piano for your friends and family, music allows you to connect with others in a common emotional experience. Here are some examples from the Library of Congress [Music Division](#) to get you into the Halloween spirit.

Horror Movie Scores

Movie scores from classic horror films of the 1930s and 40s; published sheet music from the 1976 classic *The Omen*; and examples of generic music written for theater pianists/organists represent the range of film music appropriate for the Halloween season.

- A: Roemheld, Heinz. *Dracula's Daughter*. New York, NY: Universal Music Corporation, 1937.
- B: Skinner, Frank. *House of Dracula*. New York, NY: Universal Music Corporation, 1946.
- C: *Movietone Edition: Dramatic Series, Vol. 1*. New York, NY: Movietone Music Corp., 1936.
Movietone Edition: Dramatic Series, Vol. 2. New York, NY: Movietone Music Corp., 1936.
- D: Skinner, Frank. *House of Horrors*. New York, N.Y.: Universal Music Corporation, 1946.
- E: Goldsmith, Jerry and Carol Heather. *The Piper Dreams, Love Theme from the Twentieth Century-Fox film: The Omen*. Los Angeles, CA: Fox Fanfare Music Inc., 1976.

Halloween Sheet Music

The sheet music selections published in the early 1900s showcase popular song and dance music with a special emphasis on spooky themes and cover art. Notable among the composers is Harry Von Tilzer (1872-1946), one of Tin Pan Alley's most renowned songwriters.

- F: Von Tilzer, Harry and Andrew B. Sterling. *The Ghost of the Goblin Man*. New York, NY: Harry Von Tilzer Music Publishing Co., 1912.
- G: Wooster, Frank and Ethyl B. Smith. *The Black Cat Rag*. St. Louis, MO: Frank Wooster Co., 1905.
- H: Woolsey, C.L. *Funny Bones*. Detroit, MI: Jerome H. Remick & Co., 1909.
- I: Johnson, Lee. *When That Vampire Rolled Her Vampy Eyes at Me*. Los Angeles, CA: Lee Johnson Music Publishing Co., 1917.
- J: De Lancey, J. *Black Cat Dance*. Chicago, IL: McKinley Music Co., 1916.

Mahogany Row Hallway – Radio Horror Montage

Radio broadcasts offer a Theater of the Mind and are a perfect stage for the frightening tales told on such programs as *The Inner Sanctum*, *Quiet Please*, *Lights Out*, *Escape!* and, of course, Orson Welles' notorious *War of the Worlds*. The following clips represent their inventive storytelling techniques and the human attraction to horror stories. All items are from the [Motion Picture, Broadcasting, & Recorded Sound](#) Division collections at the Library of Congress.

The Witches Tale (1937)

Radio's theater of the imagination proved to be a bonanza for mystery, horror, and suspense programming. "The Witches Tale," which ran from 1931 to 1938, was one of the first such series to make an impact.

War of the Worlds (October 30, 1938)

When Orson Welles adapted for radio the H.G. Wells novel *War of the Worlds*, he mimicked a live news broadcast so well some listeners panicked with what he saw as just a good seasonal scare. The program aired the day before Halloween in 1938.

Lights Out! (1942)

Writer-producer-director Arch Oboler excelled at the sound of the macabre and brought new kinds of terror to the radio in the thirties and forties.

The Inner Sanctum (1943)

The iconic squeaking door sound effect that opened every episode of *The Inner Sanctum* has indelibly associated that sound with this 18-year long radio show

Suspense (1944)

Suspense was one of the Golden Age of Radio's most popular dramatic programs, outlasting all others until it went off the air in 1962. "Donovan's Brain," featuring Orson Welles, is the story of a scientist succumbing to the commands of an evil genius's brain that he's kept alive in his lab.

Quiet, Please (1949)

This excerpt from the *Quiet Please* production of "The Thing on the Fourble Board" tells the story of an oil rig worker's unusual relationship with a subterranean creature.

Escape! (1950)

The radio program called *Escape!* scared audiences with such shows as "Leiningen vs. the Ants," about a man's attempt to withstand an onslaught of army ants, and "Three Skeleton Key," in which three men in a remote, rock-bound lighthouse battle an enormous swarm of rats from a ghost ship.

X-Minus One (1956)

The science fiction series *X-Minus One* found new and deep ways to inspire fear in the hearts of its listeners, although it aired for less than three years near the end of radio drama's golden age.

PART 2: ADDITIONAL RESOURCES

American Folklife Center Resources

Tales of the Supernatural

The [American Folklife Center](#) has a wide variety of spoken-word recordings containing tales of the supernatural. A [finding aid](#) listing many of them is available online.

Songs of the Supernatural

The [American Folklife Center](#) (AFC) is home to audio recordings of thousands of traditional folksongs, including many with supernatural themes. In addition to the few selected for LOC Halloween: Chambers of Mystery, there are hundreds more such songs to be heard in the [Folklife Research Center](#) or AFC's online collections at [loc.gov](#). Additional songs include the following:

Barry, Margaret. "She Moved through the Fair" ([Alan Lomax Collection](#) AFC 2004/004).

Cox, Harry. "Molly Vaughan" ([Alan Lomax Collection](#) AFC 2004/004).

Gladden, Texas. "The Devil's Nine Questions" ([Alan Lomax Collection](#) AFC 2004/004).

Holcomb, Roscoe. "In the Pines" ([John Cohen Collection](#) AFC 2011/059).

Lloyd, A.L. "The Bramble Briar" ([Alan Lomax Collection](#) AFC 2004/004).

MacColl, Ewan. "True Thomas" ([Alan Lomax Collection](#) AFC 2004/004).

O'Sullivan, Maire. "The Fairy Lullaby" ([Alan Lomax Collection](#) AFC 2004/004).

Riddle, Almeda. "The House Carpenter" ([Alan Lomax Collection](#) AFC 2004/004).

Ritchie, Jean. "The Lover's Ghost" ([Jean Ritchie Recordings 1951 Collection](#) AFC 1951/019).

Photos of Halloween Traditions

AFC's collections include hundreds more photographs of Halloween traditions. Many of these will be placed online in the coming months, but for the moment all of them can be accessed in the [Folklife Research Center](#) in the Library's Thomas Jefferson Building.

Día de Muertos (Day of the Dead) Resources

Additional books selected by the Hispanic Division.

El Día de los Muertos = The Day of the Dead. Phoenix, AZ: El Museo Heard, 1993.

González, Salvador. [*Cuentos de el Día de los Muertos = Day of the Dead folk tales*](#). San Carlos, CA: González & Fukuda, 1997.

Lucatero, Heliodoro. [*El día de los muertos: y otras costumbres relacionadas a la muerte*](#). Liguori, MO: Libros Liguori, 2001.

Murray, Sarah. [*Making an Exit: From the Magnificent to the Macabre-How We Dignify the Dead*](#). New York, NY: St. Martin's Press, 2011.

[*Susurro de Muerte: Quinto Festival Universitario del Día de los Muertos, Ciudad Universitaria, 2002*](#). Mexico, DF: UNAM, Escuela Nacional de Artes Plásticas, Dirección General de Atención a la Comunidad Universitaria, 2003.

General Collections: Books for Young Trick-or-Treaters

Dressing in costume, trick-or-treating, parties, and endless candy make Halloween a glorious holiday for children! These books were selected by the [Humanities and Social Sciences Division](#).

Halloween Traditions

Why do we bob for apples? Explore the history of Halloween with the traditional amusements of both holidays, including carving jack-o'-lanterns, and designing haunted houses.

Doinet, Mymi. [*The Halloween Activity Book: Creepy Crawly, Hairy Scary Things to Do*](#). San Francisco: Chronicle Books, 2002.

Kessel, Joyce K. [*Halloween*](#). Illustrations by Nancy Carlson. Minneapolis: Carolrhoda Books, 2004.

Marsh, Laura F. [*Halloween*](#). Washington, DC. National Geographic Society, 2012.

Morton, Lisa. [*Trick or Treat: a History of Halloween*](#). London: Reaktion Books, 2013.

Skal, David J. [*Halloween: The History of America's Darkest Holiday*](#). Mineola, NY: Dover Publications, Inc., 2016.

Halloween Laughs

Knock-knock jokes, riddles, and silly poems contribute to the Halloween fun, including a counting book for the very young and a parody of the classic *Goodnight Moon*.

Czajak, Paul. [*Monster Needs a Costume: A Story*](#). Minneapolis: Scarletta Kids, 2013.

Horton, Joan. [*Halloween Hoots & Howls*](#). Illustrated by Joan Adinolfi. New York, NY: Henry Holt, 1999.

Rex, Michael. [*Goodnight Goon: A Petrifying Parody*](#). New York, NY: G.P. Putnam's Sons, 2008.

Rex, Adam. [*Frankenstein Makes a Sandwich: And Other Stories You're Sure to Like, Because They're All about Monsters, and Some of Them Are Also about Food*](#). Orlando: Harcourt, 2006.

Schulman, Janet. [*10 Trick-or-Treaters: A Halloween Counting Book*](#). New York: Dragonfly Books, 2008.

Teitelbaum, Michael. [*Halloween Howlers: Frightfully Funny Knock-Knock Jokes*](#). New York: Harper Festival, 2011.

Dare to be Scared!

Ghosts, witches, zombies, vampires, bats, and other terrifying creatures always contribute to the thrilling horrors of fright-filled Halloween.

Bunting, Eve. [*Scary, Scary Halloween*](#). New York, NY: Clarion Books, 1986.

De Pulford, Nicola. [*Spells & Charms: 52 Charms & Spells to Get the Best Out of Life*](#). New York, NY: Sterling Pub. Co., 1999.

Eason, Cassandra. [*1001 Spells: The Complete Book of Spells for Every Purpose*](#). New York, NY: Sterling Ethos, 2016.

James, Eric. [*Prepare if You Dare - A Halloween Scare in Washington, D.C.*](#) Naperville, IL: Sourcebook Jabberwocky, 2015.

Judd, Jennifer Cole, ed. [*An Eyeball in My Garden: And Other Spine-tingling Poems*](#). New York, NY: Marshall Cavendish Children, 2010.

Tieck, Sarah. [*Zombies*](#). Minneapolis: ABDO Publishing Company, 2016.

Van Lente, Fred, et al. [*Tales from the Crypt*](#). Illustrated by Mort Todd et al. New York: Papercutz, 2008.

Zombies, Vampires, and Ghosts

Occupying a prominent place in popular culture, particularly during Halloween, zombies, vampires, and ghosts are legendary creatures that fill many books.

Haining, Peter, ed. [*The Dracula Scrapbook: Articles, Essays, Letters, Newspaper Cuttings, Anecdotes, Illustrations, Photographs and Memorabilia about the Vampire Legend*](#). London: New English Library, 1976.

Krepp, Tim. [*Ghosts of Georgetown*](#). Charleston, SC: The History Press, 2013.

Miles, Jim. [*Civil War Ghosts of Atlanta*](#). Atglen, PA: Schiffer Pub., 2013

Redfern, Nicholas. [*The Zombie Book: The Encyclopedia of the Living Dead*](#). Canton, MI: Visible Ink Press, 2014.

Scullion, Tim. [*Haunted historic colonial Williamsburg, Virginia: with breakthrough ghost photography*](#). Atglen, PA: Schiffer Pub., 2016.

Titus, James. [*Supernatural Pittsburgh and Its Suburbs*](#). Atglen, PA: Schiffer Pub., 2010.

Wolf, Christopher E. [*Ghosts of the Revolutionary War*](#). Atglen, PA: Schiffer Pub., 2010.

Halloween, Witchcraft & the Law

These items from the [Law Library of Congress](#)' collections document various legal mandates about witchcraft and the supernatural throughout Western history.

Bernard, Richard, 1568-1641. *A guide to grand-iury men: diuided into two bookes: in the first, is the authors best aduice to them what to doe, before they bring in a billa vera in cases of witchcraft, with a Christian direction to such as are too much giuen vpon euery crosse to thinke themselues bewitched : in the second, is a treatise touching witches good and bad, how they may be knowne, euicted, condemned, with many particulars tending thereunto*. London: Printed by Felix Kingston for Ed. Blackmore ..., 1627.

A work equivalent to *Malleus Maleficarum* that was used in England in the seventeenth century.

Church of the Lukumi Babalu Aye, Inc. v. Hialeah, 508 U.S. 520 (1993).

Adherents of the Afro-American religion Santeria believe that the development of their spiritual life depends on the assistance of beings known as *orishas*, who subsist off blood from animal sacrifice. Animals killed during the sacrificial rite are typically cooked and eaten by the celebrants. The religion and its practice have often encountered hostility from the outside community. In this case, the United States Supreme Court found a Florida municipal ordinance banning animal sacrifice unconstitutional which was ostensibly created to inconvenience practitioners of Santeria. Respondents' Briefs, submitted to the U.S. Supreme Court.

Jackson, William, active 1795. *The new and complete Newgate calendar, or, Villany displayed in all its branches: containing new and authentic accounts of all the lives, adventures, trials, executions, and last dying speeches, confessions (as well as letters to their relatives never before published) of the most notorious malefactors...* London: Printed for the proprietors: Published by Alex. Hogg ... and sold by all booksellers and newsmen ..., [1795].

Heavily illustrated and enormously popular, this work of true crime literature included the punishment of witches and other crimes related to the paranormal.

Original Massachusetts Bail Order Related to False Charges of Witchcraft, 1692. *Know all men by these presents, in as much as Jno. Locker of Sudberry, in. the County of Middlesex is a person of the reporte and a perturber of the peace of our soveraigne Lord, the King, and hath wrongfully accused Cornet Willm Brown ...* Manuscript, Sudberry, 3 October 1692. James Minott, Justices, Tho. Hinchman, Just. of Peace. John Loker, Mathew Rice Isaack Rice.

Sprenger, Jakob, c1436/1438-1495, and Heinrich Institoris, 1430-1505. *Malleus Maleficarum*. Nuremberg, 1496.

An extremely early edition of the godfather of all Renaissance works on witchcraft, the infamous *Malleus Maleficarum* (*Hexenhammer*) of Jacob Sprenger and Heinrich Kramer, an enormously popular guide for the use of investigators to identify, interrogate and convict witches.

Torreblanca Villalpando, Francisco, -1645. *Epitomes delictorum: in quibus aperta vel occulta inuocatio Daemonis interuenit libri IIII*. Hispali: Apud Ildephonsum Rodriguez Gamarra & Franciscum de Lira, typographos, 1618.

A detailed account of the various branches of magic, their origin, form, and power, and the criminal laws that prescribe their punishment. Included are descriptions of the invocation of demons (as promised in the title), and of the different forms of divination and operative magic. Torreblanca also explains the interior spiritual damage that practitioners of magic face because of their actions. Unique illustrated title page.

Rare Book & Special Collections Division Resources

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"Want to sell more candy at Halloween? It's easy with printed DuPont Cellophane."
[Manufacturing Confectioner](#) 43 (Jan. 1963): 41.