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Fantasy Commentator, of which this is volume one, number four, is an amateur non profit magazine published occasionally by A. Langley Searles, 19 East 235th St., New York 66, N. Y. Its circulation is limited to one hundred copies, sixty-five of which are distributed free of charge through the mailings of the Fantasy Amateur Press Association to its members. To other interested parties the magazine is available for 15¢ per copy; subscriptions to more than two copies in advance are not accepted. Worthwhile articles of the scope and subject similar to those which have already appeared in these pages are solicited from any and all interested readers; no extensive editing is ever done without permission. Watch for the next issue, which will contain critical material on fantasy fiction by Sam Moskowitz, Thyril Ladd and your editor.....

fr #30

This-'n'-That

The year 1944 has seen the publication of two new Poe editions which deserve more than a passing notice because of the beautiful illustrations they contain. The first of these volumes, Complete Poems of Edgar Allan Poe, appeared early in the year under the able editorship of Louis Untermeyer, and was embellished with numerous lithographs by Hugo Steiner-Prag. Steiner-Prag is a well-known book-illustrator, and will doubtless be remembered by many as having added his talents to the supernatural novel The Golem some years back. This collection of Poe's poems was published by the Heritage Press at \$3.50.

More recently Random House issued a selection of twenty-seven Poe stories under the title Tales of Edgar Allan Poe, this likewise being still available at the publisher's price of \$3.95. It contains an excellent introduction, by Hervey Allen, as well as thirty-nine beautiful wood engravings by Fritz Eichenberg. During the past five years Eichenberg has been responsible for the illustrations in no less than two dozen books, including juveniles and classics of the Nineteenth Century. Now at the age of forty-three, he has executed, in his twenty-six year career, more than five thousand drawings and some three hundred wood engravings---many of these for Limited Editions Club volumes.

Still on the subject of Poe: the Modern Library omnibus of his complete works is of course still in print at \$1.45. But, for those who prefer the best, your editor recommends The Poetical Works of Edgar Allan Poe in the now out-of-print Doran edition, which is illustrated by the sensitive French artist Edmund Dulac. This volume contains twenty-eight magnificent full-page paintings in color, each supremely faithful in mood and tone to the atmosphere of the author's poems. In all Dulac has caught and pictured that otherworldliness of Poe, which, if not directly expressed, lies always just beyond the context...

Britain furnishes the followers of fantasy with several new works of fiction; most interesting of the lot are doubtless Olaf Stapledon's two novels, Sirius and Old Man in New World. Anent the former, a blurb in Time and Tide may be quoted: "This subtle and powerful novel of Sirius, the sheepdog bred with human instincts and intelligence, and his adventures in the world of human society will be discussed for months." This novel is published by Secker & Warburg, and is priced at 8/6. We again turn to the same British publication for description of Stapledon's second, and shorter, effort: "A brilliant fantasy of the future. The peace has been lost after the Second World War. The revolution in Europe had resulted in communism in most countries, but in England and America after the first wild hopes the revolution was frustrated. The Third World War was imminent and mobilisation had begun, when a wave of "agnostic mysticism" possessed mankind and thus a new world order was born. In this unusual book we also witness the great pageant in celebration of the New World, coupled with the 'Twenty-fifth Anniversary of the First Generation of the New World.' We discover, too, that new propitious conditions are generating a new mentality, rather disturbing to the ageing revolutionaries who founded the new order." George Allen & Unwin are the publishers, and the price of the volume is 2/-.

An autobiography of the fantasy-writer Lord Dunsany has recently been published by Jarrolds at 10/6; the title: While the Sirens Slept... a new writer, William Sanson, has authored a collection of allegorical and symbolical fantasies entitled Fireman Flower and Other Stories; 8/6, from the Hogarth Press...and Jeffrey Dell's News from Heaven (Cape, 7/6) is a wittily fantastic satire on the present war...English reviewers have high praise indeed for The Case of the Gilded Fly by Edmund Crispin; this is a full-length ghost story published by Gollancz for 7/6...how many readers remember Rupert T. Gould's interesting presentations of Fortean happenings, Oddities and Enigmas? Those who do will certainly enjoy his latest collection The Star Gazer Talks (Geoffrey Bles, 5/-); don't miss it!

American contributions to interested bibliophiles are scantier: Rim of the Pit, by Hake Talbot (Simon & Schuster, \$2) is a combination of murder, weird

(continued on page 53)

A Congressman Rediscovered Atlantis

by
Stewart Holbrook

(Editor's note: This article, in an expanded form, will constitute a chapter in the author's forthcoming book, tentatively entitled An Unconventional History of the United States, which is scheduled to be published by Macmillan late in 1945 or early in 1946. Permission to reprint this portion here has been kindly granted by the author and The New York Times Book Review, in whose July 30 1944 issue it originally appeared.)

Throughout his eight successive years in Congress (from 1863 to 1869) the Honorable Ignatius Donnelly, member from Minnesota, must have been one of the most active men in the District of Columbia. He was attentive and faithful to the nation's business. When he was not on the floor, urging vigorous prosecution of the war, supporting the purchase of Alaska, and always hurling devastating wit at his opponents, he was in the quiet cloisters of the Congressional Library, engaged in becoming perhaps the most erudite man ever to sit in the House. And when Minnestotans failed to return him to his seat in 1870 he presently appeared in a new form---that of a downright scholarly author who was at the same time a whale of a best seller; something publishers pray for and seldom find. Several of his books have been continuously in print for more than sixty years, or until February of 1944, when paper restrictions prevented further editions.

The brilliant and erratic Donnelly was born in Philadelphia in 1831, the son of well-to-do parents. He studied law, and was admitted to the bar in 1853. Three years later he married and took his bride to Minnesota, where he and several partners had purchased a section of land southeast of St. Paul. This was to become Nininger City, the great metropolis of the Middle West; and to advertise this fact Donnelly started The Emigrant Aid Journal, unquestionably the most intellectual periodical ever issued in the interest of real estate promotion.

Below its magnificent masthead, which depicted steamboats, railroad trains, covered wagons, men plowing, wheat growing, and fruits and vegetables of startling girth, appeared a question and answer:

Dost though know how to play the fiddle? No, replied Themistocles, but I understand the art of raising a little village into a great city.

Nininger City, however, was never to become great. Despite a vast energy which is to be found in every column of the paper's yellowing files, it was St. Paul that continued to grow, while Nininger went bust in the panic of 1857. But before it did, Donnelly had indicated the sort of city he had in mind. By July of 1857 a literary society was going. So was the Nininger Musical Club. The hospitable Handyside House was open and dispensing from a wonderful menu that included a long list of game and meats, charlotte russe, ice cream, meringues and nine kinds of imported wines.

Donnelly, the editor, was treating his readers to wonderful fare. His Journal ran poems by Whittier, essays by Mrs. Stowe, and pieces by the editor himself on such varied subjects as "The Late James G. Birney," "The Progress of Farm Machinery," the effects of climate on mind and body, and a rousing description of the recent Battle of Balaclava. For space-fillers, Donnelly turned out concise paragraphs on the making of butter, the preparation of passenger pigeons for the table, and such homely items.

But Nininger refused to grow, and Donnelly went into politics, being elected, at the age of 28, Lieutenant Governor of Minnesota. Then he went to Congress, and after his defeat in 1870 retired to his rambling mansion (still to be seen not far from Hastings) in his ghost city and there, with the aid of a sizable library of his own, plus the copious notes he had made in Washington, he went to work on a book that was to live. He also tried to carry on his farm, but by 1880 he was almost ready for the poorhouse. "In the winter of 1880-1881," he recalled in later years, "there was nothing left of me but the backbone. I was pounding my heel on the rocks. The very gulls had abandoned me." But at last he had completed his manuscript.

In 1882 Harpers brought it out. It was Atlantis; the Antediluvian World, no novel, but a serious study to demonstrate the truth of Plato's story of a sunken Atlantic island. Donnelly held, and argued most effectively for his theory, that the world's original civilization had developed on Atlantis, the veritable Garden of Eden of the Bible, and thence had spread to the continents.

The book caught on immediately, and within a few months was the talk of the country, and also of England. The great Gladstone himself commended it highly in a letter to the author in which he said he was disposed to believe in an Atlantis, then went on to cite phenomena of marine flora and fauna in support of the Atlantis theory. Poems about Atlantis appeared in periodicals. Newspaper advertisers played upon the word. Gagsters picked it up. With the stigmata of a rousing best seller so apparent, Harpers put on a night shift in the press room.

No lay critic could confound Atlantis; too much erudition had gone into it. It was charmingly written, and the whole theory made so plausible that the public devoured it and believed they were getting great doses of sound archaeology---as indeed maybe they were. In any case, there can be no doubt that Donnelly's book gave generations of men and women their first insight into the wonders of archaeological theory and research.

How many copies of Atlantis have been sold is not known, not even by Harpers, but it is thought to have gone through at least fifty editions or printings. It put Donnelly on his feet---there wasn't much wrong with his head---and presently, in 1883, he came out with another book, Ragnarok, the Age of Fire and Gravel, in which he attributed the world's deposits of clay, gravel, silt and sand to contact with a mighty comet in some prehistoric time. This volume had a large sale, but did not reach that of Atlantis.

Donnelly took to the lecture platform, where he was very popular. Smooth-shaven, like Ingersoll, in a day of beard; good-looking, portly, and with good nature apparent in his speech and every gesture, he could doubtless have lectured indefinitely had he so desired. But a magnum opus was tormenting his restless mind. This appeared in 1888. It was The Great Cryptogram, of a size and weight to call for both hands to hold. It was financially a failure, in spite of pretty fair sales, but truly wonderful in the rumpus it caused.

In this book the author set out to prove, by the use of an ingenious cipher, that Francis Bacon wrote all of the works commonly attributed to Shakespeare. Never a man to do anything by halves, Donnelly also indicated that Bacon probably also wrote Marlowe's plays, Montaigne's Essays, and Burton's Anatomy of Melancholy. This would seem quite an order, but it was nothing much for a man of Donnelly's erudition and horsepower.

The better known critics of the time either ignored The Great Cryptogram or jumped on it with heavy feet. A considerable literary war was fought. The book is yet remembered and read by specialists, and as recently as 1923 Henry Wellington Wach, then president of the National Shakespeare Federation, in an address before the Baconian Society, remarked of it that "thinking men and women the world over sat up and rubbed their eyes at its appearance. Scholars everywhere, regardless of their belief or otherwise of the Baconian authorship of

Shakespeare's plays, have expressed astonishment at and admiration for the immensity of Mr. Donnelly's work."

Any reader of The Great Cryptogram will be impressed not only with the immensity of the work Donnelly had to do to "prove" his theory, but also with the uncanny way in which he applied a seemingly immutable cipher to the Bard's works, and came out with the right answer. It has to be seen to be believed at all.

Donnelly turned to the lecture platforms again, then toured England, and returned to Minnesota to write his first novel, Caesar's Column: a story of the Twentieth Century. This was fiction of the utopian school. In it the author foresaw dirigibles with aluminum bodies, poison gas, television, and other horrors that have since come to pass. It sold 60,000 copies in its first year (1891), and since then its sales may well have reached a million copies.

Politics now interfered with Donnelly's literary work. He was twice defeated for Congress, but he did pretty well at home, where he headed the powerful Farmers Alliance and soon led it into the Populist party, of which he has been called the father. For the next few years he whooped up the Populists under their various party names of Greenbackers, People's and Anti-Monopolists. He wrote the sonorous and celebrated Omaha platform of 1892; was nominated for various offices, including that of Vice President of the United States. He lost each time, but never went sour.

At home he played the part of the Sage of Nininger and enjoyed it hugely. Left a widower in his sixties, he married a girl of 21. Although he was born a Catholic he never embraced that faith nor any other. Nor did he mind the terms applied to him, among them "Atheist," "Prince of Cranks," "Visionary," "Apostle of Unrest."

There were still a few more books left in him. In 1898 he turned out The People's Money, more propaganda than literature; but in 1899 he returned to letters with The Cipher in the Plays and on the Tombstone, a sort of extended footnote to The Great Cryptogram. And a bit later wrote another novel, Dr. Hugg, which apparently made little noise and no money. Donnelly died in 1901, aged 70.

Donnelly has been variously assessed by critics and social historians. As a reformer he was a typical product of the United States in the nineteenth century, one of the most brilliant of them all. James G. Blaine, a contemporary, rated Donnelly as a man of "prodigious intellect, quick insight and high purpose." As a writer he was anything but typical. Perhaps he was unique. Certainly few if any men have written so well on so many subjects. Nininger City has been ghostly since 1857, and the Populists have long since been forgotten, except by historians; but Donnelly would be pleased to know that the House of Harper will bring out another big printing of Atlantis just as soon as paper restrictions permit.

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This-'n'-That---(continued from page 50)

seances and pure horror...and Once in Cornwall: Legends of Saints and Dragons, by Sister S.M.C. (Longmans, Green, \$2) is a collection of fantasies written with "a charm that flickers through her prose like dancing feet"; those who enjoyed Harold Shea's adventures in The Incomplete Enchanter should not miss this shyer version of a similar mythology...August Derleth edits a fine collection of weird tales in Sleep No More! (Farrar & Rinehart, \$2.50); nearly all of these are new to hard covers...and Arkham House's schedule calls for four titles, each priced at \$3: The Eye and the Finger, twenty-one of Donald Wandrei's short stories; H. P. Lovecraft's Marginalia; Jumbee and other Uncanny Tales by Henry S. Whitehead; (concluded on page 68)

But Not Forgotten...

by
Thyril L. Ladd

Although the versatile H. Rider Haggard, author of some seventy - five books, has written in many fields, through all his fiction---now suggested, now strong---runs a current of mysticism and fatalism. Haggard wrote several tales of English countryside life, which, beside his other fictional productions, seem rather dull. A number of excellent historical novels came from his pen, such as The Brethren (1904), Pearl Maiden (1903) and Fair Margaret (1907), in some of which his strong leanings toward the mystic theme are apparent. And verging upon pure occultism, with their thematic "influence from beyond," are Love Eternal (1918) and Stella Fregelius: a Tale of Three Destinies (1903). He authored a fine trilogy of adventure in the days of the great Zulu kings; in these titles ---Marie (1912), Child of the Storm (1913), Finished (1917)---is to be found much excellent description of the magic of African witch-doctors. Therein also the fascinated reader journeys through time from the early days of King Chaka's great power to the last days of the Zulu empire and its final dissolution. And in all three tales is the unforgettable character of Zikali the Witch-Doctor.

Haggard is mainly remembered today for his fantastic novels of lost peoples; many of these have Allan Quatermain as the hero, though some do not. In all, however, there are no less than fifteen books in which he appears in the hero's role. Apart from the trilogy described above, we have King Solomon's Mines (1886), an excellent "hidden people" tale, and its thrilling sequel, Allan Quatermain (1888), wherein this character meets his death. Having thus disposed of Allan, Haggard donned the cloak of "editor," in which guise he "discovered," among the deceased's belongings, a chest containing a number of manuscripts. By means of this device the adventures of Quatermain were permitted to continue for many years.

Allan's Wife (1889) is one of the lesser (and less fascinating) of the author's Quatermain stories. Following it appeared the following, all tales of strange native magicians and lost peoples in different settings, and each with its own set of thrills: The Holy Flower (1915)---published in America under the title Allan and the Holy Flower---, The Ivory Child (1916), Heu-Heu, or the Monster (1924) and The Treasure of the Lake (1926). In one of these Allan and a Lady Ragnall meet, and bring home from Africa a chest of taduki, a strange native herb; when the smoke of this burning herb is inhaled the one who breathes it is transported back into the past, and is apt to relive some experience which occurred in a previous incarnation. This happens in The Ancient Allan (1920)---a terrific tale, by the way---in which the hero and Lady Ragnall journey back through time to relive their lives in ancient Babylon during the last days of the dying Egyptian empire, as well as in Allan and the Ice-Gods (1927). Finally might be mentioned a minor item in which Allan adopts the role of story-teller: A Tale of Three Lions (1887), a hunting novelette which in later editions appeared as Allan the Hunter.

Some of Haggard's novels of lost peoples are unconnected, either by plot or character, with any other of his books. Assuredly the best of these---and also probably the author's ablest use of this particular theme---is The People of the Mist (1894). This is actually two stories in one, the first portion dealing with the raiding of a hidden jungle slave-camp, and the second with the search for a lost city---while over all broods the peril of the latter's living monster god. Queen Sheba's Ring (1910) is another excellent tale along similar lines, and in addition shows a bit of humor here and there, something unusual in Haggard's writings.

When Egypt is his locale Haggard appears to write especially well. One

of his Egyptian tales, Morning Star (1910), is highly fantastic. Here the ka, or double, of an imprisoned queen takes the latter's place while she is magically spirited elsewhere, and marries the usurping pharaoh. Another historical novel of old Egypt is Queen of the Dawn (1925), likewise a thrilling tale that is worthwhile reading, though of a lesser fantasy content than Morning Star. Moon of Israel (1918), a tale of the Exodus, is excellent, and contains a good amount of ancient Egyptian magic. The description of the plagues that descended upon the country is so well done that these become vital, living events, rather than merely historical data. And Haggard's final book, Belshazzar (1930), is a glorious picture of life at the courts of ancient Babylon and Egypt, although it is primarily historical rather than a work of fantasy.

This brings us to She (1887). Here, reprinted in so many editions that I doubt if accurate record of them can be compiled, is the author's most famous fantasy---though it is possibly not his best. When the novel appeared as a motion picture it was amusing to note that the producers laid the locale in the far north, whereas in the book hottest Africa was used! (A better cinematic venture was King Solomon's Mines, in which the original setting was more or less faithfully reproduced. Paul Robeson took the part of the exiled native chief, disguised as Quatermain's servant, and his singing---with the hills echoing back his rolling voice---is unforgettable.) Haggard wrote four novels using the character of She. The second is Ayesha: the Return of She (1905)---a mystical, fantastic tale if ever there was one---wherein the locale shifts to bleak Tibet. Haggard next attempted---possibly with an eye to sales---to unite his two most popular and profitable characters in a single novel, and thus produced the third in the series, She and Allan (1921). Here Allan Quatermain journeys to the land of Kor and meets She. Although this is admittedly a fine story, I have always felt that it was somewhat out of place to combine these two different sets of adventures. Next, the author set himself to paint a still greater canvas. In both She and its sequel, the reader will remember, he hinted of many events which had occurred in her younger days, and made veiled mention of how She had come to be in the caves of Kor, and concerning her being eternal. In the final volume of the series Haggard turns back the pages of time to Ayesha's early youth, and to her birth in ancient Egypt. Wisdom's Daughter (1923) is the book's title, and it is packed full of magic and adventurous fantasy.

Unquestionably Rider Haggard's greatest fantasy---and one able to take its place among the best of all authors---is When the World Shook (1919). Here, after a number of introductory chapters that may tend to discourage the reader, though he should not allow them to do so!---here we learn of a party's discovering two crystal sarcophagi in an island cave; the two within---an old man and his beautiful daughter---turn out to be the last king and last princess of Atlantis---and they have been sleeping thus for two hundred and fifty thousand years! This book is super-fantasy, indeed, as the reader accompanies the characters on magical journeys and views a long-dead city built miles beneath the earth's surface. The stern old king claims at one time, as a penalty, to have unbalanced a huge rock, spinning in the earth's recesses, which maintains the balance of the world's crust; when he did so all lands above the sea sank, and the continents, as we know them today, rose. Now he proposes to reverse the process and raise Atlantis once more, a scheme which would of course result in the destruction of our civilization. Needless to say he is balked in this, but nevertheless the task of stopping him provides thrilling reading.

Smith and the Pharaohs (1920) is a group of six short stories. The first of these is doubtless the best; here a chance museum visitor, unfortunately locked up overnight in the building by mistake, is witness to a mass reanimation of all the mummified pharaohs and queens of ancient Egypt. In The Wizard (1896) we have a tale of the struggle for spiritual supremacy over an African

tribe between a missionary and a native witch-doctor. How a last will and testament which has been tattooed on a girl's back is admitted to probate in English courts is interestingly told in Mr. Meeson's Will (1888). Mystical adventures in a great and ancient South American kingdom are capably related in The Virgin of the Sun (1922), and Montezuma's Daughter (1893) is another novel in which Haggard utilizes the same continental locale.

Somewhat fantastic, but more memorable for its thrilling historical adventures in the days of medieval England is Red Eve (1911), while in Lysbeth (1901) the author tells of the cruel Spanish in Holland. And in Swallow (1899) Haggard depicts phases of the Great Boer Trek of the last century. Pseudo-historical material is the basis for Eric Brighteyes (1891), a tale of the Norsemen, while The Wanderer's Necklace (1914) is a romance which tells of the north-land, and also of the court of Theodora, empress of the Byzantine Empire. The Lady of Blossholme (1909) is a novel of the days of Henry VIII; it displays the usual interesting crises characteristic of the author---in one case the heroine is tied to the stake and about to be burnt as a witch, being rescued in the last nick of time. Occasionally Haggard's situations are reminiscent of the blood and thunder "pulp" varieties, but nearly always his deft handling of them triumphs over their obviousness.

With Heart of the World (1895) Haggard returns to his "lost people" motif, this time describing a fantastic city built entirely beneath a lake. One of his earliest ventures, Cleopatra (1889), is a tremendous novel that tells of an attempt to dethrone Cleopatra and set in her place the last rightful ruling pharaoh of Egypt. Nada the Lily (1892) is unique in that it is peopled entirely by natives, no white man appearing as a character; and Black Heart and White Heart (1900) relates of the final triumph of justice over native persecution. Highly entertaining also is Elissa (1900), in which appears the ancient colony of Solomon, which produced the gold of Ophir. The Yellow God (1908) is another story of a lost people; herein a wicked queen has her lovers mummified and set up in a hall---after she tires of them---and there she is wont to muse and wander, reminiscing of olden times. This particular theme is so similar to the one in Pierre Benoit's Atlantida (1920) that it is hard to rule out the suspicion that Benoit borrowed it from Haggard. Two less memorable books are Pearl Maiden which bears the subtitle "A Tale of the Fall of Jerusalem" (1903) and Mary of Marion Isle (1929), which relates the fate of two castaways on a bleak island.

The Witch's Head (1885) deals with the evil influence of a severed head of an African witch; it is not equal to the usual high Haggard standard. A terrible native revenge is told of in Miawa's Revenge (1888), wherein the reader is once more conducted to the dark continent. This is also the locale of The Spring of the Lion (1899) and of Benita: an African Romance (1906). And hidden treasure appears in the pages of The Spirit of Bambatse (1906). Other Haggard tales of Africa are The Mahatma and the Hare: a dream story (1911) and The Missionary and the Witch-Doctor (1920); the latter title is the author's rarest book, since only twelve copies of it were ever printed (for copyright purposes).

And in conclusion two very fine tales remain: The Ghost Kings (1908), a book that appeared in this country under the title The Lady of the Heavens; and The World's Desire (1890). The former novel, in the compounding of whose plot Haggard was aided by Kipling, tells of a strange land where wizards and witches live, each sitting beneath his own tree. As long as the tree thrives, so does the adept; but if it falls he dies. This tale is interest-sustaining throughout. The second title Haggard wrote in collaboration with Andrew Lang; it is packed from cover to cover with magic and fantasy, and is a great romance of ancient Egypt and Helen of Troy.

Finally, for those who would know more about the author himself, there is his autobiography, The Days of My Life (1926). Besides being a good account of Haggard the man this volume contains many interesting photographs; it is undoubtedly a worthwhile addition to any fantasy addict's bookshelf.

FOWLER, George

A Flight to the Moon; or, the vision of Randalthus

Baltimore: A. Miltonberger, 1813, 185pp. 18cm.

Furthur information: The book is leather-bound and contains three suffixed pages of advertisements. Your reviewer believes it is the first American book using the interplanetary theme to appear. No foreign editions of the work were printed.

Synopsis: Randalthus is one evening wandering by a riverside; and seating himself, gazes at the moon and falls into fanciful speculations thereon. Then he engages in meditative revery concerning the vastness of the universe, the wondrous workings of the Creator, and man's insignificant smallness amid the immensity of the cosmic all. Suddenly he becomes aware, just beyond him, of a descending white cloud; it shrouds a beautiful female who addresses him, saying that in reward for his virtuous thoughts he is to be conducted to the object of his meditations, the moon. She vanishes "in a vivid flash of light," and Randalthus finds himself rising swiftly above the earth in the cloud that had enveloped her. On nearing the moon, mountain ranges vast oceans and immense wildernesses are to be seen; and finally, as the voyager approaches the surface still more closely, he spies cultivated lands, human dwellings, and lastly the satellite's inhabitants themselves. These latter resemble those of Earth in general form, but all have golden skin and hair, and blue eyes---varying but little from one another in height and other proportions. Randalthus learns on alighting that they (conveniently) speak English; they excel in music, painting and poetry, scorn metaphysics, and are far behind beings of Earth with respect to the concrete sciences. Randalthus informs the Lunarians of his own planet and the others of the solar system (of whose existence they are ignorant) and discourses at great length about conditions of his own world, which compare very unfavorably with the placid near-perfection of the Lunarians' state. Tiring at length, the visitor sleeps, and dreams of another strange Lunar civilization, one of whose inhabitants voyages with him above hitherto-unseen areas of the moon's surface. (The author never makes clear if this dream has parallel in reality.) On awakening, Randalthus continues his discussions with the Lunarians respecting customs prevailing in their two worlds. Finally he leaves the moon by the same means he had used in arriving. On his return voyage he passes Mercury, which he notes is inhabited, and also visits the sun. The latter he discovers to have a fiery outer envelope and an inner atmosphere of nitrogen, below which is a peopled world. Just after leaving the sun, Randalthus suddenly finds himself reclining beside the familiar river on earth: his interplanetary adventure has been a dream.

Review: A Flight to the Moon is a late example of the imaginary voyage, of which Gulliver's Travels is perhaps the best-known specimen. Unlike Swift, however, Fowler is more interested in merely relating the faults of humanity than in satirizing them, possibly feeling that a recital alone can be of curative effect. Read today, this recital proves but mildly interest-evocative, and is, in portions, often downright tedious. One cannot criticize the faulty science found in the volume (faulty even in its own period) since the author in the end labels the entire voyage a vision. As a novel, all in all, A Flight to the Moon must be considered exceedingly diffuse. As an example of early interplanetary fiction it is passably interesting, though less so than coeval or earlier essays in the same field; and British works of the same period---e. g., the pseudonymous Nicholas Lunatic's "Voyage to the Moon", in his Satiric Tales (1808)---show far more adept handling of the theme. ---A. Langley Searles, in Fantasy Commentator #4.

GRAVES, Charles Larcom, and LUCAS, Edward Verrall

The War of the Wenuses: translated from the Artesian of H. G. Pozzuoli author of "The Treadmill," "The Isthmus of Dr. Day," "The Vanishing Lady," etc., etc.

Bristol: J. W. Arrowsmith, no date (1898), 140pp. 16½cm. 1/6.

Furthur information: A paper-covered edition was published simultaneously at 1/-. The frontispiece consists of a "portrait of the invisible author (from a negative by the Spectroscopic Co.)" The volume is number 78 of Arrowsmith's "Bristol Library." The War of the Wenuses is a satire on H. G. Wells' War of the Worlds, and is, indeed, dedicated to the latter author. Book- and chapter-headings throughout are either the same as or a bathetically distorted context of Wells'. Besides this, Graves and Lucas choose various incidents from the Wells novel for satirical presentation, and also burlesque specific characteristics of his style ---for instance: the frequent use of scientific terminology is made bogusly ridiculous; Wells' introduction of lower-class characters is numerically exaggerated; peculiarities of speech by Wellsian characters is over-accentuated to the point of travesty; Wells' frequent use of specific street names is mocked by the introduction of it at incongruous points in the narration; and others, too numerous to mention. There is general satire present, too, mainly directed at women and their dress; the authors are not above the occasional use of puns; and words beginning with a y are spelt with a w, because of the writers' "inordinate affection for that letter."

Synopsis: Because the diminishing orbit of the planet Venus has made its climate too hot, the inhabitants decide to migrate. They dispatch an expedition of five spaceships---"crinolines"---of Wenusian females to Earth. The narrator tells of the opening of the first crinoline, and how the Wenuses annihilated nearly all the men present by flashing their deadly "mash glances" about. Soon constant streams of infatuated men, unable to resist the lure of the mash glance, hasten to the crinoline from all over London. Women are immune to the weapon, and marshal forces to defeat the Wenuses. They are commanded by the narrator's wife and lay seige to the invaders, who are occupying a department store in Westbourne Grove. But the Wenuses defeat their opponents by the simple stratagem of allowing them to remain in the hot sun, provisionless, for hours, and then offering them tea; while the women are engaged in this irresistible repast they succumb to the fumes of the Wenuses' "red weed." More crinolines land, and the invaders descend upon one emporium after another, trying on the various stylish costumes found in each. Then, after a few weeks' occupation, the Wenuses seize a soap factory, and depart for their native planet in soap-bubbles they have blown.

Review: As a novel, The War of the Wenuses does not contain a sufficient amount of coherent and independant material to stand alone, and the authors neither integrate nor compress the satire sufficiently for their volume to be memorable as a parody of Wells' earlier novel. Totally irrelevant material is frequently included, the authors occasionally losing the thread of their discourse while searching for more and more imitation pearls to string upon it. Furthur, the inclusion of various slang expressions throughout has the effect of dating the work considerably. Mssrs. Graves and Lucas may have intended their brief satire to be amusing, but they seldom succeed in this aim, and the discriminating reader, whatever his potential interest, must label The War of the Wenuses as little short of pathetically ridiculous.

---A. Langley Searles, in Fantasy Commentator #4.

Fantasy in The Blue Book Magazine

by
William H. Evans

Note: The Blue Book Magazine first appeared in May 1905 as The Monthly Story Magazine; with the September 1906 number it became The Monthly Story Blue Book Magazine; and finally with the issue of May 1907 the title as it appears today was adopted. Throughout its career, although undergoing metamorphoses in size--- in 1930, 1932 and 1942---the magazine has retained its regular monthly schedule of appearance, with six issues to a volume.

1905:

- May Charles F. Willcut: "The Enchanted Ring"
- July S. J. Adair Fitzgerald: "A Strange Experience"
Talbot Morgan: "A Withered Hand"
- Aug. O. H. Hawley: "The Forgotten Fugitive"
- Sep. George Allan England: "The Time-Reflector"
- Oct. R. Y. Boland: "Walking on Air"

1906:

- Jan. Bertram Lebhar: "The Red Devil"
Charles M. Williams: "The War on Steel"
Harry B. Allyn: "The Flight of the Obelisk"
- Mar. Edgar Franklin: "The Man with the Minute Glass"
F. S. Knight-Adkin: "Five Men from Atlantis"
- Apr. George W. Draper: "The Secret of Japan"
William Hope Hodgson: "From the Tideless Sea"
- May George B. Howard: "Valdor and Osiri"
Sigmund Krausz: "The Secret of the Mummy's Foot"
- July James Barr: "The Last Englishman"
- Aug. Florence E. Austin: "A Missile from Mars"
- Sep. James S. Boyd: "The Great Ray Experiment"
Norman H. Crowell: "The Lung Machine"
- Oct. H. E. Thompson: "Benson's Scientific Hobby"
- Nov. A. W. Busbridge: "Pugsby's Manufacture of Diamonds"
- Dec. R. F. Adams and J. A. Tiffany: "An Assisted Evolution"
A. P. Aden: "A Curly Gray Hair"
Frank L. Packard: "An Inter-Planetary Adventure"

1907:

- Jan. A. Edmunsten: "The Reflected City"
- Feb. Helen Tompkins: "The Queen's Anklet"
- Mar. J. Gordan Smith: "Beyond the Great Wall"
- May Gilbert P. Coleman: "A Self-Inflicted Vengeance"
- June Charles E. Walk: "The Odyle"
- July Frank L. Nelson: "The Hugmetite Airship"
- Aug. J. S. Fletcher: "The Ivory God"
William Hope Hodgson: "More News of the Homebird"
Allen G. Miller: "The Eye Witness"
- Sep. Barton W. Currie: "A Geological Crime"
Ashby Ford: "In the Balance Room"
William Hope Hodgson: "The Terror of the Water-Tank"
- Nov. James A. Boyd: "The Gravitat"
William Hope Hodgson: "The Voice in the Night"

1908:

- Jan. Harry B. Allyn: "The Honesty Pill"
- Mar. Howard D. Smiley: "Bagley's Inter-Planet Skyrocket"
- George W. Earl, Jr.: "The Noble Experiment"
- July Fred Jackson: "The Red God"
- Sep. Frank H. Williams: "Queen of the Sky"
- Nov. Herman da Costa: "The Man from the Desert"
- George W. Kaye: "The Water of Revelation"
- Johnston McCully: "At the Mercy of the Enemy"
- Dec. Paul H. Woodruff: "An Electrical Resurrection"

1909:

- Jan. Leighton Osniun: "The Destroyer"
- Norman H. Crowell: "To the End of Space"
- Emily C. Blake: "Science and the Girl"
- Mar. Edgar Franklin: "The Hawkins Safety-Safe"
- Patrick Vaux: "The Man Who Stopped Hostilities"
- Paul H. Woodruff: "The Light"
- Apr. Edgar Franklin: "The Hawkins Super-Piano"
- May Birdsall Briscoe: "The Man Who Lost His Shadow"
- Bruce Farson: "The Blue Aero Intervenes"
- Edgar Franklin: "The Hawkins Aquatent"
- July Helen Thompkins: "The Moving Finger"
- Sep. Bruce Farson: "On the East Shore"
- Nov. Christine Catrevas: "Adventures of an Errant Soul"
- Dec. George F. Butler and Herbert Ilsley: "The Ladder of Remembrance"

1910:

- Jan. George Wycherly Kaye: "The Hydrogen People"
- Crittendon Marriott: "The Road to Chester"
- Feb. Bruce Farson: "Afraid"
- Mar. Charles D. Cameron: "The Opium Flower"
- Fremont Rider: "The Girl in the Tower"
- May Alice Cameron: "White Sorcery"
- William H. Durham: "The Current Locker"
- June Will L. Agnew: "Salt on the Comet's Tail"
- July Herbert Ilsley: "The Germ Ghost"
- Nov. Leo Crane: "Concerning Aaron-Antics"
- Alfred S. Mitchell: "A Matter of Brains"
- Dec. R. O. Eastman: "The Phonographic Apartment"

1911:

- Jan. Will L. Agnew: "The Secret of the Goalanda"
- Feb. Arthur Henry Goodman: "Devil Island"
- Lloyd Kenyon Jones: "Crimes of the Conscience Machine"
- Apr. Joseph W. Cox: "Duty"
- J. A. Tiffany: "The Unseen Hand"
- June J. Albert Mallory: "The Man Who Guessed Right"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #1: The Man Who Lived Again"
- Edward B. Waterworth: "The Lost Invention"
- July Phillip R. Kellar: "A Triumph over Space"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #2: The Errand of Death"
- Aug. Edgar Franklin: "The Hawkins Security Cell"

- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #3: The Thrall of the Past"
- Hugh C. Weir: "The Cloud Scout" (#1 of a series)
- Sep. Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #4: The Sunken Memory"
- Hugh C. Weir: "The Cloud Scout: #2: On a Matter of Life or Death"
- Oct. Herman Landon: "Jones' Crime Antidote"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #5: The 'Sending'"
- Hugh C. Weir: "The Cloud Scout: #3: The Adventure of the Stolen Circus"
- Nov. Joseph W. Cox: "His Word"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #6: The Sorcerer of Arjuzanx"
- Dec. William Wallace Cook: "Tales of the Twenty Hundred: #1: The Billion-Dollar Cargo"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #7: The Shadow Behind the Throne"
- 1912:
- Jan. William Wallace Cook: "Tales of the Twenty Hundred: #2: The Man Who Forgot"
- Lloyd Kenyon Jones: "The Conflagrations of Cardway"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #8: The Number '13'"
- Feb. William Wallace Cook: "Tales of the Twenty Hundred: #3: The Steel Cylinder"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #9: The Mystery of Castle Kremenz"
- Mar. William Wallace Cook: "Tales of the Twenty Hundred: #4: The Infernal Machine"
- Diffield Osborne: "The Banded Scarab"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #10: The Supreme Test"
- Apr. William Wallace Cook: "Tales of the Twenty Hundred: #5: The Voice in the Cloud"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #11: The Hour of Eleven"
- May William Wallace Cook: "Tales of the Twenty Hundred: #6: The Psychograph"
- Max Rittenberg: "The Strange Cases of Dr. Xavier Wycherly: #12: The Fortieth Milestone"
- Sep. Crittendon Marriott: "The Cloud City"
- 1913:
- Jan. Crittendon Marriott: "The Wine of Anubis"
- Feb. Max Rittenberg: "The Strange Cases of Dr. Wycherly: #1: The Betrayer of Secrets"
- Mar. Max Rittenberg: "The Strange Cases of Dr. Wycherly: #2: The Smile of the Black Virgin"
- Apr. Frank Condon: "Hand o' God"
- Max Rittenberg: "The Strange Cases of Dr. Wycherly: #3: The Voice from the other World"
- May Max Rittenberg: "The Strange Cases of Dr. Wycherly: #4: The Giant Sloth"
- June Max Rittenberg: "The Strange Cases of Dr. Wycherly: #5: The Woman Who Found Herself"

- July Max Rittenberg: "The Strange Cases of Dr. Wycherly: #6: The Man Who Was Three Years Ago"
- Aug. James Francis Dwyer: "The Blue Lizard" (part 1 of 7)
- Sep. James Francis Dwyer: "The Blue Lizard" (part 2 of 7)
- Oct. Max Rittenberg: "The Cyanogen Affair"
- James Francis Dwyer: "The Blue Lizard" (part 3 of 7)
- Nov. Max Rittenberg: "The Seven Oaks Tunnel Enigma"
- James Francis Dwyer: "The Blue Lizard" (part 4 of 7)
- Dec. Max Rittenberg: "The Society Murder Bureau"
- James Francis Dwyer: "The Blue Lizard" (part 5 of 7)
- George Allan England: "The Night Horror"

1914:

- Jan. James Francis Dwyer: "The Blue Lizard" (part 6 of 7)
- Max Rittenberg: "The Secret of the Radium Maker"
- Feb. James Francis Dwyer: "The Blue Lizard" (conclusion)
- Max Rittenberg: "The Vanishing Gold"
- Mar. Max Rittenberg: "The Invisible Bullet"
- Apr. Max Rittenberg: "The Rough Fist of Reason"
- May. Max Rittenberg: "The Three Ends of the Thread"
- June Max Rittenberg: "The Empty Flask"
- July Max Rittenberg: "The Secret Analysis"
- Magda Francis West: "The Lady and the Elixer"
- Aug. Max Rittenberg: "The Mystery of Box 218"
- Sep. Ellis Parker Butler: "The Last Man"
- Max Rittenberg: "The Secret of the Tower House"
- Nov. Gaston Leroux: "The Bride of the Sun"
- Dec. Harris M. Lyon: "The Great Red Island"
- Max Rittenberg: "The Three Henry Clarks"

1915:

- Jan. Max Rittenberg: "The Disappearance of Mr. Halsworthy"
- Feb. Henry Rider Haggard: "The Ivory Child" (part 1 of 8)
- Mar. Henry Rider Haggard: "The Ivory Child" (part 2 of 8)
- Max Rittenberg: "The Message of the Tides"
- Apr. Henry Rider Haggard: "The Ivory Child" (part 3 of 8)
- Seumas MacManus: "The Princess Suil-dubh"
- May Henry Rider Haggard: "The Ivory Child" (part 4 of 8)
- June Henry Rider Haggard: "The Ivory Child" (part 5 of 8)
- July Henry Rider Haggard: "The Ivory Child" (part 6 of 8)
- Aug. Henry Rider Haggard: "The Ivory Child" (part 7 of 8)
- Sep. Henry Rider Haggard: "The Ivory Child" (conclusion)
- Oct. Seumas MacManus: "The Well of the World's End"

1916:

- Nov. Edgar Rice Burroughs: "New Stories of Tarzan: #1: The Fight for the Balu"
- John Amide: "The Howland Oysteroids"
- Dec. Edgar Rice Burroughs: "New Stories of Tarzan: #2: The God of Tarzan"

1917:

- Jan. Edgar Rice Burroughs: "New Stories of Tarzan: #3: Tarzan and the Black Boy"
- Feb. Edgar Rice Burroughs: "New Stories of Tarzan: #4: The Witch-Doctor Seeks Vengeance"
- Mar. Edgar Rice Burroughs: "New Stories of Tarzan: #5: The End of Bukawai"

- Apr. Edgar Rice Burroughs: "New Stories of Tarzan: #6: The Lion"
 May Edgar Rice Burroughs: "New Stories of Tarzan: #7: The Nightmare"
 June Edgar Rice Burroughs: "New Stories of Tarzan: #8: The Battle for Tuka"
 July Edgar Rice Burroughs: "New Stories of Tarzan: #9: A Jungle Joke"
 Aug. Edgar Rice Burroughs: "New Stories of Tarzan: #10: Tarzan Rescues the Moon"
- 1918:
 Aug. Edgar Rice Burroughs: "The Land that Time Forgot"
 Sep. William Hope Hodgson: "The Terrible Derelict"
 Oct. Edgar Rice Burroughs: "The People that Time Forgot"
 Dec. Edgar Rice Burroughs: "Out of Time's Abyss"
- 1919:
 Jan. Alden W. Welch: "The Man Who Died"
 Sep. Frank Dupree: "The Radium Seekers"
- 1920:
 Jan. Edison Marshall: "The Eyes of Buddha"
 May Prosper Buranelli: "The Last Neanderthal"
 Aug. H. Bedford-Jones: "The Brazen Peacock" (part 1 of 3)
 Edison Marshall: "The Widow's Hand"
 Sep. H. Bedford Jones: "The Brazen Peacock" (part 2 of 3)
 Oct. H. Bedford Jones: "The Brazen Peacock" (conclusion)
 Nov. H. Bedford-Jones: "The Second Life of Monsieur the Devil"
- 1921:
 May J. B. Harris-Burland: "The Blot of Ink"
 Nov. E. Phillips Oppenheim: "The Great Prince Shan" (part 1 of 3)
 Edwin L. Sabin: "The Devil of the Picuris"
 Dec. E. Phillips Oppenheim: "The Great Prince Shan" (part 2 of 3)
- 1922:
 Jan. George L. Knapp: "The Strange Case of Alan Corwin"
 E. Phillips Oppenheim: "The Great Prince Shan" (conclusion)
- 1923:
 Nov. Frank Parker Stockridge: "Mary Bell Wins"
 Dec. William Almon Wolfe: "The Great New York Conspiracy"
- 1924:
 May Walter Clarke: "The Little Old Man"
 July Clement Wood: "The Bent Man"
 Aug. F. Britton Austin: "The Inca's Treasure"
 Sep. F. Britton Austin: "Under the Lens"
- 1925:
 May Hugh Thomason: "When England Was Jungle"
- 1926:
 Jan. George L. Knapp: "The Black Star"
 Apr. George L. Knapp: "McKeever's Dinosaur"
 May Kenneth Gilbert: "The Kingbird"
 Oct. Paul F. Mackey: "The Break in the Chain"
- 1927:
 Mar. George L. Knapp: "Father of Buffaloes"
 Dec. Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (part 1 of 6)

1928:

- Jan. Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (part 2 of 6)
- Feb. Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (part 3 of 6)
- Mar. Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (part 4 of 6)
- Apr. Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (part 5 of 6)
- May Edgar Rice Burroughs: "Tarzan, Lord of the Jungle" (conclusion)
- Oct. Edgar Rice Burroughs: "Tarzan and the Lost Empire" (part 1 of 5)
- Nov. Edgar Rice Burroughs: "Tarzan and the Lost Empire" (part 2 of 5)
- George L. Knapp: "The Juice of Power"
- Dec. Edgar Rice Burroughs: "Tarzan and the Lost Empire" (part 3 of 5)

1929:

- Jan. Edgar Rice Burroughs: "Tarzan and the Lost Empire" (part 4 of 5)
- Feb. Edgar Rice Burroughs: "Tarzan and the Lost Empire" (conclusion)
- Mar. Edgar Rice Burroughs: "Tanar of Pellucidar" (part 1 of 6)
- Apr. Edgar Rice Burroughs: "Tanar of Pellucidar" (part 2 of 6)
- May Edgar Rice Burroughs: "Tanar of Pellucidar" (part 3 of 6)
- Forbes Parkhill: "The Empire of the Arctic"
- June Edgar Rice Burroughs: "Tanar of Pellucidar" (part 4 of 6)
- July Bertram Atkey: "Hercules in Hell"
- Edgar Rice Burroughs: "Tanar of Pellucidar" (part 5 of 6)
- Aug. Bertram Atkey: "Hercules Cleans Up"
- Edgar Rice Burroughs: "Tanar of Pellucidar" (conclusion)
- Sep. Bertram Atkey: "Hercules, Bull Wrangler"
- Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 1 of 7)
- Oct. Bertram Atkey: "Hercules Gets Away with It"
- Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 2 of 7)
- Nov. Bertram Atkey: "Hercules the Horse Rustler"
- Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 3 of 7)
- Dec. Bertram Atkey: "Herc Raids the Hesperides"
- Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 4 of 7)

1930:

- Jan. Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 5 of 7)
- Feb. Edgar Rice Burroughs: "Tarzan at the Earth's Core" (part 6 of 7)
- Mar. Edgar Rice Burroughs: "Tarzan at the Earth's Core" (conclusion)
- Elliott White Springs: "Reverse Gear"
- Apr. Bertram Atkey: "Back to Babylon"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (part 1 of 6)
- May Bertram Atkey: "Say It with Clubs"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (part 2 of 6)
- June Bertram Atkey: "The Pirate's Choice"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (part 3 of 6)
- July Bertram Atkey: "Roughing it in Rome"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (part 4 of 6)
- Aug. Bertram Atkey: "Wild Work with William the Conqueror"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (part 5 of 6)
- Sep. Bertram Atkey: "The Private Assassin"
- Edgar Rice Burroughs: "A Fighting Man of Mars" (conclusion)
- Oct. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (part 1 of 6)
- Bertram Atkey: "The Fifth of November"
- Nov. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (part 2 of 6)
- Dec. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (part 3 of 6)

1931:

- Jan. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (part 4 of 6)

- Feb. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (part 5 of 6)
- Mar. Edgar Rice Burroughs: "Tarzan, Guard of the Jungle" (conclusion)
- Apr. Capt. R. E. Dupuy: "Will It Ever Happen?"
- May Edgar Rice Burroughs: "The Land of Hidden Men" (part 1 of 5)
- June Edgar Rice Burroughs: "The Land of Hidden Men" (part 2 of 5)
- July Edgar Rice Burroughs: "The Land of Hidden Men" (part 3 of 5)
- Aug. Edgar Rice Burroughs: "The Land of Hidden Men" (part 4 of 5)
- Sep. Bertram Atkey: "The Outlaw Centaur"
- Oct. Bertram Atkey: "Lord of the Wild Asses"
- Edgar Rice Burroughs: "The Triumph of Tarzan" (part 1 of 6)
- Nov. Edgar Rice Burroughs: "The Triumph of Tarzan" (part 2 of 6)
- George F. Worts: "The Phantom President" (part 1 of 6)
- Dec. Edgar Rice Burroughs: "The Triumph of Tarzan" (part 3 of 6)
- George F. Worts: "The Phantom President" (part 2 of 6)

1932:

- Jan. Bertram Atkey: "Fintail the Mermaid"
- Edgar Rice Burroughs: "The Triumph of Tarzan" (part 4 of 6)
- George F. Worts: "The Phantom President" (part 3 of 6)
- Feb. F. Britton Austin: "The Shattered Atom"
- Edgar Rice Burroughs: "The Triumph of Tarzan" (part 5 of 6)
- George F. Worts: "The Phantom President" (part 4 of 6)
- Mar. Bertram Atkey: "The Call of the Wild Water"
- Edgar Rice Burroughs: "The Triumph of Tarzan" (conclusion)
- George F. Worts: "The Phantom President" (part 5 of 6)
- Apr. Bertram Atkey: "The Last of the Dinosaurs"
- Jay Lucas: "Warriors All"
- George F. Worts: "The Phantom President" (conclusion)
- July Edgar Jepson and Sidney Gowing: "The Moon Gods" (part 1 of 2)
- John M. Kirkland: "The Wall of Fire"
- Aug. Edgar Rice Burroughs: "Tarzan and the Leopard Men" (part 1 of 6)
- Edgar Jepson and Sidney Gowing: "The Moon Gods" (conclusion)
- Sep. Edwin Balmer and Philip Wylie: "When Worlds Collide" (part 1 of 6)
- Seven Anderton: "The Damned Thing"
- Edgar Rice Burroughs: "Tarzan and the Leopard Men" (part 2 of 6)
- Basil Dickey: "The Littlest Ghost"
- Oct. Edwin Balmer and Philip Wylie: "When Worlds Collide" (part 2 of 6)
- Edgar Rice Burroughs: "Tarzan and the Leopard Men" (part 3 of 6)
- Nov. Edwin Balmer and Philip Wylie: "When Worlds Collide" (part 3 of 6)
- Edgar Rice Burroughs: "Tarzan and the Leopard Men" (part 4 of 6)
- Dec. Edwin Balmer and Philip Wylie: "When Worlds Collide" (part 4 of 6)
- Edgar Rice Burroughs: "Tarzan and the Leopard Men" (part 5 of 6)

1933:

- Jan. Edwin Balmer and Philip Wylie: "When Worlds Collide" (part 5 of 6)
- Edgar Rice Burroughs: "Tarzan and the Leopard Men" (conclusion)
- Feb. Edwin Balmer and Philip Wylie: "When Worlds Collide" (conclusion)
- June Roy Chanslor: "There's Murder in the Air" (part 1 of 5)
- July Roy Chanslor: "There's Murder in the Air" (part 2 of 5)
- Jay Lucas: "The Man Who Was 63,000 Years Old"
- Aug. Roy Chanslor: "There's Murder in the Air" (part 3 of 5)
- Sep. Michael Arlen: "The Black Archangel"
- Roy Chanslor: "There's Murder in the Air" (part 4 of 5)
- Oct. Roy Chanslor: "There's Murder in the Air" (conclusion)
- Nov. Edwin Balmer and Philip Wylie: "After Worlds Collide" (part 1 of 6)
- Dec. Edwin Balmer and Philip Wylie: "After Worlds Collide" (part 2 of 6)

1934:

- Jan. Edwin Balmer and Philip Wylie: "After Worlds Collide" (part 3 of 6)
 Feb. Edwin Balmer and Philip Wylie: "After Worlds Collide" (part 4 of 6)
 Mar. Edwin Balmer and Philip Wylie: "After Worlds Collide" (part 5 of 6)
 Apr. Edwin Balmer and Philip Wylie: "After Worlds Collide" (conclusion)
 May Ray Cummings: "The Robot Rebellion"
 June Guy Endore: "The Day of the Dragon"
 Horatio Winslow: "The Trouble with my Double" (part 1 of 4)
 July Horatio Winslow: "The Trouble with my Double" (part 2 of 4)
 Aug. Horatio Winslow: "The Trouble with my Double" (part 3 of 4)
 S. Andrew Wood: "The Man Who Bombed the World" (part 1 of 4)
 Sep. Horatio Winslow: "The Trouble with my Double" (conclusion)
 S. Andrew Wood: "The Man Who Bombed the World" (part 2 of 4)
 Oct. S. Andrew Wood: "The Man Who Bombed the World" (part 3 of 4)
 Nov. Edgar Rice Burroughs: "Swords of Mars" (part 1 of 6)
 S. Andrew Wood: "The Man Who Bombed the World" (conclusion)
 Dec. Edgar Rice Burroughs: "Swords of Mars" (part 2 of 6)

1935:

- Jan. Edgar Rice Burroughs: "Swords of Mars" (part 3 of 6)
 Feb. Edgar Rice Burroughs: "Swords of Mars" (part 4 of 6)
 Mar. Edgar Rice Burroughs: "Swords of Mars" (part 5 of 6)
 Apr. Edgar Rice Burroughs: "Swords of Mars" (conclusion)
 Aug. Kingsley Moses: "Maid of the Moon"
 E. G. Wheeler: "Pachydermo"
 Oct. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (part 1 of 6)
 Nov. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (part 2 of 6)
 Dec. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (part 3 of 6)

1936:

- Jan. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (part 4 of 6)
 Ray Cummings: "The Man With the Platinum Rib"
 Feb. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (part 5 of 6)
 Mar. Edgar Rice Burroughs: "Tarzan and the Immortal Men" (conclusion)

1937:

- Feb. James Francis Dwyer: "The Treasure of Vanished Men" (part 1 of 4)
 Mar. James Francis Dwyer: "The Treasure of Vanished Men" (part 2 of 4)
 Apr. James Francis Dwyer: "The Treasure of Vanished Men" (part 3 of 4)
 May James Francis Dwyer: "The Treasure of Vanished Men" (conclusion)
 Aug. Arthur D. Howden Smith: "The Island Monster"
 Oct. Anthony Rud: "Visitors from Venus"
 Nov. Edgar Rice Burroughs: "Tarzan and the Elephant Men" (part 1 of 3)
 Dec. Edgar Rice Burroughs: "Tarzan and the Elephant Men" (part 2 of 3)

1938:

- Jan. Edgar Rice Burroughs: "Tarzan and the Elephant Men" (conclusion)
 Nov. H. Bedford-Jones: "Trumpets from Oblivion: #1: The Stagnant Death"
 Dec. H. Bedford-Jones: "Trumpets from Oblivion: #2: The Scythian Lamb"

1939:

- Jan. H. Bedford-Jones: "Trumpets from Oblivion: #3: Wrath of the Thunder-Bird"
 Feb. H. Bedford-Jones: "Trumpets from Oblivion: #4: Singing Sands of Prester"
 Mar. H. Bedford-Jones: "Trumpets from Oblivion: #5: Amazon Woman" John"
 Robert Mill: "Our War of 1939"
 Apr. H. Bedford-Jones: "Trumpets from Oblivion: #6: Five Miles to Youth"
 James Francis Dwyer: "The Cave of the Invisible"

- May H. Bedford-Jones: "Trumpets from Oblivion: #7: The Tree that Was No corn"
Tree"
- June H. Bedford-Jones: "Trumpets from Oblivion: #8: The Lady and the Uni-
July H. Bedford-Jones: "Trumpets from Oblivion: #9: Lady of the Evil Eye"
Aug. H. Bedford-Jones: "Trumpets from Oblivion: #10: The Wolf Woman"
Sep. H. Bedford-Jones: "Trumpets from Oblivion: #11: The Heavenly Bird"
Oct. H. Bedford-Jones: "Trumpets from Oblivion: #12: Woman of the Sea"
Nov. H. Bedford-Jones: "Trumpets from Oblivion: #13: The Serpent People"

1940:

- Feb. Hugh Fullerton: "Why the Fitzalders are Web-toed"
Apr. Edgar Rice Burroughs: "Tarzan and the Champion"
May Nelson S. Bond: "Exiles of Time"
Sep. Nelson S. Bond: "Dr. Fuddle's Fingers"
Nov. Hugh Fullerton: "The Banshee Comes to America"
Dec. Nelson S. Bond: "Martian Caravan"

1941:

- Mar. Nelson S. Bond: "Mister Snow White"
Fulton T. Grant: "The Monster-Maker"
Apr. Fulton T. Grant: "Hell Hath No Fury"
May Fulton T. Grant: "The Man Who Couldn't Lose"
June Fulton T. Grant: "Thanks for the Glory"
Nelson S. Bond: "The Abduction of Abner Greene"
July Fulton T. Grant: "Above the Convoy"
Oct. Nelson S. Bond: "the Book Shop"
Fulton T. Grant: "The Pink Duck"
Dec. Nelson S. Bond: "The Remarkable Talent of Egbert Haw"

1942:

- Jan. Edgar Rice Burroughs: "Beyond the Farthest Star"
Feb. Nelson S. Bond: "The Magic Staircase"
Mar. Peter Fredericks: "Two Thousand Miles Up" (part 1 of 3)
Apr. Bertram Atkey: "The Escapes of Mr. Honey"
Peter Fredericks: "Two Thousand Miles Up" (part 2 of 3)
May Bertram Atkey: "The King's Archer"
Peter Fredericks: "Two Thousand Miles Up" (conclusion)
June Jay Lucas: "The Bowman"
July Nelson S. Bond: "The Bacular Clock"
Rupert Hughes: "The Man With Nine Souls"
Aug. Bertram Atkey: "A Parrot in Paradise"
Sep. Bertram Atkey: "Friar Tuck Tells All"
Oct. Bertram Atkey: "Mammoths Make Nice Pets"
Nov. Nelson S. Bond: "Another World Begins"
Dec. Nelson S. Bond: "The Idio syncrasies of Bolivar Jones"

1943:

- Jan. Nelson S. Bond: "Pat Pending's Periscope"
Gordon Keyne: "Peace Hath Her Victories"
Feb. Bertram Atkey: "Mr. Honey Gets His Hun"
Max Rittenberg: "The Man Who Lived Again" (reprint from 6/11)
Apr. Nelson S. Bond: "Miracular and Importulant"
Gordon Keyne: "Cairo Midnight"
Max Rittenberg: "The Smile of the Black Virgin" (reprint from 4/13)
May Bertram Atkey: "Mr. Honey Takes a Flyer in Chivalry"
Gordon Keyne: "Bagdad Madness"

- June Nelson S. Bond: "The Ring of Iscariot"
 Gordon Keyne: "Tomorrow in Egypt"
 Max Rittenberg: "The Errand of Death" (reprint from 7/11)
- July Gordon Keyne: "The Affair of the Drifting Face"
- Aug. Nelson S. Bond: "Nothing in the Rules"
 Gordon Keyne: "The Affair of the Two Thirteens"
 George L. Knapp: "McKeever's Dinosaur" (reprint from 4/26)
- Sep. Gordon Keyne: "The Affair of the Unfinished Search"
 Don Morris: "The Grand Griggle"
 Max Rittenberg: "Queen of My Heart" (reprint from 3/12)
- Oct. Gordon Keyne: "The Affair of Beryllium Q"
- Nov. Nelson S. Bond: "F.O.B. Baghdad"
 H. Bedford-Jones: "Counterclockwise"
- Dec. Nelson S. Bond: "The Masked Marvel"
 H. Bedford-Jones: "Naples Midnight"
 Gordon Keyne: "The Past Earns the Future"
- 1944:
- Jan. H. Bedford-Jones: "Princess of Egypt"
 Nelson S. Bond: "Pat Pending's Invisibelt"
- Feb. H. Bedford-Jones: "The Architect of Samos"
 Gordon Keyne and H. Bedford-Jones: "A Dead Man Tells"
 Max Rittenberg: "The Empty Flask" (reprint from 6/14)
- Mar. H. Bedford-Jones: "The Last Macedonian"
- Apr. Gordon Keyne: "Island in the Sky"
 Elliott White Springs: "Reverse Gear" (reprint from 3/30)
- May Basil Dickey: "The Littlest Ghost" (reprint from 9/32)
 Gordon Keyne: "Foxes Love Fast"
- June H. Bedford-Jones: "Old Man With a Staff"
 Gelett Burgess: "Just What Happened"
 John M. Kirkland: "The Wall of Fire"
- July H. Bedford-Jones: "Aimed at Aguila"
 Jay Lucas: "The Man Who Was 63,000 Years Old" (reprint from 7/33)
- Aug. H. Bedford-Jones: "The Fabian Sword"
- Sep. Michael Arlen: "The Black Archangel" (reprint from 9/33)
 Gordon Keyne: "Finding Mr. Smith"
 Jay Lucas: "The Bode-Horn Sounds"

Note: With the intention of making this list as complete and all-inclusive as one as possible, I have been very liberal in my definition of fantasy; thus tales of a scientific-detective slant, those mainly concerned with folk-lore, and themes which were fantastic when they appeared yet are so no longer---all of these have found mention on the preceding pages along with the stories of unquestioned fantastic content. After all, what I might label as a borderline case someone else might consider out-and-out fantasy---and I don't want to disappoint anyone.

---William H. Evans.

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This-'n'-That (concluded from page 53)

and Clark Ashton Smith's second collection, Lost Worlds. These books are musts. Six Novels of the Supernatural, edited by Edward Wagenknecht, is the newest book to join the "Portable Library" of the Viking Press; 896 pages for \$2.50, indeed a bargain not to be missed! And advertised as "literary adrenalin for jaded readers" is The Great Fog and Other Weird Tales by H. F. Heard (Vanguard Press, \$2.50); the "ghosts" herein range from mold cultures to polar hysteria, with no little variety between these extremes. This volume is also recommended...