

# FANTASY COMMENTATOR

...covering the field of imaginative literature...

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editor and publisher

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## This-'n'-That

Once this column begins to list new books which have appeared since its last appearance there seems room for little else. This issue, wherein it is even more curtailed in length than ever, will therefore see those odd items which are as a rule crowded out mentioned first of all.

1946, sady, has seen the death of five science-fiction authors. Of course you all have heard of H. G. Wells' demise last August. Perhaps you did not know, however, that George Henry Weiss, who wrote over two dozen fantasies under the nom de plume of Francis Flagg, passed away in May. Recently, too, word told of the death, on October 26th, of Otis Adelbert Kline, author of numerous science-fiction novels published in the 1930's. Less known than these are Dr. Miles J. Bruer and J. Berg Eisenwein, no longer with us. Dr. Bruer wrote much science-fiction about two decades ago, his most famous work being "Paradise and Iron." Mr. Eisenwein will be remembered for his Adventures to Come (1937).

Frequently we get requests for back numbers of Fantasy Commentator. In order to supply the demand for copies of our first four issues, it was necessary to reprint them. So far, #1, 3 and 4 have been reprinted. Advance orders for these have been filled in order of receipt. #1 and #3 are now sold out, however; they are permanently out of print, since the stencils have been destroyed. There are still a few copies of #4 on hand, which will be distributed at the usual 20¢ price as long as they last---if you are interested, please order promptly, for when these are gone they too will be thenceforth out of print permanently. #2 is now being reprinted. If you ordered a copy, and your subscription is still running, you will find the number in the same envelope with this one. As for other issues: #12 is still on hand in small supply. #8-11 inclusive are out of stock; they will be reprinted if the future demand warrants our doing so. The status of #7 is in doubt: we fear that the stencils have been inadvertantly destroyed, but will report more definitely as soon as possible.... If you are a regular subscriber, and wish to obtain all back numbers you lack, we suggest you write us briefly on a postal card. As soon as the demand warrants reprinting an issue we will do so and automatically send it to you, deducting the cost (20¢, six for \$1) from your subscription balance. Next issue gives us the concluding installment in Mr. Evans' exhaustive bibliography of Munsey fantasy, as well as another of "The Immortal Storm." Readers who have been requesting artwork in our magazine will be pleased to know that some is coming up next time. Watch for it in #14, out soon!

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(review of The Fox Woman and The Blue Pagoda---concluded from page 6)

with Merritt's pen alone. Bok's prose needs develop only a slight restraint to equal that of Merritt in his artistic heights of 1931-33.

Typographically speaking, the volume could have stood a more careful proof-reading. And the print, unfortunately, is so fine as to make perusal almost painful; even the double-columned pages cannot atone for this. The paper, too, might be of better quality. The illustrations, however, are well executed in Bok's own distinctive style, and two of them---those on pages 19 and 67---are unusually fine.

"The Fox Woman" is an unquestioned must for any discriminating fantasy reader. Already a collector's item, it is also unequivocal proof that the Merritt note was not sounded for the last time when that author died; with Hannes Bok still with us, we may yet hope to hear it many times more.

---A. Langley Searles.



## Painter in Words

by  
Thyril L. Ladd

Those who enjoy the weird and supernatural in fiction would do well--- if they have not already read the book---to procure a copy of One of Cleopatra's Nights by Theophile Gautier, as translated into English by Lafcadio Hearn.

Hearn's introduction to the volume is in itself a superb discussion of the fantastic writings of this able Frenchman. The translator has dealt with six stories in this book. Two of these, the title tale and the last one in the collection, "King Candaules," are not fantasy or weird at all, but the marvellous settings and descriptions render them items not to be passed by.

Gautier was an artist---a painter---as well as a writer, and remarked that he had once faced the decision of whether he would better devote himself to canvas or paper. Fortunately for fantasy enthusiasts he decided in favor of the latter. But the reader can never forget that he was once an artist, for every fascinating tale contains descriptive matter that can be termed nothing less than pictures in words. Gautier loved color, and his fiction glows with all the hues of the artist's palette. He adored form, and no writer of the supernatural has so powerfully---yet delicately---described the lovely women that always appear in his works.

To Gautier, a typical Frenchman, love was the supreme and motivating joy for living, the essence about which his stories were woven. Yet as a rule he eschewed direct scenes of passion, bringing such incidents to the foreground only when needed for plot-development.

But it is in his magnificent descriptions that he excels; the reader cannot forget the mental pictures his prose evokes. It is as if the author had taken his reader's mind for a canvas and applied these vivid colors directly. We can see the variegated hues of Cleopatra's barge as it is rowed along the Nile; the bizarre bedchamber of the vampire Clarimonde, which so startles the enmeshed young priest; the phantom city of Pompeii gleaming in the moonlight, once more restored to its ancient glory; the grim figures of all the pharaohs that ever reigned in Egypt, sitting row upon row in an eerie, hidden cavern.

"One of Cleopatra's Nights," the title story, deals with the overpowering love of a commoner for this gorgeous queen, which she, in ennui, is pleased to favor---but for only a single night; one night, for the price of whose joy he meets his doom at dawn.

"Clarimonde" is perhaps the most powerful tale in the collection, and certainly the one which would most appeal to the lover of the supernatural. A young priest, captivated by a beautiful, golden-haired woman, finds himself by day a churchman, by night a silken-robed noble loving and gaily playing with the beauty Clarimonde---until at last the poor fellow is unable to decide which is actuality and which is dream, whether he is truly a priest dreaming of himself as a noble, or actually the rich and favored gallant suffering from the delusion of belonging to the church. Then, with supreme skill, Gautier plunges the reader to utter horror as a determined elder brother leads the erring priest to the graveyard to assist in exhuming the molding, century-old remains of the courtesan Clarimonde, that he may view that which he has loved this while. Very powerfully done, this story ranks high indeed among those of its kind.

"Omphale" tells of a tapestry that came to life---a worn, ancient tapestry swaying on the wall of a student's bedroom, wherein Omphale is pictured in woven pattern with Hercules. You expect it to happen, but are moved nevertheless when---after the youth's continual impression that the eyes of the woman in the cloth follow his every movement---she suddenly one night steps down from the wall, wraps her lion-skin about her white shoulders, and approaches the young student with love in her eyes...

Unquestioned fantasy---and weird as well---is "The Mummy's Foot." This

is a story of a beautiful, long-dead princess of Egypt, and of how she came back from ancient time to seek her stolen foot, that her mummy be made whole, and not lie mutilated in its tomb. Gautier's description is at its vivid best here, as the little Royal One leads a modern youth into the subterranean cavern where lie all the mummied kings of Egypt, row upon row in awful array.

"Arria Marcella," to this writer's mind, is one of the most fascinating tales in this volume. After a trip through ruined Pompeii by daylight, and a description of this excavated city (which is done with consummate skill, and which Hearn, in the introduction, claims to be absolutely authentic), a youthful member of the party feels compelled to revisit the scene after dark. So he returns that night, and behold! there in the bright moonlight the ancient city lives again---no crumbled porticos and lava-choked streets, but as vivid and alive as before Vesuvius buried it. Here we attend a comedy in an old Roman theater, see the chariots rattle by, and accompany the young man as he finds, living and beautiful, a maiden he had seen the afternoon before in the crumbling museum, her body cast in hardened black lava!

It is in the non-fantastic "King Candaules" that Gautier pays his magnificent tribute to feminine beauty. The king, married to an extremely modest princess, begs in vain that she allow some sculptor, some painter, to preserve the beauty of her body for posterity. Upon her steadfast refusal Candaules, who simply cannot endure her beauty remaining unseen (and therefore depriving him of congratulations for possessing such a wife) secretes an unwilling captain of his guard in such a place that he may spy upon the queen as she passes the spot unclothed. After this occurs, the narrative veers abruptly to tragedy and murder, for the outraged woman, upon learning what her husband has done, summons the unhappy captain, plots with him her husband's death, and eventually raises him to the throne beside her.

This, then, is a brief descriptive account of an excellent book, One of Cleopatra's Nights. It is one which can be reviewed only with great enthusiasm, and which, consequently, is bound to appeal to all lovers of the outc. To the fantasy collector it is a must.

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### Body's Beauty

by

Dante Gabriel Rossetti

Of Adam's first wife, Lilith, it is told  
 (The witch he loved before the gift of Eve,)
 That, ere the snake's, her sweet tongue could deceive,  
 And her enchanted hair was the first gold,  
 And still she sits, young while the earth is old,  
 And, subtly of herself contemplative,  
 Prays men to watch the bright web she can weave,  
 Till heart and body and life are in its hold.

The rose and poppy are her flowers; for where  
 Is he not found, O lilith, whom shed scent  
 And soft-shed kisses and soft sleep shall snare?  
 Lo! as that youth's eyes burned at thine, so went  
 They spell through him, and left his straight neck bent  
 And round his heart one strangling golden hair.



WADELTON, Maggie-Owen (Mrs. Maggie Jeanne (Melody) Wadeldon)

Sarah Mandrake

Indianapolis: The Bobbs-Merrill Co., 1946. 319pp. 20 cm. \$2.75.

Review: It is most gratifying to note that our own land harbors as authentic and malignant ghosts as does the Old World. Many writers seem to forget that we are no longer a fledgling nation, and that many of our oldest houses actually pre-date abodes considered hoary both in England and on the continent. Particularly is this true of the Hudson Valley---one of our earliest settled regions---where some of the most ancient manor-houses have had ample years to assume a life and personality comparable to their Georgian counterparts in Britain made so memorable by Le Fanu, Benson and M. R. James.

In this setting on the American Rhine, in a region immortalized by Washington Irving, Mrs. Wadeldon has placed the locale of her carnival of terrors. It is a realm steeped in arcane tradition---teeming with folklore, legend and myth---a veritable paradise of material for the writer of the supernatural.

In recent memory, only Anya Seton's splendid novel Dragonwyck has made adequate use of the sinister atmosphere surrounding this comparatively virgin territory, and then only for a more mundane type of story. Why so many insist on crossing the Atlantic for their inspiration when this treasure-trove lies under their noses is one of the many anomalies of the American character. Here, a genuine feudalism reigned---its remnants persisting until a scant century ago. Christman's Tin Horns and Calico explored the violence attending its dying gasps in the upper valley near Albany.

Mandrake House had stood on the edge of the cliffs by the Hudson's banks in Dutchess County for over two centuries. Its gardens, lawns and terraces were spacious and lovely; its stables, barns, kennels, orchards, woods and farms bespoke wealth and power. Yet, within its thick, yellow-brick walls there was no lasting happiness. The third Stephen Mandrake had his soul blasted by the unholy doings of his exotic and evil wife, Caroline. He fled to Europe and thereafter the vast estate passed into decay and somnolence.

The house did not die, however---it but brooded and accumulated its dark powers until our own day. Then from nowhere appeared the mysterious Sarah Mandrake to lay claim to the heritage. With ample funds she restored it to its pristine state and then, on one All Hallows' Eve, she disappeared from the face of the earth. It seemed almost as though she were a wraith, that she had never existed in reality. But there was the house in its glory, and there, in addition, was Sarah's very odd will. One of its provisions required a distant relative in England to assume the family name and to agree to reside for nine months out of every year at Mandrake, else the inheritance would be forfeited. Young Stephen Eilers, poor and crippled from war service in the R.A.F., naturally accepted the conditions and speedily brought his wife, Kate, and his son to Mandrake House with him.

It seemed a vale of happiness and wonder after years in bomb-torn England; nothing was lacking for full and gracious living. Before long, however, Stephen became painfully aware that they were not the only occupants of the house. He saw the white hair and bright shawl of a ghostly old lady out of the corner of his eye in certain corridors. The third Stephen Mandrake (as though stepped from the portrait in the gallery) passed him on the great staircase with his hunting dogs on leash. The voluptuous, long-dead Caroline became a veritable succubus in his bedchamber. His young son was seen talking and smiling to an invisible personage.

Kate had known even sooner than he, but was afraid to speak. Her sudden illness was directly traceable to the abysmal shocks she had suffered. With

mounting fury the manifestations increased in frequency, potency and bewildering variety until, when the lives of their children seemed threatened, Stephen sent his family to New York. With plenty of brandy and a few staunch friends he grimly remained to have it out with the powers of darkness. Both the church and a professional ghost-breaker proved powerless to aid him. As though angered by his efforts, the house marshalled its forces while redoubling its activities, and finally on one terrible night all the powers of cosmic evil were let loose in a last effort to rend the dwelling and its occupants asunder. Thereafter, the curse was broken and the secret of Sarah Mandrake revealed; the house once more became a place for human life and contentment.

Readers will immediately be reminded of Macardle's Uninvited, both by the matter-of-fact acceptance of the supernatural in modern everyday life and by the gradually intensified aura of suspense and horror as the house tries to destroy or drive out those within. Wadleton's tale is painted on a much wider canvas, however, and as such lacks the unity and concentrated power of The Uninvited. Parts of Sarah Mandrake, curiously enough, read like a modernized version of Bulwer-Lytton's justly famed "House and the Brain."

There is some splendid description of the beautiful countryside, and there are many flashes of unforced humor (which is rare in a tale of the supernatural). Several intriguing and three-dimensional characters such as odd Jacob Schultz, the neighbor; Peter, the huge and sinister butler; and Ellen, the grim and close-mouthed housekeeper, emerge. The authoress has gone to great pains in providing a complete family tree of the Mandrake line, a detailed map of the estate, and complete plans of the house---all of which help immeasurably in an understanding of the weird happenings and their implications.

It is regrettable that so fine and absorbing a spectral novel should be saddled with four valid criticisms---two minor and two fundamental. Annoying mannerisms of speech and an inadequate and unconvincing explanation of the breaking of the curse may be forgiven. More serious, however, is the plethora in one story of almost every known variety of ghostly manifestation and haunting---from walking portraits, poltergeists and unholy noises to astral forces which are invisible and impassable. This is worse than Lovecraft at his worst, and it destroys even the momentary credibility so necessary to the real enjoyment of this type of literature.

The worst blunder, though, is the tacking on to the end of the story the journal of Sarah Mandrake, found after the cataclysmic night of terror when the curse was broken. This document is entirely too long (almost a hundred pages), and, while it neatly ties together all the loose ends of the family history in the classic manner of the detective novel, it provides but a dull and unnecessary anticlimax to the main meat of the tale. Contrast this clumsy technique to that of Lovecraft at his best, wherein all the salient facts are subtly interpolated by dark hints and otherwise as we go along: when the soul-freezing finale is reached we sit back and realize that everything important has already been explained to us in the preceding pages.

---Matthew H. Onderdonk.

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(review of The Fox Woman and The Blue Pagoda---continued from page 36)

seem unconvincing, such as, for example, the implied resurrection of Jean Meredith in the denouement.

But the credit side of the ledger far outweighs these objections. Briefly stated, Hannes Bok has shown an ability to write in the Merritt style that is nothing short of amazing. Were the division between the two authors' work not frankly and honestly shown, this reviewer doubts if even the most careful critic could discern where Merritt left off and Bok began. Again and again are encountered those beautiful descriptive passages that we have up until now associated

(concluded on page 2)



## Thumbing the Munsey Files

with William H. Evans

The second fantasy traced to Argosy appeared in December, 1896, when "Citizen 504" by Charles H. Palmer appeared. This is one of the early pictures of an exaggeratedly urbanized future world, and follows the usual formula of a marriage arranged by science that is unpleasant to the heroine. Of course all is straightened out in the end. Historically, Palmer's is an important tale.

1906 finds All-Story completely minus fantasy during the last quarter of the year. Argosy, however, staggers through with two examples. "Seen Through a Field-Glass" by Leander S. Keyser gives the October issue an occult tone. The narrator witnesses murder apparently being committed ~~across~~ a valley, but on investigating can locate no trace of the crime. Later on it develops that it was a mirage showing actual events miles away which was seen. Skip this one. Of an entirely different nature is the four-part serial starting the next month. William Wallace Cook tells in "The Eighth Wonder" of an attempt to corner all of the electricity on earth by means of a giant electromagnet. Of course the villain fails, but his attempts make interesting reading that is only slightly dated.

The October Scrap-Book reprints the classic "House and the Brain" by Edward G. L. Bulwer-Lytton. This is especially interesting in that it is the complete story, continuing on from the ending of the version usually encountered after the finding of the secret room, tying up nicely the otherwise unexplained loose ends of a mysterious visitation, hypnosis, etc., and introducing the theme of immortality. Very good. The only other modern source of this version that I know of is the recent anthology edited by Jeremy Scott, The Mandrake Root (1946). December, 1906 brings with it---noted strictly for the record---the umpteenth printing of Charles Dickens' familiar classic, "A Christmas Carol."

Passing ten years to 1916 we find Argosy in the fantasy doldrums. All-Story Weekly is now carrying the load with a classic in the October 7th number. This Austin Hall's "Almost Immortal". If you've read it, you'll remember; but if not, reach for the November, 1939 issue of Famous Fantastic Mysteries and begin it now. 'Nuff said. On November 18th Tarzan returns for five parts, this time after the Jewels of Opar; there are the usual adventures, recommended for those who like their action fast and furious. In the same issue Achmed Abdullah begins the third (and last) series of "The God of the Invincibly Strong Arms" in four parts, with more about the yellow peril.

At this point there was a gap in the Congressional Library files that I was using---perhaps some senator was using the issues for a paper-weight---and so I can only refer to the titles themselves, which the interested reader will find in my Munsey bibliography elsewhere in this magazine.

Ten years later Argosy is still blessed with little fantasy. The sole offering is a six-part serial starting December 18th. Florence Crewe-Jones' "Future Eve," which she translated and abridged from L'Eve Future (1884) of Comte Villiers de L'Isle Adam. The story is somewhat old-fashioned in spots, describing as it does a number of devices that have since come into use, as well as the making of an android---the future Eve. If you can overlook the dated nature you will find it entertaining reading, however.

1936 is our last stop. On October 10th of that year Manly Wade Wellman has a cops-and-robbers tale, "Space Station No. 1"; this is of average quality, and could have appeared in Thrilling Wonder Stories without changing a word. On November 7th Martin McCall starts a three-part serial about a lost valley in the Phillipines, "The Last Crusade." This, too, is average. Finally, in December 5th, Lester Dent, in "Hades," describes a gold discovery in California, and---you might expect it!---a demon scare to drive people away. Three installments here.

And with that story we close the files and put them carefully back on the shelf, awaiting another Munsey enthusiast to carry on. Good reading!

## Forgotten Creators of Ghosts

by

A. Langley Searles

## VII -- John C. Woodiwiss

The author under consideration here is interesting not only because his work appears to be generally unknown, but also because---like that of his more prolific fellow-countryman Elliott O'Donnell---it shows unmistakable derivation from what the credulous might term "actual happenings." Reliance upon tradition for source-material is of course no novel procedure; indeed, in the broadest sense nearly all stories of the supernatural utilize such a dependence. However, the more successful ones are usually those wherein traditional accounts have been transmuted and fashioned by the writer to serve his own ends. Those wherein a "case history" has been simply substituted for a plot more often than not fail to rise above mediocrity.

Judging by the preface to Some New Ghost Stories (1931)---wherein he states that "names and localities are disguised in every case"---and to a lesser extent by the stories themselves, the author leans heavily on "authentic" source material. This may arouse the interest of members of the Society of Psychical Research, but it cannot (and does not) of itself help lower the reader's temperature when a climax demands it. Thus, sadly, Mr. Woodiwiss' efforts as they stand cannot be considered good ghost stories.

This is indeed a pity, because, by refining the prosaic dross from his traditional material, he might well have given us several extremely uneasy moments. As it is, in at least two cases he almost succeeds. The concept of a suicide reenacting his death from gas ("The Uncanny Appearance at a Villa") is not unoriginal, and has distinct fictional possibilities. Similarly, a poisoned drunkard's haunting of his former dwelling in such a way that those who live there are afflicted with D.T.'s ("Adventures in a Country Cottage") is an idea well worthy of careful and effective---to say nothing of humorous---elaboration. The thought that disease can embody itself into ghostly form and haunt the locale which it once depopulated ("The Well") is again fresh and disturbing---even if a critic insists on tracing it back to Poe's "Masque of the Red Death." And to find oneself suddenly facing a prehistoric monster while cornered in an abandoned English quarry ("The Terror of the Fog")---this, too, while not an unused plot-germ, is by no means banal.

Had these ideas been carefully embodied in good plots, then, we would have had supernatural tales that were considerably above average quality. But if the author's penchant for the "factual" form had not prevented this, it is possible that another of his literary sins would have. I am referring here to Mr. Woodiwiss' frequent lack of a sense of climax. When he has reached the "high point" of a tale he simply cannot stop writing. This is perhaps most noticeable in "The Terror of the Fog," where, after the final horror has been revealed, the story dwindles off into irrelevant maunderings that serve only to rob the climax of empathic effect. This is unfortunately a typical trait; and, along with a somewhat stilted rendition of conversation, is the author's chief failing.

Of the remaining entries into this slim collection less need be said. They universally belie the adjective "new", exhibiting only familiar gambits. The phenomena in "The Horror of Cantelow House," "Uncanny Experiences at a Vicarage," "Combeton Mill, Somerset" and "The Story of 'The Leprous Boy' of Stockley Castle" deviate scarcely at all from standard patterns. "How 'Buck' Chetwond Met His End" introduces a ghostly coach-and-horses, and is told with fairly good verisimilitude; it is one of the brighter spots in the collection. Finally, "The Pe-

(concluded on page 9)



MOLNAR, E. F.

The Slave of Ea: a Sumerian Legend

Philadelphia: Dorrance & Co., 1934. 299pp. 19 cm. \$2.00.

Review: A novel bearing the subtitle of this one naturally strikes the fantasy fan's eye with interest, for fiction derived from legendary or mythological data is very frequently in his genre. The Slave of Ea proves no exception to this rule.

The element of fantasy is introduced immediately, for the locale turns out to be Atlantis. There a woman named Ishtar, tired of life, takes a potion of slow-acting poison, feeling that her presence is serving only to retard her husband, a brilliant chemist of low station, who is regarded as a man of destiny. His name is Satun. Ishtar confesses her moribund condition to Sit Napistim, who is a friend of hers, as well as being a noted Atlantean surgeon, pledging him to secrecy and exacting his promise to aid her husband in his later attempts to fulfill his destined life.

Satun does indeed rise in power, eventually becoming---through the aid of his own superior mental powers and the help of a friend who is later betrayed---emperor of the world in his day. Having gained immortality through a potion of his contriving, he devotes all his time to corrupting the world through the pleasures he has instituted, and in making all peoples subservient to him.

He is opposed in his designs by one Japhat, whose wife Miriam Satun has kidnapped because she is the physical double of the dead Ishtar. Through Miriam Satun's enemies block him at every point, his former friends finally turning against him. Though trapped at last, Satun is however not to be outdone, as even this emergency has been provided for.

At one time in his career he had planned to destroy all of the earth's inhabitants, and to repopulate the planet with artificially created robots. For this purpose he had mined vents leading from the oceans to the world's hot core, so that by exploding them sufficient steam would be generated to cause quakes violent enough to sink all inhabited continents. He, at the same time, would be protected, sealed safely in a chamber beneath the surface, with apparatus available to rise after the disturbances had passed.

He now attempts to carry out this scheme---but although the catastrophe does come to pass, Satun's enemies have destroyed the mechanism which would enable the sealed chamber to rise again. Thus by inference he still lives, immortal but impotent forever. Japhat and his cohorts, warned in time, make good their escape by air.

Readers who can overlook some obvious (and extremely trite) allegory, with occasional touches of theosophy, will probably enjoy this novel. Taken as a whole, Molnar's work, barring occasional dull spots, is fairly entertaining.

---John C. Nitka

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Forgotten Creators of Ghosts---concluded from page 8  
 peculiar Story of 'Jennie the Hare' describes in rather perfunctory fashion an example of therianthropy.

Despite its shortcomings, Some New Ghost Stories is not an item to be wholly spurned. True, it all too often smacks of the familiar; many of the stories are not well written, and some are of skeletal slinness. Yet, shouldering these faults aside are four or five really novel ideas---and novel ideas in the realm of the supernatural are rare indeed. It is the sincere hope of this critic, therefore, that the name of John C. Woodiwiss will be remembered by connoisseurs of the genre as a forgotten creator of ghosts whose influence may yet be more important than his own literary efforts.

## The Immortal Storm

## A History of Science-Fiction Fandom

by  
Sam Moskowitz

(part 6)

## XVI

## Further Clubs and Projects of 1936

It must not be imagined that the Science Fiction Advancement Association was the only club of the period attempting to find its niche in fandom. Other groups and individuals were trying to found solid organizations, but with indifferent results.

One Hayward S. Kirby, a Massachusetts fan, attempted to form the Fantasy Fiction League on the strangest, most transparent basis ever presented by a club. To join, one merely wrote to Kirby, requesting a membership card and enclosing a three-cent stamp. Also requisite was the signing of a pledge of subservience to all rules and regulations that might be laid down by Kirby in his capacity of club director. No reason for forming the club were given, and the only prospective activity was the sponsorship of a short story contest, this being announced in the first issue of the club organ, The Fantasy Fiction Digest. The latter was bound in and distributed with the September 8, 1936 number of Dollens' Science Fiction Collector. The second issue, though continually announced as on the way, never did appear, and in the meantime Kirby's name became synonymous with procrastination in fan circles.

Discounting Dollens', the only written support Kirby ever obtained was from Wollheim, whose "Sun Spots" column carried the notice that the Fantasy Fiction League was being formed by some ISA members, and simultaneously decried the attitude of C. Hamilton Bloomer in singling out this new group as a competing organization. In again and again attacking the SFAA for "dictatorial control" and simultaneously supporting the Fantasy Fiction League he left the impression that the latter was the more democratic of the two. In actuality, however, it had not the most rudimentary vestige of a democratic limb emanating anywhere from its structure, while Bloomer's SFAA at least made a half-hearted stab of giving members voting privileges.

Had Kirby possessed some fair measure of initiative the Fantasy Fiction League, with Wollheim's support and the willing, hard-working hands of Dollens, might have caught on and made some sort of mark in fandom. But after many months of doing absolutely nothing, Kirby relinquished control of the organization to Dollens. The latter managed to produce a single number of the club organ which presented not a scrap of information on its aims, principles or hopes. Whether Dollens would ever have made anything out of the organization is debatable, for parental pressure at just that time forced him to curtail fan activities. This prompted his turning over all rights to both the league and its publication to Wollheim, who had long made a hobby of collecting such moribund items. The death of the Fantasy Fiction League, though postponed somewhat by these changes of hands, occurred unofficially but a short while later.

David A. Kyle, who had headed the Monticello, New York chapter of the SFL, issued in February, 1936 a small mimeographed fantasy cartoon magazine that was titled The Fantasy World. The only other fan to have had a hand in its production (if we overlook the possibility of a nom-de-plume) was one Walter Schauble. The contents of this effort were, as might be anticipated, utterly worthless; however, its appearance is important, for it presaged Kyle's activity in the field.



This activity was forthcoming in late 1936, when he proposed the formation of the Phantasy Legion, an organization that was to be a "brethren of science fiction and weird fiction fans banded together for the common purpose and desire---to promote phantasy." (Wollheim, it might be noted, had for some reason campaigned for the spelling of the word fantasy with "ph" instead of "f" in the fan press. This practise caught on for a time, being prevalent from mid-1936 until early 1937.) Kyle claimed that this new group was derived from the Legion of Science Fiction Improvement that originated in November, 1934. If the latter organization ever existed, it was probably only in Kyle's mind, where it perished soon after conception. Reference to it was obviously an artificial attempt to give the Phantasy Legion a history, and is reminiscent of Wilson Shepard's similar hoax about an Impossible Story Club which has already been noted.

Membership in the Phantasy Legion was for life, a fifty-cent registration fee being all that was required. Existing side by side with this club was the Phantasy Legion Guild. Requirements for joining the latter were prior membership in the Phantasy Legion and a contribution of some creative work to any Guild magazine. Apparently it was planned to urge fan editors to place the legend "a Guild Publication" on their magazines, thereby loosely knitting together the entire fabric of fandom. The Phantasy World was the first Guild publication, and was erroneously regarded by many as the official club organ of the Phantasy Legion itself---while in actuality the latter was Legion Parade.

Kyle gained almost immediate support. The newer fans, who had been unable to rally about the Science Fiction Advancement Association, who found nothing to back in the Fantasy Fiction League, who were no match for the politically minded ISA---these felt that they had in the Phantasy Legion an organization truly representative of their group. McPhail, Miller and Dollens, for example, hesitated scarcely an instant before throwing their lot in with Kyle's and campaigning actively for the new club. These fans---some of the most active in all of third fandom---easily were able to launch the Legion on an even keel.

McPhail campaigned vigorously in his Science Fiction News. Miller, by means of his extensive correspondence and strong influence with the Philadelphia circle, aided greatly in recruiting members. And Dollens was entirely willing to work like a Trojan to make The Phantasy World a truly exemplary magazine.

A flock of new names began to creep into the Legion's roster. There were Richard Wilson, Robert G. Thompson, John Baltadonis, James Blish, Daniel C. Burford---even Wollheim, who, on good terms with Kyle, lent his support. There was no question but that this was a do-or-die effort of the third fandom to gain for itself a representative organization. So far in their scant year in fandom its members had had no united voice in their own destiny---and they intended to have just that.

Exemplary was the mechanism for democratic election inherent in the League's makeup. At the very first election, by an unusual quirk, Kyle, the originator, was not raised to president. This was unprecedented. Instead, Miller was elected president; Kyle was vice-president, Dollens, secretary, and McPhail publicity director. Temporarily Kyle took over the treasurer's post as well.

One number of Legion Parade appeared, brimming over with enthusiasm and unshakable in its confidence in the club's bright future. But this first election had already sown the seeds of breakdown, for Kyle's feelings at not being chosen to head the group may be well imagined. Also, fans reading this account will already have noted some of the fatal weaknesses in its structure: the entire lack of income from any source other than initiation fees; the general air of juvenility; its most representative publication being at first but an extremely poor cartoon magazine. Despite such drawbacks the Phantasy Legion could probably still have prospered because of most members' honest desire to keep it in existence. But most of the publishing facilities were under the control of Kyle. Miller as president was helpless against his lethargy, which again and again delay-



ed publication of Legion Parade. When the club after its brisk start began to mark time, those who had resolved to join it desisted, awaiting signs of further activity. The club's golden opportunity came a few months later when every pillar in fandom collapsed, leaving the field open to any newcomer with drive and ambition. But so disorganized was the Phantasy Legion that it did not make the slightest bid for leadership, and its failure to do so completely discredited it as an active organization. Its death was then prompt if unofficial, as were the hopes of third fandom, which the Legion carried with it to its grave.

One great posthumous project was yet to rise out of the ashes of Fantasy Magazine. This was the Stanley G. Weinbaum memorial volume, Dawn of Flame. When Weinbaum died no group was more saddened than the Milwaukee Fictioneers, his own intimate circle. Its members, along with Schwartz and Weisinger, felt that some memorial should be raised to the man's greatness. And finally they struck upon the plan to publish privately a selection from his works. It was edited by Palmer, who did the lion's share of the work involved, managing finances and publicity. Ruppert, who had so long printed Fantasy Magazine, was so much the fan that however busy he was he nevertheless found time to print Dawn of Flame with no regard to profit or loss. This was first fandom's last project.

The volume appeared late in 1936. The title story was a hitherto unpublished novelette, and along with it were included six other short stories: "The Lotus Eaters," "The Mad Moon," "The Red Peri," "The Adaptive Ultimate" and "The Worlds of If." These were printed on fine quality book-paper, and the volume was bound in embossed black leather stamped in gold. A full page photograph of Weinbaum formed the frontispiece. The first edition that rolled off the presses carried an introduction by Raymond A. Palmer, one of the author's most intimate friends. When Weinbaum's wife Margaret read this she branded it "too personal" and refused to allow the volume to be distributed as it stood. Another introduction was therefore written by Lawrence Keating, and with this substituted the book was printed and distributed. But Weinbaum's closest circle of friends --- Schwartz, Palmer, Ruppert and a few others --- retained copies carrying the original Palmer foreword, thus inadvertently making it almost impossible for the average collector to obtain anything but a second edition.

Palmer's attempts to sell Dawn of Flame at \$2.50 per copy were heart-breakingly disappointing. Fans in those days simply didn't have that much money to invest in their hobby at short notice, and he was more than willing to send the collection to anyone who would deposit fifty cents and agree to pay the balance due in small weekly installments. Final figures on sales placed the number of copies in circulation at approximately 250. Many copies were never bound at all, and may well have been disposed of as scrap by now. Today it stands as one of the rarest of all fantasy books --- far harder to obtain than, for example, The Outsider and Others.

## XVII

### The First Convention and the Death of the ISA

Throughout all this welter of fans, fan magazines and ephemeral organizations, the International Scientific Association continued to ride high in its tempestuous course, casting about as always for new fields to conquer.

Sykora, in an attempt to lead the science-hobbyists into some activity that would also engage the interest of the science-fictionists, suggested that the ISA make a science-fiction moving picture. He especially stressed the comparative cheapness of such a project. After initial skepticism, Herbert Goudket (who had long been interested in technical aspects of motion pictures) fell in with the idea, and plans were formulated for the production of such a film during 1937. Neither man was completely unfamiliar with the art, as films of fair quality had been taken previously of local meetings as well as of the several



rocketry experiments which had been carried out by the ISA.

It was suggested by John B. Michel that the club join in a social outing of some sort; this agreed to, great controversy ensued as to the destination. Philadelphia was decided upon, chiefly because Wollheim had hit upon the novel idea of meeting with out-of-town fans and thereby calling the affair a science fiction convention. Intrigued with this plan, members made hurried arrangements. And on October 22, 1936 the ISA delegation, which included Wollheim, Michel, Sykora, Hahn, Pohl, Kyle and Goudket, was met at Philadelphia by a contingent headed by Rothman, Madlo and Train. After viewing the town both groups convened at Rothman's home and engaged in a bit of officiality that gave them the uncontested title to the first convention in fan history. Rothman was elected convention chairman and Pohl secretary. It is interesting to note that but for this scrap of democratic procedure the honor would doubtless have gone to British fans, who held a well-planned gathering on January 3, 1937 in Leeds, England.

Aside from the expected banter and discussion among the fans present, the gathering resolved upon one very important fact. They laid plans to hold a second convention in New York the following February---plans which, as might be well imagined, aroused the greatest of enthusiasm from all present.

This forthcoming convention was to be sponsored by the ISA---and as if sponsoring a purely science-fiction type were not leaning far enough away from the science-hobbyist angle, pressure was exerted upon Sykora to sanction the issuance of an all science-fiction number of The International Observer. Never before in the magazine's history had science-fictional material surpassed strictly scientific material in quantity, and the arguments that followed were tumultuous. Sykora bitterly opposed the proposal; later however (possibly realizing that the club's major activities were being accomplished by science-fictionists, with the hobbyists playing, of late, a minority role) he acquiesced. His ostensible reason for a change of mind was that publication of such an issue for distribution at the convention would provide excellent incentive for new members to be recruited. But he had, actually, another thought in mind. Thus far the science-hobbyists were losing ground. If, now, a 100% science-fiction issue of the International Observer appeared, perhaps they would then be startled out of their complacency, goaded into activity. And by such a move the entire ISA might be placed on the ground that had been contemplated at its creation. Thus, in his editorial in the January, 1937 number (which was labelled "special convention issue") he said:

This issue is a challenge. It is a challenge to scientifiictionists and experimenters alike. Will you each support us equally; or will one of you by your enthusiastic work and persevering support so overbalance the indifferent efforts of the other, that one group or the other must of necessity be eliminated almost entirely?

These were fighting words. They were the words of a president who through intimidation hoped to save the foundations of his organization. To Sykora everything depended upon the answer. And what was to occur should the reply be negative, few realized.

Wollheim and Pohl, meanwhile, worked like beavers to make this special issue a thing to remember. Wollheim, who had given the commendable fourth anniversary number of Fantasy Magazine a bitterly harsh review, may have wished that he had not been quite so caustic, for it was now incumbent upon him to turn out something not only equal, but better. To accomplish the latter was an almost impossible task, for the International Observer had no such far-reaching contacts or well-grounded columnists as did first fandom publishers, but Wollheim made a titanic effort. And when the issue appeared, the result was eye-opening.

The golden cover heralded the contents---H. P. Lovecraft, Dr. David H. Keller, Clark Ashton Smith, Laurence Manning, Dr. E. E. Smith, Jack Williamson, Edmond Hamilton, J. Harvey Haggard, Raymond A. Palmer, Robert Wait, A. Merritt---



all in one number, and these in addition to the usual ISA features. This issue ran to forty large-sized pages, and at ten cents was unquestionably one of the biggest bargains ever offered in fandom. The response was almost immediate. No other fan organization had ever offered prospective members anything comparable to this, and at once the ISA commenced to absorb the leading elements of third fandom.

Work went on apace. Sykora proved to be no laggard when it came to publicizing a convention properly. Hundreds of copies of a mimeographed circular announcing the great event were mailed out, asking for a postal card from any fans desiring further information. Those who sent in such requests received a copy of the program and travelling directions for reaching Bohemian Hall in Astoria, New York City, where the convention was to be held.

February 27th arrived, and at two o'clock that afternoon the doors to the hall were thrown open. Then it was that the convention committee sweated in earnest. Most of the local ISA members would be there, it knew; and probably the Philadelphians, too. But what of the editors, the authors, the Fantasy Magazine group? Would they also put in an appearance?

Wollheim, Sykora, Michel, Goudket, Pohl, Kyle and Hahn, together with Robert W. Lowndes (not previously active in fandom, who had arrived the previous night) were on hand early, and the situation was tense indeed as they waited for outsiders to put in their appearance. Then, slowly, fans began to trickle in. James Blish and William H. Miller, Jr. arrived from nearby East Orange, New Jersey. Rothman, Baltadonis and Madle pulled in from Philadelphia. Richard Wilson (not yet active in those days) and Raymond Van Houten, a Paterson, New Jersey fan came. But real sighs of relief were breathed when the professionals reached the hall---Otis Adelbert Kline with his brother Allen; Charles D. Hornig; Mort Weisinger, the new editor of Thrilling Wonder Stories, and with him Julius Schwartz, the artist Charles Schneeman; and the author Otto Binder. Also in attendance were Dr. John D. Clark, Philip Jacques Bartel, Milton Kaletsky, Robert G. Thompson, Arthur Leeds, John J. Weir, Jack Robinson and Harry Dockweiler, remembered more widely today as "Dirk Wylie." Even Conover had journeyed from Maryland.

The most unfortunate aspect of the entire convention was the lack of a complete and coherent account of the proceedings. A few fragmentary sidelights found their way into the pages of The Science Fiction Collector and Helios, but no authoritative account was ever published at that time. The reason for this was the great prevalence of fast correspondence among fans of that time. Every one who was interested got complete details from a correspondent in attendance, and all that the fan press ever presented were a few trivial lowlights.

It is known, however, that Goudket served as chairman, and that films of the New York ISA chapter meetings and their rocketry experiments were here for the first time shown to the public. The great interest fans showed in these could not help but make Sykora wish that he had prodded members into action and thus been able to present at the same time his projected science-fiction movie. Various fans and professionals were also called on to speak, though it is doubtful if any except Weisinger (who supplied information on his newly-revived magazine) supplied anything except such happy trivialities suited to the occasion. However, the convention was unquestionably a success.

In such a prevailing spirit of camaraderie it was inevitable that some good would come out of the affair. For years the ISA and the Fantasy Magazine group had been at bitter odds. Accounts of their quarrels have already been out in this history. But now, amid the atmosphere of good fellowship that existed, Julius Schwartz and Donald A. Wollheim shook hands. This handshake was taken by bystanders to symbolize the end of enmity, the start of a more coöperative fandom. The ISA, however, secretly regarded it as a victory, little suspecting with what cynicism Schwartz regarded the act. The days when he and his clique would



play leading roles in fandom were over. Already Conover had the full rights to Fantasy Magazine; Weisinger and Palmer had left the amateur field; nor was Rupert any longer active. And though he was later to play occasional behind-the-scenes parts, this for Schwartz was to all practical purposes a farewell appearance to the fandom which owed him so much.

Everyone knew that there was a world's fair scheduled for New York in 1939. Why not hold another science-fiction convention there the same year? Not simply a localized gathering, but a worldwide show that would draw fans from all over the country and perhaps from England and Canada as well? Attendees received the idea with great approbation. Machinery was put into motion immediately, a committee of four being chosen to do the groundwork. Wollheim was the chairman of this group, and his aides were Madle, Conover and Weir.

But a single, ominous, recurrent note marred the entire proceedings. Beforehand, throughout the convention itself, and afterwards, Sykora emphasized that the convention and the special science-fiction number of The International Observer were to be the ISA's last strong efforts in that direction. Thenceforward the club would turn to science-hobbyist activities in earnest and push science-fiction into the background. Some wondered if this was the price that must be conceded by recalcitrant members for their recent "spree." And because of it, too, the large membership that the ISA could have attracted on the basis of its recently powerful science-fiction record never materialized. Fans were not sure that they wanted to pay for one night of pleasure by professing adherence to a hobbyist god that was distasteful to them. And therefore, although the ISA recruited many new members, it did not reap the harvest it deserved.

Behind the scenes discord now crept in. Sykora wanted to plunge pell-mell into his scientific plans. Pohl, Wollheim and many others, however, were reluctant to desert the sweet chestnut of science-fiction that they had rolled from the fire of the ISA's scientific aplomb. And the next number of The International Observer showed them holding their own---for significantly the science-fiction content had by no means fallen off to a bare minimum. The predominant science-fiction departments were still taking up as much room as ever, and even the hobbyist articles had a noticeable science-fictional slant. Such a situation could not long endure---how could a pretense of being a scientific club be long-or maintained? One side or the other would have to back down.

The break came in mid-April, 1937, and was the more startling for its lack of prelude, its unexpected abruptness. At that time all ISA members received a mimeographed circular letter signed by William Sykora. In it he spoke of his long cherished ideal of founding a democratic organization whose permanency would grow from the pursuit of an ideal; that ideal was to be the goal striven for by scientific and technical progress....

Scientifiction had little to do with the attainment of this ideal, with only one important exception, namely to act as a stimulant. Scientifiction is only a means to an end, a bit of writing or a story that would make the reader want to get into the thick of the fight man is waging in his effort to better understand nature and life. But scientifiction, far from being the stimulus to scientific study it should be, has become an end in itself... a sort of pseudo-scientific refuge for persons either incapable of pursuing a technical career, or else too lazy to do so. ...Scientifiction therefore was a mistake in the makeup of my ideal club....

Sykora went on to decry readers who should have been interested in academic and technical work, but who were instead "more inclined to dilly-dally with pulp writing, editing and cartooning." In consideration of these facts, he had no desire

to devote more of his limited spare time to what he felt had "proven to be a mistaken idea." He therefore resigned as president of the New York branch of the ISA.

The membership was too astounded to take any coordinated action. What had been in Sykora's mind? Had this been a drastic attempt to get them to beg him to return on the promise of their being good little scientists? No one knew, but the majority took his scathing denunciations of fans to heart, disliking him heartily for them.

Yet the resignation had been submitted in good order. In the normal course of events the vice president would have stepped into Sykora's place, and everything would have continued as before, with the final showdown of the science-fictionists and the science-hobbyists yet to come. But fate played a hand. Michel, the vice president, had resigned some time prior. Judging from past experiences, Lubilus, the secretary, would have certainly continued things in good order---but Lubilus at that time was in the hospital, seriously ill, with little chance of emerging for some weeks time. The next officer in line was Wollheim, the treasurer. And Wollheim, in a decisive move as breathtaking as Sykora's, determined to disband the ISA entirely.

Before he took action, however, he was approached by Blish and Lubilus (then convalescent) with the request that they be allowed to take over the club and conduct it on a purely science-hobbyist basis. It may seem paradoxical that Lubilus, being the highest-ranking officer, did not insist that he be given charge, regardless of Wollheim's wishes. But Wollheim pressed his presidential claim on the basis of an election technicality and won. (In ISA elections the member receiving the highest number of votes became president, the second highest, treasurer; third highest, vice-president; and fourth, secretary. This was Wollheim's argument against preserving the usual line of parliamentary succession, the point he achieved with Lubilus after---to quote his own words---"a bit of correspondence and some wrangling.")

Wollheim was well aware, however, of the consequences that might arise from so swiftly dissolving the group if he did not back up his action with substantial reasoning. And the last (June, 1937) issue of The International Observer, indeed, contained in its twelve pages little else but explanations and defenses of his action. A list of the ISA membership was printed, and showed to Wollheim's satisfaction to be composed in the majority of science-fictionists. He therefore contended that if the club were turned over to the science-hobbyists it would stagnate and die. As evidence, he pointed to the past failures of organizations of similar character. The very name "International Scientific Association" he claimed to be a farce. The club was not international, having few if any foreign members; it was scientific only in name, for its soul had become science-fictional; and in the true sense of the word it was not even an association, since the bulk of the activity had been carried on by the New York chapter. To the argument of changing its name and retaining the cohesion of a purely science-fictional group, he said: "...there are too many such clubs already and none amount to a row of ten-pins. ...In the span of eight years of stf clubs of all types not one has ever done anything in a national capacity."

Sykora's letter was reprinted in The International Observer in full, with appropriate and inappropriate interpolations by Wollheim. This damning document proved to be a fence shutting Sykora off from the rest of fandom, for his statements that he despised everything that fandom stood for could simply not be overlooked. Everywhere he turned in his later efforts to make a comeback in fandom this letter blocked the road.

But Wollheim did not stop here. Throughout the entire issue, in the fashion that marked the peak of his feuding ability, he again and again thrust the entire blame for the club's dissolution upon William Sykora's shoulders, reiterating that the ISA could have continued as a purely science-fiction club, ig-



noring blithely its inner conflicts, but that "Sykora was not big enough to let it do so." In accounts of the latter's taking back his donation to the ISA library, and threatening to throw the remainder into the street if it were not promptly called for, he instilled in fans' minds doubts as to Sykora's sincerity in making any type of contribution to any individual or group. Further, he alleged that Sykora had through clever utilization of the constitution gathered all power into his own hands until he had become a virtual dictator, in one hundred per cent control of the club. Hence his resignation, contended Wollheim, meant the ISA's death.

Before Wollheim was through he had figuratively crucified his opponent. Nowhere could one see the slightest taint of sympathy for the man who had fought with him against Wonder Stories and the SFL, at whose side he had spent many memorable hours. Rarely has one fan ever so completely discredited another. Every road was blocked to Sykora now. He had no club, no publication in which to voice his opinions, few friends and little opportunity of gaining others. And worst of all, the respect of the fan field was lost to him.

Yet, the facts of the case show something that most fans, spellbound by the power of Wollheim's rhetoric, had not even stopped to consider. Sykora, as president of a democratic organization, had resigned in good order, leaving the club perfectly intact. Its treasury, indeed, was in the best condition of its entire existence. He had made no effort to injure the ISA, even suggesting Robert A. Madle and James Blish as possible good choices for his successor, wishing them luck in their task.

At a meeting of the New York branch of the ISA Wollheim had gained a majority vote in favor of the disbanding. He had contacted various other groups and claimed by proxy their sanction as well, and therefore a better than fifty per cent vote of the entire membership in favor of his action. Yet he seemed unable to present a list of names of those who had so voted, and admitted that a large portion of the membership had never been approached. He also admitted that there were at least two fans who wanted to carry on the club---one of them an officer of higher rank than himself. Despite this he had felt it incumbent upon him to disband the ISA, throwing the brunt of the blame upon a man who was granted no medium in which to defend himself. Such was Wollheim's prestige in fandom at that time that nowhere did a voice rise up in print against his action. Most fans regarded his summation of Sykora as "something growing horns" as fact. And Sykora became an outcast because he dared to resign the post of president in a democratic organization.

The Science Fiction Association, a prominent British group functioning at that time (concerning which we will hear more in later chapters) offered to take over all obligations of the ISA. But this offer was turned down because the ISA was completely solvent. However, Wollheim devoted almost an entire page in The International Observer to extolling the virtues of this British group. He maintained that American fans had failed in their attempt to formulate and sustain a serious science-fiction organization and that therefore Britain should be given an opportunity. His attitude hinted that fandom in America was through, and all that there remained to do was watch its limbs wither and die. In this insinuation he was closer to the real truth than most fans of the time realized. How close fandom came to extinction in less than a year's time will shortly be shown.

For all that, the day of the ISA was done at last. Its influence had been felt in every corner of science-fiction fandom for over two years. Rarely had any club boasted so proud, so eventful a history. In some ways, it was almost great. But except for a short while when Sykora faintly rolled the drums for its revival in 1938, this was virtually the final part that the International Scientific Association would play in the history of the field.

## XVIII

## The Dark Ages of Fandom

Meanwhile, drama was being enacted in other quarters. Everywhere, interested fans were awaiting in a fever pitch of interest the appearance of the new Fantasy Magazine. What would it be like? Would it be an improvement upon the old? Many rumors ran rife, among them that the title of Science-Fantasy Correspondent would change to Fantasy Magazine. Stickney, however, had circulated a printed card announcing Fantasy Correspondent, "the little giant of the fan magazines." Lovecraft's essay "Supernatural Horror in Literature" was to be commenced again, and a biography of Virgil Finlay printed; in addition to this, material by Lando Binder, Robert Bloch, E. Hoffman Price and Donald Wandrei would appear. But all of Fantasy Magazine's regular departments, like "Spilling the Atoms" and "The Science-Fiction Eye," would be discontinued.

Two months passed, and the Correspondent did not appear. Another, and still no sign of it. Finally, three and one-half months after the second number had been issued the third third finally was distributed. And fans did not know what to make of it. Conover's name was nowhere in evidence. The magazine was still Science-Fantasy Correspondent, having seemingly "combined" with Fantasy Magazine only for the purpose of filling the latter's unexpired subscriptions. Not a scrap of the announced material was to be seen. Featured were two short stories by Philip Sutter and Robert A. Madle, both of good quality; acrostics by Lovecraft and R. H. Barlow; and a science article by Oliver E. Saari. But what horrified the fans was a section in the rear of the journal titled "Hobbyana"---and devoted to postage stamps and coins! This seemed a crowning touch of asininity.

In his editorial Stickney announced the beginning of a new policy. There would be no more line-ups of "big names", no more catering to fans' interests. Stickney was convinced that encouraging the amateur fantasy author was the important thing, and the Correspondent would welcome with open arms works of all such showing ability.

This was a startling turn of events. It was obvious that the old guard of Fantasy Magazine was through as far as Stickney was concerned. The last means of expression of this set was now denied it. For years its members had narrowed down their activities as their journals diminished one by one in number and their producers left the field one by one---until finally Fantasy Magazine was their sole stamping ground. It had been the center, the very base of fandom. It was the base of fandom because it was the strongest recruiting unit in fandom. Without it little new blood was infused into the broadening circles of the second and third fandoms. Its producers shuddered as they gazed out upon the welter of juvenile publications and organizations that surrounded them on every side. Some of these had acknowledged willingness to carry on the new Fantasy Magazine. But that avenue was now closed. And so, with spiteful swiftness, the door slammed shut on the old guard: on Schwartz, Weisinger, Ruppert, Palmer, Crawford, Bloch, Kaletsky, Ferguson and Hornig, its leading members---and, to a lesser extent, on F. Lee Baldwin, Louis C. Smith, Duane W. Rimel, Emil Petaja, Forrest J. Ackerman and dozens upon dozens of the first fandom bystanders. The cream of fandom was no longer active in the field. Some did make rapprochements, but in most cases not until years later, when fandom had again "grown up."

This was catastrophe incarnate. Never had such a gold mine of talent departed simultaneously from the field. Survival of fandom in any mature sense of the word had devolved upon the ISA as the only remaining group possessing any number of advanced fans---but that too had departed for the limbo of forgotten things, and with it the science-hobbyists and semi-science-fictionists Gee, Gervais, Sykora, Lubilus and many others.

By late 1936 Claire Beck's Science Fiction Critic had become a ranking fan journal. Its format and typography were consistently excellent. The mildly



inherent in its "Hammer and Tongs" column throughout earlier numbers now accelerated to a raucous clamor of destructive volume. The policy of the magazine became to chastise the field of professional science-fiction, suggesting little or nothing constructive. Its very first move was to announce that it did not recognize Thrilling Wonder Stories as a science-fiction magazine, and to this policy it adhered, relenting only to the quoted degree.

Henceforth, if and when stories of worthwhile scientific fiction appear in that magazine we shall gladly give praise and credit to the proprietors, but at present it is our belief that this is unlikely to occur, and until a definite change is evident in the material of the magazine, we feel there are now only two newstand publications worthy of the definition, "science fiction magazines."

To the Critic's mind there was no such thing as science-fiction, but only scientific fiction. In this respect it was a leader in drawing fans away from whatever contact remained between them and the professional publications. But when Beck next turned to destructive criticism of fans and fan magazines themselves, it became immediately obvious that The Science Fiction Critic was not to be the rallying-point for reorganization of fandom's shattered ranks. Fans needed confidence in themselves, not condemnation.

As for the Science-Fantasy Correspondent, most of the remaining fans were too young to have much hope of soon becoming professional authors, and the non-science-fictional advertising and "Hobbyana" repelled them. Then too, there was the scandal connected with the Correspondent's change of policy. What were the facts behind Stickney's break with Conover? Many tried to guess, and rumors were bruited about, but the only thing to see print was Wollheim's bitter condemnation of Stickney, whom he termed "contemptible and sneaky." All the facts that could be immediately ascertained were that Stickney, possibly grown jealous over Conover's success, had simply deposed his rival in an attempt to bask in the limelight alone. This was far from the truth, of course, but the entire story was not learned until much later.

Opinion rallied against Stickney, and he received many biting, sarcastic letters, cancellations of subscriptions, and condemnation by the field generally. This naturally embittered him in turn, and, having no medium through which to reply to his accusers save the Correspondent, and realizing the latter's circulation was too large to permit inclusion of a fan dispute, he merely rankled from within. So it became obvious that Science-Fantasy Correspondent would not be the rallying-point of fandom either.

What was left? Only an occasional stray fan publication (usually long overdue and started some time previously) and Morris Dollens' pathetic little Science Fiction Collector, which continued to appear at monthly intervals. And it seemed preposterous to expect this ever to be a center for a strong fandom.

To summarize, then--- The ISA was dead, and therefore The International Observer. The Science Fiction Advancement Association was dormant, and with it Tesseract. The Phantasy Legion, moribund, was making no effort to assume leadership. The Fantasy Fiction League was hopeless. Fantasy Magazine was gone, and with it the great old fans of the past. William L. Crawford, having failed completely in his efforts to put Marvel Tales on the newstands, had followed in their footsteps. The SFL was an invertebrate thing, commanding no respect and obviously kept as an advertising front for Thrilling Wonder Stories. Stickney, more embittered than ever, was drifting still further from fandom by renaming his publication The Amateur Correspondent, with Wollheim still barking at his footsteps. Though for a short while stories persisted that he would revive Fantasy Magazine on his own, Conover, disillusioned, was making no effort whatsoever in that direction. The Science Fiction Critic's policy could not be harmonized with the needs of fandom at large. The Los Angeles SFL chapter, largest or-



ganized group in the country, continued to report larger, successful meetings, with more and more celebrities present, but made no move to aid fandom in general---probably influenced by Ackerman, whose sentiments rested with the old Fantasy Magazine group, and whose experiences with the second and third fandoms had been unpleasant. Wollheim, the leading and most capable fan of the time, had frankly expressed his belief that American fandom had failed as a unified group, and could suggest no other course save union with Britain, whose youthful, virile, enthusiastic fandom was already sending skyscrapers of achievement upward.

The only thing to which the scattered remnants of fandom could turn was the Philadelphia Science Fiction Society, where Baltadonis, Madle, Rothman, Agnew and Train still showed some signs of activity. But even here things looked dark, for all meetings of the club had been suspended by mid-1937 because of non-attendance, and the society's Fantasy Fiction Telegram had collapsed after its fourth number. Without a published journal fandom could not hope to reorganize its broken and depleted ranks.

Here, then, were the dark ages of science-fiction fandom. And if no champions arose to lead the way back to the light then fandom was through, and its existence would remain but a brief, amusing incident in the history of pulp publishing.

(to be continued)

---oOo---

### Tips on Tales

by

John C. Nitka

DeValda's Children of the Sun (1933): A rising young scientist discovers the existence of Mu Rays and perfects an apparatus that makes use of them. These rays leave the earth at the speed of light, and rebound back from the stars, and by means of the apparatus are made to reveal events pictured at the time they departed from the planet. As it might require two or three hundred years for a ray to reach a given star, and as long to return, it is reasonable to believe events pictured in the rays occurred four to six hundred years ago. In this story we are told of the downfall of Montezuma and Cortez' conquest of Mexico. The reader will probably see a close parallel between this novel and Hunting's Vicarion or Taine's Before the Dawn, where similar devices effect the same end. DeValda's makes as interesting fare as either of the others, and is well worth your time.

P. A. Graham's Collapse of Homo Sapiens (1923): Through a somewhat unconvincing literary device the narrator of this tale is allowed to spend part of his life projected into Great Britain two hundred years hence. He finds, to his surprise, that civilization has fallen to a level of semi-savagery, human beings living in caves, etc. Through reading preserved records he discovers that this is the outcome of a world war which is described to the reader in some detail. Although this concept was not new even in 1923 (see Jeffries' earlier After London) Graham has produced from it an interesting, well-written novel.

Virginia Swain's Hollow Skin (1938): Seeking to cure a bronchial cough caused by overwork, a young M. D. goes to a Caribbean island to stay with his doctor-uncle who lives there. The first strange incident occurs when a servant of the family next door is found dead, apparently from snake-bite---for no snakes have ever been found there. After a second person falls victim to the same fate, the young doctor tries his best, braving local witchcraft and voodoo, to solve the mystery. Eventually the culprit is located under the piano, forked tongue flickering, beady eyes glinting. A snake? No!---and to find out why this excellent book is fantastic, buy a copy as soon as you can!



## Fantasy in the Munsey Periodicals

compiled by  
William H. Evans

This index of fantasy fiction is the result of a period spent in Washington, D.C. with access to the Library of Congress files and a little spare time to use them. It is, probably, quite incomplete---but as it appears to be more comprehensive than any list available up to now it is offered here, not as a finished product, but as a working basis which may be amended by others. Thus, eventually, a definitive listing may be made.

I have been liberal rather than selective in my definition of fantasy. Stories have been included, for example, which would not be considered fantastic by today's standards, yet which were science-fiction at the time of publication. Again, I have included tales that are perhaps not unequivocal fantasy, but which have overtones of that something that the fantasy enthusiast looks for. Since I could not read all stories in all of the magazines, I had to scan. In this way some may have been missed, and some that should have been omitted have probably crept in. Suggestions from any and all readers are welcome.

I would like to thank the Library of Congress Serials Division for its help and the use of the files, without which this compilation would have been impossible. Thanks are also due to Julius Unger, who supplied a working list, to H. C. Koenig, Darrell C. Richardson and R. D. Swisher for checking and making numerous additions, to "Panurge's" column in the old Southern Star, and to the "Service Department" in the still older Science Fiction Digest-Fantasy Magazine. Finally, thanks to Langley Searles for publishing it.

---W.H. Evans, Nov., 1946.

## Notes on the Various Magazines Consulted

All-American Fiction: Started as a monthly November, 1937; became a bi-monthly with the March-April, 1938 issue; combined with The Argosy after the September-October, 1938 issue.

All-Story: This began as a monthly on January, 1905 and continued as such through the March, 1914 issue. With the next number (March 7, 1914) the magazine became a weekly and changed its name to All-Story Weekly. With the May 16, 1914 issue it combined with The Cavalier Weekly to form All-Story-Cavalier Weekly. One year later, on May 15, 1915, the name was changed back to All-Story Weekly. With the July 17, 1920 number it ceased publication, combining with Argosy Weekly to form Argosy-All-story Weekly.

Argosy: The Golden Argosy was started as a weekly on December 9, 1882. Six years later, on December 1, 1888, the title was changed to The Argosy and the size was reduced. On August 29, 1891 it returned to larger size, continuing thus until it again changed back to small size and at the same time became a monthly in April, 1894. It continued as a monthly until September, 1917, becoming the Argosy Weekly with the October 6, 1917 issue. With the July 24, 1920 issue it combined with All-story Weekly to form Argosy-All-Story Weekly. This name continued until October 5, 1929 when it combined with Munsey's Magazine to form two titles: Munsey's All-story Magazine and Argosy Weekly. During the next decade the name of the latter was gradually changed to Argosy. With the January 18, 1941 issue it returned to large size. The October 4, 1941 number was the last of the weekly ones, the next being dated November 1, 1941 and being the first of a bimonthly series. With the January number it returned to small size once more, after having turned monthly on the previous July (1942). On September, 1943 it returned to large size and adopted a radically different story policy, resulting in the

elimination of fantasy from its pages. At that point this index stops.

Cavalier. The Cavalier started October, 1908 as the successor to the second section of Scrap Book. It became The Cavalier Weekly after the publication of the January, 1912 issue, the first weekly number being dated January 6th. On May 9, 1914 it published its last issue, combining thereafter with All-Story Weekly to form All-Story-Cavalier Weekly.

Live Wire: This was the continuation of Ocean, starting on February, 1908. Publication ceased after the September, 1908 issue, when it was absorbed by Scrap Book.

Munsey's Magazine: Some time during 1889 this was begun as a weekly. With the October, 1891 issue it became a monthly, continuing to present fiction and factual material until the October, 1929 issue. After that it combined with Argosy-All-Story Weekly to form Argosy Weekly and Munsey's All-Story Magazine. Under the latter title it published no more fantasy.

Ocean: This magazine started on March, 1907. After the January, 1908 issue the name was changed to Live Wire.

Scrap Book: This was begun in March, 1906 as a reprint magazine. Later it began to print original fiction and on July, 1907 was actually divided into two sections, the second devoted primarily to fiction. This became The Cavalier after September, 1908, section one being continued independently under the original title after the split until January, 1912, when it was absorbed by The Cavalier to become The Cavalier Weekly.

The first column in the list below gives the date of publication; the second column, the title of the story; and the third, its author. Longer works, which were published in installments, are indicated as appearing on the date when the first installment appeared, with a number in parentheses after the title giving the number of parts for completion.

#### All-American Fiction

1937	Nov.	I'm Dangerous Tonight	Cornell Woolrich
1938	Jan.	The Obsidian Apo	R. N. Leath
	Feb.	Beyond Space and Time	Joel T. Rogers
		Midnight Keep	Theodore Roscoe
	Mar.-Apr.	Jane Brown's Body	Cornell Woolrich
	May-June	Hand of Glory	H. Bedford Jones
		White Lady	Robert Cochrane
	July-Aug.	Vase of Heaven and Earth	H. Bedford Jones
	Sep.-Oct.	The Devil Made a Derringer	Richard Sale

(With the Sep.-Oct., 1938 issue All American Fiction combined with The Argosy.)

#### All-Story Magazine

1905	Jan.	When Time Slipped a Cog (5)	W. Bert Foster
		The Great Sloop Tanks	Margaret P. Montague
	Mar.	The Harmony of Death	C. Whittier Tate
	Apr.	The Kansas Tornado Trust	T. Z. Chiswick
	May	The Moon Metal	Garrett P. Serviss



1905	June	A Dip in the Fourth Dimension	F. J. Inight-Adkin
		The Wet Weather Vendors	T. Z. Chiswick
		The Visitation of Voices	George Halifax
	July	The Thread of Chance	C. W. Tate
	Aug.	The Harbor of Living Dead	J. Aubrey Tyson
	Oct.	The Gorilla	Don Mark Lemon
1906	Feb.	The Buyer of Time	W. B. Finney
	Apr.	The Tide of Terror	Claire Tucker
	July	Bagley's Automatic Grasshopper	Howard Dwight Smiley
	Aug.	"?"	Don Mark Lemon
	Sep.	The Great Green Wave	G. D. Goodwin
1907	Jan.	The Sound Absorber	Dudley Davis & Edgar Franklin
	Apr.	The Celestial Perfume	Richard F. Woods
	Aug.	The Burden of the Billions (5)	Edgar Franklin
	Dec.	The Squadron of the Air (5)	Walter Hackett
1908	Mar.	When Ghosts Walk	Edgar Franklin
	May	The Sky-Scrapers	George B. Rodney
	July	The Haggard Man	M. R. James
	Sep	Beyond Which None May Dare	Stanton Teirman
		The House of the Green Flame	George Allan England
	Oct.	Master of the World	Charles F. Bourke
	Nov.	The Planet Juggler	J. George Frederick
1909	Jan.	A Columbus of Space (6)	Garrett P. Serviss
		The Steeps of Sleep	Helen Tomkins
	Mar.	The Whitmore Mysteries	E. Carroll
	Apr.	The Plunge of the "Knupfen"	Leonard Grover
		Silver Fox	W. L. Agnew
	May	The Cataclysm (5)	Stephen Chalmers
	June	The Soul-Stealer	Payson Irwin
		My Time-Annihilator	George Allan England
	Aug.	When the World Stood Still (5)	Johnson McCulley
	Sep.	"If a Man Die---" (3)	Bannister Morwin
	Oct.	The Ghost Trust (?)	Frank Condon
		Beyond the Banyan	Epo W. Sargent
	Dec.	Beyond White Seas (6)	George Allan England
1910	May	My Friend George	Robert E. Bush
	July	1000 Times Lighter than Air	Edgar Franklin
	Sep.	The Monkey Man (5)	William T. Eldridge
	Oct.	The Cave of the Glittering Lamps (4)	Ludwig Lewishon
	Nov.	The Power King (5)	Francis Perry Elliott
		The Silent Sounds	Epos Winthrop Sargent
	Dec.	The Sky Police	John A. Hoffermon
1911	Jan.	A Place of Monsters	Thomas P. Byron
	Apr.	The Stimulator	Randolph Hayes
	May	Fear	Stephen Chalmers
	June	The Return of the Conqueror	Stephen Chalmers
	July	The Forest Reaper (7)	William T. Eldridge
		Will-o-the-Wisp	F. Comstock
	Aug.	Black Doom	Daniel Henry Morris
		The City of Gold	E. L. Bacon
	Sep.	Pelliwink (5)	Thomas R. Yberra
		A Prehistoric Lullaby	Daniel Henry Morris
		The Liberation of the Lost	Elford Eddy
	Dec.	When I Was Dead	Howard Renwick Cannon
1912	Feb.	Under the Moons of Mars (6)	Norman Bean, pseud (Edgar Rice Burroughs)

1912	Mar.	Manikins of Malice	Charles Stephens
		Unseen---Unseen (4)	William T. Eldridge
	Apr.	In Man's Image	Richard Duffy
	May	The Seventh Prelude	Lillian Bennet Thompson
	June	The Yap	Epes Sargent & Charles Jenkins
		The Luck Juice	Joe Ransom
		The Million Dollar Patch	George Allan England
	Sep.	The Hippogrif	Edwin Baird
		The Magical Bath-Tub (3)	J. Earl Clausen
	Oct.	Tarzan of the Apes	Edgar Rice Burroughs
		On the Zodiac Turnpike	Ella B. Argo
	Nov.	Stardust (2)	Stephen Chalmers
		The Selfrespectometer	T. Bell
1913	Jan.	The Gods of Mars (5)	Edgar Rice Burroughs
	Feb.	Bride's House	Eliot Dane
		The Second Man	L. Robinet
	Mar.	The Brain Blight	Jack Harrower
		Siren's Isle (3)	J. Earl Clausen
	June	The Black Comet	J. Earl Clausen
		The Mastodon-Milk-Man (3)	C. MacLean Savage
		Spawn of Infinitude	Edward S. Pilsworth
	July	The Cave Girl (3)	Edgar Rice Burroughs
	Sep.	The Copper Princess	Perley Poore Sheehan
	Nov.	The Man Without a Soul	Edgar Rice Burroughs
		The House of Sorcery (4)	Jack Harrower
	Dec.	The "V" Force	Fred Smale
		The Warlord of Mars (4)	Edgar Rice Burroughs
1914	Jan.	The Outsider	J. Earl Clausen
	Feb.	Under the Andes	Rex Stout
		The Devil and Doctor Foster (4)	J. Earl Clausen
	Mar.	The Woman of the Pyramid	Perley Poore Sheehan

(name changed to All-Story Weekly)

Mar. 7	The Eternal Lover	Edgar Rice Burroughs
	The Great Secret (4)	Jack Harrower
Apr. 4	At the Earth's Core (4)	Edgar Rice Burroughs
	Power Unconquerable	Daniel Henry Morris
	The Ghost Mill	Perley Poore Sheehan
	Eggs	T. X. Bell
Apr. 11	Dumb Terror	Chauncey C. Hotchkis
Apr. 18	False Fortunes (3)	Frank Conly
	Queen of Shoba	Perley Poore Sheehan
May 2	Haunted Legacy	Paul Regard

(combined with The Cavalier Weekly to form All-Story-Cavalier Weekly)

May 16	The Beasts of Tarzan (5)	Edgar Rice Burroughs
	The Strange People	William S. McNutt
May 30	Madman's Island	Frank L. Packard
	The Eighth Scent	Joe H. Ransom
June 6	The Scarlet Sumareai (3)	C. MacLean Savage
June 20	The Frozen Beauty (3)	Stephen Chalmers
June 27	Equality Isle	J. Brant
July 25	Votes for Men	Percy Atkinson
	They Never Know	D. Curtis
Aug. 8	In the Professor's Room	Redfield Ingalls
Aug. 22	The Invisible Judge	Jack Harrower



	Sep. 26	My Friend Peterson	James Peterson
	Oct. 3	The Fog Man	Edwin L. Sabin
	Oct. 10	The Lost Echo	F. M. O'Brien
	Nov. 14	The Empire in the Air (4)	George Allan England
	Nov. 21	The Flying Scourge	Charles Augustine Logue
	Nov. 28	The Curse of Quetzal	J.U.Giesy & J.B.Smith
	Dec. 5	The Fighting Soul	Edgar Franklin & G. Riddell
1915	Jan. 23	Sweethearts Primeval (4)	Edgar Rice Burroughs
	Feb. 6	Judith of Babylon (4)	Perley Poore Sheehan
	Feb. 13	The Methods of Morris Klaw: 1. The Tragedies in the Greek Room	Sax Rohmer
	Feb. 27	The Methods of Morris Klaw: 2. The Potsherd of Anubis	Sax Rohmer
	Mar. 13	The Methods of Morris Klaw: 3. The Ivory Statue	Sax Rohmer
	Mar. 20	The Web of Destiny (2)	J.U.Giesy & J.B.Smith
	Mar. 27	The Methods of Morris Klaw: 4. The Blue Rajah	Sax Rohmer
	Apr. 24	The Laughing Death (4)	Florence Crew-Jones
	Apr. 24	A Gentleman from Jupiter	Allan Updegraff
	May 1	Pellucidar (5)	Edgar Rice Burroughs
	May 8	Abu, the Dawn-Maker (5)	Perley Poore Sheehan
	May 15	The Tell-Tale Mirror	Helen F. Haskell
	May 22	The Unknown Quantity	Joseph Hazard
		The Old Exterminator	Edgar White
	June 5	The White Gorilla	Elmer Brown Mason

(name changed to All-Story Weekly)

	June 12	The House of the Hawk (4)	J. U. Giesy
	June 19	Mr. North of Nowhere (4)	Frank Blickton
	July 3	Terror Island	Alex Shell Briscoe
		Indigestible Dog Biscuits	J. U. Giesy
	July 31	The Albino Otter	Elmer Brown Mason
	Sep. 4	The Fatal Gift (4)	George Allan England
	Sep. 18	The God of the Invincibly Strong Arms (5)	Achmed Abdullah
	Oct. 9	The Ghost Crocodile	Elmer Brown Mason
	Oct. 30	Mask of the Red Garden	Rothwin Wallace
	Nov. 6	X-Ray Eyes	A. deFord Pitney
	Dec. 4	The Son of Tarzan (6)	Edgar Rice Burroughs
	Dec. 11	Snared (3)	J.U.Giesy & J.B.Smith
	Dec. 18	Polaris---of the Snows (3)	Charles B. Stilson
		The Tenth Question	George Allan England
1916	Jan. 1	The Astragen Waistcoat	E. A. Morphy
		The Sea Demons (4)	Victor Rousseau
	Jan. 22	The White Ju-Ju	Elmer Brown Mason
		The Secret	Gilbert Riddell
	Feb. 19	Where Was Andrew Warren?	Gilbert Riddell
	Mar. 25	Inside Stuff	A. deFord Pitney
		The God of the Invincibly Strong Arms (second series) (6)	Achmed Abdullah
	Apr. 1	Lost---One Mylodon	Elmer Brown Mason
	Apr. 8	Thuvia, Maid of Mars (3)	Edgar Rice Burroughs
	Apr. 15	Footprints	Frank Condon
	Apr. 22	Blood of Sacrifice	Lillian B. Hunt
	May 6	Mr. South of Somewhere (5)	Frank Blighton
		The Savage and the Savant	Nalbro Bartley
	June 3	The Master Ray	Leslie Ramon
		Box 991 (3)	J.U.Giesy & J.B.Smith
	June 10	Prof. Barker Harrison---Tartar	Achmed Abdullah
	June 24	Black Butterflies	Elmer Brown Mason

1916	July 22	The Devil Light	Edgar Wallace
	Aug. 5	Platinum	Owen Oliver
	Aug. 12	Minos of Sardanes (3)	Charles B. Stilson
		Red Tree Frogs	Elmer Brown Mason
	Aug. 19	Twilight Zone	Mary Keegan
	Aug. 26	Two's Two (4)	J. Storer Clouston
	Sep. 2	Courtship Superlative (4)	C. MacLean Savage
		The Man in the Mirror	Lillian B. Hunt
	Sep. 23	Patched Reels	E. E. Hel
	Oct. 7	Almost Immortal	Austin Hall
	Nov. 18	The God of the Invincibly Strong Arms (third series) (4)	Achmed Abdullah
		Tarzan and the Jewels of Opar (5)	Edgar Rice Burroughs
	Nov. 25	Queen of the Mosquitos	John D. Swain
	Dec. 16	Empty Hands	Charles B. Stilson
	Dec. 23	Graywold	Elizabeth Sutton
		The Story without a Title	Andrew Soutar
	Dec. 30	Out of the Invisible	Frank Blighton
1917	Jan. 6	The Scarlet Ghost (5)	Perley Poore Sheehan
	Jan. 13	Hoodoo Face	E. K. Means
		The Spirit Cabinet	James Frederick Topping
	Jan. 20	The Gem Vampire	Elmer Brown Mason
		An Astral Gentleman	Robert W. Lull & Lillian M. Ainsworth
	Mar. 3	The Fire Flower	Jackson Gregory
		The Man Who Was Dead	H. T. Miller
	Mar. 10	Ozer Toti's Daughter	J. H. Rose
		Liberty of Death	Charles B. Stilson
	Mar. 24	The Pretty Woman	Owen Oliver
	Mar. 31	The Cave Woman (4)	Edgar Rice Burroughs
	Apr. 7	Vengeance is Mine	E. P. Finnemore
		The Killer (4)	J. U. Giesy & J. B. Smith
	Apr. 14	The Nightmare	Francis Stevens
	Apr. 21	Silence	Achmed Abdullah
		The Magic Mirror	F. V. R. Dey
	May 12	The Man Who Found Out	Algernon Blackwood
	May 19	Disappointment	Achmed Abdullah
	June 2	Who's Who	Rheata van Houten
	June 9	The Principle of the Vine	Donald B. Knight
	June 16	The Powder of Midas (4)	Ben Ames Williams
		The Superscoundrel	Perley Poore Sheehan
	June 30	The Lad and the Lion (3)	Edgar Rice Burroughs
		The Rebel Soul	Austin Hall
	July 14	The Terrible Three (4)	Tod Robbins
	July 28	The Flaw	Arthur Wilson
		Swords of Wax	Ben Ames Williams
	Aug. 11	Gunhilda's Magic	J. H. Rose
		Warned	J. D. Swain
	Aug. 18	The Demise of Professor Manried	Philip M. Fisher
		Mr. Shen of Shensi	H. Bedford Jones
	Aug. 25	The Unknown Quantity (3)	J. U. Giesy & J. B. Smith
	Sep. 1	The Throne of Chaos	"J. F. B."
	Sep. 15	Polaris and the Goddess Glorian (5)	Charles B. Stilson
	Sep. 22	The Charmed Life	Achmed Abdullah
	Oct. 20	As It Was in the Beginning	Olin Lyman
	Nov. 3	Adown the Swan's Path	A. deFord Pitney
	Nov. 24	The Cosmic Courtship (4)	Julian Hawthorne
		Through the Dragon Glass	A. Merritt



	Dec. 1	Death's Secret	J. L. Schoolcraft
	Dec. 8	That Haunting Thing	Achmed Abdullah
		New Jinns for Old	Frank Blighton
	Dec. 22	The Fifth Hand	Frank Reyher
	Dec. 29	The Wild Star	H. Leverage
1918	Jan. 5	The People of the Pit	A. Merritt
		A Deal in Inventions	E. S. Pladwell
	Jan. 26	Fruit o' the Sea	S. A. Reynolds
	Feb. 9	The Diminishing Draft	Waldemar Kaempffert
		The Gallowsmith	Irvin S. Cobb
		"Over There"	Achmed Abdullah
	Mar. 2	The Dust of Death	Ben Ames Williams
	Mar. 9	The Planeteer	Homer Eon Flint
	Apr. 13	Absolute Evil	Julian Hawthorne
	Apr. 27	Old Aeson	Arthur T. Quiller-Couch
	May 11	The Devil's Violin	Ben Ames Williams
		Gunhilda the Frightful	J. H. Rose
	May 18	Light	Achmed Abdullah
	June 1	The Draft of Eternity (4)	Victor Rousseau
		Black Crosses	Frank Blighton
	June 8	John Ovington Returns	Max Brand
	June 22	\$-Rays	Henry Leverage
	July 13	Palos of the Dog Star Pack (5)	J. U. Giesy
		Devil Ritter	Max Brand
	July 27	Her Unseen Loveliness	Oscar Wilson
		The Labyrinth (3)	Francis Stevens
	Aug. 3	Queer	Philip M. Fisher
	Aug. 10	Wings	Achmed Abdullah
	Sep. 7	Friend Island	Francis Stevens
	Sep. 14	Woodward's Devils	Max Brand
		The Black Butterfly (4)	J. U. Giesy & J. B. Smith
	Sep. 21	Behind the Curtain	Francis Stevens
		Sentenced	K. M. Roof
	Sep. 28	No Man's Air	Glen D. Davis
	Oct. 5	Princess of Static	Loring Brent
	Oct. 12	The King of Conserve Island	Homer Eon Flint
	Oct. 19	The City of Stolen Lives	Loring Brent
	Oct. 26	Safe and Sane (3)	Tod Robbins
	Nov. 2	Ivan Samakoff's Hand	Richard Hudson
		The Bitter Fountain	Loring Brent
	Nov. 16	The Dead Spark	Loring Brent
	Nov. 23	The Mad App of Verdun	E. R. Morrison
	Nov. 30	The Golden Paw	Loring Brent
	Dec. 14	The Gray Dragon	Loring Brent
	Dec. 21	Who Wants a Green Bottle?	Tod Robbins
		The Vanishing House	Brinkloe Williams Draper
	Dec. 28	Green Ether	Burke Jenkins
1919	Jan. 4	After His Own Heart (4)	Ben Ames Williams
	Jan. 11	Cursed (6)	George Allan England
		Missing	El Comancho
		Oh, Alladin!	Murray Leinster
		In the Eyes of the Beholder	P. A. K.
	Jan. 18	Out of Egypt	Charles B. Stilson
	Jan. 25	Stars of Evil (3)	J. U. Giesy & J. B. Smith
		Forbidden Fruit	John D. Swain

1919		His Inner Self	Philip M. Fisher
	Feb. 15	The Conquest of the Moon Pool (6)	A. Merritt
		That Receding Brow	Max Brand
		The Skywayman	Henry Leverage
	Mar. 15	The Girl in the Golden Atom	Ray Cummings
	Mar. 29	The Mind Machine	Michael Williams
	Apr. 5	The Living Portrait	Tod Robbins
	Apr. 12	Into the Infinite (6)	Austin Hall
	Apr. 26	Eyes of the Cat	K. M. Roof
	May 10	Yedra of the Painted Desert	Charles B. Stilson
		The Lord of Death	Homer Eon Flint
	May 24	The Man Who Was Afraid	Philip M. Fisher
	June 7	Riddle of the Almarose	Leslie Ramon
	June 21	Fires Rekindled	Julian Hawthorne
		Daughter of Lyssa (4)	J. R. Stolper
	July 5	The Mouthpiece of Zitu (5)	J. U. Giesy
	July 26	The Strange Case of Lemuel Jenkins	Philip M. Fisher
	Aug. 2	Fang Tung, Magician	H. Bedford Jones
	Aug. 9	Three Lines of Old French	A. Merritt
	Aug. 16	The Queen of Life	Homer Eon Flint
		The Man Who Could Believe	B. Theodore
	Aug. 30	Black Fire	K. M. Roof
	Sep. 13	Once Again	E. J. Rath
	Sep. 20	The Ivory Pipe (3)	J. U. Giesy & J. B. Smith
	Oct. 4	The Man in the Moon	Homer Eon Flint
		The Volcanologist	Philip M. Fisher
		Environment	William Holloway
	Oct. 18	The Other Man's Blood	Ray Cummings
		Work of Art	Leonard L. Hess
	Oct. 25	The Whimpus	Tod Robbins
		A Man Named Jones (5)	Charles V. Stilson
		Eyes of the North	Leslie Burton Blades
	Nov. 1	The Great Cold	C. B. Hough
	Nov. 15	The Flying Legion (6)	George Allan England
		Fruit of the Forbidden Tree	Leslie Blades
	Nov. 22	The Golden Cat (6)	Loring Brent
	Nov. 29	The Moon Girl	K. M. Roof
		The Middle Bedroom	H. deVere Stacpoole
		Zapt's Repulsive Paste	J. U. Giesy
	Dec. 13	The Man Who Saved the Earth	Austin Hall
	Dec. 20	Goth from Boston (2)	Julian Hawthorne
		The Passing of the Great Cold	C. B. Hough
	Dec. 27	The House of the Dream	Edith S. Tupper
1920	Jan. 3	The Ship of Silent Men	Philip M. Fisher
		Stranger than Fiction	H. van Houten
		The Lost Garden	Max Brand
		Fire	C. B. Hough
	Jan. 10	The Man Who Discovered Nothing	Ray Cummings
	Jan. 17	The Eye of Balamok (3)	Victor Rousseau
		The Course of Cave Love	C. B. Hough
	Jan. 24	People of the Golden Atom (6)	Ray Cummings
		The Call from Stateroom 37	Philip M. Fisher
		Blind Man's Buff	J. U. Giesy
	Jan. 31	In Words of Silence	Douglas Dold
		Wings Against Cave Walls	C. B. Hough



Feb. 14	Wild Wullie, the Waster A Newer Dawn	Tod Robbins C. B. Hough
Mar. 20	Tarzan and the Valley of Luna (5) The Master of Black Red Spider	Edgar Rice Burroughs Philip M. Fisher A. Tuckerman
Mar. 27	Dr. Martone's Microscope	Charles B. Stilson
Apr. 24	The Greater Miracle	Homer Eon Flint
May 1	Sarah Was Judith? (5)	Julian Hawthorne
May 15	The Mahoosalem Boys The Word of Power	W. A. Curtis E. M. Poate
May 22	House of the Hundred Lights (4)	J. U. Giesy & J. B. Smith
June 19	The Light Machine	Ray Cummings
June 26	Land of the Shadow People (5)	Charles B. Stilson
July 10	The Universal Solvent The Eighth Negative	J. D. Swain A. Tuckerman
July 17	Into His Work	Philip M. Fisher

(With this issue the magazine combined with Argosy to form Argosy-All-Story Weekly.)

### The Argosy

1896	Feb.	The Man with the Brown Beard	Nathaniel T. Babcock
	Dec.	Citizen 504	Charles H. Palmer
1897	Jan.	The Avenging Tiger	H. Wellington Vrooman
	Feb.	A Month in the Moon (8)	Andre Laurie
	June	The Gold Deluge (5) A Secret of the South Pacific	Otto M. Hoeler W. Bert Foster
	Aug.	A Peruvian Paradise	W. Bert Foster
	Oct.	The Mysterious Ship	Charles Barns
1899	Feb.	A Supernatural Swindle A Queen of Atlantis (7)	Tudor Jenks Frank Aubrey, pseud, (F. Atkins)
	Aug.	The Hero of Tournay	Tom Hall
	Sep.	Beyond the Great South Wall (6)	Frank Savile
	Dec.	The Captives of the Temple (4)	Seward W. Hopkins
1901	Feb.	The Seal of Solomon the Great	Wardon Allan Curtis
	Apr.	Our Trip to Mars	Thomas K. McCusker
	May	At Land's End (7) Claude Deberge's Museum	Jared L. Fuller E. Percy Neville
	June	A Weird Appointment	Harry B. Tedrow
	Sep.	Martin Bradley's Space Annihilator The Whereabouts of Mr. Moses Bailey	Harle Oren Cummings James B. Nevin
	Nov.	A Question of Nerves	Isabel Moore
	Dec.	The Professor's Experiment The Diamond Cargo The Ring from Tomb 13 A Corner in Cats	Elizabeth Meserole Rhodes Sage B. Miles Paul Crandell Mary E. Stickney
1902	Feb.	An Amateur Ghost	James Branch Cabell
	Mar.	Dupe of a Realist Silas Ricker's Magno-Thermometer	J. George Frederick William F. Brown
	Apr.	A Newspaper Marvel	Bertrand Royal
	May	The Phantom Train	Francis T. Moreland
	July	Jim's Spectrograph The Land of the Central Sun (7)	Bissell Brice Park Winthrop

1902	Aug.	Where Death Was Made	Frank L. Pollock
		The Lost Art	Chauncey Thomas
		The Obliteration of No. 13	William Forester Brown
	Sep.	Something New Under the Sun	Helen Rokland Esty
	Dec.	The Lake of Gold (8)	George Griffith
		A Sorcerer from Thibet	Charles Carey
		A Cure for Chemistry	Henry F. Cope
1903	Jan.	Those Fatal Filaments	Mabel Ernestine Abbott
	Apr.	Jim Pollet's Captive Cyclone	George R. Chester
	May	The Gravity Regulator	Emmett Campbell Hall
		The Hawkins Horse-Brake	Edgar Franklin
	July	A Round Trip to the Year 2000 (5)	William Wallace Cook
		The Hawkins A. P. Motor	Edgar Franklin
	Aug.	The Hawkins Auto-Aero-Mobile	Edgar Franklin
	Sep.	IM Frozen Fetters (5)	Marcus D. Richter
		The Hawkins Pumpless Pump	Edgar Franklin
	Oct.	Hawkinsite	Edgar Franklin
	Nov.	The Hawkins Gasowashine	Edgar Franklin
	Dec.	A Pestilent Vapor	Alice MacGowan
		The Elixer of Life	C. Langton Clarke
		The Hawkins Anti-Fire-Fly	Edgar Franklin
1904	Jan.	In the Interest of Science	Oscar H. Hawley
		The Hawkins Crook Trap	Edgar Franklin
	Feb.	The Blue Death	Masters B. Stevens
		A Psychological Execution	Oscar H. Hawley
		The Hawkins Chemico-Sprinkler System	Edgar Franklin
	Mar.	Cast Away at the Pole	William Wallace Cook
		The Curious Experience of Thomas Dunbar	C. M. Barrows
		Mr. Casey's Negotiable Stomach	Colin Kirkwood Cross
		The Hawkins Alcomotive	Edgar Franklin
	Apr.	The Meat-Fed Giant	George L. Gibson
		The Hawkins Loco-Horse	Edgar Franklin
		Roseate Revelations	C. H. Cates
	May	The Nemesis of the Vibratory Theory	William Warren
		Caught in a Trap	Elsie Carmichael
	June	When the Sun Stopped	Charles Carey
		The Hawkins Hydro-Vapor Lift	Edgar Franklin
	July	The Hawkins Crano-Scale	Edgar Franklin
	Aug.	The Blue Peter Troglodyte	William Wallace Cook
		The Power Behind a Throne	William Forester Brown
	Sep.	The Ghost of Frank Nordskey	Bertram Lebhar
	Dec.	A Roman Resurrection	Lee Meriwether
		Adrift in the Unknown (5)	William Wallace Cook
1905	Jan.	The Heppswell Smoke Controller	George Carling
	Feb.	Dr. Appleton's Discovery	Bertram Lebhar
		The Growth Powder	Ulman W. Alesaver
	May	The Crimson Blight	Frank L. Pollock
	Aug.	Professor Jonkin's Cannibal Plant	Howard R. Garis
		Marooned in 1492 (5)	William Wallace Cook
	Sep.	The Peculiar Cruise of the Tortoise	Ralph T. Yates
		The Land of the Long Night	W. Bert Foster
	Oct.	An Author's Vengeance	Edward A. Moree
	Dec.	'Twixt Two Plagues	F. J. Knight-Adkin
		The Queen's Prisoner	J. Aubrey Tyson



1906	Mar.	Professor Jonkin and His Busier Bees	Howard R. Garis
		41 Nights of Mystery	Guy Chose Hazzard
	May	After the Locomotive Flew Away	George Carling
		Quick Transit by Beanstalk, Limited	Howard R. Garis
	June	Finis	Frank L. Pollock
	Aug.	Samson the Second (2)	Lawrence G. Byrd
	Sep.	Bagley's Coagulated Cyclone	Howard Dwight Smiley
	Oct.	Seen Through a Field-Glass	Leander S. Keyser
	Nov.	The Eighth Wonder (4)	William Wallace Cook
1907	Feb.	Bagley's Rain Machine	Howard Dwight Smiley
	Mar.	His Winged Elephant	Howard R. Garis
	June	The Telephonogram	C. Langton Clarke
	July	The Silent Witness	William Blakistone Douglas
	Sep.	The Isle of Mysteries (5)	Bertram Lebhar
	Nov.	On the Inside	Ivor Morris Lowrie
1908	May	Land of Lost Hope (4)	Johnston McCulley
	Nov.	The Hawkins Harvester	Edgar Franklin
	Dec.	Shipmates with Horror (4)	Johnston McCulley
1909	Mar.	The Hawkins Night-Errant	Edgar Franklin
	Apr.	The Hoodoo Hand-Glass	H. E. Twinels
	May	At His Mercy (5)	Johnston McCulley
	June	The Hawkins First-Aid to Movers	Edgar Franklin
	Aug.	When I Got the Third Degree	George M. A. Cain
	Oct.	Off the Earth	John Q. Mawhinney
		The Hawkins Quick Home-Mover	Edgar Franklin
1910	Jan.	On the Brink of 2000	Garret Smith
		The Hawkins Eight-Wheeled North Pole	Edgar Franklin
	Feb.	The Hawkins Wall-Wizard	Edgar Franklin
	Apr.	The Hawkins Seven-Shooter	Edgar Franklin
	Jul.	Around the World in 24 Hours	Stephen Angus Cox
		The Hawkins Rubber Lunatic Asylum	Edgar Franklin
	Aug.	The Hawkins Gas Annex	Edgar Franklin
	Sep.	The Hawkins Improved Diving-Bell	Edgar Franklin
		The Wet Wall-Paper	Robert Carlton Brown
	Dec.	The Hawkinsambulator	Edgar Franklin
1911	Jan.	The Wonder Fish	Frank Condon
	May	The Hawkins Tack-Driver	Edgar Franklin
	June	The Hawkins Peril for Man and Beast	Edgar Franklin
	Nov.	Germ of the Purple Death	George M. A. Cain
1912	Jan.	The Amiable Aroma (3)	Edgar Franklin
	May	The Hawkins Relapse (5)	Edgar Franklin
	June	King of Chaos	Johnston McCulley
	Oct.	Castaways of the Year 2000 (5)	William Wallace Cook
1913	Sep.	Inside Information	Charles Carey
	Dec.	The City of the Unseen	James Francis Dwyer
		The Man Who Shivered	Albert Payson Terhune
1914	Apr.	A Jungle Convert	Frederick Simpich
	May	A Son of the Ages	Stanley Waterloo
	Nov.	The Ivory Skull	Wilder Anthony
	Dec.	The Christmas Ghost	Anna Alice Chapin
1915	Jan.	The Abyss of Wonder	Perley Poore Sheehan
	Feb.	Visions to Order	Lowell Hardy
	Mar.	Out of the Shades	Ernst Townsend Williams
	May	The Moon Maiden	Garrett P. Serviss
		The Hawkins Auto-Blaster	Edgar Franklin

1915	June	The Seal of John Solomon "I Want to Know"	H. Bedford-Jones Frank Leon Smith
	July	Hawkins-Heat	Edgar Franklin
1916	Apr.	Who Is Charles Avison?	Edison Marshall
	July	Midsummer Madness	Victor Rousseau
	Sep.	Demon of the Whirling Disks	James Grayson
1917	May	The Ship that Died	John Dewitt Gilbert

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	Nov. 3	Souls of the Damned	John D. Swain
1918	Jan. 26	Atmosphere	Murray Leinster
	Feb. 2	Fruit of the Lamp (4)	Victor Rousseau
	Mar. 9	A Priest of Darkness	Wolcott LeClear Beard
	Apr. 20	Vulcan's Billion-Dollar Trap	Philip M. Fisher
	June 29	The Bronze Helmet	Stephen Chalmers
	July 20	The Lumber-Room	J. B. Harris-Burland
	Aug. 3	The Medusa's Eye	Nanna Crozier
	Sep. 14	The Citadel of Fear (7)	Francis Stevens
	Oct. 26	The Lives Ye Lead	Eric Levison
1919	Jan. 11	The Black Gull	H. Emery Lull
	Jan. 18	After a Million Years (6)	Garrett Smith
	Jan. 25	Cold Sunburn	Francis James
	Feb. 22	The Runaway Skyscraper	Murray Leinster
	Apr. 26	The Amulet	Leona Beach
	May 17	The Butterfly Orchid	J. Allan Dunn
	June 7	Prey	Francis James
	July 5	The Elf-Trap	Francis Stevens
	July 12	Squaring Oblong	Paul Steele
		The Nameless Thing	Robert W. Sneddon
	Aug. 2	The Spark Divine	John D. Swain
	Aug. 16	Avalon (4)	Francis Stevens
	Sep. 13	The Race of Giants	Gibbs Huntly
		The Yellow Emerald	Francis James
	Oct. 11	Between Worlds (5)	Garret Smith
	Oct. 25	Marching Sands	Harold Lamb
	Dec. 27	The Creepers	William Merriam Rouse
1920	Jan. 17	Eyes, Nerves and Nicotine	Rex Pearson
	Jan. 24	The Torch (5)	Jack Bechdolt
		Without a Rehearsal	Frank Blighton
	Jan. 31	Son of the Red God	Paul L. Anderson
	Feb. 14	Priest of Quiche	Francis James
	Feb. 28	The House of the Echo	Raber Mundorf
	Mar. 6	Claimed! (3)	Francis Stevens
		Lord of the Winged Death	Paul L. Anderson
	Mar. 13	Whispering Rock	Maxwell Smith
	May 8	The Cave that Swims on the Water	Paul L. Anderson
	June 12	The Mad Planet	Murray Leinster
	June 19	Seraphion (4)	Francis Stevens
	July 17	Master of Magic	Paul L. Anderson

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Aug. 7	The Metal Monster (8)	A. Merritt
Aug. 28	Wings of the Snow	Paul L. Anderson
Sep. 25	The Sky Woman	Charles B. Stilson
	The Flying Ape	F. B. Pardon



	Oct. 2	Black and White (4)	J. U. Giesy & J. B. Smith
	Oct. 9	What Was That? (6)	Katherine H. Taylor
	Oct. 20	The Ape Woman	John Charles Beechan
	Nov. 27	Beyond the Violet	J. U. Giesy
	Dec. 11	The Treasures of Tantalus (5)	Garret Smith
1921	Jan. 8	The Time Professor	Ray Cummings
	Feb. 12	Tarzan the Terrible (7)	Edgar Rice Burroughs
		The Spirit Photograph	Ray Cummings
	Mar. 12	The Wrath of Amen-Ra	William Holloway
	Mar. 19	Catalepsy	J. U. Giesy
	Apr. 2	The Red Dust	Murray Leinster
		The Curious Case of Norton Hoorne	Ray Cummings
	Apr. 9	The Lost City of Gold	George C. Shedd
	Apr. 16	Jason, Son of Jason (6)	J. U. Giesy
		Eyes of the Dead	George Gilbert
	Apr. 23	Moon Madness	Ray Cummings
		Madam Tetse	George Allan England
	May 7	The Gravity Professor	Ray Cummings
	May 14	The Blind Spot (6)	H. E. Flint & Austin Hall
	July 16	The Elixirites	Wolcott LeClear Beard
	July 23	The Devolutionist	Homer Eon Flint
	Aug. 13	Out of the Desert	L. Patrick Greene
	Aug. 27	The Coil of Circumstance	Jack Harrower
		Raiders of the Air	Hubert Kelley & F. T. Barton
	Sep. 3	The Emancipatrix	Homer Eon Flint
	Oct. 22	Wolf of Erlik	J. U. Giesy & J. B. Smith
	Nov. 5	The Sandalwood Doll	Victor Thaddens
	Nov. 19	Two Bits for Barry	Will Greenfield
	Dec. 3	The Great Silencer	Bernard V. Murphy
	Dec. 10	The Flaw	E. P. Lyle
	Dec. 24	The Lost Hour	Leon Mearson
1922	Feb. 18	The Chessmen of Mars (7)	Edgar Rice Burroughs
	Mar. 4	The Gold Bug Sweepstakes	Wolcott LeClear Beard
	May 13	Worlds Within Worlds	Philip M. Fisher
	June 17	Ghost Lights	Hamilton Thompson
	June 24	The Peppermint Test	Ray Cummings
	July 15	Lights	Philip M. Fisher
	July 22	The Jewel from the Gods	G. C. Monks
	Aug. 5	The Devil of the Western Sea	Philip M. Fishor
	Sep. 9	The Cloud Hawk	Garret Smith
	Oct. 7	The Outcast	E. F. Benson
	Oct. 21	The Fire People (5)	Ray Cummings
	Dec. 9	Tarzan and the Golden Lion (7)	Edgar Rice Burroughs
	Dec. 23	The Breath of Marmo	Everett Wardell
1923	Jan. 20	The Missing Mondays (2)	Homer Eon Flint
	Mar. 31	The Mysterious Disappearances	William Thomas Gallilad
	Apr. 7	The Apes of Devil's Island (4)	John Cunningham
		From Time's Dawn	B. Wallace
	Apr. 21	A Bunch of Keys	Philip M. Fisher
	May 5	The Moon Maid (5)	Edgar Rice Burroughs
		The Owl Man	John D. Swain
	May 26	The Thought Machine	Ray Cummings
	June 9	The New Sun	J. S. Fletcher
	July 7	The Three-Eyed Man	Ray Cummings
		The Acumen of Martin MacVeagh	J. U. Giesy

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|------|---------|---|----------------------------|
| 1923 | Aug. 18 | The Sleep of Ages   | Stuart Martin              |
|      | Sep. 8  | The Face in the Abyss   | A. Merritt                 |
|      | Oct. 27 | Fungus Island   | Philip M. Fisher           |
|      | Nov. 13 | The Opposing Venus (4)  | J. U. Giesy & J. B. Smith  |
|      | Dec. 15 | Out of the Moon (4)   | Homer Eon Flint            |
|      |         | Crab Reef   | Theodore Geodridge Roberts |
| 1924 | Feb. 3  | Tarzan and the Ant-Men (7)  | Edgar Rice Burroughs       |
|      | Feb. 16 | In the Near Future  | Joseph Ivers Lawrence      |
|      | Mar. 22 | Up from the Abyss   | Paul L. Anderson           |
|      | Apr. 12 | Out of the Dark   | Anabel Redman              |
|      | Apr. 19 | Colossus of the Radio   | Leslie Ramon               |
|      | June 28 | The Radio Man (4)   | Ralph Milne Farley         |
|      |         | Half Past Twelve in Eternity  | Robert W. Sneddon          |
|      | July 12 | The Man Who Mastered Time (5)   | Ray Cummings               |
|      | Aug. 9  | Poor Little Pigeon (5)  | J. U. Giesy & J. B. Smith  |
|      | Aug. 16 | The Nameless Doom   | Charles A. King            |
|      | Sep. 6  | Tuned Out (4)   | Rufus King                 |
|      | Sep. 13 | The Symbol  | T. von Zieckursch          |
|      | Oct. 18 | The Leaping Death   | B. Wallis                  |
|      | Nov. 8  | The Ship of Ishtar (6)  | A. Merritt                 |
|      | Dec. 6  | Alladin, A. D. 1924   | A. D. Templo               |
| 1925 | Feb. 21 | The Throw-Back  | L. R. Shorman              |
|      |         | The Moon Men (4)  | Edgar Rice Burroughs       |
|      | Mar. 21 | The Radio Boasts (4)  | Ralph Milne Farley         |
|      | Apr. 11 | Tiger Weed  | B. Wallis                  |
|      |         | Taboo   | Don Cameron Shafer         |
|      | Aug. 9  | The White Chimpanzee  | Fred Jackson               |
|      | Sep. 5  | The Red Hawk (3)  | Edgar Rice Burroughs       |
|      | Oct. 10 | Creatures of the Ray  | James L. Anton             |
|      | Nov. 21 | The Sun-Makers (3)  | William F. McMorro         |
| 1926 | Jan. 9  | The Vanishing Professor (4)   | Fred MacIsaac              |
|      | Jan. 16 | The Trampling Horde   | Paul Anderson              |
|      | Feb. 6  | The Seal of Satan (5)   | anonymous (Fred MacIsaac)  |
|      | Feb. 20 | Sea Lure (5)  | Richard Barry              |
|      | Apr. 17 | The Return  | Katherina Haviland Taylor  |
|      | May 15  | The Thing that Hunts in the Night                                       | Marshal South              |
|      | June 26 | The Radio Planet (6)  | Ralph Milne Farley         |
|      |         | The Genius Epidemic   | John Wilstach              |
|      | July 3  | The Great Commander (4)   | anonymous (Fred MacIsaac)  |
|      | Dec. 18 | The Future Eve (6) (adapted from the French of Villiers de L'Isle Adam) | Florence Crewe-Jones       |
| 1927 | Apr. 16 | The World in the Balance  | J. P. Marshall             |
|      | May 7   | The Lost Road to Yesterday  | Garret Smith               |
|      | July 2  | Seven Footprints to Satan (5)   | A. Merritt                 |
|      | July 9  | Venus or Earth?   | William F. McMorro         |
|      | July 16 | Scourge of the Seven Seas   | Garret Smith               |
|      | Aug. 13 | The Despised Comet  | Garret Smith               |
|      | Sep. 3  | Going Down!   | W. E. Parkhurst & W. B.    |
|      | Sep. 17 | The Sun Test (6)  | Richard Barry Seabrook     |
|      | Oct. 15 | The Return of George Washington (6)                                     | George F. Worts            |
|      | Dec. 17 | A World of Indexed Numbers  | William F. McMorro         |
| 1928 | Jan. 7  | Luckett of the Moon (4)   | Slater Laffaster           |
|      | Jan. 21 | Slaves of the Wire  | Garret Smith               |
|      | Feb. 11 | Beyond the Stars! (3)   | Ray Cummings               |

(this bibliography will be concluded in the next number)



MERRITT, Abraham and BOK, Hannes

The Fox Woman and The Blue Pagoda

New York: New Collectors Group, 1946. 109pp. 28½ cm. \$3.

Further information: This is a novel begun by Merritt and completed by Bok. It contains an introduction by Paul D. O'Connor and is an edition limited to 1000 numbered copies. A variant edition exists (supposedly approximately 100 copies) in which the subject of the illustration on page 19 is a man rather than a woman; the following copies are known definitely to be variant editions: 542; 849; 852-872; 875-883. Of the pictorial title page and 5 full-page illustrations by Hannes Bok, those on page 19 (variant edition only) and page 67 were posed for by the New York fan Walter Caron.

Review: Pursued by the same band of cut-throats that have have slaughtered her husband Martin and all others in his expedition save herself, Jean Meredith flees through the Yunnan twilight from the scene of the massacre. Not fear alone is in her mind, but thoughts of revenge as well; "'Vengeance! Whoever gives me vengeance shall be my god!'" is her cry. Being wounded and heavy with child, she is soon brought to bay on a stone stairway that leads up the side of a wooded mountain. Suddenly a fox appears on the steps above her, pauses, vanishes. As abruptly, however, it reappears in a flash of russet below, confronting the outlaw band---then no fox at all is there, but instead a strange, tall woman, gowned in silken russet-red, with hair of the same hue. And at her gesture the oncoming men flee in terror. Faintness sweeps over Jean Meredith, and as she falls to the ground soft tones ring in her ears---"'You shall have your vengeance---Sister!'"

And thus opens A. Merritt's intriguing novel "The Fox Woman." It is a work that was begun almost a quarter of a century ago, of which Merritt completed before his death only the first four chapters (some 16,000 words). The remainder of these chapters show Jean Meredith recovering consciousness at the Temple of the Foxes, on the same mountain top, where she remains under the protection of Yu Ch'ien, its priest. There, too, she dies in giving birth to a daughter---also named Jean---dies amid strange rites of the Oriental fox cult. But before her death she learns that the massacre she escaped was no accident, having been perpetrated on the order of her brother-in-law Charles, who wished to remove the only obstacles standing between him and a sizeable fortune; and afterwards, with the help of supernatural powers, Yu Ch'ien saves the child from another attempt made by Charles and two hirelings in person. The three are driven from the temple---but not before they have seen the baby, above its heart a small scarlet birthmark shaped like a candle-flame waving in the wind: the symbol of the fox-women. Even this, however, was almost forgotten by Charles, in America, now, for eighteen years; "and then a cable informed him that the child was on her way."

Merritt's contribution to this novel was written during 1923, in an extremely important transition period of the author's career. During it, Merritt gradually abandoned an apparently experimental style marked by excessive use of flowery, unusual and pseudo-archaic passages. "The Metal Emperor" shows these characteristics clearly. There, soundness of plot and three-dimensional characterization have been subservient to description of a novel concept. Now, while a good novel can indeed be sometimes built upon a unique idea and nothing else, it has seldom been done. It was not done in "The Metal Emperor," which is not a good novel---either in any of the published versions that have so far appeared or in those which still remain in manuscript form; Merritt himself was "never satisfied" with it, and dubbed the work "a problem child." But in those which followed this one ("The Face in the Abyss," "Seven Footprints to Satan," "The Snake Mother") we find an increasingly great dependance upon psychology and character-



ization, which share the limelight equally with the novel concepts. Happily, "The Fox Woman" shows this later trend. Unusual figures of speech, sparingly used, breathe reality into the scenes they describe; and the characters have true life and authentic depth. To be sure, there are infrequent lapses, which serve to remind the reader that it is 1923- and not 1933-Merritt which he is perusing. But these are perhaps to be expected, and in any event they do not mar the overall effect. These first four chapters are well above the level of the average fantasy novel, and do not compare unfavorably with the author's later productions.

Although "The Blue Pagoda" is said to have been "partially plotted" by Merritt, this reviewer assumes it to be Bok's work in the main and judges it accordingly. Bok has not been left an easy point of entry into the novel: he has a background of eighteen years to fill in adequately. This he does in an eminently satisfactory manner, showing Charles Meredith gaining title to his niece's fortune by dishonest if legal means, and introducing a new major character, Paul Iascelles, who henceforth plays the leading male role. Jean, now a grown woman, arrives on the scene with her native retainer, Fien-wi, and the two take up residence in Meredith's New York City home. There also are Charles and his wife, Margot; Erwin Wilde, a psychiatrist; Pierre and von Brenner, the hirelings who two decades ago accompanied Charles to the Temple of the Foxes; and, later, Paul.

The keynote of the novel is soon seen to be vengeance, the vengeance that was promised the elder Jean before her death. And it is vengeance brought about by supernatural means through her daughter Yin Hu (as the younger Jean prefers to be known), in whom dwells the spirit of a fox-woman side by side with her normal personality. One by one those who were involved in the Chinese massacre, or those who would now harm her, die---each reached through his weakest mental point. Von Brenner, physically coveting Yin Hu, is run down by a truck while pursued by a fox he alone can see; Wilde drowns in an icy lake, hypnotized into believing that he is no longer human; Margot is crushed to a pulp in the embrace of a supernaturally animated statue of a Greek athlete that she has always desired; and so on, culminating in Charles' being beaten to death by the men whom he had hired in a last attempt to slay Yin Hu.

Much hinges on the device of dual personality---for as Yin Hu, the fox woman is in control, bent on vengeance; while as Jean Meredith, the girl is Paul's lover. The conflict arising from this is well delineated. We also encounter the motif of a painting which can "come alive," be entered and traversed, which, along with the Chinese setting, can probably be held responsible for the fallacious rumors circulating some years ago to the effect that Merritt was writing a sequel to his early short story "Through the Dragon Glass."

It is this reviewer's belief that Merritt abandoned "The Fox Woman" for mechanical reasons. He probably was unable to achieve a sufficiently believable portrayal of the double personality theme by third-person narration to suit him. And, after finishing Dwellers in the Mirage, where the problem was deftly solved by presentation in the first person (which, it might be noted, could not be utilized here) there was an additional reason to let the manuscript lie. Thus to say that Hannes Bok has succeeded in giving the reader a convincing portrayal of Yin Hu-Jean Meredith is high praise indeed.

The faults of Bok's portion are largely Merritt's own earlier ones---the style is at times a trifle too florid; there are occasions when the narration ceases to be driving and approaches the feverish; exciting situations are sometimes robbed of tenseness by being unduly prolonged; and there are often too many unusual figures of speech, which, if utilized sparingly, would have been far more effective. These are the defects that marred "The Metal Emperor," and thus it comes as no surprise to learn that Bok as a schoolboy once copied the latter in longhand that he might own a copy; this did indeed influence his style markedly. The plot of "The Blue Pagoda" is at times a trifle choppy---again a characteristic of Merritt's earlier efforts---and there are a couple of specific points that

(continued on page 6)