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THE CHECKLIST OF FANTASTIC LITERATURE

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**THE CHECKLIST  
OF FANTASTIC LITERATURE**

“In bibliographic work, after one has accumulated ninety-five per cent of the information he desires, he finds the remaining five per cent almost impossible to obtain. No sooner has the bibliography appeared on the market than somebody comes forth to announce that he or she has a book not mentioned in it, and after a while these sometimes amount to quite a disreputable number. Nevertheless, it is not worth while to try to get all; you are likely to die while waiting to obtain the last two or three per cent. Better publish what you have and let the other fellow add to it.”

Henry R. Wagner

*Bullion to Books*

# THE CHECKLIST OF FANTASTIC LITERATURE

A Bibliography of Fantasy, Weird, and  
Science Fiction Books Published in  
the English Language

EVERETT F. BLEILER

*Editor*

With a Preface by  
Melvin Korshak

1949  
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To  
FREDERICK BENJAMIN SHROYER

*Booklorist and Bibliophile*  
whose inspiration  
and encouragement  
made this volume  
possible

## PREFACE

The need for a bibliography of fantastic literature has been discussed for as long a time as readers, with their lasting elements of individualism, have discriminated in their choice of books. Yet, like psychology, the collecting of books with a fantastic theme has had "a long history but a short past". For in that short past much confusion has arisen over just *what* books were to be considered fantastic. To read every book in the English language, and by process of elimination determine which titles are, and which are not, would take a hundred lifetimes. So we must use that faculty Robert A. Heinlein once termed man's "time-binding" sense; unlike other animals man is privileged to draw upon the records and experiences of those who have preceded him. With an employment of this principle, and with a desire to include between the covers of one volume the accumulated knowledge of many men and many sources, *The Checklist of Fantastic Literature* was compiled.

The foremost purpose in making up this bibliography of fantastic books has been to be of assistance to four major groups of people: the fantasy reader and book collector, the librarian, the psychologist, and the research scholar.

For the fantasy book collector, mainly through whose reading and cooperation the data for the *Checklist* were obtained, such a book is of primary importance: it gives the reader-collector a handy, centralized source of important information that will enable him to increase his collection. The chief interest in *Checklist* was recording, not reforming, the tastes and collections of fantasy book enthusiasts.

The librarian will find this bibliography a help in classifying a hitherto neglected field of literature. Men have always found it useful to classify things, for by classifying they identify an object and it is no longer mysterious. Books are no exception.

Recently, the psychologist has shown an interest in fantastic fiction. Psychoanalytical studies by Baynes, Jung, Jacobi, Layard, Ricklin and others have shown that fantasy may be as valuable as dreams for a projection of unconscious mental processes.

For the scholar, *Checklist* can be more than a bibliography—it may be a guide to the opening of new areas of scholarship. A study such as this will aid the historian of popular literary

trends in study of the novel form, tracing as it does fantastic elements in fiction from the romances of chivalry and the Gothic novel to its present-day development. Fantasy situations have proven satisfactory in the past, for writers have found it useful to plot a story in unusual surroundings where the terms of existence and the laws of society could conveniently be made by the author. Notable examples are seen in Jonathan Swift's *Gulliver's Travels* (political satire) and in Anatole France's *Penguin Island* (social satire). And it is interesting to note the reacceptance of fantasy as a means of literary expression in recent years; some critics believe science fiction will, with the increasing public awareness of the physical world, supplant the detective story as a popular literary form. The literary historian, by a study of the *types* of books written in certain periods, can draw many conclusions on the life, mores, and thoughts of that period. An excellent illustration (and one found in this book) is the large number of invasion-of-England-by-German-forces stories, written by British authors in the 1900-1910 period. Yet this is not surprising to the historian who recalls the tremendous amount of international unrest and armament building during the sabre-rattling days before World War I. Finally, the folklorist of modern fiction will discover in fantastic literature adequate material for study of the origin and spread of modern folk beliefs.

The preparation of this study was no simple task. While bibliographies do exist,<sup>1</sup> covering a multitude of subjects, very little *bibliography* of any thoroughness, incorporating a serious methodology, was to be found covering the fantasy field. From the start the compilers knew that whatever useful bibliography did exist in some of the highly specialized fantasy fields (e. g. on the Gothic novel; on ghost and supernatural stories; on imaginary voyages) was, by the limitation of its subject matter, only a small segment of the entire field.

The earliest of these studies to come to the attention of the editors was a bibliography of ghost and supernatural stories prepared by Miss Jean Hawkins, a librarian, in 1909.<sup>2</sup> Miss Hawkins stated that her reason for compiling this listing was to aid herself, and other reference librarians, in assisting

1 For the purposes of comparison of format the bibliographies in other fields were useless, for little similarity exists in the physical makeup of one bibliography to another.

2 HAWKINS, JEAN "Ghost Stories and Tales of the Supernatural" *Bulletin of Bibliography*"; Boston, 1909: Vol 5, pp 142-145, 168-171

library readers searching for ghost stories. About 400 titles were listed in a skilled, professional manner, covering weird books and short stories which had appeared in omnibus volumes. A brief summary was given for some of the entries. Unfortunately, the subject matter was limited to a single facet of fantastic writing. While the effort was commendable for such an early date, it remains far from complete, neglecting and omitting items available even at that time.

An excellent general listing of fantastic books of all categories was made by Julius Schwartz for *Science Fiction Digest*, an amateur fantasy collector's journal of unusual merit, in 1933.<sup>3</sup> This had about 600 titles, selected from the collections of fantasy enthusiasts. Mr. Schwartz has to his credit the earliest serious attempt to cover the fantastic field. His listing contained science fiction, weird, and fantasy books. However, no bibliographical data were included; only the title and author's name appeared. Where known, the type of story was indicated by code. In spite of the brevity of the listing, it was for years the only centralized source of fantasy book titles.

The most worthwhile listing prior to *Checklist* has been the series of mimeographed sheets compiled by A. Langley Searles.<sup>4</sup> For his scholarly attempt to survey books of the fantasy field, Dr. Searles cannot be complimented too highly. Regrettably, Dr. Searles began the task at a time when his library research lacked the polished techniques it has since acquired. It is also lamentable that this bibliography has not progressed beyond the early letters of the alphabet.

Finally, mention should be made of the listings of their personal libraries, prepared for limited distribution by Forrest J Ackerman of Los Angeles; Dr. M. Doreal of Sedalia, Colorado; and J. Michael Rosenblum of Leeds, England.

Thus far, in surveying the history of fantasy bibliography, evaluations have been made of reference sources of a magazine or pamphlet nature, usually privately printed and available only to the *aficionado*, the specialist fantasy book collector. There are, however, a number of important bibliographic studies in book form. These are generally known to the fantasy scholar and collector; most of them obtainable in any large university or public library.

As a literary form the Gothic has occupied an important niche in the historical development of the novel, and most

3 SCHWARTZ, JULIUS Service Department "Science Fiction Digest"; [privately printed]; Brooklyn, 1933: Vol I No. 5 thru Vol I No. 11

4 SEARLES, A. LANGLEY A Bibliography of Fantastic Fiction [privately printed]; New York 1944 et seq



particularly the fantastic novel. High on the list of specialized, critical literature, if only by the authority of size and weight, is Montague Summers' *Gothic Bibliography*.<sup>5</sup> This study is as thorough as any ever attempted, but the inclusion by Reverend Summers of *all* known Gothic novels, many without the elements of fear and terror, renders the work useless, by itself, for the purposes of the fantasy-specialist.

Valuable supplementary references to Summers' volume, with additional classified information in the field of the weird and supernatural, are the monographs of scholars such as Edith Birkhead,<sup>6</sup> H. P. Lovecraft,<sup>7</sup> and Dorothy Scarborough.<sup>8</sup>

Less widely known is Philip Babcock Gove's *Imaginary Voyage in Prose Fiction*.<sup>9</sup> Using the subject as a thesis for his doctorate at Columbia University, Gove supplied a bibliography of unusual voyages, mostly in early fiction, noteworthy for its length. Still, it must be pointed out that not all of Gove's unusual voyages are fantastic, and thus the book's use is restricted.

No discussion of critical literature in the field would be complete without some account of the recently published study of the development of science fiction in J. O. Bailey's *Pilgrims Through Space and Time*.<sup>10</sup> Never has a study of a fantastic form been more lavishly praised or completely damned than this work—especially by people unqualified to judge in either respect. Dr. Bailey's treatise, within the limits of what it sets out to accomplish, is undoubtedly the most thorough and far-reaching investigation of the development of science fiction that has ever been undertaken. Not only is the book documented with sound scholarship, but in the course of his survey the author has done a real service in bringing to public attention many unusual and little-known titles. Bailey's work is both well-organized and informative; the conclusions he draws are, in the main, both logical and sound.

Some objections are justified when they are based on the cursory treatment accorded to the form from 1914 to the

5 SUMMERS, MONTAGUE *A Gothic Bibliography* Fortune Press; London, [1941] Limited to an edition of 750 copies

6 BIRKHEAD, EDITH *The Tale of Terror* Constable; London, 1921

7 LOVECRAFT, H. P. *Supernatural Horror in Literature* Ben Abramson; New York, 1945. While it is true that Lovecraft's monograph originally appeared in 1927 in "The Recluse", and was subsequently reprinted in other amateur fantasy magazines, for the convenience of the reader the more easily available book edition is given.

8 SCARBOROUGH, DOROTHY *The Supernatural in Modern English Fiction* Putnam; New York, 1917

9 GOVE, PHILIP BABCOCK *The Imaginary Voyage in Prose Fiction* Columbia University Press; New York, 1941

10 BAILEY, J. O. *Pilgrims Through Space and Time* Argus Books; New York, 1947

present—for in spite of the fact that Bailey clearly stated he meant to be thorough only up to 1914, the fact remains that the modern period he covers in so hasty a fashion is of as great an importance as the entire period before 1914. Again, some justifiable criticism is based on his choice of many inferior and second-rate examples to represent the field since 1914, and his exclusion of such important contributors as Stanley Weinbaum and A. Merritt. Yet from the standpoint of bibliography alone, the some 200 book items of both fictional and critical nature listed by Dr. Bailey entitle this work to a permanent place on the fantasy reference shelf.

It is easily seen how few were the sources of fantasy bibliography available to the editors. Other volumes that were available,<sup>11</sup> while important as landmarks, are of limited value to the fantasy collector because they are specialized in their content matter, or else concern themselves primarily with literary criticism. The need for a vaster and more comprehensive frame of reference that would survey and list, in one place, the entire *known* field of fantastic literature—so considered by long-standing collectors of the genre—has never been realized until publication of the present volume.

Early in 1940 the first discussions for a definitive *Checklist of Fantastic Literature* were undertaken in Decatur, Indiana, at the home of the noted bibliophile and collector, Frederick B. Shroyer. Participating in these discussions were T. E. Dikty, of Ft. Wayne, and Erle Korshak, of Chicago, noted fantasy enthusiasts. Plans were made to assemble data necessary for such a checklist and to prepare the manuscript of such a work for publication.

During the months that followed, the initiators devoted themselves to their task. Letters were sent to the *New York Times* and the *Saturday Review of Literature* announcing this project and inviting any interested scholars or collectors to contribute information and titles. Both letters were subsequently published and a large and encouraging number of responses received. The material supplied by these contributors, together with the large listings from the fantasy libraries of the three editors, resulted in the completion of a manuscript of sizeable proportions, and far larger than any other listing of fantasy-interest books ever prepared before. It was planned to publish this volume privately under the auspices of the

11 For a listing of such books as are of interest because of the bibliography given for specific fantasy authors see ANNOTATED LIST OF CRITICAL AND HISTORICAL REFERENCE WORKS at the rear of this volume.

Moonstruck Press Association, a name whimsically suggested by Mr. Shroyer.

This manuscript was in the final stage of pre-publication preparation when World War II began. Dikty entered the Armed Forces, and was shortly followed by Shroyer and Korshak. The manuscript and notes pertaining thereto were left in Ft. Wayne for safekeeping among Dikty's personal effects.

With the end of the war the demobilized editors returned to complete their task, but found the manuscript was missing. During Dikty's military absence an over-zealous house cleaner had thrown it away. Likewise lost were the notes and names of those who aided in the original project. On top of this, Shroyer, spark plug of the original project, had moved to the West Coast.

Not to be deterred in the original aim, Dikty joined Korshak in Chicago. A work of more thorough bibliography was planned, far broader in design than the earlier project. It was decided to call this *The Checklist of Fantastic Literature*; for while it was to be more than a mere checklisting of titles, the name would honor the earlier manuscript. Another letter was published in the *Saturday Review of Literature* asking for aid, and an extensive correspondence was entered into, to solicit again necessary information. Letters were written to all major fantasy collectors of the English-speaking world. To begin the new master index, Shroyer donated his personal card-file of 2000 fantasy book titles.

It is important at this point to call attention to the role of Everett F. Bleiler in preparation of the present volume. When the new project was barely underway the members of Shasta Publishers asked Mr. Bleiler to assume the chief editorial functions for the book. This choice proved to be a happy one, for his well-rounded background in fantasy reading and collecting, added to the library techniques of a trained scholar, were invaluable. His influence can be seen not only in such obvious things as the way he chose to present the data to assure maximum efficiency and easier reading but, far more subtly, in the enormous amount of research he did to insure the bibliographical accuracy of every entry. To accomplish this he spent many months in libraries, poring through reference tomes and library catalogue cards—re-checking the official records on every proposed title. In cases where doubts arose as to the inclusion of certain works, the contents of which were open to question and not available to the editors, he wrote to the authors themselves, or to their heirs,

to obtain a well qualified opinion.

Future bibliographers will applaud Mr. Bleiler for including a large number of fantastic Gothic novels. To test the validity of some fifty doubtful or suspected Gothics he located and read them for this study; a labor that caused him a disproportionate amount of mental anguish. His deductions and conclusions on the authorship of various Haggard parodies (see APPENDIX NOTES) are a real contribution to the field of scholarship.

Whatever laurels and critical acclaim this volume earns will be due, in large measure, to Everett Bleiler's editorship and vision.

*Melvin Korshak*

Chicago, Illinois

20 October 1947

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Frederick B. Shroyer, of Los Angeles, California; whose outstanding fantasy collection furnished us with a starting point, and whose private pioneer listings furnished us with an admirable example.

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*Everett F. Bleiler*

## CONTENTS

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Preface, by Melvin Korshak	- - - - -	vii
Acknowledgments	- - - - -	xv
Editor's Introduction	- - - - -	3
Key	- - - - -	13
Listing by Author	- - - - -	17
Listing by Title	- - - - -	297
Appendix Notes	- - - - -	435
Annotated List of Critical and Historical Reference Works	-	443
A Few Associational Items	- - - - -	451
Bibliographical Sources	- - - - -	455

**THE CHECKLIST  
OF FANTASTIC LITERATURE**

## INTRODUCTION

If anyone were to ask me what is meant by the term "fantasy" in modern literature, I fear that I would have to admit my ignorance. A year or so ago I would have had no difficulty answering, but the compiling and reading involved in the preparation of the *Checklist* has forced me to realize that fantasy may be almost all things to all men. I have often wished that the subject of this book were something with an objective reality, such as minerals or plants.

Nevertheless, even though disagreement exists as to just what types of fiction should legitimately be called fantasy, it is obvious that this volume must have a definition of fantasy, otherwise its very title would be ridiculous. We then had our choice of accepting one of two widely current definitions, which would include most of the individual definitions, or evolving a new definition of our own to fit the material generally conceded to be fantastic.

Our first task was to examine the two current definitions, a literary definition, and a popular definition, and see just how well either or both was logically fitted to the material which might be accepted as fantasy. In examining these possible definitions of fantasy we have used a superficially complicated, but really very simple, system of three variables: subject matter, treatment, and orientation, all three of which obviously are variables in the construction of a story.

Subject matter, in general, would include the motives contained in the story, considered not in the light of previous or later explanations, but as they happen. Fantastic subject matter, specifically, we would define as those motives which are characterized by unreality, as motives which cannot occur, could not have occurred, or have not yet occurred, with a strong emphasis on improbability and impossibility. Examples of such fantastic motives are ghosts (*The Monk*, by M. G. Lewis), demons (*The Devil and Daniel Webster*, by Stephen Vincent Benet), supernatural magic (*Skull-Face and Others*, by Robert E. Howard), super-scientific inventions (*The Mightiest Machine*, by John W. Campbell, Jr.), future happenings (*The Post-Master General*, by Hilaire Belloc), or reversals of history (*The Fourth Napoleon*, by Charles Benham), to name a few. We do not, of course, deny that many of these fantastic motives have developed into reality, as in science fiction, and readily



admit that in the definition of impossible and improbable there is legitimate ground for disagreement.

Treatment is the author's method of developing his material. An author may make use of atmospheric devices to emphasize the fantastic nature of his subject matter, or may wittingly tone down the fantastic motives. Examples of such differences in intention may be seen by comparing *The Castle of Otranto*, by Horace Walpole, where the primary intention is to create an atmosphere of unreality and marvel, with *The Turn of the Screw*, by Henry James, where the fantastic connotations have been so minimized that some authorities have doubted whether James's work is really a ghost story.

Orientation might be defined simply as the absence or presence of rationalization for the fantastic material in the book. Many of the Gothics, such as Clara Reeve's *Old English Baron*, or Lorenz Flammenberg's *Necromancer*, have an abundance of fantastic motives and extremely fantastic treatment, coupled with final rationalization or mundane explanation. As examples of unrationalized stories of the same type we might give *The Monk*, by M. G. Lewis, *The Hermitage*, by William Hutchinson, and the short pieces in Nathan Drake's *Literary Hours*. We emphasize orientation as a separate variable apart from subject matter because of its inferred importance in the later definitions

Let us now turn to the three definitions of fantasy we shall examine; and see how each of them uses the three variables.

Our first definition, a literary definition, has been derived by observing the practice of learned classificatory sources such as the *Book Review Digest*, the *Cumulative Book Index*, and critical literature, all of which seems to follow a consistent definition of fantasy. This would include, as a basis, such works as are fantastic in subject matter and orientation, and a few other groups. Such other groups would include many rationalized fantasies; many mystery stories with a strong element of fantastic treatment; and whimsical stories. We must observe at this point that the word "whimsy" is, as well as "fantasy", not consistently defined; some, as dictionary definitions, consider "whimsy" equivalent to "fantasy"; others consider "whimsy" as merely a literary technique not necessarily related to "fantasy". We conform to the latter view in our usage of the word "whimsy", and would include such stories as *One More Spring*, by Robert Nathan, and much of the work of John K. Bangs.

Fantastic subject matter would include ghosts, demons, super-science, future history, and supernatural magic; it would

probably not include stories of future life, (H. G. Wells's *Food of the Gods*) and reversals of history (Charles Benham's *Fourth Napoleon*).

Our second definition is the more or less unconscious definition used by the popular fantastic movement. We have derived it from an examination of the usage of the seventy or more collectors who have contributed to this volume, and more generally, on the usage of the various forms of popular magazine fantastic fiction during the past twenty-five years. This definition, like the literary definition, would consider such stories fantastic as are characterized by fantasy subject matter and orientation, but would interpret fantastic subject matter much more liberally than would the literary definition.

Treatment would play an important part in the popular definition, as in the literary definition. Such specific rationalized stories, as *The Hill of Dreams* and *The Three Impostors*, by Arthur Machen, or *News from Nowhere*, by William Morris, probably because of their strong fantastic elements in subject matter and treatment, are considered fantastic. But that the popular movement is not wholly consistent may be seen from the fact that many other stories, equally fantastic in subject matter and treatment, as for example, *The Rim of the Pit*, by Hake Talbot, or *It Walks by Night*, by John Dickson Carr are not accepted as fantasy. We might observe, however, that while the majority of collectors would not consider such stories fantastic, a few would.

The popular definition would also include a specific genre of story, the prehistoric story, which the literary definition would probably exclude. Stories dealing with prehistoric man such as *In the Morning of Time*, by Charles G. D. Roberts, or pre-Columbian man in the New World, as *The Vanished Empire*, by Waldo Dunn, even though motives, treatment, and orientation were completely non-fantastic, except for unwitting anachronisms, would be considered fantastic. Personalized prehistoric beast stories, such as John Taine's *Before the Dawn*, apart from the fantastic invention which makes the story possible, would be considered fantastic, even though exactly parallel stories with modern beasts would not.

The popular definition does not accept whimsy as fantastic, except where, as in the work of John K. Bangs, or H. E. Bates, it is coupled with fantasy.

Some thought has been given to a formal definition of fantasy within the popular fantastic movement. Subdivisions of fantasy have also been attempted. Such definitions have unanimously stressed subject matter, and have often ignored

treatment and orientation. All, to the best of my knowledge, have missed the essential fact that the material contained in the popular definition of fantasy is really not uniform and logically derived, but due merely to allogical historical chance.

A further difficulty arises from the fact that many persons who have accomplished a fairly satisfactory division of fantasy believe that they have thereby attained to a satisfactory definition. Under the most generally accepted of these classifications, stories have been divided into three major headings: science fiction, weird fiction, and light fantasy, or "pure" fantasy, or "fantasy". That such a classification is neither a definition nor a suitable subdivision of fantasy is obvious. It does not state any common element lacking in other genres of fiction but present in fantasy, but begs the question of definition by referring to several smaller definitions. As a classification it represents neither a scientifically derived classification nor a natural division within the material itself. Thus, science fiction is distinguished from both weird fiction and light fantasy by its selection of more nearly possible subject matter; its stress is not on *cannot*, but on *has not yet*. Weird fiction is differentiated from light fantasy by the emotional intention of the author; if he wishes to amuse the reader, the story is light fantasy; if to horrify or frighten him, the story is weird. The best that can be said about such a multiple criterion classification is that it is sanctioned by long usage.

Having considered the two most important definitions of fantasy, the literary and popular, we have the possibility of attempting a more logical definition, based on an examination of materials considered fantastic by almost everyone. With such an ideal definition we might say that a fantastic story is a story in which the subject matter cannot happen, could not have happened, or has not yet happened, with a strong emphasis on improbability or impossibility, with fantastic orientation. Treatment is unimportant.

Our selection of one of the three definitions given above has been conditioned by two factors: desire to establish a genre, and desire to record the modern fantastic movement. Therefore, we have rejected the literary definition of fantasy with its inclusion of whimsy, for whimsy can be justified neither in logic nor in popular usage.

In general we attempted a compromise between the popular and logical definitions. In the older, more standard titles, we have followed popular usage and have included such rationalized stories as generally are accepted as fantasy. Such

stories would include *The Hill of Dreams* and *The Three Impostors*, by Arthur Machen; *Daybreak*, by James Cowan; and a few other titles. Such titles, however, would not exceed a score or two. In stories which we are listing for the first time, or which are not generally known to collectors, we have followed the logical definition as rigidly as possible, allowing for certain difficulties of classification.

Our setting certain standards for fantasy did not, however, solve our problem completely, for the application of these standards caused many new difficulties. We might list some of these difficulties of application: borderline material, a fantasy quantum, and background fantasy.

Borderline material seems to be caused by the very nature of literature itself. Genres overlap; a fantasy may be a detective story as well as a fantasy, as may be seen from Arthur B. Reeve's Craig Kennedy stories and H. F. Heard's Mr. Mycroft stories. Dividing lines within related materials, in addition, are often difficult to determine. Where is the dividing line between the sentimental Gothic and the horror Gothic; the fictional utopia and the non-fictional utopia; the lost race story and the primitive adventure story; the occult novel and the occult fictionalized vision? In ideal cases the differentiation is easy, but what should one do with *The Children of the Abbey*, by Regina M. Roche, *Looking Forward*, by H. W. Hillman, *Heart of Jade*, by Salvador de Madariaga, or *The Wisdom of Angels*, by Thomas L. Harris? Our basic problem may best be summarized by the statement that products of the human psyche do not lend themselves to a rigid classification like rocks or plants, but may overlap.

A fantasy quantum would have been a very desirable aid to us in this compilation. Just how much unrationalized fantastic subject matter must be present to permit the story to be considered fantastic? Is there a minimum amount? The popular movement, as well as the literary world, remains undecided. Some readers believe that no story should be considered fantastic unless the fantasy element is the main interest in the story, and that "a single ghost peering through a window for a single moment" is insufficient. Others would consider the single ghost sufficient justification for calling the story fantastic, and would willingly read an otherwise uninteresting book for this single episode. David Lindsay's *A Blade for Sale* is an excellent example of such a story. The family bogle, a death premonition, appears to one of the minor characters for a few moments, and its prediction is immediately fulfilled. Lindsay's intention is obviously supernatural. What

should we do with such a story? Our solution has involved taking a middle way, although our own sympathies lie with the first group mentioned, since we believe that the majority of our readers are inclined to accept a minimum amount of fantasy.

Background fantasy might be defined as fantasy which, although plentiful enough in quantity, remains in the background of the story. As examples we might mention Sax Rohmer's *Day the World Ended* and Roland Phillips's *Golden Isle*, in both of which super-scientific machines lurk in the background, well able to perform their super-scientific task, but for some reason or other never operate.

Closely connected with the problem of background fantasy and minimal fantasy is the case of the isolated fantasy story included in a volume of non-fantastic material. In *Seven Tales and Alexander*, by H. E. Bates, for example, although *The Peach Tree* and *The King Who Lived on Air* are more or less fantastic, the other six stories are merely whimsical. In such cases we have decided arbitrarily, after some doubts, that since the fantastic stories concerned were not easily available elsewhere, we were justified in listing the entire volume.

Despite many requests from correspondents we have remained firm in our determination to exclude folkloristic books of mythology, fairy tales, and legends, as well as factual ghost stories and factual psychic experiences. That these subjects are closely related to fantasy in origin and scope is in no way denied.

We have had three other requirements: that the books be prose; non-classical in nature; and written after 1764 (Horace Walpole's *Castle of Otranto*). Fantastic poetry would have required a volume much larger than this for even a partial listing. It seemed rather pointless to include early material like *Beowulf* or the *Nibelungenlied*, and both unnecessary and irreverent to list such classics as Shakespeare's *Tempest* or Goethe's *Faust*.

But, in a few historically important cases we have made exceptions to this rule. We have included a very small number of anthologies of all fantastic poetry, such as August Derleth's *Dark of the Moon*, and a few fantastic epics, such as W. B. Henderson's *New Argonautica*. Also listed were the classic *Gulliver's Travels*, by Jonathan Swift, and four 16th century romances of chivalry of the Amadis cycle.

That a personal element has entered into the selection of the titles listed cannot be denied. It seems to us unavoidable.



The sources for the compilation of this bibliography have been five: collectors, literary experts, critical and historical literature, previous compilations, and our own reading.

Our basic list is the common property and experience of thirty years of fantasy readers, who have willingly shared their enthusiasm and knowledge with others. The pages of ACKNOWLEDGMENTS list those to whom we are specifically indebted. Our second source has been the kind assistance of several literary experts, who very graciously have gone over the manuscript and filled in some important lacunae. In our third source critical reviews from the *Book Review Digest*, and the book review sections of the *New Yorker*, *New York Times*, *Chicago Sun*, *Chicago Sunday Tribune*, and the *Saturday Review of Literature* have been of value. The reference works listed in the rear have also furnished many titles. Previous compilations ranging in time from Miss Hawkins's short listing of ghost stories, as mentioned in Mr. Korshak's preface, to more modern attempts have confirmed our basic list. Lastly, we may include the editor's own off-trail reading, which combined with that of Messrs. Dikty, Korshak, and Reinsberg, furnished many titles.

After obtaining titles from our various sources, we did everything in our power to check the books concerned. Since no library in the world, including both the Library of Congress and the British Museum, possesses copies of all the books listed, it has been beyond our power to check them all by reading. As many as were available to us were read; others were checked in book reviews and critical literature. Books in the small remaining portion were accepted if they had been read by the collectors submitting them, and had been considered fantastic. Thus, if the majority of the collectors listed have agreed in considering a non-available book fantastic, we have usually accepted their decision. Any non-fantastic titles which may have been included, and which cannot be attributed to a legitimate difference of opinion, are solely the fault of the editor.

We regret that it was impracticable for us to furnish a key to the subject matter of each book. The reviews and historical sources with which whenever possible we checked those books we had not read ourselves were, as a rule, inadequate for this. The four workers on the project, in addition, after an essay at classification came to the conclusion that even an extremely complicated keying system would prove inadequate, and that nothing less than a short summary of each book would prove satisfactory; an obvious impossibility. How else could one

describe David Lindsay's *Voyage to Arcturus* or Ronald Fraser's *Flower Phantoms*?

All the books listed in this volume have been checked against library authorities for correctness of information. In the few cases where complete information was not obtainable we have omitted what could not be checked. The practice of listing non-existent books has been so widespread among book collectors, and the bibliographer's privilege of giving partial information has been so abused, that we have gone to the other extreme and have excluded at least 2,000 books which were either uncheckable for library information, or were doubtful as fantasy. Since some of the titles were submitted to us incorrectly, from the memories of our sources, it is possible that the archetypal titles may some day be discovered and listed in a supplement. Meanwhile, we have restricted ourselves to *confirmed* material.

Our primary sources of library information have been the *Library of Congress Catalogue of Printed Cards* for American books, and the *British Museum Catalogue of Printed Cards*, as supplemented, for British books. Both authorities, however, are not complete: at least ten percent of our titles are not represented in either system; and as secondary sources we have used *The English Catalogue of Books*, *The American Catalogue*, and specialized bibliographies as indicated in our BIBLIOGRAPHICAL SOURCES section.

The actual bibliographic method used should be largely self-explanatory, since it is a combination of what seemed to us the best features of both British and American library procedures. Author's name, title of the book, publisher, place of publication, date of publication, pagination, illustrations are given in this order. Full publication information has been given under one edition of the book only. We have not attempted to set ourselves up as authorities for first editions, but have contented ourselves with supplying full information from the earliest example of the book available to us, which in the vast majority of cases is the first edition. Information not contained in the volume itself, if available from other sources, has been enclosed in brackets.

In two respects we have broken with standard library procedure for the convenience of the reader. Books published anonymously have not been filed according to title in the authors' section, but have been grouped together under the headings [Anonymous] and [Anonymous Anthology]. Initials, where only initials appear as the author's name, have been filed under the first initial, instead of the last initial. We

believe these innovations will be more convenient for the reader.

We realize that this study is far from complete, and will gladly accept any additions or corrections that readers may offer us. In all probability this project will continue, and supplementary volumes, should the demand prove great enough, will be issued.

*Everett F. Bleiler*

Chicago, Illinois

20 October 1947

## KEY

### SERVISS, GARRETT P

Edison's Conquest of Mars Carcosa House; Los Angeles  
1947 186 ill 1500 copy edition (see NOTE 10)

*INFORMATION* is given in the following order: author's name, title of book, publisher, place of publication, date of publication, number of pages, illustration status, and special information, as in the above example. The number of copies quoted indicates to what extent the edition was limited. The phrase *See NOTE 10* refers to the APPENDIX NOTES at the rear of this volume.

*ADDITIONAL INFORMATION*: Material appearing between brackets does not appear within the volume itself, and has been obtained from other sources as additional information. Names of important publishers have been quoted in their shortened form. Thus, *Scribner* would stand for *Charles Scribner's Sons*. In pagination, when a number preceded by another number and a hyphen (e.g. 5-218) is given for pagination, the first number is the first numbered page of the text. The last number is the last numbered page of the book. In many early books where pagination has not been available, only the number of volumes is given. Illustrations in the text portion of the book have been indicated by the abbreviation *ill*; a frontispiece alone, with no illustrations in the text, by the abbreviation *front*; and a portrait used as a frontispiece, by the abbreviation *port*. Juvenile literature has been designated by the abbreviation *juv*.

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## **LISTING BY TITLE**

# A

- ! ! !.....HEPWORTH, GEORGE  
A. D. 2000.....FULLER, ALVARADO M  
A. D. 2050. Electrical Development at Atlantis  
A FORMER RESIDENT OF THE HUB  
Abandoned, The.....VERNE, JULES  
Abbey of St. Asaph, The.....AUTHOR OF "MADELEINE"  
Abbot of Monserat.....GREEN, WILLIAM CHILD  
Abbs, His Story.....HYNE, C J CUTCLIFFE  
Abishag.....ARNOUX, ALEXANDRE  
Above the Dark Circus.....WALPOLE, HUGH  
Above All Else.....SHIEL, M P  
Abraham's Bosom.....KING, BASIL  
Absolute at Large, The.....CAPEK, KAREL  
Abyss.....ANET, CLAUDE  
Accusing Spirit, The.....PILKINGTON, MISS  
Achievements of Luther Trant, The.....BALMER, EDWIN and  
MacHARG, WILLIAM  
Acolhuans, The.....BEATTY, JOHN  
Across the Border Line.....YOUNG, CHARLES V P  
Across the Stream.....BENSON, E F  
Across the Zodiac.....GREG, PERCY  
Across the Zodiac.....PALLANDER, EDWIN  
Actions and Reactions.....KIPLING, RUDYARD  
Adam and Eve.....ERSKINE, JOHN  
Adam and Eve and Pinch Me.....COPPARD, A E  
Adam and the Serpent.....FISHER, VARDIS  
Adam Chasers, The.....BOWER, B M  
Adam in Moonshine.....PRIESTLEY, J B  
Adam's First Wife.....SPELLER, JANE and ROBERT  
Adeline St. Julian.....KER, MRS ANN  
Adrift in a Boneyard.....TAYLOR, ROBERT LEWIS  
Adrift in the Stratosphere.....LOW, A M  
Adrift in the Unknown.....COOK, W W  
Adventure among the Rosicrucians, An.....STUDENT OF  
OCCULTISM, A  
Adventurer, The.....OSBOURNE, LLOYD  
Adventures and Fantasy.....HERING, HENRY A  
Adventures in Heaven.....ANGOFF, CHARLES  
Adventures in the Land of the Behemoth.....VERNE, JULES  
Adventures in the Moon and Other Worlds....[ANONYMOUS]

- Adventures in Time and Space.....HEALY, RAYMOND J and  
McCOMAS, J F
- Adventures of a Micro-Man.....PALLANDER, EDWIN
- Adventures of a Skeleton, The.....WALTERMIRE, BEECHER W
- Adventures of Abdalla, Son of Hanif, The.....[ANONYMOUS]
- Adventures of an Atom, The.....AUTHOR OF "THE DANCING  
IMPS OF THE WINE"
- Adventures of Baron Munchausen, The.....[ANONYMOUS]
- Adventures of Captain Kettle, The.....HYNE, C J CUTCLIFFE
- Adventures of Captain Mago, The.....CAHUN, LEON
- Adventures of Harlequin, The.....BICKLEY, FRANCIS
- Adventures of Hatim Tai, The...ALGER, WILLIAM ROUNSEVILLE
- Adventures of Jones, The.....CARRUTH, HAYDEN
- Adventures of Mr. Joseph P. Cray, The...OPPENHEIM, E PHILLIPS
- Adventures of Signor Gaudentio di Lucca, The...[ANONYMOUS]
- Adventures of Telemachus.....FENELON, FRANCOIS
- Adventures of the Adventurers' Club, The.....[ANONYMOUS]
- Adventures of the Black Girl, The.....SHAW, BERNARD
- Adventures of the Seven Princesses of Babylon, The  
[ANONYMOUS]
- Adventures of the Young Soldier, The.....JOAD, C E M
- Adventures of Wyndham Smith, The.....WRIGHT, S F
- Adventures to Come.....ESENWEIN, J BERG
- Adventures with the Mermaids.....DAVIES, M C
- Aerial Burglars, The.....BLYTH, JAMES
- Aerial Flight to the Realm of Peace, The.....KAYSER, MARTHA
- Aerial Runaway, An.....CHIPMAN, WILLIAM P and C P
- Aerodrome, The.....WARNER, REX
- Affair of Dishonor, An.....DE MORGAN, WILLIAM
- Afield and Afloat.....STOCKTON, FRANK
- African Treasure, An.....COBBAN, JAMES M
- African Witch, The.....CARY, JOYCE
- After Dark and Other Stories.....COLLINS, WILKIE
- After Dinner Story.....IRISH, WILLIAM
- After London.....JEFFERIES, RICHARD
- After Many a Summer Dies the Swan.....HUXLEY, ALDOUS
- After the Afternoon.....MacARTHUR, ARTHUR
- After the Cataclysm.....BLANCHARD, H P
- After the Clouds.....DAVY, CATHERINE
- After the Death of Don Juan.....WARNER, SYLVIA TOWNSEND
- After the Strike of a Sex.....MILLER, GEORGE N
- After This.....KENT, RYLAND
- After Us.....LOCKHART-MUMMERY, JOHN P
- After Worlds Collide....BALMER, EDWIN and WYLIE, PHILLIP
- Afternoons in Utopia.....LEACOCK, STEPHEN
- Against the Grain.....HUYSMANS, J K

- Against the Red Sky.....BARBOR, H R  
Agar Halfi, the Mystic.....FILKIN, ROLAND  
Age of Progress, The.....MOORE, DAVID  
Age of Science, The.....NOSTRADAMUS, MERLIN  
Ai.....DANIEL, CHARLES S  
Air Bandits, The.....LINDSAY, DAVID T  
Air Devil, The.....BEVERLEY, BARRINGTON  
Air Monster.....GREEN, EDWIN  
Air Pirates, The.....GULL, C RANGER  
Air Reprisal.....POLLARD, A O  
Air Ship, The.....FLETCHER, J S  
Air Trust, The.....ENGLAND, G A  
Air-God's Parade.....STOKES, SIMPSON  
Airplane in the Arabian Nights, An.....GOULD, ARTHUR LEE  
Airship Dragon-Fly, The.....HOPKINS, WILLIAM J  
Aladdin in London.....HUME, FERGUS  
Alan Fitz-Osbourne.....FULLER, [ANNE]  
Albigenses, The.....MATURIN, CHARLES  
Alcyon.....PHILLPOTTS, EDEN  
Aleriel.....LACK-SZYRMA, WLADISLAS S  
Alexander.....MANN, KLAUS  
Alexander & Three Small Plays.....DUNSANY, LORD  
Alexis.....[ANONYMOUS]  
Alf's Button.....DARLINGTON, W A  
Alf's Carpet.....DARLINGTON, W A  
Alf's New Button.....DARLINGTON, W A  
Alibeg the Tempter.....GREEN, WILLIAM C  
Alice.....BULWER-LYTTON, EDWARD G  
Alice in Blunderland.....BANGS, JOHN K  
Alice's Adventures in Wonderland.....CARROLL, LEWIS  
Alice-for-Short.....DE MORGAN, WILLIAM  
Alien from Heaven, An.....CRANE, NATHALIA  
Alien Souls.....ABDULLAH, ACHMED  
All Aboard for Ararat.....WELLS, H G  
All Around the Moon.....VERNE, JULES  
All for His Country.....GIESY, J U  
All Four Winds.....MUNDY, TALBOT  
All Hallows' Eve.....WILLIAMS, CHARLES  
All in the Dark.....LE FANU, J S  
All Men Are Ghosts.....JACKS, L P  
All Moonshine.....WHITEING, RICHARD  
All or Nothing.....BERESFORD, J D  
All Sorts and Conditions of Men.....BESANT, WALTER and  
RICE, JAMES  
All Souls' Night.....KELLY, JOHN  
All Souls' Night.....WALPOLE, HUGH

- Allan and the Holy Flower.....HAGGARD, H RIDER  
 Allan and the Ice Gods.....HAGGARD, H RIDER  
 Allan the Hunter.....HAGGARD, H RIDER  
 Allan Quatermain.....HAGGARD, H RIDER  
 Allan's Wife.....HAGGARD, H RIDER  
 Allouman, and Other Tales.....MAUPASSANT, GUY DE  
 Al-Modad.....MOORE, M LOUISE  
 Almorán and Hamet.....HAWKESWORTH, JOHN  
 Almost Perfect State, The.....MARQUIS, DON  
 Alpine Fay, The.....WERNER, E  
 Alraune.....EWERS, HANNS HEINZ  
 Already Walks To-morrow.....STREET, A G  
 Alroy.Ixion in Heaven. The Infernal Marriage.....DISRAELI,  
 BENJAMIN  
 Altar of the Legion, The...BISHOP, FARNUM and BRODEUR A G  
 Altar-Piece, The.....ROYDE-SMITH, NAOMI  
 Altruria.....SMITH, TITUS K  
 Altrurian Farms.....WILKINS, HILLIARD  
 Amadis of Gaul.....[ANONYMOUS]  
 Amazing Spectacles.....GODBER, NOEL  
 Amazonian Republic, The.....SAVAGE, TIMOTHY  
 Amber Witch, The.....MEINHOLD, WILHELM  
 Ambrosio.....LEWIS, M G  
 America Betrayed.....NELSON, ALBERT D  
 American Fallen.....WALKER, J BERNARD  
 America the Menace.....DUHAMEL, GEORGES  
 American Adventurer, The.....MAGUIRE, DON  
 American Emperor, An.....TRACY, LOUIS  
 American Emperor, The.....SALISBURY, WILLIAM  
 American Ghost Stories.....HARPER, C ARMITAGE  
 American Mystery Stories.....WELLS, CAROLYN  
 Among the Gnomes.....HARTMANN, FRANZ  
 Among the Immortals.....FISHER, MARY A  
 Among the Lost People.....AIKEN, CONRAD  
 Amos Judd.....MITCHELL, J A  
 Amos Kilbright, His Adscititious Experiences.....STOCKTON,  
 FRANK  
 Amphibians, The.....WRIGHT, S FOWLER  
 Amulet, The.....BLACKLEDGE, KATHERINE TREAT  
 Amulet of Tarv, The.....KENSETT, PERCY F  
 Amusing Prose Chapbooks.....CUNNINGHAM, ROBERT H  
 Ancient Allan, The.....HAGGARD, H RIDER  
 Ancient Records.....CURTIES, T J HORSLEY  
 Ancient Sorceries.....BLACKWOOD, A  
 And a New Earth.....JACOMB, C E  
 And Berry Came Too.....YATES, DORNFORD



- And the Darkness Falls.....KARLOFF, BORIS  
 "And the Dead Spake".....BENSON, E F  
 Andree at the North Pole.....LEWIS, LEON  
 Angel, The.....THORNE, GUY  
 Angel and the Idiot, The.....[ANONYMOUS]  
 Angel in the Mist, The.....SPEAIGHT, ROBERT  
 Angel Island.....GILLMORE, INEZ H  
 Angel of Pain, The.....BENSON, E F  
 Angel of the Revolution, The.....GRIFFITH, GEORGE  
 Angelic Avengers, The.....ANDREZEL, PIERRE  
 Angels and Women.....[ANONYMOUS]  
 Angels of Mons, The.....MACHEN, ARTHUR  
 Angels on Horseback.....JAEGER, C K  
 Angel's Wickedness.....CORELLI, MARIE  
 Anglo-Saxons, Onward!.....DAVENPORT, BENJAMIN R  
 Angry Planet, The.....CROSS, JOHN KEIR  
 Animal Farm.....ORWELL, GEORGE  
 Animals Arise!!!.....CHAPPELL, GEORGE S  
 Anna Perenna.....SIMS, ALAN  
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 Annals of the Twenty-ninth Century.....[ANONYMOUS]  
 A.D. 2000.....FULLER, ALVARADO M  
 Anno Domini 2000.....VOGEL, SIR JULIUS  
 A.D. 2050. Electrical Development at Atlantis.....A FORMER  
 RESIDENT OF THE HUB  
 Another Grey Ghost Book.....MIDDLETON, J A  
 Another Shore.....REDDIN, KENNETH S  
 Another World.....HERMES  
 Ant Heap, The.....KNOBLOCK, EDWARD  
 Antarctic Mystery, An.....VERNE, JULES  
 Anthem.....RAND, AYN  
 Anti-babel and Other Such Doings....BISHOP, WILLIAM HENRY  
 Anticipations of the Future.....[ANONYMOUS]  
 Antiquary, The.....SCOTT, WALTER  
 Ants of Timothy Thuemmel, The.....FERENCZY, ARPAD  
 Anymoon.....BLEACKLEY, HORACE W  
 Ape, the Idiot, and Other People, The.....MORROW, W C  
 Apes, The.....PHILLPOTTS EDEN  
 Apocalypse of Life, An.....CHENEY, WALTER T  
 Apostle of the Cylinder, The.....ROUSSEAU, VICTOR  
 Apparition.....CLARK, FREDERICK L  
 Apparition, The.....A LADY  
 Appius and Virginia.....TREVELYAN, G E  
 Approaching Storm, The.....TILLYARD, AELFRIDA  
 Arabesques.....GREENOUGH, MRS RICHARD S  
 Arabian Nights.....BURTON, RICHARD

- Arabian Tales.....CHAVIS, DOM and CAZOTTE, M  
 Arachne.....PHILLPOTTS, EDEN  
 Archer in the Arras, The.....SPENCE, LEWIS  
 Archibald Malmaison.....HAWTHORNE, JULIAN  
 Ardath.....CORELLI, MARIE  
 Argal ..... [ANONYMOUS]  
 Ariadne and the Bull.....FARJEON, ELEANOR  
 Aristokia.....PEZET, A WASHINGTON  
 Aristopia.....HOLFORD, CASTELLO N  
 Ark of the Covenant, The.....MacCLURE, VICTOR  
 Arkham House Publications [See Note 8]  
 Armada of the Air.....BENTLEY, NORMAN  
 Armageddon.....DE FOREST, ELEANOR  
 Armageddon.....WATERLOO, STANLEY  
 Armageddon, 190.....SEESTERN  
 Armata ..... T E  
 Armed with a New Terror.....DU BOIS, THEODORA  
 Armoured Doves.....NEWMAN, BERNARD  
 Arms of Phaedra, The.....WORTH, NIGEL  
 Arms of the Sun, The.....MILLS, LADY DOROTHY  
 Around a Distant Star.....DELAIRE, JEAN  
 Around the Moon.....VERNE, JULES  
 Around the World in Eighty Hours.....COOK, W W  
 Arrogant History of White Ben, The.....DANE, CLEMENCE  
 Arrow and Two Other Stories, The.....MORLEY, CHRISTOPHER  
 Artabanzanus, the Demon of the Great Lake.....FERRAR,  
 WILLIAM M  
 Arthur Merwyn.....BROWN, CHARLES BROCKDEN  
 Artificial Girl, The.....COLE, ROBERT W  
 Artificial Mother, The.....G H P  
 'As a Watch in the Night'.....PRAED, MRS CAMPBELL  
 As If.....WILLIAMS, CORA L  
 As It Was in the Beginning.....DEAMER, DULCIE  
 As It Was in the Beginning.....MIGHELS, PHILIP VERRILL  
 As It Was Written.....LUSKA, SIDNEY  
 As It Was Written.....SPEIGHT, T W  
 As the Sparks Fly Upward.....BRADY, CYRUS T  
 Asbestos Society of Sinners, The.....FOGG, LAWRENCE D  
 Ashes of a God, The.....BAIN, F W  
 Asleep in the Afternoon.....LARGE, E C  
 Asmodeus.....LE SAGE, A R  
 Asses in Clover.....O'DUFFY, EIMAR  
 Astonishing Island, The.....HOLTBY, WINIFRED  
 Astraea's Return.....[ANONYMOUS]  
 Astral Bridegroom, An.....LEES, ROBERT J

- Astral Crime, An.....BURBANK, L C  
 Astrologer of Chaldea, The.....STRICKLAND, WILLIAM P  
 Astyanax.....BROWN, JOSEPH M  
 Asylum, The.....MITCHELL, ISAAC  
 Asylum Piece.....KAVAN, ANNA  
 At a Winter's Fire.....CAPES, BERNARD  
 At Dead of Night.....THOMSON, C C  
 At Midnight on the 31st of March.....CASE, JOSEPHINE Y  
 At the Earth's Core.....BURROUGHS, E R  
 At the End of the World.....GUEST, ERNEST  
 At the Ghost Hour.....HEYSE, PAUL J VON  
 At the Rising of the Moon.....MATHEW, FRANK J  
 At the Sign of Sagittarius.....INCE, RICHARD BASIL  
 At the Threshold.....DEARBORN, LAURA  
 Atalanta.....RICHARDS, C N  
 Atalantis.....[ANONYMOUS]  
 Atalantis.....MORROW, LOWELL H  
 Atavar.....REEVE, ARTHUR B  
 Athalie.....CHAMBERS, ROBERT W  
 Athonia.....SCHUETTE, H GEORGE  
 Athothis.....MINOR, THOMAS C  
 Atla.....SMITH, MRS J GREGORY  
 Atlanteans.....ODELL, SAMUEL W  
 Atlantida.....BENOIT, PIERRE  
 Atlantis.....HAUPTMANN, GERHART  
 Atlantis Rising.....VIGERS, DAPHNE  
 Atlantis the Book of the Angels.....METCHIN, D BRIDGMAN  
 Atman.....WILLIAMS, FRANCIS HOWARD  
 Atoms.....WIGNALL, T C and KNOX, G D  
 Atoms of Empire.....HYNE, C J CUTCLIFFE  
 Attack on America.....WHITE, ARED  
 Attraction of the Compass.....DODGE, HOWARD L  
 Auriol.....AINSWORTH, WILLIAM HARRISON  
 Auroraphone, The.....COLE, CYRUS  
 Austenburn Castle.....AN UNPATRONIZED FEMALE  
 Austral Globe, The.....RAMSEY, MILTON W  
 Aut Diabolos Aut Nihil....."X L"  
 Authors in Paradise.....GRIFFITHS, ALAN  
 Autobiography of Satan, The.....BEARD, JOHN RELLY  
 Automaton Ear and Other Sketches, The.....McLANDBURGH,  
 FLORENCE  
 Avatar.....GAUTIER, THEOPHILE  
 Avatars, The.....A E  
 Avenging Ray, The.....SEAMARK  
 Avenging Ray, The.....SMALL, AUSTIN J  
 Avernus.....BOND, MARY B

- Avillion and Other Tales.....AUTHOR OF "OLIVE"  
Awakening, The.....SEVERY, MELVIN L  
Awakening of Zojas, The.....MICHELSON, MIRIAM  
Away from the Here and Now.....HARRIS, CLAIRE W  
Axel Ebersson.....LAURIE, A  
Ayesha.....HAGGARD, H RIDER  
Aztec Treasure House, The.....JANVIER, THOMAS A  
Aztec-Hunters, The.....ROLT-WHEELER, FRANCIS W

## B

- B. U. N. C.....GRAY, FRANCES  
 Babes in the Darkling Wood.....WELLS, H G  
 Babouk.....ENDORE, S GUY  
 Baby of the Future, The.....TRAILL, H D  
 Babylon Electrified.....BLEUNARD, ALBERT  
 Babylonian Nights' Entertainments.....KERRUISH, JESSIE D  
 Babyons, The.....DANE, CLEMENCE  
 Bachelor Girl, The.....BALLOU, W HOSEA  
 Back Home.....SLOANE, WILLIAM M  
 Back to Life A. D. 2000.....FULLER, ALVARADO M  
 Back to Methusaleh.....SHAW, BERNARD  
 Back to the Stone Age.....BURROUGHS, EDGAR RICE  
 Backslider, The.....ALLEN, GRANT  
 Baital Pachisi, The.....[ANONYMOUS]  
 Baker's Cat, The.....BULLETT, GERALD W  
 Ball and the Cross, The.....CHESTERTON, G K  
 Ball of Fire, The.....CHESTER, GEORGE R and LILLIAN  
 Balloon, The.....[ANONYMOUS]  
 Balm of Gilead.....ROTHERY, AGNES, EDWARDS  
 Balthazar the Magus.....VAN DER NAILLEN, ALBERT  
 Baltimore Gun Club, The.....VERNE, JULES  
 Bandaged Face, The.....PONDER, ZITA I  
 Bands of Orion, The.....LANE, TEMPLE  
 Banshee's Warning, The.....RIDDELL, MRS J H  
 Banzail .....PARABELLUM  
 Barabbas.....CORELLI, MARIE  
 Barbarous Britishers, The.....TRAILL, HENRY DUFF  
 Barge of Haunted Lives, The.....TYSON, J AUBREY  
 Barly Fields, The.....NATHAN, ROBERT  
 Barnaby.....JOHNSON, CROCKETT  
 Barnaby and Mr O'Malley.....JOHNSON, CROCKETT  
 Baron Trump's Marvelous Underground Journey....LOCKWOOD,  
 INGERSOLL  
 Bat Flies Low, The.....ROHMER, SAX  
 Bat Woman, The.....GIBBONS, CROMWELL  
 Batoula.....MARAN, RENE  
 Battle for the Pacific, The.....STEVENS, ROWAN  
 Battle of Dorking, The.....[ANONYMOUS]  
 Battle of Dorking, The.....CHESNEY, GEORGE  
 Battle of London, The.....ADDISON, HUGH  
 Battle of the Ironclads, The.....[ANONYMOUS]

- Battle of Tomorrow, The.....[ANONYMOUS]  
 Battle off Worthing, The.....[ANONYMOUS]  
 Bats in the Belfry.....MATSON, NORMAN  
 Bazaar and Other Stories, The.....ARMSTRONG, MARTIN  
 Beads of Silence.....BAMBURG, LILIAN  
 Beast of the Haitian Hills.....MARCELIN, PIERRE and  
     PHILIPPE THOBY  
 Beast with Five Fingers, The.... HARVEY, W F  
 Beasts of Brahm, The.....HANSOM, MARK  
 Beasts of Tarzan, The.....BURROUGHS, E R  
 Beautiful Vampire, The.....GAUTIER, THEOPHILE  
 Beauty for Ashes.....BROWN, KATE C  
 Bee-Man of Orn, The.....STOCKTON, FRANK R  
 Beetle, The.....MARSH, RICHARD  
 Before Adam.....LONDON, JACK  
 Before I Go Hence.....BAKER, FRANK  
 Before the Dawn.....TAINÉ, JOHN  
 Beginning at Dusk.....WILLIAMSON, THAMES  
 Behind the Devil Screen.....KECK, MAUDE and  
     ORBISON, OLIVE  
 Behold the Days to Come.....ADDERLY, JAMES GRANVILLE  
 Behold the Woman!.....HARRE, T EVERETT  
 Beleaguered City, A.....[ANONYMOUS]  
 Beleaguered City, A.....OLIPHANT, MRS  
 Belinda Grove.....ASHTON, HELEN  
 Bell in the Fog, The.....ATHERTON, GERTRUDE  
 Bellgrove Castle.....WHITE, T H  
 Bellianis of Greece.....[ANONYMOUS]  
 Bells, The.....ERCKMANN, EMILE and  
     CHATRIAN, ALEXANDRE  
 Beloved Rajah, The.....CRAIG, A E R  
 Belshazzar.....HAGGARD, H RIDER  
 Ben Bear.....BIEN, H M  
 Bencomo.....OWEN, SIDNEY C  
 Beneath the Surface.....CORNISH, GERALD W  
 Beneath Your Very Boots.....HYNE, C J CUTCLIFFE  
 Benita.....HAGGARD, H RIDER  
 Berkeley Square.....BALDERSTON, JOHN L and SQUIRE, J C  
 "Bess".....AUTHOR OF "KING SOLOMON'S WIVES"  
 Best Ghost Stories.....JAMES, M R  
 Best Ghost Stories.....RIDLER, A B  
 Best Ghost Stories, The.....LYNCH, BOHUN  
 Best Ghost Stories, The.....REEVE, ARTHUR B  
 Best of Science Fiction, The.....CONKLIN, GROFF  
 Best Psychic Stories.....FRENCH, JOSEPH L  
 Best Stories of Walter De La Mare.....DE LA MARE, WALTER

- Best Supernatural Stories of H P Lovecraft.....LOVECRAFT, H P  
 Betrayed.....LINDSAY, C M  
 Betrothed, The.....SCOTT, WALTER  
 Better Days.....FITCH, THOMAS and ANNA  
 Between the Dark and the Daylight...HOWELLS, WILLIAM DEAN  
 Between Two Men.....CLARK, F LE GROS  
 Between Worlds.....SMITH, GARRET  
 Beware after Dark!.....HARRE, T EVERETT  
 Bewitched.....BARBEY D'AUREVILLE, JULES A  
 Bewitched Fiddle, The.....MacMANUS, SEUMAS  
 Beyond Hell.....McKENNA, STEPHEN  
 Beyond the Black Ocean.....McGRADY, T  
 Beyond the Blue.....BLAKE, STACEY  
 Beyond the Bourne.....FISKE, AMOS K  
 Beyond the End.....BOUTELLE, CLARENCE M  
 Beyond the Gates.....PHELPS, ELIZABETH S  
 Beyond the Great South Wall.....SAVILE, FRANK  
 Beyond the Horizon.....MORRILL, FRED B  
 Beyond the Palaeocrycstic Sea.....MORTON, A S  
 Beyond the Range.....RODNEY, GEORGE B  
 Beyond the Rim.....WRIGHT, S FOWLER  
 Beyond the Snow.....REED, P FISHE  
 Beyond the Sunset.....SMITH, ARTHUR D HOWDEN  
 Beyond the Swamps.....TARNACRE, ROBERT  
 Beyond the Wall of Sleep.....LOVECRAFT, H P  
 Bicyclers, The.....BANGS, JOHN K  
 Bid for Fortune, A.....BOOTHBY, GUY  
 Biggles, Charter Pilot.....JOHNS, WILLIAM EARL  
 Bikey the Skicycle.....BANGS, J K  
 Birds, The.....BAKER, FRANK  
 Birth of Freedom, The.....SALISBURY, H B  
 Bishop's Wife, The.....NATHAN, ROBERT  
 Bison of Clay.....BEGOUEN, MAX  
 Black August.....WHEATLEY, DENNIS  
 Black Cap, The.....ASQUITH, CYNTHIA  
 Black Castle, The.....[ANONYMOUS]  
 Black Dawn.....DESMOND, SHAW  
 Black Death, The.....DALTON, MORAY  
 Black Doctor, The.....DOYLE, A C  
 Black Dog, The.....COPPARD, A E  
 Black Douglas, The.....CROCKETT, S R  
 Black Heart and White Heart.....HAGGARD, H RIDER  
 Black Light.....MUNDY, TALBOT  
 Black Magic.....BOWEN, MARJORIE  
 Black Magic.....MORAND, PAUL  
 Black Magician, The.....SCOTT, R T M

- Black Mass, The.....BRETON, FREDERIC  
 Black Mass, The.....KRASSNOFF, PETER N  
 Black Monk, The.....[ANONYMOUS]  
 Black No More.....SCHUYLER, GEORGE S  
 Black Oxen.....ATHERTON, GERTRUDE  
 Black Poodle, The.....ANSTEY, F  
 Black Sorceress, The.....BREAT, ALFRED  
 Black Spaniel, The.....HICHENS, ROBERT  
 Black Spirits and White.....CRAM, RALPH A  
 Black Spirits and White.....TROLLOPE, FRANCES E  
 Black Venus, The.....BELOT, ADOLPHE  
 Bladed Barrier, The.....AMES, JOSEPH BUSHNELL  
 Blake of the "Rattlesnake".....JANE, FREDERICK T  
 Blanket of the Dark, The.....BUCHAN, JOHN  
 Blasted Acre, The.....ELLINGER, GEOFFREY  
 Blessing of Pan, The.....DUNSANY, LORD  
 Blind.....McMASTERS, WILLIAM H  
 Blind Circle.....RENARD, MAURICE and JEAN, ALBERT  
 Blind Mouths.....TWEED, THOMAS F  
 Blind Ship, The.....BARREYRE, JEAN  
 Blinding Light, The.....COLLINS, COLIN  
 Blindman's World, The.....BELLAMY, EDWARD  
 Blood Is Thicker Than Water.....DANYERS, GEOFFREY  
 Bloomsbury Wonder, The.....BURKE, THOMAS  
 Blossom and the Fruit, The.....COLLINS, MABEL  
 Blow, Blow Your Trumpet.....FRAZER, SHAMUS  
 Blue Bed, The.....JONES, GLYN  
 Blue Germ, The.....SWAYNE, MARTIN  
 Blue Goose, The.....NASON, FRANK LEWIS  
 Blue Grotto Terrors, The.....CLAUDY, CARL H  
 Blue Murder.....SNELL, EDMUND  
 Blue Ray, The.....GEORGE, S C  
 Blue Voyage.....AIKEN, CONRAD  
 Blue Wound, The.....GARRETT, GARET  
 Boats of the Glen Carrig, The.....HODGSON, WILLIAM HOPE  
 Body Made Alive.....MARSH, JOHN  
 Body of His Desire, The.....PRAED, MRS CAMPBELL  
 Bolt From the East, A.....TURNER, GEORGE F  
 Bones and I.....WHYTE-MELVILLE, G J  
 Book of Algoonah, The.....[ANONYMOUS]  
 Book of Fu-Manchu, The.....ROHMER, SAX  
 Book of Ghosts, A.....BARING-GOULD, SABINE  
 Book of Lies, The.....HEATON, JOHN LANGDORN  
 Book of Miracles, A.....HECHT, BEN  
 Book of Ptath, The.....VAN VOGT, A E  
 Book of Strange Sins, A.....KERNAHAN, COULSON



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 Born of Flame.....PEEKE, MARGARET B  
 Boss Girl, The.....RILEY, JAMES WHITCOMB  
 Bote upon the Watter, The.....STAMPER, JOSEPH  
 Bottle Imp, The.....[ANONYMOUS]  
 Bowmen, The.....MACHEN, ARTHUR  
 Box from Japan, The.....KEELER, HARRY STEPHEN  
 Box of Daylight, The.....HILLYER, WILLIAM H  
 Boy Adventurers in the Land of the Monkey Men, The...VERRILL,  
 A HYATT  
 Boy Scout's Year Book of Ghost and Mystery Stories, The  
 MATHIEWS, FRANKLIN K  
 Brahmin's Treasure, The.....BECCHOFER, C E  
 Brain.....BRITTON, LIONEL  
 Brain City, The.....PRICKETT, MARMADUKE  
 Brainstorm.....BROWN, CARLTON  
 Brass Bottle, The.....ANSTEY, F  
 Brave New World.....HUXLEY, ALDOUS  
 Brave Old World...KINGSMILL, HUGH and MUGGERIDGE, M  
 Brayhard.....ALLEN, F M  
 Bread and Roses.....MANNIN, ETHEL  
 Breaking of the Seals, The.....ASHTON, FRANCIS  
 Breath of the Jungle.....DWYER, JAMES FRANCIS  
 Brethren of Mount Atlas, The.....STUTFIELD, HUGH E M  
 Brick Moon, The.....HALE, EDWARD EVERETT  
 Bride of Frankenstein, The.....EGREMONT, MICHAEL  
 Bride of Lammermoor, The.....SCOTT, WALTER  
 Bride of the Rain God.....WILLARD, T A  
 Bride of the Sacred Well, The.....SQUIER, EMMA L  
 Bride of the Sun, The.....LEROUX, GASTON  
 Bridge of Time, The.....WARNER, WILLIAM H  
 Bridge of Wonder, The.....LAWRENCE, MARGERY  
 Brigand of the Air, The.....BECK, CHRISTOPHER  
 Brigands of the Moon.....CUMMINGS, RAY  
 Bright Messenger, The.....BLACKWOOD, ALGERNON  
 British Barbarians, The.....ALLEN, GRANT  
 Briton or Boer?.....GRIFFITH, GEORGE  
 Broken Shaft, The.....NORMAN, HENRY  
 Broken Trident, The.....SPANNER, E F  
 Bronze Buddha, The.....DANIELS, CORA LINN  
 Bronze Statue, The.....REYNOLDS, WILLIAM M  
 Brood of the Witch-Queen.....ROHMER, SAX



## C

- Cabriba.....HANARANDA, MULLA  
 Cadaver of Gideon Wyck, The.....LAING, ALEXANDER  
 Caesar Cascabel.....VERNE, JULES  
 Caesar's Column.....BOISGILBERT, EDMUND  
 Caesar's Column.....DONNELLY, IGNATIUS  
 Cairo Dawns.....MITCHELL, J LESLIE  
 Caleb Catlum's America.....McHUGH, VINCENT  
 Caliphs and Sultans.....HANLEY, SYLVANUS  
 Call of the Island, The.....WARR, CHARLES L  
 Call of the Phoenix, The.....THOMAS, DOROTHY  
 Call of the Savage, The.....KLINE, OTIS A  
 Camberwell Miracle, The.....BERESFORD, J D  
 Camford Visitation, The.....WELLS H G  
 Camouflage Revolution, A.....McKAY, HERBERT  
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 "Can Such Things Be".....FLEMING, KEITH  
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 Capillary Crime, A.....MILLET, F D  
 Captain Black.....PEMBERTON, MAX  
 Captain Gardiner of the International Police.....ALLEN, ROBERT  
 Captain Java.....MORESBY, L  
 Captain Jinks, Hero.....CROSBY, ERNEST  
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 Caravan Tales.....HAUFF, WILHELM  
 Caravans by Night.....HERVEY, HARRY  
 Caress and Farewell.....HOUSER, LIONEL  
 Carissima, The.....MALET, LUCAS  
 Carnack, the Life-Bringer.....GALE, OLIVER M  
 Carnacki the Ghost Finder.....HODGSON, WILLIAM HOPE  
 Carnival of Destiny, The.....THOMPSON, VANCE  
 Carrington Incident, The.....BUSCH, NIVEN  
 Carson of Venus.....BURROUGHS, EDGAR RICE  
 Cartaphilus [See Chronicles Selected etc.].....HOFFMAN, DAVID  
 Cascabel the Conjuror.....VERNE, JULES  
 Case of Mr. Lucraft, The ...BESANT, WALTER and RICE, JAMES  
 Case of Summerfield, The .....RHODES, W H  
 Case of The. Fox, The.....STANLEY, WILLIAM

- Cash Intrigue, The..... CHESTER, GEORGE RANDOLPH  
 Cassandra.....BERKELEY, REGINALD  
 Cast Away at the Pole.....COOK, W W  
 Castaway.....COZZENS, JAMES G  
 Castaways of the Stratosphere.....DIXON, FRANKLIN W  
 Castle, The.....KAFKA, FRANZ  
 Castle Cottage.....HORSNELL, HORACE  
 Castle of Caithness, The.....F H P  
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 PRIORY"  
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 Castle of St. Vallery, The.....[ANONYMOUS]  
 Castle of the Carpathians, The.....VERNE, JULES  
 Castle of Wolfenbach, The.....PARSONS, ELIZA  
 Castle Spectre, The.....LEWIS, M G  
 Cat and the Curate, The.....GILSON, CHARLES J  
 Cat Jumps, The.....BOWEN, ELIZABETH  
 Cat Who Saw God, The.....KEOWN, ANNA GORDON  
 Cauldron Bubble.....REID, LESLIE  
 Cavalry Goes Through, The.....NEWMAN, BERNARD  
 Cave Boy of the Age of Stone, The....McINTYRE, MARGARET A  
 Cave Girl, The.....BURROUGHS, E R  
 Caves of Terror.....MUNDY, TALBOT  
 Caves of Treasure, The.....NORTON, ROY  
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 Cecelia.....CRAWFORD, F MARION  
 Cecilia de Noel.....FALCONER, LANOE  
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 Centaur Passes, The.....WHITE, PERCY and BOULENGER, E G  
 Centaurians, The.....BIAGI, L D  
 Centuries Apart.....BOUYE, EDWARD T  
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 Century of Ghost Stories, A.....[ANONYMOUS ANTHOLOGY]  
 Century of Horror Stories, A.....WHEATLEY, DENNIS  
 Century of Thrillers, A.....[ANONYMOUS ANTHOLOGY]  
 Certain Man, A.....ONIONS, OLIVER  
 Certainty of a Future Life in Mars, The....GRATACAP, LOUIS P  
 Cessares, The.....BRUGH, JAMES  
 Chains.....BARBUSSE, HENRI  
 Chaldean Magician, The.....ECKSTEIN, ERNST  
 Chalk Face.....FRANK, WALDO D



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Wandering Jew.....HOFFMAN, DAVID
- Cimbrians, The.....JENSEN, JOHANNES V
- Circe's Island.....PHILLPOTTS, EDEN
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- City at the Pole, The.....STABLES, W GORDON
- City beyond the Clouds, The.....ROCKWOOD, ROY
- City in the Clouds, The.....GULL, C RANGER
- City in the Sea, The.....STACPOOLE, H DE VERE
- City Lies Four-Square, The.....PARGETER, EDITH
- City of a 100 Gates, The.....STONE, ISOBEL
- City of Cobras, The.....DWYER, J FRANCIS
- City of Desire, The.....SAVAGE, JUANITA
- City of Dream, The.....BUCHANAN, ROBERT W
- City of Endless Night.....HASTINGS, MILO
- City of Gold, The.....MARKWICK, EDWARD
- City of Sarras, The.....TAYLOR, UNA ASHWORTH
- City of the Sun, The.....SABIN, EDWIN L
- City of Wonder.....VIVIAN, E CHARLES
- City without a Name, The.....MOODY, H A
- City Without Jews, The.....BETTAUER, HUGO
- Cityless and Countryless World, A.....OLERICH, HENRY
- Clair Lenoir.....VILLIERS DE L'ISLE ADAM, JEAN M M P
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- Clara in Blunderland.....LEWIS, CAROLINE
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- Clermont.....ROCHE, REGINA
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- Clock Strikes Twelve, The.....WAKEFIELD, H RUSSELL
- Clocks of Rondaine, The.....STOCKTON, FRANK
- Clock-Work Man, The.....ODLE, E V
- Clorinda Walks in Heaven.....COPPARD, A E
- Closed Book, The.....LE QUEUX, WILLIAM
- Cloth of Gold.....THANE, ELSWYTH
- Cloud King, The.....HAYWARD, W STEPHENS
- Cloud Patrol, The.....CRUMP, IRVING

- Clues of the Caribbees.....STRIBLING, T S  
 Cobweb Cloak, The.....MACKAY, HELEN G  
 Coffins for Two.....STARRETT, VINCENT  
 Coitlan.....HANCOCK, A U  
 Cold Comfort Farm.....GIBBONS, STELLA  
 Cold Harbour.....YOUNG, FRANCIS B  
 Cold Steel.....SHIEL, M P  
 Colin.....BENSON, E F  
 Colin II.....BENSON, E F  
 Collapse of Homo Sapiens, The.....GRAHAM, P ANDERSON  
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 Collected Ghost Stories of Oliver Onions, The...ONIONS, OLIVER  
 Collected Short Stories.....BENSON, STELLA  
 Collected Stories by Fitz-James O'Brien...O'BRIEN, FITZ-JAMES  
 Collected Stories of Ben Hecht, The.....HECHT, BEN  
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 Collected Tales of E M Forster.....FORSTER, E M  
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 Coming Conquest of England, The.....NIEMANN, AUGUST  
 Coming Hour (?), The.....BLAKEMORE, F J  
 Coming of the Amazons, The.....JOHNSON, OWEN M  
 Coming Race, The.....BULWER-LYTTON, EDWARD G  
 Coming Waterloo, The.....CAIRNES, WILLIAM ELLIOT  
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 Commonwealth of Oceana, The.....HARRINGTON, JAMES  
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 Congress of the Beasts, The...HUFFUMBOURCHAUSEN, BARON  
 Connecticut Yankee in King Arthur's Court, A...TWIN, MARK  
 Connoisseur, The.....DE LA MARE, WALTER  
 Conquest of America, The.....MOFFETT, CLEVELAND  
 Conquest of the Moon, The.....LAURIE, A  
 Consolations in Travel.....DAVY, SIR HUMPHREY  
 Consolidator, The.....DE FOE, DANIEL  
 Conspiracy of the Carpenters, The...BORCHARDT, HERMANN

- Consternation in Mars.....NOBLE, WILLIAM  
 Contagion to This World.....KAUL, FEDOR  
 Cool Million, A.....WEST, NATHANAEL  
 Cool of the Evening, The.....HORSNELL, HORACE  
 Co-opolitan, The.....CLARKE, FRANCIS H  
 Co-opolitan, The.....FORBUSH, ZEBINA  
 Coral Island, The.....REYNOLDS, GEORGE W M  
 Corner in Sleep, A.....KELLETT, E E  
 Cosmopolis.....CROFT-COOKE, RUPERT  
 Cosmopolitans.....MAUGHAM, W SOMERSET  
 Council of Seven, The.....SNAITH, J C  
 Council of the Gods, The.....HARSHAW, RUTH  
 Count de Latour, The.....WATSON, W HENRY  
 Count Omega.....BERNERS, GERALD H  
 Count Roderic's Castle.....[ANONYMOUS]  
 Countess of Lowndes Square, The.....BENSON, E F  
 Country of the Blind, The.....WELLS, H G  
 Courtships in the Air.....LORENSEN, CHARLES  
 Cousin Phyllis.....GASKELL, ELIZABETH C  
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 Crab Is Crushed, A.....GRAHAM, HARVEY  
 Crack of Doom, The.....CROMIE, ROBERT  
 Cradled in Murder.....FLEMING, RUDD  
 Crater, The.....COOPER, JAMES FENIMORE  
 Cream of the Jest, The.....CABELL, JAMES BRANCH  
 Creation's Doom.....PAPP, DESIDERIUS  
 Creep, Shadow.....MERRITT, A  
 Creep, Shadow, Creep.....MERRITT, A  
 Creeps.....[ANONYMOUS ANTHOLOGY]  
 Creeps by Night.....HAMMETT, DASHIELL  
 Creeps Omnibus, The.....[ANONYMOUS ANTHOLOGY]  
 Creole, The.....ARNOLD, SAMUEL JAMES  
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 Crises.....LEVEL, MAURICE  
 Crisis in Heaven.....LINKLATER, ERIC  
 Crisisl — 1992.....HERBERT, BENSON  
 Crock of Gold, The.....BARING-GOULD, S  
 Crock of Gold, The.....STEPHENS, JAMES  
 Croquet Player, The.....WELLS, H G  
 Cross of Carl, The.....OWEN, WALTER  
 Crossings.....DE LA MARE, WALTER  
 Crossroads of Night.....STONE, ISOBEL  
 Crotty Shinkwin.....COPPARD, A E



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 Crown of Asia, The.....GEORGE, VERNON  
 Crucible Island.....PALLEN, CONDE B  
 Cruise of the Crystal Boat, The.....STABLES, W GORDON  
 Cruise of the "Flying Fish", The.....COLLINGWOOD, HARRY  
 Cruise of the Gyro-Car, The.....STRANG, HERBERT  
 Cryptogram, The.....VERNE, JULES  
 Crystal Age, A.....HUDSON, W H  
 Crystal and the Sphinx, The.....SLADEN, DOUGLAS B  
 Crystal Button, The.....THOMAS, CHAUNCEY  
 Crystal City under the Sea, The.....LAURIE, ANDRE  
 Crystal Coffin, The.....ROSTAND, MAURICE  
 Crystal Globe, The.....GLOSSOP, REGINALD  
 Crystal Sceptre, The.....MIGHELS, PHILIP V  
 Culmination.....FURNILL, JOHN  
 Cupid Napoleon.....LA MASTER, SLATER  
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 Curse of the Snake, The.....BOOTHBY, GUY  
 Curse of the Wise Woman, The.....DUNSANY, LORD  
 Cursed.....ENGLAND, G A  
 Cursed Be the Treasure.....DRAKE, HENRY B  
 Cyrano de Bergerac; Voyages to the Moon and the Sun.....  
 CYRANO DE BERGERAC, SAVINIEN

## D

Dacobra.....	BURLAND, HARRIS
Dainra .....	GANPAT
Dame Fortune Smiled.....	BARNES, WILLIS
Damnation of Mr. Zinkler.....	SUTTON, GRAHAM
Damned .....	[ANONYMOUS]
Dan Yeo.....	BINNS, OTTWELL
Dance of Death, The.....	BLACKWOOD, A
Dance of Death, The.....	HERMAN, WILLIAM
Dancing Floor, The.....	BUCHAN, JOHN
Dancing Imps of the Wine, The.....	ANGELO
Danger!.....	DOYLE, A C
Dangerous Corner.....	PRIESTLEY, J B
Darab's Wine Cup.....	KENNEDY, BART
Darby O'Gill and the Good People.....	TEMPLETON, HERMINIE
Darby O'Gill and the Good People...	KAVANAGH, HERMINIE T
Dark Chamber, The.....	CLINE, LEONARD
Dark Dealing.....	BROWN, ANDREW C
Dark Eyed Lady, The.....	COPPARD, A E
Dark Fire, The.....	MORDAUNT, ELINOR
Dark Glass, The.....	COST, MARCH
Dark God, The.....	CHANCELLOR, JOHN W
Dark Mirror, The.....	VANCE, LOUIS J
Dark Moon.....	VIVIAN, FRANCIS
Dark Music.....	SNOW, JACK
Dark Odyssey.....	WANDREI, DONALD
Dark of the Moon.....	DERLETH, AUGUST
Dark River, The.....	SPRINGER, NORMAN
Dark Road, The.....	LEROUX, GASTON
Dark Stain The.....	APPEL, BENJAMIN
Dark Star of Itza, The.....	MALKUS, ALIDA SIMS
Dark Wheel, The.....	S. M. C.
Darkened Rooms.....	GIBBS, PHILIP
Darkness and Dawn.....	ENGLAND, G A
Darkness and the Deep.....	FISHER, YARDIS
Darkness and the Light.....	STAPLEDON, W OLAF
Darrow Enigma, The.....	SEVERY, MELVIN L
Dash to the Pole, A.....	WARD, HERBERT D
Dashed Against the Rock.....	COLVILLE, W J
Daughter of Astrea, A.....	OPPENHEIM, E PHILLIPS
Daughter of Egypt.....	IRVING, COMPTON
Daughter of Eve, A.....	[ANONYMOUS]

- Daughter of Fu Manchu.....ROHMER, SAX  
 Daughter of the Dawn, The.....HODDER, WILLIAM REGINALD  
 Daughter of the Druids, A.....A K H  
 Daughter of the Gods, A.....CLAY, C M  
 Daughter of the Sun.....QUIEN SABE  
 David Blaze and the Blue Door.....BENSON, E F  
 David Poindexter's Disappearance.....HAWTHORNE, JULIAN  
 Dawn.....WRIGHT, S FOWLER  
 Dawn Boy, The.....TOOKER, RICHARD  
 Dawn of All, The.....BENSON, ROBERT H  
 Dawn of Flame and Other Stories.....WEINBAUM, STANLEY G  
 Dawn of the 20th Century, The.....[ANONYMOUS]  
 Dawn over the Amazon.....BEALS, CARLETON  
 Dawn's Delay, The.....KINGSMILL, HUGH  
 Day after Tomorrow, The.....MINNETT, CORA  
 Day and Night Stories.....BLACKWOOD, A  
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 THOMAS RUSSELL  
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 Day That Changed the World, The.....THE MAN WHO  
 WAS WARNED  
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 Dead City, The.....DELMONT, JOSEPH  
 Dead Leman, The.....LANG, ANDREW  
 Dead Man's Diary, A.....KERNAHAN, COULSON  
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 Deal with the Devil, A.....PHILLPOTTS, EDEN  
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 Dear Brutus.....BARRIE, JAMES MATTHEW  
 Death Gong, The.....JEPSON, SELWYN  
 Death Guard, The.....CHADWICK, PHILIP G

- Death in the Dusk.....MARKHAM, VIRGIL  
 Death in the Mind.....LOCKRIDGE, RICHARD and  
 ESTABROOKS, G H  
 Death into Life.....STAPLEDON, W OLAF  
 Death Maker, The.....SMALL, AUSTIN J  
 Death Mask, The.....EVERETT, MRS H D  
 Death over London.....WHEELER-NICHOLSON, MALCOLM  
 Death Pool, The.....CORBETT, JAMES  
 Death Rattle.....GOBSCH, HANNS  
 Death Requests the Pleasure.....DEKOBRA, MAURICE  
 Death Rocks the Cradle.....MARTENS, PAUL  
 Death Ship, The.....EDMONDS, HARRY  
 Death Star.....BRIDGES, T C  
 Death Takes a Holiday.....FERRIS, WALTER  
 Death, The Knight and the Lady.....STACPOLE, H DEVERE  
 Decimon Huydas.....WEISS, SARA  
 Decoy, The.....DANA, FRANCIS  
 Deer Smellers of Haunted Mountain, The.....MEYER, JOHN J  
 Deirdre.....STEPHENS, JAMES  
 Deka Parsec.....MOLNAR, LOUIS  
 Delicate Ape, The.....HUGHES, DOROTHY B  
 Deliver Me from Eva.....BAILEY, PAUL  
 Della-Wu, Chinese Courtesan.....OWEN, FRANK  
 Deluge.....WRIGHT, S FOWLER  
 Delusion ..... [ANONYMOUS]  
 Demigod, A..... [ANONYMOUS]  
 Demigods, The.....BENNETT, ALFRED GORDON  
 Demon Lover, The.....BOWEN, ELIZABETH  
 Demon Lover, The.....FORTUNE, DION  
 Demon of Cawnpore, The.....VERNE, JULES  
 Demon of Sicily, The.....MONTAGUE, EDWARD  
 Demophon.....REID, FORREST  
 Denver's Double.....GRIFFITH, GEORGE  
 Derelict Empire, A.....TIME, MARK  
 Descent into Hell.....WILLIAMS, CHARLES  
 Desecrated Bones, The.....HABIB, MOHAMMED  
 Desert Ship, The.....BURTON, JOHN B  
 Desire of the Eyes, The.....ALLEN, GRANT  
 Destined Maid, The.....GRIFFITH, GEORGE  
 Destiny.....HUGHES, RUPERT  
 Destiny.....SETON, JULIA  
 Destiny on Demand.....BUTCHER, MARGARET  
 Destiny's Man.....TWEED, T F  
 Destroyer.....FISHER, STEVE  
 Destroyer, The.....STEVENSON, BURTON E  
 Destruction of Gotham, The.....MILLER, JOAQUIN





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 Dog's Life.....BOSHELL, GORDON  
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 Doll and One Other, The.....BLACKWOOD, ALGERNON  
 Dolliver Romance, The.....HAWTHORNE, NATHANIEL  
 Dominion in 1983, The.....CENTENNIUS, RALPH  
 Dominion of Dreams, A.....MacLEOD, FIONA  
 Don Miguel Lehumada.....GREENLEAF, SUE  
 Don Rodriguez.....DUNSANY, LORD  
 Donalda.....YOUNG, MARY JULIA  
 Donovan's Brain.....SIODMAK, CURT  
 Doom of the Great City, The.....HAY, WILLIAM DELISLE  
 Doomed.....MAYOE, MARIAN and FRANKLIN  
 Doomed Comet.....OLIVER, J A W  
 Doomsday Men, The.....PRIESTLEY, J B  
 Doomsman, The.....SUTPHEN, VAN TASSEL  
 Door Ajar, The.....MILWARD, VIRGINIA  
 Door of Darkness, The.....ANNESLEY, MAUDE  
 Door of the Unreal, The.....BISS, GERALD  
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 Doppelgangers, The.....HEARD, H F  
 Dormant.....NESBIT, E  
 Double Bed on Olympus, A.....AMES, DELANO  
 Double Life, The.....LEROUX, GASTON  
 Double Man, The.....DOWD, F B  
 Double Quest, A.....TIMINS, DOUGLAS  
 Double Shadow, The.....SMITH, CLARK ASHTON  
 Down There.....HUYSMANS, JORIS K  
 Down to the Sea.....ROBERTSON, MORGAN  
 Downfall of the Gods, The.....CLIFFORD, HUGH C  
 Dracula.....STOKER, BRAM  
 Dracula's Guest.....STOKER, BRAM  
 Dragon, The.....SHIEL, M P  
 Dragon of Wantley, The.....WISTER, OWEN  
 Dragon Tales.....BROMFIELD, HELEN WARD  
 Draught of Eternity.....EGBERT, H M  
 Draught of the Blue, A.....BAIN, F W  
 Dread Dwelling.....CROMPTON, RICHMAL  
 Dreadful Hollow.....KARLOVA, IRINA  
 Dreadnought of the Air, The.....WESTERMAN, PERCY F  
 Dream, The.....DABBS, GEORGE H R  
 Dream, The.....WELLS, H G  
 Dream (or The Simian Maid).....WRIGHT, S FOWLER  
 Dream Child, The.....HUNTLEY, FLORENCE  
 Dream City, The....."UNITAS"  
 Dream Days.....GRAHAME, KENNETH

- Dream Detective, The.....ROHMER, SAX  
 Dream Doctor, The.....REEVE, ARTHUR B  
 Dream of a Throne, A.....EMBREE, CHARLES F  
 Dream of an Ideal City, A.....OWEN, ALBERT  
 Dream of John Ball, A.....MORRIS, WILLIAM  
 Dreamers, The.....BANGS, J K  
 Dreamer's Tales, A.....DUNSANY, LORD  
 Dreams and Delights.....BECK, L ADAMS  
 Dreams and Dream Stories.....KINGSFORD, ANNA  
 Dream's End.....SMITH, THORNE  
 Dreams of Orlow, The.....IRVINE, A M  
 Dreams of the Dead.....STANTON, EDWARD  
 Drolls from Shadowland.....PEARCE, J H  
 Drop in Infinity, A.....GROGAN, GERALD  
 Dropped from the Clouds.....VERNE, JULES  
 Drowsy.....MITCHELL, J A  
 Druid Path, The.....RYAN, MARAH ELLIS  
 Drummer of the Dawn, The.....PATON, RAYMOND  
 Drums of Doom.....RITCHIE, ROBERT W  
 Drums of Fu Manchu, The.....ROHMER, SAX  
 Dryad, The.....McCARTHY, JUSTIN HUNTLY  
 Duchess of Popocatpetl, The.....TURNER, WALTER J  
 Dudley and Gilderoy.....BLACKWOOD, A  
 Duke of Clarence, The.....E M F  
 Duke of Oblivion, The.....SCOTT, JOHN REED  
 Dumb Gods Speak, The.....OPPENHEIM, E P  
 Dumpling, The.....KERNAHAN, COULSON  
 Dunkey Fitlow, Tales.....COPPARD, A E  
 Dwala.....CALDERON, GEORGE  
 Dwarf of Westerbourg, The.....SPEISS, CHRISTIAN H  
 Dweller in Darkness, The.....BERKELEY, REGINALD  
 Dweller on the Threshold, The.....HICHENS, ROBERT  
 Dweller on Two Planets, A.....PHYLOS THE TIBETAN  
 Dwellers in the Hills.....POST, MELVILLE D  
 Dwellers in the Mirage.....MERRITT, A  
 Dwellers in the Vale Sunrise, The.....LLOYD, JOHN WILLIAM  
 Dwifa's Curse....."BLUE WOLF"  
 Dybbuk, The.....ANSKY, S



## E

- Eagles Restrained.....TUNSTALL, BRIAN  
 Ealing Miracle, The.....NEWTE, HORACE W C  
 Ear in the Wall, The.....REEVE, ARTHUR B  
 Earl of Hell, The.....KITCHELL, JOSEPH GRAY  
 Earl Strongbow.....WHITE, J  
 Earlier Life and the Chief Earlier Works of Daniel Defoe, The....  
 DEFOE, DANIEL  
 Earth Dweller's Return, An.....PHYLOS, THE TIBETAN  
 Earth Eagles.....BAYLISS, MARGUERITE  
 Earth Revisited.....BROOKS, BYRON A  
 Earth Tube, The.....EDWARDS, GAWAIN  
 Earthquake, The.....HOLT-WHITE, WILLIAM  
 Earth's Enigmas.....ROBERTS, CHARLES G D  
 East of Mansion House.....BURKE, T  
 East of Suez.....PERRIN, ALICE  
 Eater of Darkness, The.....COATES, ROBERT M  
 Ebony and Crystal.....SMITH, CLARK ASHTON  
 Echo.....DESMOND, SHAW  
 Eddie and the Archangel Mike.....BENEFIELD, BARRY  
 Eden.....SHEEHAN, MURRAY  
 Eden for One.....GUNTHER, JOHN  
 Edenindia.....ARMOUR, JOHN P  
 Edgar.....SICKLEMORE, RICHARD  
 Edgar Huntley.....BROWN, CHARLES BROCKDEN  
 Edge of Running Water, The.....SLOANE, WILLIAM M  
 Edge of the World.....RODNEY, GEORGE B  
 Edison's Conquest of Mars.....SERVISS, GARRETT P  
 Edna's Fruit Hat.....PUDNEY, JOHN  
 Edric the Forester.....KER, ANNE  
 Education of Uncle Paul, The.....BLACKWOOD, A  
 Eerie Book, The.....ARMOUR, MARGARET  
 Efficiency in Hades.....VALE, ROBERT B  
 Egbert.....DARLINGTON, W A  
 Egyptian Love.....Haweis, STEPHEN  
 Egyptian Love Spell, An.....BILLINGS, MARIS H  
 Egyptian Venus, The.....GLOSSOP, REGINALD  
 Eight Hundred Leagues on the Amazon.....VERNE, JULES  
 "89.....HENRY, EDGAR  
 Eighth Wonder, The.....COOK, W W  
 Electric Theft, The.....WILLIAMS, NEIL WYNN  
 Electro Pete.....MORRIS, ANTHONY P

- Elephant and the Kangaroo, The.....WHITE, T H  
 Elephant God, The.....CASSERLY, GORDON  
 Elinda.....BRANDT, JOHANNA  
 Elissa.....HAGGARD, H RIDER  
 Elixir and Other Tales, The.....EBERS, GEORG  
 Elixir of Life, The.....GUBBINS, HERBERT  
 Elixir of Life, The.....RANSOME, ARTHUR  
 Elixir of Life, The.....SATCHELL, WILLIAM  
 Ellice Quentin and Other Stories.....HAWTHORNE, JULIAN  
 Elnovia.....FABER, GEOFFREY  
 Eloping Angels, The.....WATSON, WILLIAM  
 Elsie Venner.....HOLMES, OLIVER WENDELL  
 Elva.....GRINSTEAD, DURWOOD  
 Ember Lane.....KAYE-SMITH, SHEILA  
 Embers.....BAKER, FRANK  
 Emblemland.....BANGS, J K and MACAULEY, C R  
 Emotion of Polydore Marasquin, The.....GOZLAN, LEON  
 Emperor of America, The.....ROHMER, SAX  
 Emperor of Elam, The.....DWIGHT, HARRISON G  
 Emperor of the Air, The.....GLENDON, GEORGE  
 Emperor of the If.....DENT, GUY  
 Emperor of the World.....HYNE, C J CUTCLIFFE  
 Empire of the Invisibles.....ORCUTT, H E  
 Empire of the World.....HYNE, C J CUTCLIFFE  
 Empty House, The.....BLACKWOOD, A  
 Empty House, The.....KARLOVA, IRINA  
 Empty World, The.....STEVENSON, D E  
 Enchanted.....BOUTON, JOHN BELL  
 Enchanted Castle, The.....NESBIT, E  
 Enchanted Ghost, An.....CRISP, CASSIUS  
 Enchanted Golf Clubs, The.....MARSHALL, ROBERT  
 Enchanted Hour, The.....HATHAWAY, LOUISE  
 Enchanted Ship, The.....ANDOM, R  
 Enchanted Spring, The.....ARDEN, CLIVE  
 Enchanted Stone, The.....HIND, LEWIS  
 Enchanted Typewriter, The.....BANGS, J K  
 Enchanted Voyage, The.....NATHAN, ROBERT  
 Encounters.....BOWEN, ELIZABETH  
 End, The.....GRATACAP, L P  
 End of All Men, The.....RAMUZ, C F  
 "The End of an Epoch".....GREEN, A LINCOLN  
 End of the World, The.....ANET, CLAUDE  
 End of the World, The.....DENNIS, GEOFFREY  
 Enemies of England, The.....GULL, CYRIL RANGER  
 Enemy in Our Midst, The.....WOOD, WALTER  
 England Growing.....FRANKLAND, EDWARD

- England's Downfall.....AN EX-REVOLUTIONIST  
 England's Peril.....LE QUEUX, W  
 English at the North Pole, The.....VERNE, JULES  
 English Revolution of the Twentieth Century, The.....LAZARUS,  
 HENRY  
 Enoch the Philistine.....HOOKER, LE ROY  
 Enoch Willoughby.....WICKERSHAM, JAMES A  
 Entombed in Flesh.....DZIEWICKI, MICHAEL H  
 Epicurean, The.....MOORE, THOMAS  
 Episode in the Doings of the Dualized, An...MASON, EVELEEN L  
 Episode of Flatland, An.....HINTON, CHARLES H  
 Episodes of Vathek, The.....BECKFORD, WILLIAM  
 Epp's Trip to the Moon.....EDSTROM, O E  
 Equality ..... [ANONYMOUS]  
 Equality.....BELLAMY, EDWARD  
 Erchomenon ..... [ANONYMOUS]  
 Erewhon.....BUTLER, SAMUEL P  
 Erewhon Revisited.....BUTLER, SAMUEL P  
 Eric Brighteyes.....HAGGARD, H RIDER  
 Eric of the Strong Heart.....EGBERT, H M  
 Ernestus Berchtold.....POLIDORI, JOHN  
 Erone.....KEARNEY, CHALMERS  
 Escape of Alice, The.....STARRETT, VINCENT  
 Escape of Mr. Trimm, The.....COBB, IRVIN S  
 Escape on Venus.....BURROUGHS, E R  
 Escapes of Mr. Honey, The.....ATKEY, BERTRAM  
 Et Cetera.....STARRETT, VINCENT  
 Etched in Moonlight.....STEPHENS, JAMES  
 Eternal Lover, The.....BURROUGHS, E R  
 Eternal Maiden, The.....HARRE, T EVERETT  
 Eternal Moment, The.....FORSTER, E M  
 Ethelwind.....HORSLEY, T J  
 Etidorpha.....LLOYD, JOHN URI  
 "Eureka".....HALL, OWEN  
 Evacuation of England, The.....GRATACAP, L P  
 Evander.....PHILLPOTTS, EDEN  
 Evangel Ahvallah.....BARTON, C JOSEPHINE  
 Eva's Apple.....GERHARDI, WILLIAM  
 Evelyn.....DWYER, JAMES FRANCIS  
 Even a Worm.....BRADFORD, J S  
 Evening Standard Book of Best Short Stories, The  
 [ANONYMOUS ANTHOLOGY]  
 Evening Standard Book of Best Short Stories, Second Series  
 [ANONYMOUS ANTHOLOGY]  
 Evening Standard Book of Strange Stories  
 [ANONYMOUS ANTHOLOGY]

- Evening Standard Second Book of Strange Stories, The  
[ANONYMOUS ANTHOLOGY]
- Evening Tales for the Winter.....ST. CLAIR, HENRY
- Eve's Diary.....TWAIN, MARK
- Eve's Second Apple.....DOGBOLT, BARNABY
- Evil Eye, The.....CARLETON, WILLIAM
- Evil Eye, The.....PHILLIPS, JONAS B
- Evil Eye, The.....WOODROFFE, DANIEL
- Evil Guest, The.....LE FANU, SHERIDAN
- Evil Kettle, The.....DUNSANY, LORD
- Excelsior.....LOOKUP, ALEXANDER
- Excerpts from the Crater of Gold.....MITCHELL, J CALVIN
- Exchange of Souls, An.....PAIN, BARRY
- Exile, The.....JOHNSTON, MARY
- Exodus A. D.....TROUBETZKOY, PRINCESS PAUL and  
NEVINSON, C R W
- Expedition of Captain Flick, The.....HUME, FERGUS
- Experiment of Dr. Nevill, The.....BEAMAN, EMERIC HULME
- Experiment Perilous.....CARPENTER, MARGARET
- Exploits of Elaine, The.....REEVE, ARTHUR B
- Exploits of Kesho Naik, The.....COX, EDMUND C
- Extra Day, The.....BLACKWOOD, A
- Extract from Captain Stormfield's Visit to Heaven  
TWAIN, MARK
- Extracts from Adam's Diary.....TWAIN, MARK
- Extraordinary Exploits and Experiences of Munchausen, M. D., The  
BRANDEIS, JULIAN W
- Extravaganzas.....FIRBANK, RONALD
- Eye and the Finger, The.....WANDREI, DONALD
- Eye of a God, The.....FRASER, WILLIAM ALEXANDER
- Eye of Istar, The.....LE QUEUX, WILLIAM
- Eye of the God, The.....ASTON, B GWILLIAM
- Eyeless in Gaza.....HUXLEY, ALDOUS
- Eyes of Horus.....GRANT, JOAN
- Eyes of India.....BARONTI, GERVE

## F

- F. P. I. Does Not Reply.....SIODMAK, KURT  
 Fables.....POWYS, T F  
 Fables for Our Times.....THURBER, JAMES  
 Fabulous Valley, The.....WHEATLEY, DENNIS  
 Face and the Mask, The.....BARR, ROBERT  
 Face in the Abyss, The.....MERRITT, A  
 Face in the Mist, The.....HULBERT, HOMER B  
 Face of Air, The.....KNAPP, GEORGE L  
 Face of the Man from Saturn, The.....KEELER, H S  
 Fair Inez.....SLADEN, DOUGLAS  
 Fair of St. James, The.....FARJEON, ELEANOR  
 Fairies Return, The.....[ANONYMOUS ANTHOLOGY]  
 Fairy Doll, The.....BIBIENA, JEAN GALLI DE  
 Fairy Leapt upon My Knee, A.....HOWE, BEA  
 Fairy Man, The.....CORNFORD, L COPE  
 Fairy Moonbeams, The.....CLARK, CUMBERLAND  
 Fairy of the Alps, The.....WERNER, E  
 Fairy Silver.....GANPAT  
 Fairy Tales.....CAPEK, KAREL  
 Fairy Tales.....WILDE, OSCAR  
 Fairy Tales of Socialism.....CLARK, CUMBERLAND  
 Fairy Water.....RIDDELL, MRS J H  
 Faith, Hope, and Charity.....COBB, IRVIN S  
 Fakir's Curse, The.....BRUCE, KENNEDY  
 Fall of a Nation, The.....DIXON, THOMAS  
 Fall of England, The.....[ANONYMOUS]  
 Fall of England, The.....[CHESNEY, GEORGE]  
 Fall of the Great Republic, The.....COVERDALE, HENRY S  
 Fall of Ug, The.....STEELE, RUFUS  
 Fall of Utopia, The.....BAYNE, CHARLES J  
 Fallen Idol, A.....ANSTEY F  
 Fallen Race, The.....GRANVILLE, AUSTYN  
 Falling Stars.....SERJEANT, CONSTANCIA  
 False Gods, The.....LORIMER, GEORGE H  
 Falsivir's Travels.....LEE, THOMAS  
 Famous Ghost Stories.....CERF, BENNETT  
 Famous Ghost Stories.....McSPADDEN, J WALKER  
 Famous Ghost Stories by English Authors....GOWANS, ADAM L  
 Famous Modern Ghost Stories.....SCARBOROUGH, DOROTHY  
 Famous Mystery Stories.....McSPADDEN, J WALKER  
 Famous Psychic Stories.....McSPADDEN, J WALKER

- Famous Psychic and Ghost Stories.....McSPADDEN, J WALKER  
 Famous Tales of Enchantment.....DE BERARD, FREDERICK B  
 Famous Tales of Fairyland and Fancy....DE BERARD, FREDERICK B  
 Famous Tales of Wonder.....DE BERARD, FREDERICK B  
 Famous Utopias.....ANDREWS, CHARLES M  
 Famous Weird Tales.....DE BERARD, FREDERICK B  
 Fanciful Tales.....STOCKTON, FRANK  
 Fancy Free.....PHILLPOTTS, EDEN  
 Fanny Penquite.....SAUNDERS, EDITH  
 Fantasias.....BLATCHFORD, ROBERT  
 Fantasias.....EGERTON, GEORGE  
 Fantasma Land.....MACAULEY, CHARLES R  
 Fantastic Fables.....BIERCE, AMBROSE  
 Fantastic Memories.....SANDOZ, MAURICE  
 Fantastic Summer.....MACARDLE, DOROTHY  
 Fantastic Traveller.....MEAGHER, MAUDE  
 Fantastica.....NICHOLS, ROBERT  
 Fantastical Excursion into the Planets, A.....[ANONYMOUS]  
 Fantasticisms.....HEARN, LAFCADIO  
 Fantazius Mallare.....HECHT, BEN  
 Far Wandering Men.....RUSSELL, JOHN  
 Fares Please!.....COPPARD, A E  
 Farewell, Miss Julie Logan.....BARRIE, J M  
 "Farewell, Nikola".....BOOTHBY, GUY  
 Farewell, Pretty Ladies.....MASSIE, CHRIS  
 Farm in Fairyland, A.....HOUSMAN, LAURENCE  
 Farm on the Downs, The.....SYRETT, NETTA  
 Fatal Kiss Mystery, The.....KING, RUFUS  
 Father Felix's Chronicles.....CHESSON, NORA  
 Father Malachy's Miracle.....DOHERTY, BRIAN  
 Father Malachy's Miracle.....MARSHALL, BRUCE  
 Faust.....REYNOLDS, GEORGE W M  
 Favorite Novels of H. Rider Haggard.....HAGGARD, H RIDER  
 Fayolle Formula, The.....COURTENAY, THOMAS G  
 Fear Haunts the Roses.....EDWARDS, CHARMAN  
 Fear Makers, The.....TEILHET, DARWIN L  
 Fearful Pleasures.....COPPARD, A E  
 Fearsome Island, The.....KINROSS, ALBERT  
 Fearsome Riddle, A.....EHRMANN, MAX  
 Felicita.....SPENCER, R E  
 Fetch, The.....SHEARING, JOSEPH  
 Feudal Tyrants.....LEWIS, M G  
 Fiddler in Barly, The.....NATHAN, ROBERT  
 Fiddler's Green.....WETJEN, ALBERT RICHARD  
 Field of Clover, The.....HOUSMAN, LAURENCE  
 Field of Ice, The.....VERNE, JULES

- Field of Mustard, The.....COPPARD, A E  
 Fields of Sleep.....VIVIAN, E CHARLES  
 Fiery Angel, The.....BRIUSSOV, VALERI  
 Fiery Dive and Other Stories, The.....ARMSTRONG, MARTIN  
 Fiery Gate, The.....FRASER, RONALD  
 Fiery Serpent, The.....MALLORY, ARTHUR  
 1500 Miles an Hour.....DIXON, CHARLES  
 Fifth Son of the Shoemaker, The.....CORLEY, DONALD  
 Fifty Enthralling Stories of the Mysterious East.....ABDULLAH,  
 ACHMED  
 Fifty Masterpieces of Mystery.....MURRAY, V T  
 Fifty Years of Ghost Stories.....[ANONYMOUS ANTHOLOGY]  
 Fifty-One Tales.....DUNSANY, LORD  
 Fighting Man of Mars, A.....BURROUGHS, E R  
 Figures of Earth.....CABELL, JAMES BRANCH  
 Filly.....KIRBY, HELEN  
 Films of Time.....NEVINSON, HENRY W  
 Final Payment.....RODGERS, SEARN L  
 Final War, The.....TRACY, LOUIS  
 Finder of Fire, The.....ROLT-WHEELER, FRANCIS  
 Finding of Lot's Wife, The.....CLARK, ALFRED  
 Fingers of Fear.....NICOLSON, J U  
 Fire and Ice.....JENSEN, JOHANNES V  
 Fire Spirits, The.....BUSSON, PAUL  
 Fireman Flower.....SANSOM, WILLIAM  
 Fireside Book of Ghost Stories, The...WAGENKNECHT, EDWARD  
 Fire-Tongue.....ROHMER, SAX  
 First American King, The.....HASTINGS, GEORGE GORDON  
 First Men in The Moon, The.....WELLS, H G  
 First One and Twenty.....GLOAG, JOHN  
 First Port of Call.....JORDON, ELIZABETH  
 First to Awaken, The.....HICKS, GRANVILLE and  
 BENNETT, RICHARD M  
 Fish Dinner in Memison, A.....EDDISON, E R  
 Fisherman and His Soul, The.....WILDE, OSCAR  
 Fishmonger's Fiddle.....COPPARD, A E  
 Five Children and It.....NESBIT, E  
 Five Jars, The.....JAMES, M R  
 Five Plays.....DUNSANY, LORD  
 Five Thousand Miles Underground.....ROCKWOOD, ROY  
 Five Times the World.....McCARTHY, JOHN RUSSELL  
 Five Weeks in a Balloon.....VERNE, JULES  
 Fixed Period, The.....TROLLOPE, ANTHONY  
 Flame, The.....NORTON, ROY  
 Flame and the Shadow-Eater.....WEAVER, HENRIETTA  
 Flame Flower.....SAUNDERS, PHYLLIS





- Food of the Gods, The.....WELLS, H G  
 Fool's Harvest.....COX, ERLE  
 Fools of Nature.....BROWN, ALICE  
 Footstool of the Moon, The.....RENNIE, J ALAN  
 For England's Sake.....CROMIE, ROBERT  
 For Himself Alone.....SPEIGHT, T W  
 For Maurice.....LEE, VERNON  
 For Satan's Sake.....O'DONNELL, ELLIOT  
 For the Defense.....HUME, FERGUS  
 For the Soul of a Witch.....BRODIE-INNES, JOHN W  
 Forbidden Doors.....SAVERY, CONSTANCE  
 Forbidden Garden, The.....TAINÉ, JOHN  
 Forest of Rosenwald, The.....STOKES, J  
 Forever.....CRAM, MILDRED  
 Forgotten Gods.....HARPER, THEODORE A  
 Formula, The.....HORLER, SYDNEY  
 Forsaken Way, The.....LAFARGUE, PHILIP  
 Fortress in the Skies.....MENDELSSOHN, PETER  
 Fortress of Yadasara, The.....LYS, CHRISTIAN  
 Fortune from the Sky.....KUPPORD, SKELTON  
 Forty Years with the Damned.....AIKIN, CHARLES  
 Fountain of Green Fire, The.....BREBNER, PERCY  
 Fountain of Youth, The.....DAWSON, ERASMUS  
 Four Corners of the World, The.....MASON, A E W  
 Four Days' War.....WRIGHT, S FOWLER  
 Four Ghost Stories.....MOLESWORTH, MRS  
 Four Millions a Year.....COLLINS, COLIN  
 Fourteen Points, The.....REEVE, A B  
 Fourth Mystery Companion, The.....FURMAN, A L  
 Fourth Napoleon, The.....BENHAM, CHARLES  
 Fox Woman, The.....MERRITT, A and BOK, HANNES  
 Fragments from the Past.....THOMAS, EUGENE E  
 Francis:.....STERN, DAVID  
 Frankenstein.....[ANONYMOUS]  
 Frankenstein.....SHELLEY, MARY W  
 Freak Museum.....RYAN, R R  
 Freaks of Imagination.....STEELNIB, JOCUNDUS  
 Freeland.....HERTZKA, THEODOR  
 Frenzied Fiction.....LEACOCK, STEPHEN  
 Friend of Death, The.....SERRANO, MARY  
 From Door to Door.....CAPES, BERNARD  
 From Earth's Center.....WELCOME, S BYRON  
 From Monkey to Man.....BIERBOWER, AUSTIN  
 From Nine to Nine.....PERUTZ, LEO  
 From Nowhere to the North Pole.....HOOD, TOM  
 From Out of the Silence.....KYFFIN-TAYLOR, BESSIE

- From Out the Vasty Deep.....LOWNDES, BELLOC  
 From Paleolith to Motor Car.....LOWERSON, HARRY  
 From Pole to Pole.....STABLES, W GORDON  
 From the Clouds to the Mountains.....VERNE, JULES  
 From the Earth to the Moon.....VERNE, JULES  
 From Whose Bourne.....BARR, ROBERT  
 From World to World.....STUMP, D L  
 Frozen Pirate, The.....RUSSELL, W CLARK  
 Fruit of the Desert.....BARRY, RICHARD H  
 Fruit Stoners, The.....BLACKWOOD, A  
 Fu Manchu's Bride.....ROHMER, SAX  
 Fugitive Anne.....PRAED, MRS CAMPBELL  
 Full Circle.....BLACKWOOD, A  
 Full Circle.....COLLIER, JOHN  
 Full Moon.....MUNDY, TALBOT  
 Full Score.....ARMSTRONG, FYTTON  
 Full Score.....BAKER, FRANK  
 Fully Dressed and in His Right Mind.....FESSIER, MICHAEL  
 Furlough From Heaven.....DREIFUSS, JEROME  
 Further Side of Silence, The.....CLIFFORD, HUGH C  
 Further Stories from Lord Halifax's Ghost Book...HALIFAX, LORD  
 Future Commonwealth, The.....CHAVANNES, ALBERT  
 Future Dark Ages.....RAMSEY, M W  
 Future Power, The.....HENDOW, Z S

## G

- Gabriel over the White House.....[ANONYMOUS]  
 Gabriel over the White House.....[TWEED, THOMAS F]  
 Gabrielle de Vergy.....[ANONYMOUS]  
 Galahad.....ERSKINE, JOHN  
 Galleon of Torbay, The.....SPEIGHT, E E  
 Gallows Hill.....WINWAR, FRANCES  
 Gandle Follows His Nose.....BROUN, HEYWOOD  
 Gap in the Curtain, The.....BUCHAN, JOHN  
 Garda.....O'NEILL, ROSE  
 Garden Behind the Moon, The.....PYLE, HOWARD  
 Garden Cities of Tomorrow.....HOWARD, EBENEZER  
 Garden of Eden USA, The.....BISHOP, WILLIAM HENRY  
 Garden of Paradise, The.....WEIGALL, ARTHUR  
 Garden of Romance, The.....RHYS, ERNEST  
 Garden of Survival, The.....BLACKWOOD, A  
 Gardener Who Saw God, The.....JAMES, EDWARD  
 Gas War of 1940, The.....MILES  
 Gaston de Blondenville.....RADCLIFFE, ANN  
 Gateless Barrier, The.....MALET, LUCAS  
 Gates Ajar, The.....PHELPS, E S  
 Gates Between, The.....PHELPS, E S  
 Gates of Kamt, The.....ORCZY, BARONESS  
 Gates of the Past, The.....VAUGHAN, THOMAS HUNTER  
 Gaudentio Di Lucca [See Memoirs of Signor etc]  
[ANONYMOUS]  
 Gay Gnani of Gingalee, The.....HUNTLEY, FLORENCE  
 Gay Hunter.....MITCHELL, J LESLIE  
 Gay Rebellion, The.....CHAMBERS, ROBERT W  
 General Buntop's Miracle.....ARMSTRONG, MARTIN  
 General Manpower.....MARTIN, JOHN S  
 Genius, The.....GROSSE, MARQUIS VON  
 Gentleman from San Francisco, The.....BUNIN, IVAN A  
 Gentleman into Goose.....WARD, CHRISTOPHER  
 Gentlemen in Hades.....KUMMER, FREDERICK ARNOLD  
 Gentlemen: You Are Mad!.....NOYES, PIERREPONT B  
 Gerania.....BARNES, JOSHUA  
 Gerfalcon.....BARRINGER, LESLIE  
 Germ Growers, The.....POTTER, ROBERT  
 German Conquest of England in 1875.....[ANONYMOUS]  
 Germelshausen.....GERSTAECKER, FRIEDRICH  
 Gesta Romanorum.....[ANONYMOUS]

- Gesta Romanorum.....SWAN, CHARLES  
 Geyserland.....HATFIELD, RICHARD  
 Ghost, The.....BENNETT, ARNOLD  
 Ghost, The.....O'CONNOR, WILLIAM D  
 Ghost, The.....PRAED, MRS CAMPBELL  
 Ghost and Albert, The.....WALFORD, FRANK  
 Ghost and Mrs. Muir, The.....DICK, R A  
 Ghost and the Maiden, The.....MOTTRAM, R H  
 Ghost Book, The.....ASQUITH, CYNTHIA  
 Ghost Camp, The.....BOLDREWOOD, ROLF  
 Ghost Garden, The.....RIVES, AMELIE  
 Ghost Girl, The.....SALTUS, EDGAR  
 Ghost Gleams.....WINTLE, W JAMES  
 Ghost Gold.....COMRADE, ROBERT W  
 Ghost House.....PALLEN, CONDE B  
 Ghost Hunter, The.....O'HARA FAMILY  
 Ghost in the Garret, The.....FISHER, MARY A  
 Ghost Kings, The.....HAGGARD, H RIDER  
 Ghost of Charlotte Cray, The.....MARRYAT, FLORENCE  
 Ghost of Gaston Revere, The.....HANSOM, MARK  
 Ghost of Guir House, The.....BEALE, CHARLES WILLING  
 Ghost of Guy Thyrlle, The.....FAWCETT, EDGAR  
 Ghost of Mr. Brown, The.....SAMPSON, ASHLEY  
 Ghost of Passy, The.....FIGHTON, GEORGE Z  
 Ghost of Redbrook, The.....[ANONYMOUS]  
 Ghost of Riverside Hal, The.....FLEMING, M AGNES  
 Ghost on the Isle of Wight, A.....LESLIE, SHANE  
 Ghost Pirates, The.....HODGSON, WILLIAM HOPE  
 Ghost Plane, The.....CORBETT, JAMES  
 Ghost Ship, The.....MIDDLETON, RICHARD  
 Ghost Stories.....[ANONYMOUS ANTHOLOGY]  
 Ghost Stories.....ARLEN, MICHAEL  
 Ghost Stories.....HAMPDEN, JOHN  
 Ghost Stories.....HERON, E and H  
 Ghost Stories.....SNILLOC  
 Ghost Stories.....THOMPSON, STANBURY  
 Ghost Stories.....WAKEFIELD, H RUSSELL  
 Ghost Stories and Presentiments.....[ANONYMOUS ANTHOLOGY]  
 Ghost Stories of an Antiquary.....JAMES, M R  
 Ghost Story Omnibus, The.....FRENCH, JOSEPH L  
 Ghost Tales.....BROWN, CHARLES E  
 Ghost Tales and Legends.....GAULD, H DRUMMOND  
 Ghost-House, The.....MILDRED, E W  
 Ghostly Company, A.....WAKEFIELD, H RUSSELL  
 Ghosts.....WHARTON, EDITH

- Ghosts and Family Legends.....CROWE, CATHERINE  
 Ghosts and Goblins.....HARPER, WILHELMINA  
 Ghosts and Marvels.....COLLINS, VERE H  
 Ghosts, Ghouls, and Gallows.....MARSON, G F  
 Ghosts Grim and Gentle.....FRENCH, JOSEPH LEWIS  
 Ghosts I Have Met.....BANGS, J K  
 Ghosts of My Study.....HAMPTON, LOU  
 Ghosts of Their Ancestors, The.....MILLS, WEYMER  
 Ghost's Touch and Other Stories, The.....COLLINS,  
 WILLIAM WILKIE  
 Giant Cat, The.....ROSNY, J H  
 Giant of the Sierras, The.....HARTMAN, EMERSON  
 Giant Raft, The.....VERNE, JULES  
 Giant's Robe, The.....ANSTEY, F  
 Gift of Abou Hassan, The.....ELLIOTT, FRANCIS PERRY  
 Gilded Man, The.....SMYTH, CLIFFORD  
 Gingko Tree, The.....JARRETT, CORA  
 Giphantia.....[ANONYMOUS]  
 Girl Everlasting.....WENTWORTH-JAMES, GERTIE  
 Girl in the Golden Atom, The.....CUMMINGS, RAY  
 Girl in the Moon, The.....HARBOU, THEA VON  
 Gladiator.....WYLIE, PHILIP  
 Gland Stealers, The.....GAYTON, BERTRAM  
 Glass Mender, The.....BARING, MAURICE  
 Glimpse, The.....BENNETT, ARNOLD  
 Glorious Mystery, The.....MACHEN, ARTHUR  
 Glorious Pool, The.....SMITH, THORNE  
 Glory of Egypt, The.....MORESBY, L  
 Go Home, Unicorn.....MACPHERSON, DONALD  
 Goat-Foot God, The.....FORTUNE, DION  
 Goat Without Horns, The.....DAVIS, BEALE  
 Goat's Hoof, The.....CROFTON, ALGERNON  
 Gobi or Shamo.....MURRAY, G G A  
 Goblin Tower, The.....LONG, FRANK BELKNAP  
 God Head.....CLINE, LEONARD  
 God of This World, The.....MIDDLETON, JOHN B  
 God with Four Arms, The.....BOUSFIELD, H T W  
 Goddess, The.....MORRIS, GOUVERNEUR and  
 GODDARD, CHARLES  
 Goddess of Africa, A.....RATHBONE, ST GEORGE  
 Goddess of Atvatabar, The.....BRADSHAW, WILLIAM R  
 Goddess of Ghosts, The.....MARTINDALE, C C  
 Godolphin.....BULWER-LYTTON, EDWARD  
 Gods.....DESMOND, SHAW  
 Gods and Their Makers.....HOUSMAN, LAURENCE  
 God's Children.....ALLMAN, JAMES

- God's Front Porch.....FRINGS, KETTI  
 Gods of Mars, The.....BURROUGHS, E R  
 Gods of Pegana, The.....DUNSANY, LORD  
 Gods of the Dead, The.....GRAHAM, WINIFRED  
 Gods Were Promiscuous, The.....HELD, JOHN  
 God's Secret.....PIER, ARTHUR STANWOOD  
 Gog.....PAPINI, GIOVANNI  
 Going Home.....PAIN, BARRY  
 Going West.....KING, BASIL  
 Gold Diggers, The.....FLEMING, A M  
 Gold Like Glass.....CARTER, FREDERICK  
 Gold Makers, The.....McCOY, NATHANIEL P  
 Gold Point, The.....JACKSON, CHARLES L  
 Gold Tooth, The.....TAINÉ, JOHN  
 Gold Worshippers, The.....HARRIS-BURLAND, J B  
 Golden Age, The.....CLOUGH, FRED M  
 Golden Age, The.....GRAHAME, KENNETH  
 Golden Amazon, The.....FEARN, JOHN RUSSELL  
 Golden Blight, The.....ENGLAND, G A  
 Golden Book of Springfield, The.....LINDSAY, VACHELL  
 Golden Bottle, The.....DONNELLY, IGNATIUS  
 Golden Centipede, The.....GERARD, LOUISE  
 Golden City, The.....VERRILL, A HYATT  
 Golden Dancer, The.....HUME, CYRIL  
 Golden Fleece, The.....GRAVES, ROBERT  
 Golden Flood, The.....LEFEVRE, EDWIN  
 Golden Fluid, The.....DIX, MAURICE B  
 Golden Gospel, The.....SCOTT, GABRIEL  
 Golden Horde, The.....GILMAN, LA SELLE  
 Golden Isle.....PHILLIPS, ROLAND A  
 Golden Journey of Mr. Paradyne, The.....LOCKE, W J  
 Golden Kingdom, The.....BALFOUR, ANDREW  
 Golden Load, The.....SLATER, W H  
 Golden Magnet, The.....FENN, GEORGE M  
 Golden Rooms, The.....FISHER, VARDIS  
 Golden Scorpion, The.....ROHMER, SAX  
 Golden Stairs, The.....WAITE, ARTHUR EDWARD  
 Golden Star, The.....NOEL, L  
 Golden Tales from Merimee.....MERIMEE, PROSPER  
 Golden Wind, The....OHTA, TAKASHI and SPERRY, MARGARET  
 Gold-Finder, The.....GRIFFITH, GEORGE  
 Golem, The.....BLOCH, CHAYIM  
 Golem, The.....MEYRINK, GUSTAV  
 Gondez the Monk.....IRELAND, WILLIAM H  
 Good Evening, Everyone!.....ALAN, A J  
 Gorgon's Head, The.....BLACK, LADBROOKE

- Goslings.....BERESFORD, J D  
Gothic Novels [See Note 11]  
Gothic Pieces.....[ANONYMOUS ANTHOLOGY]  
Gothic Stories.....[ANONYMOUS ANTHOLOGY]  
Governor Hardy.....BLAIR, HAMISH  
Grand Canyon.....SACKVILLE-WEST, VICTORIA  
Grand Guignol Stories.....LEVEL, MAURICE  
Grand Inquisitor, The.....DOUGLAS, DONALD  
Grasshoppers Come, The.....GARNETT, DAVID  
Gray Charteris, The.....SIMPSON, ROBERT  
Great Aeroplane, The.....BRERETON, FREDERIC S  
Great Amen, The.....BURKS, ARTHUR J  
Great Amherst Mystery, The.....HUBBEL, WALTER  
Great Anglo-American War of 1900, The.....ANSON, CAPTAIN  
Great Awakening, The.....MERRILL, ALBERT ADAMS  
Great Book of Thrillers, The.....THOMSON, H DOUGLAS  
Great Conflict, The.....HALL, HAL  
Great Demonstration, The.....ROOF, KATHERINE M  
Great Divorce, The.....LEWIS, C S  
Great English Short Stories.....MELVILLE, LEWIS  
Great Fog, The.....HEARD, H F  
Great German Short Stories.....MELVILLE, LEWIS  
Great Gesture, The.....BLAIR, HAMISH  
Great Ghost Stories.....DALE, HARRISON  
Great Ghost Stories.....FRENCH, JOSEPH  
Great Ghost Stories of the World.....LAING, ALEXANDER  
Great God Pan, The.....MACHEN, ARTHUR  
Great Keinplatz Experiment, The.....DOYLE, A CONAN  
Great Miracle, The.....VANEWORDS, J P  
Great Pacific War, The.....BYWATER, HECTOR  
Great Peril, The.....CLOWES, W LAIRD  
Great Pirate Syndicate, The.....GRIFFITH, GEORGE  
Great Plan, The.....MASON, EDITH HUNTINGTON  
Great Prince Shan, The.....OPPENHEIM, E PHILLIPS  
Great Raid, The.....WILLIAMS, LLOYD  
Great Red Dragon, The.....CHESTER, LORD  
Great Return, The.....MACHEN, ARTHUR  
Great Revolution of 1905, The.....HAYES, FREDERICK W  
Great Secret, The.....NISBET, HUME  
Great Short Stories of Detection, Mystery and Horror....SAYERS,  
DOROTHY  
Great Short Stories of the World.....CLARK, BARRETT H and  
LIEBER, MAXIM  
Great Stone Face, The.....HAWTHORNE, NATHANIEL  
Great Stone of Sardis, The.....STOCKTON, FRANK R  
Great Stories of All Nations.....LIEBER, MAXIM





Grey World, The.....	UNDERHILL, EVELYN
Grim Death.....	THOMSON, C C
Grimoire, The.....	SUMMERS, MONTAGUE
Grip of Fear, The.....	LEVEL, MAURICE
Gruesome Cargoes.....	THOMSON, C C
Guide to Caper, A.....	BODKIN, THOMAS
Gulliver Redivivus.....	[ANONYMOUS]
Gulliver's Travels.....	SWIFT, JONATHAN
Gunmen, Gallants, and Ghosts.....	WHEATLEY, DENNIS
Guns of Galt.....	CLIFT, DENISON
Gutter of Creation, The.....	DWINELL, R M
Gypsy Christ, The.....	SHARP, WILLIAM

# H

H. M. S. ....	KLAXON
Hadad. ....	HILLHOUSE, JAMES A
Half a Minute's Silence. ....	BARING, MAURICE
Half a Sovereign. ....	HAY, IAN
"Half Moon", The. ....	HUEFFER, FORD MADDOX
Half Pint Flask, The. ....	HEYWARD, DuBOSE
Half-Gods. ....	SHEEHAN, MURRAY
Hallie Marshall. ....	WILLIAMS, F P
Hallowe'en. ....	BURGESS, LESLIE
Hampdenhire Wonder, The. ....	BERESFORD, J D
Hamydal, the Vagabond Philosopher. ....	DEKOBRA, MAURICE
Hand of Fu-Manchu, The. ....	ROHMER, SAX
Hand of Glory, The. ....	BLAKEBOROUGH, RICHARD
Hand of Horror, The. ....	JEROME, OWEN F
Hand of Kornelius Voyt, The. ....	ONIONS, OLIVER
Hand of the Chimpanzee, The. ....	HARE, ROBERT
Hands of Orlac, The. ....	RENARD, MAURICE
Hands of Veronica, The. ....	HURST, FANNIE
Hanit the Enchantress. ....	PIER, GARRETT CHATFIELD
Hannerle, a Dream Poem. ....	HAUPTMANN, GERHART
Hannibal's Man and Other Tales. ....	KIP, LEONARD
Hans of Iceland. ....	HUGO, VICTOR
Happy Alienist, The. ....	SMITH, WALLACE
Happy Colony, The. ....	PEMBERTON, ROBERT
Happy Ghost, The. ....	BASHFORD, HENRY H
Harbour of Death, The. ....	SPANNER, E F
Harilek. ....	GANPAT
Harps in the Wind. ....	HICHENS, ROBERT
Harriet. ....	JENKINS, ELIZABETH
Harriet Hume. ....	WEST, REBECCA
Hartas Maturin. ....	LESTER, H F
Hartmann The Anarchist. ....	FAWCETT, E DOUGLAS
Harvest in Poland. ....	DENNIS, GEOFFREY
Hasheesh Eater, The. ....	[ANONYMOUS]
Haunted and the Haunters, The. ....	BULWER-LYTTON, EDWARD G
Haunted Airways. ....	BURTIS, THOMSON
Haunted by Posterity. ....	HODGSON, W EARL
Haunted Cavern, The. ....	PALMER, JOHN
Haunted Chair, The. ....	LEROUX, GASTON
Haunted Chamber, The. ....	THE DUCHESS
Haunted Homestead, The. ....	SOUTHWORTH, MRS

Haunted Hotel, The	COLLINS, WILKIE
Haunted House, The	HOOD, THOMAS
Haunted Island, The	VISIAK, E H
Haunted Jester, The	CORLEY, DONALD
Haunted Looking Glass, The	DARRELL, GRATIANA
Haunted Major, The	MARSHALL, ROBERT
Haunted Mill, The	COWPER, EDITH E
Haunted Omnibus, The	LAING, ALEXANDER
Haunted Pajamas, The	ELLIOT, FRANCIS PERRY
Haunted Photograph, The	STUART, RUTH McENERY
Haunted Priory, The	CULLEN, STEPHEN
Haunted Station, The	NISBET, HUME
Haunted Woman, The	LINDSAY, DAVID
Haunted Wood, The	ELLIS, EDWARD S
Haunters and the Haunted, The	RHYS, ERNEST
Haunting, The	DAWSON-SCOTT, CATHERINE A
Haunting Hand, The	ROBERTS, W ADOLPHE
Haunting of Low Fennel, The	ROHMER, SAX
Hauntings	LEE, VERNON
Have a New Master	BALSDON, DACRE
Hawk, The	LEGG, RONALD
Hawk of the Wilderness	CHESTER, WILLIAM L
He	[ANONYMOUS]
He Arrived at Dusk	ASHBY, R C
He Conquered the Kaiser	MASON, H A
He Dared Not Look Behind	HUGHES, CLEDWYN
He Is Risen Again	MORICE, CHARLES
Head of Pasht, The	ALLEN, WILLIS BOYD
Headless Hound, The	MOTTRAM, R H
Heart Consumed, The	ASKHAM, FRANCIS
Heart of Hindustan, The	WHITE, EDMUND
Heart of the Moon	GRIERSON, FRANCIS D
Heart of the World	HAGGARD, H RIDER
Hearts of Three	LONDON, JACK
Heavenly Discourse	WOOD, CHARLES ERSKINE SCOTT
Heaven's Abovel	CLAXTON, OLIVER
Hector Graeme	BRENTWOOD, EVELYN
Hector Servadac	VERNE, JULES
Heifer of the Dawn, A	BAIN, F W
Heir of a Hundred Kings, The	STRANG, H
Heir of all the Ages	McKECHNIE, N K
Heirs of all the Ages	JORDAN, F DORMER
Helen of All Time	HOLT-WHITE, WILLIAM
Helionde	WHITING, SYDNEY
Hell, Said the Duchess	ARLEN, MICHAEL
Hell's Bells	DIXEY, MARMADUKE

- Hell's Loose.....PERTWEE, ROLAND  
 Henry Brocken.....DE LA MARE, WALTER  
 Her Bungalow.....GORDON, NANCY M  
 Her Ways Are Death.....MANN, JACK  
 Hercules, My Shipmate.....GRAVES, ROBERT  
 Hercules-Sportsman.....ATKEY, BERTRAM  
 Here and Beyond.....WHARTON, EDITH  
 Here and Otherwhere.....KNOWLES, VERNON  
 Here Comes the Lady.....SHEIL, M P  
 Hermes Speaks.....JAEGER, MURIEL  
 Hermitage, The.....HUTCHINSON, WILLIAM  
 Heroine, The.....BARRETT, EATON S  
 Hespamora.....DWYER, J F  
 Hesperides, The.....PALMER, JOHN  
 Heu-Heu.....HAGGARD, H RIDER  
 Hex Woman, The.....WALTERS, RAUBE  
 Hidden City, The.....McDOUGALL, WALTER H  
 Hidden Kingdom, The.....BEEDING, FRANCIS  
 Hidden Kingdom, The.....HAMILTON, M LYNN  
 Hidden People, The.....MILLER, LEO E  
 Hidden Player, The.....NOYES, ALFRED  
 Hidden Tribe, The.....WRIGHT, S FOWLER  
 Hidden Valley.....PIER, GARRETT C  
 Hide and Seek with Bacchus.....BOYLE, GEORGE  
 Hieroglyphic Tales.....[ANONYMOUS]  
 Hieroglyphic Tales.....WALPOLE, HUGH  
 Hiero-Salem.....MASON, EVELEEN L  
 High Place, The.....CABELL, JAMES BRANCH  
 High Seas Over.....BUTLER, F J  
 Higher Things.....HARRISON, MICHAEL  
 Hilarious Universe, The.....DARK, RICHARD  
 Hilda Wade.....ALLEN, GRANT  
 Hill of Dreams, The.....MACHEN, ARTHUR  
 Hill of Trouble, The.....BENSON, A C  
 Hills of Ruel, The.....MacLEOD, FIONA  
 Hindenburg's March into London.....REDMOND-HOWARD, L G  
 His First Million Women.....WESTON, GEORGE  
 His Monkey Wife.....COLLIER, JOHN  
 His Mortal Tenement.....DAWSON, ALEC J  
 His Wisdom, the Defender.....NEWCOMB, SIMON  
 History and Adventures of an Atom, The.....[ANONYMOUS]  
 History and Adventures of an Atom, The.....SMOLLETT, TOBIAS  
 History of a Voyage to the Moon.....[ANONYMOUS]  
 History of Jack Smith, The.....LUCAS, CHARLES  
 History of the Caliph Vathek, The.....BECKFORD, WILLIAM  
 History of the Sevarites, The.....SIDEN, CAPTAIN

- History of Utopia, The.....MORE, THOMAS  
 Hobbit, The.....TOLKIEN, J R R  
 Hodsall Wizard, The.....WINTLE, HECTOR  
 Hoffmann's Strange Stories.....HOFFMANN, E T W  
 Hollow Skin, The.....SWAIN, VIRGINIA  
 Holy Cross, The.....FIELD, EUGENE  
 Holy Flower, The.....HAGGARD, H RIDER  
 Holy Terror, The.....WELLS, H G  
 Homecoming, The.....ANGUS, JOHN  
 Honeymoon in Space, A.....GRIFFITH, GEORGE  
 Hopkins Manuscript, The.....SHERRIFF, R C  
 Horatio and Camilla.....[ANONYMOUS]  
 Horned Sheperd, The.....JEPSON, EDGAR  
 Horrible Dummy, The.....KERSH, GERALD  
 Horrid Mysteries.....GROSSE, MARQUIS VON  
 Horroboos, The.....SWIFT, MORRISON ISAAC  
 Horror on the Asteroid, The.....HAMILTON, EDMOND  
 Horrors.....[ANONYMOUS ANTHOLOGY]  
 Horseman in the Sky, A etc.....BIERCE, AMBROSE  
 Hosanna.....NEWMAN, BERNARD  
 Hotep.....MYERS, WILLIAM W  
 Hound of Death, The.....CHRISTIE, AGATHA  
 Hound of Florence, The.....SALTEN, FELIX  
 Hounds of Tindalos, The.....LONG, FRANK BELKNAP JR  
 Hour of the Angel, The.....OLIVER, JANE  
 House by the Churchyard, The.....LE FANU, J S  
 House by the River, The.....HERBERT, A PATRICK  
 House in Bloomsbury, A.....OLIPHANT, MRS  
 House in Demetrius Road, The.....BERESFORD, J D  
 House of Darkness, The.....SCOGGINS, C E  
 House of Dawn, The.....SCOGGINS, C E  
 House of Defence, The.....BENSON, E F  
 House of Dr. Edwardes, The.....BEEDING, FRANCIS  
 House of Fear, The.....SERVICE, ROBERT W  
 House of Fulfilment, The.....BECK L ADAMS  
 House of Lost Identity, The.....CORLEY, DONALD  
 House of Mist.....BOMBAL, MARIE LUISA  
 House of Souls, The.....MACHEN, ARTHUR  
 House of Strange Secrets, The.....BAYLY, A ERIC  
 House of the Other World, The.....TWEEDALE, VIOLET  
 House of the Secret, The.....FARRERE, CLAUDE  
 House of the Sorceror, The.....MacFALL, HALDANE  
 House of the Vampire, The.....VIERECK, GEORGE S  
 House of Whispers, The.....LE QUEUX, WILLIAM  
 House on Half Moon Street, The.....BOLITHO, HECTOR  
 House on Stilts, The.....HAZARD, R H

- House on the Borderland, The.....HODGSON, WILLIAM HOPE  
 House on the Borderland, The.....HODGSON, WILLIAM HOPE  
 House under the Sea, The.....PEMBERTON, MAX  
 Houseboat on the Styx, A.....BANGS, J K  
 How Comes Christmas.....BRADFORD, ROARK  
 How John Bull Lost London.....GRIP  
 How She Came into Her Kingdom.....CLAY, CHARLES M  
 How the Circus Came to Tea.....BLACKWOOD, A  
 Hubert's Arthur....ROLFE, FREDERICK and PIRIE-GORDON, CHC  
 Human Animals.....HAMEL, FRANK  
 Human Chord, The.....BLACKWOOD, A  
 Human Drift, The.....LONDON, JACK  
 Human Slaughter House, The.....LAMSZUS, WILHELM  
 Humanity and the Mysterious Knight.....STAUFFER, MACK  
 Humming Bird.....FARJEON, ELEANOR  
 Humorous Ghost Stories.....SCARBOROUGH, DOROTHY  
 Humour and Fantasy.....ANSTEY, F  
 Hundred and Other Stories, The.....HALL, GERTRUDE  
 Hunting the Sky Spies.....DIXON, FRANKLIN W  
 Hurricane Kids on the Lost Islands, The.....LEBECK, OSKAR  
 Husband for Kutani, A.....OWEN, FRANK  
 Hyacinth.....CALTHROP, DION CLAYTON  
 Hypnotic Experiment of Dr. Reeves, The....JONES, CHARLOTTE R  
 Hypnotic Tales.....FORD, JAMES L

I Am Thinking of My Darling.....	McHUGH, VINCENT
I Have Been Here Before.....	PRIESTLEY, J B
I Have Seen Monsters and Angels.....	JOLAS, EUGENE
I, James Blunt.....	MORTON, H C V
I Live Again.....	DEEPING, WARWICK
I Told You So!.....	McLAREN, F V
I Warmed Both Hands.....	DILNOT, FRANK
Ichabod.....	BLYTH, JAMES
Ida Llymond.....	CRANFORD, HOPE
Ideal City, The.....	NOTO, COSIMO
Ideal Commonwealths.....	MORLEY, HENRY
Ideal Island, The.....	PEEL, C V A
Ideal Republic, An.....	PHELPS, CORWIN
Identity Exchange, The.....	ANDOM, R
Idle Tales.....	RIDDELL, MRS J H
Idyll of the White Lotus, The.....	COLLINS, MABEL
If.....	DUNSANY, LORD
If.....	SQUIRE, JOHN COLLINGS
If I Were Dictator.....	DUNSANY, LORD
If I Were Dictator.....	RAGLAN, LORD
If It Had Happened Otherwise.....	SQUIRE, JOHN COLLINGS
If Tomorrow Comes.....	REITMEISTER, LOUIS AARON
If Twelve Today.....	TANTON, ERNEST C
If You Touch Them They Vanish.....	MORRIS, GOUVERNEUR
Il Pentamerone.....	BASILE, GIOVANNI
I'll Blackmail the World.....	WOOD, SAMUEL ANDREW
I'll Grind Their Bones.....	ROSCOE, THEODORE
Ill-Made Knight, The.....	WHITE, T H
Image in the Sand, The.....	BENSON, E F
Imaginary Interviews.....	CAMPBELL, FORREST
Imagine a Man in a Box.....	WAKEFIELD, H RUSSELL
Immortal Girl, The.....	RUCK, BERTA
Immortal Gymnasts, The.....	CHER, MARY
Immortal Light, The.....	MASTIN, JOHN
Immortal Tales of Joe Shaun, The.....	MEYER, J J
Immortals, The.....	SCARBOROUGH, HAROLD E
Immortals' Great Quest, The.....	BARLOW, JAMES WILLIAM
Impeachment of President Israels, The.....	COPLEY, FRANK B
Impregnable City, The.....	PEMBERTON, MAX
Impregnable Women, The.....	LINKLATER, ERIC
Improbable Tales.....	ROSS, CLINTON

- Impromptu in Moribundia.....HAMILTON, PATRICK  
 In a Glass Darkly.....LE FANU, J SHERIDAN  
 In a Steamer Chair.....BARR, ROBERT  
 In Accordance with the Evidence.....ONIONS, OLIVER  
 In Assyrian Tents.....PENDLETON, LOUIS  
 In Brief Authority.....ANSTEY, F  
 In Brighter Climes.....CHAVANNES, ALBERT  
 In Dark Places.....RUSSELL, JOHN  
 In Great Waters.....JANVIER, THOMAS A  
 In 1999.....DE MILLE, WILLIAM C  
 In No Strange Land.....OLIVER, JANE  
 In Oudemoon.....DRAYTON, HENRY S  
 In Quest of the Giant Sloth.....STABLES, W GORDON  
 "In Sargasso".....CHAMBERS, JULIUS  
 In Search of an Unknown Race.....CONVERSE, FRANK H  
 In Search of the Unknown.....CHAMBERS, ROBERT W  
 In the Beginning.....DOUGLAS, NORMAN  
 In the Beginning.....SULLIVAN, ALAN  
 In the Days of the Comet.....WELLS, H G  
 In the Evening.....STEWART, CHARLES  
 In the Forest of Arden.....MABIE, HAMILTON WRIGHT  
 In the Future.....[ANONYMOUS]  
 In the Land of Youth.....STEPHENS, JAMES  
 In the Midst of Life.....BIERCE, AMBROSE  
 In the Morning of Time.....ROBERTS, CHARLES G D  
 "In the Quarter".....CHAMBERS, ROBERT W  
 In the Sanctuary.....VAN DER NAILLEN, ALBERT  
 In the Sargasso Sea.....JANVIER, THOMAS A  
 In the Sealed Cave.....HERRMAN, LOUIS  
 In the Second Year.....JAMESON, STORM  
 In the Shadow of Gold.....STUDER, PAUL  
 In the Twinkling of an Eye.....WATSON, SYDNEY  
 In the Valley of Vision.....IRVINE, G M  
 In the Wrong Paradise.....LANG, ANDREW  
 In Unknown Worlds.....DE MORGAN, JOHN  
 Incarnation of the Snow, An.....BAIN, F W  
 Inclinations.....FIRBANK, ARTHUR A R  
 Incomplete Enchanter, The.....DE CAMP, L SPRAGUE and  
 PRATT, FLETCHER  
 Incredible Adventures.....BLACKWOOD, A  
 Incredible Adventures of Rowland Horn, The....OLDE, NICOHLAS  
 Incubated Girl, The.....JANE, FREDERICK T  
 Indian Scout, The.....AIMARD, GUSTAVE  
 Indian Stories of F W Bain, The.....BAIN, F W  
 Ingoldsby Legends, The.....BARHAM, RICHARD HARRIS  
 Ingoldsby Legends, The.....INGOLDSBY, THOMAS



- Inheritor, The..... BENSON, E F  
 Inheritors, The..... CONRAD, JOSEPH and HUEFFER, FORD M  
 Inland Deep..... TOOKER, RICHARD  
 Inner House, The..... BESANT, WALTER  
 Inner Light, The..... FORTUNE, DION  
 Inner Number, The..... WILLIAMS, FRANK C  
 Innocent Voyage, The..... HUGHES, RICHARD A  
 Inquirendo Island..... GENONE, HUDOR  
 Insane Root, The..... PRAED, MRS CAMPBELL  
 Insidious Dr. Fu-Manchu, The..... ROHMER, SAX  
 Intelligence Gigantic..... FEARN, J R  
 Intercessor, The..... SINCLAIR, MAY  
 Intermere..... TAYLOR, WILLIAM ALEXANDER  
 Interworld..... WHITHAM, JOHN W  
 Intimations of Eve..... FISHER, VARDIS  
 Into the Unknown..... FLETCHER, LAWRENCE  
 Into the Unseen..... LUSTY, G H  
 Intoxicated Ghost, The..... BATES, ARLO  
 Intrigue on the Upper Level..... HOYNE, THOMAS TEMPLE  
 Introduction to Islandia, An..... DAVENPORT, BASIL  
 Invaders, The..... TRACY, LOUIS  
 Invasion..... VAN LOON, HENDRICK WILLEM  
 Invasion!..... CHAMBERS, WHITMAN  
 Invasion, The..... [ANONYMOUS]  
 Invasion from Mars, The..... CANTRIL, HADLEY  
 Invasion from the Air..... McILRAITH, FRANK and  
 CONNOLLY, ROY  
 Invasion of America, The..... MULLER, JULIUS W  
 Invasion of New York, The..... PALMER, J H  
 Invasion of 1910, The..... LE QUEUX, WILLIAM  
 Inventions of the Idiot, The..... BANGS, JOHN KENDRICK  
 Invincible Adam, The..... VIERECK, GEORGE SYLVESTER and  
 ELRIDGE, PAUL  
 Invisible Enemy, The..... LATHY, THOMAS PIKE  
 Invisible Links..... LAGERLOF, SELMA  
 Invisible Man, The..... WELLS, H G  
 Invisible Playmate, The..... CANTON, WILLIAM  
 Invisible Police, The..... PENDLETON, LOUIS  
 Invisible Voices, The..... SHIEL, M P  
 Invisible Warplane, The..... GRAHAME-WHITE, CLAUDE  
 and HARPER, HARRY  
 Invisibles, The..... CHRISTOPHER, EDGAR E  
 Ionia..... CRAIG, ALEXANDER  
 Iras..... DOUGLAS, THEO.  
 Ireland's Dream..... LYON, EDMUND D  
 Iron Heel, The..... LONDON, JACK

- Iron Man and the Tin Woman, The.....LEACOCK, STEPHEN  
 Iron Pirate, The.....PEMBERTON, MAX  
 Iron Star, The.....TAINÉ, JOHN  
 Ironical Tales.....HOUSMAN, LAURENCE  
 Island Beyond Japan, The.....PARIS, JOHN  
 Island in the Mist, The.....KELSEY, FRANKLYN  
 Island Nights' Entertainments.....STEVENSON, ROBERT LOUIS  
 Island of Anarchy, The.....E. W.  
 Island of Captain Sparrow, The.....WRIGHT, S FOWLER  
 Island of Dr. Moreau, The.....WELLS, H G  
 Island of Fantasy, The.....HUME, FERGUS  
 Island of Fu Manchu, The.....ROHMER, SAX  
 Island of Not-Me, The.....GOTTHELF, EZRA GERSON  
 Island of Regeneration, The.....BRADY, C T  
 Island of Terror, The....."SAPPER"  
 Island of the Great Mother, The.....HAUPTMANN, GERHART  
 Island of the Stairs, The.....BRADY, C T  
 Island Sonata.....LIVINGSTON, MARJORIE  
 Islandia.....WRIGHT, AUSTIN TAPPAN  
 Isle of Dead Ships, The.....MARRIOTT, CRITTENDEN  
 Isle of Feminine, The.....NISWONGER, CHARLES E  
 Isle of Forgotten People, The.....CROSS, THOMPSON  
 Isle of Lies, The.....SHIEL, M P  
 Isle of Maids, The.....HAINSELIN, M THOMAS  
 Isle of Pines, The.....[ANONYMOUS]  
 Isle of Pines, The.....SLOETTEN, HENRY C VAN  
 Isles of Sunset, The.....BENSON, A C  
 Isles of Wisdom, The.....MOSZKOWSKI, ALEXANDER  
 Istar of Babylon.....POTTER, MARGARET HORTON  
 "It".....[ANONYMOUS]  
 It and Other Stories.....MORRIS, GOUVERNEUR  
 It Breathed Down My Neck.....PUDNEY, JOHN  
 It Can't Happen Here.....LEWIS, SINCLAIR  
 "It Is Written"—Mektoub.....BAMBURG, LILIAN  
 It Makes a Nice Change.....GLOAG, JOHN  
 It Might Have Happened.....SWARTWOUT, R EGERTON  
 It Never Could Happen.....O'SHEEL, SHAEMUS  
 It Prowls at Dark.....TAUNTON, H R  
 Italian Conjuror, The.....BLACKWOOD, ALGERNON  
 Iter Lunare.....RUSSEN, DAVID  
 Itinerant House, An.....DAWSON, EMMA FRANCES  
 Ivory Child, The.....HAGGARD, H RIDER  
 Ivory Disc, The.....BREBNER, PERCY  
 Ivory Gate, The.....BESANT, WALTER  
 Ivory Graves, The.....DUFF, HECTOR  
 Ivory Queen, The.....PENDLETON, JOHN

**Ivy Grippd The Steps.....BOWEN, ELIZABETH**

# J

Jacket, The.....	LONDON, JACK
Jade God, The.....	SULLIVAN, ALAN
Jadoo.....	DAVIS, N NEWNHAM
James Ingleton.....	"MR DICK"
Jaqueline of Olzburg.....	[ANONYMOUS]
Jaws of Death, The.....	ALLEN, GRANT
Jay of Italy, A.....	CAPES, BERNARD
Jealous Ghost, The.....	STRONG, L A G
Jehovah's Day.....	BORDEN, MARY
Jess.....	HAGGARD, H RIDER
Jester's Reign, The.....	GRAINGER, BOYNE
Jethou.....	SUFFLING, E R
Jewel of Mahabar, The.....	MARSHALL, EDISON
Jewel of Seven Stars, The.....	STOKER, BRAM
Jewel Sowers.....	ALLENBY, EDITH
Jeweled Serpent, The.....	BLACKLEDGE, KATHERINE T
Jim McWhirter.....	KNOWLES, W P
Jimbo.....	BLACKWOOD, A
Jimgrim.....	MUNDY, TALBOT
Jingo, The.....	CHESTER, GEORGE R
John Brown's Body.....	BOSHELL, GORDON
John Daniel [See Narrative of the Life etc].....	MORRIS, RALPH
John Gayther's Garden.....	STOCKTON, FRANK
John Harvey.....	MOORE, ANON
John Henry.....	BRADFORD, ROARK
John Innocent at Oxford.....	BUCKLE, RICHARD
John Lillibud.....	HURRELL, FRANCIS G
John Sagur.....	"NEDRAM"
John Silence.....	BLACKWOOD, A
John Smith, Emperor of the World.....	BARRINGER, LESLIE
Joining Charles.....	BOWEN, ELIZABETH
Joris of the Rocks.....	BARRINGER, LESLIE
Jorkens Has a Large Whiskey.....	DUNSANY, LORD
Jorkens Remembers Africa.....	DUNSANY, LORD
Joseph Balsamo.....	DUMAS, ALEXANDRE
Journey from this World to the Next, A.....	FIELDING, HENRY
Journey in Other Worlds, A.....	ASTOR, JOHN JACOB
Journey of Tapiola.....	NATHAN, ROBERT
Journey to Mars, A.....	POPE, GUSTAVUS W
Journey to the Center of the Earth, A.....	VERNE, JULES
Journey to the Moon.....	[ANONYMOUS]

- Journey to the North Pole, A.....VERNE, JULES  
Journey to Venus, A.....POPE, GUSTAVUS W  
Journeys to the Planet Mars.....WEISS, SARA  
Jovial Ghosts, The.....SMITH, THORNE  
Jubilee John.....LLEWELLYN, ALUN  
Judas, and Other Stories.....METCALFE, JOHN  
Judgment Day.....DAVEY, NORMAN  
Judy and the Magic Rocket.....SHORT, DOROTHY DUDLEY  
Juggler and the Soul, The.....MATHERS, HELEN  
Julian Grant Loses His Way.....HOUGHTON, CLAUDE  
Julius Caesar Murder Case, The.....IRWIN, WALLACE  
Julius LeYallon.....BLACKWOOD, ALGERNON  
Jumbee.....WHITEHEAD, HENRY S  
Jungle Born.....EYTON, JOHN  
Jungle Girl.....BURROUGHS, E R  
Jungle Girl, The.....CASSERLY, GORDON  
Jungle Tales of Tarzan.....BURROUGHS, E R  
Jungle Terror.....WICKHAM, HARVEY  
Jurgen.....CABELL, JAMES BRANCH  
Justification of Andrew Lebrun, The.....BARRETT, FRANK

## K

Kalani of Oahu.....	NEWELL, C M
Kaleidoscope.....	FARJEON, ELEANOR
Kalomera.....	SAUNDERS, W J
Kaloolah.....	MAYO, W S
Kamongo.....	SMITH, HOMER W
Karl Grier.....	TRACY, LOUIS
Karma.....	BLACKWOOD, A and PEARN, VIOLET
Kaspa the Lion Man.....	STONEHAM, C T
Ke Whonkus People, The.....	GREENE, JOHN O
Keep on the Light.....	THOMSON, C C
Kennaquhair.....	McCRIB, THEOPHILUS
Key of Dreams.....	BECK, L ADAMS
Khaled.....	CRAWFORD, F MARION
Khan, Phantom Emperor of 1940.....	OLIVER, JEROME
Kidnapped President, The.....	BOOTHBY, GUY
Kildhurms Oak.....	HAWTHORNE, JULIAN
Killer and the Slain, The.....	WALPOLE, HUGH
Killing Bottle, The.....	HARTLEY, L P
Kilverstone Castle.....	HUTCHINSON, WILLIAM
King Cobra.....	CHANNING, MARK
King Coffin.....	AIKEN, CONRAD
King Goshawk and the Birds.....	O'DUFFY, EIMAR
King in Babylon, A.....	STEVENSON, BURTON E
King in Yellow, The.....	CHAMBERS, ROBERT W
King John of Jingalo.....	HOUSMAN, LAURENCE
King Kong.....	LOVELACE, DELOS W
King Kong.....	WALLACE, EDGAR and COOPER, MERIAN C
King Lear's Wife.....	BOTTOMLEY, GORDON
King of Alsander, The.....	FLECKER, JAMES ELROY
King of Apeland, The.....	PRENTICE, HARRY
King of Diamonds, The.....	TRACY, LOUIS
King of Elfland's Daughter, The.....	DUNSANY, LORD
King of Kor, The.....	MARSHALL, SIDNEY J
King of Kulturia.....	HIGGINBOTTOM, W HUGH
King of Mars, A.....	HEKKING, AVIS
King of No Man's Land, The.....	FRIEL, ARTHUR O
King of the Air.....	STRANG, H
King of the Amazon, The.....	DAVIS, PETER
King of the Dead.....	AUBREY, FRANK
King — of the Khyber Rifles.....	MUNDY, TALBOT
King of Thomond.....	BARR, M

King Solomon's Mines.....	HAGGARD, H RIDER
King Solomon's Treasures.....	AUTHOR OF "HE"
King Solomon's Wives.....	AUTHOR OF "HE"
King Solomon's Wives.....	RAGGED, HYDER
King There Was, A.....	VIVIAN, E CHARLES
King Who Went on Strike, The.....	CHOATE, PEARSON
Kingdom in the Sky, The.....	BROWN, ALICE
Kingdom of Dreams, A.....	BELL, J J
Kingdom of Evil, The.....	HECHT, BEN
Kingdom of Innocents.....	CRAM, MILDRED
Kingdom That Was, The.....	LAMBOURNE, JOHN
King's Evil, The.....	BROWNE, E O
King's Men, The.....	GRANT, ROBERT et aliis
King's Oak, The.....	CROMIE, ROBERT
Kismet.....	KNOBLOCK, EDWARD
Kiss for Cinderella, A.....	BARRIE, JAMES MATTHEW
Kiss of Glory, The.....	BOYLAN, GRACE D
Kiss That Killed, The.....	LEROUX, GASTON
Kit Bam's Adventures.....	CLARKE, MARY COWDEN
Kite Trust, The.....	ROGERS, LEBBENS HARDING
Kleinert Case, The.....	MANN, JACK
Knight of the Silver Star, The.....	BREBNER, PERCY
Koenigsmark the Robber.....	LEWIS, M G
Koenigsmark the Robber.....	RASPE, R E
Koenigsmark the Røbber.....	SARRATT, J H
Kondora.....	PIGOTT, PERCY
Kontrol.....	SNELL, EDMUND
Konyetz.....	HUSSINGTREE, MARTIN
Kophetua the Thirteenth.....	CORBETT, JULIAN
Krakatit.....	CAPEK, KAREL
Krakatoa, Hand of the Gods.....	RAABE, H E
Kunala.....	FERENCZY, ARPAD
Kutnar, Son of Pic.....	LANGFORD, GEORGE









- Liquid from the Sun's Rays.....GREENLEAF, SUE  
 Listen, Moon!.....CLINE, LEONARD  
 Listener, and Other Stories, The.....BLACKWOOD, ALGERNON  
 Literary Hours.....DRAKE, NATHAN  
 Little Boy Lost, A.....HUDSON, W H  
 Little City of Hope, The.....CRAWFORD, F MARION  
 Little Classics, Vol 2 Intellect.....JOHNSON, ROSSITER  
 Little Classics, Vol 8 Mystery.....JOHNSON, ROSSITER  
 Little Green Man, The.....ALLEN, F M  
 Little Night Music, A.....HUNT, BARBARA  
 Little Pilgrim, A.....[ANONYMOUS]  
 Little Pilgrim, A.....OLIPHANT, MRS  
 Little Prince, The.....ST-EXUPERY, ANTOINE DE  
 Little Stories.....MITCHELL, S WEIR  
 Little Way Ahead, A.....SULLIVAN, ALAN  
 Little White Bird, The.....BARRIE, J M  
 Little Wizard, A.....WEYMAN, S J  
 Livery of Eve, The.....BAIN, F W  
 lives and times of archy and mehitabel, the.....MARQUIS, DON  
 Living Alone.....BENSON, STELLA  
 Living Buddha, The.....MORAND, PAUL  
 Living Idol, The.....CARDINAL, JANE  
 Living Mummy, The.....PRATT, AMBROSE  
 Living Wheel, The.....UNIACKE, T I  
 Llewelin.....[ANONYMOUS]  
 Lock and Key.....GALLOWAY, JAMES M  
 Lock and Key Library, The.....HAWTHORNE, JULIAN  
 Locked Book, The.....PACKARD, FRANK L  
 Lodore.....AUTHOR OF "FRANKENSTEIN"  
 Lodore.....SHELLEY, MARY W  
 Log of the "Flying Fish", The.....COLLINGWOOD, HARRY  
 Logan.....[ANONYMOUS]  
 Lolly Willows.....WARNER, SYLVIA TOWNSEND  
 Loma.....WINDSOR, WILLIAM  
 London Idylls.....DAWSON, WILLIAM JAMES  
 London in a 1000 Years.....ROCHE, EUGENIUS  
 London's Burning.....WOOTTON, BARBARA  
 Lonely Fisherman, The.....VALENTINE, CHAPIN  
 Long Death, The.....DYER, GEORGE  
 Long Journey, The.....JENSEN, JOHANNES V  
 Long Look Ahead, A.....ROE, A S  
 Long Night, The.....WEYMAN, STANLEY J  
 Long Tunnel, The.....FAIRWAY, SIDNEY  
 Longhead.....ROBINSON, C H  
 Look at All Those Roses.....BOWEN, ELIZABETH  
 Looking Ahead.....[ANONYMOUS]



- Lost Stradivarius, The.....FALKNER, JOHN MEADE  
 Lost Traveller, The.....TODD, RUTHVEN  
 Lost Tribes and the Land of Nod, The.....KERR, ARTEMUS P  
 Lost Trumpet, The.....MITCHELL, J LESLIE  
 Lost Valley, The.....BLACKWOOD, A  
 Lost Vikings, The.....BECHDOLT, JACK  
 Lost Weapon, The.....WILSON, THEODORA WILSON  
 Lost World, The.....DOYLE, A C  
 Lost Worlds.....SMITH, CLARK ASHTON  
 Loup Garou.....PHILLPOTTS, EDEN  
 Love Eternal.....HAGGARD, H RIDER  
 Love of Long Ago, The.....CORELLI, MARIE  
 Love of the Foolish Angel, The.....BEAUCLERK, HELEN  
 Love-Child, The.....OLIVIER, EDITH  
 Lovers' Meeting.....SMITH, ELEANOR F  
 Lovers Stratagem, The.....ZSCHOKKE, HEINRICH  
 Lucifer.....VONDEL, JOOST VAN DER  
 Luck of the Strong, The.....HODGSON, WILLIAM HOPE  
 Lucky Star.....RUTTER, OWEN  
 Lud-in-the-Mist.....MIRRLEES, HOPE  
 Lukundoo.....WHITE, EDWARD LUCAS  
 Lumen.....FLAMMARION, CAMILLE  
 Lunarchia.....HARTMAN, EMERSON B  
 Lunarian Professor, The.....ALEXANDER, JAMES B  
 Lure of the Past.....ARMSTRONG, ANTHONY  
 Lure of the Purple Star, The.....GREENLEE, MACCOWAN  
 Lurker at the Threshold, The....DERLETH, A and LOVECRAFT, H P  
 Lurking Shadow, The.....REMENHAM, JOHN  
 Lustres.....PARRISH, ANNE and PARRISH, DILLWYN  
 Lycanthia.....LAYLAND-BARRATT, FRANCES  
 Lycanthrope.....PHILLPOTTS, EDEN

# M

Machinations of Dr Grue, The.....	RALEIGH, H M
Machine Stops, The.....	SMITH, WAYLAND
Machine to Kill, The.....	LEROUX, GASTON
Mad Scientist, The.....	McDONALD, RAYMOND
Mad Shepherds.....	JACKS, L P
Madame Crowle's Ghost.....	LE FANU, J S
Madame Fears the Dark.....	IRWIN, MARGARET E
Madame Silva.....	McCLELLAND, M G
Mad-Doctor Merciful.....	BROOKS, COLLIN
Madness Opens the Door.....	CAUNTER, C F
Magic.....	CHESTERTON, G K
Magic Bowl, The.....	ANDOM, R
Magic Egg, The.....	STOCKTON, FRANK
Magic Flute The.....	DICKINSON, GOLDSWORTHY L
Magic Formula, The.....	JACKS, L P
Magic Gold.....	LANSING, MARION F
Magic Ink, The.....	BLACK, WILLIAM
Magic Journeys.....	BONNER, MARY G
Magic Makers, The.....	SULLIVAN, ALAN
Magic Man, The.....	RIVES, HALLIE ERMINIE
Magic Mantle, The.....	JACKSON, STEPHEN
Magic Mashie, The.....	SABIN, EDWIN L
Magic Mirror The.....	GLOSSOP, REGINALD
Magic Skin etc.....	BALZAC, HONORE
Magic Walking Stick, The.....	BUCHAN, JOHN
Magician, The.....	MAUGHAM, W S
Magician and Other Stories, The.....	FRANK, BRUNO
Magnetic Man, A.....	VAN ZILE, EDWARD S
Magnhild.....	QUACKENBOS, JOHN C
Magnificent Andrew, The.....	TRUMBO, DALTON
Mahatma and the Hare, The.....	HAGGARD, H RIDER
Mahatma's Pupil, The.....	MARSH, RICHARD
Maid with Wings, The.....	OSBORN, E B
Maiden of Mars, A.....	CLARKE, F M
Maiwa's Revenge.....	HAGGARD, H RIDER
Maker of Moons, The.....	CHAMBERS, R W
Maker of Shadows.....	MANN, JACK
Making of a Millennium, The.....	ROSEWATER, FRANK
Makropoulos Secret, The.....	CAPEK, KAREL
Malabar Magician, The.....	PENNY, FANNY E
Maldoror.....	LAUTREAMONT, COMPTE DE

- Mammoth Book of Thrillers, Ghosts and Mysteries. . . . PARRISH, J M  
and CROSSLAND, JOHN R
- Man Alone. . . . . HORSNELL, HORACE
- Man Between, The. . . . . FROST, WALTER A
- Man from Archangel, The. . . . . DOYLE, A CONAN
- Man from Genoa, A. . . . . LONG, FRANK BELKNAP JR
- Man from Limbo, The. . . . . ENDORE, S GUY
- Man from Mars. . . . . BLOT, THOMAS
- Man from Mars, The. . . . . DOWDING, HENRY WALLACE
- Man from Mars, A. . . . . HENLEY, CARRA DEPUY
- Man from the Moon, The. . . . . CARMICHAEL, PHILIP
- Man from up There, The. . . . . LINCOLN, MAURICE
- Man in a Black Hat. . . . . THURSTON, E TEMPLE
- Man in Black, The. . . . . WEYMAN, STANLEY J
- Man in the Mirror, The. . . . . DOUGLAS, HUDSON
- Man in the Mirror, The. . . . . GARRETT, WILLIAM
- Man in the Moon, The. . . . . PHILLIPS, R
- Man in the Moone, The. . . . . GONSALES, DOMINGO
- Man in the Zoo, A. . . . . GARNETT, DAVID
- Man Inside, The. . . . . CALVERTON, VICTOR F
- Man Made of Money, A. . . . . JERROLD, DOUGLAS WILLIAM
- Man Named Luke, A. . . . . COST, MARCH
- Man of Bronze, The. . . . . ROBESON, KENNETH
- Man of Clay, The. . . . . HAYES, HIRAM W
- Man of Destiny, The. . . . . CHAMEROVZOW, LOUIS ALEXIS
- Man on the Other Side, The. . . . . BARNETT, ADA
- Man or Ape. . . . . MARTIN-MAGOG, ALDER
- Man Overboard!. . . . . CRAWFORD, F MARION
- Man They Couldn't Arrest, The. . . . . SMALL, AUSTIN J
- Man They Could Not Kill, The. . . . . CORBETT, JAMES
- Man with a Shadow, The. . . . . FENN, GEORGE M
- Man with Four Lives, The. . . . . COWEN, WILLIAM JOYCE
- Man with No Face, The. . . . . ARMSTRONG, MARGARET
- Man with Six Senses, The. . . . . JAEGER, MURIEL
- Man with the Broken Ear, The. . . . . ABOUT, EDMOND
- Man with Two Shadows, The. . . . . HOVEN, ERNIEST
- Man Who Convicted Himself, The. . . . . FOX, DAVID
- Man Who Could Not Sin, The. . . . . WATTS, NEWMAN
- Man Who Could Stop War, The. . . . . PENMARE, WILLIAM
- Man Who Could Work Miracles, The. . . . . WELLS, H G
- Man Who Dreamed Right, The. . . . . HOLT-WHITE, WILLIAM E
- Man Who Ended War, The. . . . . GODFREY, HOLLIS
- Man Who Fell Through the Earth, The. . . . . WELLS, CAROLYN
- Man Who Knew Too Much, The. . . . . CHESTERTON, G K
- Man Who Loved Lions, The. . . . . WHITE, ETHEL LINA
- Man Who Made Gold, The. . . . . BELLOC, HILAIRE

- Man Who Mastered Time, The.....CUMMINGS, RAY  
 Man Who Rocked the Earth, The.....TRAIN, ARTHUR and  
 WOOD, ROBERT W  
 Man Who Saw the Devil, The.....CORBETT, JAMES  
 Man Who Saw Through Heaven and Other Stories, The  
 STEELE, WILLIAM D  
 Man Who Stole the Earth, The.....HOLT-WHITE, WILLIAM  
 Man Who Vanished, The.....HUME, FERGUS  
 Man Who Was Born Again, The.....BUSSON, PAUL  
 Man Who Was Not There, The.....WHITE, ETHEL LINA  
 Man Who Was Thursday, The.....CHESTERTON, G K  
 Man Who Went Back, The.....DEEPING, WARWICK  
 Man Who Would Save the World, The.....OXENHAM, JOHN  
 Manalive.....CHESTERTON, G K  
 Mandrake Root.....DIEBOLD, JANET O  
 Mandrake Root, The.....SCOTT, JEREMY  
 Manfredi, Baron St. Osmund.....LANSDALL, SARAH  
 Mangis, Ye Sorceror.....GILHOOLEY, LORD  
 Maniac's Dream.....ROSE, F HORACE  
 Maniu.....KAUL, FEDOR  
 Manless World, A.....YOURELL, AGNES BOUL  
 Manna.....GLOAG, JOHN  
 Man's Mortality.....ARLEN, M  
 Man's Understanding.....HYNE, C J C  
 Man's World.....HALDANE, CHARLOTTE  
 Mantle of Methusaleh, The.....REED, LANGFORD and  
 SPIERS, HETTY  
 Man-Wolf and Other Tales, The.....ERCKMANN, EMILE and  
 CHATRIAN, ALEXANDRE  
 Many Dimensions.....WILLIAMS, CHARLES  
 Many Inventions.....KIPLING, RUDYARD  
 Many Mansions.....ROWLAND, HENRY C  
 Maracot Deep, The.....DOYLE, A C  
 Marble Faun, The.....HAWTHORNE, NATHANIEL  
 March of the Hundred, The.....KOMROFF, MANUEL  
 Marginalia.....LOVECRAFT, H P  
 Maria.....AUTHOR OF "GEORGE BATEMAN"  
 Maria — of England.....BLACKWOOD, ALGERNON  
 Marigold.....ALLENBY, EDITH  
 Mariners of Space.....COLLINS, ERROLL  
 Marjorie Daw and Other People.....ALDRICH, THOMAS B  
 Marjorie Daw and Other Stories.....ALDRICH, THOMAS B  
 Mark, The.....KEMPSTER, AQUILA  
 Mark o' the Deil, The.....PEASE, HOWARD  
 Mark of the Bat, The.....DUNN, GERTRUDE C  
 Mark of the Beast, The.....WATSON, SYDNEY



- Marmaduke, Emperor of Europe.....X  
 Marooned in 1492.....COOK, W W  
 Marquis de Bolibar, The.....PERUTZ, LEO  
 Mars Breaks Through.....LOW, A M  
 Mars Revealed.....GASTON, HENRY A  
 Marshal Duke of Denver, The.....BARNABY, HUGO  
 Marshfield, The Observer.....CASTLE, EGERTON  
 Martha and the Madman.....BOSSCHERE, JEAN DE  
 Martha Brown, M.P.....CROSS, VICTORIA  
 Martin Pippin in the Apple Orchard.....FARJEON, ELEANOR  
 Marvellous Adventures of Me, The.....ANDOM, R  
 Marvellous and Incredible Adventures of Charles Thunderbolt in the  
 Moon, The.....DELORME, CHARLES  
 Marvels and Mysteries.....MARSH, RICHARD  
 Mary Anne Carew.....PETERSILEA, CARLYLE  
 Mary Rose.....BARRIE, J M  
 Mary Schweidler, The Amber Witch.....MEINHOLD, WILHELM  
 Mask of Apollo, The.....A E  
 Mask of Fu Manchu, The.....ROHMER, SAX  
 Masked Prophet, The.....BOWLES, JOHN  
 Masquerades.....LESLIE, SHANE  
 Master Beast, The.....NEWTE, HORACE W C  
 Master Girl, The.....HILLIERS, ASHTON  
 Master Key, The.....BAUM, L FRANK  
 Master Mind of Mars, The.....BURROUGHS, E R  
 Master Mystery, The.....REEVE, ARTHUR B and GREY, JOHN W  
 Master of Murder, The.....ROBBINS, TOD  
 Master of Mysteries, A.....MEADE, L T and EUSTACE, ROBERT  
 Master of Mysteries, The.....BURGESS, GELETT  
 Master of Silence, The.....BACHELLER, IRVING  
 Master of the Day of Judgment, The.....PERUTZ, LEO  
 Master of the Magicians, The.....PHELPS, E S and  
 WARD, HERBERT D  
 Master of the Microbe, The.....SERVICE, ROBERT W  
 Master of the Skies, The.....TRENT, PAUL  
 Master of the World, The.....VERNE, JULES  
 Master Sanguine.....BROWN, IVOR  
 Master Sea Stories.....[ANONYMOUS ANTHOLOGY]  
 Master-Christian, The.....CORELLI, MARIE  
 Masterpieces of Mystery vol 2 Ghost Stories.....FRENCH,  
 JOSEPH L  
 Masterpieces of Mystery vol 3 Mystic-Humorous Stories.....FRENCH,  
 JOSEPH L  
 Masterpieces of Thrills.....GAWSWORTH, JOHN  
 Matheson Formula, The.....FLETCHER, JOSEPH S  
 Matng of the Blades, The.....ABDULLAH, ACHMED



- Merryland.....STRETZER, THOMAS  
 Mervyn Clitheroe.....AINSWORTH, W H  
 Message, The.....DAWSON, ALEC JOHN  
 Message from Mars, A.....LURGAN, LESTER  
 Message from the Gods, A.....MACBRIDE, MELCHIOR  
 Messages from Mars.....BRAINE, ROBERT D  
 Messiah of the Cylinder, The.....ROUSSEAU, VICTOR  
 Metamorphosis, The.....KAFKA, FRANZ  
 Meteor.....CAPEK, KAREL  
 Meteor Flag of England, The.....STABLES, W GORDON  
 Methinks the Lady.....ENDORE, S GUY  
 Methods from Mars.....MAWSON, L A  
 Methods of Dr Scarlett, The.....LAING, ALEXANDER  
 Metropolis.....HARBOU, THEA VON  
 Michel Gulpe.....TERHUNE, EVERIT BOGERT  
 Micromegas.....VOLTAIRE, FRANCOIS MARIE  
 Middle Window, The.....GOUDGE, ELIZABETH  
 Midnight Bell, The.....LATHOM, FRANCIS  
 Midnight Folk, The.....MASEFIELD, JOHN  
 Midnight Horrors.....[ANONYMOUS]  
 Midnight House, and Other Tales.....HARVEY, W F  
 Midnight Reader, The.....STERN, PHILIP VAN DOREN  
 Midnight Tales.....HARVEY, W F  
 Mightiest Machine, The.....CAMPBELL, JOHN W JR  
 Migrants of the Stars.....BARZEVI, AH and KELLER, MARC F  
 Mildred Carver, U.S.A.....BRUERE, MARTHA B  
 Milk in the Cocomat, The.....FARADAY, W BARNARD  
 Millennium, The.....LEGGE, J G  
 Millennium, The.....SINCLAIR, UPTON  
 Millennium I.....DWIGGINS, W A  
 Million Pound Cypher, The.....PERTWEE, ROLAND  
 Milltillionaire, The.....HOVORRE, M AUBURRE  
 Mind Products Ltd.....DUFF, CHARLES  
 Mind Reader, The.....RITTENBERG, MAX  
 Mind Reader, The.....ROBERTS, W ADOLPHE  
 Mine of Faults, A.....BAIN, F W  
 Miniature, The.....PHILLPOTTS, EDEN  
 Minimum Man.....MARVELL, ANDREW  
 Miracle Boy, The.....GOLDING, LOUIS  
 Miracle in the Drawing-Room.....GREENWOOD, EDWIN  
 Miracle of the Bells, The.....JANNEY, RUSSELL  
 Miracle on Sinai.....SITWELL, OSBERT  
 Miraculous Horde, The.....BATES, RALPH  
 Mirrikh.....DOUGHTY, FRANCIS W  
 Mirror for Witches, A.....FORBES, ESTHER  
 Mirror of a Mage.....HUIDOBRO, VINCENTE

- Mirror of Dreams..... GANPAT  
 Mirror of Shalott, A..... BENSON, R H  
 Misbound Volumes, The..... ASPETO, M  
 Miscellaneous Pieces in Prose..... AIKIN, JOHN and ANNA L  
 Mislaid Charm, The..... PHILLIPS, ALEXANDER M  
 Miss Carter and the Ifrit..... KERBY, SUSAN ALICE  
 Miss Fingal..... CLIFFORD, LUCY  
 Miss Hargreaves..... BAKER, FRANK  
 Miss Lucifer..... FRASER, RONALD  
 Miss Ludington's Sister..... BELLAMY, EDWARD  
 Miss Mehetabel's Son..... ALDRICH, THOMAS B  
 Miss Shumway Waves a Wand..... CHASE, JAMES HADLEY  
 Miss Worden's Hero..... SALISBURY, H B  
 Missing Angel, The..... COX ERLE  
 Missing Man, The..... HATCH, MARY R  
 Missing Money-Lender, The..... SYKES, W STANLEY  
 "Missionary and Witch-Doctor, The"..... HAGGARD, H RIDER  
 Missionary Sheriff, The..... THANET, OCTAVE  
 Mistaken Fury, The..... COULDREY, OSWALD  
 Mr. Absalom..... SULLIVAN, ALAN  
 Mr. Adam..... FRANK, PAT  
 Mr. Allenby Loses the Way..... BAKER, FRANK  
 Mr. Antiphilos, Satyr..... GOURMONT, REMY DE  
 Mr. Appleton Awakes..... BERESFORD, LESLIE  
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 Mr. Bonaparte on Corsica..... BANGS, J K  
 Mr. Ciggers Goes to Heaven..... MASSIE, DOUGLAS  
 Mr. Cupboard..... BLACKWOOD, ALGERNON  
 Mr. DeLacy's Double..... STORKE, FRANCIS EUGENE  
 Mr. Dunton's Invention..... HAWTHORNE, JULIAN  
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 CONRAD  
 Mr. Faust..... FICKE, ARTHUR D  
 Mr. Fortune's Maggot..... WARNER, SYLVIA  
 Mr. Ghim's Dream..... [ANONYMOUS]  
 Mr. Godly Beside Himself..... BULLETT, GERALD W  
 Mr. Gumble Sits Up..... DURKIN, DOUGLAS L  
 Mr. Hawkin's Humorous Adventures..... FRANKLIN, EDGAR  
 Mr. Isaacs..... CRAWFORD, F MARION  
 Mr. Kello..... FERGUSON, IAN  
 Mr. Mergenthwirker's Lobblies..... BOND, NELSON  
 Mr. Mirakel..... OPPENHEIM, E PHILLIPS  
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 Mr. Munchausen..... BANGS, JOHN KENDRICK  
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 Mistress Masham's Repose.....WHITE, T H  
 Mistress of Mistresses.....EDDISON, E R  
 Mistress of the Skies.....DELMONT, JOSEPH  
 Mixed Pickles.....BELL, NEIL  
 Mixture as Before, The.....MAUGHAM, W S  
 Mizora.....ZAROVITCH, PRINCESS VERA  
 Mocassin Telegraph, The.....EVARTS, HAL G  
 Modern Aladdin, A.....PYLE, HOWARD  
 Modern Arms and a Feudal Throne.....HARRISON, T MILNER  
 Modern Daedalus, A.....GREER, TOM  
 Modern Ghost Stories.....BUCKINGHAM, E MAY  
 Modern Ghosts.....[ANONYMOUS ANTHOLOGY]  
 Modern Lilliput.....WILSON, DAVID ALEC  
 Modern Monte Christo.....KAUL, FEDOR  
 Modern Paradise.....OLERICH, HENRY  
 Modern Tales of Horror.....HAMMETT, DASHIELL  
 Modern Wizard, A.....OTTOLENGUI, RODRIGUES  
 Mogu the Wanderer.....COLUM, PADRAIC  
 Mogul Tales.....GUEULETTE, THOMAS SIMON  
 Moles of Death, The.....DELLBRIDGE, JOHN  
 Mollie and the Unwiseman.....BANGS, JOHN K  
 Moloch.....LIVINGSTON, MARJORIE  
 Moment After, The.....BUCHANAN, ROBERT W  
 Moment of Time, A.....HUGHES, RICHARD A  
 Mona the Druidess.....HOPKINS, ALICE K  
 Monastery, The.....SCOTT, WALTER  
 Monday Night.....BOYLE, KAY  
 Monk of Fife, A.....LANG, ANDREW  
 Monk of Hambleton, The.....LIVINGSTON, ARMSTRONG  
 Monk of Udolpho, The.....CURTIES, T J HORSLEY  
 Monk's Magic.....DE COMEAU, ALEXANDER  
 Monkey God, The.....CASSERLY, GORDON  
 Monkey Paradise.....HESSENSTEIN, GABRIELLE  
 Monkeys Have No Tails In Zamboanga, The.....MEEK, CAPT S P



- Mortmain.....TRAIN, ARTHUR  
 Morwyn.....POWYS, JOHN COWPER  
 Moscow 1979.....KUEHNELT-LEDDIHN,  
 ERIC and CHRISTIANA VON  
 Mosses from an Old Manse.....HAWTHORNE, NATHANIEL  
 Mother of Gold.....HOUGH, EMERSON  
 Mother of Pearl.....FRANCE, ANATOLE  
 Motives of Nicholas Holtz, The.....PAINTER, THOMAS and  
 LAING, ALEXANDER  
 Mount, Kestrel.....PHILIBIN, AN  
 Mountain and the Tree, The.....BEAUCLERK, HELEN  
 Mountain Kingdom, The.....JOHNSTONE, D LAWSON  
 Mountain Moloch, A.....OSBORNE, DUFFIELD  
 Mountains of Mystery.....FRIEL, A O  
 Mucker, The.....BURROUGHS, E R  
 Mud Hollow.....PATTEN, SIMON N  
 Mukara.....BRUCE, MURIEL  
 Mummy, The.....[ANONYMOUS]  
 Mummy and Miss Nitocris, The.....GRIFFITH, GEORGE  
 Munchausen, Baron.....[See Adventures of etc, Travels of etc]  
 Munchausen at the Pole.....MUNCHAUSEN, CAPT  
 Murder by Reflection.....HEARD, H F  
 Murder from Beyond.....FOSTER, R FRANCIS  
 Murder Germ, The.....POLLARD, A O  
 Murder Madness.....LEINSTER, MURRAY  
 Murder of the U.S.A., The.....JENKINS, WILL F  
 Murder Rides a Rocket.....DIAMOND, FRANK  
 Murderer Invisible, The.....WYLIE, PHILIP  
 Music from Behind the Moon, The.....CABELL, JAMES B  
 Muted Strings.....LIVINGSTON, MARJORIE  
 MX-XX3.....PERTWEE, ROLAND  
 My Afterdream.....WEST, JULIAN  
 My Bird Sings.....MALET, ORIEL  
 My First Two Thousand Years.....VIERECK, G S and  
 ELDRIDGE, PAUL  
 My Friend, Mr. Leakey.....HALDANE, JOHN B S  
 My Friend the Murderer.....DOYLE, A C  
 My Grimmiest Nightmare.....ASQUITH, CYNTHIA  
 My Haunted House.....ACTON, FRANCES  
 My Invisible Partner.....DENISON, THOMAS STEWART  
 My Lives and How I Lost Them.....CULLEN, COUNTEE  
 My Lord Lucifer.....SELOUS, BERTHA  
 My Talks with Dean Spanley.....DUNSANY, LORD  
 My Tussle with the Devil.....O.HENRY'S GHOST  
 My Wondrous Dream.....BALL, FRANK P

- Myriam and the Mystic Brotherhood.....HOWARD,  
MAUDE LESSEUR
- Myself and the Young Bowman.....HUME, CYRIL
- Mysteries of Asia.....ABDULLAH, ACHMED
- Mysteries of Florence, The.....LIPPARD, GEORGE
- Mysteries of Paris, The.....SUE, EUGENE
- Mysteries of the Castle, The.....WHITE, JOHN BLAKE
- Mysteries of the Unseen.....CAMPBELL, GILBERT E
- Mysteries of Udolpho, The.....RADCLIFFE, ANN
- Mysterious Amazonia, The.....CRULS, GASTAO
- Mysterious Card, The.....MOFFETT, CLEVELAND
- Mysterious Hand, The.....CRANDOLPH, A J
- Mysterious Island, The.....VERNE, JULES
- Mysterious Marriage, The.....LEE, HARRIET
- Mysterious Martin.....ROBBINS, TOD
- Mysterious Novice, The.....[ANONYMOUS]
- Mysterious Stranger, The.....TWIN, MARK
- Mysterious Warning, The.....PARSONS, ELIZA
- Mystery, The.....WHITE, S E and ADAMS, S H
- Mystery at the Blue Villa, The.....POST, MELVILLE D
- Mystery Book, The.....THOMSON, H DOUGLAS
- Mystery Boys and the Secret of the Golden Sun, The  
POWELL, VAN
- Mystery Companion, The.....FURMAN, A L
- Mystery Flight of the Q2, The.....CLARKE, COVINGTON
- Mystery Man of Mars, The.....CLAUDY, CARL H
- Mystery Mind, The.....REEVE, ARTHUR B and GREY, JOHN W
- Mystery of Choice, The.....CHAMBERS, ROBERT W
- Mystery of Cloomber, The.....DOYLE, A C
- Mystery of Evangeline Fairfax, The.....KUNST, EARLE
- Mystery of Evelyn Delorme.....PAINE, ALBERT
- Mystery of Khufu's Tomb, The.....MUNDY, TALBOT
- Mystery of the Air, A.....WESTERMAN, JOHN
- Mystery of the Campagna, A.....VON DEGEN
- Mystery of the Fifteen Sounds, The.....POWELL, VAN
- Mystery of the Green Ray, The.....LE QUEUX, WILLIAM
- Mystery of the Pacific, A.....SMEATON, OLIPHANT
- Mystery of the Papyrus, The.....VALE, G B
- Mystery of the Sea, The.....STOKER, BRAM
- Mystery of the Yellow Room, The.....LEROUX, GASTON
- Mystery of 31, New Inn, The.....FREEMAN, RICHARD AUSTIN
- Mystery of Villa Sineste, The.....LIVINGSTON, WALTER
- Mystery upon Mystery.....[ANONYMOUS]
- Mystery Woman, The.....PRAED, MRS CAMPBELL
- Mystic Events.....LATHOM, FRANCIS
- Mystic of Prague, The.....LANDOR, BUCHAN



- Mystic Quest, The**.....**KINGSLAND, WILLIAM**  
**Mystic Voices**.....**PATER, ROBERT**  
**Mystics, The**.....**THURSTON, KATHERINE CECIL**



New Dominion, The	.....	KIPLING, ARTHUR W
New Earth, A	.....	HILL, WILLIAM BOYLE
New Eden, The	.....	HYNE, C J C
New Era	.....	CARYL, CHARLES W
New Europe, The	.....	WATSON, SYDNEY
New Gods Lead, The	.....	WRIGHT, S FOWLER
New Gulliver, The	.....	DRUERY, CHARLES T
New Gulliver, The	.....	GARRISON, WENDELL PHILLIPS
New Gulliver, The	.....	PAIN, BARRY
New Heaven, A	.....	RUSSELL, G WARREN
New Lease of Life, A	.....	ABOUT, EDMOND
New Lives for Old	.....	[ANONYMOUS]
New Lives for Old	.....	SNOW, CHARLES P
New Moon, The	.....	ONIONS, OLIVER
New Northland, The	.....	GRATACAP, L P
New Pleasure, The	.....	GLOAG, JOHN
New Race of Devils The	.....	BERNARD, JOHN
New Regime, The	.....	BRANT, JOHN IRA
New Tales of Horror	.....	[ANONYMOUS ANTHOLOGY]
New Trafalgar, A	.....	CURTIS, ALBERT CHARLES
New Waggings of Old Tales	.....	TWO WAGS
New York to Brest in Seven Hours	.....	LAURIE, A
Newaera	.....	HERBERT, EDWARD G
News for Heaven	.....	DELL, JEFFREY
News from Nowhere	.....	MORRIS, WILLIAM
Next Chapter, The	.....	MAUROIS, ANDRE
Next Crusade, The	.....	CROMIE, ROBERT
Next Generation	.....	MAGUIRE, JOHN F
Next War, The	.....	CHARLTON, LIONEL E
Next War, The	.....	WALLACE KING
Niels Klim's Journey under the Ground	.....	HOLBERG, LOUIS
Night and Morning	.....	BULWER-LYTTON, EDWARD G
Night at an Inn, A	.....	DUNSANY, LORD
Night Cometh, The	.....	BOURGET, PAUL C J
Night Has a Thousand Eyes, The	.....	HOPLEY, GEORGE
Night in the Luxembourg, A	.....	GOURMONT, REMY DE
Night Land, The	.....	HODGSON, WILLIAM HOPE
Night Life of the Gods, The	.....	SMITH, THORNE
Night of the World, The	.....	ROSE, F HORACE
Night Pieces	.....	BURKE, THOMAS
Night Side, The	.....	DERLETH, AUGUST
Night unto Night	.....	WYLIE, PHILIP
Night Watches	.....	JACOBS, W W
Night Wind Howls, The	.....	COWLES, FREDERICK I
Night with Alessandro, A	.....	CLEVELAND, TREADWELL
Night with Jupiter, A	.....	FORD, CHARLES HENRI

- Night-Born, The.....LONDON, JACK  
 Nightmare Alley.....GRESHAM, WILLIAM LINDSAY  
 Nightmare by Daylight.....THOMSON, C C  
 Nightmare Farm.....MANN, JACK  
 Nightmare Tales.....BLAVATSKY, HELEN P  
 Nightmares.....[ANONYMOUS ANTHOLOGY]  
 Night's Black Agents.....LEIBER, FRITZ JR  
 Nights of the Round Table.....LAWRENCE, MARGERY  
 Nights with the Gods.....REICH, EMIL  
 Nightseed.....MANHOOD, H A  
 Nile Gold.....KNITTEL, JOHN  
 Nimshi ..... [ANONYMOUS]  
 Nine Chains to the Moon.....FULLER, R BUCKMINSTER  
 Nine Ghosts.....MALDEN, R H  
 Nine Lives.....CHANNING, MARK  
 Nine Unknown, The.....MUNDY, TALBOT  
 Ninepenny Flute .....COPPARD, A E  
 Nineteen Impressions.....BERESFORD, J D  
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 1900.....LOCKWOOD, INGERSOLL  
 19007.....FARNINGHAM, MARIANNE  
 Nineteenth Hole, The.....SUTPHEN, VAN TASSEL  
 Nineteenth Hole of Europe, The.....CONNELL, VIVIAN  
 99%.....GLOAG, JOHN  
 '96.....ROSEWATER, FRANK  
 Ninth Life, The.....MANN, JACK  
 Ninth Plague, The.....LINDSAY, DAVID T  
 Ninth Vibration, The.....BECK, L ADAMS  
 Nixey's Harlequin.....COPPARD, A E  
 No More a Corpse.....BRENT, LORING  
 No More War!.....STEAD, F HERBERT  
 No Nightingales.....BRAHMS, CARYL and SIMON, S J  
 No Other Man.....NOYES, ALFRED  
 No Traveller Returns.....COLLIER, JOHN  
 Noah's Log Book.....HOWELL, GEORGE ROGERS  
 Noah's Shoes.....FLEISCHER, MAX  
 Nobody Talks Politics.....GORER, GEOFFREY  
 Nocturnal Travels.....CHAPMAN, WILLIAM  
 Nomad.....SMITH, PAUL JORDAN  
 Nonce.....BRANDON, MICHAEL  
 Nonsense Novels.....LEACOCK, STEPHEN  
 Nordenholt's Million.....CONNINGTON, J J  
 North Afire, The.....NEWTON, W DOUGLAS  
 North Pole, The.....[ANONYMOUS]  
 North Sea Bubble, The.....OLDMEADOW, ERNEST J





Oath of Allegiance, The.....	PHELPS, ELIZABETH S
Oboler Omnibus.....	OBOLER, ARCH
Obsession.....	GODDARD, RICHARD E
Occult Tales.....	DE BERARD, FREDERICK B
Oceanides.....	HIMMEL, ERNST VON
Oceanides.....	PETERSILEA, CARLYLE
Octagon Crystal, The.....	FOLEY, PEARL
Octave of Claudius, The.....	PAIN, BARRY
Odd John.....	STAPLEDON, OLAF
Odd Tales.....	CRANE, WALTER B
O'Driscoll's Weird.....	WERNER, A
Off on a Comet!.....	VERNE, JULES
Off Sandy Hook.....	DEHAN, RICHARD
Og — Boy of Battle.....	CRUMP, IRVING
Og of the Cave People.....	CRUMP, IRVING
Og — Son of Fire.....	CRUMP, IRVING
Ogden's Strange Story.....	MARSHALL, EDISON
Ol' King David an' the Philistine Boys.....	BRADFORD, ROARK
Ol' Man Adam and His Chillun.....	BRADFORD, ROARK
Old Captivity, An.....	SCHUTE, NEVIL
Old English Baron, The.....	REEVE, CLARA
Old Fires and Profitable Ghosts.....	QUILLER-COUCH, A T
Old Folk of the Centuries, The.....	DUNSANY, LORD
Old Man in New World.....	STAPLEDON, OLAF
Old Man of the Mountain, The.....	STRANG, HERBERT
Old Man's Beard.....	WAKEFIELD, H R
Old Mountain Hermit, The.....	RAYMOND, JAMES F
Old Rabbit, the Voodoo, and Other Sorcerers.....	OWEN, MARY A
Old Ugly-Face.....	MUNDY, TALBOT
Oldest God, The.....	McKENNA, STEPHEN
Olga Romanoff.....	GRIFFITH, GEORGE
Olympian Nights.....	BANGS, J K
Olympus.....	HOWARD, CHARLES F
Om.....	MUNDY, TALBOT
Omega.....	FLAMMARION, CAMILLE
Omnibus of Crime, The.....	SAYERS, DOROTHY L
On a Lark to the Planets.....	MONTGOMERY, FRANCES T
On a Torn-Away World.....	ROCKWOOD, ROY
On Borrowed Time.....	WATKIN, L E
On the Borderland.....	AUSTIN, F B
On the Edge.....	DE LA MARE, WALTER J

- On the Heights of Himalay.....VAN DER NAILLEN, ALBERT  
 On the Road to the Lake.....FLINT, SAM  
 Once Again.....RATH, E J  
 Once in a New Moon.....RUTTER, OWEN  
 One Before, The.....PAIN, BARRY  
 One Came Back.....BELL, NEIL  
 100 Enchanted Tales.....DANE, CLEMENCE  
 100 Years Hence.....EMANUEL, WALTER  
 One Increasing Purpose.....HUTCHINSON, A S M  
 One O'Clock.....LEWIS, M G  
 One of "Berrian's" Novels.....STONE, MRS C H  
 One of Cleopatra's Nights.....GAUTIER, THEOPHILE  
 One of Those Coincidences.....[ANONYMOUS ANTHOLOGY]  
 One of Those Coincidences.....JULIAN HAWTHORNE  
 One Sane Man, The.....BEEDING, FRANCIS  
 Oneiros.....YELVERTON, CHRISTOPHER  
 One-Man Show.....THAYER, TIFFANY  
 Only Toys!.....ANSTEY, F  
 Oo; Adventures in Orbello Land.....HILDRETH, CHARLES L  
 Oola-Boola's Wonder Book.....BUERGEL, BRUNO H  
 Open Door, The.....OLIPHANT, MRS  
 Open Window, The.....BARBARA  
 Opener of the Way, The.....BLOCH, ROBERT  
 Openers of the Gate, The.....BECK, L ADAMS  
 Oracle of Baal, The.....WEBSTER, J PROVAND  
 Ordeal of Oliver Airedale, The.....CARLISLE, D T  
 Oriental Tales.....CAYLUS, A C P DE TUBIERES  
 Original Legend of Der Freischuetz, The.....APEL, JOHANN A  
 Orlando.....WOOLF, VIRGINIA  
 Ormond.....BROWN, CHARLES BROCKDEN  
 Ornaments in Jade.....MACHEN, ARTHUR  
 Orphan Island.....MACAULAY, ROSE  
 Orphan of Eternity.....HEINRICH, CARL  
 Orphan of Space, The.....GLOSSOP, REGINALD  
 Orphan of the Rhine, The.....SLEATH, MRS  
 Osrick.....SICKELMORE, RICHARD  
 Osru.....STERNS, JUSTIN  
 Other Eyes Watching.....CROSS, POLTON  
 Other Passenger, The.....CROSS, JOHN KEIR  
 Other Side, The.....VACHELL, HORACE ANNESLEY  
 Other World, The.....MOORE, FRANK F  
 Other Worlds, The.....STONG, PHIL  
 Others Who Returned.....WAKEFEILD, H RUSSELL  
 Otto the Knight.....THANET, OCTAVE  
 Our Glorious Future.....JOHNHETT  
 Our Lady.....SINCLAIR, UPTON

- Our Lady of Darkness.....CAPES, BERNARD  
 Our Mission to Ento.....WEISS, SARA  
 Our Story of Atlantis.....PHELON, W P  
 Our Stranger.....MEREDITH, EDGAR  
 Out of Space and Time.....SMITH, CLARK ASHTON  
 Out of the Air.....IRWIN, INEZ  
 Out of the Past.....MORE, E ANSON  
 Out of the Ruins.....GIBBS, PHILIP  
 Out of the Silence.....COX, ERLE  
 Out of the Silent Planet.....LEWIS, C S  
 Out of This World.....FAST, JULIUS  
 Out Went the Taper.....ASHBY, R C  
 Outland.....AUSTIN, MARY H  
 Outland.....STAIRS, GORDON  
 Outlaws of the Air, The.....GRIFFITH, GEORGE  
 Outline of Heaven.....BROGAN THE SCRIBE  
 Outsider and Others, The.....LOVECRAFT, H P  
 Outward Bound.....VANE, SUTTON  
 Over the Border.....ROBERTSON, MORGAN  
 Over The Mountain.....TODD, RUTHVEN  
 Over the Plum Pudding.....BANGS, J K  
 Overlord, The.....McIVOR, ALLAN  
 Overture to Cambridge.....MACLEOD, JOSEPH GORDON  
 Owl and the Pussycat, The.....CROSS, JOHN KEIR  
 Owl of Athene, The.....PHILLPOTTS, EDEN  
 Ozmar the Mystic.....BEAMAN, EMERIC HULME





- Pause to Wonder.....FISCHER, MARJORIE and HUMPHRIES, ROLFE
- Pause Under the Sky.....BECK, WARREN
- Peabody's Mermaid.....JONES, GUY P and JONES, C B
- Peace under Earth.....BEAUJON, PAUL
- Peacemaker, The.....FORESTER, C S
- Peacemaker, The.....REMENHAM, JOHN
- Peacock House.....PHILLPOTTS, EDEN
- Peckster Professorship, The.....QUINCY, J P
- Peculiar Major, The.....HOWARD, KEBLE
- Pedlar, The.....MARSHALL, M
- Peelah.....MANFRED, ERNEST
- Pellucidar.....BURROUGHS, E R
- Pender among the Residents.....REID, FORREST
- Pendulum of Fate, The.....ALEXANDER, ROBERT
- Penelope's Man.....ERSKINE, JOHN
- Penguin Island.....FRANCE, ANATOLE
- Penhallow Tales.....ROBINSON, EDITH
- Penultimate Adventure, The.....DAVEY, NORMAN
- People of the Chasm, The.....BECK, CHRISTOPHER
- People of the Darkness.....VIVIAN, E CHARLES
- People of the Mist, The.....HAGGARD, H RIDER
- People of the Moon.....CARTER, T
- People of the Ruins, The.....SHANKS, EDWARD
- People of the South Pole.....THOMSON, K GRAHAM
- People of the Twilight.....KANER, HYMAN
- Percy Wallingford and Mr. Pigear.....BERNERS, GERALD H
- Peregrine Pieram.....JOYCE, MICHAEL
- Perelandra.....LEWIS, C S
- Perfect World, The.....SCRYMSOUR, ELLA
- Perfecting the Earth.....WOOLRIDGE, CHARLES WILLIAM
- Perfection City.....ORPEN, MRS G H
- Perfume of the Rainbow, The.....BECK, L ADAMS
- Perhaps Timothy Was.....BROUGHTON, THOMAS
- Perkins, the Fakeer.....VAN ZILE, EDWARD S
- Perpetual Youth.....PROCTOR, HENRY
- Pet Shop, The.....ECKSTEIN, GUSTAV
- Peter down the Well.....LOW, A M
- Peter Ibbetson.....DU MAURIER, GEORGE
- Peter Lancelot.....GUNTHER, JOHN
- Peter Pan.....BARRIE, J M
- Peter Pan in Kensington Garden.....BARRIE, J M
- Peter Rugg, the Missing Man.....AUSTIN, WILLIAM
- Peter Whiffle.....VAN VECHTEN, CARL
- Peter Wilkins [See Life and Adventures of etc].....PALTOCK, ROBERT

- Phantom City, The.....WESTALL, WILLIAM  
 Phantom Death, The.....RUSSELL, W CLARK  
 Phantom in the Rainbow, The.....LA MASTER, SLATER  
 Phantom of the Opera, The.....LEROUX, GASTON  
 Phantom President, The.....WORTS, GEORGE F  
 Phantom Rickshaw, The.....KIPLING, RUDYARD  
 Phantom Ship, The.....HADFIELD, ROBERT L  
 Phantom Ship, The.....MARRYAT, FREDERICK  
 Phantom Victory.....LESSNER, ERWIN  
 Phantoms of the Dawn.....TWEEDALE, VIOLET  
 Phantoms of the Foot Bridge, The.....CRADDOCK,  
 CHARLES EGBERT  
 Phantasmion.....COLERIDGE, SARA  
 Phantasms.....GERRARE, WIRT  
 Phantastes.....MacDONALD, GEORGE  
 Pharais.....MacLEOD, FIONA  
 Pharaoh's Broker.....DOUGLASS, ELLSWORTH  
 Pharaoh's Crown.....ROSE, F HORACE  
 Pharaoh's Daughter.....LEE, EDGAR  
 Pharaoh's Treasure.....ALLEN, LUMAN  
 Pharos the Egyptian.....BOOTHBY, GUY  
 Philip and the Faun.....BOWEN, WILLIAM  
 Philip Dru, Administrator.....[ANONYMOUS]  
 Phoenix and the Carpet, The.....NESBIT, E  
 Phoenix at East Hadley.....CRAMER, MAURICE B  
 Phoinix.....SIMS, ALAN  
 Pic, the Weapon-Maker.....LANGFORD, GEORGE  
 Picaroons, The.....BURGESS GELETT and IRWIN, WILL  
 Picture of Dorian Gray, The.....WILDE, OSCAR  
 Pictures of the Future.....RICHTER, EUGEN  
 Pilgrim of a Smile, The.....DAVEY, NORMAN  
 Pilgrim Ship, The.....BLACK, JAMES  
 Pilgrim to the Abyss.....EGGEBRECHT, AXEL  
 Pilgrim's Progress in Other Worlds, A.....MARTIN, NETTIE P  
 Pilgrim's Regress, The.....LEWIS, C S  
 Pink Egg, The.....BOYDEN, POLLY  
 Pink Furniture.....COPPARD, A E  
 Pirates of the Sky, The.....GAILLARD, STEPHEN  
 Pirates of Venus.....BURROUGHS, EDGAR RICE  
 Pixie's Adventures in Humanland, A.....DELAIRE, JEAN  
 Place Called Dagon, The.....GORMAN, HERBERT  
 Place of One's Own, A.....SITWELL, OSBERT  
 Place of the Lion, The.....WILLIAMS, CHARLES  
 Plague over London.....CRAIG, THURLOW  
 Plague Panic.....HEDGES, SID  
 Planet of Peril, The.....KLINE, OTIS ADELBERT

- Planet Plane.....BENYON, JOHN  
 Planetary Journeys and Earthly Sketches.....RAFFALOVITCH,  
 GEORGE  
 Planetoid 127.....WALLACE, EDGAR  
 Platonía.....L'ESTRANGE, HENRY  
 Platter, The.....DE JONG, A M  
 Plattner Story, The.....WELLS, H G  
 Plays for Earth and Air.....DUNSANY, LORD  
 Plays of Gods and Men.....DUNSANY, LORD  
 Plays of the Natural and the Supernatural...DREISER, THEODORE  
 Plays of Near and Far.....DUNSANY, LORD  
 Pleased to Meet You.....MORLEY, CHRISTOPHER  
 Plunge into Space, A.....CROMIE, R  
 Plunge of the Paddingtons, The.....AGNEW, EWAN  
 Pneumanee .....[ANONYMOUS]  
 Pocket Book of Science Fiction, The...WOLLHEIM, DONALD A  
 Poet and the Lunatic, The.....CHESTERTON, G K  
 Poison Belt, The.....DOYLE, A C  
 Poison Gas.....ANGLIN, NORMAN  
 Poison Island.....QUILLER-COUCH, A T  
 Poison Shadows.....LE QUEUX, WILLIAM  
 Poison War, The.....BLACK, LADBROKE  
 Poisoned Mountain, The.....CHANNING, MARK  
 Poisoned Pen, The.....REEVE, ARTHUR B  
 Policell!.....CHAMBERS, ROBERT W  
 Polish Jew, The.....ERCKMANN, EMILE and  
 CHATRIAN, ALEXANDRE  
 Politics and Life in Mars.....[ANONYMOUS]  
 Polly Oliver.....COPPARD, A E  
 Polyphemes, The.....HERNAMAN-JOHNSON, FRANCIS  
 Pongo and the Bull.....BELLOC, HILAIRE P  
 Pool, The.....BURNET, DANA  
 Popanilla and Other Tales.....DISRAELI, BENJAMIN  
 Pope Jacynth.....LEE, VERNON  
 Port of Missing Ships.....SPEARS, JOHN R  
 Portable Novels of Science.....WOLLHEIM, DONALD A  
 Portent, The.....MacDONALD, GEORGE  
 Portrait Invisible, The.....GOLLOMB, JOSEPH  
 Portrait of a Man with Red Hair.....WALPOLE, HUGH  
 Portrait of Gideon Power.....LAMBERT, S H  
 Portrait of Jennie.....NATHAN, ROBERT  
 Poseidon's Paradise.....BIRKMAIER, ELIZABETH G  
 Possessed.....MOFFETT, CLEVELAND  
 Possessed.....SCOTT, G FIRTH  
 Posterity .....[ANONYMOUS]  
 Posterity.....BOSWELL, DIANE



- Private Memoirs and Confessions of a Justified Sinner, The  
HOGG, JAMES
- Private Universe, A.....MAUROIS, ANDRE
- Probable Tales.....STEBBING, W
- Professor, The.....WARNER, REX
- Professor Aylmer's Experiment.....ANDERSON, ARTHUR JAMES
- Professor on Paws, The.....COX, A B
- Professor's Experiment, The....HUNGERFORD, MRS MARGARET
- Professor's Last Experiment, The.....EDMONDS, HARRY
- Professor's Sister, The.....HAWTHORNE, JULIAN
- Progress of Romance, The.....REEVE, CLARA
- Prometheus and Epimetheus.....SPITTELER, CARL
- Promise of Air, The.....BLACKWOOD, A
- Prophecy of Duncannon, The.....GREEN, WILLIAM C
- Prophet, The.....SHEEHAN, PERLEY POORE
- Prophet of the Kingdom.....FRISBIE, HENRY S
- Prophet Romance, A.....LORD COMMISSIONER
- Prose Fancies.....LE GALLIENNE, RICHARD
- Prots, The....."DUDBROKE"
- Proud Men.....CONSTANTINE, MURRAY
- Public Faces.....NICOLSON, HAROLD
- Puck of Pook's Hill.....KIPLING, RUDYARD
- Puppet Master, The.....NATHAN, ROBERT
- Purchase of the North Pole, The.....VERNE, JULES
- Puritan Witch, A.....DANA, MARVIN
- Purple and White.....BYATT, HENRY
- Purple Cloud, The.....SHIEL, M P
- Purple Plague.....BROCKWAY, ARCHIBALD FENNER
- Purple Sapphire, The.....BLAYRE, CHRISTOPHER
- Purple Sapphire, The.....TAINÉ, JOHN
- Purple Sea, The.....OWEN, FRANK
- Pursuer, The.....GOLDING, LOUIS
- Pursuit of the Houseboat, The.....BANGS, J K
- Pushing Buttons.....SIEGELE, HERMAN H
- Puzzle Box.....MORE, ANTHONY
- Pyromaniac, The.....ALLEN, ARTHUR BRUCE

- "Quack!".....ELSON, ROBERT  
 Quakes.....[ANONYMOUS ANTHOLOGY]  
 Quayle's Invention.....TAINÉ, JOHN  
 Queen Krinaleen's Plagues.....JONQUIL  
 Queen Moo and the Egyptian Sphinx. .LE PLONGEON, AUGUSTUS  
 Queen Moo's Talisman.....LE PLONGEON, ALICE  
 Queen of Amazonia, A.....JACKSON, JAMES W  
 Queen of Atlantis, A.....AUBREY, FRANK  
 Queen of Atlantis, The.....BENOIT, PIERRE  
 Queen of Ecuador, The.....MANLEY, R M  
 Queen of Sheba, The.....ALDRICH, THOMAS B  
 Queen of the Dawn.....HAGGARD, H RIDER  
 Queen of the Secret City, The.....DOKE, JOSEPH  
 Queen of the World, The.....NETTERVILLE, L  
 Queen Sheba's Ring.....HAGGARD, H RIDER  
 Queen Versus Billy, The.....OSBOURNE, LLOYD  
 Queen's Enemies, The.....DUNSANY, LORD  
 Queen's Museum, The.....STOCKTON, FRANK  
 Queen's Necklace, The.....DUMAS, ALEXANDRE  
 Queer Race, A.....WESTALL, WILLIAM  
 Queerest Man Alive, The.....HEPWORTH, GEORGE  
 Queer-Side Stories.....SULLIVAN, JAMES F  
 Quest, The.....EEDEN, FREDERIK VAN  
 Quest of the Sacred Slipper, The.....ROHMER, SAX  
 Question Mark, The.....JAEGER, MURIEL  
 Questionable Shapes.....HOWELLS, WILLIAM DEAN  
 Quick Action.....CHAMBERS, ROBERT W  
 Quick and the Dead, The.....BULLETT, GERALD  
 Quick or the Dead?, The.....RIVES, AMELIE  
 Quinney's Adventures.....VACHELL, HORACE ANNESLEY  
 Quisto Box, The.....SAMUEL, HORACE B

# R

R. U. R.....	CAPEK, KAREL
Rachel Dyer.....	NEAL, JOHN
Radiana.....	CROSBY, EDWARD HAROLD
Radio Boys Seek the Lost Atlantis, The.....	BRECKENRIDGE, GERALD
Radio Detective, The.....	REEVE, ARTHUR B
Radio Gunner, The.....	[ANONYMOUS]
Radiobuster, The.....	MATHISON, VOLNEY G
Radium.....	BRUNNGRABER, RUDOLF
Radium Seekers, The.....	ASH, FENTON
Radium Terrors, The.....	DORRINGTON, ALBERT
Rafnaland.....	WILSON, WILLIAM H
Ragnarok.....	DESMOND, SHAW
Raid of the Guerilla, The.....	CRADDOCK, CHARLES E
Raid of the Terribore, The.....	MACKWORTH, J
Rain before Seven.....	BRANDEL, MARC
Rain in the Doorway.....	SMITH, THORNE
Rainbow in the Valley, The.....	MEREDITH, JAMES CREED
Rainbox, The.....	GOODWIN, JOHN C
Rajah's Sapphire, The.....	SHIEL, M P
Ralph 124 C 41 Plus.....	GERNSBACK, HUGO
Ralph the Bailiff.....	BRADDON, MARY E
Ramsden.....	MUNDY, TALBOT
Ransom for London, The.....	FLETCHER, J S
Rare Earth.....	OWEN, FRANK
Rather Like.....	CASTIER, JULES
Ravalette.....	RANDOLPH, PASCHAL B
Raven's Brood.....	BENSON, E F
Ray of Doom, The.....	SYKES, W STANLEY
Rays of Darkness.....	BAMBURG, LILIAN
Realm of Light, The.....	HATFIELD, FRANK
Realmah.....	[ANONYMOUS]
Realmah.....	HELPS, ARTHUR
Reappearing, The.....	MORICE, CHARLES
Rebels' Triumph.....	HANNAY, J F W
Rebirth.....	McCLARY, THOMAS C
Recess, The.....	[ANONYMOUS]
Recipe for Diamonds, The.....	HYNE, C J CUTCLIFFE
Recipe for Rubber, The.....	STOCK, RALPH
Reciprocity in the Thirtieth Century.....	WONDER, WILLIAM
Reckoning, The.....	CONQUEST, JOAN



- Reckoning, The.....DOWNING, CHARLES H  
 Recovered Continent, The.....MUNDO, OTO  
 Recreations of a Psychologist.....HALL, GRANVILLE S  
 Red Demon, The.....WRIGHT, ALBERT JAY  
 Red Eve.....HAGGARD, H RIDER  
 Red Flag, The.....AUSTIN, F BRITTEN  
 Red Friday.....TURNER, GEORGE KIBBE  
 Red Gods, The.....D'ESME, JEAN  
 Red Herrings.....HYNE, C J CUTCLIFFE  
 Red Invader.....EDMONDS, HARRY  
 Red King Dreams, The.....CRUMP, C G  
 Red Light of Mars, The.....HOWARD, GEORGE B  
 Red Mark and Other Stories, The.....RUSSELL, JOHN  
 Red Napoleon, The.....GIBBONS, FLOYD  
 "Red Octopus, The".....BRANDT, JOHANNA  
 Red One, The.....LONDON, JACK  
 Red O'Rourke's Riches.....EGGLESTON, KATHARINE  
 Red Peril, The.....KERNAHAN, COULSON  
 Red Planes Fly East.....PAVLENKO, PIOTR  
 Red Radio....HADFIELD, ROBERT L and FARNCOMBE, FRANK E  
 Red Saint, The.....DEEPING, WARWICK  
 Red Snow.....MOXLEY, F WRIGHT  
 Red To-morrow, The.....HAMBROOK, EMERSON C  
 Red War.....PHILIPS, JUDSON and JOHNSON, THOMAS M  
 Redemption of David Corson, The....GOSS, CHARLES FREDERIC  
 Reign of George VI, The.....[ANONYMOUS]  
 Reign of George VI, The.....OMAN, C W C  
 Reign of Queen Isyl, The....BURGESS, GELETT and IRWIN, WILL  
 Reign of the Evil One, The.....RAMUZ, C F  
 Reign of the Saints, The.....TREVENA, JOHN  
 Reincarnation of Lupus Adronicus, The.....ORNA, ADOLPHE  
 Rejuvenation of Miss Semaphore, The.....GODFREY, HAL  
 Reluctant Prophet.....TANDRUP, HARALD  
 Reply Paid.....HEARD, H F  
 Republic without a President, A.....WARD, HERBERT D  
 Rescuer, The.....WHITE, PERCY  
 Respublica Literaria.....SAAVEDRA FAJARDO, DIEGO DE  
 Rest.....WHEELER, W W  
 Resurrection of Merion Lloyd, The.....BEATTY, MABEL  
 Retreat from Armageddon.....JAEGER, MURIEL  
 Return, The.....DE LA MARE, WALTER  
 Return, Belphegor!.....VINES, SHERAUD  
 Return of Dr Fu-Manchu, The.....ROHMER, SAX  
 Return of Don Quixote, The.....CHESTERTON, G K  
 Return of Frank R. Stockton.....DE CAMP, ETTA  
 Return of George Washington, The.....BRENT, LORING





Romantic Tales.....	LEWIS, M G
Rondah.....	DIEUDONNE, FLORENCE C
Room in the Tower, The.....	BENSON, E F
Room Opposite, The.....	MAYOR, F M
Rory and Bran.....	DUNSANY, LORD
Rosicrucian, The.....	THURSTON, E TEMPLE
Rota, The.....	HARRINGTON, JAMES
Rough Passages.....	PERRIN, ALICE
Rough Shooting.....	WREN, P C
Round the Fire Stories.....	DOYLE, A CONAN
Round the Red Lamp.....	DOYLE, A CONAN
Round the World in Seven Days.....	STRANG, HERBERT
Round Trip to the Year 2000, A.....	COOK, W W
Royal Enchantress, A.....	DESSAR, LEO CHARLES
Ru, the Conqueror.....	GREGORY, JACKSON
Rudolph & Adelaide.....	MARCHANT, M A
Rudra.....	WESTERMAYR, ARTHUR J
Rue Morgue No 1.....	STOUT, REX and GREENFIELD, L
Rufin's Legacy.....	GERRARE, WIRT
Ruin, The.....	SACKVILLE-WEST, EDWARD
Rule of the Beasts, The.....	MURRAY, V T
Ruled by Radio.....	HADFIELD, ROBERT L and FARNCOMBE, FRANK
Rumor in the Forest.....	COUPPEY, MADELEINE
Runagates Club, The.....	BUCHAN, JOHN
Runner in the Snow.....	SLOANE, WILLIAM M

## S

- Sabertooth, The.....KINDER, STEPHEN  
 Saber-Tooth Curriculum.....PEDDIWELL, J ABNER and  
 WAYNE, RAYMOND  
 Sacred Giraffe, The.....MADARIAGA, SALVADOR DE  
 Sacred Skull, The.....GRIFFITH, GEORGE  
 Sacrilegious Hands.....WARNER, WILLIAM H  
 Saga of the Sea, A.....AUSTIN, F BRITTEN  
 Saint, The.....FOGAZZARO, ANTONIO  
 Saint and the Hunchback, The.....STAUFFER, DON A  
 Saint Bernard's Priory.....[ANONYMOUS]  
 St. Godwin.....SAINT LEON, REGINALD DE  
 St. Irvyne...A GENTLEMAN OF THE UNIVERSITY OF OXFORD  
 St. Irvyne.....SHELLEY, PERCY B  
 Saint Leon.....GODWIN, WILLIAM  
 Saint of the Dragon's Dale, The.....DAVIS, WILLIAM STEARNS  
 Saint on Holiday.....DEARMER, GEOFFREY  
 Salathiel, the Immortal.....CROLY, GEORGE  
 Sale of an Appetite, The.....LAFARGUE, PAUL  
 Salome, the Wandering Jewess.....VIERECK, G S and  
 ELDRIDGE, PAUL  
 Salted Almonds.....ANSTEY, F  
 Salute to Bazarada.....ROHMER, SAX  
 Salzburg Tales, The.....STEAD, CHRISTINA  
 Sam Lawson's Oldtown Fireside Stories.....STOWE,  
 HARRIET BEECHER  
 Sam Small Flies Again.....KNIGHT, ERIC  
 Samadhi.....COMFORT, WILL LEVINGTON  
 Sambo and Snitch.....BLACKWOOD, ALGERNON  
 Samsons, The.....ARCHAMBAULT, ALBERIC A  
 San Salvador.....TINCKER, MARY AGNES  
 Sanctuary Club, The.....MEADE, L T and EUSTACE, ROBERT  
 Sand and Cactus.....BEARD, WOLCOTT LE CLAIR  
 Sanity Island.....ALINGTON, ADRIAN  
 Sarah Mandrake.....WADELTON, MAGGIE OWEN  
 Saratoga in 1901.....PERKINS, ELI  
 Sarchedon.....WHYTE-MELVILLE, G J  
 Sardonic Tales.....VILLIERS DE L'ISLE ADAM, J  
 Satanist, The.....FRASER, MRS HUGH and STAHLMANN, J L  
 Satan's Circus.....SMITH, ELEANOR F  
 Satan's Diary.....ANDREYEFF, LEONID N  
 Satan's Drome.....REEVES, W



- Secret Formula, The . . . . . PETERS, ALAN  
 Secret Glory, The . . . . . MACHEN, ARTHUR  
 Secret Kingdom, The . . . . . RICHARDSON, FRANK  
 Secret Listeners of the East, The . . . . . MUKERJI, DHAN GOPAL  
 Secret Memoirs. . . . . from the New Atalantis, an Island in the  
     Mediterranean . . . . . [ANONYMOUS]  
 Secret Mountain, The . . . . . MORRIS, KENNETH  
 Secret of High Eldersham, The . . . . . BURTON, MILES  
 Secret of Life, The . . . . . PROCTOR, HENRY  
 Secret of Narcisse, The . . . . . GOSSE, EDMUND W  
 Secret of Sarek, The . . . . . LE BLANC, MAURICE  
 Secret of the Crater, The . . . . . OSBORNE, DUFFIELD  
 Secret of the Desert, The . . . . . FAWCETT, EDWARD DOUGLAS  
 Secret of the Desert, The . . . . . TURNER, C C  
 Secret of the Earth, The . . . . . BEALE, CHARLES WILLING  
 Secret of the Golden Idol, The . . . . . ROWE, JOHN G  
 Secret of the Island, The . . . . . VERNE, JULES  
 Secret of the Magian, The . . . . . LAURIE, ANDRE  
 Secret of the Moon God, The . . . . . RICE, ERNEST S  
 Secret of the Sphinx, The . . . . . CAREW, H  
 Secret of the Sphinx, The . . . . . SMITH, JAMES and  
     SUTTON, JOHN W  
 Secret of Tibet, The . . . . . BELL, WILLIAM D  
 Secret People, The . . . . . BEYNON, JOHN  
 Secret Power, The . . . . . CORELLI, MARIE  
 Secret Road, The . . . . . FERGUSON, JOHN  
 Secret Sceptre . . . . . GERARD, FRANCIS  
 Secret Seaplane, The . . . . . THORNE, GUY  
 Secret Tomb, The . . . . . LE BLANC, MAURICE  
 Secret Voyage, The . . . . . EDMONDS, HARRY  
 Secret War, The . . . . . WHEATLEY, DENNIS  
 Secrets of Dr. Taverner, The . . . . . FORTUNE, DION  
 Seeds of Enchantment, The . . . . . FRANKAU, GILBERT  
 Seeing Things at Night . . . . . BROWN, HEYWARD  
 Seeker to the Dead . . . . . BURRAGE, A M  
 Seekers, The . . . . . WATERLOO, STANLEY  
 Seen and the Unseen, The . . . . . HOWELLS, W D  
 Seen and the Unseen, The . . . . . MARSH, RICHARD  
 Selestor's Men of Atlantis . . . . . VON RAVN, CLARA IZA  
 Sell England? . . . . . BALSDON, DACRE  
 Semiramis . . . . . PEPLÉ, EDWARD  
 Sense of the Past, The . . . . . JAMES, HENRY  
 Seola . . . . . [ANONYMOUS]  
 Septimius Felton . . . . . HAWTHORNE, NATHANIEL  
 Serapion Brethren, The . . . . . HOFFMANN, E T W  
 Serenus & Other Stories . . . . . LEMAITRE, JULES

- Sergeant Terry Bull.....BULL, TERRY  
 Serpent-Charmer, The.....ROUSSELET, LOUIS  
 Servant in the House, The.....KENNEDY, CHARLES RANN  
 Servants of the Goddess, The.....CAMPBELL, HAZEL  
 Set of Six, A.....CONRAD, JOSEPH  
 Seven Famous Novels.....WELLS, H G  
 7 Footprints to Satan.....MERRITT, A  
 Seven Gothic Tales.....DINESEN, ISAK  
 Seven Journeys.....FLATAU, DOROTA  
 Seven Lovers, The.....HINE, MURIEL  
 Seven Men.....BEERBOHM, MAX  
 Seven Pillars, The.....FERNANDEZ-FLORES, WENCESLAO  
 Seven Sins.....ROHMER, SAX  
 Seven Tales and Alexander.....BATES, H  
 Seventh Bowl, The.....BELL, NEIL  
 Seventh Bowl, The....."MILES"  
 Sever the Earth.....SPITZ, JACQUES  
 Shadow, The.....FARNOL, JEFFERY  
 Shadow and the Web, The.....ALLERTON, MARY  
 Shadow Catcher, The.....SLOAN, DONALD  
 Shadow Girl, The.....CUMMINGS, RAY  
 Shadow Line, The.....CONRAD, JOSEPH  
 Shadow of Glory, The.....KIPLING, ARTHUR WELLESLEY  
 Shadow of John Wallace, The.....CLARKSON, L  
 Shadow on the Blind, The.....BALDWIN, MRS ALFRED  
 Shadow on the House, The.....HANSON, MARK  
 Shadow of the Unseen, The.....PAIN, BARRY and BLYTH, J  
 Shadow over Innsmouth, The.....LOVECRAFT, H P  
 Shadow World, The.....GARLAND, HAMLIN  
 Shadowed!.....BELLOC, HILAIRE  
 Shadowless Man, The.....CHAMISSO, ADALBERT VOI  
 Shadows Before.....GILES, F  
 Shadows of Ecstasy.....WILLIAMS, CHARLES  
 Shadow-Shapes.....ANNESLEY, MAUDE  
 Shadowy Thing, The.....DRAKE, HENRY B  
 Shadowy Third, The.....GLASGOW, ELLEN  
 Shanghaied Socialists.....WARD, CAPT WILL J  
 Shape of Fear, The.....PEATTIE, ELIA W  
 Shape of Things to Come, The.....WELLS, H G  
 Shapes in the Fire.....SHIEL, M P  
 Shapes That Haunt the Dusk.....HOWELLS, WILLIAM DEAN  
 Shaving of Shagpat, The.....MEREDITH, GEORGE  
 She.....HAGGARD, H RIDER  
 She and Allan.....HAGGARD, H RIDER  
 She Who Sleeps.....ROHMER, SAX  
 Shekinah.....WHITELL, EVELYN



- Shelter Island.....PELTON, BENJAMIN  
 Shingling of Jupiter, The.....AGNEW, EWAN  
 Shining Pyramid, The.....MACHEN, ARTHUR  
 Ship of Ishtar, The.....MERRITT, A  
 Ship That Sailed to Mars, The.....TIMLIN, WILLIAM M  
 Ships of Tarshish, The.....FAIRBURN, E  
 Shivers.....[ANONYMOUS ANTHOLOGY]  
 Shock of Battle, The.....VAUX, PATRICK  
 Shocking Tales.....BRUNNER, ROBERT K  
 Shocks.....BLACKWOOD, ALGERNON  
 Shoes of Iron.....MARTIN, WILLIAM McCHESNEY  
 Short Story Classics (American).....PATTEN, WILLIAM  
 Short Stories.....BLACKWOOD, ALGERNON  
 Short Stories of Guy de Maupassant, The.....MAUPASSANT,  
 GUY DE  
 Short Stories of Saki, The.....MUNRO, H H  
 Short Stories of H G Wells, The.....WELLS, H G  
 Shrine of Death, The.....DILKE, LADY EMILIE F  
 Shuddering Castle.....FAWLEY, WILBUR  
 Shudders.....[ANONYMOUS ANTHOLOGY]  
 Shudders.....ASQUITH, CYNTHIA  
 Siamese Cat, The.....UNDERWOOD, LEON  
 Sidonia the Sorceress.....MEINHOLD, WILHELM  
 Siege of London.....POSTERITAS  
 Sign at Six, The.....WHITE, STEWART EDWARD  
 Sign of the Burning Hart, The.....KELLER, DAVID H  
 Sign of the Seven Sins, The.....LE QUEUX, WILLIAM  
 Sign of the Spider, The.....MITFORD, BERTRAM  
 Signs and Wonders.....BERESFORD, J D  
 Silence of Amor, The.....MacLEOD, FIONA  
 Silent Bullet, The.....REEVE, ARTHUR B  
 Silent City, The.....THORPE, FRED  
 Silent Voice, The.....[ANONYMOUS]  
 Silent Voice, The.....DELL, BERENICE V  
 Silent War, The.....MITCHELL, J A  
 Silent, White and Beautiful.....ROBBINS, C A  
 Silver Circus.....COPPARD, A E  
 Silver City, The.....OBER, FRED A  
 Silver Crown, The.....RICHARDS, LAURA E  
 Silver Nutmegs.....KNOWLES, VERNON  
 Silver Peril, The.....RUTLEDGE, MARYSE  
 Silver Stallion, The.....CABELL, JAMES BRANCH  
 Simple People.....MARSHALL, ARCHIBALD  
 Sin of Atlantis, The.....HORNIMAN, ROY  
 Sin of Joost Avelingh, The.....MAARTENS, MAARTEN  
 Sinbad, Smith & Co.....STEARNS, ALBERT

- Sin-Eater, The.....MacLEOD, FIONA  
 Singular Republic, The.....KOEDEL, W H  
 Sinister Barrier.....RUSSELL, ERIC FRANK  
 Sinister House.....HALL, LELAND  
 Sinister Stories.....JOHN, JASPER  
 Sinister Stories.....MUSPRATT, ROSALIA  
 Sinner, The.....FOGAZZARO, ANTONIO  
 Sintram and His Companions.....LA MOTTE-FOUQUE,  
 FRIEDRICH H DE  
 Sir Rohan's Ghost.....[ANONYMOUS]  
 Sirenia.....[ANONYMOUS]  
 Sirius.....STAPLEDON, W OLAF  
 Six Cent. Sam's.....HAWTHORNE, JULIAN  
 Six Ghost Stories.....JACKSON, THOMAS GRAHAM  
 Six Moral Tales.....LAFORGUE, JULES  
 Six Novels of the Supernatural.....WAGENKNECHT, EDWARD  
 Six Queer Things, The.....SPRIGG, C ST JOHN  
 Six Thousand Tons of Gold.....CHAMBERLAIN, H R  
 Six Thousand Years Hence.....RAMSEY, M W  
 Sixteen Famous European Plays.....CERF, BENNETT  
 Sixth Sense, The.....McKENNA, STEPHEN  
 Sixty Days to Live.....WHEATLEY, DENNIS  
 Skin and Bones.....SMITH, THORNE  
 Skin of Our Teeth, The.....WILDER, THORNTON  
 Skull Face and Others.....HOWARD, ROBERT E  
 Sky Blue, The.....ROSS, OLIN J  
 Sky Girl, The.....NARODNY, IVAN  
 Skylark of Space The.....SMITH, E E  
 Sky-Man, The.....WEBSTER, HENRY KITCHELL  
 Skyraft.....CLARK, CHARLES  
 Slan.....VAN VOGT, A E  
 Slave of Ea, The.....MOLNAR, E F  
 Slave Stories in Rubber Seeking.....J W L  
 Slayer of Souls, The.....CHAMBERS, ROBERT W  
 Sleep No More.....DERLETH, AUGUST  
 Sleeper Awakes, The.....WELLS, H G  
 Sleeping and the Dead, The.....DERLETH, AUGUST  
 Smire.....CABELL, BRANCH  
 Smirt.....CABELL, BRANCH  
 Smith.....CABELL, BRANCH  
 Smith and the Pharaohs.....HAGGARD, H RIDER  
 Smoking Leg, The.....METCALFE, JOHN  
 Smoky God, The.....EMERSON, WILLIS GEORGE  
 Snake, The.....POWELL, F INGLIS  
 Snake-Bite.....HICHENS, ROBERT  
 Snow for Christmas.....STARRETT, VINCENT

- Snow Image, The.....HAWTHORNE, NATHANIEL  
 Snow Rubies.....GANPAT  
 So a Leader Came.....PALMER, FREDERICK  
 So Fast He Ran.....ARMOUR, DONALD  
 Sociable Ghost, The.....HARPER, OLIVE  
 Social Integration.....FRANK, ROBERT  
 Social War of 1900, The.....LANDIS, S M  
 Solange Stories, The.....JESSE, F TENNYSON  
 Solaris Farm.....EDSON, MILAN C  
 Soldier of the Future, A.....DAWSON, WILLIAM JAMES  
 Soldier of the People, The.....LOOKUP, ALEXANDER  
 Solomon, My Son!.....ERSKINE, JOHN  
 Some Ghost Stories.....BURRAGE, ALFRED M  
 Some New Ghost Stories.....WOODIWISS, JOHN C  
 Some New Planet.....FRANKAU, PAMELA  
 Some Women of the University.....BLAYRE, CHRISTOPHER  
 Some World Far from Ours.....WARNER, SYLVIA TOWNSEND  
 Someone in the Dark.....DERLETH, AUGUST  
 Someone in the Room.....EX-PRIVATE X  
 Something about Eve.....CABELL, JAMES BRANCH  
 Something Near.....DERLETH, AUGUST  
 Sometime.....HERRICK, ROBERT  
 Somewhere at Sea.....WILSON, JOHN FLEMING  
 Somewhere in Christendom.....SHARP, EVELYN  
 Son of Minos.....CHENEY, DAVID M  
 Son of Perdition, A.....HUME, FERGUS  
 Son of Tarzan, The.....BURROUGHS, E R  
 Son of the Ages, A.....WATERLOO, STANLEY  
 Son of the Swordmaker, The.....READ, OPIE  
 Song in the House, The.....BRIDGE, ANN  
 Song of Miriam, The.....CORELLI, MARIE  
 Song of the Sirens, The.....WHITE, EDWARD LUCAS  
 Sons of Solomon.....REID, C LESTOCK  
 Sons of the Mammoth.....BOGORAS, WALDEMAR  
 Sophia.....ERVINE, ST JOHN GREER  
 Sorceress of Paris, The.....DITCHFIELD, PETER H  
 Sorceress of Rome, The.....GALLIZIER, NATHAN  
 Sorceress of the Strand, The.....MEADE, L T  
 Sorcerer's Apprentice, The.....EWERS, HANNS HEINZ  
 Sorcerer's Chessmen.....HANSOM, MARK  
 Sorcerer's Stone, The.....GRIMSHAW, BEATRICE  
 Sorcery.....MacDONALD, FRANCIS CHARLES  
 Sorcery Club, The.....O'DONNELL, ELLIOT  
 Sorcery Shop, The.....BLATCHFORD, ROBERT  
 Sorrows of Sap'ed, The.....ROCHE, JAMES JEFFREYS  
 Sorrows of Satan, The.....CORELLI, MARIE



- Spirite.....GAUTIER, THEOPHILE  
 Spirits under Proof.....GRIFFITHS, ALAN  
 Split Atom, The.....BELOVE, B  
 Spoiler of Men, A.....MARSH, RICHARD  
 Spook Stories.....BENSON, E F  
 Spooks and Bones.....MARTIN, HARRISON  
 Spreading Stain, The.....FINGER, CHARLES J  
 Square Heads, The.....SALISBURY, WILLIAM  
 Stable for Nightmares, A.....LE FANU, J S  
 Stamboul Nights.....DWIGHT, HARRISON GRISWOLD  
 Stampede!.....SIEVEKING, LANCELOT  
 Star Called Wormwood, A.....BISHOP, E MORCHARD  
 Star Maker.....STAPLEDON, W OLAF  
 Star of Satan, The.....BERNANOS, GEORGES  
 Star of the Unborn.....WERFEL, FRANZ  
 Star People.....DEWEY, KATHERINE F  
 Star Rover, The.....LONDON, JACK  
 Star Sapphire, The.....COLLINS, MABEL  
 Star Treader, The.....SMITH, CLARK ASHTON  
 Star-Begotten.....WELLS, H G  
 Starkenden Quest, The.....COLLINS, GILBERT  
 Stars Incline, The.....JUDSON, JEANNE  
 Statement of Stella Maberly, The.....ANSTEY, F  
 Station X.....WINSOR, G McLEOD  
 Statue, The.....PHILLPOTTS, EDEN and BENNETT, ARNOLD  
 Stealers of Light, The.....MARIE, QUEEN OF ROUMAINE  
 Steam House The.....VERNE, JULES  
 Steel and Jade.....ABDULLAH, ACHMED  
 Steel Grubs, The.....ELMORE, ERNEST  
 Stella Fregelius.....HAGGARD, H RIDER  
 Still She Wished for Company.....IRWIN, MARGARET E  
 Stolen Bacillus, The.....WELLS, H G  
 Stolen Continent, The.....SIBSON, FRANCIS H  
 Stolen God, The.....MARSHALL, EDISON  
 Stolen March, The.....YATES, DORNFORD  
 Stolen Planet, The.....MASTIN, J  
 Stolen Submarine, The.....GRIFFITH, GEORGE  
 Stolen Treasure.....PYLE, HOWARD  
 Stolen White Elephant, The.....TWAIN, MARK  
 Stone Dragon, The.....GILCHRIST, R MURRAY  
 Stone Giants, The.....DAIL, C C  
 Stone of Chastity, The.....SHARP, MARGERY  
 Stoneground Ghost Tales, The.....SWAIN, EDMUND GILL  
 Storm against the Wall.....MEYNELL, LAURENCE  
 Storm of London, The.....DICKBERRY, F  
 Storm over Europe.....JERROLD, DOUGLAS





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 Street of the Eye, The.....BULLETT, GERALD W  
 Street of the Malcontents.....HUME, CYRIL  
 Strength of the Spirit.....EYLES, MARGARET L  
 Strength of the Strong, The.....LONDON, JACK  
 Stronger Than Death.....GAUTIER, THEOPHILE  
 Struggle for Empire, The.....COLE, ROBERT W  
 Studies in Love and in Terror.....LOWNDES, BELLOC  
 Studies of Death.....STENBOCK, ERIC  
 Studio Mystery, A.....AUBREY, FRANK  
 Stuffed Men, The.....RUD, ANTHONY  
 Sturly.....CUSTOT, PIERRE  
 Subjugated Beast, The.....RYAN, R R  
 Submarine City, The.....DELMONT, JOSEPH  
 Substance of a Dream, The.....BAIN, F W  
 Substitute for Living.....CLARK, GIDEON  
 Subtle Trail, The.....GOLLOMB, JOSEPH  
 Such Power is Dangerous.....WHEATLEY, DENNIS  
 Sugar in the Air.....LARGE, E C  
 Suggestion.....COLLINS, MABEL  
 Suitor from the Stars, A.....CRAIG, COLIN  
 Summer in 3000.....MARTIN, PETER  
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 Sun Shall Rise, The.....WARD, RICHARD HERON  
 Sun Worshipers, The.....SHEPPARD, ETHEL  
 Sunken Bell, The.....HAUPTMANN, GERHART  
 Sunken Garden, The.....CRANE, NATALIE C  
 Sunken Submarine, The.....DANRII, CAPTAIN  
 Sunless City, The.....MUDDOCK, J E  
 Sunset.....MORISON, FRANK  
 Suomiria.....SOUTHESK, EARL OF  
 Superman.....LOWTHER, GEORGE  
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 Survivors, The.....SIBSON, FRANCIS H  
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 Swami's Curse, The.....PENNY, FANNY E  
 Swastika Night.....CONSTANTINE, MURRAY  
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 Sweet Chariot.....BAKER, FRANK



Sweet River in the Morning.....	CLEWES, WINSTON
Sweet Rocket.....	JOHNSTON, MARY
Switch on the Light.....	THOMSON, C C
S-W-O-O-P.....	PRINCE, DON
"Swoop", The.....	WODEHOUSE, P G
Sword in the Stone, The.....	WHITE, T H
Sword of Welleran, The.....	DUNSANY, LORD
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Sybaris and Other Homes.....	HALE, EDWARD EVERETT
Symzonia.....	SEABORN, ADAM
Synthetic Men of Mars.....	BURROUGHS, E R
Syrup of the Bees, The.....	BAIN, F W

T

Table, The.....	CURTIS, ROBERT
Tabletop.....	PHILLPOTTS, EDEN
Taboo.....	CABELL, JAMES BRANCH
Tadpole of an Archangel.....	DRURY, W P
Tailor's Cake, The.....	DEVAULX, NOEL
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Tale of Lal, The.....	PATON, RAYMOND
Tale of Mystery, A.....	[ANONYMOUS]
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Tales by Wilhelm Hauff.....	HAUFF, WILHELM
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Tales of King Vikrama.....	KINCAID, C A
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Tales of Mystery.....	SAINTSBURY, GEORGE

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 Tales of Terror.....FRENCH, J L  
 Tales of Terror.....KARLOFF, BORIS  
 Tales of Terror.....MUSPRATT, ROSALIA  
 Tales of Terror.....ST CLAIR, HENRY  
 Tales of Terror and the Unknown.....[ANONYMOUS  
 ANTHOLOGY]  
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 Tales That Enthrall.....DAWSON, ARNOLD  
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 Tamer of Herds, The.....ROLT-WHEELER, FRANCIS  
 Tanar of Pellucidar.....BURROUGHS E R  
 Tapestry of Time, The.....CRAWFORD, ISABELL C

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 Ten Times One Is Ten.....INGHAM, FREDERICK  
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 Teodoro the Sage.....LUCATELLI, LUIGI  
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 Terrania.....BRADFORD, COLUMBUS  
 Terrible Day, A.....GARNETT, DAVID  
 Terrible Tales, French.....[ANONYMOUS ANTHOLOGY]  
 Terrible Tales, German.....[ANONYMOUS ANTHOLOGY]

- Terrible Tales, Italian.....[ANONYMOUS ANTHOLOGY]  
 Terrible Tales, Spanish.....[ANONYMOUS ANTHOLOGY]  
 Terror, The.....MACHEN, ARTHUR  
 Terror by Night.....THOMSON, C C  
 Terror of Villadonga, The.....HOUSEHOLD, GEOFFREY  
 Terrors.....[ANONYMOUS ANTHOLOGY]  
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 These Mortals.....IRWIN, MARGARET  
 They.....KIPLING, RUDYARD  
 They Chose to Be Birds.....DEARMER, GEOFFREY  
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 They Return at Evening.....WAKEFIELD, H RUSSELL  
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 They Walk Again.....DE LA MARE, COLIN  
 They Went.....DOUGLAS, NORMAN  
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 Through the Visograph.....CHANCELLOR, JOHN W  
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 Thunder Dragon Gate, The.....MUNDY, TALBOT  
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 Thunderclap.....BROPHY, JOHN  
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 Timar's Two Worlds.....JOKAI, MAJURUS  
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 Time Is Coming, The.....BOLMER, W B  
 Time Journey of Dr. Barton, The.....HODGSON,  
 JOHN LAWRENCE  
 Time Machine, The.....WELLS, H G  
 Time Must Have a Stop.....HUXLEY, ALDOUS  
 Time of Terror, A.....[ANONYMOUS]  
 Time Stream, The.....TAINÉ, JOHN  
 Time's Door.....MEYNELL, ESTHER  
 Ting-a-Ling.....STOCKTON, F  
 Tinted Venus, The.....ANSTEY, F  
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 Tomorrow.....HOWARD, EBENEZER  
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 To-morrow's Yesterday.....GLOAG, JOHN  
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 Tongues of Fire.....BLACKWOOD, ALGERNON  
 Tono Bungay.....WELLS, H G  
 Top o' the Mornin'.....MacMANUS, SEUMAS  
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 Topper Takes a Trip.....SMITH, THORNE  
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 Touch of Nutmeg, The.....COLLIER, JOHN  
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 FLORENCE MORSE



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 Transformations.....ADELER, MAX  
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 Transposed Heads, The.....MANN, THOMAS  
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 Treasures of Typhon, The.....PHILLPOTTS, EDEN  
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 Trial, The.....KAFKA, FRANZ  
 Trial of Man, The.....[ANONYMOUS]  
 Trial of Mussolini, The.....CASSIUS  
 Trial of Thomas Spence in 1801, The.....SPENCE, THOMAS  
 Trilby.....DU MAURIER, GEORGE L  
 Trip to Mars, A.....ASH, FENTON  
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 Try the Sky.....STUART, FRANCIS

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 Tubutsch.....EHRENSTEIN, ALBERT  
 Tunnel, The.....KELLERMAN, BERNARD  
 Tunnel from Calais.....DIVINE, ARTHUR D  
 Tunnel from Calais.....RAME, DAVID  
 Tunnel thru the Air, The.....GANN, W O  
 Turf-Fire Stories and Fairy Tales.....O'CONNOR, BARRY  
 Turkish Tales.....[ANONYMOUS]  
 Turnabout.....SMITH, THORNE  
 Turning Point, The.....TRACY, LOUIS  
 'Tween Snow and Fire.....MITFORD, BERTRAM  
 Twelfth, The.....STANFORD, J K  
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 CHARLOTTE  
 Twelve Stories and a Dream.....WELLS, H G  
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 Twilight of the Gods, The.....GARNETT, RICHARD  
 Twilight Stories.....BROUGHTON, RHODA  
 'Twixt Shade and Shine....AUTHOR OF "MARGARET DUNBAR"  
 'Twixt the Lights.....FENN, WILLIAM W  
 Two and Two Make Five.....KNOWLES, VERNON  
 Two Billions of Miles.....RAMSEY, M W  
 Two Bottles of Relish.....BURNETT, WHIT  
 Two Boys in a Gyrocar.....KENNETH-BROWN, KENNETH  
 Two Films.....WELLS, H G  
 Two Magics, The.....JAMES, HENRY  
 Two Sides of the Face.....QUILLER-COUCH, ARTHUR T  
 Two Thieves, The.....POWYS, T F

- Two Young Inventors.....KERR, ALVAH M  
Two-Legs.....EWALD, CARL  
2010.....AUTHOR OF "THE ADVENTURES OF JOHN JOHNS"  
"2002".....FESSENDEN, LAURA DAYTON  
Tyranny of the Dark, The.....GARLAND, HAMLIN

# U

Ultimate Island, The.....	SIEVEKING, L D
Ultimatum.....	MacCLURE, VICTOR
Ultimo.....	VASSOS, JOHN and RUTH
Ultra-Violet Tales.....	VILLA, SILVIO
Ultus.....	HODDER, WILLIAM REGINALD
Ulysse and the Sorcerors.....	LEBLOND, MARIUS-ARY
Unborn Tomorrow.....	KENDALL, JOHN
Unbroken Barriers.....	LINDSAY, KATHLEEN
Uncanny.....	BACHELOR, GEORGE C
Uncanny House, The.....	PENDERED, MARY L
Uncanny Stories.....	SINCLAIR, MARY L
Uncanny Stories.....	SPRIGG, C ST JOHN
Uncanny Tales.....	[ANONYMOUS ANTHOLOGY]
Uncanny Tales.....	CRAWFORD, F MARION
Uncanny Tales.....	MOLESWORTH, MRS
Uncanonized.....	POTTER, MARGARET HORTON
Unclay.....	POWYS, T F
Uncle Bijah's Ghost.....	LEE, JENNETTE
Uncle Sam in Business.....	BOND, DANIEL
Uncle Silas.....	LE FANU, J S
Under the Desert Stars.....	KOESTER, FRANK
Under the Earth.....	HOFFMAN, FRANZ
Under the Hermes.....	DEHAN, RICHARD
Under the Ocean to the South Pole.....	ROCKWOOD, ROY
Under the Sunset.....	STOKER, BRAM
Under the Trees.....	MABIE, HAMILTON W
Under the Witches' Moon.....	GALLIZIER, NATHAN
Underground Man.....	TARDE, GABRIEL
Undine.....	LA MOTTE-FOUQUE, FRIEDRICH H DE
Undiscovered Country, The.....	HOWELLS, WILLIAM D
Undying Monster, The.....	KERRUISH, JESSIE DOUGLAS
Unearthly, The.....	HICHENS, ROBERT
Uneasy Freehold.....	MACARDLE, DOROTHY
Unforeseen, The.....	MACARDLE, DOROTHY
Unfortunate Furseley, The.....	WALL, MERVYN
Unfortunate Princess, The.....	HAYWOOD, ELIZA
Unhappy Far-Off Things.....	DUNSANY, LORD
Unholy Alliance, An.....	TWEEDALE, VIOLET
Unholy City, The.....	FINNEY, CHARLES G
Unholy Relics.....	DARE, M P
Unholy Three, The.....	ROBBINS, C A

Uninhabited House, The	RIDDELL, MRS J H
Uninvited, The	MACARDLE, DOROTHY
Universal Station	BROWN, BETH
Unknown Country, The	DAWSON, CONINGSBY W
Unknown Goddess, The	CROSS, RUTH
Unknown Land, An	SAMUEL, HERBERT L
Unknown Tomorrow, The	LE QUÉUX, WILLIAM
Unlucky Mark, The	PENNY, FANNY E
Unmeasured Place, The	LAMBOURNE, JOHN
Unpardonable War, The	BARNES, JAMES
Unpath'd Waters	HARRIS, FRANK
Unpredictable Adventure, The	SPOTSWOOD, CLAIRE MYERS
Unrest	HODGSON, WILLIAM EARL
Unrest of Their Time	KIRKHAM, NELLIE
Unseen Thing, The	DYLLINGTON, ANTHONY
Unthinkable	SIBSON, FRANCIS
Unveiling a Parallel	TWO WOMEN OF THE WEST
Unweave a Rainbow	JOHNSON, EDGAR
Up Above	RAPHAEL, JOHN N
Up Hill, Down Dale	PHILLPOTTS, EDEN
Up in the Hills	DUNSANY, LORD
Up the Ladder of Gold	OPPENHEIM, E PHILLIPS
Up the Moonstair	HOOPER, ALBERT E
Upper Berth, The	CRAWFORD, F MARION
Upsidonia	MARSHALL, ARCHIBALD
Up-to-To-morrow	PLATTS, W CARTER
Urania	FLAMMARION, CAMILLE
Uranie	FLAMMARION, CAMILLE
Uriel for President	BERGMANN, FRANZ and PEAKE, M
Useless Hands	FARRERE, CLAUDE
Ush	ADELPHOS
Utinam	ARKWRIGHT, WILLIAM
Utopia	CRIDGE, ALFRED DENTON
Utopia	MORE, THOMAS
Utopia	ROSEWATER, FRANK
Utopia Achieved	BRINSMADE, HERMAN HINE
Utopia, Inc.	GIESKE, HERMAN EVERETT

# V

Vain Oblations.....	GEROULD, KATHARINE
Valdar the Oft-Born.....	GRIFFITH, GEORGE
Valdmer the Viking.....	NISBET, HUME
Valiant Clay.....	BELL, NEIL
Valkeries, The.....	BENSON, E F
Valley of Creeping Men, The.....	CRAWLEY, RAYBURN
Valley of Eyes Unseen, The.....	COLLINS, GILBERT
Vampire.....	EWERS, HANNS HEINZ
Vampire, A.....	LEITCH, LAVINIA
Vampire, The.....	DORSET, ST JOHN
Vampire of N'Gobi, The.....	CULLUM, RIDGWELL
Vampire of the Skies.....	CORBETT, JAMES
Vampires; Mademoiselle Reseda.....	GORDON, JULIEN
Vampires of the Andes, The.....	CAREW, HENRY
Vampires Overhead.....	HYDER, ALAN
Vampire's Prey.....	EWERS, HANNS H
Vampyre, The.....	[ANONYMOUS]
Vampyre, The.....	POLIDORI, JOHN
Van Hoff.....	SMYTHE, ALFRED
Vancenza.....	ROBINSON, MARY
Vandals of the Void.....	WALSH, J M
Vandameer's Road.....	HUMPHREYS, JOHN R
Vanished Emperor, The.....	ANDREA, PERCY
Vanished Empire, The.....	DUNN, WALDO H
Vanishing Fleets, The.....	NORTON, ROY
Vanishing Hounds, The.....	BECHDOLT, JACK
Vanishing Mayor of Padstow, The.....	BALFOUR, M MELVILLE
Vanishing Men.....	WINSOR, G McLEOD
Vanishing Professor, The.....	MacISAAC, FRED
Variations on a Theme.....	COLLIER, JOHN
Varney, the Vampire.....	[ANONYMOUS]
Vathek.....	BECKFORD, WILLIAM
Veeni the Master.....	LAMPOR, RICHARD F
Veil of Isis, The.....	READE, WILLIAM W
Veiled Beyond, The.....	ALEXANDER; SIGMUND B
Veiled Victory.....	BRODHAY, O CHESTER
Veils of Fear.....	MEIK, VIVIAN
Vendetta!.....	CORELLI, MARIE
Venetian Glass Nephew, The.....	WYLIE, ELINOR
Vengeance of Gwa.....	WINGRAVE, A
Vengeance of Gwa.....	WRIGHT, S FOWLER

Venture, The.....	GRISEWOOD, R NORMAN
Venus and Cupid.....	[ANONYMOUS]
Venus Equilateral.....	SMITH, GEORGE O
Venus Girl, The.....	BERESFORD, LESLIE
Vera, the Medium.....	DAVIS, RICHARD HARDING
Vermilion Pencil, The.....	LEA, HOMER
Very End, The.....	BURDETT, OSBERT
Vicarion, The.....	HUNTING, GARDNER
Vice Versa.....	ANSTEY, F
Vicious Virtuoso, The.....	LOMBARD, LOUIS
Victorian Ghost Stories.....	SUMMERS, MONTAGUE
Viking's Skull, The.....	CARLING, JOHN R
Vikram and the Vampire.....	BURTON, RICHARD
Villa Claudia, The.....	MITCHELL, JOHN A
Village of Glass.....	FROST, FRANCES M
Villette.....	BRONTE, CHARLOTTE
Vindictive Spirit, The.....	BLUEMANTLE, BRIDGET
Vinegar—and Cream.....	BOUSFIELD, H T W
Violet Flame, The.....	JANE, FRED T
Virgin and the Swine, The.....	WALTON, EVANGELINE
Virgin of the Sun, The.....	GRIFFITH, GEORGE
Virgin of the Sun, The.....	HAGGARD, H RIDER
Virginia of the Air Lines.....	QUICK, HERBERT
Virgin's Brand, The.....	PERUTZ, LEO
Virus X.....	HORLER, SYDNEY
Vishnu.....	STRICKLAND, W W
Visible and Invisible.....	BENSON, E F
Vision, The.....	BECKFORD, WILLIAM
Vision of Empire, A.....	MORE, E ANSON
Vision of Kwannon Sama, The.....	BROUGHTON, B L
Vision of the Future, A.....	CLAPPERTON, JANE HUME
Visions.....	KERNAHAN, COULSON
Visit to Blestland, A.....	GALIER, W H
Visitor, The.....	RANDAU, CARL and ZUGSMITH, L
Vizier of the Two-Horned Alexander, The....	STOCKTON, FRANK R
Vizirs, The.....	VAUCLUSE, MME FAUQUES DE
Voice from Mars, A.....	BROOMHEAD, REGINALD
Voice from the Dusk, A.....	PHILLPOTTS, EDEN
Voice from the Void, The.....	LE QUEUX, WILLIAM
Voice in the Light, The.....	KENNEDY, BART
Voice of Dashin, The.....	GANPAT
Voices from the Dust.....	FARNOL, JEFFERY
Voices in the Night.....	STEEL, FLORA ANNIE
Voice in the Rice, The.....	MORRIS, GOUVERNEUR
Volcano.....	BULLARD, ARTHUR
Volonor.....	WINSHIP, GLEN BRION





# W

Wagner, the Wehr-Wolf.....	REYNOLDS, GEORGE W M
Waif Woman, The.....	STEVENSON, ROBERT LOUIS
Waiting for the Signal.....	MORRIS, HENRY O
Walking Shadows.....	NOYES, ALFRED
Walls Have Eyes.....	GANPAT
Walter De La Mare Omnibus, The.....	DE LA MARE, WALTER
Waltz of Death, The.....	MAXON, P B
Wanderer's Necklace, The.....	HAGGARD, H RIDER
Wandering Ghosts.....	CRAWFORD, F MARION
Wandering Heath.....	QUILLER-COUCH, ARTHUR T
Wandering Jew, The.....	SUE, EUGENE
Wandering Jew, The.....	THURSTON, E TEMPLE
Wandering Spirit, The.....	[ANONYMOUS]
Wandering Willie's Tale.....	SCOTT, WALTER
War.....	NEWTON, W DOUGLAS
War Again Tomorrow.....	BAUER, LUDWIG
War Breakers, The.....	GANPAT
War God Walks Again, The.....	AUSTIN, F BRITTEN
War in Heaven.....	WILLIAMS, CHARLES
War in Space.....	GASTINE, LOUIS
War in the Air, The.....	HELDERS, MAJOR
War in the Air, The.....	WELLS, H G
War in the Marshes, The.....	YOUNG, ROBERT
War Inevitable, The.....	BURGOYNE, ALAN H
War of 1938, The.....	WRIGHT, S FOWLER
War of the Ghosts, The.....	BURTIS, THOMSON
War of the Sexes, The.....	YOUNG, F E
War of the Wenuses, The.....	GRAVES, CHARLES L and LUCAS, E V
War of the Worlds, The.....	WELLS, H G
War of Two Worlds, The.....	DETRE, PROF L
War on Saturday Week.....	ADAM, RUTH
War over England.....	CHARLTON, LIONEL E
War Terror, The.....	REEVE, ARTHUR B
War under Water.....	SERRANO, MARY J
War upon Women.....	MOSELEY, MABOTH
War with the Newts.....	CAPEK, KAREL
Warlord of Mars, The.....	BURROUGHS, E R
Warning to the Curious, A.....	JAMES, M R
Warrior of the Dawn.....	BROWNE, HOWARD
Warstock, The.....	GERRARE, W











- Wonder, The.....BERESFORD, J D  
 Wonder Stick, The.....COBLENTZ, STANTON A  
 Wonderful Adventures of Phra the Phoenician, The.....ARNOLD,  
 EDWIN LESTER  
 Wonderful Electric Elephant, The....MONTGOMERY, FRANCES T  
 Wonderful Garden, The.....NESBIT, E  
 Wonderful History of Peter Schlemihl, The.....CHAMISSO,  
 ADALBERT VON  
 Wonderful Visit, The.....WELLS, H G  
 Wonders in the Sun.....D'URFEY, THOMAS  
 Wonders of Mouseland, The.....CHILDS, EDWARD EARLE  
 Wood Daemon, The.....TURNBULL, JOHN D  
 Wood of the Hanging Templar, The.....BERAUD, HENRI  
 Woodcutter's House, The.....NATHAN, ROBERT  
 Wooden Heads, The.....HALES, C L  
 Wooden Woman, The.....TOWNSEND, ALEXANDER  
 Woodley Lane Ghost, The.....DAHLGREN, MADELEINE V  
 Wooings of Jezebel Pettyfer, The.....MacFALL, H  
 Wooing of the Water Witch, The.....SMITH, J MOYR  
 Works of Edgar Allan Poe, The.....POE, EDGAR ALLAN  
 Works of H Rider Haggard, The.....HAGGARD, H RIDER  
 Works of Jules Verne, The.....VERNE, JULES  
 Works of Theophile Gautier, The.....GAUTIER, THEOPHILE  
 World a Department Store, The.....PECK, BRADFORD  
 World Above, The.....CROSS, MARTHA FOOTE  
 World Aflame, The....ENGEL, LEONARD and PILLER, EMANUEL  
 World Below, The.....WRIGHT, S FOWLER  
 World D.....TREVARTHEN, HAL P  
 World Ends, The.....LAMB, WILLIAM  
 World Goes Smash, The.....ADAMS, S H  
 World in 1931, The.....BRUCE, S E  
 World in Spell, A.....STEVENSON, D E  
 World in 2030 A.D., The.....BIRKENHEAD, EARL OF  
 World Masters, The.....GRIFFITH, GEORGE  
 World of Tomorrow, The.....EVANS, IDRISYN O  
 World of Women, A.....BERESFORD, J D  
 World Peril of 1910, The.....GRIFFITH, GEORGE  
 World Set Free, The.....WELLS, H G  
 World Stood Still, The.....HOLT-WHITE, WILLIAM E  
 World That Never Was, The.....ADCOCK, A ST JOHN  
 World under Snow.....BROSTER, D K and FORESTER, G  
 World without a Child, A.....KERNAHAN, COULSON  
 World's Awakening, The.....NAVARCHUS  
 World's Beginning.....ARDREY, ROBERT  
 World's Desire, The...HAGGARD, H RIDER and LANG, ANDREW  
 World's Great Crime Stories, The.....SAYERS, DOROTHY





X

Xingu .....WHARTON, EDITH

# Y

Yankee Napoleon, A.....	MacPHERSON, J F
Ye Vampyres!.....	SPECTRE, THE
Ye Wisdom of Confucius.....	GILHOOLEY, LORD
Year of Regeneration, The.....	LAWRENCE, JAMES COOPER
Year of the Miracle, The.....	HUME, FERGUS
Year of the Wood-Dragon, The.....	ABDULLAH, ACHMED
Yellow Claw, The.....	ROHMER, SAX
Yellow Danger, The.....	SHIEL, M P
Yellow Death.....	KEY, UEL
Yellow God, The.....	HAGGARD, H RIDER
Yellow Magic.....	THOMAS, EUGENE
Yellow Mistletoe, The.....	MASTERMAN, WALTER S
Yellow Seven, The.....	SNELL, EDMUND
Yellow Shadows.....	ROHMER, SAX
Yellow Wall Paper, The.....	GILMAN, CHARLOTTE P STETSON
Yellow War, The.....	"O"
Yellow Wave, The.....	MACKAY, KENNETH
Yellow Wave, The.....	SHIEL, M P
Yermah the Dorado.....	COLBURN, FRONA E W
Yermah the Dorado.....	WAIT, FRONA E
Yesterday.....	DAVEY, NORMAN
"Yet in My Flesh—".....	MITCHELL, M E
Yezad.....	BABCOCK, GEORGE
Yoke, The.....	MILLER, ELIZABETH
You Never Know, Do You?.....	COPPARD, A E
You'll Need a Nightlight.....	THOMSON, C C
Young Crusoes of the Sky.....	COOMBS, FRANCIS LOWELL
Young Diana, The.....	CORELLI, MARIE
Young Man with a Dream.....	REDDIN, KENNETH
Young Men Are Coming, The.....	SHIEL, M P
Young West.....	SCHINDLER, SOLOMON
Yu'an Hee See Laughs.....	ROHMER, SAX
Yu-Chi Stone, The.....	SNELL, EDMUND

# Z

Z R Wins.....	GREEN, FITZHUGH
Z Ray, The.....	SNELL, EDMUND
Zalina.....	ELLIS, T MULLET
Zanoni.....	BULWER-LYTTON, EDWARD B
Zarah, the Martian.....	GRISEWOOD, R NORMAN
Zatahra.....	AUTHORESS OF "IMOGINE"
Zelma the Mystic.....	THURBER, A M
Zenia, the Vestal.....	PEEKE, MARGARET B
Zeppelin Destroyer, The.....	LE QUEUX, WILLIAM
Zero Ray Terrors, The.....	PORTWINE, E T
Zero to Eighty.....	PSEUDOMAN, AKKAD
Ziska.....	CORELLI, MARIE
Zodiak.....	EIDLITZ, WALTHER
Zoe and Zaida.....	RAFFIN, ALAIN
Zofloya.....	DACRE, CHARLOTTE
Zoraida.....	LE QUEUX, WILLIAM
Zorastro.....	THOMPSON, CRESTWICK J
Zoroaster.....	CRAWFORD, F MARION

## **APPENDIX NOTES**

## APPENDIX NOTES

### NOTE 1

Some of the earlier editions of *The Memoirs of Signor Gaudenzio di Lucca* are attributed erroneously to Bishop Berkeley. According to Halkett and Laing, *Dictionary of Anonymous and Pseudonymous English Literature*, and the *Library of Congress Catalogue of Printed Cards* Simon Berington is the true author.

### NOTE 2

Of the five Haggard parodies listed under John De Morgan and cross-references only two apparently were issued in Great Britain: *He*, issued by Longmans in two formats, a large-paper, signed, numbered edition, and a smaller cheaper edition; and *King Solomon's Wives*, issued by Vizetelly. British sources such as the *British Museum Catalogues*; the *English Catalogue*; J. E. Scott; Halkett and Laing; Stonehill, Black, and Stonehill; and R. L. Green do not list the other three parodies. We have assumed on the basis of subtitles that the N. L. Munro *He* and *King Solomon's Wives* are identical with the British *He* and *King Solomon's Wives*.

The authorship of the parodies is debatable. The Library of Congress on the basis of a letter dated 1887 from the publisher Norman L. Munro attributes all five parodies to John De Morgan (born 1848) an American writer of historical romances and juveniles, who later was to write many paperbacks for Street and Smith. The British Museum lists only *He*, in the large-paper edition, and attributes it to Andrew Lang and Walter H. Pollock. Stonehill, Black and Stonehill also list only *He*, and follow the British Museum in attributing it to Andrew Lang and Walter H. Pollock. Halkett and Laing list both *He* and *King Solomon's Wives*, attributing *He* to Lang and Pollock, but assigning *King Solomon's Wives* to Andrew Lang alone. J. E. Scott, in his bibliography of H. Rider Haggard, on the basis of a letter from E. Vizetelly, the British publisher of *King Solomon's Wives*, to the British periodical *Sketch*, attributes *King Solomon's Wives* to Sir Henry Charles Biron, a British jurist. R. L. Green, in his biography of Andrew Lang, agrees with Scott in attributing *He* to Lang and Pollock, and *King Solomon's Wives* to H. C. Biron.

It seems obvious from the sources quoted above that the Library of Congress attribution of these two titles to

De Morgan is erroneous; and that Lang, Pollock, and Biron were the true authors. But the three remaining parodies must still be explained. We have endeavored to check the two major claimants for authorship, Lang and De Morgan, more thoroughly, but have had no success. None of the Lang sources mention *Bess*, *King Solomon's Treasures*, and *It*; and no further information appears to be available about John De Morgan.

A decision is difficult. If we accept N. L. Munro's letter attributing all five parodies to De Morgan, we are at a loss to explain the British Museum large-paper edition of *He*, and Vizetelly's letter about *King Solomon's Wives*. If we accept the British evidence, we must assume that N. L. Munro's letter is not wholly truthful, that Munro probably pirated the two presumably prior British publications, and then had John De Morgan continue the popular series with three more parodies. (That the series was popular may be seen from the publication records of the three parodies: *He*, Munro's Library No. 721, N. L. Munro [1887]; Seaside Library No. 966 [1887]; Lovell's Library No. 1435 [1889]; *King Solomon's Wives*, Munro's Library No. 736 [1887]; George Munro [1887]; *King Solomon's Treasures*, Munro's Library No. 737 [1887]; Lovell's Library No. 1385 [1889].) Provisionally we accept the latter alternative, and attribute *He* to Andrew Land and W. H. Pollock; *King Solomon's Wives* to H. C. Biron; and *It*, *King Solomon's Treasures*, and *Bess* to John De Morgan. We remember that British copyrights were not protected in America until 1891. For a discussion of the conditions which made such a situation possible, see *Dime Novels* by Edmund Pearson.

### NOTE 3

Sequels to Edward Bellamy's *Looking Backward* include:

Bellamy, Edward	<i>Equality</i>
Geissler, L. A.	<i>Looking Beyond</i>
Hillman, H. W.	<i>Looking Forward</i>
Michaelis, R. C.	<i>Looking Further Forward</i>
Schindler, S.	<i>Young West</i>
Wilbrandt, C.	<i>Mr. East's Experiences</i>

### NOTE 4

It seems likely that Forbush's *Co-opolitan* and F. Clarke's *Co-opolitan* are the same work, and that either Clarke or Forbush is a pseudonym. The *Library of Congress Catalogue of Printed Cards*, the Union Card System of the University of Chicago do not list F. Clarke, but carry Z. Forbush as an orthonym. The *American Catalogue*, on the other hand, carries F. Clarke, but does not carry Z. Forbush. Publisher's lists were not available.

## NOTE 5

Of all the mythical titles which have perplexed the fantasy collector perhaps none has been more famous and more widespread than *Out of the Darkness* by Erle Cox. The title seems first to have appeared in this country in the Service Department of *The Science Fiction Digest* (March 1933), and stimulated by the success and consequent rarity of Mr. Cox's other novel, *Out of the Silence*, soon became the prime controversial title among fantasy collectors. The outstanding merits of *Out of the Silence*, personal interest in Mr. Cox's work, and editorial interest in a famous lost title all combined, and forced us to settle the question by contacting Mr. Cox himself. Let the noted Australian critic and author speak for himself:

"Your enquiry about *Out of the Darkness* provides an amusing example of the origin of a legend. But how it reached the United States is beyond my comprehension. For many years I was the book reviewer for the *Australasian*, the leading Australian weekly. A feature was a three thousand word review on a current book of importance. I wrote under my own name as a 'by line.' In 1924 I reviewed an important book on witchcraft and gave it the title of *Out of the Darkness* (by Erle Cox). Apparently some of my readers thought that I was the author of the book. My publisher received scores of enquiries for *Out of the Darkness*. At this distance of time I forget the real title of the book I reviewed; but I have been given the credit for writing a work the name of which I have forgotten."

*Out of the Darkness* thus belongs with the other mythical titles of fantasy: *The Ghost of Mars* by Jerome Oliver (a sequel to *Khan, Phantom Emperor* of 1940; *The Moon Maker* by Arthur Train (a sequel to *The Man Who Rocked the Earth*); *The Torch* by Jack Bechdolt (published in magazine form, but not yet in book form); *The Conquest of Mars* by Garrett P. Serviss (See Note 10).

## NOTE 6

The British Museum carries the author as FOLINGSBY; the English Catalogue, as FOLLINGSBY.

## NOTE 7

Sequels to and parodies of the work of H. Rider Haggard include:

Marshall, S.	<i>The King of Kor</i>
Lang, Andrew and Pollock, Walter H.	
	<i>He</i>
Biron, Henry Charles	<i>King Solomon's Wives</i>

De Morgan, John "It"

*Bess**King Solomon's Treasures*

For a list which includes periodical parodies see Scott, J. E., *A Bibliography of the Works of Sir Henry Rider Haggard*.

## NOTE 8

Thanks to the generosity of August Derleth, initiator of the modern fantasy publishing renaissance, a complete listing of the Arkham House books, together with the total number of copies printed, is available.

<i>The Outsider and Others</i> , by H. P. Lovecraft	1939	1268
<i>Someone in the Dark</i> , by August Derleth	1941	1115
<i>Out of Space and Time</i> , by Clark Ashton Smith	1942	1054
<i>Beyond the Wall of Sleep</i> , by H. P. Lovecraft	1943	1217
<i>The Eye and the Finger</i> , by Donald Wandrei	1944	1617
<i>Jumbee</i> , by H. S. Whitehead.	1944	1599
<i>Lost Worlds</i> , by Clark Ashton Smith	1944	2043
<i>Marginalia</i> , by H. P. Lovecraft and Others	1944	2035
<i>Something Near</i> , by August Derleth	1945	2054
<i>The Opener of the Way</i> , by Robert Bloch	1945	2065
<i>Witch House</i> , by Evangeline Walton	1945	2949
<i>Green Tea</i> , by J. S. LeFanu	1945	2026
<i>The Lurker at the Threshold</i> , by August Derleth and H. P. Lovecraft	1945	3041
<i>The Hounds of Tindalos</i> , by Frank B. Long	1946	2602
<i>The Doll and One Other</i> , by Algernon Blackwood	1946	3490
<i>The House on the Borderland</i> , by W. H. Hodgson	1946	3014
<i>Skull Face and Others</i> , by Robert E. Howard	1946	3004
<i>West India Lights</i> , by Henry S. Whitehead	1946	3037
<i>Fearful Pleasures</i> , by A. E. Coppard	1946	4033
<i>The Clock Strikes Twelve</i> , by H. R. Wakefield	1946	4040
<i>Slan</i> , by A. E. Van Vogt	1946	4051
<i>This Mortal Coil</i> , by Cynthia Asquith	1947	2609
<i>Dark of the Moon</i> , edited by August Derleth	1947	2634
<i>Dark Carnival</i> , by Ray Bradbury	1947	3112
<i>Revelations in Black</i> , by Carl Jacobi	1947	3082
<i>Night's Black Agents</i> , by Fritz Leiber, Jr.	1947	3084

## NOTE 9

According to M. R. Summers, *The Gothic Quest*, the true author of *Koenigsmark* was R. E. Raspe, the recorder of the Baron Munchausen stories. J. H. Sarratt appears to have performed a pirated translation, claiming authorship; and at a later date Dean and Munday appear to have pirated Sarratt's translation, attributing the story to Matthew Gregory Lewis, the extremely popular author of *The Monk*. *Koenigsmark* has thus been attributed to three different authors.



## NOTE 10

*The Conquest of Mars* by Garrett P. Serviss, long considered a mythical title, was recently discovered by Dr. A. Langley Searles in the files of a New York daily, the *Evening Journal*, where it was published in 1898 as *Edison's Conquest of Mars*. From the only surviving file of this periodical, that in the Library of Congress, Carcosa House of Los Angeles has made photostats, and has recently republished this historically important novel. For further information see *Edison's Conquest of Mars*, by Garrett P. Serviss, with an introduction by A. Langley Searles.

## NOTE 11

Of the Gothic novels listed in this volume approximately one fifth, as many as were available to me personally, were checked for unrationalized supernatural elements. Other titles were obtained from plot summaries given in the reference works quoted for this volume, and presumably contain a varying amount of unrationalized material. Terror and horror were not considered in themselves sufficient to warrant inclusion, except for a few of the more famous rationalized Gothics such as *The Necromancer*, *Horrid Mysteries*, and *The Old English Baron*, which because of their importance in the modern fantasy movement were perforce included.

If the reader should be interested in these naive ancestors of the modern horror story, he will find M. G. Lewis, Charles Maturin, Horace Walpole, Ann Radcliffe, Nathan Drake, and the Shelley's easily available; and if he should be fortunate enough to live near one of the larger public or university libraries, he may consult *The Romancist's and Novelist's Library*, edited by William Hazlitt, for many Gothic reprints which are otherwise almost completely unavailable. But unless the reader feels a strong interest in Gothics, he is not recommended to go beyond the names listed above.

We might add that almost all the books we list between 1765 and 1840, with the exception of those books obviously containing Oriental tales, may be considered Gothics.

## NOTE 12

Although the role of the romances of chivalry in the development of Gothic and modern fantastic literature has largely been unappreciated, the romance of chivalry remains almost inexhaustible as a source of supernatural and fantastic motifs. The Celtic cycles of Arthur and his knights, the Italian Crusade cycles of Ariosto and Tasso, the Spanish and Portuguese cycles of Amadis and his descendants and parallels, the French Charlemagne cycle, and the German Niebelungen and Diederich cycles, as well as the minor groups, all teem with

marvels and horrors closely connected with the fairy tale and myth. Unfortunately, suprisingly few of these romances have been translated into modern English, and even these are almost impossible to obtain.

Since the medieval romances are before the time limit set for this study, we have included only four of the latest specimens, all of the Amadis cycle, in this study: *Amadis of Gaul*, *Bellianis of Greece*, *Palmerin of England*, *Palmerin D'Oliva*. If the reader should be interested in further lists, he would do well to consult Magg's, Stonehill's and Quaritch's appropriate catalogues, especially Bernard Quaritch's *General Catalogue of 1887, Romance Section*. Excellent summaries of the earlier and more folkish romances are given in Hope Moncrieff's *Romance and Legend of Chivalry*, Bulfinch's *Age of Fable and Legends of Charlemagne*. Henry Thomas, in his *Spanish and Portuguese Romances of Chivalry*, offers an excellent study of the more literary romances.

#### NOTE 13

*The Asylum; or, Alonzo and Melissa* appeared in 1811 in two formats, one attributed to Isaac Mitchell, and the other to Daniel Jackson. Nineteenth century scholarship considered Daniel Jackson to be the true author of this early American Gothic, but later research seems to show that Isaac Mitchell possesses the dubious honor of its composition. For further details, see *Queer Books* by Edmund Pearson.

#### NOTE 14

According to Oral S. Coad, *The Gothic Element in American Literature*, Turnbull's *The Wood Daemon, or The Clock Has Struck* was suggested by the title of M. G. Lewis's play of the same name. In all respects other than the title the plays are very different.

#### NOTE 15

*Tales of the East*, edited by Henry William Weber is particularly valuable as a compendium source of Oriental tales otherwise unavailable.

#### NOTE 16

Mr. Vincent Starrett has very reasonably suggested that M Y HALIDOM is probably in itself a pseudonym, the archaic English oath, "My halidom!" meaning "My sainthood."

**ANNOTATED LIST OF CRITICAL AND  
HISTORICAL REFERENCE WORKS**

# ANNOTATED LIST OF CRITICAL AND HISTORICAL REFERENCE WORKS

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