

# THE CHECKLIST OF SCIENCE-FICTION & SUPERNATURAL FICTION

E.F. BLEILER





# THE CHECKLIST OF SCIENCE-FICTION & SUPERNATURAL FICTION

E.F. Bleiler

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## INTRODUCTION

A comet approaches the Earth, and is almost certain to collide with it, probably destroying all life . . . in the year 2,000 the world is governed by rational, socialistic principles, and the narrator is eager to tell us about it . . . behold an astonishing mutation, a child born in a Yorkshire village, who, at age five, surpasses in intelligence the greatest minds of his day . . . a pair of star-crossed lovers are perpetually reincarnated, seeking one another, but never succeeding . . . a rocket-ship lands on Mars and finds crystal-covered cities along ancient, verdant canals . . . an unquiet ghost prowls the country roads near Peterborough, and is obviously waiting for a wrong to be righted . . . the Germans invade England in 1910—here are complete plans of their campaigns, with victories and ultimate defeats . . . a matter-transmitter shifts men and women to a planet revolving around Alpha Centauri, to a delightful utopia . . . buried in the well, behind an inscribed stone, lies the abbot's treasure, but it is not safe to remove it, for the abbot has left a "guard" . . . the Atlanteans are building a high-speed tunnel from their capital to the chief colony in Yucatan, but an explosion wrecks the tunnel and wipes out Atlantis . . . the Devil promises an English gentleman prolonged youth as long as human sacrifices are forthcoming . . . and at the full of the moon, a man shifts shape into a wolf.

What do all these themes have in common? They are all part of a large field of modern literature generally called fantastic fiction, in which, today, the two main branches are science fiction and supernatural fiction. In earlier days other branches of importance were utopias, romances of chivalry, oriental tales, imaginary voyages and Gothic novels. The factor that they all have in common is suspension of reality. The science in science fiction, for example, is fantastic, and the theories behind the utopias (no

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matter what their proponents may claim) represent ideals rather than actualities.

The present book, which is a bibliography of fantastic fiction, is an extensive revision and enlargement of a book first published in Chicago in 1948: *The Checklist of Fantastic Literature*. Based on private collections and library collections as well as on personal reading and research, it remained in print for two or three years until some thousand copies were sold, and then became a collectors' item.

Over the past thirty years I have had at least a dozen offers to reprint this first *Checklist*, all of which I refused, since I soon came to realize that it was inadequate and inaccurate, and I did not have the time for revisions. Six years ago, however, this first *Checklist* was reprinted without my knowledge or consent, with no corrections and no changes beyond a gratuitous new preface. While I was in no way responsible for this reprint (and refused to accept any money from it), I felt that the book community deserved better, and decided to revise the book completely to prevent further such incidents.

The result, which has taken longer than I expected, is a revision so extensive that it really constitutes a new book. Every title has been checked for bibliography, weak titles have been dropped, new titles have been added, and subject matter codings have been supplied.

## II

The fundamental purpose of this bibliography is to provide first edition and subject matter information on adult, English-language fantastic fiction (including translations) from 1800 to 1948. Exceptions have been made for a few important books printed before 1800, a few juveniles, and a scattering of plays and poetry that could not well be omitted. It is concerned with books and pamphlets, but not with periodicals or serial publications. This last qualification rules out the extensive dime novel science fiction publications of the last quarter of the 19th century.

In compiling the first *Checklist* I was faced with several problems which still remain, and probably have no final answers. Basically these problems are all parts of the larger question, what, exactly, is fantastic and what is not.

- a. What ideas characterize science fiction and supernatural fiction? Utopias and other fantastic forms?
- b. Where does one draw boundaries once the hardcore material has been left behind? What does one do, for example, about the detective story that is fantastic in treatment until the solution, when the detective reveals that the vampire was a transfusion apparatus and the ghost a painted balloon? Do two pages of far-fetched explanation outweigh 200 pages of seeming fantasy?
- c. How much fantasy has to be present? Is a single ghost, flitting over a page in an otherwise realistic novel, sufficient? Does a single omen or



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premonition tip the scale? Is the death ray mentioned in passing, but never constructed or operated, reason to call a book fantastic?

- d. Who decides these questions? And on what basis? Is it the practice of enthusiastic collectors, who may not read their books? Or is an editor to work out categories on a structural basis?

Can there ever be real answers to these questions? Probably not. Playing by ear is the only way to separate borderline fantasy from the treatise utopias, the ambiguous mysteries, the occult ravings, the colored-up historical novels, oriental novels and adventure stories. And not everyone likes the same tune.

I have taken a moderate position on these questions, and have tried to pull up some of the slack that was present in the first *Checklist*, which was too trusting. Most of the borderline subgenres and minimal cases have been restricted, though there are always exceptions.

## III

The first *Checklist* covered books up to the fall of 1947, with a few last minute entries added from 1948. The new *Checklist* extends this period through December 1948, since 1948, by chance, happens to be a dividing line in science-fiction publishing, after which the character of book publication changed greatly. From 1949 on many fan or amateur publishers began to reprint material from the modern science fiction magazines, and professional publishers soon followed suit. The result is a different publishing province, with new themes and new treatments.

This is not meant to denigrate fantasy publishing before 1949.

For the collector the *Checklist* period is far more important than events after 1949, while for the historian it is at least equally important. For the book dealer the pre-1950 period is essential, since only a handful of books printed since 1950 can compare in value with those printed earlier. For the reader, although science fiction books before 1948 are weak, the classics at least (Wells, Verne, Stapledon, Wright, Huxley) are all present, while the supernatural fiction is incomparably more important and better than what came later.

A final note for the reader who is curious about my qualifications for compiling this book. I would guess that I have read as much fantasy as anyone around. I have read and taken notes on about 2,000 of the books listed in this volume, and have read, without notes, perhaps another 750 or more. I have "examined"—that is, have looked at closely, without full reading—perhaps another 750 to a thousand in libraries, bookshops and private collections. I cannot be precise on this last figure. All this has taken place over about forty years.

Could I have spent my time to better advantage? Certainly.

E. F. Bleiler



## ACKNOWLEDGEMENTS

Gratitude must be expressed again to the many collectors who offered information for the first *Checklist*, and to the following libraries whose facilities were used at that time: The University of Chicago Libraries, the Newberry Library of Chicago, and The Library of Congress. For this second *Checklist* I must express gratitude for the use of their facilities to The Library of Congress, The British Museum Library (The British Library), The Mercantile Library of New York and The Society Library of New York, as well as to many libraries that permitted interlibrary loans. Especial thanks are due to The New York Public Library and the Elmer H. Bobst Library of New York University, where most of the bibliographic checking was done.





## THE NEW CHECKLIST VERSUS THE FIRST CHECKLIST

The following changes have been made in this second edition of the *Checklist*.

1. BIBLIOGRAPHY HAS BEEN COMPLETELY RECHECKED. Each title in the first *Checklist* has been freshly checked for bibliographic data, and many corrections have been made. Where physical books were not available, *The Union Catalogue of the Library of Congress* and *The British Museum Catalogue* have been taken as authoritative.

2. FIRST EDITION INFORMATION OFFERED. The first *Checklist* did not attempt to identify first editions, but described the earliest copies that could be located. Thirty years ago bibliographic information was far less easily obtained than today, but it was still an error of judgment not to have pursued certain books farther. This policy was especially regrettable since the first *Checklist* is often used to locate first editions, even though the introduction clearly stated that the book was not concerned with first editions. In this new *Checklist* firsts are given.

3. WEAK TITLES REMOVED. One of the problems of the first *Checklist*, as a result of its multiple origin, was that many marginal or even improper books were included. More than 600 such titles have been removed.

4. NEW BOOKS ADDED. More than 1150 new books have been added, each checked for subject matter and coded appropriately.

5. SUBJECT MATTER INDICATED. A system of 90 categories (plus additional combinations) has been devised to indicate subject matter. All new books have been coded, as well as almost all the books taken over from the first *Checklist*. The final result is that about 5300 of 5600 books have subject matter indications.



## BIBLIOGRAPHIC PROCEDURES

Bibliographic descriptions follow, in general, the method used by the British Museum, which method seems to me most convenient for the average user. The essence of this method is that publishers are given in short entry, and books are carried under the name the author used in publication. It is an unnecessary nuisance to look up Mark Twain in a card catalogue to find the entry, "Twain, Mark, pseudonym, see Clemens, Samuel L."

Bibliographic data are given in the following order: author; title of book; publisher; place of publication; date of publication; last numbered page; frontispiece or illustrations, if known. Where information is not in the book itself, and has been supplied from other sources, it has been placed between brackets. Such bracketed information is usually date of publication, which at one time was not customarily given in British books.

A few well-known books, like the works of Walter Scott, Washington Irving, and Shelley, have been placed under the author's name, even though their first printing was anonymous or pseudonymous. Correct first edition information has still been given. This procedure may not be entirely consistent, but it is probably more helpful to the reader than complete consistency.

The editions described here are first editions, with the exception of perhaps a dozen books, which have been clearly indicated.

First edition status has been determined as follows: If there is a time gap between British and American editions, the earliest published edition has been cited, regardless of the author's country of origin. Thus, the British editions of James Fenimore Cooper are firsts, while the American edition of H. Rider Haggard's *She* is the true first, since it was pirated from periodical parts and appeared the year prior to the British book edition.

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In the case of simultaneous publication between Great Britain and America, unless there is specific information to the contrary British editions have been considered firsts for British authors and American editions for Americans. (Actually, this situation does not occur too often.) As everyone in publishing knows, the comparative dating of simultaneous editions is usually a polite fiction (in less polite terms, nonsense), since official publication dates need not be related to book production or distribution.



## THE SUBJECT MATTER CODES

The coding system used in this book is not intended to be a systematic classification of fantastic motifs, nor has it been designed to fit contemporary publishing of science fiction and supernatural fiction.

It is, instead, a quantitative description of the major themes in book publishing from the early 19th century through the 1940's in fantastic literature. It indicates the ideas and treatments that were considered important enough to be repeated from book to book through the period covered by this *Checklist*.

Only major themes have been indicated for each book; in most cases a single classification or two proved to be sufficient. Indicating minor themes turned out to be impractical, since the result would have been a nightmare of letters and figures. To describe Cabell's *Jurgen*, for example, with an appendage of more than 20 symbols seems self-defeating.

The symbols are as follows:

a. AS THE TITLE INDICATES. In some instances the title of a book gives a clearer indication of the contents of the book than coding could. *King Kong* or *An Airplane in the Arabian Nights* hardly need more comment. In other cases the theme of the book concerned is too minor to be assigned a separate symbol.

b. COLLECTION OF SUPERNATURAL FICTION. A book composed wholly or predominantly of supernatural stories, whether by a single author or several.

c. COLLECTION OF SCIENCE FICTION. A book composed wholly or predominantly of science fiction stories, whether by a single author or several.

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d. COLLECTION OF GENERAL FICTION. d is used only in combination with other symbols to indicate a collection that is predominantly not fantastic, but contains occasional fantastic stories. The most frequent symbol in this bibliography, it should not be scorned, since it often indicates very fine reading. Many authors had a single good supernatural story in them. When d is used with other symbols, the second symbol indicates the type of fantastic material.

e. MISCELLANEOUS. Fables, tall tales, other oddities that do not fit into specific categories. With other symbols e is often the word miscellaneous.

f. SUPERNATURAL. In the broadest sense.

g. SCIENCE FICTION. In the broadest sense.

h. GOTHIC NOVELS. Mystery or sentimental fiction of the late 18th and early 19th centuries, with a characteristic plot of alienation or persecution, plus supernaturalism that is often explained away: ghosts, spectral music, living pictures, mysterious disappearances, etc. For this bibliography supernatural Gothics have been stressed.

i. ADVENTURE STORIES WITH FANTASTIC ELEMENTS. These are most often either stories of exploration and ethnographic encounter or stories about inventions used in stock situations. Fantastic elements may include witch doctors, curses, extinct animals, flying machines, supersubmarines or advanced weaponry. Most of these stories are juvenile or semi-juvenile. H. Rider Haggard's African novels, in addition, while not juvenile, often fall into this category, for it is an unusual one that does not contain magic of some sort.

j. HISTORICAL FICTION WITH FANTASTIC ELEMENTS. In the 19th century a touch of supernaturalism often lightened the heavy factual burden. This was particularly true of novels that dealt with Egypt or Babylon, where prophecy, omens and priestly magic are not uncommon.

k. DETECTIVE STORIES WITH FANTASTIC ELEMENTS. In the 1890's mysteries often used slightly fantastic science or occultism to provide color, and in the 1920's and 1930's detective story writers often invoked superexplosives, rays, ghostly warnings and similar devices. In general I have omitted such stories that have been rationalized.

1. IDEAL SOCIETIES, UTOPIAS. Societies planned for political, social, economic, religious or other purposes, either negative or positive in orientation. The heyday of such works was the later Victorian period, when scores of utopias based on socialism or occultism were published. Often such works are on the borderline between fiction and argument, and it is unusual that the central character does anything more than wander about listening to exposition. A further area of overlap is with the imaginary societies of science fiction, where detailed societies have been created to fit special needs. Hard and fast lines cannot be drawn between utopias and science fiction, but if the author's interest is primarily in the society itself, I have called the work a utopia; if in what happens in an artificial society, perhaps science fiction.

## The Subject Matter Codes

m. FUTURITY. The future may extend from a gradual sliding of a year or two from publication date into considerably longer periods of time. In many early 20th century novels, like those of Belloc or Chesterton, or *Cold Comfort Farm*, the action is arbitrarily set in the near future, sometimes for no obvious reason. In science fiction, on the other hand, futurity, with implications of change, is more meaningful.

n. EXTRATERRESTRIAL CULTURES. What happens on other worlds. Mars, of course, is the overwhelming favorite, with the Moon second. In modern fantastic literature extraterrestrial cultures have their own validity, but in the earlier literature Mars and the Moon were more often places for indulging in occult evolution (i.e. the concept that souls move from one planet to another, in stages of advancement) or for satirizing one's enemies. Note that n need not be associated with q (space travel).

o. FANTASTIC INVASIONS. Not the Germans, Japanese, Russians, but beings a little more far-fetched: Martians (Wells), men from the fourth dimension (Conrad and Hueffer), intelligent ants (Detre), sea people or future men (Ray Cummings). For simple militarism, see the next entry.

p. IMAGINARY WARS. From about 1870 to the beginnings of World War I, the most numerous subgenre of fantastic literature was the imaginary war. Predominantly British (but with a few American examples centering around World War I) it revelled in invasions by Germans, French, Turks, Japanese, Russians or even Americans. It was usually more or less realistic in treatment, although fantastic weapons sometimes put the finishing touch to the invaders, and it was usually set in the near future. Sometimes the imaginary war appeared as a pamphlet masquerading as history, like Sir George Chesney's famous *Battle of Dorking*, which established the modern form. At other times the imaginary war might be embodied in a welter of reminiscences, campaign documents, maps and plans, like LeQueux's *Invasion of 1910*, while on still other occasions it might be a fully developed novel like H. G. Wells's *War in the Air*. The purpose of such works (apart from providing income for authors) was almost always to awaken a lethargic citizenry or government to foreign perils. While the topic has never been analyzed, to my knowledge, such works fed, and fed upon, war hysteria, and probably had some historical impact.

q. SPACE TRAVEL. In most of the earlier fiction the mode of space travel was not as important as what happened or what was observed once one had arrived. In the first true science-fiction story, Kepler's *Somnium*, for example, the narrator is taken to the Moon by Astronomia, which for Kepler meant naked-eye observation. While Cyrano de Bergerac used rockets in one of his voyages, this was really a tour de force, rather than a serious attempt at navigation. Verne was probably the first to face the problems of interplanetary propulsion seriously.

r. INVENTIONS. Gadgets, inventions, discoveries in premodern science fiction are on the trivial side, for the most part, compared to what has actually been achieved by science, but they served their turn. Following

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Verne's example early science fiction stressed transportation heavily, with space ships, supersubmarines and triphibians, but around the turn of the century there was great interest in the artificial manufacture of gold and diamonds. Power sources, like atomic energy, were stressed at a later period, but there were many literary anticipations of the historical development of atomic power. Inventions are often fitted into mystery or adventure plots.

s. **THOUGHT MACHINES.** Machines that capture thought, read thought, record thought, broadcast thought, reveal dreams, record dreams, transmit commands etc., are numerically important enough to be keyed separately. Such machines often hover at the edge of mystery stories.

t. **RAYS.** Long before the development of the laser, the disintegrating ray was a favorite implement of the author. It is such a common property in early hardcore science fiction that it has usually not been coded, other motifs being more central.

u. **CATASTROPHES.** Floods, earth diastrophism, poisonous ether, colliding comets, solar death, solar explosions, renewed glaciations, incredible plagues, catastrophic sterility have all wreaked havoc in mankind. Very often the result is the destruction of civilization and reversion to barbarism (U8).

v. **FANTASTIC PLOTS, CONSPIRACIES.** If two gangsters plot to rob a bank, the story is not fantastic; if a band of capitalists seize control of the weather or corner fresh air, if a criminal mastermind schemes to conquer the world, the result is probably fantastic. Fu Manchu, of course, is the type specimen of such a plotter.

w. **LOST CONTINENTS, ATLANTIS.** Atlantis, Lemuria, Mu are the three leading continents that have sunk beneath the seas. Sometimes they sank for geological reasons; sometimes because of black magic; and sometimes through misapplied science or war. In any case enough Atlantean colonies survive as lost races (D) and enough Atlanteans have been reincarnated (P) that Atlantis remains with us.

x. **SUPERMEN, SUPERWOMEN, SUPERPERSONS.** On occasion there are super-children and superanimals, like Stapledon's Odd John and Sirius. In earlier days supermen were usually arrogant and were regarded with suspicion, but we have greater understanding and tolerance for them nowadays.

y. **HOLLOW EARTH, SYMMES'S THEORY.** Captain Symmes, an early 19th century American enthusiast, decided that the Earth is a hollow sphere, with large openings at the poles, providing access to a habitable inner world. Symmes almost obtained money from the United States government to explore the Inner World. Many more recent authors, notably Edgar Rice Burroughs, have been more successful, simply by writing about events beyond Symmes's Hole.

z. **IMMORTALITY, LONGEVITY.** Sometimes this is supernatural in origin, with the help of the Devil, as in G W M Reynolds's *Necromancer* or W H Ainsworth's *Auriol*, and sometimes it may be the result of long scientific



## The Subject Matter Codes

experiment. It is usually considered desirable, but Thayer's *Dr. Arnoldi* offers an opposite view, and there is one novel in which the Wandering Jew comes to the laboratory and urges the discoverers of immortality to destroy the formula. Rejuvenation is also included here.

A. TIME. There is time travel, as in Wells's *Time Machine*; there are stories of toroidal time, like Taine's *Time Stream*, where one returns to the beginning by going to the end; and there is Dunne's serial time. There are time disruptions, where time is sliced up erratically, as in Aspeto's *Misbound Volumes* and Anstey's *Tourmalin's Time Cheques*, and there are stories that involve prevision or intermingling of past and present. Windows in time are many. Gentlemen who are dropped into the past are numerous enough to deserve a special code number (Y5).

B. MENTAL ABERRATION OF VARIOUS SORTS. Split personalities on a fantastic level, like *Dr. Jekyll and Mr. Hyde*; schizophrenic ladies and gentlemen whose activities depart from reality, like Alden's *Stolen Soul* and Anstey's *Statement of Stella Maberly*; occult situations that involve special mental conditions.

C. PREHISTORIC LIFE. It is not really logical, but stories of life among the cave men, whether realistic or accompanied by dinosaurs, have traditionally been considered part of science fiction. They usually describe the discovery of fire or the invention of the bow and arrow (an anachronism) or are based on combat with ferocious beasts. S Fowler Wright and Vardis Fisher have handled such themes on more sophisticated levels.

D. LOST RACE. The term "lost race" is unfortunate, but it is so widely used that it must be retained. It refers to an isolated group of people (in the present) who retain the culture of an extinct civilization, or have developed a fantastic civilization of their own upon such a base. Surviving Aztec, Ancient Egyptian, Maya, Atlantean and Ancient Greek cities are overwhelming favorites in the literature. Numerically second only to the imaginary war at the turn of the century, the form is not written much any more, the last important author being A. Merritt with *Dwellers in the Mirage*. The lost race was a highly structured, rigid form, which ideally included a perilous approach through secret ways, a sacred priestess, a conflict of power structures and a destruction of the land at the end of the story. (The volcano erupts.)

E. OCCULT. How can one separate occultism from the various effects of black magic, ghosts, possession, reincarnation, projections, elemental demons, ethnographic Tibetan magic and lost continents? It is almost impossible, the overlap is so great. But occultism usually carries with it the connotation of secret teachings, often eccentric, through organizations and traditions. Occult fiction has emerged from the doings of Cagliostro and St. Germain in the earlier period, Madame Blavatsky's Theosophy in the 19th century, and Aleister Crowley and the Order of the Golden Dawn in the 20th century.

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F. AFTER-DEATH EXPERIENCES. Ghosts usually (though not always) are post mortem, and the Spiritualists had their own private worlds for the dead, but a frequent literary motif concerns the personal experiences of a deceased person without regard to haunting or Spiritualism. Many dead hover around their life places, trying to influence the living, or simply trying to find themselves; others may wander through supernatural realms of experience. In the 19th Century Mrs. Oliphant's saccharine *Little Pilgrim* stories were very popular; in the 20th century we stress more the unwitting, un-heavened dead, as in *Outward Bound*, *Resurrection Rock* or *Descent into Hell*.

G. PARANORMAL ABILITIES. All the wild talents fit in here: ESP, prevision, telepathy, teleportation and apports, second sight, the ability to communicate with or control animals, faith healing, and bending fate. These are usually not supernatural, but abnormally normal. The category obviously overlaps with others.

H. HYPNOSIS, MESMERISM. Not as medical techniques, but as mysterious phenomena which could create a diva from a mediocre singer (*Trilby*) or overwhelm the personality of the experiencer (*The House and the Brain*). Many early detective stories had proponents or villains with masterful glances; these, for the most part, have been omitted.

I. GHOSTS, HAUNTINGS. How they have changed over the years! The ghost was a malevolent, irrational remnant to most primitive peoples; a symbol of Justice for the Gothic and Victorian novelists; and a complicated symbolic being for Edwardians like Henry James and William De Morgan. Haunted houses are included here.

J. VAMPIRES. There are classical material vampires like Varney (*Varney, the Vampyre*), Carmilla (*In a Glass Darkly*) and Dracula, all of whom might be debased to hypertrophied mosquitos (although nowadays it is the fashion to consider them sex symbols), and there are spiritual vampires who suck creativity, as in Viereck's *House of the Vampire*. Vamps do not fit.

K. THERIOMORPHY. The werewolves are the most numerous of those who change from human to animal states, but there are also were-tigers, were-leopards, and even were-hyenas like Tamar Curze. Were-snakes are usually called serpent-people. On the less horrific side there are gentle people who have shape-changing larks like Mr. Lamb of Thorne Smith's *Stray Lamb*.

L. POSSESSION. If an external being seizes control of your body or mind, the resulting state is possession. If the being is a component of your own mind, the symbol B may be applicable.

M. MAGICAL OBJECTS. These range from axes and hatchets that cause the holder to become a murderer (Doyle's "Silver Hatchet" in *Round the Fire Stories*) to magic carpets, living pictures, magic lamps, magic swords, rings, and the whole goetic antique shop, including the Holy Grail. As a rule they are not of interest in their own right—i.e., no one worries about the thermodynamics of Aladdin's lamp—but in the complications they cause.

## *The Subject Matter Codes*

N. MAGIC AND WITCHCRAFT. This is supernatural magic, not stage magic, and it includes both the doings of high necromancers performing ceremonial magic as well as the spells of the village witch. Magicians and witches may differ in social level, but they are both fellow practitioners of a black science.

O. PERSONALITY EXCHANGE. In the late 19th and early 20th centuries there were many stories about persons who exchanged lives—not like the Manhattan woman who advertised for someone to swap living circumstances with her for a few weeks—but persons whose spirits or souls swapped bodies. Sometimes this was magical in means, as with the black magician in Hume's *Man Who Vanished*; sometimes it was the result of a magical object, like the ring in Barry Pain's *One Before*. A bullet, passing through two brains in war, may carry personality cells, as in *The Man Who Survived* by Marbo, or, in more sophisticated days, the mechanism may be a brain transplant. It all comes to the same thing.

P. REINCARNATION. George Griffith's Valdar the Oftborn was reincarnated through the ages, seeing sights, visiting notables, while Paul Busson's *Man Who Was Born Again* simply remembered an 18th century incarnation in some detail. Sometimes reincarnation has a purpose, to work off bad karma; sometimes it is automatic. Once in a while someone remembers future incarnations, like the narrator of Burrough's *Moon Maid*, though here, as is often the case elsewhere, reincarnation is not meant seriously, but is simply a vehicle for obtaining a story.

Q. PAGAN GODS, MYTHOLOGICAL BEINGS. A fair amount of fantasy is devoted to the doings of the gods and mythological beings of classical antiquity. The Gods may come frolicking into modern life, but sometimes the entry is more sinister, as when Pan appears for Arthur Machen. There are the Olympic pantheon, the various nymphs, nereids, centaurs, satyrs and heroes, and occasionally the gods of other religious traditions.

R. FANTASY. This is the most difficult term to define or exemplify. Just as fantastic fiction is a catch-all for a dozen different subgenres, fantasy is a catch-all for much of supernatural fiction, once supernatural horror has been subtracted. It may tell of strange adventures in never-never lands (Dunsany, Morris, Tolkien) with magic, strange beings and impossible events, or it may concern a little man in a hotel room, to whom strange things happen.

S. FERAL MAN. Tarzan is the type specimen, but there are predecessors and imitators: wolf boys, Mowgli, children reared by bears, lions, apes all qualify. They are usually superior to ordinary mortals.

T2. ATOMICS, ATOMIC POWER. H G Wells was writing about atomic bombs back in World War I.

T3. VISITORS FROM OTHER WORLDS, TIMES. Martians, natives of Venus, supernatural beings, angels, men from the future, men from other dimensions often visit our land and time and either praise their own way of



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life or criticize ours. Grant Allen's *British Barbarians* caused a furore when a man from the 25th century discussed British culture in terms of comparative anthropology.

T4. FOURTH DIMENSION, PARALLEL WORLDS. There are other worlds of being in existence "along beside" our own. In the older literature this was often called the Fourth Dimension; today the term "parallel worlds" is usual, although it has the extra connotation of branching time and divergences from a common origin, which the older term did not have. Also included here are expositions of life in worlds that have dimensions other than three, like the *Flatlands* of E A Abbott and Charles Hinton.

T5. CHANGES IN SIZE. Miniaturized human beings were exploring the bloodstream almost one hundred years ago in Courtenay's *Travels in the Interior*. Beings rendered gigantic, as in *The Food of the Gods* by Wells, are less important. The mechanism is usually scientific.

T6. ANTHROPOLOGICAL, ARCHEOLOGICAL. Miscellaneous ideas often found in adventure stories. In combination T6 may mean primitive: NT6 would mean primitive magic, voodoo, juju, depending on circumstances.

T7. ALIEN INTELLIGENCE. Much less important in the older literature than in the modern are non-human life forms that have intelligence: reasoning ants, intelligent biological concoctions on other planets, reptiles and others. They are usually hostile, as in Detre's *War of Two Worlds*.

T8. EVOLUTION, MUTATIONS. An occasional earlier work like *Hannibal's Man* by Kip takes evolution into account when planning a future history, but on the whole Darwinism is not important.

T9. BIOLOGICAL SCIENCE FICTION. The creation of life, strange diseases, panaceas for disease, organ transplants, catastrophic plant forms and other miscellaneous ideas.

U2. THE FAR FUTURE. How far is far? Enough to be significantly different, and not basically a continuation of the present. This may be a few thousand years or a few million.

U3. SUSPENDED ANIMATION. Many early utopias like Bellamy's *Looking Backward* involve sleeping, then awakening in the future. Such mechanisms, however, are usually trolleys to the theatre rather than the performance, and are not coded unless they are significant. Suspended animation overlaps, of course, with reviving the dead (X2) and many situations are indeterminate.

U4. PALEONTOLOGICAL, PALEOANTHROPOLOGICAL SURVIVALS. Dinosaurs, prepared to eat the hero, are common enough in lost race situations. In the 19th century the missing link appeared occasionally, while more recently Neanderthal man is favored.

U5. ARTIFICIAL MEN, ROBOTS. These range from Elinor Wylie's fragile *Venetian Glass Nephew* and Firbank's *Artificial Princess* to various metal devices whose nature is obvious. Golems and Frankenstein's monster also room here.

## *The Subject Matter Codes*

U6. DRUGS. Fantastic drugs with outlandish effects: time travel, as in Egbert's *Draught of Eternity*; deplorable personality changes as in *Dr. Jekyll and Mr. Hyde* and *The Three Impostors*; heightened intelligence, odd physical changes, and similar results.

U7. FUTURE HISTORY. Fictional or semifictional works that trace historical patterns over a fairly long period of time. Wells and Stapledon are the great names here. This category overlaps with futurity (m), and many books could be coded in either way.

U8. FUTURE PRIMITIVISM. Civilization has been smashed by one cause or another, and man has reverted to the status of a primitive people. Sometimes he attempts to rebuild; sometimes he does not. Richard Jefferies's *After London* is the most important early example.

U9. THE INANIMATE ASSUMES LIFE. Statues that come to life are the most common examples, as in Merimee's *Venus of L'Île* and Anstey's *Tinted Venus*.

V2. HELL. The traditional Hell, of bad reputation, is really much less important than the Hell of the 1920's: airy and ventilated, filled with interesting people and friendly demons, the setting for ironic adventures.

V3. THE DEVIL, DEMONS. The major Powers or Thrones and lesser imps, diabolic bonds and treaties. The Devil is also (particularly in the 18th and 19th centuries) used as a guide around a place like London or Paris or New York that is especially wicked.

V4. RELIGIOUS. Books with this coding range from lurid fantasies about the coming of the Antichrist to wishy-washy stories of miracles within various religious traditions. Most are quite bad, and there has been no attempt to gather more than a sampling to show variety. If one were to work down into the miracles of saints, the listing would be enormous. This category, of course, overlaps with occult and Spiritualism.

V5. HEAVEN. A specific place, not to be confused with general after-death experiences. It is seldom taken seriously.

V6. ANGELS. Angels may come to Earth and ineptly assume human form, as in Erle Cox's *Missing Angel* and Frank Baker's *Sweet Chariot*, or they may muddle things quite badly as in T H White's *Elephant and the Kangaroo*. The motif is not necessarily religious.

V7. BANGSIAN FANTASIES. This term is not likely to have much meaning unless one has read the work of J K Bangs, particularly *A House-boat on the Styx*. In the type situation a group of fictional characters from other books, or perhaps great men of the past, sit around in discussion or have mild adventures.

V8. SPIRITUALISM. When Spiritualism was at its peaks as a religious movement during the third quarter of the 19th century and the period surrounding World War I, there was a considerable body of fiction concerned with mediums, phenomena, and the spirit life. Some was apologetic, some hostile; some supernatural, some not. It is often difficult to decide whether to include stories about frauds, like Saltus's *Ghost Girl*. It



## *The Checklist of Science-fiction and Fantasy*

should be emphasized that Spiritualism had a definite body of doctrine, even though it might overlap with occultism.

V9. FATE. Predestination, inevitability. Collins's *Armada*, where a whole range of fantastic experiences is engineered by Fate, is the classic work.

W2. MYSTICAL. Not in the loose sense of the term, but in the sense of union or contact with or profound feelings of empathy with Deity or great forces; pantheistic or panentheistic understanding of the universe, etc. Mystical fiction ranges from high points like the work of Algernon Blackwood and Gustav Meyrink to gushy sentimentality about aspects of nature.

W3. FAIRIES. All the little people of European folklore: elves, fairies, leprechauns, mermaids, gnomes, trolls, pixies, etc. Similar beings of the ancient world (centaurs, nymphs, satyrs) go in Q.

W4. FOLKLORISTIC MATERIAL. Stories set very solidly in certain cultural traditions of the supernatural, like rural Ireland, the ghetto of medieval Prague or the villages of medieval Scandinavia.

W5. DEATH PERSONIFIED. Death portrayed as a person.

W6. IMAGINARY PLAYMATES. BEINGS. Beings created by mental force. They range from imaginary playmates to occult tulpas, thought monsters, dissociated projections or personality fragments, and doppelgangers.

W7. REVOLT OF ANIMALS. Every now and then nature, offended by man's wickedness, causes the animals to rise in spontaneous revolt against man. Daphne DuMaurier's short story, "The Birds" is well known. A generation earlier the type story was *The Revolt* by Arthur Machen.

W8. HUMANOID ANIMALS. Animals converted into humans, animals treated as if they were human. Obviously this last topic cannot be covered completely here, since the listing of children's books would be immense.

W9. OCCULT DETECTIVES. These are detectives who specialize in cases with supernatural aspects: haunted houses, vampires, animated mummies, malevolent ghosts, active curses, and similar material. LeFanu's Dr. Hesselius is probably the earliest; most famous in more recent times are Hodgson's Carnacki and Blackwood's John Silence. These persons are sometimes called psychic detectives, although this term does not fit too well.

X2. REVIVING THE DEAD. Often impossible to distinguish from suspended animation, since the presence of intention is not always clear.

X3. SATIRE. Satire, irony, criticism of or comment on our own institutions, folkways, culture, personalities conveyed in terms of fantasy. This element is by no means so important in fantastic literature as it was several generations ago. Today it is sometimes difficult to say what was satirical in the past, and calling attention to such elements may not have much value.

X4. ARABIAN NIGHTS MOTIFS. These include 18th century Oriental tales and a few modern imitations.

## *The Subject Matter Codes*

X5. FEMININE INTEREST. While there is some serious feminist material in this bibliography, most of the books coded X5 are on the eccentric side. One of the most interesting is an attempt by female spirits of the dead to conquer the world.

X6. PARODY, HUMOR. These are minor elements in supernatural fiction, although there are a few authors like Anstey and Thorne Smith whose output is consistently humorous. Wells and Haggard seem to be the only authors whose work was extensively parodied.

X7. ALLEGORY, SYMBOLISM. These range from simple one-to-one allegories to individuation experiences involving emergent personalities. The common factor is a level of meaning beyond the literal.

X8. IMAGINARY VOYAGES. Mostly a 17th and 18th century form, travelers' lies of verisimilitude, with occasional fantastic motifs like strange beasts, monstrous humans and flying men.

X9. FANTASY OF HISTORY. Ifs of history: what would have happened if Napoleon had won Waterloo, if the American South had won the Civil War, if Shelley had not been drowned. Cultures based on histories that did not occur—an England defeated by the Germans in 1940. Fictional speculations on future events like late 20th century revolutions in Great Britain, monarchies in the United States, and similar material. Fantasies of history overlap with future histories.

Y2. EGYPT.

Y3. THE ORIENT, CHINA, JAPAN.

Y4. INDIA. All three areas are especially important in fantastic literature, particularly in stories involving reincarnation or occultism.

Y5. INTO THE PAST. Many moderns have suddenly found themselves transported into the past, and forced to make a living there. Mark Twain's *Connecticut Yankee in King Arthur's Court* is a typical example of this theme. The usual purpose of such stories is not exploring a utopia, as is the case with men transported to the future, but demonstrating resourcefulness in survival.

Y6. CURSES. Supernatural ones only.

Certain of these symbols occur in frequent combinations, whose meanings can be understood from the components.

df. The commonest coding. A collection of general fiction with occasional supernatural stories.

ef. Miscellaneous supernatural.

nq. Space travel plus extraterrestrial cultures.

qo. Invasion from space. Space opera. Space wars.

rv. Plots, whose success depends on fantastic inventions.

Dr. A lost race with a civilization beyond ours.

Ri. Fantastic adventure, swords and sorcery.

## *The Checklist of Science-fiction and Fantasy*

The following examples indicate multiple codes: Grant Allen's *British Barbarians* T3mX3: visitor from the future, satirical. Jack London's *Scarlet Plague* muU8: future catastrophe, reversion to primitive life. George MacDonald's *Lilith* RX7W5: fantasy of a symbolic nature with death personified. Richard Marsh's *Beetle* KY2: theriomorphy from Egypt.

juv. JUVENILE. Children's books, for the most part, have not been included in this listing, but an exception has been made for a few teen-age books in the interplanetary and lost race categories.

NOT VERIFIED. This has nothing to do with subject matter, but simply means that bibliographic information from another source, usually the first *Checklist* (and ultimately from a private collection), could not be corroborated. The contents of such books may be quite familiar from later editions or from unrecorded copies.

The above coding system covers almost 95% of the 5600 or so books in this bibliography. I regret that the uncoded books, which come from the first *Checklist*, could not be located and classified, but it is often next to impossible to find a specific rare book without considerable expenditure of time and money.

Most of the uncoded books, it will be observed, fall into two major groups: (a) privately printed vanity publications and (b) British thrillers from the 1890's and 1930's. Vanity publications, particularly the more eccentric ones, achieve little circulation and are seldom collected by libraries. Many, indeed, are not represented in the two great deposit collections, The British Library and The Library of Congress. As for British popular literature of the Interwar period, much of it was pulped for defence purposes during World War II. It is a truism in book collecting that such books, which have little monetary value, are much more difficult to collect than valuable first editions by important authors.

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     Dr. M. J.  
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 Morgante the Lesser, Sirius  
 Morial the Mahatma, Collins, M C  
 Morning Star, Haggard, H R  
 Mortal Image, Wylie, Elinor  
 The Mortgage on the Brain, Harper, Vincent  
 Mortmain, Pendered, M L  
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 Morwyn, Powys, J C  
 Moscow 1979, Kuehnelt-Leddihn, E von and C  
   von  
 Mosses from an Old Manse, Hawthorne,  
   Nathaniel  
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 The Motives of Nicholas Holtz, Painter, T and  
   Laing, A  
 Mount Kestrel, Pilibin, An  
 The Mountain Kingdom, Johnstone, D L  
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 The Mountain of Mystery, Langley, Kenlis  
 Mountains of Mystery, Friel, A O  
 Much Ado about Something, Lawrence, C E  
 The Mucker, Burroughs, E R  
 Mukara, Bruce, Muriel  
 The Mummy, Loudon, Mrs J W  
 The Mummy and Miss Nitocris, Griffith,  
   George  
 The Mummy's Dream, Proctor, H B  
 The Murder Germ, Pollard, A O  
 Murder in the Mirror, Masters, W W  
 Murder Madness, Leinster, Murray  
 The Murder of the U.S.A., Jenkins, W F  
 Murder Rides a Rocket, Diamond, Frank  
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 The Music from Behind the Moon, Cabell, J B  
 Musidora, Reynolds, G W M  
 A Muster of Ghosts, Lynch, Bohun  
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 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, J B S  
 My Friend the Murderer, Doyle, A C  
 My Grimmiest Nightmare, Asquith, Lady C  
 My Haunted Home, Blyth, James  
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 My Invisible Partner, Denison, T S  
 My Lady of the Nile, Egbert, H M  
 My Lives and How I Lost Them, Cullen,  
   Countee  
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 My Tussle with the Devil, O. Henry's Ghost  
 My Wondrous Dream, Ball, F P  
 Myall's Tomb, Blane, John  
 Myriam and the Mystic Brotherhood, Howard,  
   M L  
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   G W M  
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 The Mysterious Card, Moffett, Cleveland  
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 The Mysterious Hand, Crandolph, A J  
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   Golden Sun, Powell, Van  
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   Covington



- The Mystery Men of Mars, Claudy, C H  
 The Mystery of Belgrave Square, Yorke, Curtis  
 The Mystery of Choice, Chambers, R W  
 The Mystery of Cloomber, Doyle, A C  
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 The Mystery of Dr. Fu-Manchu, Rohmer, Sax  
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 The Mystery of No. 1, Horler, Sydney  
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- The Night-Born, London, Jack  
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   Mrs  
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   E M  
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 The Prince of Gravas, Fleckenstein, A C  
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 The Queen of Ecuador, Manley, R M  
 The Queen of Hearts, Collins, Wilkie  
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 Queen of the Dawn, Haggard, H R  
 The Queen of the Secret City, Doke, Joseph  
 The Queen of the World, Netterville, Luke  
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   Breckenridge, G.  
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   Jr.  
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 Wurra Wurra, Dunham, Curtis  
 Xingu, Wharton, Edith  
 X-Ray Menace, Herscholt, Wolfe  
 A Yankee Napoleon, MacPherson, J F  
 The Year of Miracle, Hume, Fergus  
 The Year of Regeneration, Lawrence, J C  
 The Year of the Wood-Dragon, Abdullah, Achmed  
 Yellow Brimstone, Brown, R B  
 The Yellow Danger, Shiel, M P



- Yellow Death, Key, Uel  
 The Yellow God, Haggard, H R  
 Yellow Magic, Thomas, Eugene  
 Yellow Men Sleep, Lane, Jeremy  
 The Yellow Mistletoe, Masterman, W S  
 The Yellow People, Peterson, Margaret  
 The Yellow Peril, Shiel, M P  
 The Yellow Wall Paper, Gilman, C P S  
 The Yellow Wave, Mackay, Kenneth  
 The Yellow Wave, Shiel, M P  
 Yermah the Dorado, Wait, F E  
 Yesterday, Davey, Norman  
 "Yet in my Flesh—", Mitchell, M E  
 Yezad, Babcock, George  
 The Yoke, Miller, Elizabeth  
 You Never Know, Do You?, Coppard, A E  
 You'll Need a Nightlight, Thomson, C C  
 Young Crusoes of the Sky, Coombs, F L  
 The Young Diana, Corelli, Marie  
 Young Hearts, Buckrose, J E  
 The Young Men Are Coming, Shiel, M P  
 Young West, Schindler, Solomon  
 The Yu-Chi Stone, Snell, Edmund  
 Z.R. Wins, Green, Fitzhugh  
 The Z Ray, Snell, Edmund  
 Zalma, Ellis, T M  
 Zanon, Bulwer-Lytton, E G  
 Zanthon, Doran, James  
 Zarlath, the Martian, Grisewood, R N  
 Zastrozzi, Shelley, P B  
 Zatahra, The Authoress of "Imogene"  
 Zelma, the Mystic, Thurber, A M  
 Zenia, The Vestal, Peeke, M B  
 Zerelda, Suddick, L F  
 The Zero Ray Terrors, Portwine, E T  
 Zero to Eighty, Pseudoman, Akkad  
 Zerub Throop's Experiment, Whitney, Mrs A  
 Ziska, Corelli, Marie  
 Zoe and Zaida, Raffin, Alain  
 Zoe's Revenge, Halidom, M Y  
 Zofloya, Dacre, Charlotte  
 Zoraida, LeQueux, William  
 Zorastro, Thompson, C J  
 Zoroaster, Crawford, F M  
 Zotz!, Karig, Walter  
 Zuleika Dobson, Beerbohm, Max



## AFTERWORD

In 1948 when the first Checklist was published there was little further general bibliography to which the reader could be referred. The situation is still much the same, but the following specialized works may be of interest.

Summers, Montague *A Gothic Bibliography*. Fortune Press; London 1942 621 ill. A long listing of Gothic and sometimes non-Gothic fiction, with bibliographic data, much of which is not available elsewhere. Based on several great private collections, since dispersed. Quirky at times, but still unsuperseded and most useful if counterchecked.

Locke, George *A Voyages in Space. A Bibliography of Interplanetary Fiction, 1801-1914*. Ferret Fantasy, Ltd; London 1975 80 ill. A listing of 282 books and periodical items dealing with space travel, occult revelations of life on other worlds, interplanetary communication, juvenile moon stories, etc. Excellent bibliographic material; plot summaries.

Clarke, IF *Voices Prophesying War, 1773-1984*. Oxford University Press; London 1966 254 ill. A good, full text on the imaginary war as a literary form, followed by a listing of about 900 items, without bibliography, arranged chronologically. Many are marginal or questionable.

Clarke, IF *The Tale of the Future from the Beginning to the Present Day*. The Library Association; London 1961 165. A checklist of about 1,000 fictional and semifictional items, arranged chronologically, with bibliography and one-sentence comments and/or summaries, which are not always optimal.

Day, Bradford *The Supplemental Checklist of Fantastic Literature*. Science and Fantasy Associates; Denver and New York 1961 155. About 2700

titles, carried in the same manner as in the first *Checklist*, which it was designed to supplement. Stress is on 1949-1961, but many older titles are picked up. Useful, but because of many irrelevant inclusions, best counterchecked.

There is considerable overlap between these five works and the present *Checklist*, as well as many titles unique to each book, as is to be expected. I should add that in preparing this second *Checklist*, both for ethical reasons and for reason of different definitions and delimitations, I have not raided these books.

When the manuscript for the first *Checklist* was finished, I found myself with boxes of recommendations which either could not be traced or were suspect, and I speculated that there might still be another five thousand books to be identified as fantasy. This figure still seems reasonable.

Where are these books likely to be found? I believe that the present listing is reasonably comprehensive for hardcover American trade books from about 1910 to 1948 and for hardcover British trade books from about 1905 to 1930. (Vanity books are unpredictable.) It is less comprehensive for British books from 1930 to 1948, perhaps because British book reviewing was scanty during the Depression and War years, and fantasy titles were less likely to be brought to the attention of collectors. Still, I would venture to say that all major material of the 20th century is present, even if many minor items are not.

Turn of the century American literature is fairly well represented, but its British counterpart is less well known. Intriguing new titles keep turning up. Hardcore Victorian supernaturalism and science fiction, both American and British, are fairly well covered, but our knowledge of marginal material is sketchy. Gothic novels and early 19th century fiction are still little known, largely because of the difficulty in obtaining texts.

An area that is not well known is soft-cover publication, which was often an offshoot of serial publications. Soft-cover books were often not registered or deposited, and libraries have not bothered to collect them until very recently. British and Australian soft-cover publications, of course, are almost unknown as a field. I still have many cards with fascinating titles that could not be corroborated.







# The Guide to Supernatural Fiction

by E.F. Bleiler

Were there any vampire stories before *Dracula*? How many books did H. Rider Haggard write about She-Who-Must-Be-Obeyed? Who was William Hope Hodgson, and are his books worth reading? Where is there a list of all the ghost stories written by M. R. James? Is there a modern edition of Lord Dunsany's best work? Do Montague Summers's *Supernatural Omnibus*, Dorothy Sayers's *Omnibus of Crime* and the Hutchinson *Century of Ghost Stories* duplicate one another significantly? What are the titles of a dozen or so werewolf stories? How much of E. T. A. Hoffmann has been translated into English? Did W. W. Jacobs ever write any other ghost stories besides "The Monkey's Paw"? Did Tolkien have any notable predecessors? What is Arthur Machen's *Three Impostors* about?

These are examples of the hundreds of questions that are resolved by *The Guide to Supernatural Fiction*. Ranging from the Gothic novels and Oriental tales of the middle 18th century to the modern School of Lovecraft and swords-and-sorcery adventure stories of the 1970's, it covers more than 1,200 books (including several thousand short stories) that deal with various aspects of the supernatural: ghosts, hauntings, possession, vampirism, werewolves, diabolism, black magic, immortality, occultism, reincarnation, psychic powers on a supernatural level, folkloristic beings and motifs, witchcraft, light fantasy, mysticism, gods and demons, magical objects and many other comparable themes.

For each book the author provides full bibliography, a plot summary in considerable detail, critical comments and whatever else happens to be necessary for the particular book or author. Contents and summaries are given for hundreds of collections and anthologies. All books and stories are further indexed by title, while an exhaustive analytic index of motifs enables the reader to locate story types with ease. Most of the books covered have not been described elsewhere in the reference literature.

All the material in this book is based on the author's personal reading, and is not derived from secondary sources. As a result this is an accurate, consistent coverage of an increasingly important field of literature.

# The Prophecies and Enigmas of Nostradamus

edited and translated by Liberte E. LeVert

Although hundreds of books and articles have been written about the 16th century French poet and prophet Michael Nostradamus, almost all this material is worthless from a scholarly point of view. The present work is the first to do many obvious things that should have been done long ago, such as establishing a clear text and reading it as Renaissance French, not as modern French.

*The Prophecies and Enigmas of Nostradamus* by Liberte LeVert examines Nostradamus from several points of view: as a personality in a time of social and religious upheaval during the Valois-Hapsburg wars; as a poet working skilfully in the elaborate techniques of 16th century poesy; and as a "prophet," or more strictly speaking, commentator making use of cryptic verse.

M. LeVert is primarily concerned with the 1555 Mace Bonhomme edition of the *Prophecies*, the book that created Nostradamus's unmatched reputation. To avoid the textual problems of the increasingly corrupt later editions, LeVert prints the complete 1555 text of the quatrains for the first time in the English-speaking world. (This text had been reprinted only once before, in France in 1840.) He accompanies this text with complete translations that do not fudge difficulties, and with copious annotations that place the quatrains in context, explain allusions and interpret enigmas. M. LeVert is also the first to examine Nostradamus's poetics, which proved to be surprisingly elaborate; LeVert's discoveries have enabled him to correct the received text in many places, resolve many hitherto unintelligible passages, and read scores of quatrains that had hitherto proved baffling.

In addition to the 353 quatrains from the 1555 edition M. LeVert includes 75 quatrains from later collections. These have been selected either for textual difficulties which have been resolved or for their historical importance as "prophecies."

M. LeVert's work is the first adequate edition of Nostradamus in any language, and while it may destroy Nostradamus as a reader of the future, it reestablishes him on a sounder level as a cryptocommentator on his own times.

Before Poe:

## The Prehistory of the Detective Story

by E.F. Bleiler

It is generally recognized that Edgar Allan Poe wrote the first modern detective story. This was "The Murders in the Rue Morgue," which was printed in 1841. From this story (plus a similar, probably independent development in England a little later), has arisen one of the most important forms of popular fiction.

It is not generally known, however, that the detective story had a long and complex history before Poe, and that scores of crime and detective stories preceded Poe's work, and even occasionally influenced and conditioned it. (This is without having to invoke far-fetched material.)

In this study, which is based on some ten years of reading and research in rare book collections, the author provides the first survey of the many subgenres that permitted mystery and detective situations in the late 18th and early 19th centuries. Starting with the mystery and crime aspects sometimes present in the Gothic novel, the author investigates the Godwinian novel of social and psychological implication; the Silver Fork novel of crime in society situations; the Life in London sequences and their relation to factual crime and detection; the early adventure novels and the "frame" motif; influences from France and Germany; the Newgate novel of romanticized crime; the Irish regionalistic novel; the American regionalistic novel; and other areas. Dozens of forgotten stories are analyzed, and possible linkages are suggested between various subforms and their cultural context. The coverage is particularly strong for early 19th century periodicals, anthologies and collections. Most of the works commented on have not been isolated and described before.

*Before Poe: The Prehistory of the Detective Story* not only opens up a new field of research in English literature, it also offers many detailed plot summaries and many suggestions for reading. The author is not pursuing a special thesis and is not concerned with secondary concatenations, but is interested primarily in establishing a solid factual background.







# EXPLANATION OF SYMBOLS USED IN THIS BOOK

- |     |   |     |                                   |
|-----|---|-----|-----------------------------------|
| a.  | As the title indicates  | T4. | Fourth dimension, parallel worlds |
| b.  | Collection of supernatural fiction                            | T5. | Changes in size                   |
| c.  | Collection of science fiction                                 | T6. | Anthropological, archeological    |
| d.  | Collection of general fiction,<br>including fantastic stories | T7. | Alien intelligence                |
| e.  | Miscellaneous   | T8. | Evolution, mutations              |
| f.  | Supernatural  | T9. | Biological science fiction        |
| g.  | Science fiction   | U2. | The far future                    |
| h.  | Gothic novels   | U3. | Suspended animation               |
| i.  | Adventure stories with fantastic<br>elements                  | U4. | Survivals                         |
| j.  | Historical fiction with fantastic<br>elements                 | U5. | Artificial men, robots            |
| k.  | Detective stories with fantastic<br>elements                  | U6. | Drugs                             |
| 1.  | Ideal societies, utopias                                      | U7. | Future history                    |
| m.  | Futurity  | U8. | Future primitivism                |
| n.  | Extraterrestrial cultures                                     | U9. | Inanimate assumes life            |
| o.  | Fantastic invasions   | V2. | Hell                              |
| p.  | Imaginary wars  | V3. | The Devil                         |
| q.  | Space travel  | V4. | Religious fantasy, motifs         |
| r.  | Inventions  | V5. | Heaven                            |
| s.  | Thought machines  | V6. | Angels                            |
| t.  | Rays  | V7. | Bangsian fantasies                |
| u.  | Catastrophes  | V8. | Spiritualism                      |
| v.  | Fantastic plots, conspiracies                                 | V9. | Fate                              |
| w.  | Lost continents, Atlantis                                     | W2. | Mystical                          |
| x.  | Supermen  | W3. | Fairies                           |
| y.  | Hollow earth. Symmes's theory                                 | W4. | Folkloristic material             |
| z.  | Immortality, longevity  | W5. | Death personified                 |
| A.  | Time  | W6. | Imaginary playmates, beings       |
| B.  | Mental aberration   | W7. | Revolt of animals                 |
| C.  | Prehistoric life  | W8. | Humanoid animals                  |
| D.  | Lost race   | W9. | Occult detectives                 |
| E.  | Occult  | X2. | Reviving the dead                 |
| F.  | After-death experiences                                       | X3. | Satire, irony                     |
| G.  | Paranormal abilities  | X4. | Arabian Nights motifs             |
| H.  | Hypnosis, Mesmerism   | X5. | Feminine interest                 |
| I.  | Ghosts, hauntings   | X6. | Parody, humor                     |
| J.  | Vampires  | X7. | Allegory, symbolism               |
| K.  | Theriomorphy  | X8. | Imaginary voyages                 |
| L.  | Possession  | X9. | Fantasy of history                |
| M.  | Magical objects   | Y2. | Egypt                             |
| N.  | Magic and witchcraft  | Y3. | China, Japan                      |
| O.  | Personality exchange  | Y4. | India                             |
| P.  | Reincarnation   | Y5. | Into the past                     |
| Q.  | Pagan gods, mythological beings                               | Y6. | Curses                            |
| R.  | Fantasy   | juv | Juvenile                          |
| S.  | Feral man   |     |                                   |
| T2. | Atomics   |     |                                   |
| T3. | Visitors from other worlds, times                             |     |                                   |

These themes and treatments are defined in the introduction.

The term "not verified" refers only to bibliography, and has nothing to do with subject matter.

