HORRORS AND UNPLEASANTRIES

A BIBLIOGRAPHICAL HISTORY & COLLECTOR'S PRICE GUIDE TO ARKHAM HOUSE

SHELDON JAFFERY

Horrors and Unpleasantries A Bibliographic History and Collector's Price Guide to Arkham House

Sheldon Jaffery

Arkham House, the oldest and most prestigious fantasy publishing house, was founded in 1939 by August Derleth and Donald Wandrei to perpetuate the fiction and other writings of H. P. Lovecraft. Lovecraft, who had died less than two years before, had had virtually none of his writing published in book form prior to his death. Arkham House later published other fantasy and science fiction authors, including the first novels of many of these writers. Arkham House writers include, along with others, Ray Bradbury, L. Sprague de Camp, Robert Bloch, Clark Ashton Smith and A. E. Van Vogt.

Mr. Jaffery, an avid collector of Arkham House editions, has given us a thorough, scholarly and humorous anecdotal bibliography and price guide.

Cover art by Gary Dumm

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Sheldon Jaffery

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Dedication

To my wife, Judy, for her encouragement, support and labor in the course of bringing this book to a successful conclusion, even though horror fiction doesn't rank high on her reading list; and

to Kim, Jon and Jason, my children, to whom horror fiction is merely another unfathomable aberration peculiar to their father.

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Acknowledgements

A work of this nature does not, like Topsy, just grow. My own knowledge of the Arkham tradition and history was buttressed immeasurably by a number of people who had information locked away either in their heads, their file cabinets, or as part of their Arkham House collections and were kind enough to share the data with me and, of course, ultimately with you, the reader. From the book's earliest conception, to the last word put down on paper, I owe many debts of gratitude for the open-handed way in which responses were forthcoming to my requests for anecdotes and lore relating to variant editions and other arcane material which distinguishes Arkham House from the rest of the pack.

The list is long, but the book would not have been the same without the help of everyone I'm about to name: Ray Bradbury, Stephen King, Robert Bloch, Gerald W. Page, Ramsey Campbell, Roy Squires, Fritz Leiber, Gerry de la Ree, Michael Bishop, L. Sprague de Camp, Lin Carter, George Locke, Manly Wade Wellman, Joseph Payne Brennan, James Turner, Roy Torgeson, Robert Weinberg, Mary Elizabeth Counselman, Stuart David Schiff, David Aronoritz, Roderic Meng, and a special thanks to the dearly departed August Derleth and Farnsworth Wright, without whom there would have been nothing to write about in the first place.

I also appreciate and acknowledge the kindnesses of all those who allowed me to quote freely from their own works and/or publications. I'd like to specifically cite Stephen King for giving us *Danse Macabre* to begin with, and for allowing me to share a few paragraphs with the readers of this work. Lin Carter did a great job on *Lovecraft: A Look Behind the Cthulhu Mythos*, and I know he doesn't mind my saying so; information from *that* book was essential to a lot of my research, if only as a springboard. Gerry de la Ree is responsible for the entries on *The Outsider and Others* and *Someone in the Dark*, as most of the information came from two articles that he had written and

published in his *Fantasy Collector Annual—1974* and *Fantasy Collector Annual—1975*; at first, I was going to reprint both texts in their entirety and had obtained Gerry's permission to do so, and later decided to merely synthesize them because of their length. I was able to print Gerry's article about *Roads*, written specially for this book, as well as utilize a great deal of information contained in two other short articles by Gerry, about remainders and Leah Bodine Drake's *A Hornbook for Witches*. Roy Squires, from his bastion near Clark Ashton Smith-land, provided tremendous amounts of insight, if not outright facts, about his old friend and kindly allowed me to edit and reprint his well-researched article about the history of *The Shunned House*. George Locke granted permission to quote from his prefatory comments in *Science Fiction First Editions*. Isaac Asimov, in *The Hugo Winners, Volume 1*, reiterated for us a thrilling moment for Robert Bloch, and I thank him for so doing. Finally, James Turner and Forrest D. Hartmann, editor and attorney for Arkham House, respectively, get applause from me for allowing me to quote as much as I desired or needed from Arkham House dustwrappers and introductions; Jim Turner and Roderic Meng, in particular, were instrumental in obtaining for me some elusive numbers for edition runs in order that the bibliography would be as complete as possible.

Thanks are also in order to our brother aficionados in the mystery and detective field, because of whom such books as *A Catalogue of Crime* by Jacques Barzun and Wendell Hertig Taylor, *Queen's Quorum* and *The Detective Short Story: A Bibliography*, by Ellery Queen were written, thus enabling me to quote some passages on cross-over items, as well as random reflections of Otto Penzler and Dorothy L. Sayers which I managed to dig up.

Finally, if I've embarrassed anybody by laudatory remarks about them in the text, I don't care, since the compliments, in my opinion, were richly deserved. If I've treated others somewhat harshly, I don't care either, for the same reason.

Introduction

Most readers, and all collectors, of Arkham House books are aware that this, the oldest and most prestigious fantasy publishing house in the world, was founded in 1939 by August Derleth and Donald Wandrei. The express purpose of that founding was to perpetuate the fiction and other writings of H.P. Lovecraft, who had died less than two years before and had had virtually none of his writing published in book form prior to his death. The result: *The Outsider and Others*, a collection of monumental proportion and scope and the cornerstone of any fantasy collection of merit.

The Outsider appeared on the literary scene in somewhat less than blockbuster fashion, at a pre-publication cost of $3.50, and, by publication time, approximately 150 prepaid orders had limped in. Post-publication cost was a whopping $5.00, a good value for the size of the tome, but an outrageous price by 1939 standards; after all, America was only then beginning to rise from the depths of the great depression, and that same $5.00 might feed a family for several days. The edition eventually sold out to the last copy, although it took four years to accomplish the feat. Today, copies of *The Outsider* command staggering prices in the collector's market, and that, in part, is what this book is all about.

The circumstances surrounding the inception of the Arkham House imprint may be yesterday's news to seasoned collectors and scholars of horror and weird fiction, particularly those who have been acquainted with the genre for many years. Yet, there is a generation of readers and collectors who have just discovered H.P. Lovecraft and the various weird and horror authors who comprise the main body of the genre. Many of these authors owe a great deal of their public exposure to August Derleth and Arkham House.

This book, however, is not directed solely to either the veteran or the novice collector. Its primary purpose is to define the parameters of what you and I have been reading and collecting, establish points for research and reference, and

inferentially outline the goals to which the neophyte collector may aspire. The secondary purpose is to show the cost of accumulating an Arkham House collection, both financially and, again, mainly by inference, in terms of personal energy and frustration, tempered by the sense of accomplishment that arises from the tracking down and acquisition of an elusive "hard" item at a price that doesn't send the collector tumbling into insolvency.

The truth is that, even today, an entire Arkham House collection can be amassed with relative ease if one is willing to devote sufficient time to the task, and has sufficient funds (and a willingness to part with them) to take advantage of one's finds and, hawk-like, swoop down and grab the prey. As George Locke of Ferret Fantasy put it when he defined book rarity in *Science Fiction First Editions*:

> In my opinion, if 'x' is more than 1000, the book is likely to be not uncommon (unless it is a keenly collected item). If between 1000 and about 400, it could prove a little bit elusive. If between 400 and 100, it will become increasingly elusive.... Less than 100—the collector is in the hands of the gods.

By Locke's standards, most Arkham House titles aren't very rare. The key, however, to what might be the exception to Locke's observations, relative to Arkham House, is his reference to the keen collectability of the item. The collectability factor distinguishes Arkham House from the usual rules of the book-collecting game. Locke also observed that "very few [Arkham House] titles are what I consider to be rarities (any book which can be obtained within six months or so by flashing a plump purse can be called no more than scarce, and most Arkhams can be so bought)." My own observation is that it is not coincidental that the plumpness-of-the-purse syndrome occurs more often with Arkham House titles than with other publishers' offerings, at least with respect to modern items. The intensity of the syndrome, moreover, is directly proportional to the rarity of the item (or scarcity, if one wishes to split hairs). Anything, including one-of-a-kind items, can generally be bought if sufficient green is flashed.

As the collector will discover as he pores through this bibliography and price guide, some of the earliest Arkham House editions, while certainly limited, were often in the 2000 to 3000 copy range. Several later titles were in excess of that range. Needless to say, notwithstanding the large size of the editions (by Locke's standards, at least), all but the most recent are out-of-print and collect a hefty premium in the dealer's and collector's after-market. The titles which often summon the most attention (and prices!) are those which, during the infancy of the publisher, due to lack of funds and, during the war years, due to lack of availability of paper, had smaller editions. There were also extremely limited editions published later, so this rule of thumb isn't exactly precise. By the way, it was the custom of Arkham House to bind its entire run at once, so a pretty accurate count was available as to the extent of each title's limitation. The smallest editions are around, and usually for sale, but only the right price will deliver them into your collection. Rare? Scarce? A distinction without a difference. Ten years from now, some of the items may be so firmly ensconced in library or university collections that a private collector won't stand a chance of acquiring them, until such time as another collection comes onto the market either through the death of a collector or his need for immediate cash.

I'm referring to such items as Robert E. Howard's *Always Come Evening* (636 copies), Leah Bodine Drake's *A Hornbook For Witches* (553 copies), Clark Ashton Smith's *The Dark Chateau* (563 copies), L. Sprague de Camp's *Demons and Dinosaurs* (500 copies) and, of course, Lovecraft's *The Shunned House* (100 copies). Oddly enough, Lovecraft's *The Outsider and Others* and *Beyond the Wall of Sleep* are not among the first echelon of comparative rarities, having enjoyed editions of 1268 and 1217 copies respectively. Yes, *Beyond the Wall of Sleep* is scarcer than *The Outsider*. Why, then, isn't it more expensive? The answer is collectability sired by desirability. More collectors crave *The Outsider* for many reasons, not the least of which is the fact that it was the first-born of Arkham House, and thus commands a premium for that singular honor; another reason is the contents. There are contained within its covers thirty-six of the best Lovecraft stories, plus the scholarly essay "Supernatural Horror in Literature." *Beyond*

the Wall of Sleep, while also of large proportion, doesn't have the quality of Lovecraft's material that appears in *The Outsider*; the quality, however, is very close.

Both Lovecraft books are much more expensive to come by, due to heightened demand, than many Arkham titles of smaller editions, but more limited desirability. Examples of the latter include Donald Wandrei's *Poems For Midnight* (742 copies) and Joseph Payne Brennan's *Nightmare Need* (500 copies), neither of which is inexpensive, but they're not in the same class as the early Lovecrafts. Although every Arkham House completist needs the shortest run items to round out his collection, he is not necessarily competing only with other Arkham House collectors for the "tough" books. After all, there are many more collectors who limit their collections to the works of such Arkham House authors as Lovecraft, Bradbury, and Howard than there are strictly Arkham House collectors or Wandrei collectors or Brennan collectors. Many of the former couldn't care less about putting together an Arkham House collection, as we have been and are dedicated to doing. Their desideratum is the fulfillment of a single-author collection, such as that amassed as the Grill/Binkin Collection of Lovecraftiana. Yet each non-Arkham House collector has one thing in common with his confreres; the necessity of acquiring one or more Arkham House titles to complete his collection. Keep in mind, also, that some of the authors who are, today, relatively lesser luminaries may suddenly achieve a higher degree of collectability, and their titles may experience an overnight rise in prices, not to mention the commensurate difficulty in locating a copy. Has anyone tried lately to obtain a copy of Stephen King's *Salem's Lot*, Roger Zelazny's *Nine Princes in Amber* or Frank Herbert's *Dune* in first edition?

You will be reading, in pages to come, straight-forward bibliographical material relating to Arkham House and its alter-ego, Mycroft & Moran, the imprint for such titles that fall into the detective/mystery category. I have attempted to keep that portion succinct, but the value of the material is great, particularly at such time that you may need to check out a specific bibliographic point, such as edition size or original price. Much of the dry and dusty, by the way, is available elsewhere if you know where to look for it and can, in addition,

locate a copy of the "primary" source. Unfortunately, these sources are somewhat inaccessible. For instance, those Arkham House books published through 1959 have had much of the bibliographical data set forth in August Derleth's chapbook *Arkham House: The First Twenty Years* (815 copies-current price, $60.00), later expanded upon in Derleth's *Thirty Years of Arkham House* (2000 copies—current price, $45.00), which extends the books covered through 1969. However, you can trust me on this (said the snake-oil salesman), ownership of *this* book is less expensive and will be more informative and rewarding, not only to collectors and specialty booksellers, but to all antiquarian bookmen, even if the latter should have but a few Arkham House books pass through their hands in the course of each year.

It is my intention that the aspect of this book that will add to the reader-collector's enjoyment is the anecdotal recollections, interspersed among the bare bibliographical facts, of a number of writers, dealers and collectors who have graciously provided, in these pages, insight into some of the peculiarities associated with the writing, publication and ownership of many Arkham House titles. There will also be commentary of my own, revisions of out-of-print articles and quotations from other sources. Incidentally, there aren't a lot of mysteries with Arkham House editions, such as exist with other specialty science fiction and fantasy publishers of the 1940s and 1950s, like Fantasy Press, F.P.C.I. and Gnome Press, to name but a few. There are enough, however, to warrant using this book to isolate first edition points and identify variants.

While Arkham House always goes out-of-print through direct sales, although years may elapse from first appearance of the title to out-of-print day, August Derleth remaindered some books to dealers, due to slow sales, at drastically reduced prices. There have been, until recently, no later printings of any titles except several Lovecraft books, i.e., *At the Mountains of Madness, Dagon, The Dunwich Horror, The Horror in the Museum* and *Selected Letters I and II*. Basil Copper's *Necropolis* is the only other book with one exception, the Derleth-edited anthology, *Night's Yawning Peal,* to go into a second printing. James Turner, editor of Arkham House, has

informed me that, around 1978, he abolished the company's limited edition policy. "First editions are still strictly limited to varying quantities," he wrote, "but if sufficient demand develops for a given title, I will reprint as many times as necessary with appropriate acknowledgment ('Second Printing,' etc.) on the copyright page." I'm not counting, of course, the recent Neville Spearman reprints of many classic Arkham House titles, including, among others, Robert Bloch's *The Opener of the Way*, Clark Ashton Smith's *Lost Worlds* and *Out of Space and Time* and Carl Jacobi's *Revelations in Black*. The reprints are British first editions and are well-made, relatively inexpensive books. They appear to have been offset reproductions of the original pages of the books. They're great reading copies for those of you who, like me, may be reluctant to crack open a $100.00 to $200.00 book to read a story or two, yet can't find a paperback edition as a surrogate. Wear your reading glasses, however; the print is sometimes uncomfortably small.

In any event, as a result of the publisher's policies, an Arkham House collector doesn't *generally* have to worry about whether the book he's acquiring has a first or second state binding or dustwrapper, whether there are priorities of publication dates or reprints, whether physical size differentials of editions exist (they don't, with one pseudo-exception), whether there are deluxe, signed editions (there are not; although some copies may be signed by authors at conventions and otherwise—some copies have been signed for the publisher, as well), or other problems of that ilk, including the number of copies initially printed and circulated. *Thirty Years of Arkham House* gave precise quantities of copies of all editions printed through 1969. These figures were probably determined by counts made at the time of the deliveries of the editions to Sauk City. Print orders were likely to have been in round numbers which the printer tried to approximate, but actually bound copies of all usable sheets to form complete books. Typical printers' contracts permit some defined deviation, with billing to be pro rata. A printer will usually print a few more sheets than ordered, but if spoilage is greater than anticipated, he can deliver somewhat fewer copies than ordered without breach of contract. Conversely, if he has more

usable sheets than ordered, he can bind them all and be paid for all. There is no magic in a round number such as 3000, nor can a publisher predict future sales precisely; he will usually be content to receive 2900 or 3100 copies. One dark area remains as to the Arkham House editions which were printed in England and are stated in *Thirty Years* as being editions of exactly 500 copies. Do English printers follow a different practice, delivering the exact quantity ordered, even though they have excess copies in sheets? Or do they bind and deliver all copies possible but bill only for the quantity ordered? If the edition counts were made by the printers rather than by Arkham House, it may be that those 500 copy figures are not quite accurate. Whatever mysteries that have existed, however, will be clarified in the body of this book and will, therefore, no longer be mysterious.

Finally, I have endeavored to provide a current price guide for those out-of-print titles that veteran collectors hoard in their collections, and that neophyte collectors covet. The price guide may well be the most valuable aspect of the book.

No one who collects is ever quite sure that he's not getting ripped off when he buys an out-of-print, highly collectable book, since books in the collector's market are generally blind items, subject to the vagaries of the law of supply and demand. Other factors that may enter into pricing, at any given time, are the extent of the dealer's knowledge of the market, or lack of it, the dealer's cost of acquisition of the item, and/or the dealer's need for a quick buck in hand, rather than bigger bucks later.

One way to avoid the queasy feeling that you overpaid, other than never buying anything at all, is to obtain and study the catalogs of every dealer in the country and attend every convention's dealer room, in order to "shop" around. By so doing, you *may* find what you're looking for at a few dollars less, but you will have often spent untold dollars and energy, both physical and psychic. Sometimes, of course, the satisfaction of picking up a bargain is worth the effort. Indeed, even then, there can lurk the suspicion that someone, somewhere, has a copy for sale for just a few dollars less than you paid. If you have that problem, I suggest that you quit collecting for the sake of your mental health. I'm not

advocating a mindless emptying of your pockets whenever a more or less desirable item comes along, but if you don't sometimes exhibit a what-the-hell attitude when the occasion calls for it, your wallet will remain full, but your personality may remain somewhat bleak and your Arkham House collection sparse.

Lin Carter, in his scholarly, yet chatty, work, *Lovecraft: A Look behind the Cthulhu Mythos*, relates a story told him by August Derleth of the parsimonious and vituperative attempted purchaser of *The Outsider* who, having had his check for $3.50 returned when it was tendered after publication date, at a time when the price had risen to $5.00 as previously advertised, swore that he would never pay such an inflated and outrageous price for the book. The same skinflint, ten years later, apologetically wrote Derleth to tell him how fortunate he was to have purchased a copy for $25.00. I'll take fifty; who wouldn't?

The price guide that follows at the end of each entry is not perfect, except for the in-print items, for which specific retail prices exist. Nevertheless, some dealers will discount new items (to the publisher's displeasure), so even those prices are not sacrosanct. It has been rumored, although I can't cite a specific occurrence, that such discounting dealers, if discovered, are cut off from further Arkham House quantity discount purchase rates. The publisher prefers direct sales to subscribers, naturally, since greater profits are thus attainable. Low-balling competition, therefore, is a no-no. I mention this for the benefit of those who might look high and low for the renegade dealer who knocks off a dollar or so from the retail price of the newer titles. There are few, if any, around.

Many collectors and dealers will disagree with the prices stated, whether they be damned by them as too high or too low. My only apologia is that I'm calling 'em as I see 'em, and I see a lot of out-of-print Arkham House offered for sale at retail. Some collectors feel that they, for some reason, are entitled to buy at retail prices of circa 1971, or earlier. I won't debate their attitude and expectations, but I suspect that their meager collections will continue to suffer from acute anemia.

If the collector buys at retail prices utilizing this price guide *as* a guide, not as a bible, he will not get burned. The

prices stated are for copies in "Fine" or better condition, with dustwrappers in approximately the same condition as the book. Prices should be shaded (or cascaded) downward for copies in lesser condition and may be scaled upward for copies in "As New" conditon. I'm referring, of course, to out-of-print items, not to titles published yesterday. For older, out-of-print items, in "As New" or "Pristine" condition, you can throw the book away, especially for those titles with the greatest collectability. Most of all, let your acquisitive nature and your pocketbook be your guide. I've kept away from "ranges," although, in some instances, the price may be somewhat fluid rather than absolute.

My final advice is that, if you run across a desirable copy of a title that you need, at a fair price, buy it on the spot! It may be gone tomorrow, and the next time that you see it available, it will probably cost more. Arkham House titles have almost a forty year history of rising valuations and cost of acquisition in the out-of-print market. In these days of inflation, and ever-increasing scarcity of the books, there seems to be no end in sight. Remember, the time will never be better to pick up a bargain than now. It is almost a certainty, if history is to guide us, that next year you'll pay more.

Sheldon Jaffery
Beachwood, Ohio
1982

Bibliography And Price Guide

1. *The Outsider and Others*, by H.P. Lovecraft. Collected by August Derleth and Daniel Wandrei. Arkham House, Sauk City, Wisconsin. 1939. pp. xiv., 553. $5.00. 1268 copies. Jacket by Virgil Finlay.

One of the most desirable dustwrappers in the modern fantasy field is Virgil Finlay's jacket for *The Outsider.* Although there *may* have been extras printed when the book was first published in 1939, they were probably destroyed. When Arkham House was first founded, August Derleth was a novice at publishing and didn't realize that he should have made extra dustwrappers. It became his policy in later years to automatically have 150 extras printed for every book. Initially, three different types of pre-publication proofs of the jacket were made, in black ink, green ink and blue ink (the color finally used). The jacket art was a montage of drawings previously done by Finlay for Weird Tales; only one or two, oddly enough, had originally illustrated Lovecraft stories.

Several years ago, a Chicago rare book dealer had a copy of *The Outsider* for sale, with a trial dustwrapper, printed in what was once referred to by Donald Wandrei as "a peculiarly detestable and odious" sea green, purported to be a presentation copy from Wandrei, signed and dated "Christmas, 1939," the dustwrapper being described by the dealer as "unique." The price was certainly unique—$2,000.00.

In any event, beware! The value of this book, as are all Arkham House books, is greatly affected by the presence and condition of the dustwrapper. During the passage of time, many dustwrappers have been lost or partially destroyed.

From time to time, a dealer will advertise a copy of *The Outsider* with "second state" dustwrapper. "Second state," in this instance, is a misnomer. The term is usually reserved to describe something issued by the publisher with the book, albeit at some time later than the first edition, first printing,

first state. With few exceptions, all dustwrappers printed by Arkham House and issued with the book were the same; they were the *first*, and *only*, "state." A later dustwrapper exists, which is of value only as a completist oddity, but is otherwise valueless from a collector's standpoint. A copy of the book, accompanied only by such reprint wrapper, should be considered a coverless copy and valued accordingly. The presence of the original dustwrapper can enhance the value of the book by $200.00 or more, depending upon condition.

The Outsider and Others. $650.00

2. *Someone in the Dark,* by August Derleth. *Arkham House, Sauk City, Wisconsin. 1941. pp. 335. $2.00. 1115 copies. Jacket by Frank Utpatel.*
2a. Someone in the Dark. Unauthorized offset reprint. 1967. $5.00. 300 copies.

A true Arkham House mystery that, until now, was not totally resolved, concerns the number of offset reprint copies produced of *Someone in the Dark.* Arkham House's second book, published in 1941, was a collection of August Derleth's short stories. This volume, measuring just a shade *under* seven inches in height, was in sharp contrast to the bulky first Arkham House title.

In Derleth's *Arkham House: The First Twenty Years,* published in 1959, he cited 1115 as the number of copies of *Someone in the Dark* that had been originally printed. When *Thirty Years of Arkham House* appeared in print some eleven years later, the number given by Derleth had been altered, without explanation, to 1415 copies.

While the resolution of the discrepancy no longer is the mystery it once was, the facts may still be unknown to many Arkham House collectors.

In 1967, Derleth issued one of his Arkham House bulletins; surprisingly, among the books listed was *Someone in the Dark,* priced at $5.00. The original list price had been $2.00, and the book had been out-of-print for a number of years. In his description, Derleth noted: "We have acquired a small stock of this title, Derleth's first collection of macabre tales, published in 1941. They will be sold at $5.00 the copy to patrons interested

in acquiring the book. Since the number available is limited, please indicate a second choice among books coming or in print."

How did the sudden reappearance of the book come about? Evidently a friend of Derleth's, in the publishing-agenting business, had written to him and advised of the availability of a *couple hundred* copies of this title, pristine, at $3.50 each. Such a discovery was not necessarily an occasion for suspicion, for, when Arkham House began publishing, there were dealers who bought in large quantity and held back the books, even as is done today. Derleth felt that it was possible that his friend had managed a windfall purchase from the estate of a dealer, the seller of which didn't know that *Someone in the Dark* was fetching up to $15.00 a copy, from collectors, as an out-of-print item.

Even after Derleth had purchased, received and offered the books for sale, he never gave them more than a cursory examination. He never realized that his friend had offset reprinted 300 copies of the entire book, dustwrapper and all. It wasn't until one of his customers told him that the newly discovered cache had headbands and was just less than one-quarter inch higher than the original that he became aware of the deception.

The only aspect of the mystery that had remained unsolved for a number of years was whether 200 copies were involved, or, as Derleth's figures in *Thirty Years of Arkham House* would indicate, actually 300 were printed. The offset edition is known to a number of collectors, particularly after reading *this* entry, and it is a must acquisition for Arkham House completists, if they don't already own a copy.

The size of the edition is stated by L.W. Currey, in *Science Fiction and Fantasy Authors*, to be 200 copies. The veteran dealer Roy A. Squires favors the existence of 300 copies. When I first wrote this item, I tended to agree with Mr. Squires, if only for the reason that it is indicated in game theory that probability favors the option least likely to produce an optimum result; therefore, the option of a *larger* "edition" is most likely to occur. By the time of my final revision of this book for publication, I had been sent a copy of a 1970 letter from August Derleth to Stuart Schiff, editor-publisher of Whispers,

in which Derleth specifically cited the number of copies as *300*. The matter may now rest in peace. The mystery has been solved.

Someone in the Dark. $225.00
Someone in the Dark (Offset reprint edition). $80.00

3. *Out of Space and Time,* by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1942. pp. xii., 370. 1054 copies. Jacket by Hannes Bok.

The third offering of Arkham House was another "first" collection of stories, this one by the third corner of the Lovecraft-Howard-Smith epistolatory triumvirate, Clark Ashton Smith, a fellow contributor to the pages of Weird Tales. When Smith was approached by Derleth to compile his collection for publication, neither felt seriously that Arkham House would survive long enough for a second C.A. Smith collection to hit the printer's galleys. Consequently the book collects Smith's favorites at the time, which, not coincidentally, were also considered by him to be his *best* fantasy and horror stories to date.

While no more than a random sampling of Smith's tales, the collection covers the entire gamut of his fiction as of 1942 and includes stories from each of his major series, i.e., those of Zothique, Hyperborea, Averoigne and Poseidonis, together with non-series supernatural tales and his singular brand of science fiction.

The book, like its predecessors, sold steadily and is now extremely difficult to obtain, as is reflected by its price.

Out of Space and Time. $350.00

4. *Beyond the Wall of Sleep*, by H.P. Lovecraft. Collected by August Derleth and Donald Wandrei. Arkham House, Sauk City, Wisconsin. 1943. pp. xxix., 458. $5.00. 1217 copies. Jacket designed by Burt Trimpey, who photographed carvings by Clark Ashton Smith to use as background.

By the time that *BTWOS*, as we Arkhamaniacs call it, was readied for publication, Donald Wandrei had entered the U.S. Army, causing a curtailment of his activity with Arkham

House which extended even after his discharge at the end of World War II. Nevertheless, he aided in the editing of this mammoth volume, albeit in absentia.

BTWOS, almost 100 pages shorter than *The Outsider*, also carried a price-tag of $5.00 (and no pre-payment discount!). After all, reasoned Derleth, given enough time, the edition would sell out, and, besides, money from the sale of the first three books continued to come in at a slow, but steady, pace. On that logical basis, Derleth would have liked to have printed even a larger edition than *The Outsider*; however, the wartime paper shortage and governmental restrictions on supply caused him to cut back on the edition to 1217 copies as opposed to *The Outsider's* 1268 copies.

This volume was compiled to conform to the concept that the *very best* Lovecraft work had appeared in *The Outsider*. *BTWOS* collected the *very next best*, but covered a wider spectrum of Lovecraft's work. Thus the book ranged in scope from unused story ideas gleaned from his *Commonplace Book* and other virtually unknown items such as "Autobiography: Some Notes on a Nonentity," to stories, short novels and verse.

The collection marked the first appearance of *The Dream Quest of Unknown Kadath*, a short novel unfavorably regarded by Lovecraft in his lifetime. It was later published independently by Shroud Publishers in 1955, in a 1500 copy paperback edition. In order to demand a $10.00 price for some of the edition, the publisher claimed that 50 copies had been bound in hardcover, of which there were probably 150 floating around. Whatever the true number, *Dream Quest*, in the Shroud hardcover binding, is an extremely collectable book.

There were two other short novels and 24 short stories, as well as prose poems and other weird verse in the collection. Included among the stories were some of Lovecraft's revisions and collaborations with Hazel Heald and Zealia Bishop.

BTWOS was received by aficionados with eclat, and Arkham House began to prosper within the limited audience to which it catered.

This book is probably harder for the collector to find than *The Outsider,* and nearly as dear.

Beyond the Wall of Sleep. $550.00

5. *The Eye and the Finger*, by Donald Wandrei. Arkham House, Sauk City, Wisconsin. 1944. pp. xiii., 344. $3.00. 1617 copies. Jacket by Howard Wandrei, utilizing an early illustration for a short story.

Donald Wandrei, who, with August Derleth, was the co-founder of Arkham House, had also been an early contributor to Weird Tales. He launched his writing career in late 1927 with the publication of his now-classic "The Red Brain," a tale which is included in this collection for the first time in its entirety. As with all "first" collections, the author selected those works of fiction that he considered his best.

Wandrei withdrew from active participation in Arkham House around the time that he entered the Army in 1942, although he did complete some matters which he had previously started. Indeed, his introduction to this book is datelined Camp Shelby, Mississippi, January 31, 1944, and sets forth his Tec 4 rank.

One wonders if the horrors of war so overcame Wandrei that he was, thereafter, unable to compete, imaginatively, with a reality that was more horrible than fiction. Other than the books later published by Arkham House, all of which contained pre-war material, Wandrei has had nothing further of his writing published in the science fiction and fantasy field, save for his co-editing, with Derleth, Lovecraft's *Selected Letters I, II* and *III*, relinquishing even that endeavor to the current editor of Arkham House, James Turner, for the final two volumes of the series, *Selected Letters IV* and *V*.

The Eye and the Finger. $125.00

6. *Jumbee and Other Uncanny Tales*, by Henry S. Whitehead. Arkham House, Sauk City, Wisconsin. 1944. pp. xii., 394. $3.00. 1559 copies. Jacket by Frank Wakefield.

Stories of voodoo and obeah set in the West Indies comprise the body of work for which the ministerial and short-lived Whitehead is remembered by those too-few persons familiar with his fiction. An Episcopalian minister, he wrote books for the lay Christian; however, it was through Arkham House that his macabre work was restored to public eye, and Whitehead was recognized as a truly great weird story writer.

Although his production was limited, his stories regularly appeared in Weird Tales, and the quality of the tales was excellent! The stories in this book are the cream of that fine crop.

Several of his stories have been reprinted in digest magazines of the '60s; however, the only two collections, of which *Jumbee* is the first, were published by Arkham House in 1944 and 1946. Whitehead, unfortunately, remains undeservedly neglected, as the reader will discover, given the opportunity to partake of some offerings. They are surprisingly modern in flavor, notwithstanding their age of 50 to 60 years.

Fortunately, this was one of the books that were reprinted by Neville Spearman not too long ago and can be picked up for approximately $10.00 in the reprint edition.

Jumbee and Other Uncanny Tales. $110.00

7. *Lost Worlds,* by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1944. pp. 419. $3.00. 2043 copies. Jacket designed from a photograph taken by E. Burt Trimpey of Clark Ashton Smith's sculptures.

The second collection of C.A. Smith's stories, the quality is slightly diminished from those that appeared in *Out of Space and Time*. Like that first memorable volume, Smith himself selected the tales for inclusion in *Lost Worlds*. Most first appeared during the 1930s in magazines, primarily Weird Tales.

The selections are heavily concentrated on the fantastic and distorted, yet strangely gorgeous, worlds of Smith's creation. Fifteen of the twenty-three are set in Hyperborea, Atlantis, Averoigne, Zothique and Xiccarph.

In 1971, I decided to change the direction of my book collecting and traded off, at a virtual pittance, my copy of *Lost Worlds*, which I had acquired in 1952, while a freshman at Ohio State University, for $15.00 at a small bookshop in Columbus, Ohio. In 1979, having decided to, once again, put together my Arkham House collection, I re-acquired a copy in fine condition, although the dustwrapper was very slightly worn at the extremities, for $125.00!

You know, I had actually missed the damned thing,and, as

far as I'm concerned, this copy has now found a permanent home.

Lost Worlds. $150.00

8. *Marginalia,* by H.P. Lovecraft. Collected by August Derleth and Donald Wandrei. Arkham House, Sauk City, Wisconsin. 1944. pp. x., 377. $3.00. 2035 copies. The jacket design is a reproduction of Virgil Finlay's illustration for H.P. Lovecraft's story, "The Shunned House," from Weird Tales, October, 1937.

The description of this book, in all likelihood written by Derleth, contained on the back of *Lost Worlds*' dustwrapper, published contemporaneously as an advertising blurb, is succinct, yet very compelling:

> This third book by the late H.P. Lovecraft is one of many surprises. Admittedly a "loose ends" book it contains early prose by the master, certain ghost-written pieces, revisions, and essays, together with fragments. Here are "The Thing in the Moonlight," "Notes on the Writing of Weird Fiction," "Imprisoned With the Pharaohs," "Medusa's Coil;" here are appreciations of H.P.L. by Frank Belknap Long and others; here are photographs of Lovecraft, his study, his script, his drawings, making *Marginalia* an associational item you cannot afford to be without.

Remember what I wrote about *Lost Worlds*? Ditto for *Marginalia*. And, once again, I paid a large ransom to retrieve a copy, this time, however, not nearly in the condition of the one I had blithely given up. Oddly enough, I had never quite felt the same sense of loss with *Marginalia* as I had for *Lost Worlds*; consequently, my reacquisition didn't provide me nearly the same pleasure.

I, along with many collectors, maintain the common fantasy that, if only I could return in time to browse the shelves of that long-departed bookshop, what treasures could be unearthed! I was only attracted to C.A. Smith and H.P. Lovecraft in those days, and my budget was strained, if not totally destroyed, by purchases of those authors' works alone. Consequently, other Arkham House finds were ignored.

Marginalia. $200.00

9. *Something Near,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1945. pp. 274. $3.00. 2054 copies. Jacket by Ronald Clyne.

August Derleth's second collection of his own stories was one of five Arkham House titles published in 1945, not to mention the first appearance of a book under the new Mycroft & Moran imprint, *"In re: Sherlock Holmes"—The Adventures of Solar Pons.*

In publishing his own work, Derleth opened himself to criticism and, while no stranger to it, was concerned that Arkham House would grow to be considered "Derleth's Vanity Press." Although he was regularly being published by the trade publishers, he was, naturally, somewhat reluctant to embark in the vanity direction, even with *Someone in the Dark.* In fact, he had first offered that book to his regular publisher prior to his decision to publish it under the Arkham House imprint. Derleth recalled the circumstances in his mini-autobiography, *Thirty Years of Arkham House*:

> Nevertheless, the buyers of our first book were sufficiently enthusiastic to persuade me to believe there might be a market for small editions of books in the general domain of fantasy, perhaps with emphasis on the macabre or science fiction. To that end, early in 1941 I prepared a slender collection of my own best stories in the genre, and submitted the manuscript, according to my contractual obligations, to Charles Scribner's Sons.
>
> Up to this time there had been no thought of publishing under the Arkham House imprint anyone but H.P. Lovecraft. It remained for William C. Weber of Scribner's to suggest that my collection, *Someone in the Dark*, ought properly to be published under the Arkham House imprint, since a specialized house could very probably do better with such a book than could Scribner's.
>
> I had some soul-struggling to do about this proposal; for one thing, I disliked anything that smacked of vanity publication, but it was soon pointed out to me that the difference between sound business and vanity in publishing was the profit motive—and publication of *Someone in the Dark* did indeed prove profitable in the end, much more so for me than if a New York publisher had

done the book, for it was not necessary to share reprint earnings. Publication of this second book had the effect of keeping the Arkham House imprint before the public eye while other Lovecraft books were in preparation.

Perhaps the "Derleth Vanity Press" innuendo may now be finally laid to rest. Perhaps not.

Something Near. $80.00

10. *The Opener of the Way,* by Robert Bloch. Arkham House, Sauk City, Wisconsin. 1945. pp. xi., 309. $3.00. 2065 copies. Jacket by Ronald Clyne.

The Opener of the Way was the first collection of Robert Bloch's short stories and, oddly enough, unintentionally became the springboard for the launching of Bloch's venture into the "psychological" horror area. From that direction, of course, eventually appeared *Psycho*, and the rest is history. But let Robert Bloch tell the story in his own words, as set forth in a recent letter to me:

> When *The Opener of the Way* was about to go to press I received a somewhat frantic letter from Derleth—incredible as it may seem today, he was worried then that the book might not be quite long enough to justify its $3.00 price-tag! And could I please come up with an extra story for immediate inclusion? After surveying the balance of my published material I wasn't able to find an additional yarn which satisfied me, so there was no alternative; I sat down and wrote the final story, *One Way to Mars.* It appeared in *Weird Tales* just prior to the appearance of the collection, I believe, and this hastily-written story, dashed out at Derleth's urgent insistence, became the very first major departure from my usual style and my first real venture into the "psychological" horror area. Unwittingly, Derleth had turned me around and launched me on a new orbit. Less than a year later, I began work on my first novel, *The Scarf*, and he, in no small measure, is to blame for everything that followed.

Bloch now considers "One Way to Mars," which was first published in the July, 1945 issue of Weird Tales, to be among his own personal favorite stories.

There is a small item, further recalled Bloch, peripherally connected with *Opener* that can now be cleared up for the first time. Derleth had made an error about Robert Bloch's birthdate; Bloch has written, on occasion, that Derleth identified the "blasted event" as occurring in 1914 on the dustwrapper of *The Opener*. He now acknowledges that he was wrong as to the occasion and recalls that Derleth actually perpetrated what Bloch refers to as "that base canard" in Derleth's introduction to the story "Enoch," which was written, at Derleth's request, for inclusion in the 1944 anthology *Sleep No More.* By the time that *The Opener of the Way* had appeared, Derleth had been corrected by Bloch, and the actual year of Bloch's birth, 1917, was used. It is interesting that this error, while minor, has always been one that troubled Bloch. As he facetiously remarked, "I don't mind being 100, but 103 is a little much."

There's yet an epilogue to this minor point: Bloch's recollection is still a bit faulty. The story that appeared in *Sleep No More* and carried the wrong birthyear in its introduction, was "The Mannikin," a tale of the Cthulhu Mythos, rather than "Enoch." In any event, both stories eventually appeared in *The Opener of the Way.*

The Opener of the Way. $100.00

11. *Witch House,* by Evangeline Walton. Arkham House, Sauk City, Wisconsin. 1945. pp. 200. $2.50. 2949 copies. Jacket by Ronald Clyne.

Witch House is a finely crafted and beautifully haunting novel of witchcraft.

The primary bibliographical significance in which we may be interested is that it was the first fantasy *novel* to be published by Arkham House. Of secondary significance is the fact that the book was still in print in the early 1970s, more than 26 years after having been originally published.

Notwithstanding the inability of the Arkham House edition to sell out with dispatch, the book had several other editions published elsewhere. A British edition was brought out by Skeffington in 1950, with some text added at the insistence of the publisher. A French edition, titled *La Maison*

des Sorcières, was published in 1954, followed by an American paperback edition in 1962. By 1973, though still in print at Arkham House, there was a movie deal brewing, which information Derleth used in pushing sales to dealers, by hinting at a potential rise in investment value due to the movie tie-in. I don't know if the movie was ever made, but the edition eventually sold out. Derleth's prediction came true; the book has increased in value since going out of print.

Witch House. $30.00

12. *"In Re: Sherlock Holmes"—The Adventures of Solar Pons*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1945. pp. xv., 238. $3.00. 3604 copies. Jacket by Ronald Clyne.

1945 marked the memorable introduction of a new imprint, Mycroft & Moran, which sprang into existence as a companion to Arkham House. The specialty of Mycroft & Moran was off-beat detective and mystery yarns, of which the first to appear was the collection of Sherlock Holmes pastiches entitled *"In Re: Sherlock Holmes"—The Adventures of Solar Pons.*

Derleth has written that the publication of the collection was urged upon him by Vincent Starrett and Ellery Queen, two heavyweights in their respective areas of expertise. Starrett, who wrote the introduction to *"In Re: Sherlock Holmes..."* was a literary scholar noted for his writings on Sherlock Holmes and Ambrose Bierce.

Why was the new imprint called Mycroft & Moran? Let Derleth tell you:

> The Mycroft & Moran imprint came straight out of the Holmes canon—from Mycroft Holmes, Sherlock's illustrious brother, and Colonel Sebastian Moran, the second most dangerous man in London. The house colophon—a deerstalker—was designed by Ronald Clyne.

This book has been twice reissued, although not by Arkham House, as *The Adventures of Solar Pons*, London: Robson Books (1975), 1st British edition, and as *Regarding Sherlock Holmes: The Adventures of Solar Pons*. New York:

Pinnacle Books (1974), 1st paperback edition. Until recently, it was the only Solar Pons title to be reissued by other publishers.

Nobody's Perfect Department: Jacques Barzun and Wendell Hertig Taylor have brutally commented in *A Catalogue of Crime:*

> The misunderstanding of Sherlock Holmes is apparent on every page of these attempts at pastiche, and perhaps sufficiently revealed in the name chosen for Holmes' would-be alter ego. Language, manners, and circumstances should fit, even when ridicule is intended, which this collection has no thought of.

On the other hand, no one has ever accused Barzun and Taylor of perfection. Otto Penzler includes the book as one of the *100 indispensable items* for a Holmes collector to possess. Not unlike the perpetration of an Arkham House collection, Penzler noted as to Sherlockiana: "To amass them [the 100 indispensables] requires only three things: fabulous wealth, infinite patience and divine intervention." Incidentally, five years ago, when his list appeared, Penzler valued the book at $50.00 as the cost of acquisition for the mystery/detective collector. Its value has increased. The book is not as expensive, however, as later Solar Pons offerings, due to its relatively large edition:

"In Re: Sherlock Holmes"—The Adventures of Solar Pons.
$75.00

13. *Green Tea and Other Ghost Stories,* by J. Sheridan Le Fanu. Arkham House, Sauk City, Wisconsin. 1945. pp. x., 357. $3.00. 2026 copies. Jacket by Ronald Clyne.

With the appearance of this collection of ghost stories by the master of the art, J. Sheridan Le Fanu, Arkham House took another direction in the selection of authors to be added to its publishing list. There was a divergence from the previous policy of publishing living authors, with the obvious exception of H.P. Lovecraft. Le Fanu had been dead for more than 70 years when *Green Tea* appeared.

The significance of *Green Tea*'s publication is that it was

the first collection of Le Fanu's ghost stories to be published in the United States, although he had been highly regarded overseas for many years. The tales were selected by Derleth to reflect the best work of the author, who was to the British Isles what Edgar Allan Poe was to America.

Long overlooked in this country, except perhaps for the title story, "Green Tea," which had been widely anthologized, publication of this book, in no small measure, was instrumental in reviving interest in the work of Le Fanu among connoisseurs of the supernatural.

Green Tea and Other Ghost Stories, $135.00

14. *The Lurker at the Threshold,* by H.P. Lovecraft and August Derleth. Arkham House, Sauk City, Wisconsin. 1945. pp. 196. $2.50. 3041 copies. Jacket by Ronald Clyne.

The genesis of *Lurker*, a major addition to the Cthulhu Mythos, was two unrelated story fragments, totalling approximately 1200 words and discovered by Derleth among H.P. Lovecraft's papers, which had been in the possession of Robert H. Barlow, Lovecraft's original executor. When Barlow died in Mexico by his own hand following a series of rumors in the United States as to his homosexual tendencies, which may have contributed to his departure, both physical and corporeal, Derleth obtained the papers and later became the owner of the contents of Lovecraft's estate.

Upon examination of the papers, he found outlines, notes and fragments of stories. Among the fragments were one entitled "The Round Tower" and another, apparently bearing no relationship to the first, but containing a discussion of an odd "rose window."

Derleth recalled:

> The possibility exists that the two sets of fragments were for different stories; yet they appealed to me as manifestly related and as possible to connect, and out of them I constructed and wrote *The Lurker at the Threshold*, which had nowhere been laid out, planned, or plotted by Lovecraft, but was evoked from his fragments and notes.

Notwithstanding the fact that the novel was virtually

written in full by Derleth, it carried a dual by-line, as did other "posthumous collaborations," either constructed or reconstructed by Derleth.

The Lurker at the Threshold. $75.00

15. *August Derleth: Twenty Years of Writing 1926-1946.* Arkham House, Sauk City, Wisconsin. 1946. pp. 20.

This was a small pamphlet, printed in wrappers, and prepared by the staff of Arkham House to commemorate the twentieth anniversary of August Derleth's initial appearance in print, April 1, 1946. It did not appear in the regular stocklist of Arkham House, but was given away free to subscribers.

Derleth supplied the prefatory comments, which could lead one to suspect that he had a more than passing interest in the preparation of the book, somewhat of a forerunner to *100 Books by August Derleth*, which was to be published in 1962.

I have never seen this item advertised for sale; therefore, the valuation placed on it is strictly a guess.

August Derleth: Twenty Years of Writing 1926-1946. $35.00

16. *The Hounds of Tindalos*, by Frank Belknap Long. Arkham House, Sauk City, Wisconsin. 1946. pp. 316. $3.00. 2602 copies. Jacket by Hannes Bok.

The year 1946 was, perhaps, the most prolific of years for Arkham House. No less than eight books were published under the imprint, not the least of which was *The Hounds of Tindalos.*

The title story was first published in the March, 1929 issue of Weird Tales, and complemented the other Weird Tales writers' offerings which were commanding the lion's share of the titles being published by Arkham House. Exceptions, as of 1946, were limited to Evangeline Walton and J. Sheridan le Fanu. The story, "The Hounds of Tindalos," was yet another tile in the Cthulhu Mythos mosaic.

Long was a close personal and professional friend of Lovecraft and, in his earlier years, was strongly influenced by him in the field of weird fantasy. His first published book was one of poetry, *A Man From Genoa and Other Poems*, published

by Recluse Press in 1926. As early as 1946, when *Hounds* was published, *A Man From Genoa* was described in Arkham House blurbs as "exceedingly rare." For anyone who's interested, remember that Chicago dealer who wants $2000.00 for a copy of *The Outsider*? He has a copy of *A Man From Genoa* for sale at $250.00. While not quite as outrageously priced as the former, he's been offering it for sale for more than five years at that price, so I don't believe there's any hurry if you're looking to acquire it. Take your time; it'll probably still be available five years from now.

The Hounds of Tindalos was Long's third book and, as was common with the early Arkham House collections that were published, marked the first time that all of his best work was available in book form.

The Hounds of Tindalos. $85.00

17. *The Doll and One Other*, by Algernon Blackwood. Arkham House, Sauk City, Wisconsin. 1946. pp. 138. $1.50. 3490 copies. Contents: The Doll and the Trod. Jacket by Ronald Clyne.

Derleth wrote of this book:

> Algernon Blackwood's last book. He wrote but one later short story, "Roman Remains," printed in Weird Tales for the anniversary issue of March, 1948, then reprinted in *Night's Yawning Peal,* edited by August Derleth.

This book was another departure from the coterie of Weird Tales writers so dominant in Arkham titles and whom Derleth again and again published. Indeed, it was becoming rather apparent that two diverse paths were being followed in the line-up of Arkham House talent.

One course being followed was that charted by the group of writers who had appeared on numerous occasions in Weird Tales, such as Lovecraft, Smith, Long, Bloch, Bradbury, Howard; the list is long. The other was the publication of more "literary" authors, particularly British, who were not regularly appearing in the United States.

Thus Algernon Blackwood, who only made two appearances in Weird Tales, had his last book, which happened also to be his first new book of stories in ten years, published in America. Neither of the stories in this book had previously been published.

The book, unfortunately, was somewhat apathetically received, since it remained in print for more than twenty-five years.

The Doll and One Other. $30.00

18. *The House on the Borderland and Other Novels,* by William Hope Hodgson. Arkham House, Sauk City, Wisconsin. 1946. pp. xi., 639. $5.00. 3014 copies. Jacket by Hannes Bok.

Among other notable aspects of this collection, it was packaged in the first four-color jacket prepared for use under the Arkham House imprint.

Adding to its rapidly expanding list of top-notch authors from the British Isles, Arkham House went all-out for this omnibus collection of four bizarre novels. Hodgson, who had died in 1918, was noted for his eerie tales of the sea.

The Bok dustwrapper alone is worth the price of admission, but the book, itself, one of the costlier items for the Arkham collector to obtain, is of mammoth proportion and was the first American appearance of the novels which comprised its contents.

Because of its size and impressive demeanor, the original price-tag reverted to $5.00, the same price initially demanded for Lovecraft's *The Outsider* and *Beyond the Wall of Sleep.*

The House on the Borderland and Other Novels. $175.00

19. *Skull-Face and Others,* by Robert E. Howard. Arkham House, Sauk City, Wisconsin. 1946. pp. x., 475. $5.00. 3004 copies. Jacket by Hannes Bok.

This collection bore the second four-color jacket prepared for an Arkham House book.

Not to be daunted by the exceptional proportions of *The House on the Borderland*, Derleth followed with another large volume, this time gathering the first major collection of Robert

E. Howard stories, most of which had originally appeared in Weird Tales. In Derleth's opinion (after allegedly rereading every one of Howard's stories to appear in either Weird Tales or Strange Tales), the stories collected represent the best work Howard did.

Derleth, in his introduction, was somewhat apologetic for not having included more Conan stories. However, it was Derleth's feeling which is, by the way, shared by others, that the younger Robert E. Howard was a more skillful writer "than the Robert E. Howard who created and exploited the popular Conan."

Howard was, first and foremost, a pulp writer and first-rate storyteller, to be read as entertainment. If the reader seeks "Literature," with a capital "L," from Robert E. Howard, he would do better elsewhere.

Notwithstanding the tremendous popularity of the Conan stories, which have been printed, reprinted, re-reprinted, pastiched and comicized (is that a word? If it wasn't, it is now), and, at this writing, recently released as a movie called "Conan the Barbarian," Derleth resisted the temptation to have Arkham House collect the Conan stories, despite numerous reader requests to do so. Derleth quipped:

> ...such a collection would almost have to be printed on blood-colored paper and be introduced to readers with appropriate thunder-claps, for if Howard liked anything better than a good fight, there is no evidence of it in his Conan stories.

Skull-Face and Others. $300.00

20. *West India Lights,* by Henry S. Whitehead. Arkham House, Sauk City, Wisconsin. 1946. pp. 367. $3.00. 3037 copies. Jacket by Ronald Clyne.

This book is the second and final collection of Whitehead's supernatural stories. You can refer to my commentary for *Jumbee*, if you need further prompting to dip into this group of tales for an evening's amusement.

The collection contains the first appearance of the interesting story "Williamson," later to be reprinted in

Magazine of Horror in the '60s. Evidently, during Whitehead's lifetime, every editor who saw it was too repelled to buy it.

West India Lights. $35.00

21. *Fearful Pleasures*, by A.E. Coppard. Arkham House, Sauk City, Wisconsin. 1946. pp. xiii., 301. $3.00. 4033 copies. Jacket by Ronald Clyne.

Derleth, who was experimenting to determine the ideal limitation for an edition, published several titles in editions of 4000-plus copies, of which *Fearful Pleasures* was one. The others were H. Russell Wakefield's *The Clock Strikes Twelve* and A.E. Van Vogt's *Slan*.

For him, 1946 was a year of publishing instruction and self-education. He finally learned, he wrote, what the average printing of an Arkham House edition should be. Not 4000, which, as previously noted, some books had run, but 2000, with occasional printings of up to 3000. Part of the problem, as well, was one of storage. Derleth's home was filled to the rafters with Arkham House stock, despite increasing sales. 1000 extra books to store, multiplied, makes an enormous difference in the quality of one's life style, especially if kept at home.

A.E. Coppard was another of the fine British fantasy authors to be signed into the Arkham House fold. Although Coppard wrote many short stories out of the genre, *Fearful Pleasures* purportedly collects all of his stories in the province of the weird and terrible, as selected by Derleth. He may have missed a few, since some fantasy was included in the Knopf collection published two years later as *The Collected Tales of A.E. Coppard.*

Fearful Pleasures. $30.00

22. *The Clock Strikes Twelve,* by H. Russell Wakefield. Arkham House, Sauk City, Wisconsin. 1946. pp. xi., 248. $3.00 4040 copies. Jacket by Ronald Clyne.

The Clock Strikes Twelve was a reprint, one of the few Arkham House titles to fall into that category, although it was the first American edition of what was an expanded collection. Therefore, if you collect Wakefield and you follow the flag, this

book can only qualify to be described as "1st thus."

First published in London by Herbert Jenkins Limited, in 1940, the edition contained fourteen stories and no introduction. Derleth added four stories and an introduction by Wakefield, "Why I Write Ghost Stories." An abridged collection with twelve stories was later published by Ballantine as *Stories From The Clock Strikes Twelve*. If you've read this far, I've probably told you more than you care to know about the printing history of this book.

Well, why does Wakefield write ghost stories? Are you ready for this? He believes in ghosts! Or at the least, in inexplicable psychic phenomena, which he claims to have personally experienced. Even if he didn't, his raison d'etre is sufficient; to bring upon his readers "the odd, insinuating little sensation that a number of small creatures are simultaneously camping on your scalp and sprinkling ice-water down your backbone." His stories are, in fact, pretty good.

The Clock Strikes Twelve. *$35.00*

23. Slan, by A.E. Van Vogt. Arkham House, Sauk City, Wisconsin. 1946. pp. 216. $2.50. 4051 copies. Jacket by Robert E. Hubbell.

This novel was the precursor of what was to have been a science fiction line of Arkham House. It was the first straight science fiction title, and the last, for a long, long time, to be published by Arkham House.

The spine of the dustwrapper is almost invariably lightened; therefore the presence of an unlightened spine will enhance the value of this desirable edition. The book is unaccountably scarce, considering its larger than usual edition, being the third of the 4000-plus runs that were to end Derleth's experiments with edition size. A possible explanation was the widespread North American popularity of A.E. Van Vogt, a Canadian by birth and a Californian by inclination.

Gerry de la Ree related to me that, in 1954, for his own use as a dealer, he compiled a list of the first forty Arkham House titles for the purpose of determining which items were then out-of-print. Of the first fourteen published, thirteen had gone out-of-print. The fourteenth, *Witch House*, not only was still in

print, but was destined to remain so for nearly twenty more years. In contrast, only two of the next twenty-six books published by Arkham House had gone out-of-print by 1954: *Slan* and Ray Bradbury's *Dark Carnival.* Therefore, it's obvious that, not only did *Slan* go out-of-print, it went out rather swiftly, a phenomenon which is reflected in the relatively hefty price one must now pay to acquire a copy.

Although *Slan* first appeared as a four-part serial in the September-December issues of *Astounding* in 1940, it was the first Van Vogt novel and the first Van Vogt publication in book form, the latter being a not uncommon trait shared with a number of Arkham House authors.

Arkham House aside, were you aware that there was a substantial gap (nearly 15 years) in Van Vogt's writing career when he became involved with L. Ron Hubbard and dianetics? Van Vogt headed the California operation and ran a Dianetics Center, conducting human behavioral experiments on approximately 3000 people, utilizing dianetics techniques. The Foundation went broke, Hubbard became involved with Scientology, a new concept with religious overtones, and Van Vogt wisely copped out and went back to writing.

Slan. $90.00

24. *Carnacki, the Ghost-Finder,* by William Hope Hodgson. Mycroft & Moran, Sauk City, Wisconsin. 1947. pp. 241. $3.00. 3050 copies. Jacket by Frank Utpatel.

The second book to be published under the Mycroft & Moran imprint, *Carnacki* was the first venture into the area of the supernaturally-oriented detective. It was certainly not to be the last, as witnessed by later appearances of Miles Pennoyer in Margery Lawrence's *Number Seven Queer Street,* Seabury Quinn's psychic detective, Jules de Grandin, in *The Phantom-Fighter* and M.P. Shiel's Prince Zaleski in *Prince Zaleski and Cummings King Monk.*

Carnacki, the Ghost-Finder is an unusual cross-over, in the sense that it is also Queen's Quorum No. 53, one of the original 106 books published since 1845 deemed most important, by Ellery Queen, in the history of the Detective-Crime short story. The entry of *Carnacki* into the detective's Hall of Fame, as it

were, was based upon three factors: 1) historical significance; 2) quality of literary style and originality of plot; and 3) rarity/scarcity of the first edition, all of which criteria were met by this book.

In justifying this selection, Queen wrote:

> Carnacki, a "ghost-breaker" after Houdini's own heart, investigates haunted houses and similar phenomena, applies the technique of detection (bolstered by skepticism and a good camera), and arrives in some of the stories at perfectly natural solutions to supernatural mysteries. The book was not published in the United States until thirty-four years later (Sauk City, Wisconsin: Mycroft & Moran, 1947). The American edition is important because it contains three stories, discovered by August Derleth, which are not included in the English first edition.

Thus, the Arkham House edition is as desirable, if not more so, than the English, which was originally published in 1913 by the London house of Eveleigh Nash.

Carnacki, the Ghost-Finder. $70.00

25. *This Mortal Coil*, by Cynthia Asquith. Arkham House, Sauk City, Wisconsin. 1947. pp. 245. $3.00. 2609 copies. Jacket by Ronald Clyne.

According to August Derleth: "This jacket received the distinction of being ranked among the top 50 jackets of all the books published during the year." Upon that proud note, Arkham House appeared to be well on its way to inclusion among the quality publishers of the time. Unfortunately, a drought emerged among fantasy aficionados, and interest began to seriously wane from the heights to which it had previously and fleetingly ascended.

The lapse in interest, unhappily, corresponded with Derleth's decision to publish more titles, leading to his stockpiling books and eventually remaindering them at ridiculously low prices to dealers, among such remaindered items being *This Mortal Coil*. Undaunted by adverse sales, Derleth bravely continued to publish the finest in fantasy.

Lady Cynthia Asquith, moreover, was but another of the

fine British authors who fell into the "literary" category added to the Arkham House catalog. She was initially a bit difficult to work with from Derleth's standpoint, being, as she was, noble, and dealing with a colonial, of all things. She was a king-sized pain in the ass until she learned that Derleth's great-grandfather had been a French count, after which her cooperation improved considerably. The gap between peer and commoner having been breached, the two, thereafter, got on well together.

Although the Arkham House edition was slow in sales, Lady Asquith's popularity in England led to *This Mortal Coil* being published by J.M. Barrie in 1951, the British edition being retitled *What Dreams May Come*. Not only, however, were two Arkham House stories omitted from the British collection and one new story added, but, in several cases, the stories themselves were revised.

This Mortal Coil. $40.00

26. *Dark of the Moon: Poems of Fantasy and the Macabre*, edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1947. pp. xvi., 418. 2634 copies. Jacket art: a photograph by Smith-Wollin Studios; lettering by Frank Utpatel, later redesigned by Gary Gore.

While, as I previously advised the reader, the Arkham House collector doesn't generally have to be concerned with dustwrapper states, we have here the proverbial exception. Aside from changes that occurred with the Lovecraft reprints, which I don't count, this book had the distinction of having had two dustwrapper states, the only Arkham House title in which this phenomenon occurred.

The first state dustwrapper had green lettering executed by the Wisconsin artist Frank Utpatel, listed the book's price at $3.00 and is rare and difficult to come by. The jacket was later redesigned by Gary Gore who, from 1959 on, became increasingly more active in working with Derleth on Arkham House covers. The second state dustwrapper had lettering in white and orangy-gold by Gore, repriced the book at $3.50 and probably emanated from that period of time. The reason for the switch was the destruction of a large number of Utpatel jackets

by silverfish during storage.

This omnibus compilation of verse covered the spectrum of offerings from more familiar Arkham House authors such as Lovecraft, Smith, Howard, Long, Drake and Derleth himself to more mainstream names such as Rossetti, Blake, Coleridge and Poe, all of whom had experimented in the fantastic, some, of course, more than others.

Be careful on this one. The presence of the first state dustwrapper makes a great deal of difference in price. If buying by mail, be certain to get a precise description of the colors and letterer before paying the price. Oddly, many dealers are unaware of the distinction, so deception may be unintentional. Recently, I acquired a copy at what I considered to be a bargain price, even with the second state dustwrapper. Because of the price, I had assumed that I was purchasing the later, more common item and didn't further inquire. I was surprised and delighted to open the package and discover that I had bought a copy with Utpatel lettering and colors.

Dark of the Moon (1st state jacket).	$80.00
Dark of the Moon (2nd state jacket).	$45.00

27. *Dark Carnival*, by Ray Bradbury. Arkham House, Sauk City, Wisconsin. 1947. pp. 313. $3.00. 3112 copies. Jacket art by George Burrows; the first photograph montage for a book under the Arkham House imprint.

Dark Carnival was, as was becoming Arkham House's hallmark, the author's first book, collecting many stories that had first appeared in the pages of Weird Tales. Although the size of the edition was not exceptionally scant, the book, due to Bradbury's following and the quality of the work, quickly went out-of-print and has since commanded ever-increasing high prices.

Bradbury wrote me the following about *Dark Carnival* and August Derleth:

> Needless to say he [Derleth] was a sympathetic editor and went through the usual nonsense from me, a young writer, afraid that people would think the name Ray was too frivolous, so I debated changing my name to Douglas

Bradbury (my middle name). Augie finally said, for God's sake, relax. You were christened Ray, not Raymond, so go with it! People will get used to it!

Also, one of the original titles for the collection was something like *A Child's Garden of Death* or *A Child's Garden of Murder*. Bad, yes? I'm glad I finally hit on *Dark Carnival.*

Oh, yes, *Dark Carnival.* That was supposed to be a long story about an evil carnival which arrived in a small town late one October night. I never finished the story, at that time, so the book came out minus its title story!

The title story later became a screenplay *Dark Carnival*, for Gene Kelly. When Kelly couldn't get the money to direct the screenplay, I took it and spent two years writing it into novel form. The novel, when finished, had a new title....

You guessed it.

Something Wicked This Way Comes!

Notwithstanding the collector's valuation of the book, its value must also be measured in terms of its contents. Stephen King, in *Danse Macabre*, says it all about Bradbury and *Dark Carnival*:

> His best work, from the beginning, has been his fantasy . . . and his best fantasy has been his horror stories. As previously mentioned, the best of the early Bradbury was collected in the marvelous Arkham House collection *Dark Carnival*. No easily obtainable edition of this work, the *Dubliners* of American fantasy fiction, is available. . . . Included are such short Bradbury classics of gut-chilling horror as "The Jar," "The Crowd," and the unforgettable "Small Assassin."

No small praise, indeed, considering the source!

Arkham House trivia time: David Aronovitz, an avid collector of Arkham House, wrote me:

> I have read somewhere recently, it's pathetic that I can't remember where, that the publication date of Bradbury's *Dark Carnival* was October, 1947. While this may indeed be correct, the book itself was in complete form and ready to go in May of 1947. I have a copy inscribed to A.E. Van Vogt by Bradbury in which he dates it May 8, 1947.

Needless to say, the current market price for *Dark Carnival* does not necessarily apply to the market value of the copy described by Aronovitz.

Copies in fine condition are becoming increasingly difficult to locate, and the price is increasing for copies in *any* condition, as long as the dustwrapper is available, reasonably intact and not a total rag.

Dark Carnival. $300.00

28. *Revelations in Black*, by Carl Jacobi. Arkham House, Sauk City, Wisconsin. 1947. pp. 272. $3.00. 3082 copies. Jacket by Ronald Clyne.

Revelations in Black was another of the books selected by the English publisher Neville Spearman to be reprinted as part of its Arkham House list. The quality of the yarns is excellent.

Again the appearance of this collection marked the first book publication of still another somewhat neglected Weird Tales writer. Jacobi, while not a prolific writer, is notably true to background detail and atmosphere in his stories.

The title story, which led off the publication, if not the first vampire story ever to be published in Weird Tales, was one of the best.

Revelations in Black. $45.00

29. *Night's Black Agents*, by Fritz Leiber, Jr. Arkham House, Sauk City, Wisconsin. 1947. pp. x., 237. $3.00. 3084 copies. Jacket by Ronald Clyne.

In addition to the cadre of Weird Tales writers from whom so much of the early Arkham House list derived there were several others whom August Derleth showcased who did not have a strong identification with Weird Tales. Among these was the youthful Fritz Leiber, Jr., whose first collection of fine stories, *Night's Black Agents,* had appeared, in their original form, between the pages of Unknown, Weird Tales' only serious competitor in terms of quality, under, at that time, the firm editorial reins of John W. Campbell.

A.E. Van Vogt's *Slan* had been reprinted from Campbell's other publication, Astounding Science Fiction, as, it has been

previously pointed out, the first step in broadening the Arkham House base to include science fiction as well as fantasy in the line. Derleth enthusiastically and prematurely announced that Leiber's novel *Gather, Darkness!*, another Astounding reprint, was to follow in the series of novels of the fantasy and macabre to be published by Arkham House. Alas, the novel was released to Pellegrini & Cudahy, a New York publisher with whom Arkham House later briefly associated, who published the book in 1950, earlier than Arkham House could have brought it out.

Consequently, Arkham House returned to its primary genre, fantasy, withdrawing from the growing competition for the science fiction market among the trade publishers, who had discovered that there was money to be made from science fiction fans. The point had been made through the emergence of such more or less short lived specialty publishers as Gnome Press, Shasta Press and Fantasy Press. New York's interest, however, was the beginning of the end for the pioneer publishers in the field who were unable to compete with the mass marketing and distributing techniques of the major trade publishers such as Doubleday, who still publish extensively in the field.

Arkham House also had a contract with Leiber to publish *Conjure Wife*, but, as with *Gather, Darkness!,* released it to Twayne for earlier publication. Leiber has advised me of his dissatisfaction with the Twayne edition. "I'd have been happier if *Conjure Wife* had first been printed by Arkham House," he wrote me. "It would have worked out better in the long run—for me and also for Arkham."

Of further bibliographic interest is the fact, according to what Derleth told Leiber, that *Night's Black Agents* was the first Arkham House book to sell to the paperbacks (Ballantine Books, circa 1960) and bring Arkham House some financial return, 50%, in that fashion. Leiber believes that Arkham House released *Slan* and *Dark Carnival* back to Van Vogt and Bradbury before their paperback sales, the latter appearing as *The October Country.*

Night's Black Agents. $90.00

30. *The Arkham Sampler.* 1948. Volume One. Numbers One, Two, Three and Four. Published Winter, Spring, Summer and Autumn, 1948. Arkham House, Sauk City, Wisconsin. 1948. Each issue: pp. 100. $1.00. 1200 copies. The cover design was prepared by Ronald Clyne and printed in alternating colors for the eight quarterly issues published during 1948 and 1949.

The Arkham Sampler was a periodical devoted primarily to matters of a fantastic nature, publishing not only fiction and poetry, but letters, articles and bibliographical data. Unfortunately, Derleth began the ill-fated venture in a falling market, coupled with a period of swiftly rising production costs, a disastrous combination. While the 1948 Samplers at least made back their costs, the second four publications in 1949 failed to recoup costs, and the magazine was axed from the Arkham House production schedule.

In August, 1952, Derleth still had 1948 *Arkham Samplers* in stock and was offering them at $5.00 for the set of four. In early 1961, however, there were some eighty-one odd copies left of both the 1948 and 1949 *Samplers* which Derleth offered to remainder to Gerry de la Ree at 18¢ per copy.

The Arkham Sampler (1948). Each $25.00. The set $90.00

31. *The Travelling Grave and Other Stories,* by L.P. Hartley. Arkham House, Sauk City, Wisconsin. 1948. pp. 235. $3.00. 2047 copies. Jacket by Frank Utpatel.

L.P. Hartley was an author not known primarily for his fantasy work, although his ghost stories have been compared favorably with those of Henry James. *The Travelling Grave,* the only Arkham House collection of Hartley's work, was his first American collection of strictly fantastic tales to be published. His two British collections, published earlier, *Night Fears* and *The Killing Bottle and Other Stories*, both contained crime stories, as well as mystery and weird.

The publication of this book was the seventh in the series of books by British writers in the genre of the macabre to be published by Arkham House. It was, of course, later followed by many, in keeping with what was now established Arkham House policy of alternating publication of the British literati with the more down-to-earth American pulp writers.

The Travelling Grave and Other Stories. $50.00

32. *The Web of Easter Island*, by Donald Wandrei. Arkham House, Sauk City, Wisconsin. 1948. pp. 191. $3.00. 3068 copies. Jacket by Audrey Johnson.

This book, Wandrei's second Arkham House appearance, was his first published novel and the fourth in the series of novels to be published by Arkham House.

Written by Wandrei a number of years before its eventual publication, he had submitted it in manuscript form to H.P. Lovecraft for endorsement, as it, in the opinion of some present researchers, belonged to Lovecraft's "Cthulhu Mythos." The book is absent from Lin Carter's bibliography of the Mythos, although recognized as such by Donald H. Tuck in *The Encyclopedia of Science Fiction and Fantasy.*

Lovecraft wrote of the novel, according to the jacket blurb:

> You will like this novel—especially the poetically cosmic second half, one chapter of which is a masterpiece of underground horror.

The Web of Easter Island was not, however, overwhelmingly received by the Arkham House readership. In 1971, some 23 years after its publication, the book was still in print.

The Web of Easter Island. $40.00

33. *The Fourth Book of Jorkens*, by Lord Dunsany. Arkham House, Sauk City, Wisconsin. 1948. pp. 194. $3.00. 3118 copies. Jacket by Ronald Clyne.

Lord Dunsany, whose 1952 book, *The Little Tales of Smethers*, a collection of 26 crime and detection stories destined to become Queen's Quorum No. 109, was at his best when writing in the fantasy genre. Like Lady Cynthia Asquith, a true member of the British nobility, he nevertheless had a number of diverse interests, the foremost of which was writing, although the greater part of his life had been spent in sport and in the British army, for which he had been prepared at Sandhurst, the English equivalent of West Point.

The Fourth Book of Jorkens, while the first collection of Dunsany to be published by Arkham House, was the fourth collection of Joseph Jorkens' fantastic tall tales. Dunsany's wit and style, exemplified by the surprisingly modern dialogue and circumstances which characterize the stories, is very appealing.

Any reader of this book, who collects Arkham House for the sake of collecting only, and has somehow overlooked or failed to read Dunsany, should rectify his error at once. To me it is strange, considering the quality of his work, that Derleth didn't contract with Dunsany for at least one other book. Perhaps it was due to prior contractual commitments on both sides, or a preference by Dunsany for British publication. *The Little Tales of Smethers* contained much fantasy among the "detection" stories and would have been a memorable addition to the Mycroft & Moran imprint, if such a contract could have been arranged.

The Fourth Book of Jorkens. $45.00

34. *Roads*, by Seabury Quinn. With illustrations by Virgil Finlay. Arkham House, Sauk City, Wisconsin. 1948. pp. 110. $2.00. 2137 copies. Jacket by Virgil Finlay.

Roads bears the distinction of being Arkham House's first illustrated book. Gerry de la Ree has provided me with the following short article which, with some editing, is set forth in its entirety and was specifically written for this book.

The Drawings for *Roads*
by Gerry de la Ree

The following is an excerpt of relevant material contained in letters from Derleth to Finlay which I borrowed from Lail Finlay to piece together the sequence of events.

Seabury Quinn's "Roads" appeared in the January, 1938 issue of *Weird Tales* with one illustration by Virgil Finlay. Ten years later, Quinn sold August Derleth on the idea of publishing the story in book form and suggested Finlay handle the illustrations.

Derleth first contacted Finlay in regard to this on May 19, 1948. He said he was contemplating a 2000-copy edition

of the book for the holiday trade (since it was a Christmas story), and that both he and Quinn felt Finlay was the obvious illustrator. Derleth then supplied about 300 words of suggestions from Quinn as to the three full-page and two smaller drawings to be used.

Derleth told Finlay he thought his budget would stand about $150 for the job, which would also include a drawing for the dust wrapper. He stressed that Quinn's suggestions need not be followed and promised payment on delivery of the work.

On the reverse side of this letter, Finlay, in longhand, inscribed the terms he had requested in responding on May 25: $150, no visuals, no roughs; six autographed copies of the book; retention of originals and all rights save those of book and promotions.

Derleth replied on May 27 stating that he felt Finlay's terms were eminently reasonable. He requested the work be in his hands by August 1, at the latest. Under separate cover he sent Finlay copies of *The Doll and One Other* by Algernon Blackwood, a recent Arkham publication, and *The Beautiful Vampire*, a 1927 book by Theophile Gautier, stating that he assumed *Roads* would be in exactly the same format as one of these two, probably the Gautier.

Finlay replied on June 23 and promised the drawings by August 15. Famed for his failure to meet deadlines, Finlay wrote Derleth on September 1 to ask for an additional week to complete the job. He complained that the unseasonably hot weather had kept him from completing his work. Derleth replied on September 3 saying he sympathized with Finlay as to the heat, and that he also found it impossible to work and had spent 3-4 hours every afternoon soaking in the Wisconsin River.

On November 30, Derleth wrote Finlay and told him 12 copies of *Roads* were being shipped to him that day. He added that everyone at his end liked the book's appearance and were confident their readers would respond with enthusiasm. Derleth noted that 2100 copies had been printed, and that he did not expect them to last long, since almost 500 had already been subscribed before publication.

It was a prediction that was not to be correct since, some seven years later, Derleth was selling copies of the book to dealers for 50¢ apiece. The total press run, as stated in *Thirty Years of Arkham House*, was 2137.

Finlay's drawings followed almost to the letter the suggestions laid out originally by Quinn. The five interior drawings were purchased in 1969 by Gerry de la Ree, while

the dust wrapper went to Steven Leventhal, now of Valley Stream, N.Y.

As a result of the glossy stock used for the dustwrapper, every copy that I have ever seen has some rubbing of the black ink. An unrubbed copy should command a special premium which should be paid without a second thought.

Roads. $60.00

35. *Genius Loci and Other Tales*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1948. pp. 228. $3.00. 3047 copies. Jacket by Frank Wakefield.

In 1933, Clark Ashton Smith published a 30 page collection of six of his fantasy stories under the title of *The Double Shadow and Other Fantasies*. The collection consisted of "The Double Shadow," "A Night in Malneant," "The Maze of Maal Dweb," "The Willow Landscape," "The Devotee of Evil," and "The Voyage of King Euvoran." These stories were Smith's favorites at the time, and the collection is now rarer than any other of the Arkham House titles. In 1951, when *The Dark Chateau* was published, Derleth, as a favor to Smith, informed Arkham House readers that copies of *The Double Shadow and Other Fantasies* were available for $1.00 direct from Smith.

The first two stories were reprinted in *Out of Space and Time*, Smith's first Arkham House collection. "The Maze of Maal Dweb" appeared in *Lost Worlds*, Smith's second Arkham House collection. Appearing in *Genius Loci*, the third collection, was "The Willow Landscape." Eventually, the last two stories were collected in the 1960 publication, *The Abominations of Yondo*, thus completing a cycle which had begun nearly thirty years before.

The 3047 copy edition of *Genius Loci*, according to Roy Squires, Smith's onetime literary executor, was in print for many years; this was the reason, surmised Squires, that caused *The Abominations of Yondo,* 12 years later, to be printed in an edition of only 2005 copies. There may have been other reasons which will be explored in my commentary about *The Abominations of Yondo*.

After Smith's death, his widow married Frank Wakefield,

the artist who executed the art for *Genius Loci*'s dustwrapper.

Genius Loci. $85.00

36. *Not Long For This World*, by August Derleth. Arkham House, Sauk City, Wisconsin. 1948. pp. x., 221. $3.00. 2067 copies. Jacket by Ronald Clyne.

This collection of Derleth's weird stories contains some 32 tales and a foreword. When reprinted by Ballantine in a paperback edition in 1961, the contents were trimmed to 22 stories, presumably, but not necessarily, the best stories contained in the original.

The collection is uneven, perhaps by design, as it includes material which spans Derleth's career in the genre over a 20 year period, from his youthful scribblings to more polished later work. Much of the material contained in the collection is, Derleth has admitted, no better than mediocre. The great majority of the stories, not surprisingly, first appeared in Weird Tales.

I strongly question the present-day readability of most of the book. However, if you collect Arkham House or Derleth, you've got to have it on your shelf.

Not Long For This World. $65.00

37. *The Arkham Sampler.* 1949. Volume Two. Numbers One, Two, Three and Four. Published Winter, Spring, Summer and Autumn, 1949. Arkham House, Sauk City, Wisconsin. Each issue: pp. 100. $1.00. Winter, 2000 copies; Spring, Summer and Autumn, each 1200 copies.

The Winter, 1949 issue of *The Arkham Sampler* was a special science-fiction number, which explains the additional copies in the edition. In 1961, when Derleth was remaindering his last 81 copies of the 1948 *Samplers* at 18¢ per copy, 32 of the copies were the Winter issue.

The Arkham Sampler (1949). Each $22.50 The set $80.00

38. Something About Cats and Other Pieces, by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1949.

Illustrated. pp. ix., 306. $3.00. 2995 copies. Jacket by Ronald Clyne.

The end of the first decade of Arkham House's existence ostensibly ushered in the fourth and final collection of the writings of H.P. Lovecraft. *Something About Cats* consisted of revisions, essays, poetry, notes, drafts and appreciations of Lovecraft in a conglomerate volume that threw together all of the unpublished miscellany in Derleth's files.

A minor addition to the Lovecraft compendium, it nevertheless ranks as a companion volume to *Marginalia* and is obviously worthwhile to the Lovecraftian student and a necessity for either the Lovecraft or Arkham House collector.

Except for the *Selected Letters* series, this book was intended to be the last to present previously unpublished material and, in effect, was Lovecraft's last hurrah. This intention did not ultimately prove to be the case, as witnessed by *The Dark Brotherhood* (1966), *The Shuttered Room* (1959) and *The Survivor* (1957), the last another posthumous collaboration with Derleth.

Something About Cats and Other Pieces. $125.00

39. *The Throne of Saturn*, by S. Fowler Wright. Arkham House, Sauk City, Wisconsin. 1949. pp. 186. $3.00. 3062 copies. Jacket by Ronald Clyne.

The Throne of Saturn was actually a reprint of *The New Gods Waken*, published by Jarrolds in 1932, although, as the first American edition, it added two stories. According to George Locke of Ferret Fantasy, there are at least two totally different dust wrapper designs for *The New Gods Waken.*

The author, writing as Sydney Fowler, was a more prolific writer of whodunits than in the genre of the weird. *The Throne of Saturn* consists, in Wright's words, of "... all I have written of this order, of less than volume length, during the past thirty years, which I regard as worth reprinting." Not surprisingly, Arkham House here again published the first collection of an author's work in the field to appear in America.

In case you're wondering what Jacques Barzun and Wendell Hertig Taylor had to say about Sydney Fowler and his mysteries in *A Catalogue of Crime* (you remember them and

their kind words about Derleth's *"In Re: Sherlock Holmes"*), here it is:

> [Wright] wrote some forty stories of adventure and mystery, marked by loose plotting and writing and nonexistent characters. The earliest tales were the least slapdash—e.g. *The Case of Anne Bickerton* (also *Rex vs. Anne B., The King Against Anne B.*) (1930) and *The Bell Street Murders* (1931).

During the summer of 1955, Derleth was remaindering copies of *The Throne of Saturn* at 50¢ each. Not to mislead you into believing that there might have been a direct relationship between Wright's abilities as a writer (or lack of abilities per Barzun and Taylor) and the failure of his book to sell well, other titles which were being offered in the same announcement by Derleth at remainder prices were *Carnacki, the Ghost-Finder, Night's Black Agents* and *West India Lights*.

Actually, the collection, while not the best that Arkham House ever printed, isn't too bad.

The Throne of Saturn. $25.00

40. *A Hornbook for Witches,* poems by Leah Bodine Drake. Arkham House, Sauk City, Wisconsin. 1950. pp. 70. $2.10. 553 copies. Jacket by Frank Utpatel.

Originally, August Derleth had no books scheduled for publication in 1950. *A Hornbook for Witches* was, in all probability, a vanity or, at best, a subsidized publication, if one can distinguish the two. Derleth made his views clear on the subject when he said that, in essence, the purpose and expectation of making a profit from the publication lifts it from the realm of the vanity press. Was he temporizing due to the great number of his own books published by Arkham House? You be the judge.

Roy Squires has pointed out to me that subsidized publications were not unheard of at Arkham House; indeed, Derleth acknowledged, in *Thirty Years of Arkham House,* that three such subsidized books were published. There were, undoubtedly, more. However, Derleth either purposely or mistakenly misstated the actual facts when he said that "all

three earned their subsidies, and earned their authors royalties in full."

Subsidies, perhaps, accounted for certain books being published without prior announcement and well ahead of a number of others which had been previously announced. It may also account for some books having gone out-of-print surprisingly fast, while others languished in-print for years; the author simply took his reimbursement in copies of the book. Nevertheless, no matter how many copies Derleth had to begin with, as late as June, 1953, there were still copies of *A Hornbook for Witches* in print at Arkham House, although in a limited number.

In any event, the story goes that Ms. Drake approached Derleth and requested that a book of her poetry be published by Arkham House, one that would contain a great many more poems than were contained in the 1947 anthology *Dark of the Moon*. Derleth refused except on the condition that she bear the cost, to which she agreed. After publication of *A Hornbook for Witches*, Drake received back about 300 copies as her share of the enterprise. Thus, the rarity of the book is explained, as only 253 were available for distribution by Arkham House directly to its dealers and subscribers.

It's uncertain what became of Drake's 300 copies, although many may have been given or sold to her friends and neighbors. Lin Carter once told me that he was, some years ago, in a small bookshop in a midwestern city and saw Drake toting a shopping bag overflowing with copies of *Hornbook* which she was autographing and selling for $1.50 per copy. The story has the ring of truth since Leah Bodine Drake, at the time the book was published, worked for the Evansville, Indiana *Courier*. Carter, lacking the foresight that we all acquire through hindsight, failed to buy any copies. He later spent $450.00 for one in less than perfect condition, as it was the last book needed to complete his Arkham House collection.

There are few copies around, and copies are really hard to come by; in order to acquire one, expect to pay dearly for the privilege. The market price greatly exaggerates the worth of the book; it is valuable only to the Arkham House completist. Its literary value is minimal. I may have missed some, but the last copy I saw offered for sale had a price tag of $550.00. The

price can probably be shaded a bit, since a dealer's discount is usually available on a purchase of that magnitude, although not necessarily on an exceptionally difficult item such as this. My current price is merely an educated guess of the price a seller would accept if it were offered.

A Hornbook for Witches. $500.00

41. *Memoirs of Solar Pons*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1951. pp. xxii., 245. $3.00. 2038 copies. Jacket by Frank Utpatel.

Our old friends Barzun and Taylor view *Memoirs of Solar Pons*, the second Solar Pons collection and third Mycroft & Moran publication, as "a better try." They further comment, perhaps rightfully:

> Two or three of the tales have a portion of authentic Baker Street atmosphere, which the author means to suggest rather than duplicate. But in several instances—e.g. the railway doings in The Adventure of the Lost Locomotive—the author's lack of familiarity with English ways and terminology is painful.

One memorable feature of the book is the introduction by Ellery Queen, although a variant copy of the book has been mentioned to me by the collector who owns it. His copy, while signed by August Derleth, lacks the introduction. First binding state? Do others exist in this form? Anybody's guess. The possibility exists that the printer ran out of these pages when putting together the last of the final 38 copies that were bound. Perhaps it was an early proof copy. Derleth may have discovered the fault, signed the copy and given it to a friend, since, in its present state, incomplete, the book would have been unsaleable.

This book was the only Arkham House publication that was plated for use as a selection of the Unicorn Mystery Book Club. All other Arkham House books were typeset and broken down after printing. Interesting query—does that render the UMBC edition a first edition, second binding state? I don't think so; you may disagree.

Memoirs of Solar Pons. $85.00

42. *The Dark Chateau,* poems by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1951. pp. 63. $2.50. 563 copies. Jacket by Frank Utpatel.

The Arkham House dustwrapper blurbed, upon the publication of this slender volume of Smith's poetry:

> A new book of poems by Clark Ashton Smith is a literary event to the ever-growing body of those readers who recognize in Smith one of the foremost fantaisists of our time.
>
> Lovers of good poetry will turn to Smith's verse with lasting delight. Eschewing obscurity, scorning incoherence, Clark Ashton Smith writes of the mystical and strange, of the worlds of the mind and the heart so near and yet so far from so many people in our time.

There is an inexorable intertwining between this book and *Selected Poems,* published in 1971, ten years after Smith's death. The manuscript for *Selected Poems*, consisting of more than 500 poems, was actually submitted to Arkham House in December, 1949, but, although *Selected Poems* was often announced as forthcoming, the actual publication was continually deferred because Derleth believed its price would be prohibitive, and that sales would be insufficient to pay for the book's production. In essence, *The Dark Chateau*, published twenty years earlier than *Selected Poems*, was a supplement volume, although some duplication appears. The major portions of the poems contained in *The Dark Chateau* were composed *after* 1949.

Although this collection, at 563 copies, was one of the more limited Arkham House productions, the book didn't go out-of-print until April 20, 1960, when Derleth sent the last two copies to Gerry de la Ree. Remarkable! It took nine years, at a list price of $2.50, to sell about 550 copies of a Clark Ashton Smith book. No wonder Derleth had been reluctant to publish Leah Bodine Drake, notwithstanding the fact that she was a Pulitzer Prize winning poet.

The Dark Chateau. $250.00

43. *Three Problems for Solar Pons,* by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1952. pp. vii., 112. $2.50. 996 copies. Jacket by Ronald Clyne.

Three Problems was an interim collection, the third and now the scarcest of the Solar Pons series (and most expensive!). All of the stories were later collected in *The Return of Solar Pons*, published in 1958.

Three Problems For Solar Pons. $150.00

44. *Tales from Underwood*, by David H. Keller. Published for Arkham House by Pellegrini & Cudahy, New York. 1952. pp. vii., 322. $3.95. 3500 copies. Jacket by Ronald Clyne.

The first book of Keller's stories to be published by Arkham House, *Tales from Underwood* was a noted departure from the norm. Not only did it combine science fiction, fantaisiste, and psychiatric stories, it was an attempt by Derleth to change printers and his distribution capabilities from Wisconsin to New York City.

Pellegrini & Cudahy had previously published a number of August Derleth's science fiction and weird anthologies and was, in 1952, the year that *Tales From Underwood* appeared, publishing the Derleth-edited *Beachheads in Space*. The short-lived joint publishing venture between Arkham House and Pellegrini & Cudahy produced only two books: *Tales From Underwood* and *Night's Yawning Peal*. The arrangement did not work out satisfactorily and was quickly terminated.

The severance was probably not without bloodshed, for Pellegrini & Cudahy thereafter published only one more of Derleth's popular anthologies, *Worlds of Tomorrow*, which appeared in 1953 and might have been published as the last leg of the contractual arrangement between Pellegrini & Cudahy and Derleth personally.

Tales From Underwood. $40.00

45. *Night's Yawning Peal: A Ghostly Company*, edited by August Derleth. Arkham House: Publishers, with Pellegrini & Cudahy, New York. 1952. pp. viii., 280. $3.00. 4500 copies. Jacket by Robert Crane.

Second printing. $3.50. Date and quantity unknown.

Night's Yawning Peal was the second of the two Arkham House books published by Pelligrini & Cudahy in 1952 and was to be the last gasp of the ill-fated joint publishing venture between the two.

The book itself is notable, in a literary sense, in that it contains the last short story written by Algernon Blackwood, "Roman Remains." The story first appeared in the March, 1948, Anniversary issue of Weird Tales. Blackwood did not live to see the republication in the Derleth anthology, having died December 10, 1951. Reprinted for the first time since its debut in *Beyond the Wall of Sleep* was Lovecraft's short novel *The Case of Charles Dexter Ward.*

The book is also bibliographically important for the reason that Derleth consistently denied that *Night's Yawning Peal* had had a second printing, a phenomenon that would have been contrary to his stated philosophy of declining to reprint any books other than Lovecraft's. Yet, even as I write this, I have before me a copy of the front dustwrapper flap for the book, with the imprint: "SECOND PRINTING $3.50." The copy was provided to me by Stuart Schiff, editor-publisher of Whispers Press, who owns the original, together with a copy of a letter from Derleth which stated: "There was no second printing of *Night's Yawning Peal.*" I wonder if Derleth was the innocent victim of a fast one pulled by his co-publisher, or merely the victim of a faulty memory.

Night's Yawning Peal.	(First Printing)	$60.00
	(Second Printing)	$10.00

46. *The Curse of Yig*, by Zealia B. Bishop. Arkham House, Sauk City, Wisconsin. 1953. pp. 175. $3.00. 1217 copies. Jacket by Ronald Clyne.

H.P. Lovecraft, as most aficionados are aware, during his lifetime, was not financially secure. His writings were not widely accepted and his remuneration meager. As part of his income-producing endeavors, he was forced to revise the works of others, often unacknowledged collaborations, for which he received little or no recognition and insignificant sums of money.

Zealia Bishop was one of the writers upon whose output

Lovecraft performed major surgery in order to render it publishable. Indeed, the title story, "The Curse of Yig," which appeared in Weird Tales in November, 1929, was born with but a wisp of an idea provided to Lovecraft by Bishop. His "revision" consisted of literally writing, not rewriting, the story in full, for which endeavor he received no author's credit at all. The other two stories in the collection were also "revised" by Lovecraft, but not as severely as "The Curse of Yig."

All three stories in the volume, "The Curse of Yig," "Medusa's Coil," and "The Mound" are considered to be genuine contributions to the Cthulhu Mythos, as were several stories "revised" for Hazel Heald, among which was "The Horror in the Museum." Certainly, it is not surprising to have them so accepted, given the major contribution of Lovecraft himself to the stories.

This was the only book published by Arkham House in 1953.

The Curse of Yig. $75.00

47. *The Feasting Dead*, by John Metcalfe. Arkham House, Sauk City, Wisconsin. 1954. pp. 123. $2.50. 1242 copies. Jacket by Frank Utpatel.

John Metcalfe was another of Derleth's British imports and, aside from his shortish novel, *The Feasting Dead*, he has never been published in the United States in book form. Metcalfe's only other novel which approached the fantastic is *Brenner's Boy*, published in 1932. Two other books, collections entitled *Judas and Other Stories* and *The Smoking Leg and Other Stories*, published in 1931 and 1925, respectively, contain all of his collected weird stories.

The Feasting Dead was the only Arkham House publication to emerge in 1954 and was destined to be the last until 1957 when *Always Come Evening*, a subsidized publication, and *The Survivor and Others* saw print.

Arkham House, in the mid '50s, was in a major slump which bottomed out in 1955, when average sales declined to eight books per week. The average weekly sales figures began to climb thereafter until, by the first half of 1959, the average weekly sales of Arkham House books had surged to the

respectable figure of 77, a gain of ten over the 1958 average.

I would guess that the reason for the slump was a combination of increased competition, not only by rival specialty publishers such as Gnome Press and Fantasy Press, but also the trade publishers who had discovered the profit potential to be derived from the fantasy and science fiction fan. In addition, there was a possible dearth of readers consisting of the young men who, in other times, were a large segment of the market and would have been buying and reading, but were now up to their asses in the weirdness of the Korean "conflict." They had no time to pick up Arkham House books by mail, or otherwise. Whatever the reason, matters were sufficiently improving by the later 1950s to enable Derleth to resume publishing on a regular basis.

The Feasting Dead. $50.00

48. *The Survivor and Others,* by H.P. Lovecraft and August Derleth. Arkham House, Sauk City, Wisconsin. 1957. pp. 161. $3.00. 2096 copies. Jacket by Ronald Clyne.

The drought was over. Arkham House had returned after an absence from the publishing lists of almost three years. The publisher's most prolific contributor, August Derleth himself, assembled a sufficient number of his posthumous collaborations with Lovecraft to fill a book. *The Survivor and Others* was thus born and issued under the Arkham House imprint.

As in other collaborations with Derleth, it's difficult to assess the extent of Lovecraft's contributions. The stories contained in this collection were completed by Derleth using Lovecraft's notes or outlines of stories. Information as to how extensive or brief the basis for the stories isn't readily available.

One of the seven tales, "The Shadow Out of Space," is a parallel treatment of "The Shadow Out of Time," which appeared in the February, 1962 issue of Fantastic. Derleth used the same Lovecraftian notes for both stories.

The continued issuance and success of books bearing the H.P. Lovecraft by-line attests to the obviously unslaked fan interest in Lovecraft. Indeed, never were any of the Lovecraft

books remaindered, as were many others. By the summer of 1965, *The Survivor* had gone out-of-print through direct sales.

The Survivor and Others. $75.00

49. *Always Come Evening,* collected poems of Robert E. Howard. Compiled by Glenn Lord. Arkham House, Sauk City, Wisconsin. 1957. pp. x., 86. $3.00. 636 copies. Jacket by Frank Utpatel.

This slender volume of Robert E. Howard's poems was the second book to be published in 1957, the year of Arkham House's reawakening. It was a subsidized publication, I was surprised to learn, perhaps one of the three mentioned by Derleth in *Thirty Years of Arkham House* (or more, as mentioned by me).

In order to compile this collection Glenn Lord did a monumental amount of sleuthing to track down errant items that had been previously unpublished, as well as published, verse. Much of the latter was unindexed; thus the original appearances were not only difficult to determine, but, once determined, just as difficult to lay hands on. A major source of unpublished poetry was a good friend of Howard's, Norris Chambers, who provided Lord with a number of poems that he had received in letters from Howard.

Lord had originally commissioned and had had completed the jacket drawing from Frank Utpatel in a format similar to others that the artist had done for previous Arkham House poetry collections. However, once the typescript was completed, and Lord began pricing the cost of printing and binding, he discovered that local publication costs would require a much higher retail price than he deemed desirable. Upon mentioning the quandary to Derleth, it was suggested that Lord might want to have the book published by Arkham House. Lord would have to pay the printing costs and, as the book sold, would be repaid from the proceeds, Arkham House to retain a handling charge for its efforts.

It was in this manner, therefore, that *Always Come Evening* became an Arkham House title. I presume that costs were covered, and that a profit was seen. However, it took nearly eight years for the 636 copy edition to go out-of-print.

Always Come Evening. $350.00

50. *The Mask of Cthulhu,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1958. pp. 201. $3.50. 2051 copies. Jacket by Richard Taylor (R. Taylor, comic artist for the *New Yorker Magazine*).

The six stories in this book are in the manner of Lovecraft, and one, "The Return of Hastur," was suggested by Lovecraft before his death. All originate, in great measure, from Lovecraft's Cthulhu legendry. First appearing, for the most part, in Weird Tales during the period 1939 to 1949, none of the stories capture the power contained in Lovecraft's creation of the Mythos.

This is a minor, though necessary, addition to an Arkham House collection.

The Mask of Cthulhu. $45.00

51. *Spells and Philtres,* poems by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1958. pp. 54. $3.00. 519 copies. Jacket by Frank Utpatel.

In a similar vein to *The Dark Chateau,*this meager (in size, not quality) book of Smith's poetry was a second supplement to *Selected Poems*, the appearance of which was destined to occur no earlier than 1971. Is that deja vu in reverse? Again, some duplication appeared when *Selected Poems* was finally published.

Arkham House's jacket blurb advised readers that the "poems. . .will enchant and delight the lover of poetry and the macabre, for they are new ventures into the mystical half-world which beckons forever at the edge of awareness." Pretty heavy.

The astute, economics-minded reader will already have noticed that *The Dark Chateau*, published seven years earlier, was 15% larger in the number of pages and cost only $2.50 compared to $3.00 for this volume of verse. Inflation was, even then, beginning its insidious march.

Derleth was reporting, by Summer, 1959, that *Always Come Evening* and *Spells and Philtres*, editions of 636 copies and 519 copies, respectively, were about one-half sold out and

had just about paid for themselves. In May, 1960, however, Derleth noted: "On the basis of Smith's *Dark Chateau* taking nine years to sell out 500 copies, we should have the Howard collection for some time to come; it's selling about even with Smith's *Spells and Philtres*."

Spells and Philtres. $285.00

52. *The Return of Solar Pons*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1958. pp. xiii., 261. $4.00. 2079 copies. Jacket by Frank Utpatel.

The fourth of the ongoing Solar Pons series of Derleth's Sherlock Holmes pastiches to be published under the Mycroft & Moran imprint, this book reprinted the three stories collected only six years before in the scarce *Three Problems for Solar Pons* and added ten other "Adventures."

Publication of *The Return of Solar Pons* also marked the inability of Derleth to hold the price line on his books, as witnessed by this book being the first issued for $4.00. In the face of rising production costs, Arkham House and Mycroft & Moran could no longer afford to maintain prior price ceilings. The norm, for the next several years, was to be $4.00, with lower prices of $3.00 or $3.50 for more slender volumes, such as poetry and short novels, and the higher price of $5.00 for larger publications such as Lovecraft's *The Dunwich Horror* and Howard's *The Dark Man*. Prices remained fairly stable throughout the '60s with an occasional leap to $6.50 and even $7.50!

The positive side of the price increases was that there were to be no further publishing interruptions of the Arkham House line, as had occurred during the mid-1950s.

The Return of Solar Pons. $85.00

53. *Nine Horrors and a Dream,* by Joseph Payne Brennan. Arkham House, Sauk City, Wisconsin. 1958. pp. 120. $3.00. 1336 copies. Jacket by Frank Utpatel.

As the first two decades of Arkham House's existence reached an end, authors new to the publisher's list were being sought by Derleth. The obvious spawning-ground was Weird

Tales, which had been the first showcase for all of the important writers of the horror story in modern times.

The first of the "new breed" to be published by Arkham House was Joseph Payne Brennan. This collection, the first of Brennan's work (Arkham House's trademark, as we now know!), contained ten short stories, four of which had originally appeared in Weird Tales. By 1958, however, despite the emergence of some talented writers like Brennan, whose arrival came too late to save the dying patient, Weird Tales had folded.

The curious feature of this book is best related by the author, as stated in a recent letter to me:

> ...the title of *Nine Horrors and a Dream* was originally supposed to be only *Nine Horrors*. The book jacket was already printed and I believe even the title-page was in type, when Derleth decided there was room for one more story. Well, you couldn't very well leave the title as it was with ten stories, so Derleth, without my knowledge, simply added "*And a Dream*" to the title page. The jacket remained as it was. To this day, readers are still trying to decide which story is the "dream"!

Nobody's Memory is Perfect Department: the front jacket flap, contrary to Brennan's recollection, has had added to the title the italicized "and a dream," which corresponds to the title page. The cover, itself, remained untouched. While certainly excellent, none of the stories is dreamy.

Note also the temporary reversion to the $3.00 price, reflecting the smaller size of the book.

Nine Horrors and a Dream. $75.00

54. *Arkham House: The First Twenty Years,* prepared by August Derleth. Arkham House, Sauk City, Wisconsin. 1959. pp. 54. A Chapbook. $1.00. 815 copies. Cover design by Frank Utpatel.

In celebration of Arkham House's twentieth anniversary, Derleth compiled a bibliography of the titles published during its existence. A small chapbook, in a small edition, the volume is not easily accessible. The information was later

incorporated into and expanded upon in *Thirty Years of Arkham House*, which, logically, was to be published ten years later.

The rarest of all Arkham House books is the special boards state of *Arkham House: The First Twenty Years*. Of the 815 copy press run, eighty copies were bound in boards, the remainder in wrappers. The boards edition was intended to be more permanent and was principally designed for libraries.

The production of 36 titles from Arkham House and Mycroft & Moran (divided 34 and 2) by 1949, the end of the publisher's first decade, had dwindled to 14 (11 and 3 respectively) for the second ten years ending 1958, although four more, including this chapbook, were to emerge to round out the 1950s.

An interesting feature appeared at the end of the book, at which point Derleth listed those Arkham House titles which, as of July 1, 1959, were either out-of-print *or removed from catalogue listing* (my emphasis):

The Outsider and Others, by H.P. Lovecraft
Someone in the Dark, by August Derleth
Out of Space and Time, by Clark Ashton Smith
Beyond the Wall of Sleep, by H.P. Lovecraft
The Eye and the Finger, by Donald Wandrei
Jumbee and Other Uncanny Tales, by Henry S. Whitehead
Lost Worlds, by Clark Ashton Smith
Marginalia, by H.P. Lovecraft
Slan, by A.E. Van Vogt
The Opener of the Way, by Robert Bloch
Something Near, by August Derleth
Green Tea and Other Stories, by J. Sheridan Le Fanu
The Lurker at the Threshold, by H.P. Lovecraft and August Derleth
Dark Carnival, by Ray Bradbury
The Arkham Sampler: 1948
The Arkham Sampler: 1949
The Dark Chateau, by Clark Ashton Smith
The Hounds of Tindalos, by Frank Belknap Long
Three Problems for Solar Pons, by August Derleth

As late as July 13, 1959, Derleth had written to Gerry de la Ree to tell him that he still had copies of *The Dark Chateau* available. On November 30, 1959, he wrote that there were

"less than 50 copies" of *Dark Chateau* and *Hounds of Tindalos*, both of which had been removed from catalog listing five months before. It wasn't until April 20, 1960 that Derleth sent the last two copies of *Dark Chateau* to de la Ree.

In January, 1961, a year and a half after removing *The Arkham Sampler* for both 1948 and 1949 from catalogue listing, Derleth still had a number of copies left, including 53 complete sets of the 1949 *Arkham Sampler*. The practice of moving titles to its out-of-print list, although some still remain in stock, has continued to this day. Consequently Arkham House announcements of out-of-print status for a title may well prompt the speculator to inquire as to how many are *really* still available and, if some are still there, stock up. The price automatically increases by double, at least, on the out-of-print market once the news catches up.

Arkham House: The First Twenty Years (wrappers). $60.00
Arkham House: The First Twenty Years (boards). $225.00

55. *Some Notes on H.P. Lovecraft,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1959. pp. 42. A Chapbook. $1.25. 1044 copies. Cover design by Gary Gore.

This was the second small-edition chapbook of two to be published in 1959. Oddly, this book was slimmer than the first, had a larger press run and cost 25% more. Was it the magic of the "Lovecraft" name? I'm sure that the price increase had nothing to do with the first appearance of a Gary Gore cover design.

The book provided an examination into several Lovecraft myths, i.e. that:

1. Lovecraft died of starvation.
2. Lovecraft was violently anti-semitic.
3. Lovecraft committed suicide.
4. Many of Lovecraft's manuscripts were lost.

There were also included various explanations of unfinished Lovecraft manuscripts and comments on his writing habits, as well as the Barlow journal of Lovecraft's visit to Florida not long before his death and a printing of four

letters from Lovecraft to Derleth.

Some Notes on H.P. Lovecraft. $75.00

56. *The Shuttered Room and Other Pieces,* by H.P. Lovecraft & Divers Hands. Arkham House, Sauk City, Wisconsin. 1959. Illustrated. pp. xiv., 313. $5.00. 2527 copies. Jacket by Richard Taylor.

The Shuttered Room was the second, but not the last, book with previously unpublished Lovecraft material, after *Something About Cats* allegedly exhausted such material ten years earlier. It was not coincidental that the publication of this Lovecraft book carried a $5.00 price tag, the first thus since the publication of such omnibus volumes as *The Outsider, Beyond the Wall of Sleep, The House on the Borderland* and *Skull-Face.* Yet neither the size nor the quality of the contents was the same. Derleth was merely exhibiting some good business sense; Lovecraft sold well.

Roy Squires has revealed to me that a variant copy exists and was offered in the supplement to his first catalog in 1969. The variant is in boards rather than cloth, although the paper was black, and the texture simulated cloth. He considered it an unimportant curiosity and, therefore, offered it at the same price as a normal copy in cloth. "Until word of this listing got to Derleth," Squires wrote me, "he had not known of it. One might guess that the boards were a makeshift measure occasioned by the exhausting of the supply of Holliston Black Novelex at the bindery." Squires further said that the copy is now in The John Hay Library, nor did he recall ever having heard of the existence of another such variant copy of this book.

The Shuttered Room and Other Pieces (cloth). $85.00
The Shuttered Room and Other Pieces (boards). Priceless.

57. *The Abominations of Yondo*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1960. pp. 227. $4.00. 2005 copies. Jacket by Ronald Clyne and Wynn Bullock.

Contained in this fourth collection of Smith's stories were the reprints of the final two stories which had originally been published in the 1933 thirty page collection of *The Double*

Shadow and Other Fantasies. The front flap of the jacket proclaimed that the contents were "never-before-collected;" we, of course, know better.

The edition of only 2005 copies reflects what had become a continuing problem for Derleth, the same problem that has beset all of us either in a business or personal sense: rising production costs and lessened sales. You'll recall that Roy Squires had opined that, since *Genius Loci*, a 3047 copy edition, had been in print for so long, Derleth cut back on this edition.

To me it's more significant that Arkham House was only now beginning to exhibit strong signs of life again after the "slump" of 1955, when sales had dropped to an average of eight books per week. The first half sales of 1959, you'll remember, were averaging 77 per week and continuing to rise.

"I continue to be cautiously optimistic," Derleth wrote to Gerry de la Ree during the summer of 1959, "even in the face of the fact that 'The Shuttered Room' will cost me over $4,000 to print, and 'The Abominations of Yondo' about $3,000."

There, indeed, was the rub and, perhaps, a further explanation of the appearance of two cheap chapbooks in 1959: finances, or lack of same. In addition, Derleth was still experimenting to determine the appropriate edition size.

Obviously it costs more to print more copies, even though the per-copy cost diminishes as the number of copies grows larger. Derleth couldn't afford the luxury of the discounted price, when he couldn't pay for the privilege of obtaining it.

Actually Derleth had reverted to the edition size which he had learned, nearly 15 years earlier, to be the most effective in terms of return. The pattern continued for the next couple of years, well into 1962, before Arkham House began to print in editions of more than 2000 copies.

The Abominations of Yondo. $60.00

58. *Pleasant Dreams*, by Robert Bloch. Arkham House, Sauk City, Wisconsin. 1960. pp. 233. $4.00. 2060 copies. Jacket by Gary Gore.

Robert Bloch has had few collections of his stories published in hardcover, two of which consisted of weird yarns put out by Arkham House. *Pleasant Dreams* is the second to so

appear. There have been, however, numerous paperback publications, not only of original material, but as reprints of earlier editions.

Best known for his pioneering efforts as a writer of "psychological horror" and his confounding talent in that area, he is personally not enthusiastic about writing science fiction. Ironically, "That Hell-Bound Train," included in *Pleasant Dreams*, after its first publication in The Magazine of Fantasy and Science Fiction, September, 1958, won the coveted 1959 Hugo Award for the year's best short story.

In the introduction to the story when it was reprinted in *The Hugo Winners*, edited by Isaac Asimov in 1962, Asimov related the story of his sharing, with Bloch, the announcements of the Hugo winners at the 17th World Science Fiction convention held at Detroit in 1959. Influenced by the example of Academy Award presentations, they were alternating the opening of the sealed envelopes. It was Bloch's turn to announce the short story award.

Asimov wrote of the incident:

> ... he opened the envelope and remained standing and staring, his eyes slightly protruding and his Adam's Apple bobbing slowly up and down. I looked over his shoulder and the card he held announced his own story, "The Hell-Bound Train" to be the winner.
>
> With a gay laugh, I plucked the card from his nerveless fingers, and announced the result. I placed the Hugo in his trembling hands and guided him to a seat where he might for just a moment be alone with his glory.

Pleasant Dreams. $40.00

59. *Invaders from the Dark*, by Greye La Spina. Arkham House, Sauk City, Wisconsin. 1960. pp. 168. $3.50. 1559 copies. Jacket by Gary Gore.

An earlier version of this novel first appeared in the April, May and June, 1925 issues of Weird Tales.

Although the authoress had written many short works of fiction for magazines, *Invaders from the Dark* was her first and only hardcover publication. A few years later, it was retitled *Shadow of Evil* and published by Paperback Library.

So what? Lots of aspiring writers have only one book in them; after all, what did Margaret Mitchell do for an encore?

Greye La Spina, unfortunately, had neither the time nor energy left for an encore. She was eighty years old when *Invaders* was published by Arkham House, and, although she lived nearly ten years longer, I can't imagine her partying with the royalty payments.

Prior to this publication, lycanthropy had not been high on Arkham House's list of publishable topics, particularly because of the inability of authors to treat the subject convincingly. Yet this book, laid in Brooklyn, New York, during the mid 1920s, has become a minor classic in its treatment of the werewolf theme and, it is claimed, has become to werewolf lore what *Dracula* signifies to the vampire mythos.

Invaders from the Dark. $35.00

60. *Strayers from Sheol*, by H. Russell Wakefield. Arkham House, Sauk City, Wisconsin. 1961. pp. 186. $4.00. 2070 copies. Jacket by Gary Gore.

The six page introduction by the author is worth over and above the price of the book. As in his introduction to the earlier Arkham House collection, *The Clock Strikes Twelve*, he defends his fascination with matters ghostly and reiterates his belief in spirits. I believe in spirits, too; obviously, however, we're not talking about the same thing. Indeed, Wakefield describes a *very* convincing personal experience.

Wakefield, who, with Henry James and Sheridan Le Fanu, has been considered second only to M.R. James as one of the greatest masters of the ghost story, had written his last such tale, he claimed, at the time *Strayers* was published. A true believer in psychic phenomena, his disillusionment arose from equipment-oriented modern day science and the new ghost-debunking methods used by ghost hunters of today. Is nothing sacrosanct?

Unlike *The Clock Strikes Twelve*, which, prior to the Arkham House reprint edition, had been published in England in 1939, *Strayers from Sheol* was a true first edition, containing fourteen excellent stories, none of which had been published in book form before, and was the fifth of Wakefield's collections to

see print.

Strayers from Sheol. $25.00

61. *Fire and Sleet from Candlelight: New Poems of the Macabre*, edited by August Derleth. 1961. pp. xix., 236. $4.00. 2026 copies. Jacket by Gary Gore.

For the lover of poetry of the macabre, this book contains over 250 poems from the pen of such familiar writers as Robert Bloch, Joseph Payne Brennan, Clark Ashton Smith, Vincent Starrett, Frank Belknap Long, Lin Carter and Robert E. Howard, as well as more than eighty other authors. No, Derleth didn't neglect his own endeavors, as he, too, is represented with the inclusion of two poems.

The collection is, in essence, a sequel to *Dark of the Moon*, although more representative than comprehensive.

The unusual, yet haunting, title was suggested by Lin Carter and taken from the Lyke-Wake Dirge:

This ae nighte, this ae nighte
Every nighte and alle,
Fire and sleet and candle-lighte,
And Christe receive thy soule.

Fire and Sleet and Candlelight. $35.00

62. *The Shunned House*, by H.P. Lovecraft. 100 copies bound under the Arkham House imprint, 1961. $17.50. ca. 50 unbound copies. $15.00. This book, with its introduction by Frank Belknap Long, is not properly an Arkham House publication, for the printing was done by W. Paul Cook in 1928. The sheets were never bound, until Arkham House bound 100 sets, having sold unbound copies for several years prior to 1961. The spine alone carries the Arkham House imprint. The book is not jacketed.

The Solution to "The Mystery of the Shunned House" was provided by Roy Squires. I have taken the liberty, with his permission, of editing the original article which first appeared in one of his early catalogs.:

The Mystery of the Shunned House
by Roy A. Squires

H.P. Lovecraft's first book would have been *The Shunned House* instead of *The Outsider and Others*, had it only been published within eight years of its printing. The sheets were printed by W. Paul Cook at his Recluse Press during 1928. For more than thirty years, the book was little more than a legend among bibliophiles, for few, indeed, were those who had seen a copy. The printed sheets passed through several hands, each of which may have disposed of some copies, but no true edition existed prior to the publication of a quantity of copies by Arkham House about 1959. The various locations of those sheets during the years between printing and publication have been a matter of frequent bibliographic speculation, and the reasons for deferred publication have been especially mysterious. The following, therefore, is the chronology from the book's inception to its final state, a pure forgery.

Lovecraft wrote *The Shunned House* late in 1924. In due time, it was, unsurprisingly, rejected by Weird Tales and remained unpublished throughout Lovecraft's lifetime. The earliest mention of Cook's intention to print it is in a letter from Lovecraft to Clark Ashton Smith dated March 15, 1927. Subsequent letters to Smith and others refer to Cook's progress and one to Mrs. Reed dated July 28, 1928 mentions Lovecraft's having seen the sheets in press. Knowing the high rate of production for which private printers are famous (and because the printed copyright notice is dated 1928), we may assume that the book was completely printed near that date.

The next step should have been to have the book bound. Cook is paraphrased as saying he will bind the book soon, in Lovecraft's letter to Clark Ashton Smith dated December 28, 1928. In a letter to Smith, dated June 23, 1930, Lovecraft recounts his visit with Cook, who was in ill health, but had sent *The Shunned House* to a bindery in Boston.

Here, the mystery truly begins. Why was not the book bound then? The next datum comes from Lovecraft's letter to Smith postmarked May 31,1933, which states that Cook has "found" the sheets and that they will be bound by Walter J. Coates (the private printer of The Driftwood Press).

More than two years later, in a letter to Smith postmarked October 23, 1935, there is mentioned a copy that Robert Barlow had bound for Lovecraft and refers to

another copy given by Barlow to Smith, it, too, presumably bound. In all likelihood, at that time, all copies were in Barlow's possession save for some few which had been given away by Lovecraft and Barlow (and perhaps Cook and Coates). A guesstimate is that the total edition quantity was approximately 250 copies.

A legend has arisen which has acquired a wide body of bibliographic belief: that Barlow bound six or seven copies, and, in 1936, made application for copyright. Although there is no verification that copyright was granted, there has appeared on the market at least one of these "six or seven" copies, in which Barlow has changed the copyright notice from 1928 to 1936. However many copies Barlow did, in fact, put between covers, their evident scarcity requires that his name be added to those of the Boston binder, Cook and Coates, on the list of intending binders who did not perform their function. Even so, I classify Barlow-bound copies as a true "state" of the book of which notice would properly be taken by collectors and bibliographers. The first state would be unbound sheets lacking both Barlow's handwritten copyright revision and the cancel sticker applied by Arkham House.

Barlow died in Mexico City in 1951; the unbound sheets were not among his effects there, nor do any appear between 1936 and 1959, when some were offered for sale by Arkham House. We do know, however, that Barlow's approximately 225 had dwindled to about 150. Those missing 75 copies would be distinguishable from copies which had been distributed before Barlow took possession of the balance only in cases of a revealing inscription. Lovecraft, of course, did inscribe those copies which he gave to friends.

Many years and 75 strayed copies later, Arkham House entered the picture. Arkham House, in 1959, offered unbound folded sheets of *The Shunned House* for sale. Later statements from Arkham House were to the effect that slightly fewer than 50 copies were sold thus, and that an exact 100 copies were bound and offered for sale in 1961.

Copies issued by Arkham House carried a cancel sticker glued down over Cook's notice of copyright. Beginning with the Barlow copyright in 1936, it lists various copyrights, followed by a brief summary of the book's history. There were at least two states of the glued-in notice. One, seen in both bound and unbound copies, is printed on paper of a shade to match the sheets, from small type with book and magazine titles in bold face. The other has been seen only in bound copies; it is printed on white

paper from a slightly larger type with the titles in italics. It is likely that exceptions exist to one or both of those pairings of sticker and book; nevertheless, the two issues of the notice seem to imply that Arkham House did not acquire the near-150 quantity of sheets all at once.

The list of states of the Cook edition ends there, but does require the addition of a warning and description of an edition that proclaims itself Cook's, but is not. Although no binding should be taken as indicative of a fraudulent copy, all copies of the forgery that have been reported to me or that I have seen are bound in red boards with a red leather spine gold-stamped "The Shunned House—Lovecraft—1928," reading in the British fashion from bottom to top. Each has carried a copy of the Arkham House sticker (which in the one copy now in my possession is of the variety having titles in bold face but is on white paper). The points of the forgery are these: The printing is obviously a photo-offset reproduction, and a poor one at that (Cook's type made a noticeable bite into the paper and his impressions were clean). The paper is watermarked Chantry (Cook printed on paper watermarked Canterbury). Either printer, Cook or crook, could have used more than one type of paper; therefore this point *may* not be definitive. The Cook-printed copyright statement does not appear behind the sticker (if it is there, looking through the sticker at a strong light will reveal it). There may also be some speckles of misplaced ink that *do not vary* between two copies of the fake (which often occurs when printing from plates but is infinitely improbable when printing from type).

The red binding alone does not define the forged edition. Such a binding could be on authentic copies, and forgeries with other binding, or with none, probably exist. Forged copies undoubtedly have been sold in good faith by booksellers who were not aware that their copies were not genuine. In fact, the existence of a forged edition may have been known only to a few—until now. If the forger would step forward, it would be interesting to know how many copies he printed.

This book, of course, is among the rarest of all Arkham House publications, yet its price doesn't vary significantly from that demanded for *The Outsider*.

The Shunned House. $750.00

63. *The Reminiscences of Solar Pons*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1961. pp. xi., 199. $3.50. 2052 copies. Jacket by Frank Utpatel.

Anthony Boucher, in his introduction to the fourth collection of Pontian pastiches, provided the following "puzzle" for Baker Street Irregulars: "Why should the fourth volume of Solar Pons stories, after the *Adventures, Memoirs* and *Return*, be logically and inevitably titled *The Reminiscences*?

* * *

The following comments appear on the back cover of the jacket: "This literary descendant of the Master deserves the nostalgic sighs his exploits will bring from most died-in-the-red Baker Street Irregulars. Verdict: good."—*Time* ...."Frankly modelled on Holmes' stories, these pastiches stand pretty firmly on their own deductive flat-feet."—*Saturday Review of Literature*...."These stories recall, as nothing else has done, those delicious days and nights on Baker Street, days and nights that have vanished forever."—*Louisville Journal-Courier*...."The best substitutes for Sherlock Holmes known to this reviewer!"—Vincent Starrett.... "Mr. Derleth has preserved the characteristics of the great master without dulling their luster." *The Chicago Tribune*... "More than a stunt by a well-known writer, these pastiches are clever puzzles in their own right, and Conan Doyle fans will greet the familiar Sherlockian touches with cries of delight."—*The World in Books*.... "Delightful in concept and execution, these tales will prove a rich find to all who have long regretted that Watson recorded only 60 of the Master's cases."—Anthony Boucher.... "How many budding authors could have captured the spirit and atmosphere of the Sacred Writings with as much fidelity?"—Ellery Queen.... "Excellent stories in their own right!"—Edward Wagenknecht.
Note: There is no comment by Barzun and Taylor.

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Oh, yes, the answer to the puzzle:

His Last Bow, the fourth collection of Sherlock Holmes' shorter adventures (and I trust you have observed that each volume of the Pontian canon contains precisely as many stories as its Holmesian parallel?) bears in its original English edition (John Murray, 1917) the subtitle: *Some Reminiscences of Sherlock Holmes*. (The U.S. Edition, mysteriously as always, is subtitled: *A Reminiscence...*).

The Reminiscences of Solar Pons. $85.00

64. *Dreams and Fancies*, by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1962. pp. x., 174. $3.50. 2030 copies. Jacket by Richard Taylor.

Roy Squires, expert not only on the subject of Clark Ashton Smith, but equally knowledgeable in Lovecraftiana, described *Dreams and Fancies* several years ago, in one of his informative catalogs, as a "minor collection of inspired concept: letters from HPL to various correspondents, notably Clark Ashton Smith, recounting some of his remarkably vivid and detailed dreams, followed by 8 stories 'recognizably deriving from those dreams'."

"The Statement of Randolph Carter" was completely dreamed, from beginning to end, before being set on paper. Shades of Kubla Khan! More remarkable is the impressive novelette, "The Shadow Out of Time," one of Lovecraft's major stories, which derived from the fragments of a number of dreams Lovecraft had experienced at various times in his life. The balance of the book's contents are lesser works which also had emerged from Lovecraft's subconscious mind while he was asleep.

The book is of interest primarily as an associational item and not for the quality of its contents.

Dreams and Fancies. $50.00

65. *Lonesome Places,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1962. pp. 198. $3.50. 2201 copies. Jacket photograph by Clarence J. Laughlin, lettering and design by Gary Gore.

Since August Derleth wrote the jacket blurbs for his own

books, one must assume the veracity of his statements. He described the contents of this book as the "best" of his macabre stories to be written in the fifteen years immediately preceding publication of *Lonesome Places*. Although his fifth collection of supernatural tales, it was his first in five years.

Derleth was apparently making up for lost time, since, of the five books published by Arkham House in 1962, four were either written or edited by him, the sole exception being *Dreams and Fancies*. The other books which were to appear that year under the Derleth byline were *Dark Mind, Dark Heart* (editor), *100 Books by August Derleth* and *The Trail of Cthulhu*.

Lonesome Places. $35.00

66. *Dark Mind, Dark Heart*, edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1962. pp. viii., 249. $4.00. 2493 copies. Jacket art by Dale Mann, lettering by Gary Gore.

Dark Mind, Dark Heart was conceived by Derleth as an anthology of new stories by old Arkham House authors. He solicited and obtained yarns from Robert Bloch, Carl Jacobi, David H. Keller and H. Russell Wakefield. He also located unpublished stories by the masters, Howard, Hodgson and Shiel. There were, in addition, a Cthulhian posthumous collaboration with Lovecraft called "Witches' Hollow" and a story of his own, penned under his pseudonym, Stephen Grendon.

One of the most significant features of the book, however, was the first publication of a story, "The Church in High Street," by a 16 year old British writer, J. Ramsey Campbell, a name now familiar to aficionados of horror fiction. It was the first Cthulhu Mythos story by a brand new writer, rivalling Henry Kuttner's entrance into the Mythos in 1937 with "The Salem Horror," which appeared in the May issue of Weird Tales.

Campbell's young heart must have skipped several beats when Derleth wrote him on January 26, 1962, "If I am to see a story for possible inclusion in my new anthology of hitherto unpublished horror tales—*Dark Mind, Dark Heart*—I must see

it posthaste."

In describing the occasion, Campbell wrote me:

> I sent on *The Tomb-Herd*, the second of two tales I'd so far revised, and on 7 February he wrote accepting it, provided 'that I be given a free editorial hand to alter and delete as I see fit.' This he did, quite rightly, and (for example) the last three pages of the story, now called *The Church in High Street*—beginning at "When I woke at last"—are virtually all Derleth's, using just a few of my images and deleting a great deal of over-explicitness. He later commented that the important thing had been to get me into print to pave the way for my first collection, which presumably he already felt he would want to publish.

Dark Mind, Dark Heart. $35.00

67. *100 Books by August Derleth*. Arkham House, Sauk City, Wisconsin. 1962. Illustrated. pp. 121. $2.00. 1225 copies. Cover design by Gary Gore.

Another edition that had a binding in boards, as well as wrappers, was the small, illustrated chapbook of Derleth's, *100 Books by August Derleth*. As had occurred with *Arkham House: The First Twenty Years*, a special "boards" state of 200 copies was bound primarily to go on libraries' shelves.

Donald Wandrei wrote the foreword to the book, which was a paean in celebration of, what else, the occasion of Derleth's having had his first 102 (?) books published. Interesting title; someone failed to count.

In the wings, awaiting publication, were 14 other books, four of which were later to be published by Arkham House and Mycroft & Moran.

On page 120 of the book appeared a list of the books Derleth considered his best. There are no Arkham House or Mycroft & Moran titles on the list. This book is valueless save to the Derleth enthusiast or Arkham House completist.

100 Books by August Derleth (wrappers). $45.00
100 Books by August Derleth (boards). $125.00

68. *The Trail of Cthulhu,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1962. pp. 248. $4.00. 2470 copies. Jacket

Richard Taylor.

It would appear from *100 Books by August Derleth* that *The Trail of Cthulhu* was Derleth's 101st book.

An epic novel of the Cthulhu Mythos, it is written from the viewpoint of five different narrators, ending ambiguously as the last narrator wonders who might be the next victim of Cthulhu.

Perhaps the most interesting feature of the book is the postscript by Derleth, "A Note on the Cthulhu Mythos," in which he explains the genesis, evolution and continuation of the Mythos from Lovecraft to Ramsey Campbell.

The Trail of Cthulhu. $40.00

69. *The Dunwich Horror and Others,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1963. pp. xx., 431. $5.00. 3133 copies. Jacket by Lee Brown Coye.
Second Printing. 1966. $6.50. 2990 copies.
Third Printing. 1970. $6.50. 4050 copies.
Fourth Printing. 1974. $7.50. 4978 copies.
Fifth Printing. 1981. $10.00. 3084 copies.
The Dunwich Horror reprints a number of stories previously collected in *The Outsider* and *BTWOS*. The primary concern for the collector is, however, the fact that there have been five printings thus far, and there is, in all probability, no end in sight. The Arkham House motto has always been, as to Lovecraft: "You keep buyin' 'em, we'll keep printin' 'em." The motto has recently been extended to all Arkham House publications.

The first three printings are the troublemakers, as they are distinguishable only by some small variations in the bindings and the dustwrappers. This is particularly true as to the second and third printings, the first being relatively easy to determine. The fourth and fifth printings are identified as such and create no problems.

If you use the following as a guide-line, you'll not be fooled by a later printing, upon being offered a copy:

1. First printing. Price on inside flap of dustwrapper is $5.00. The photograph of Lovecraft on the back of the dustwrapper measures 92 mm x 111 mm. The back flap of the

jacket lists Arkham House titles by Lovecraft. There are no headbands at the ends of the spine.

2.Second printing. Price is $6.50. The photograph of Lovecraft on the back panel of the jacket is 92 mm x 120 mm. Like the first printing, the back flap of the dustwrapper lists books by Lovecraft. There appears a cloth headband at the ends of the spine, alternately black and white, with 14 or 15 sections of each color.

3. Third printing. Price is $6.50. Lovecraft's photograph size is the same as in the second printing. In lieu of the listing of Lovecraft's books on the back flap of the jacket, there appears a brief note about Lovecraft. The headband has only 9 or 10 alternating sections each of black and white.

The fourth and fifth printings are distinguishable from the first three, and from each other, by the price imprint of $7.50 and $10.00, respectively, on the inside front flap of the dustwrapper. In addition, on page 19, line 1 of the fourth printing, the typographical error "Elio" has, at last, been corrected to read "Eliot."

The book was subtitled *The Best Supernatural Stories of H.P. Lovecraft*, which was the title of the 1945 World Publishing Company edition; this volume reprints that edition, adding two stories, "The Shadow Out of Time" and "The Shadow Over Innsmouth." Beginning at page 308, one can detect the difference in print between the photo-copied volume and the newly typeset stories. The typography of this book, borrowed from the World edition, became an Arkham House standard thereafter.

The marvelous cover drawing was commissioned from Lee Brown Coye for the bargain price of $50.00, who, for the same price, designed and lettered not only the cover, but the spine.

The Dunwich Horror and Others	$50.00
(Second Printing).	$15.00
(Third Printing).	$15.00
(Fourth Printing).	$15.00
(Fifth Printing).	$10.00

70. *Collected Poems*, by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1963. Illustrated by Frank Utpatel. pp. 134.

$4.00. 2013 copies. Jacket by Frank Utpatel.

The title to this volume of Lovecraft's verse should be *Selected Poems* rather than the misnomer used.

As Derleth explained in his brief foreword, the book contains the best of Lovecraft's poetry, as well as the second-best and even his earlier work, which has been described as "eighteenth-century rubbish." The best is "Fungi from Yuggoth," which was originally published by Lovecraft enthusiasts in 1943. The lesser items are hardly worth mentioning.

It is, to me, noteworthy that Derleth's dislike of Lovecraft's poetry appears obvious in the foreword. Derleth bewails the fact that Lovecraft could have taken the time to produce, even if for his own amusement, such insignificant verse, when he might have been writing some stories of the macabre, an area in which he ultimately attained a small level of fame.

Of interest to the artistically inclined, Derleth, in a letter to Lee Brown Coye dated February 9, 1963, responded to a remark of Coye's relating to a woodcut which characterized Derleth's personal stationery. The woodcut depicted a moon-lit train careening around a bend. Derleth said:

> That stationery design was made by Frank Utpatel, who had done pix & jacket for our Lovecraft *Collected Poems,* which follows *Dunwich* into print. I enclose several color backgrounds for the same pix—a wood engraving. Also two sheets of an earlier train woodcut he did, meant to be tinted. About 20 years separates the two—you can mark the improvement. It wd. have been greater, but Frank falls off the wagon too often and that has retarded his artistic growth & development. The above print comes with a green lettering also. It can also be tinted, and I sometimes do it in watercolor or crayon, depending on how much time I have—just enough to put in an afterglow & yellow the moon and caboose inside.

Collected Poems. $75.00

71. *Who Fears the Devil?*, by Manly Wade Wellman. Arkham House, Sauk City, Wisconsin. 1963. pp. 213. $4.00. 2058 copies. Jacket by Lee Brown Coye.

The series character for whom Wellman is most noted is "John the Minstrel," all of whose tales, prior to collection in

Who Fears the Devil?, appeared in The Magazine of Fantasy and Science Fiction during the 1950s.

This book included all eleven stories of the series that had been published at the time of the Arkham House collection. When Derleth was ready to collect the stories, Wellman agreed to revise them and try to work a thread of continuity through the tales. Therefore, interspersed between the stories are vignettes, some of which were taken from "Wonder As I Wander, Some Footprints on John's Trail Through Magic Mountains." Others were first appearances.

The basis for the stories is John, the wandering balladeer, on his adventures through contemporary Appalachian hill country and his encounters with supernatural experiences.

This was the first and only book of Wellman's to be published by Arkham House, even though the character, itself, was not of Weird Tales origin. Derleth, in his own way, continued to keep the memory of Weird Tales alive, and Wellman was one of the last important authors to be discovered by Weird Tales.

Wellman wrote me that he and Derleth were good friends, though they never met face to face. As long ago as the 1930s Derleth was interested in compiling a collection of Wellman's stories, and, although he announced the forthcoming publication of Wellman's *Worse Things Waiting*, the book got away and was subsequently published by Carcosa, the imprint originated by and existing today under the aegis of Karl Edward Wagner. Wagner, incidentally, is the current editor of the DAW anthology series *The Year's Best Horror Stories*. The bulk of the contents of *Worse Things Waiting*, as might be expected, originally came out in Weird Tales. Wellman fans could do worse than to pick up a copy of this extensive cross-section of Wellman's earlier work.

Who Fears the Devil? $55.00

72. *Mr. George and Other Odd Persons,* by Stephen Grendon. Arkham House, Sauk City, Wisconsin. 1963. pp. viii., 239. $4.00. 2546 copies. Jacket by Robert E. Hubbell.

Stephen Grendon was the pseudonym of August Derleth under which the stories contained in this collection first

appeared, most of them in Weird Tales. Among Derleth's devotees, the penname was no secret, since "Steve Grendon" was a character in many of Derleth's Sac Prairie books.

According to Derleth, in his introduction, all seventeen were written over a period of one month twenty years before the collection appeared. The original purpose for their creation was to swell the files of Weird Tales, which already contained many Derleth tales; therefore, the necessity for the pseudonym.

Notwithstanding the apparent spontaneity of the production, and, perhaps, because of it, the supernatural stories in the collection are among the best ever produced by Derleth.

Mr. George and Other Odd Persons. $25.00

73. *The Dark Man and Others*, by Robert E. Howard. Arkham House, Sauk City, Wisconsin. 1963. pp. viii., 284. $5.00. 2029 copies. Jacket by Frank Utpatel.

The title story in this collection first appeared in the December, 1931 issue of Weird Tales. The cover, by C.C. Senf, depicted a woman, clad in what appears to be a nightgown, holding a knife in one hand, while the other is being clutched by a hand. A "dark man," meanwhile, looks on. The cover is among the *less* lurid of those which accompanied Robert E. Howard cover stories during the thirties. Could C.C. Senf have been a prude?

When Margaret Brundage got on Howard's case, the woman in the cover described above would have appeared overdressed and prissy. Brundage was a master (or should it be mistress?) of the art of undress and suggestion. Her T & A covers, particularly, today sell for prices well in the thousands of dollars, when they can be found.

The collection itself contains a mixed bag of Howard's contributions to, primarily, Weird Tales, of course. The best of his macabre tales appeared in the first Arkham House collection, *Skull-Face and Others;* this book gathered most of his formerly uncollected work in the genre of the uncanny.

The Dark Man and Others. $85.00

74. *The Horror from the Hills*, by Frank Belknap Long. Arkham House, Sauk City, Wisconsin. 1963. pp. 110. $3.00. 1997 copies. Jacket by Richard Taylor.

The strange thing, bibliographically, about this book is that it was printed with a blank verso page. As an apparent afterthought, a sticker with the copyright information was printed and affixed to the blank title page verso. Technically, a copy with a paste down copyright sticker would be considered a second issue of the book, the change obviously having been made *after* some copies had been placed in circulation.

The reader is now about to be educated in some terms of the antiquarian book trade, whether he wants the education or not. The only relief is to skip to the next entry. I advise *against* skipping.

A first edition refers to the printing from one setting of type. The first printing, or impression, is the printing of a given number of copies from the type setting. Later, due to good sales, perhaps, additional copies are printed using the same setting of type. This is the second printing or second impression. Since no changes were made at all, the *edition* remained the first. Purists consider only the first impression as a true "first" worthy of collectable status. I agree.

An "issue" results from changes being made, in some manner, *after* copies have been circulated. If, after some copies have been distributed to booksellers, errors are discovered and corrections made, there has been a *second issue*. Another possibility is the binding which might be of such quality or color that reviewers are offended; as a result of complaints, the balance of the edition might be bound in a different cloth, with different type imprinted. Again, the latter are part of a second issue, although still the first edition.

When any variations occur *before* distribution, we have different *states*. For example, a copy may appear with broken type. If the type had been broken in handling, before a single copy was printed, the run would be the first issue. If corrected prior to distribution, but copies appeared for sale with both broken and perfect type, there are two different states.

As to the contents of *this* book, Derleth's *Some Notes on H.P. Lovecraft* quotes The Barlow Journal: "Long's 'best' long work, The Horror from the Hills, includes, almost verbatim,

certain dreams from Lovecraft's letters." Confirmation of this bit of trivia appears in a letter from Lovecraft to C.L. Moore written July 2, 1935 at Barlow's home in Florida and appearing in *Selected Letters V* at pages 181-182.

In addition, the book, which first appeared as a two-part serial in Weird Tales, is an important segment of the Cthulhu Mythos.

The Horror from the Hills. $40.00

75. *Autobiography: Some Notes on a Nonentity*, by H.P. Lovecraft. Annotated by August Derleth. Published for Arkham House by Villiers Press, London, England. pp. 17. $1.00. Limited to 500 copies. A booklet not numbered in the Arkham House list, released during 1963.

This 17 page booklet was the first item to be printed outside the United States for Arkham House, later to be followed by several others as regular Arkham House offerings.

"Some Notes on a Nonentity" first appeared in *BTWOS*. This brief reprinting was annotated by Derleth and is replete with Derleth's explanations and/or rebuttals of Lovecraft's statements.

Autobiography: Some Notes on a Nonentity. $100.00

76. *AH 1939-1964. 25th Anniversary*. Arkham House, Sauk City, Wisconsin. 1964. Not numbered in the Arkham House List.

A smallish booklet issued to celebrate Arkham House's 25th anniversary in 1964. For those subscribers who didn't already know, the reason for the imprint's existence was explained thus:

Arkham House: Publisher celebrates its 25th anniversary in 1964. Arkham House came into existence in 1939, when August Derleth and Donald Wandrei determined to publish the works of their late friend, Howard Phillips Lovecraft, whose books have formed the core of the Arkham House list. Arkham House was thus established primarily to publish Lovecraft, secondarily to publish a series of short story collections, poetry, and novels in the domain of the macabre. The Arkham House

imprint has appeared on 70 books since 1939, and, since all Arkham House books are published in single, limited editions, out of print titles—now numbering approximately half the titles published—soon become collector's items.

As with *August Derleth: Twenty Years of Writing 1926-1946*, the booklet was distributed free to subscribers and rarely appears on the market. I recently acquired a copy for $10.00. I believe the price should have been higher.

AH 1939-1964. 25th Anniversary. $25.00

77. *The Inhabitant of the Lake and Less Welcome Tenants,* by J. Ramsey Campbell. Arkham House, Sauk City, Wisconsin. 1964. pp. xii., 207. $4.00. 2009 copies. Jacket by Frank Utpatel.

This remarkable writer was but 18 years old when Derleth published *Inhabitant*, his first book. The collection abounds with stories accepted as legitimate additions to the Cthulhu Mythos.

Campbell set forth for me the entire story of how this publication was birthed. It is shared here for the first time:

Here goes. I submitted the first drafts of some of the stories in my first book to Derleth in August 1961. The American fan Betty Kujawa had suggested I do so, since they were imitations of Lovecraft, of which she'd heard from a British friend of ours, Pat Kearney. Derleth said that he had better see them, since he and Wandrei held the Lovecraft copyright and I would need permission to use the Mythos. On 6 October he wrote "I have received your stories, but I have had time to read only one or two of them.... There is one alteration I think you should definitely make; and I know that as the joint copyright-holder, Mr. Wandrei, would insist on it, and that is to remove your stories from the Lovecraft milieu... establish your own place. This would give the stories vastly more authenticity as an addition to the Mythos rather than pastiche pieces, and it might then be possible for us to consider their book publication in a limited edition over here."

I duly started work, basing my rewrites on a long letter

he subsequently wrote to point out where the stories needed editing. The collection was announced in 1962 as *The Box in the Priory*. This was the original title of the story later published as *The Room in the Castle*, when literal-mindedness made me wary of the absence of priories from the Severn Valley. It appeared, of course, as *The Inhabitant of the Lake and Less Welcome Tenants*, I believe because when Derleth notified the title to Frank Utpatel part of his mind was on *Colonel Markesan and Less Pleasant People*. (The subtitle was meant to be *And Other Unwelcome Tenants*; after all, it would have been difficult to conceive a *less* welcome tenant!) The error wasn't caught until the cover was printed, and so the only thing to do was change the title of the book.

Derleth left the text almost untouched, except for the introduction, a piece originally entitled *Cthulhu in Britain* written for the Arkham book *The Dark Brotherhood*. This he edited considerably, and had me setting about the creation of my own towns "with youthful enthusiasm" until, feeling that it was pretentious to refer to myself as youthful, I had him substitute "cautious." Apart from that, he must have wanted to retain the qualities of a first book with all its flaws, if one judges by (for example) the way the characters buy or abandon houses; at 17 I didn't know much about property. He'd been trying gently for years to persuade me not to call myself J. Ramsey Campbell, but now he gave up—a pity he did. One deletion he made, however, was anything that related to my "minor tendency to vulgarity," as he called it. He may even have felt slightly responsible for this, since he used to send me Henry Miller novels which were then banned in Britain and later agreed to receive books from the Olympia Press in Paris on my behalf, since Olympia wouldn't mail to England, and send them on. You can see where he made one of the deletions, on page 199 of *Inhabitants*: "What's all this shit you're talking?" I had Leakey scream, but August took out the bad word without changing "talking" to "saying," and so the line reads oddly. I also, on page 201, had the robed man wearing "a necklace of small pink cylinders whose identity Leakey sickly suspected," but Derleth thought I meant the man and not the cylinders, and I didn't then have the courage to change the line back when I saw the page proofs.

The Inhabitant of the Lake and Less Welcome Tenants.$40.00

78. *Poems for Midnight,* by Donald Wandrei. Arkham House, Sauk City, Wisconsin. 1964. Illustrated by Howard Wandrei. pp. 68. $3.75. 742 copies. Jacket by Frank Utpatel.

Arkham House originally announced a volume of Donald Wandrei's verse under the title of *Collected Poems*. That book never appeared. Presumably, it was merely the working title for the ultimate publication of *Poems for Midnight*, a small collection of verse with four pen and ink illustrations by the author's brother, Howard Wandrei.

Poems for Midnight. $100.00

79. *Over the Edge*, edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1964. pp. vi., 297. $5.00. 2520 copies. Jacket by Frank Utpatel.

As a followup to the 1962 anthology *Dark Mind, Dark Heart*, consisting of all-new stories by Arkham House authors, both new and old, Derleth published this second "all-new" anthology.

Included were the tenth Cthulhu Mythos story of Ramsey Campbell, "The Stone on the Island," as well as a number of stories by Arkham authors such as Howard, Long, Leiber and Derleth. Most notable were a new Lovecraft/Derleth collaboration, "The Shadow in the Attic," and, most surprising of all, a previously unpublished story by Clark Ashton Smith, "Told in the Desert."

Smith had died in 1961 and, for a number of years prior to his death, had primarily devoted himself to poetry and sculpture. This story was again printed in the final Smith collection, *Other Dimensions*, which was published in 1970.

The first British edition of *Over the Edge* was published by Victor Gollancz in the identical format as the Arkham House edition.

Over the Edge. $35.00

80. *At the Mountains of Madness and Other Novels,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1964. pp. xi., 432. $6.50. 3552 copies. Jacket by Lee Brown Coye.
Second Printing. 1968. $6.50. 2987 copies.

Third Printing. 1971. $6.50. 3082 copies.
Fourth Printing. 1975. $7.50. 4005 copies.
Note: Although the Fourth printing is still in print, the publisher's price has been raised to $10.00.

As with all the Arkham House Lovecraft publications of the 1960s, forewarned is forearmed. It's easier to identify the different printings of this book than most. The book collects a combination of the longer works ("Novels," as used in the title, is a very ambitious term) of Lovecraft that had appeared in *The Outsider* and *BTWOS*.

Watch for the following distinctions as to printings:

1. First Printing. On page 434 appears "Three Thousand copies of this book have been printed...." There are no headbands, and the dustwrapper is green. The rear panel of the jacket lists *Dreams and Fancies* and a $5.00 price for *The Dunwich Horror*.

2. Second Printing. Stated on page 433. Headbands. Jacket is red/orange. On rear panel, *Dagon and Other Macabre Tales* has replaced *Dreams and Fancies*, and *The Dunwich Horror* is priced at $6.50.

3. Third Printing. Declared on page 433 and front flap of jacket. Red/orange. Headbands.

4. Fourth Printing. Same identification points as in third printing.

At the Mountains of Madness and Other Novels.

	$50.00
(Second Printing)	$15.00
(Third Printing)	$15.00
(Fourth Printing)	$10.00

81. *Portraits in Moonlight*, by Carl Jacobi. Arkham House, Sauk City, Wisconsin. 1964. pp. 213. $4.00. 1987 copies. Jacket by Frank Utpatel.

As with his first Arkham House collection, *Revelations in Black,* Jacobi again exhibited his talents at mastering background and setting as a framework to a restrained prose style. *Portraits in Moonlight* contained fourteen tales, seven of which originally appeared in Weird Tales. Also like the first collection, the primary emphasis is on the supernatural,

although there are several welcome insertions of science fiction.

Portraits in Moonlight. $25.00

82. *Tales of Science and Sorcery*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1964. pp. 256. $4.00. 2482 copies. Jacket by Frank Utpatel.

Collected in this volume are a cross-section of Clark Ashton Smith's fantasy and science fiction stories. Included are four science fiction tales which originally appeared in Gernsback publications. Smith's science fiction had the same objective as his more fantastic stories: to evoke horror. Yet both he and Derloth regarded Smith's "science fiction" as inferior to his other work, possibly as the result of Lovecraft's snobbery and disdain for the science fiction magazines as being too commercial. In terms of production, however, Gernsback and the Wonder Stories group provided an excellent outlet for Smith's work.

As a bibliographical aside, "The Immortals of Mercury," as it appeared in *Tales of Science and Sorcery*, was composed from Smith's carbon copy of his typescript, having been originally published as a 10¢ booklet, "A Gernsback Publication," by Stellar Publishing Corporation in 1932. The carbon copy had been lent to Derleth by Roy Squires for inclusion in the collection; it has never been returned, according to Squires.

Squires provided me with the information:

> Although Smith did not feel Lovecraft's extreme dislike of typewriters, he would, whenever feasible, avoid typing a manuscript. His book manuscripts to AH were typically composed primarily of tear sheets from magazines. This had the unfortunate consequence of AH versions perpetuating magazine editorial errors. Smith's surviving papers include carbon copies of about 2/3 of his published fiction; one must regret the unavailability to him of a xerox machine.

Another unfortunate consequence, Squires added, was that, when Smith gave him the cast off magazines in which his

stories and poems had appeared, Smith's contributions had invariably been excised. Both dealers and collectors can empathize with Squires.

Tales of Science and Sorcery. $40.00

83. *Nightmare Need*, by Joseph Payne Brennan. Arkham House, Sauk City, Wisconsin. 1964. pp. 69. $3.50. 500 copies. Jacket by Frank Utpatel.

The author wrote me:

> My book of poems published by Arkham House, *Nightmare Need*, up to the time of its appearance at least, was the first Arkham House book *not* manufactured in the U.S. *Nightmare Need* was printed and produced by Villiers Publications Ltd. of London.

Brennan may have been unaware of the prior publication of *Autobiography: Some Notes on a Nonentity,* also produced by Villiers in England. Technically, however, he's right. *Autobiography* was a pamphlet and should not qualify as a "book."

Nightmare Need. $75.00

84. *Selected Letters I, 1911-1924,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1965. Illustrations-photographs. pp. xxix., 362. $7.50. 2504 copies. Jacket photographs by Ronald Rich, illustration by Virgil Finlay, design and lettering by Gary Gore. The jacket was designed for use on the series of volumes containing Lovecraft's letters, with only color variations among the volumes.

Second Printing. 1975. $8.50. 3045 copies. Note: Although still in print, the price on the second printing has been raised by the publisher to $10.00.

I once read that, in the normal variety of this book, part of the dust jacket was printed in blue. However, there are copies in which the words "Arkham House" and "Selected Letters I" on the spine of the jacket have been colored a dirty pink. I don't know whether this is due to a chemical change in the ink,

perhaps caused by exposure to light, or is an actual printing of a second state dust jacket, or is, in fact, a first state dust wrapper. However, both do exist.

The second printing of the book is evidenced not only by the price change, but is so indicated in the colophon at page 360.

Selected Letters I, 1911-1924. $35.00
(Second Printing). $10.00

85. *The Casebook of Solar Pons*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1965. pp. xviii., 281. $5.00. 3020 copies. Jacket by Frank Utpatel.

Continuing his reenactment of the course taken by Sir Arthur Conan Doyle, Derleth's *The Casebook of Solar Pons* marches in tandem with *The Casebook of Sherlock Holmes*. Each is the fourth in the series of collections, and each contains twelve "Adventures," Holmesian and Pontian, respectively.

An extra feature of this volume is the afterword by Derleth, in which he related the history of the Pons pastiches in somewhat more detail than had been previously set out.

The Casebook of Solar Pons. $50.00

86. *Poems in Prose*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1965. Illustrated by Frank Utpatel. pp. xxiv., 54. $4.00. 1016 copies. Jacket by Frank Utpatel.

In the opinion of Roy Squires, "Smith's prose poems are among his finest work." Squires further noted, in a recent catalog, that *Poems in Prose* is the only complete (nearly!) collection of prose poems in existence and is of an importance not generally recognized.

The reason for his hedging on the "completeness" of the collection is that it lacks one prose poem which exists as a complete manuscript: "The Mortuary." When Donald Sidney-Fryer was preparing the manuscript for the book, he asked Squires for a copy of "The Image of Bronze and The Image of Iron." No explanation was given for the request, and a copy was furnished to Fryer. Had Squires been told why Fryer wanted it, Squires told me, he would have provided a copy of

"The Mortuary" as well, in order that the book would have, indeed, been complete.

Squires later printed "The Mortuary" as a pamphlet in 1971 which he hand-printed from hand-set type upon fine papers. As Smith devotees well know, the pamphlets published by Roy Squires, in extremely limited editions, are of the highest quality, enjoy the highest degree of respect among those who appreciate that quality, and are in great demand by collectors.

Poems in Prose. $100.00

87. *Dagon and Other Macabre Tales*, by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1965. pp. ix., 413. $6.50. 3471 copies. Jacket by Lee Brown Coye.
Second Printing. 1969. $7.50. 1988 copies.
Third Printing. 1971. $7.50. 3054 copies.
Fourth Printing. 1976. 4024 copies. Originally $7.50, now $10.00, as with *At the Mountains of Madness*.

The only differences between the printings lie in the edition sizes given in the colophons and in the headbands. The first printing indicates "Thirty-five hundred copies," while the second printing alleges "Three thousand copies." Additionally, the first has a headband with fourteen or fifteen black and white sections; the second has nine or ten. Both the third and fourth printings are so identified on page 414 of the respective books.

Derleth, in *Thirty Years of Arkham House*, showed *Dagon* as having had 5459 copies printed, at a period of time when that would have been a total for the first two printings, since a second printing, within five years of the appearance of the first, seemed to be about par for the Lovecraft books. However, the numbers are off by more than 1000 copies, if one refers to the "stated" editions. Why this should be so is beyond me, assuming the most simplistic explanation should not be considered, that is, of course, a pure typographical error.

Dagon and Other Macabre Tales. $45.00
(Second Printing) $15.00
(Third Printing) $10.00
(Fourth Printing) $10.00

88. *Something Breathing,* by Stanley McNail. Arkham House, Sauk City, Wisconsin. 1965. pp. 44. $3.00. 500 copies. Jacket by Frank Utpatel.

Stanley McNail, a minor American poet, appeared for the first and last time under the Arkham House imprint with his second verse collection in the macabre genre, *Something Breathing*. His first collection in that vein had been *Footsteps in the Attic.*

For anyone interested in pursuing McNail's output further, he has had published still another collection of verse, more in the mainstream, *The Black Hawk Country*, consisting primarily of reminiscences of his native Illinois.

Something Breathing. $75.00

89. *The Quick and the Dead*, by Vincent Starrett. Arkham House, Sauk City, Wisconsin, 1965. pp. 145. $3.50. 2047 copies. Jacket by Frank Utpatel.

Starrett was more noted for his writings on Sherlock Holmes and Ambrose Bierce than his excursions into the weird and supernatural. Not only was he a well-known literary critic and bibliophile, but he was the creator of Jimmie Lavender, the whimsical and engaging amateur detective and investigator of criminal cases set mainly in gangster-era Chicago. In the opinion of many, Starrett's finest work was *The Private Life of Sherlock Holmes* (1933). However, not to be discounted was *The Unique Hamlet*, generally conceded by Holmesian aficionados to be the greatest Holmes pastiche ever written.

Most of his fiction was in the detective and mystery genre; yet he managed to turn out enough weird and horror short stories to be amassed into the Arkham House collection *The Quick and the Dead*, his first and last in that area of literature.

The stories are generally unremarkable. Could publication of this collection have been a payback for the warm reception by Starrett of Derleth's Solar Pons pastiches and the glowing introductions written by Starrett for Derleth's books?

The Quick and the Dead. $35.00

90. *Strange Harvest*, by Donald Wandrei. Arkham House,

Sauk City, Wisconsin. 1965. pp. 289. $4.00. 2000 copies. Jacket art by Howard Wandrei; design and lettering by Frank Utpatel.

The stories in *Strange Harvest*, the second collection of short stories by Wandrei to be published by Arkham House, are more eclectically selected than those comprising *The Eye and the Finger*.

Although a number of the entries in this collection first appeared in Weird Tales, nearly as many were collected from Astounding Stories, thereby lending an interesting science-fictional flavor to the book. Oddly, "Colossus," the s.f. story from Astounding for which Wandrei is best remembered, is not collected.

Strange Harvest. $25.00

91. *The Phantom-Fighter*, by Seabury Quinn. Mycroft & Moran, Sauk City, Wisconsin. 1966. pp. 263. $5.00. 2022 copies. Jacket by Frank Utpatel.

The most unique feature of this collection, containing revised and updated versions of Jules de Grandin stories, is that, although it was published under the Mycroft & Moran imprint, the dust wrapper mistakenly has Arkham House printed on the spine. Less importantly, perhaps, is the fact that the hyphen between "Phantom" and "Fighter" doesn't appear on the external portion of the jacket. Utpatel must have been semi-conscious when he rendered this jacket.

All 93 of Quinn's "Jules de Grandin" series first appeared in Weird Tales. Authors' memories being what they are, Quinn's introduction numbers his de Grandin adventures at nearly 300, only a "slight" exaggeration of the fact.

As a psychic detective, Jules de Grandin rivals and, in many ways, surpasses Hodgson's Carnacki. He was also one of the most popular characters to appear in Weird Tales, as was his author, who was probably the major competition to Lovecraft and Howard in popularity among the Weird Tales readers.

The Phantom-Fighter. $40.00

92. *The Dark Brotherhood and Other Pieces*, by H.P. Lovecraft & Divers Hands. Arkham House, Sauk City, Wisconsin. 1966. Illustrated. pp. x., 321. $5.00. 3460 copies. Jacket by Frank Utpatel.

Finally, Arkham House had come to the last of the "last" unpublished Lovecraft material (excepting, of course, the *Selected Letters* series).

The Dark Brotherhood was, as admitted by Derleth, a minor collection, at best, designed for the Lovecraft devotee rather than for the general reader. The majority of the contributions about Lovecraft and his writing was prepared specifically for this book.

The title story is a posthumous collaboration by Derleth from a story theme set forth by Lovecraft, a story falling within the range of recorded Lovecraft dreams.

The Dark Brotherhood and Other Pieces. $65.00

93. *Colonel Markesan and Less Pleasant People*, by August Derleth and Mark Schorer. Arkham House, Sauk City, Wisconsin. 1966. pp. 285. $5.00. 2405 copies. Jacket by Frank Utpatel.

Schorer and Derleth, young aspiring authors at the time, shared a cottage along the Wisconsin River in Sauk City during the summer of 1931. There they collaborated to produce the seventeen stories that appear in this collection. The stories were written for submission to Weird Tales, where most of them were published.

Several of the tales were later adapted for TV and appeared on the excellent Boris Karloff "Thriller" program series, about which Stephen King wrote in *Danse Macabre*: "Probably the best horror series ever put on TV was *Thriller*, which ran on NBC from September of 1960 until the summer of 1962—really only two seasons plus reruns." King had a lot more to say, but for that you'll have to read his remarkable and highly recommended book, if, by chance, you're one of the unfulfilled few who hasn't done so already.

Colonel Markesan and Less Pleasant People. $25.00

94. *Black Medicine*, by Arthur J. Burks. Arkham House, Sauk City, Wisconsin. 1966. pp. 308. $5.00. 1952 copies. Jacket by Lee Brown Coye.

Burks, a retired Marine colonel, was noted for his ability to produce tremendous amounts of pulp fiction. *Black Medicine* contained sixteen stories, all but one of which first saw print in Weird Tales from 1924-1928.

Several of the tales included in the volume i.e. "The Ghosts of Steamboat Coulee," "Bells of Oceana" and "Vale of the Corbies" have been represented as being among the most popular of all stories in Weird Tales history.

Black Medicine. $25.00

95. *Deep Waters*, by William Hope Hodgson. Arkham House, Sauk City, Wisconsin. 1967. pp. x., 300. $5.00. 2556 copies. Jacket by Frank Utpatel.

Just as *The House on the Borderland* collected, in grand fashion, Hodgson's four finest novels, *Deep Waters* does the same for his macabre sea stories.

Hodgson fabulized about the Sargasso Sea and the fungoid, weed-ridden creatures that he fantasized as lurking about and sometimes emerging from eerie islands that peppered the sea, or even from the sea itself. His works were nearly forgotten until Colin de la Mare reprinted, in the 1931 anthology, *They Walk Again*, Hodgson's horrifying "The Voice in the Night." From that rediscovery sprang a renewed interest in Hodgson that ultimately resulted in the three Arkham House collections.

The point of the above meandering is to alert the reader to the fact that *Deep Waters* collects, along with twelve other weird sea yarns, "The Voice in the Night," which, in a sense, was the progenitor of Hodgson's popularity in America.

For those interested in pursuing Hodgson's work in more detail, the now-defunct Science Fiction Collector, Issue 15, contains an excellent working bibliography, compiled by Mike Ashley.

Deep Waters. $40.00

96. *Travellers by Night,* edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1967. pp. 261. $4.00, 2486 copies. Jacket art by James Deitrich; design and lettering by Gary Gore.

This third anthology of all-new macabre tales contained a new story by Ramsey Campbell as one of its highlights, as well as another Derleth-Lovecraft posthumous Mythos collaboration, "The Horror from the Middle Span."

Barzun and Taylor, in *A Catalogue of Crime,* had the following to say about the book:

> Fourteen stories labeled supernatural, of which very few are tolerably good. The moderns write badly and their imaginations seem tired and reminiscent. The best tales are in fact by old-timers, although they also are afflicted by latter-day breeziness and incoherence. Read H.R. Wakefield, Death of a Bumblebee (an excellent situation disappointingly resolved) and John Metcalfe, Not There (humor misplaced at the end). William Hope Hodgson, The Wild Man of the Sea, is good, but not ghostly at all; and Joseph Payn (sic) Brennan, Episode on Cain Street, is full of good touches but poorly worked out. As for the contribution by H.P. Lovecraft, whom many deem a master, one must confess that The Horror from the Middle Span seems feeble in conception, long-winded, and productive of shudders only by its diction and grammar.

Talk about shuddering at poor grammar. Only the ignorant tone and contents of the above critique outshadow the method of statement.

Travellers by Night. $25.00

97. The Arkham Collector, edited by August Derleth. Numbers One through Ten. Published Summer, 1967; Winter, 1968; Summer, 1968; Winter, 1969; Summer, 1969; Winter, 1970; Summer, 1970; Winter, 1971; Spring, 1971; Summer, 1971. Arkham House, Sauk City, Wisconsin. Each issue, 50¢. About 2500 copies of each issue.

The Arkham Collector was an experimental periodical designed to replace the announcement bulletins sent free by the publisher to Arkham House subscribers. Evidently

disappointed by the lack of response to his bulletins, presumably by reason of little or no increase in sales, Derleth figured that his offerings would be better appreciated if not supplied gratis.

Published twice a year at first, the "magazine" contained news of upcoming publications by Arkham House, items of associational interest, poetry and fiction by primarily newer writers such as Brian Lumley and Gary Myers. There were also appearances by more familiar Arkham House authors such as Clark Ashton Smith, Carl Jacobi and Joseph Payne Brennan, to name merely a few.

In the tenth issue, it was announced that the initial ten issues would be bound in sets and sold at retail for $10.00. Therefore, complete files of unbound copies would no longer be available. Announcement was also made that, due to the fact that Arkham House lost money on the first ten issues, the price would be raised to 65¢, or $1.25 for a two issue subscription, commencing with the Winter, 1972 issue.

Volume two was destined, however, never to appear. Derleth's death occurred on July 4, 1971, and publication of The Arkham Collector was suspended. In April, 1972, Stuart Schiff offered to edit the periodical; his offer was politely declined by Forrest D. Hartmann, Esq., one of the attorneys and personal representatives of the estate of August Derleth. Publication of the periodical was never resumed.

Schiff suggests that, had Arkham House agreed to have him take over the editorship of The Arkham Collector, there probably would have been no Whispers or Whispers Press! In retrospect, it was a great trade-off for Schiff, but a less than optimum business decision for Arkham House.

The Arkham Collector. Each issue $5.00

98. *The Mind Parasites,* by Colin Wilson. Arkham House, Sauk City, Wisconsin. 1967. pp. xxi., 222. $4.00. 3045 copies. Jacket by Frank Utpatel.

Lin Carter, in *Lovecraft: A Look Behind the Cthulhu Mythos*, relates the following anecdote told about and by Colin Wilson to explain his entry into the world of Lovecraftiana:

His initial impact on the literary world was made through a book called *The Outsider*; somewhile after this he discovered *The Outsider and Others*, and was compelled to read it because of the similarity in titles. The character of Lovecraft fascinated him to the extent of writing a book called *The Strength to Dream* which was a study of the creative imagination, particularly in writers of fantasy and horror stories. The book dealt in a very large part with Lovecraft. Wilson did not deny that the eccentric Providence recluse possessed 'gloomy imaginative power that compares with Poe,' but his innate taste forced him to admit he found Lovecraft 'an atrocious writer.' *The Strength to Dream*, of course, came to Derleth's attention, and he wrote a mildly reproving letter—but, as Colin Wilson recently noted:

> "In due course, a copy of my book fell into the hands of August Derleth. And Derleth wrote to me, protesting that my judgement (sic) on Lovecraft was too harsh, and asking me why, if I was all that good I didn't try writing a 'Lovecraft' novel myself."

A couple of years later an idea occurred to him and engendered a novel.

"I cast it in the Lovecraft tradition, and it became *The Mind Parasites*, which was published in due course by August Derleth. Its reception by English critics was unexpectedly good; I suspect this is because I didn't sound as if I was serious."

> Arkham House published *The Mind Parasites* in 1967; although it discusses Lovecraft and borrows some of the terminology of the Mythos, it is really an independent study and thus does not figure in our present study.

The Mind Parasites. $35.00

99. *Three Tales of Horror*, by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1967. Illustrated by Lee Brown Coye. pp. 134. $7.50. 1522 copies. Jacket by Lee Brown Coye.

This beautiful volume reprinted three of Lovecraft's best and was a marked departure from the norm for Arkham House. In fact it is unique among the Arkham House publications, being a slightly over-size book, punctuated by 15 exceptional drawings by Lee Brown Coye, all of which were printed on coated paper.

The book was first proposed by Coye to Derleth in 1963, and the two discussed various aspects of its production, through correspondence, for nearly four years prior to its eventual publication. Originally, the concept was for a book of illustrated *Arkham* tales. However, while there are frequent references to the town of Arkham in Lovecraft's stories, there are but few tales actually set in Arkham. Derleth, in his early considerations, narrowed the prospective book to *Three Arkham Tales* (the original working title): 'The Colour Out of Space," "The Dunwich Horror" and "The Thing on the Doorstep." Just before publication, he realized his error; that only two of the stories were set in Arkham and the other, obviously, in Dunwich. Thus the book was retitled: *Three Tales of Horror.*

Derleth had misgivings about Coye's rendition of Lovecraft for the jacket, feeling that it caricatured Lovecraft, when what he really wanted was "a sort of macabre bust and head of the author of those fine macabre tales!" Ultimately he deemed Coye's portrait acceptable.

At Derleth's request, 50 copies were signed by Coye and returned to Arkham House for customers who had requested signed copies. Indeed, Derleth further requested of Coye that, while most of the 50 copies need only have open signatures, there should be personalized inscriptions on eight of the books, to the following persons connected with Arkham House, in one way or another: Donald Wandrei, Alice Conger, Dennis Mack, Rick Meng, August Derleth, Maurine Nason, Frank Utpatel and Jay Mundy. Therefore, if you should run across personally inscribed copies from Coye to any of the above, you may rest assured that they're genuine! Coye also received ten copies for himself, and one may presume that most or all of those were autographed and given to friends. As a result, numerous copies signed by Coye may be extant.

Three Tales of Horror. $40.00

100. *Strange Gateways,* by E. Hoffman Price. Arkham House, Sauk City, Wisconsin. 1967.pp. 208. $4.00. 2007 copies. Jacket by Lee Brown Coye.

Strange Gateways was the first hardcover collection of

Price's stories. While he was a major contributor to Weird Tales for 25 years, the majority of the stories collected in this volume came from other sources.

Price, a non-sectarian Buddhist and confirmed Orientalist, did some of his best work in the area of Oriental fantasies, the thread by which this collection hangs together. "The Rajah's Gift" was the first story of Price's to be sold to Weird Tales and only the second written by him.

The only other hardcover collection containing a wide variety of Price's stories is the more recent *Far Lands Other Days*, a beautiful tome published by Carcosa in 1975. Incidentally, if you read Price's introduction to *Far Lands*, written in 1974, long after he ceased "fictioneering," as he called his efforts, you'll fall in love with this guy.

Strange Gateways. $25.00

101. *A Praed Street Dossier*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1968. Illustrated by Frank Utpatel. pp. 108. $3.00. 2904 copies. Jacket by Frank Utpatel.

An associational item designed to cater to the "Praed Street Irregulars," the book contains marginal items that attempt to capitalize on the Holmesian connection.

The most fascinating aspect of the contents, as far as I'm concerned, is the two "off-trail" science fiction collaborations with Mack Reynolds, following an explanatory prefatory account of how they came to be written. The stories, "The Adventure of the Snitch in Time" and "The Adventure of the Ball of Nostradamus," were first published in The Magazine of Fantasy and Science fiction and then collected in the 1960 Council of Four anthology, *The Science-Fictional Sherlock Holmes,* a low-edition, scarce and expensive collector's item.

A Praed Street Dossier. $30.00

102. *The Green Round,* by Arthur Machen. Arkham House, Sauk City, Wisconsin. 1968. pp. 218. $3.75. 2058 copies. Jacket by Ronald Clyne.

Machen's last novel, published in England in 1933, *The Green Round* inexplicably didn't appear in the Bleiler checklist

until the 1978 revision of that indispensable guide.

The novel is not among Machen's best work. In the Arkham House edition, it is only the First U. S. edition, for the information of those collectors who follow the flag. However, Machen, even at his second or third best, is well worth reading.

The Green Round. $20.00

103. *The Exploits of the Chevalier Dupin,* by Michael Harrison. Mycroft & Moran, Sauk City, Wisconsin. 1968. pp. xi., 138. $3.50. 1917 copies. Jacket by Ronald Clyne.

Now *here* are some pastiches! The resurrected C. Auguste Dupin, the sire of ratiocinative deduction, is depicted with superb style by the author. A British edition, entitled *Murders in the Rue Royale*, was published four years later with an additional five stories. Lucky British. E.A. Poe would be thrilled.

Harrison's finest work, however, may have been *In the Footsteps of Sherlock Holmes* (1960), given a special award by The Baker Street Irregulars for its geographical evocation of the London of Holmes' era. Ellery Queen also described an article, "A Study in Surmise," as "perhaps the most important Sherlockian scholarship in forty years."

A surprisingly underrated and unappreciated book.

The Exploits of the Chevalier Dupin. $20.00

104. *Selected Letters II, 1925-1929,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1968. Illustrations-Photographs. pp. xxiv., 359. $7.50. 2482 copies.
Second Printing. 1975. $8.50. 3041 copies.
Note: Although still in print, the price has been raised by the publisher to $10.00.

The second printing is indicated by the price change and in the colophon at page 360.

In keeping with the original planned format, the jacket design is the same as *Selected Letters I*, except for the variation in color to a light red for a portion of the jacket.

Selected Letters II, 1925-1929 $35.00
(Second Printing) $10.00

105. *Wisconsin Murders,* by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1968. pp. xi., 222. $4.00. 1958 copies. Jacket by Ronald Clyne.

This volume houses a collection of sixteen tales of sudden death in Wisconsin from 1842 to 1926. I'm not quite sure who would be interested in the contents, save for die-hard criminologists of Wisconsin bent.

Derleth wrote in his preface:

> "... studies rather of character and circumstance than of suspense and gore... primarily inquiries into states of mind, which, but for the grace of God, might be our own.

A must for the Arkham House or Derleth completist, but for no other.

Wisconsin Murders. $10.00

106. *Nightmares and Daydreams,* by Nelson Bond. Arkham House, Sauk City, Wisconsin. 1968. pp. 269. $5.00. 2040 copies. Jacket by Ronald Clyne.

The single-most unusual feature of this collection of short stories, as a divergence from previous Arkham House collections, is that *none* of the stories came from Weird Tales. The collection, a mixed bag of science fiction and fantasy, consists, with only three exceptions, of stories from Blue Book, to which the author was a regular contributor from about 1942 to 1951.

Not that Nelson Bond was a stranger to Weird Tales; in the early '40s, several "Lancelot Biggs" stories first appeared between its covers. However, his primary forte was whimsical science fiction and fantasy, liberally seasoned with humor. Bond's markets were varied, and his tales appeared in a broader publishing spectrum than the run-of-the-mill s.f. authors of the period.

Nightmares and Daydreams $25.00

107. *The Adventure of the Unique Dickensians*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1968. Illustrations by Frank Utpatel. pp. 38. $1.50. 2012 copies. Cover design by Frank Utpatel.

Because it was a short double-pastiche, specially illustrated, Derleth published *The Adventure of the Unique Dickensians* as a chapbook, in wrappers.

The dedication describes the market for which the story was intended:

> For the Irregulars of Baker and Praed Streets—and all Dickensians: may their company increase!

The Adventure of the Unique Dickensians. $20.00

108. *Mr. Fairlie's Final Journey*, by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1968. pp. 131. $3.50. 3493 copies. Jacket by Frank Utpatel.

This book was the climax, if not the best, of the Pons pastiches. After attaining the highly unusual feat of maintaining a pastiche for six collections of stories, Derleth wrote and published the first and only novel-length adventure about Solar Pons.

Mr. Fairlie's Final Journey. $25.00

109. *Tales of the Cthulhu Mythos*, by H.P. Lovecraft and Others. Collected by August Derleth. Arkham House, Sauk City, Wisconsin. 1969. pp. xii., 407. $7.50. 4024 copies. Jacket by Lee Brown Coye.

Aside from the Arkham House collector *per se*, the reader whose interest lies in the specific direction of Lovecraft and the Cthulhu Mythos, to which mention has been made from time to time, must have and read this book. A mixture of the old and the new, it's the quintessential Mythos collection. There are only two Lovecraft stories, so the collection was written mostly by "Others." However, Derleth had obviously learned well the marketing value of the Lovecraft name, and that it sold books.

The jacket blurb best describes the contents:

From "The Call of Cthulhu"—the first tale in which Lovecraft set down the outlines of the Cthulhu Mythos—to such a remarkable recent work as Colin Wilson's long novella, "The Return of the Lloigor"; never before published, almost a score of stories demonstrate the fascination that Lovecraft's Mythos has had for other writers, many of whom have made significant contributions to it. These remarkable tales include, too, and for the first time together, that gruesome trilogy inaugurated by Robert Bloch in "The Shambler From the Stars," answered by H.P. Lovecraft with "The Haunter of the Dark,"and rebutted by Bloch in "The Shadow in the Steeple."

Here are such flights of imagination as Clark Ashton Smith's "Ubbo-Sathla" and "The Return of the Sorceror," Robert E. Howard's "The Black Stone," Frank Belknap Long's "The Hounds of Tindalos" and "The Space-Eaters," August Derleth's "The Dweller in Darkness" and "Beyond the Threshold," Robert Bloch's "Notebook Found in a Deserted House," Henry Kuttner's "The Salem Horror"—and such never-before-published tales as J. Vernon Shea's "The Haunter of the Graveyard," J. Ramsey Campbell's "Cold Print," Brian Lumley's "The Sister City" and "Cement Surroundings," and James Wade's "The Deep Ones."

Tales of the Cthulhu Mythos. $35.00

110. *The Folsom Flint and Other Curious Tales*, by David H. Keller. Arkham House, Sauk City, Wisconsin. 1969. pp. 256. $5.00. 2031 copies. Jacket by Ronald Clyne.

As the second and last collection of Doctor David H. Keller's stories to be published by Arkham House, this book was, in effect, a memorial to Keller, who had died only three years prior to its publication. While the collection included the three Keller stories most often reprinted, including "The Thing in the Cellar," it is more representative of the author's uncollected work, rather than his best.

Derleth had a soft spot in his heart for Keller, and rightly so. Some years previously, at a time when Arkham House was in dire financial straits, and Derleth didn't know where to turn for funds, Keller, a new acquaintance, wrote a check for $2500 as a loan, with repayment on a liberal basis and small interest. The loan was repaid, Arkham House continued to publish, and

Derleth obviously never forgot the kindness.

The Folsom Print and Other Curious Tales. $15.00

111. *Number Seven, Queer Street,* by Margery Lawrence. Maycroft & Moran, Sauk City, Wisconsin. 1969. pp. 236. $4.00. 2027 copies. Jacket by Frank Utpatel.

This unusual collection introduced to the American reader, for the first time, Dr. Miles Pennoyer, a teetotalling, non-smoking supernaturalist. Ranking favorably with such fast company as Blackwood's "John Silence" and Hodgson's "Carnacki," all of whom deal "in the ills that beset the soul," Pennoyer holds his own.

Pennoyer's abstemious nature enables him to become attuned to the extrasensory in order to determine human relationships and the diseases of the soul that beset them. Paradoxically, he's not a priggish character; he merely foregoes alcohol and tobacco to sharpen his senses for his macabre battles much as a doctor would avoid an alcoholic binge before surgery.

The settings are realistic, the character is interesting, and the writing's good. A splendid book with which to become acquainted with Miles Pennoyer. You might even become enamored of the good doctor.

Number Seven, Queer Street. $25.00

112. *Thirty Years of Arkham House*, by August Derleth. Arkham House, Sauk City, Wisconsin. 1970. pp. 99. $3.50. 2137 copies.

A history and bibliography of books published under the imprints of Arkham House, Mycroft & Moran and Stanton & Lee (another Derleth operation; non-weird publications) from 1939 through 1969, prepared by Derleth.

The book consists of a short autobiographical introduction, followed by a complete bibliography of the three imprints through 1969, including a listing of the contents of each book. Much of the straight bibliographical material, to this point in the book you are holding, comes from *Thirty Years,* which is, however, nowhere near as expository or

interesting.

"The only flaw in *30 Years*," Derleth once admitted, "was the inadvertant omission of a second-last Stanton & Lee title—Jane Stuart's poetry collection, *Eyes of the Mole*."

Thirty Years of Arkham House. $45.00

113. *Demons and Dinosaurs*, by L. Sprague de Camp. Arkham House, Sauk City, Wisconsin. 1970. pp. 72. $4.00. 500 copies. Jacket by Frank Utpatel.

This small collection of verse is the first of only two by de Camp, the other being *Phantoms and Fancies*, published by Mirage Press in 1972 in an edition of 1000 numbered copies.

In the case of *Demons and Dinosaurs*, as told me by de Camp, Derleth printed 500 copies, which sold out instantly. When he tried to reorder from his British printer, Villiers, the order was caught in the British postal strike of that year and never filled.

Had the order been filled and a second printing accomplished, it would have marked the first departure, other than Derleth's *Night's Yawning Peal*, from the Arkham House policy of never reprinting other than Lovecraft books. The book, therefore, due to its extremely limited edition, remains very rare.

Demons and Dinosaurs. $75.00

114. *Other Dimensions*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1970. pp. 329. $6.50. 3144 copies. Jacket by Lee Brown Coye.

Other Dimensions was the last of the Clark Ashton Smith-Arkham House fiction collections and probably the least from the quality of the contents. It picked up all of Smith's published fiction not previously included in an Arkham House collection.

There are, for example, four stories published 1910-1912 in The Black Cat and The Overland Monthly; two stories from The Fantasy Fan and one from Fantasy Magazine ("Thirteen Phantasms") incorrectly attributed on the copyright page to The Fantasy Fan.

The collection has the distinction of being the only

Arkham House book in which the listing of Smith's earlier books is relatively complete, omitting only two or three pamphlets, but including another not usually set out. It's one of only two such listings to include *The Hill of Dionysus—A Selection*, a matter of importance, suggests Roy Squires, only to its printers.

Both *The Dark Chateau* and *Spells and Philtres* omit *Sandalwood*, though they do cite the smaller booklet, *Nero and Other Poems*. Even *Selected Peoms*, which reprints all of its contents, fails to cite *The Hill of Dionysus—A Selection*. A few of these listings in the later books were prepared by Donald Fryer, the others presumably by Derleth. Very likely each relied upon memory, a dangerous undertaking for the serious bibliographer.

Other Dimensions. $25.00

115. *The Horror in the Museum and Other Revisions*, by H.P. Lovecraft and Others. Arkham House, Sauk City, Wisconsin. 1970. pp. ix., 383. $7.50. 4058 copies. Jacket by Gahan Wilson. Second Printing. 1976. $10.00. 3958 copies.

This collection of stories was published as by others or in collaboration with other writers. The magic Lovecraft name appears prominently, although he had collaborative credit on only two of the stories, those which he wrote with Elizabeth Berkeley. Some of the stories, which do not attribute any credit, were almost entirely Lovecraft's work.

Robert H. Barlow's "Till All the Seas" and Wilfred B. Talman's "Two Black Bottles," both unattributed revisions, appear in book form for the first time; the balance of the collection consists of reprinted stories from earlier collections.

The Horror in the Museum and Other Revisions. $35.00
(Second Printing) $10.00

116. *Selected Poems*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1971. pp. xx., 403. $10.00. 2118 copies. Jacket by Gary Gore.

The manuscript for this book was submitted to Derleth in 1949, and, although frequently announced as forthcoming in

Arkham House advance lists, publication continued to be deferred because Derleth believed its price would prevent the sale of sufficient quantities to pay for production of the book.

It was one of the last books sent to the printer by Derleth and was completed a few months after his death. Derleth's decision to publish it at last was made only after Carolyn Wakefield (formerly Mrs. Clark Ashton Smith) offered to pay the printing and binding costs of approximately $1700.00. The money came form advances paid to Mrs. Wakefield by Ballantine books for *Zothique and Hyperborea* and was, of course, to be repaid her as the Arkham House book was sold. This was suggestive of vanity publication, but Mrs. Wakefield was confident of reimbursement, although she would have been glad to have the book published even had she not been. It was also a not unusual practice for Derleth to undertake, i.e., *A Hornbook for Witches* and *Always Come Evening.*

Poems reprinted in *Selected Poems* from *The Dark Chateau* and *Spells and Philtres* were typically those which Smith wanted included within various poem cycles and "books"—the section, "Sandalwood," for example, is in *Selected Poems*, as Smith would have had the separate book in a revised edition. Other sections, such as Incantation and The Jasmine Girdle, had not before been collected, though each had once been undertaken by a private press: Dragon-fly Press of Robert H. Barlow and Claire and Groo Beck's The Futile Press.

Mrs. Wakefield was traveling, visiting one of her children in Sacramento, when Derleth wrote to her asking for a portrait of Smith to be used on the dustwrapper of *Selected Poems*. The letter was forwarded to her eventually and she phoned Roy Squires to ask that he send one to Arkham House, for there were none available where she was. Until told by Squires, she had not known of Derleth's death. He sent Arkham House a photograph of the charcoal drawing by Natalie Bixby Carter, which was reproduced on the wrapper. The date of the drawing, 1946, is only a year or so prior to the time Smith began preparing the *Selected Poems* manuscript.

As to the vanity aspect of this publication, it appears that Derleth reserved his requests for subsidies to books of verse, evidently not the strongest of Arkham House publications as far as sales were concerned.

Selected Poems. $35.00

117. *The Face in the Mirror*, by Denys Val Baker. Arkham House, Sauk City, Wisconsin. 1971. pp. 113. $3.75. 2045 copies. Jacket by Gary Gore.
Note: Although still in print, the price has been raised by the publisher to $5.00.

The author is a gifted short story writer with but a limited number of tales falling into the genre of fantasy or the macabre.

There is only one other collection of his stories, *The Return of Uncle Walter and Other Stories*, published by Sampson Low Marston, London (1948); included are several fantasy yarns which originally saw print in U.S. and British magazines.

The Face in the Mirror collects twelve stories in the genre and is the first American collection of Baker's work, although stories of his have been anthologized in the U.S.

The Face in the Mirror. $5.00

118. *Eight Tales*, by Walter de la Mare. Arkham House, Sauk City, Wisconsin. 1971. pp. xx., 108. $4.00. 2992 copies. Jacket by Gary Gore.
Note: Although still in print, the price has been raised by the publisher to $5.00.

The eight stories collected in this slender volume represent de la Mare's early fiction written under the pseudonymic anagram "Walter Ramal." None had been published in book form prior to this printing, as the author had never agreed to their republication until shortly before his death.

While the tales do not reflect the caliber of writing that de la Mare subsequently attained, several of them are of high quality and foreshadow the technique which strengthened as the author's abilities grew.

Eight Tales. $5.00

119.*Dark Things*, edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1971. pp. 330. $6.50. 3051 copies. Jacket by Herb Arnold and Gary Gore.

The appearance of *Dark Things* marked the fourth and, unfortunately, the last Derleth-edited anthology of new unpublished material.

John Metcalfe's last story, " 'Beyondaril'," is collected, as are first appearances of tales by such Arkham House mainstays as H. Russell Wakefield, H.P. Lovecraft, Donald Wandrei and Robert E. Howard. "Newer" authors include Ramsey Campbell, Brian Lumley and Basil Copper.

Prior to the book having gone out of print, the publisher raised its price to $7.50. Thus copies will appear with a paste-on price revision on the front jacket flap, as do other Arkham House books similarly treated.

Dark Things. $20.00

120. *Songs and Sonnets Atlantean*, by Donald S. Fryer. Arkham House, Sauk City, Wisconsin. 1971. pp. xxx., 134. $5.00. 2045 copies. Jacket by Gordon R. Barnett.

One cannot say a great deal about this book, which only recently went out of print.

In the same vein as Drake's *A Hornbook for Witches*, the publication occurred quickly after announcement, giving rise to the speculation that this was a subsidized printing, and that reimbursement may have been made to the author in copies of the book rather than cash.

There have been noted copies of this verse collection both with and without the limitation page bound in the rear of the book.

Songs and Sonnets Atlantean. $10.00

121. *Selected Letters III: 1929-1931,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1971. pp. xxiii., 451. $10.00. 2513 copies.

The third in the series of Lovecraft letters,the book was the last to be edited by Derleth and Wandrei. Listed on page eight of the 1980 Arkham House stock list, it was noted as being and remains indefinitely out of stock. No reprinting date, if any will occur, has been announced, nor is any reprinting promised.

In keeping with the original planned format, the jacket

design is the same as *Selected Letters I* and *II*, except for a color change to dark green on a portion of the jacket.

Selected Letters III: 1929-1931. $35.00

122. *The Caller of the Black,* by Brian Lumley. Arkham House, Sauk City, Wisconsin. 1971. pp. 235. $5.00. 3606 copies. Jacket by Herb Arnold.

Note: Although still in print, the price has been raised by the publisher to $6.00.

Brian Lumley is another of the "new wave" of young British horror writers whose first collection of stories in the genre of the macabre was published by Arkham House. Notwithstanding Derleth's death, his schedule of publications planned for the 1970s was carried out by the publishing house under the guidance of its Board of Trustees. Several of the planned titles have, in fact, appeared; others have not, including some listed in the Appendix to this book.

The author was not totally unfamiliar to Arkham House devotees, since, at the time that *The Caller of the Black* appeared, Lumley had contributed several Cthulhu Mythos stories to issues of The Arkham Collector and to *Tales of the Cthulhu Mythos.*

The Caller of the Black. $6.00

123. *The Arkham Collector. Vol. 1*, edited by August Derleth. Arkham House, Sauk City, Wisconsin. 1971. pp. 348. $10.00. 676 copies. No dustwrapper.

After Derleth's death there was no resumption of publication of this magazine. However, the promised binding was carried out, resulting in a limited number of complete sets in black cloth to be retailed by Arkham House. The quantity was, of course, determined by the issue with the fewest copies remaining unsold.

Bibliographically, there have been noted two bindings: more commonly, a highly reflective black cloth, gold-stamped on the backstrip, measuring 12.5 cm. from hinge to foreedge; less common is a variant binding of dull (relatively non-reflective) black cloth measuring about 12 cm. from hinge to

foreedge.

Chronologically, I'm uncertain as to the exact appearance of this volume. By this entry's insertion at this particular point, I don't mean to imply that it was published to conform to the sequence in which it and other Arkham House books may have actually appeared.

The Arkham Collector. Vol. 1. $75.00

124. *Disclosures in Scarlet,* by Carl Jacobi. Arkham House, Sauk City, Wisconsin. 1972. pp. 181. $5.00. 3127 copies. Jacket by Frank Utpatel.
Note: Although still in print, the price has been raised by the publisher to $6.00.

Disclosures in Scarlet was the third and last collection of Jacobi's stories to be published by Arkham House. Many of the tales collected in this volume first appeared in earlier Derleth anthologies published both by Arkham House and Pellegrini & Cudahy. Others, primarily in a science-fictional vein, first saw print in such magazines as Galaxy, If, Fantastic Universe and Thrilling Wonder Stories.

It was one of only two books published by Arkham House in 1972, the year following Derleth's death, the other being *The Rim of the Unknown*. In 1973, the pace was to pick up again and has not slackened to this day.

Disclosures in Scarlet. $6.00

125. *The Rim of the Unknown*, by Frank Belknap Long. Arkham House, Sauk City, Wisconsin. 1972. pp. 291. $7.50. 3650 copies. Jacket by Herb Arnold.
Note: Although still in print, the price has been raised by the publisher to $8.95.

An interesting omnibus volume of Long's science fiction and fantasy stories, gleaned from publications other than Weird Tales, and making their first appearances from 1927 through 1956.

The tales selected are a departure from the style of direct horror exhibited in prior Arkham House publications of Long's writings, notably *The Hounds of Tindalos* and *The Horror*

from the Hills. While elements of the macabre are present, the stories are primarily light fantasy and science yarns.

Those readers who enjoy the blend contained in this collection might well look to *Night Fear*, a paperback edition of science fiction, fantasy and horror stories collected and edited by Roy Torgeson and published by Zebra Books in 1979.

The Rim of the Unknown. $8.95

126. *Stories of Darkness and Dread*, by Joseph Payne Brennan. Arkham House, Sauk City, Wisconsin. 1973. pp. 173. $6.00. 4138 copies. Jacket by Denis Tiani.

Joseph Payne Brennan, as we know, burst upon the Arkham House scene in 1958 with *Nine Horrors and a Dream*. Unfortunately, he's not a terribly prolific writer, perhaps devoting his time more to perfecting his craftsmanship and crisp prose style than to the development of new material.

This collection selects some eighteen stories which have appeared since the publication of *Nine Horrors*. Included are, surprisingly, several stories originally published in Alfred Hitchcock's Mystery Magazine, hardly the "normal" outlet for Brennanesque-type tales.

More importantly, for those familiar with and admirers of Brennan's talents, four stories are reprinted from the near-legendary early collection, *Scream at Midnight*, which most readers will never eyeball, since its publication by Brennan's Macabre House in 1963 was in an edition limited to 250 copies.

Stories of Darkness and Dread. $6.00

127. *Demons by Daylight*, by Ramsey Campbell. Arkham House, Sauk City, Wisconsin. 1973. pp. 153. $5.00. 3472 copies. Jacket by Eddie Jones.
Note: Although still in print, the price has been raised by the publisher to $6.00.

Ramsey Campbell wrote me regarding the preparation of *Demons by Daylight* and his dealings with Derleth in the process:

> His feelings about what he regarded as the

inappropriateness of vulgarity or sexual detail to horror fiction troubled me when I began work on *Demons by Daylight,* particularly since I then regarded Arkham as my only market—it wasn't until Bob Lowndes devoted most of an editorial in *Magazine of Horror* to a tale of mine that I gained the courage to try him, and by then the Health Knowledge magazines didn't have long to run. *Demons* was a book I felt I had to write, and indeed I wrote most of the stories and then rewrote them totally in search of the effects I wanted. I really didn't know if I was doing the right thing or making an awful mistake; I honestly felt I was breaking new ground, and when I read other people's horror stories I sometimes had the panicky notion that I was doing it all wrong. Derleth bought *The Cellars* and *Cold Print* meanwhile, which was encouraging, but he rejected *The Scar* for *Dark Things*, describing it as "unpleasant rather than horrible," which led me to omit it from *Demons by Daylight*, where it could have been used. When at last I'd finished the typescript of *Demons* by *Daylight* I experienced, I think, the worst depression I have ever suffered; I didn't think it was worth spending the money for postage, I was sure that Derleth wouldn't like the stories. (The reason, incidentally, that *The Interloper* is credited to "Errol Undercliffe" is that, leaving aside that I liked the idea of a story by my fictitious character, I thought the tale so bad that I could justify its inclusion only that way.) Derleth read the manuscript and sent me a contract without further comment, and I was never very sure what he thought of the stories and was rather afraid to ask. I believe that Donald Wandrei wrote the jacket copy after Derleth's death, which would mean that Derleth wrote only the comment in the Arkham catalogue that the stories furnished "adequate proof" of my creative growth. The only other thing I recall about the book at this distance is that the absence of line breaks, remarked upon by Ted Klein, was my own fault—I had a fetish for economy at that time and not only wrote my manuscripts in microscopic longhand but denoted line breaks in typescript by no more than half an extra space.

Incidentally, "The Scar," which was rejected by Derleth and, consequently, omitted from *Demons by Daylight*, was published in Startling Mystery Stories in 1969 and then reprinted in *The Year's Best Horror Stories.*

Demons by Daylight. $6.00

128. *The Chronicles of Solar Pons,* by August Derleth. Mycroft & Moran, Sauk City, Wisconsin. 1973. pp. ix., 237. $6.00. 4176 copies. Jacket by Frank Utpatel.

Note: Although still in print, the price has been raised by the publisher to $7.95.

The Pontine Canons ended with 68 Adventures in toto, the final group appearing in this major collection of Solar Pons pastiches. Included was "The Adventure of the Unique Dickensians," which had previously been published by Arkham House in a separate illustrated chapbook format.

The manuscript had been readied by Derleth and sat on a corner of his desk, awaiting final typing, when he died.

A "cutesy-poo" introduction by Allen Hubin accompanies the book. Hubin is the sometime mystery fiction critic and onetime editor and publisher of The Armchair Detective, a journal devoted to the more cerebral aspects of detective and mystery fiction. In case the reader should run across Hubin again, if this introduction was an initial encounter, don't be deterred. His analyses and writing are ordinarily much better than were here exhibited.

Hubin, a scholar in the field of mystery fiction, recently disposed of his collection of approximately 125,000 volumes to Peter Stern, the Sharon, Massachusetts book dealer, and Otto Penzler, of The Mysterious Press in New York. The volumes from this collection are being huckstered by the pair and are now beginning to appear on the market.

The Chronicles of Solar Pons. $7.95.

129. *From Evil's Pillow*, by Basil Copper. Arkham House, Sauk City, Wisconsin. 1973. pp. 177. $6.00. 3468 copies. Jacket by Frank Utpatel.

A British author of tales of supernatural terror, Basil Copper's work in that genre made its debut in the U.S. in his first Arkham House publication. The book collected five stories, the nature of which seems to be typical of the more successful horror writers today.

Copper's casual approach provides an underplayed counterpoint which magnifies the extraordinary situations developing for his characters. The first story in the collection,

"Amber Print," drew on the author's hobby for its plot; he has an avid interest in silent film classics, particularly those dealing with themes of horror, the supernatural and the fantastic. It, therefore, poses no surprise to discover "The Cabinet of Dr. Caligari" as the prime force in the story.

Stephen King's *Danse Macabre* treated the horror film during the period from 1950-1980. Perhaps his next installment of an analysis of the genre, if any should be conceived and written, might deal with the field from its earliest emergence. Some of the finest examples of the art were created in the 1920s and 1930s, both in the U.S. and abroad.

From Evil's Pillow. $6.00

130. *Beneath the Moors*, by Brian Lumley. Arkham House, Sauk City, Wisconsin. 1974. pp. xxi., 145. $6.00. 3842 copies. Jacket by Herb Arnold.

I'm particularly partial to this short Lovecraftian-styled novel, as a direct result of the author's preface. A splendid longer Cthulhu Mythos pastiche, it originally appeared in mutilated form as "The Sister City," five years before, in *Tales of the Cthulhu Mythos.*

Lumley unwittingly captured the essence of what this writer has attempted to depict throughout the publishing history of Arkham House; authors dealing with August Derleth and the mode in which eventual publications were finally cast. For example, the circumstances regarding Ramsey Campbell's being published by Arkham House was provided to me directly from Campbell. The same would apply to other authors scattered throughout the book, such as Ray Bradbury, Robert Bloch, Joseph Payne Brennan and L. Sprague de Camp, among others.

At the time of my drafting this book, I had had no response from Lumley; yet his extended prefatory description of his dealings with Derleth and his subsequent publications by Arkham House fit exactly into the frame I've endeavored to create.

Read the preface. It's a delightful way to meet the author.

Then reread this.
Beneath the Moors. $6.00

131. *The Watchers Out of Time and Others*, by H.P. Lovecraft and August Derleth. Arkham House, Sauk City, Wisconsin. 1974. pp. ix., 405. $8.50. 5070 copies. Jacket by Herb Arnold.
Note: Although still in print, the price has been raised by the publisher to $10.00.

The magic Lovecraft name strikes again! This time, however, it is reflected more as a monument to Derleth's creative abilities than to Lovecraft's.

The book is an omnibus volume of Derleth's posthumous collaborations with Lovecraft and gathers stories from every stage of Lovecraft's career. A number of the tales are Mythos-related and, while collected together for the first time, first appeared in various earlier Arkham House collections and anthologies such as *The Survivor, The Shuttered Room* and *The Dark Brotherhood*, to name but a few.

The title story is incomplete; Derleth had about half finished it when he died. The Arkham House editors decided to print it in unfinished form as a final memorial to Derleth and his dedication not only to Lovecraft but to the entire field of macabre fiction.

The Watchers Out of Time and Others. $10.00

132. *Collected Ghost Stories*, by Mary E. Wilkins-Freeman. Arkham House, Sauk City, Wisconsin. 1974. pp. xii., 189. $6.00. 4155 copies. Jacket by Frank Utpatel.
Note: Although still in print, the price has been raised by the publisher to $7.95.

Mary E. Wilkins-Freeman, who died in 1930, had, during her lifetime, only six of her ghost stories collected in *The Wind in the Rose-Bush and Other Stories of the Supernatural,* published in 1903. The title story, among the best we'll ever read, is reprinted in *Collected Ghost Stories.*

While an extremely prolific mainstream writer, Wilkins-Freeman's excursions into the supernatural were scattered throughout various collections of general short stories. This Arkham House publication collects, for the first time, *all* of the author's supernatural tales.

The stories are good! One approaching this volume with the fear that the contents might be dated and stilted in style or characterization will be pleasantly surprised, if not downright astonished, at the book's readability. Because of the scant nature of her production in the genre, Wilkins-Freeman has been woefully neglected; her resurrection was long overdue.

Collected Ghost Stories. $7.95

133. *Howard Phillips Lovecraft: Dreamer on the Nightside,* by Frank Belknap Long. Arkham House, Sauk City, Wisconsin. 1975. p. xiv., 237. $8.50. 4991 copies. Jacket by Frank Utpatel.

Unfortunately, Frank Belknap Long was unable to take the time to provide me and the readers of this book with the many and varied anecdotes concerning Arkham House contributors that he advised me he was privy to. Nor was he able to enlighten us as to his own work. I primarily regret the latter omission, since Derleth, Lovecraft and Smith were the only other writers to have had more books published by Arkham House. Long is the sole survivor of the four.

Long, nearly eighty years old, having been one of Lovecraft's oldest and best friends, could have, perhaps, provided some additional insight into his friendship with Lovecraft which was not set forth in *Dreamer on the Nightside.* That omission I also regret, although I sympathize with Long's reasons.

The biographical treatment of Lovecraft, while not of tremendous depth, certainly highlights the biographer's personal experiences with, and attachment to, Lovecraft. Rather than being a straight biography, *Dreamer* is, in many respects, in the nature of a reminiscence; as such, it is successful. Also touched upon are Lovecraft's experiences with Farnsworth Wright and Weird Tales, including his never-ending struggle against the commercialization of his writing. In that regard, during his lifetime, Lovecraft was extremely successful.

Howard Phillips Lovecraft: Dreamer on the Nightside. $8.50

134. *The House of the Worm*, by Gary Myers. Arkham House, Sauk City, Wisconsin. 1975. pp. ix., 77. $5.50. 4144 copies. Jacket and interior illustrations by Allan Servos.
Note: Although still in print, the price has been raised by the publisher to $6.95.

The title story, designated "Chapter 1" in the book, as described by the author in his introduction, presents "an interesting heresy" as to its place within the structure of the Cthulhu Mythos.

This, as were so many books published by Arkham House, was the author's first book. Although presented as a novel in ten episodes, mimicking an earlier literary style, it is actually ten stories in the guise of a novel, loosely connected through a generally contrived basic theme.

Lin Carter, describing the Mythos elements of Myers' stories in *Lovecraft: A Look Behind the Cthulhu Mythos*, wrote:

> . . . that same seventh issue [of the Arkham Collector] introduced a new writer named Gary Myers, with a story called "The House of the Worm." I suppose this unusual little tale has to be considered a Mythos story for want of any other category wherein to lodge it; but what Myers actually did with that first story was to go all the way back to the Dunsanian "Dreamlands" fiction of Lovecraft's first period, and write new stories in the bejewelled style of those early yarns—stories utilizing many of the same characters and much of the same scenery of the Lovecraft tales, *but stories written in full knowledge of the later Cthulhuoid fiction*. The blend of styles and plot-material is deft and the stories themselves most attractive—so attractive, that I cannot help but consider Myers the best of the "New Lovecraft Circle" writers.
>
> The following issue, No. 8, contained a second Mythos story from Gary Myers, "Yohk the Necromancer," in the same style and setting, and he had a third, "Passing of a Dreamer," in the issues that have appeared since then, giving him three stories thus far into 1971. Derleth told me fairly recently that he had plans to issue a slim little book of Myers' tales, with delightful illustrations by a new artist.

This, of course, is the book to which Carter alluded. The

illustrations are evocative of Lee Brown Coye's work and are, in fact, delightful.

The House of the Worm. $6.95

135. *Nameless Places,* edited by Gerald W. Page. Arkham House, Sauk City, Wisconsin. 1975. pp. viii., 279. $7.50. 4160 copies. Jacket by Tim Kirk.
Note: Although still in print, the price has been raised by the publisher to $8.95.

The editor is better known to genre aficionados as the editor of four volumes of the series anthology *The Year's Best Horror Stories*, having left that post to attend to his own writing more assiduously. Page's qualifications, therefore, need not be repeated here. Interestingly, this book, as well as Page's editing the magazine Witchcraft & Sorcery, led directly to his being selected to replace Richard Davis as editor of the DAW series.

However, he admittedly has not put together a continuation of the Derleth series of anthologies of new and unpublished material, such as had been done with titles such as *Dark Things* and *Over the Edge,* among others. As conceived, the purpose for *Nameless Places* "was simply the gathering of a number of never before published macabre stories...." The most obvious lack is the exclusion of many Arkham House authors, yet enough are represented to give the anthology an Arkham House flavor.

The fault, however, does not lie entirely with Page, as he was presented with a number of stories that Derleth had already purchased principally for The Arkham Collector and told to include them. About three of the stories were, according to Page, "not really right for a hard-bound anthology, but they were used." He also informed me that "a couple of them were brilliant in the extreme, so I can't complain."

The reader may be interested in how an anthology editor's mind works, particularly with respect to material of his own that he might wish to include in this anthology. As to that, Page related:

> My own story in the book, "Worldsong," was not

intended to be my written contribution to the anthology. It was the first story I'd written in a series about a far future when humanity has evolved to a point where they can (among other talents) travel through space without the aid of machines. The story I originally wanted to use was called "Grater's World," and ran to about twice the length of "Worldsong." Just before I closed the book, however, someone sent in a story I couldn't resist, and to make room for it, I pulled "Grater's World" and ran "Worldsong," instead. (Although it was the first story in the series, it actually takes place about a million years later than "Grater's World"!). "Grater's World" bounced around for a good many years (both stories were written around 1971) before finally finding a home. In May of 1981, it sold to *Analog*.

It was the last of the Derleth/Arkham House anthology tradition to be published, if one discounts *New Tales of the Cthulhu Mythos*, edited by Ramsey Campbell in 1980. The latter is, of course, a more narrowly conceived theme anthology, which should not be counted.

Nameless Places. $8.95

136. *The Purcell Papers*, by J. Sheridan Le Fanu. Arkham House, Sauk City, Wisconsin. 1975. pp. ix., 241. $7.00. 4288 copies. Jacket by Frank Utpatel.

Note: Although still in print, the price has been raised by the publisher to $7.95.

The Purcell Papers are introduced by the late August Derleth, who had obviously begun to prepare the book for publication years before it actually saw print. As the second Arkham House collection of Le Fanu's twilight tales, the first having been *Green Tea and Other Ghost Stories*, published in 1945, it is nowhere near representative of the author's best work.

The volume does, however, virtually complete the reprinting of all but Le Fanu's novel-length supernatural stories, "excepting," according to Derleth, "only certain tales in which the explanation for the mysterious events turns out to be a natural one, and those in which the mysterious is only a

background and the story itself resolves into one of crime."

The Purcell Papers. $7.95.

137. *Dreams from R'lyeh*, by Lin Carter. Arkham House, Sauk City, Wisconsin. 1975. pp. xv., 72. $5.00. 3152 copies. Jacket by Tim Kirk.

This slim volume of verse is introduced by Carter's friend and sometime collaborator, L. Sprague de Camp. The introduction is somewhat explanatory of the title and contents of the book:

> "Dreams From R'lyeh," which comprise two thirds of this volume, is a cycle of sonnets about the legend-haunted New England invented by Lovecraft. [The dichotomy of the Elder Gods is set forth]. These include Nyarlathotep, the messenger of the other Ancient Ones; the squid-headed Cthulhu, who sleeps in R'lyeh at the bottom of the sea; and Shub-Niggurath, the goat with a Thousand Young, a Lovecraftian version of Pan.

Given the slow-selling propensities of the verse collections of Robert E. Howard and Clark Ashton Smith, which remained in print for a number of years, even though published in extremely limited editions, I suspect we may see *Dreams from R'lyeh* in the publisher's stock list for many, many years to come.

Dreams from R'lyeh. $5.00

138. *Harrigan's File,* by August Derleth. Arkham House, Sauk City, Wisconsin. 1975. pp. 256. $6.50. 4102 copies. Jacket by Frank Utpatel.
Note: Although still in print, the price has been raised by the publisher to $7.95.

The Arkham House stock list deceptively ballyhoos *Harrigan's File* thus:

Arkham House has brought readers the cases of William Hope Hodgson's Carnacki, Seabury Quinn's Jules de Grandin, and Margery Lawrence's Dr. Miles Pennoyer. Now we offer seventeen accounts from the files of newspaper reporter Tex Harrigan, where we see the versatile hand of August Derleth in a refreshingly new

genre.

It is to laugh. The deception is that everyone knows that Harrigan can't carry the jockstraps of such characters as Carnacki and Company. There is no comparison. None.

On the other hand, the book does collect all of the science fiction Derleth ever wrote for publication, where they appeared in a variety of magazines during the 1950s. The contents are an interesting departure from the "usual" Derleth.

Harrigan's Files. $7.95

139. *Xelucha and Others*, by M.P. Shiel. Arkham House, Sauk City, Wisconsin. 1975. pp. viii., 243. $6.50. 4283 copies. Jacket by Frank Utpatel.

M.P. Shiel, although interest has lately been revived in him in the horror field, was primarily a fantast and science fiction writer.

Xelucha and Others was the first U.S. collection of Shiel's supernatural tales, having been announced as forthcoming by Arkham House for a number of years prior to its eventual publication. The second, and last, collection of Shiel's which was to emanate from Sauk City was *Prince Zaleski and Cummings King Monk*, later to be published as the last of the Mycroft & Moran titles.

Shiel's favorite supernatural theme appears in several stories in this collection, that of the return from the grave of a deadly female. Kinky stuff.

Xelucha and Others. $6.50

140. *Literary Swordsmen and Sorcerers: the Makers of Heroic Fantasy,* by L. Sprague de Camp. Arkham House, Sauk City, Wisconsin. 1976. pp. xxix., 313. $10.00. 5431 copies. Jacket by Tim Kirk.

There are two important historical bibliographical events connected with this book. In 1971, de Camp initiated a series of articles which were published in Fantastic Stories, collectively titled "Literary Swordsmen and Sorcerors." The first of the articles in the series appeared in the June, 1971 issue. as "Skald

in the Post Oaks," and was a biographical and literary sketch of Robert E. Howard. de Camp was required, due to editorial policies of the magazine, to cut his original manuscript by half. The manuscript was later published, in its original length, and more, by Gerry de la Ree in 1975, as *The Miscast Barbarian.*

Shortly thereafter, *The Miscast Barbarian* was once again rewritten and appeared as Chapter VI of this book, as "The Miscast Barbarian: Robert E. Howard." The biography now seems to have finally seen its completion; de Camp, in recent correspondence, has advised that the expansion has resulted in *Dark Valley Destiny: The Life of Robert E. Howard,* presently with de Camp's agent for placement.

Similarly, Chapter IV, entitled "Eldritch Yankee Gentleman: H.P. Lovecraft" first saw life between the covers of Fantastic Stories in August and October, 1971, in the same series. This chapter, as well, was expanded into book form and was published by Doubleday in 1975, as *Lovecraft: A Biography,* a controversial competitor to Frank Belknap Long's *Howard Phillips Lovecraft: Dreamer on the Nightside,* published by Arkham House in the same year.

Literary Swordsmen and Sorcerors. $10.00

141. *The Height of the Scream,* by Ramsey Campbell. Arkham House, Sauk City, Wisconsin. 1976. pp. xx., 229. $7.50. 4348 copies. Jacket by Ron Fendel.
Note: Although still in print, the price has been raised by the publisher to $8.95.

Ramsey Campbell, as I write this, is, according to him, "deep in a large novel of supernatural terror, *Incarnate*—75,000 words or so and nowhere near halfway."

While Campbell had plenty to say about his relationship with August Derleth and publication of his first two books by Arkham House, *The Inhabitant of the Lake* and *Demons by Daylight,* he had nothing to add about *The Height of the Scream.* The collection follows the format and style of *Demons* and is typical of the author's brand of psychological horror tales with which he's carved his niche in the genre.

An interesting feature is the author's introduction, in which he touches on his recurrent use of sexual themes in

horror writing. Such usage isn't unique in the annals of the genre and may form the unstated basis for the attraction of macabre fiction to its readers.

The Height of the Scream. $8.95

142. *Dwellers in Darkness*, by August Derleth. Arkham House, Sauk City, Wisconsin. 1976. pp. 203. $6.50. 3926 copies. Jacket by Frank Utpatel.
Note: Although still in print, the price has been raised by the publisher to $7.95.

This book, the final Arkham House collection of August Derleth stories, symbolically completed the circle of that most prolific writer. The collection included "The Passing of Eric Holm," a Cthulhu Mythos story originally published in Strange Stories under Derleth's infrequent pseudonym, "Will Garth," as well as "Ghost Lake," the last supernatural horror story completed by Derleth before he died.

The collection concludes with two macabre mystery stories featuring Judge Ephraim Peabody Peck, the sleuth who appeared in Derleth's very first book, published in 1934, *Murder Stalks the Wakely Family*. Thus, like the Worm Ourobouros, the career of August Derleth came full circle and met itself. Ashes to ashes....

Dwellers in Darkness. $7.95

143. *Selected Letters IV: 1932-1934,* by H.P. Lovecraft. Arkham House, Sauk City, Wisconsin. 1976. pp. xxxii., 424. $12.50. 4978 copies.

The fourth in the series of Lovecraft letters, the book was edited by Derleth and James Turner, the present editor of Arkham House.

The jacket design follows the original format for the series and is the same as *Selected Letters I, II and III*, save for the color change to yellow on a portion of the jacket.

Selected Letters IV: 1932-1934. $12.50

144. *Selected Letters V: 1934-1937,* by H.P. Lovecraft.

Arkham House, Sauk City, Wisconsin. 1976. pp. xxxvii., 437. $12.50. 5138 copies.

Selected Letters V, brought out in tandem with *Selected Letters IV*, was also edited by Derleth and James Turner. The latter contributed short introductions to both volumes.

As in all of the previous books in the series, the jacket design is the same, given only the color change to reddish-maroon on part of the jacket.

The book cover of all the books features a widely reprinted portrait of Lovecraft by Virgil Finlay, in which Lovecraft is depicted in periwig and smallclothes, a tribute to his 18th century manners and courtliness.

Selected Letters V: 1934-1937. $12.50

145. *Kecksies and Other Twilight Tales,* by Marjorie Bowen. Arkham House, Sauk City, Wisconsin. 1976. pp. xiii., 207. $7.50. 4391 copies. Jacket by Stephen E. Fabian.

Note: Although still in print, the price has been raised by the publisher to $8.95.

The dust jacket art was the first to be rendered for Arkham House by Stephen Fabian, one of the more outstanding artists in the fantasy field. Lacking formal artistic training, he has been a fast riser since beginning his career in 1967. Fabian presents a stark contrast to Marjorie Bowen, the accomplished British historical novelist, who died in 1952, almost 25 years before the publication of this first collection of her dark tales in the U.S.

"Marjorie Bowen" was the pseudonym of Gabrielle M.V. Campbell Long, and she wrote extensively, using from six to ten pen names throughout her career, primarily in mainstream fiction. Yet her weird fiction ranks favorably with such distaff portrayers of the supernatural as Mary Wilkins-Freeman, Edith Wharton and Lady Cynthia Asquith.

For those of us interested in the trivia of learning the method by which authors come about selecting titles for their stories, "Kecksies" was the Celtic name for hollow-stalked hemlock, and was provoked by the sinister sound, the alluring association with the powerful poisonous qualities of the

gloomy plant and the visual aspect of its large and heavy leaves.

Kecksies and Other Twilight Tales. $8.95

146. *The Horror at Oakdeene and Others*, by Brian Lumley. Arkham House, Sauk City, Wisconsin. 1977. pp. 229. $7.50. 4162 copies. Jacket by Stephen E. Fabian.

The Horror at Oakdeene was the third book of Lumley's to be published by Arkham House and was a return to shorter works after his Mythos novel, *Beneath the Moors*.

The collection combined additional tales derivative of the Lovecraftian Cthulhu Mythos, other modern horror stories and one yarn featuring the occult investigators, Titus Crow and Henri-Laurent de Marigny, who join the company of Carnacki, de Grandin, Pennoyer, et al.

The Horror at Oakdeene and Others. $7.50

147. *And Afterward, the Dark,* by Basil Copper. Arkham House, Sauk City, Wisconsin. 1977. pp. xii., 222. $7.50. 4259 copies. Jacket by Stephen E. Fabian.
Note: Although still in print, the price has been raised by the publisher to $8.95.

The beautiful Fabian cover hauntingly depicts the essence of one of the finer stories in Copper's second Arkham House collection, "The Janissaries of Emilion," wherein dream warriors invade the waking world and wreak havoc in the Copper manner.

Death is a dominant theme throughout the author's work. Yet, essentially, death is a commonplace. We are all subject to the phenomenon, and most fear it. The writer's mastery of his craft manifests itself in the presentation of the means and variety of ways in which to achieve the (blissful?) state.

Copper, now in his late fifties, ought to have a number of great stories left to present. Perhaps we'll be fortunate enough to see more based on his expertise in his hobby—the horror film—a la "Amber Print."

And Afterward, the Dark. $8.95.

148. *In Mayan Splendor*, by Frank Belknap Long. Arkham House, Sauk City, Wisconsin. 1977. pp. x., 66. $6.00. 2947 copies. Illustrated by Stephen E. Fabian.

In Mayan Splendor is a new edition of Long's earlier verse, most of which was collected in the 1926 rarity, *A Man From Genoa*, and its successor, *The Goblin Tower*, compiled in 1935 by Lovecraft and Robert Barlow as a surprise for Long. The book also includes the author's sonnet to his friend, Lovecraft, a memorial piece which first appeared in Weird Tales in June, 1938.

In Mayan Splendor. $6.00

149. *Prince Zaleski and Cummings King Monk*, by M.P. Shiel. Mycroft & Moran, Sauk City, Wisconsin. 1977. pp. 220. $7.50. 4036 copies. Jacket by Joe Wehrle,Jr.

This important reprint collection of detective stories is notable in more than one way. It was the last book to be published, as of this writing, under the Mycroft & Moran imprint, and it now appears to have been the last ever.

When *Prince Zaleski* was first published in England in 1895, it was the author's first published work. Dorothy Sayers, in her introduction to *Great Short Stories of Detection, Mystery and Horror (First Series)*, said about the detective: "Prince Zaleski, whose curious and elaborate beauty recaptures in every arabesque sentence the very accent of Edgar Allan Poe."

The three Cummings King Monk adventures were a segment of Shiel's 1911 collection, *The Pale Ape*. Monk and his madcap machinations provide proof, if any more were necessary, of the bizarre bent of M.P. Shiel's mind.

The book was an apt addition to the Mycroft & Moran list of off-beat detective stories.

Prince Zaleski and Cummings King Monk. $7.50

150. *Half in Shadow,* by Mary Elizabeth Counselman. Arkham House, Sauk City, Wisconsin. 1978. pp. ix., 212. $8.95. 4288 copies. Jacket by Tim Kirk.

"The Three Marked Pennies," lead-off story in the first American collection of Counselman's stories, is one of the most widely anthologized and popular stories ever to appear in

Weird Tales. It is an acknowledged classic of supernatural literature and well worth reading. However, don't neglect the anchor story, "A Handful of Silver."

An earlier collection of Counselman stories appeared in paperback in England in 1964, under the same title, *Half in Shadow*. That's an oddity in itself, since the contents were different than that contained in the Arkham House collection, her first in the U.S. Long overdue, it preserves the finest of Counselman's supernatural fiction written over a forty year period. She was, after all, the top seller of the women writers of Weird Tales, topping even Greye La Spina and C.L. Moore.

A writer who is admittedly "feminine" and glad that she's a "girl-writer of stf/fantasy," Counselman was forced to adopt various male pseudonyms to compete with the writers who resented, she advised me, "a 'mere woman' on the contents page with them." As *John Starr*, she appeared in the pulp magazines Planet and Jungle when she had another story appearing in the same issue under her own name. *Charles Dubois* was also extensively used in magazines such as Safari, Fury, Outdoor Adventure and True Strange. Her alter-ego, however, much like August Derleth's pseudonym, *Stephen Grendon*, was *Sanders McCrorey*, devised from her father's maternal name Sanders and her mother's paternal name McCrorey.

As in the past, Arkham House, with this publication, continued its tradition of being the first to publish a Weird Tales author in hardcover. A collection by Counselman, contemporary of C.L. Moore, Carl Jacobi and Greye La Spina in the pages of Weird Tales during the 1930s, should have been brought out earlier.

Half in Shadow. $8.95

151. *Born to Exile*, by Phyllis Eisenstein. Arkham House, Sauk City, Wisconsin. 1978. pp. 202. $8.95. 4148 copies. Jacket by Stephen E. Fabian.

When first beginning this entry, I speculated on the reason for "SF" appearing on the spines of the dust jacket and the book itself. It's the only Arkham House book on which such a symbol has appeared, and I thought that it was an indication

that the book was a precursor to a new *S*cience *F*iction line planned by Arkham House, such as aborted after the appearance of *Slan*, more than thirty years before. Obviously, I reasoned, the new line was to be easily identifiable by reference to the illuminating and symbolic "SF." That explanation was not only simplistic, but was mystifying, even to myself, since the novel is one of fantasy in the imaginary-world tradition of Tolkien and not founded on science, but rather sorcery.

The novel is a precursor, all right, being the first fantasy novel of this nature to be published by Arkham House. As I wrote, it finally occurred to me what all of you probably figured out immediately: that "SF" stood for Stephen Fabian! The cover is beautiful, and several interior illustrations by Fabian are excellent complements to the contents.

The book marked the first and last appearance of the mystical "SF" on Fabian covers for Arkham House. It also ended the Arkham House practice of printing a colophon at the end of the book with the edition size set forth, excepting only the future very-limited publications of Clark Ashton Smith's *The Black Book* and Richard Tierney's *Collected Poems*.

Born to Exile. $8.95.

152. *The Black Book*, by Clark Ashton Smith. Arkham House, Sauk City, Wisconsin. 1979. pp. xv., 141. $6.00. 2588 copies. Interior illustrations by Andrew Smith.

Notwithstanding the weird enthusiast's belief that he'd seen all that Smith had put down on paper during his lifetime that was worth publishing, there evidently remained some words unpublished. This book is an interesting reproduction of the private notebook maintained by Clark Ashton Smith from 1929 to his death in 1961. As phrases, words, themes and miscellaneous ideas occurred to him, Smith would jot them down for possible future use.

Donald Sidney-Fryer, the author and compiler of *Emperor of Dreams*, the comprehensive Clark Ashton Smith bibliography published by Donald M. Grant in 1978, and R.A. Hoffman acquired the black notebook from Smith's widow shortly after the writer's death. By March, 1962, the two had proofread and checked the entries and prepared a text which,

with but few minor editings, reproduced the entire text of Smith's "black book" exactly as it was when he died. The Arkham House book even has simulated black-leather covers to enhance the concept of authenticity.

There was no discount to the trade when this book appeared. Thus, while it's still in print at the published price, a purchase from a dealer will command a premium for the dealer's profit.

The Black Book. $10.00

153. *The Princess of All Lands*, by Russell Kirk. Arkham House, Sauk City, Wisconsin. 1979. pp. viii., 228. $8.95. 4120 copies. Jacket and frontispiece by Joe Wehrle, Jr.

Russell Kirk, despite his conservative bent or, perhaps, as a result of such philosophy, has conjured, in his first Arkham House collection, a melange of the revenant. Kirk had previously published a weird novel in 1961, *Old House of Fear*, followed by *The Surly Sullen Bell* in 1962, his debut collection of weird stories.

Like H.R. Wakefield, the author is a believer in ghosts, at least "in the sense," as he put it in his introduction to *Princess*, "that at the heart of each of them [his stories] lies some core of real experience...." Hardly a consistent picture of the "stodgy" conservative philosopher that arises in my mind's eye. But then Emerson wrote that "consistency is the hobgoblin of little minds." Kirk's inconsistency may well be the proof of Emerson's observation.

Stephen King has listed this book, in his appendix to *Danse Macabre*, as one of those important to the genre during the span of 1950-1980. I can only conclude that King was impressed by the caliber of the tales and possibly influenced by them in some fashion. Draw your own conclusions from that.

The Princess of All Lands. $8.95

154. *In the Mist and Other Uncanny Encounters,* by Elizabeth Walter. Arkham House, Sauk City, Wisconsin. 1979. pp. xi., 202. $8.95. 4053 copies. Jacket and frontispiece by Stephen E. Fabian.

Following the tradition of being the first American publisher of books by British authors in the field, Arkham House here presented the author's third supernatural collection to appear in the U.S. The first two, however, were reprints of earlier English editions, published by Stein and Day in the late 1960s and were titled *The Sin Eater and Other Scientific Impossibilities* and *Snowfall and Other Chilling Events*. One story from each of the earlier collections appears in *In the Mist*, "The Sin Eater" and "The Island of Regrets." Walter has collected her best for Arkham House, other tales in this book having appeared as title stories in many of her prior collections.

Obviously the practice of putting "SF" on the spine of Fabian jackets didn't last long. Dropped after its premier performance on Eisenstein's *Born to Exile*, the symbol never reappeared; fortunately Fabian's art work has.

In the Mist and Other Uncanny Encounters. $8.95

155. *New Tales of the Cthulhu Mythos,* edited by Ramsey Campbell. Arkham House, Sauk City, Wisconsin. 1980. pp. xi., 257. $11.95. 3647 copies. Wraparound jacket by Jason Van Hollander. First edition stated on copyright page.

Coincident with the elimination of the limited edition colophon, a new wrinkle was added to Arkham House in its books which were published in 1980: the statement of "First Edition" on the copyright page. Such statement was the natural development of the publisher's decision to have additional printings, when warranted, of successful books other than Lovecraft's. The concept of reprinting was not followed by August Derleth, and the contrary was his stated and practiced policy. Also notice the leap in price, something Derleth always worried about, but indisputably a financial necessity caused by the present inflationary spiral.

As for the contents, Lovecraft rides again, this time in a posthumous collection derived from the 1934 fragment, "The Book," originally published in *Dagon and Other Macabre Tales*. The collection also presents Stephen King's first stab at the Mythos.

Ramsey Campbell wrote me of this collection:

Though I didn't do much editing of the stories. . . I did suggest to one contributor that he might add a paragraph. I wrote a paragraph to give him an idea of what I meant, and he felt that paragraph could be used as it was, so one story in the book (other than mine) contains a Campbell paragraph. Future generations of fans can try to solve that mystery.

New Tales of the Cthulhu Mythos. $11.95

156. *Necropolis,* by Basil Copper. Arkham House, Sauk City, Wisconsin. 1980. pp. xii., 352. $12.95. 4050 copies. Jacket and interior illustrations by Stephen E. Fabian.
First edition stated on copyright page.
Second printing. 1981. $12.95. 1539 copies.

In addition to being the first book by Arkham House to enjoy a second printing, other than those by Lovecraft and Derleth, *Necropolis* is the first Gothic novel to be published under the imprint. The second printing reflects the change in philosophy undergone by the publisher as it entered its fifth decade of existence, nearly ten years after the death of August Derleth.

Derleth had earlier proclaimed, when he was at the helm, that, as part of Arkham House's raison d'etre, no books would ever be reprinted, save for Lovecraft's. As a result, virtually every book had its type destroyed after publication. The change, with the publication of *Necropolis*, is now official. Obviously it makes a great deal of sense for a publisher to allow its winners to sell as many copies as possible and to cut bait on the losers. While Derleth may be spinning like a top in his shroud at this new practice, the collectors' after-market won't be affected greatly, since only the first printing will retain a higher out-of-print price.

Arkham House must be doing something right, notwithstanding recent criticism of the quality of its offerings. Despite the increased size of the edition, *Necropolis* sold out very quickly, compared to its earlier sales history. One can speculate that novels are, historically, better sellers than collections or anthologies of short stories. In particular, Gothic mysteries reach a broader market, spanning the suspense and mystery fields, as well, as in this case, collectors of the

macabre.

By the way, only the setting and atmosphere of this novel are macabre in nature. The book is pure mystery, situated in Victorian England. Editorial decision evidently brought the book out under the Arkham House imprint. It might have appeared, somewhat more appropriately, as the latest Mycroft & Moran offering.

Necropolis. $25.00.
(Second Printing) $12.95

157. *The Third Grave*, by David Case. Arkham House, Sauk City, Wisconsin. 1981. pp. 184. $10.95. 4158 copies. Jacket and interior illustrations by Stephen E. Fabian.
First edition stated on copyright page.

According to the dust jacket, this book is as extraordinary a novel as Arkham House has ever published. No comment. Egyptology and archeology form the basis for the novel, the author's first in the horror genre to be published in the U.S.

An expatriate, Case's first horror novel, *And Now the Screaming Starts*, was published in paperback by Pan in England in 1973. Two hardcover collections of his short stories were also published in England: *The Cell and Other Tales of Horror* (1969) and *Fengriffon and Other Stories* (1971).

The Third Grave. $10.95.

158. *Tales From the Nightside,* by Charles L. Grant. Arkham House, Sauk City, Wisconsin. 1981. pp. xii., 228. $11.95. 4121 copies. Jacket by Michael Whelan (titled Nightmare in Red) and interior drawings by Andrew Smith.
First Edition stated on copyright page.

This excellent collection is a conglomeration of offerings subclassified as "Tales From Oxrun Station," "Tales From Hawthorne Street" and, lo, "Tales From the Nightside." There is the added attraction of an introduction by Stephen King, whose only other Arkham House appearance has been in the anthology edited by Ramsey Campbell, *New Tales of the Cthulhu Mythos*.

Well known among fantasy enthusiasts for his editing the Nebula Award-winning series of original horror anthologies, *Shadows* et al., Grant is no slouch as an achiever of the macabre and dark touch in his own renderings.

The publication of Grant's first major collection would seem to begin a new phase in publishing for Arkham House. No longer are "first" books emerging under the imprint, having given way to more commercial offerings by more or less established writers in the science fiction and fantasy field. While such a posture is, perhaps, more lucrative to the publisher, the ambience created by Arkham House for its readers as a pioneer, rather than a mere follower, has disappeared. A continuation of the trend will, of course, make Arkham House just one more face in the crowd of trade publishers, indistinguishable and undistinguished.

Tales From the Nightside. $11.95

159. *Collected Poems*, by Richard L. Tierney. Arkham House, Sauk City, Wisconsin. 1981. pp. ix., 82. $6.95. 1030 copies. Illustrated by Jason Van Hollander.
First Edition stated on copyright page, and edition of 1000 stated in colophon.

A slender collection of poems, captured in black paper covers, the book resembles the recent *The Black Book* of Clark Ashton Smith. The verse was collected from magazines in which they had first appeared, such as The Arkham Collector, Whispers, Nyctalops and Macabre.

Like *The Black Book*, no discount was offered to the trade by the publisher. The price of $6.95 is net to all, and standing orders were not processed routinely. Consequently, a dealer's price will reflect a profit over and above the publisher's price.

Collected Poems. $10.00

160. *Blooded on Arachne,* by Michael Bishop. Arkham House, Sauk City, Wisconsin. 1981. pp. xiii., 338. $13.95. 4081 copies. Jacket by Ron Walotsky and eleven interior charcoal drawings by GlennRay Tutor. First edition stated on copyright page.

Blooded on Arachne is Michael Bishop's first hardcover collection of stories, although he is previously well-published in novel form. The book is also the first Arkham House collection of strictly s.f. tales, with a couple of poems thrown in, thereby breaking a tradition extending nearly 45 years.

In response to my inquiry to the author about the circumstances surrounding the publication of this book, I received such a broad spectrum of interesting information that, with only minor editing, I'm including it all:

> This story collection was originally scheduled to appear from Berkley/Putnam, while David Hartwell was an editor there, and before he moved to Pocket Books/Simon & Schuster (where the sf and fantasy line is now known as Timescape Books). I believe the year of the sale was 1977. When Hartwell moved to Pocket, however, Berkley was persuaded to relinquish its contractual right to publish the volume, and the book followed Hartwell to his new company, where it is still scheduled to have a mass-market paperback edition either later this year or early in 1983 (the latter, I hope).
>
> In 1979 or 1980, James Turner at Arkham House got in touch with me asking my permission to quote from my poem "Postcards to Athena" in another Arkham House volume, which has still not appeared. Greg Bear's story collection *The Wind From a Burning Woman*. The title of his collection—the title of the collection's title story—comes from a line in the above-named poem: "The wind from a burning woman is always a chinook." At any rate, this request for permission to quote led eventually to Turner's inquiring about Arkham's doing a collection of *my* stories, and so *Blooded on Arachne* came out under the Arkham House imprint *before* Greg Bear's collection. However, Bear's collection will be along shortly, and it is going to be a notable debut collection.
>
> My agent, Virginia Kidd, and I suggested that Arkham House do a hardcover edition of the story collection that would appear in paper from Pocket (Timescape). At the same time we sold Turner a second collection of my stories to appear approximately a year to two years after *Blooded on Arachne*, which consists primarily of sf-oriented material. The second collection, now fairly firmly entitled *One Winter on Eden*, will feature stories that are probably more correctly classified fantasies than science-fictional narratives; black humor,

near-future stories, horror, tales with a strong dollop of strangeness about them. The unusual point is that *Blooded on Arachne* had not originally been scheduled for a hardcover appearance at all, but James Turner's interest and intervention ensured that it did have a hardcover edition and also provided me an opportunity to collect my non-sf stories in a second Arkham House volume that has not yet appeared.

What else? Well, not much, I guess. I have found Jim Turner to be one of the most conscientious, careful and knowledgeable editors I have ever dealt with, and his shepherding of *Blooded on Arachne* through the book's initial assembly (a clean typescript of every story was prepared from the texts of the magazines in which they first appeared or from smudged carbons of my own manuscripts) to the proofreading stages to its actual printing was downright masterful. He also selected the young Mississippi artist GlennRay Tutor to do the original charcoal illustrations, and, although Tutor was not expected to illustrate every story, he ultimately spent several months on this project, working, in some cases, eighteen-hour days, and finally produced a fine original illustration for all eleven stories in the volume. I think the book gains immeasurably from Tutor's contribution, a fact which has been too little noted in reviews of the collection, and of course Turner was responsible for selecting Tutor and giving him the opportunity to do this work....

To date, I have found only one typographical error in the text of *Arachne*, but I am not going to tell you what it is. Jim Turner's fastidiousness in going over both the copyedited manuscript and the galley proofs is largely responsible for the cleanness of the text. I might also mention Ron Walotsky's colorful jacket painting. I specifically requested that Walotsky be the artist for the cover because of extremely good work he had done on the jacket painting of my novel *Catacomb Years* from Berkley/Putnam in 1979. Further, the photograph of the author on the back of the jacket marks my wife Jeri's second credit—photographic credit—on a hardcover book, the other being a photograph of writer Grant Carrington on his first novel *Time's Fool* from Doubleday in 1980.

Blooded on Arachne. $13.95

161. *The Darkling*, by David Kesterton. Arkham House, Sauk City, Wisconsin. 1982. pp. 259. $12.95. 3126 copies. Jacket by

Raymond Bayless.
First edition stated on copyright page.

A word on the perils of anecdotal bibliography: As I was wrapping up my manuscript for submission to the publisher, the latest Arkham House title was received. Needing, as I did, information regarding the first-edition pressrun, I fancied the idea of having an entry by Jim Turner, editor of Arkham House, as to the hows and whys of the editorial selections of books published by Arkham House, in general, and of *The Darkling* in particular.

Turner responded that the "title was a 'slush-pile' first-novel submission. As to the editorial *hows* and *whys*, I honestly cannot respond to that question: most of my work is instinctive rather than conscious, and I can only recall of the Kesterton book that certain narrative affinities with Hodgson's *Night Land* appealed to me at the time."

Now comes the perilous part: Turner suggested that I read *The Darkling* and tell him why he accepted the manuscript. The gauntlet has been laid down; I guess I'll have to pick it up. I suppose, in addition, I'll have to read *The Night Land*.

Kesterton, meanwhile, is a young Canadian writer and, as you have by now realized, this is his first novel. This book is but the most recent of the tradition of *first* publications produced by Arkham House, dating back to 1939 and H.P. Lovecraft's *The Outsider and Others*. Welcome to the fold, Mr. Kesterton.

The Darkling. $12.95

162. *The Solar Pons Omnibus*, by August Derleth. Arkham House, Sauk City, Wisconsin. 1982. Two volumes in slipcase with 40 drawings. Volume 1: pp. viii., 652. Volume 2: pp. viii., 1306 (the two volumes are consecutively paginated). The set. $39.95. 3031 copies. Drawings by Frank Utpatel. The books are not jacketed.
First edition stated on copyright page of both volumes.

As recently as October, 1981, it continued to be announced by Arkham House that *The Solar Pons Omnibus* had been indefinitely postponed. The project, which had begun to appear in the Arkham House announcements as a forthcoming publication approximately six years ago, was slowly nursed due to the extreme cost involved and the major nature of the

undertaking. In the August 31, 1979 Arkham House addendum to its June 1977 Stock List, the following appeared:

> Publication has been indefinitely postponed. While we are definitely committed to this project (the composition and artwork have been completed at a cost exceeding $10,000), and while we genuinely regret its grossly premature announcement and subsequent postponements, the management will not take unnecessary risks in order to hasten the publication of this work. Since the investment in this one title alone will be easily that of four typical publications, this is no slight responsibility and a matter that is not easily resolved. Undoubtedly, the published price will exceed the $25.00 price at which we continue to accept advance-orders. Again, if those patrons who advance-ordered this title wish to transfer this "credit" to another selection or to request a refund we stand ready to comply with their wishes.

At last, however, the book has been definitely scheduled for publication and should have been brought out prior to this bibliography's publication. (It has!) The information herein contained was provided by James Turner and brings the bibliography current through the end of the year, as no further books will be published by Arkham House in 1982.

The set has been edited by Basil Copper and contains a foreword by Robert Bloch, both of whom are Arkham House authors. Frank Utpatel, also well known to Arkham House readers, has provided 40 drawings to punctuate the 68 tales, written by August Derleth over a period of 40 years.

While all of the titles, associational and otherwise, relating to The Pontine Canon, were originally published under the Mycroft & Moran imprint, this set has been published by Arkham House. Only on the half-title page is it indicated, somewhat parenthetically, to be "A Mycroft & Moran Book." Even the spines of the volumes bear the Arkham House imprint. If current plans are not changed, it would appear that Arkham House patrons have seen the last of the Mycroft & Moran imprint, as, according to Turner, no further books are to be published by Mycroft & Moran. This then may be the last publication to have a connection, however tenuously, with the old deerstalker cap.

The contents of the set are presented chronologically, not

in order of appearance, but in time, as best as could be inferred from story content and references; thus, the Adventures do not appear in their original order as commenced in the first Mycroft & Moran publication, *"In Re: Sherlock Holmes"—The Adventures of Solar Pons,* through the most recent collection, *The Chronicles of Solar Pons.* Indeed the collection opens with "From the Notebooks of Dr. Lyndon Parker," which first saw print in *A Praed Street Dossier*, published in 1968. It takes off from there to include all of the "Adventures."

The price is hefty, but, then, so is the set. This will probably turn out to be the classic and most accessible collection of Solar Pons stories available, since the cost of acquiring the first editions, separately, even if they could all be found, could well exceed $500.00.

The Solar Pons Omnibus. (Two volumes-slipcased).

The Set. $39.95

Appendix I
The Unpublished Titles

Throughout the years, Arkham House notices and stocklists projected titles of forthcoming publications. Some anticipated offerings never saw print, at least under the Arkham House imprint. Many were never published at all. Others were published under other titles than had been previously announced or contemplated. The following are the Arkham House intended titles that, for one reason or another, got away.

1) Lady Cynthia Asquith.*The Corner Shop*. Published as *This Mortal Coil.*
2) E.F. Benson. *Collected Ghost Stories*. Unpublished.
3) Ambrose Bierce. *A Vision of Doom*. Unpublished.
4) Marjorie Bowen. *Black Magic*. Possibly published as *Kecksies and Other Twilight Tales.*
5) Joseph Payne Brennan. *Nine Horrors*. Published as *Nine Horrors and a Dream.*
6) Ramsey Campbell. *The Box in the Priory*. Published as *The Inhabitant of the Lake and Less Welcome Tenants.*
7) Ray Bradbury. *A Child's Garden of Death*. Published as *Dark Carnival.*
8) Lin Carter. *Poems*. Published as *Dreams From R'lyeh.*
9) Walter de la Mare. *Three Tales*. Published as *Eight Tales.*
10) August Derleth, ed. *Ghosts and Marvels: New Poems of the Macabre*. Possibly published as *Fire and Sleet and Candlelight.*
11) August Derleth, ed. *Strange Ports of Call: Masterpieces of Science Fiction*. Published by Pellegrini & Cudahy.
12) August Derleth, ed. *Who Knocks?* Published by Farrar and Rinehart.
13) August Derleth. *The Solar Pons Omnibus*. Indefinitely postponed for years. Now scheduled for October, 1982 release.
14) August Derleth. *The Scrying Place*. Unpublished.
15) August Derleth. *Collected Poems*. Unpublished.

16) August Derleth. *H.P. Lovecraft: Notes Toward a Biography.* Possibly published as *Some Notes on H.P. Lovecraft.*
17) August Derleth. *The Winds in the Cedars.* Unpublished.
18) Malcolm Ferguson, ed. *Macabre: A Little Anthology.* Unpublished.
19) Stephen Grendon, ed. *The Death Fetch and Other Gothic Tales.* Unpublished.
20) Stephen Grendon, ed. *The Sleeping and the Dead: 30 Uncanny Tales.* Published by Pellegrini & Cudahy as by August Derleth.
21) Robert A. Heinlein. An unnamed short story collection. Unpublished.
22) William Hope Hodgson. An illustrated edition of *The House on the Borderland.* Unpublished.
23) Henry Kuttner. *Mimsy Were the Borogroves.* Unpublished.
24) Margery Lawrence. *Master of Shadows.* Indefinitely postponed.
25) J. Sheridan Le Fanu. *The House by the Churchyard.* Unpublished.
26) Fritz Leiber, Jr. *Conjure Wife.* Published by Twayne Publishers.
27) Fritz Leiber, Jr. *Gather, Darkness!* Published by Pellegrini & Cudahy.
28) H.P. Lovecraft. *The Moon-Bog and Others.* Published as *Dagon and other Macabre Tales.*
29) H.P. Lovecraft. *Miscellaneous Writings.* Unpublished.
30) H.P. Lovecraft. *Fungi From Yuggoth.* Published as *Collected Poems.*
31) H.P. Lovecraft. *The Alchemist and Other Pieces.* Unpublished.
32) H.P. Lovecraft. *Three Arkham Tales.* Published as *Three Tales of Horror.*
33) H.P. Lovecraft. *Selected Letters VII: Subject Index.* As yet unpublished.
34) H.P. Lovecraft. An untitled two volume illustrated set. Unpublished.
35) Charles Maturin. *Melmoth the Wanderer.* Unpublished.
36) A. Merritt. *The Worlds Outside.* Unpublished.
37) C.L. Moore. *Shambleau and Other Tales.* Published by

Gnome Press.
38) M.P. Shiel. *Selected Short Stories*. Possibly published as *Xelucha and Others*.
39) Clark Ashton Smith. *The Best Fantastic Tales of Clark Ashton Smith*. Unpublished.
40) Clark Ashton Smith. *Sculptures by Clark Ashton Smith*. Unpublished.
41) Clark Ashton Smith. *The Hashish-Eater and Other Poems*. Published as *Selected Poems*.
42) Don A. Stuart. An untitled short story collection. Unpublished.
43) Gerald Suster. *The Literature of Fear*. Cancelled.
44) A.E. Van Vogt. *Away and Beyond*. Published by Pellegrini & Cudahy.
45) A.E. Van Vogt. *The World of Null-A*. Published by Simon and Schuster.
46) Donald Wandrei. *Colossus and Others*. Unpublished.
47) Donald Wandrei. *Of H.P. Lovecraft, August Derleth and Arkham House*. Unpublished.
48) Donald Wandrei. *Radiant Man*. Unpublished.
49) Donald Wandrei. *Collected Poems*. Published as *Poems for Midnight*.
50) Howard Wandrei. *Time Burial*. Unpublished.
51) Howard Wandrei. *Radial Symbolism: The Phenomenal Art of Howard Wandrei*. Unpublished.
52) Howard Wandrei. *Collected Mystery Tales I*. Unpublished.
53) Howard Wandrei. *Collected Mystery Tales II*. Unpublished.
54) Howard Wandrei. *Catalogue Index: The Complete Art of Howard Wandrei*. Unpublished.
55) Howard Wandrei. *The Diaries*. Unpublished.
56) Howard Wandrei. *Orson Is Here*. Unpublished.
57) Manly Wade Wellman. *Worse Things Waiting*. Published by Carcosa.
58) Henry S. Whitehead. *The Great Circle*. Published as *West India Lights*.

Appendix II
Sponsored Books

Throughout the early years of Arkham House, while it did not, itself, publish certain books by August Derleth and H.P. Lovecraft, it sponsored a number of titles and did, in fact, promote the publications in Arkham House stocklists. The books, with bare bibliographical detail, where known, are listed below.

1) *Best Supernatural Stories of H. P. Lovecraft,* by H. P. Lovecraft. Cleveland: The World Publishing Company. 1945. pp. 307. $.49. Jacket by Lee Manso. Three printings.
2) *Far Boundaries,* edited by August Derleth. NY: Pellegrini & Cudahy. 1951. pp. x., 292. $2.95.
3) *H.P.L: A Memoir*, by August Derleth. NY: Ben Abramson. 1945. pp. 122. $2.50. 1000 copies.
4) *The Night Side*, edited by August Derleth. NY: Rinehart & Company, Inc., 1947. About 7000 copies.
5) *Sleep No More*, edited by August Derleth. NY: Farrar & Rinehart, Inc. 1944. Illustrated by Lee Brown Coye. pp. x., 374. $2.50. 14500 copies.
6) *The Sleeping and the Dead*, edited by August Derleth. Chicago: Pellegrini & Cudahy. 1947.
7) *Strange Ports of Call*, edited by August Derleth. NY: Pellegrini & Cudahy. 1948. pp. 416. $3.75.
8) *Supernatural Horror in Literature*, by H.P. Lovecraft. NY: Ben Abramson. 1945. pp. 106.
9) *Who Knocks?* edited by August Derleth. NY: Rinehart & Company, Inc. 1946. Illustrated by Lee Coye Brown. pp. ix., 391. $2.50. About 7000 copies.
10) *Worlds of Tomorrow*, edited by August Derleth. NY: Pellegrini & Cudahy. pp. 351. $3.95. 1953.

Appendix III
Horror Literature Core Collection
Arkham House Entries

Recently, Marshall B. Tymn edited an excellent reference work, *Horror Literature: A Core Collection and Reference Guide.* NY: Bowker (1981). As the title indicates, there is set forth a recommended list of books forming a core horror collection of horror literature. On the checklist appear a number of Arkham House books which, if added to one's library, will provide a running jump, at the least, to the formation of a formidable collection of horror literature aside from the Arkham House connection.

My own recommendation is that the following books be the threshold goal for the novice collector, since he or she may then move either in the direction of compiling a complete core collection, a complete Arkham House collection, or both.

Cynthia Asquith. *This Mortal Coil.*
Algernon Blackwood. *The Doll and One Other.*
Robert Bloch. *The Opener of the Way.*
Marjorie Bowen. *Kecksies, and Other Twilight Tales.***
Ramsey Campbell. *Demons by Daylight.***
*The Height of the Scream.***
A.E. Coppard. *Fearful Pleasures.*
Basil Copper. *Necropolis.***
August Derleth. *Lonesome Places.*
Mr. George, and Other Odd Persons.
Someone in the Dark.
William Hope Hodgson. *Carnacki, the Ghost-Finder.*
The House on the Borderland and Other Novels.
L.P. Hartley. *The Traveling Grave, and Other Stories.*
Carl Jacobi. *Revelations in Black.*
Russell Kirk. *The Princess of All Lands.***
Sheridan Le Fanu. *The Purcell Papers.***
Fritz Leiber. *Night's Black Agents.*
Frank Belknap Long. *The Hounds of Tindalos.*

H.P. Lovecraft. *At the Mountains of Madness and Other Novels.***
Beyond the Wall of Sleep.
*Dagon, and Other Macabre Tales.***
*The Dunwich Horror, and Others.***
The Outsider and Others.

Seabury Quinn. *The Phantom-Fighter.*
Roads.
Clark Ashton Smith. *The Abominations of Yondo.*
Genius Loci, and Other Tales.
Lost Worlds.
Out of Space and Time.
Tales of Science and Sorcery.
Elizabeth Walter. *In the Mist, and Other Uncanny Encounters.***
Manly Wade Wellman. *Who Fears the Devil?*
Henry S. Whitehead. *West India Lights.*

ANTHOLOGIES
Ramsey Campbell, ed. *New Tales of the Cthulhu Mythos.***
August Derleth, ed. *Dark Mind, Dark Heart.*
Tales of the Cthulhu Mythos.

VERSE
August Derleth, ed. *Dark of the Moon.*
Fire and Sleet and Candlelight.
H.P. Lovecraft. *Collected Poems.*
Clark Ashton Smith. *Selected Poems.*

**These books are still in print and may be purchased directly from Arkham House Publishers, Inc., Post Office Box 546, Sauk City, Wisconsin 53583.

The Illustrated Lovecraft

By Gerry de la Ree

Writing to artist Virgil Finlay on May 27, 1948, August Derleth mentioned his plan for a two-volume collection of H. P. Lovecraft's stories to be published by Arkham House in an edition of 5000 copies and selling for $10 a set. This was to have been an illustrated edition with the plans calling for the use of four artists.

Derleth noted that payment would be on a royalty basis: for each book sold, the customary 10% royalty would be divided among the cooperating artists. Royalties on 5000 copies would be not less than $5000, and this would mean each artist would earn $1250 when the edition sold out. He could count on $250 within a very short time after publication, since Arkham expected to sell the first 1000 copies quite quickly, but Derleth admitted the remainder would take longer. He said he planned on some 40 illustrations in all, meaning 10 per artist. He then asked Finlay if he would be willing to contribute to the book on such a basis.

Earlier in the same letter, Derleth admitted that he was still in the red nearly $10,000 with Arkham house, and that, while he expected to get out of it eventually, it would be difficult without paring expenses as close to the bone as possible.

While Finlay's response to this letter is not available, it is obvious from Derleth's letter of June 28, 1948 that Virgil had told him he needed some payment up front and could not tie himself down to a long-term deal. Derleth said that the illustrated Lovecraft was still well enough ahead so that there was no need to agonize over it at that moment. He said he was sure some arrangements could be made for the payment of advance sums to the artist or artists involved in the task, but that these sums would not be very large. He added they might be larger if the exchecquer permitted.

Apparently plans for such a book never materialized. There is no evidence Derleth ever again wrote Finlay regarding the book. Chances are that the unillustrated books, *The Dunwich Horror, Dagon,* and *At The Mountains of Madness* were done instead.

about the author

Sheldon Jaffery is a full-time practicing trial attorney, a partner in and chief litigator for the law firm of Zellmer & Gruber in Cleveland, Ohio.

In addition to the heavy litigation schedule in which he is involved, Jaffery has succeeded in pursuing his avocation in the fields of fantasy and science fiction, not only as a collector/dealer in out-of-print first edition rarities, but as a researcher and bibliographer.

This book, his first, is a research tool which has been long overdue for the serious Arkham House/ Mycroft & Moran collector.

The author is currently working on his second book, an index to Weird Tales, "The Unique Magazine," in collaboration with Fred Cook, a long-time pulp fan and collector, which Bowling Green State University Popular Press will be publishing in 1983. Jaffery also will be co-editing a new series of Weird Tales anthologies, featuring the foremost weird and horror fictioneers writing in the genre today.

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