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# Fantasy Advertiser

April 1951

15¢



FIFTH ANNIVERSARY ISSUE

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Published at 1745 Kenneth Road, Glendale 1, California

# Fantasy Advertiser

## The Science Fiction Bookman's Journal

April 1951

15¢ a copy  
1s. 1d.

VOLUME 5  
NUMBER 1

75¢ a year  
5s. 4d.

The second and concluding installment of Arthur C. Clarke's "Space-Travel in Fact and Fiction" begins on page 15.

Reviews, which will be found in a notable disorder throughout the issue, are by Arthur J. Cox, John Elstrom, Malcolm M. Ferguson, Paul Jordan-Smith, Russell A. Leadabrand, Willy Ley, R. W. MacCarthy, Jud Marshall, and the editor.

Our cover drawing of A. Merritt's "Ship of Ishtar" is by Stirling Macoboy. Interior drawings are by Neil Austin, Ken Brown, Morris Scott Dollens, Jack Gaughan, and Roy Hunt.

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## Notes From the Editor

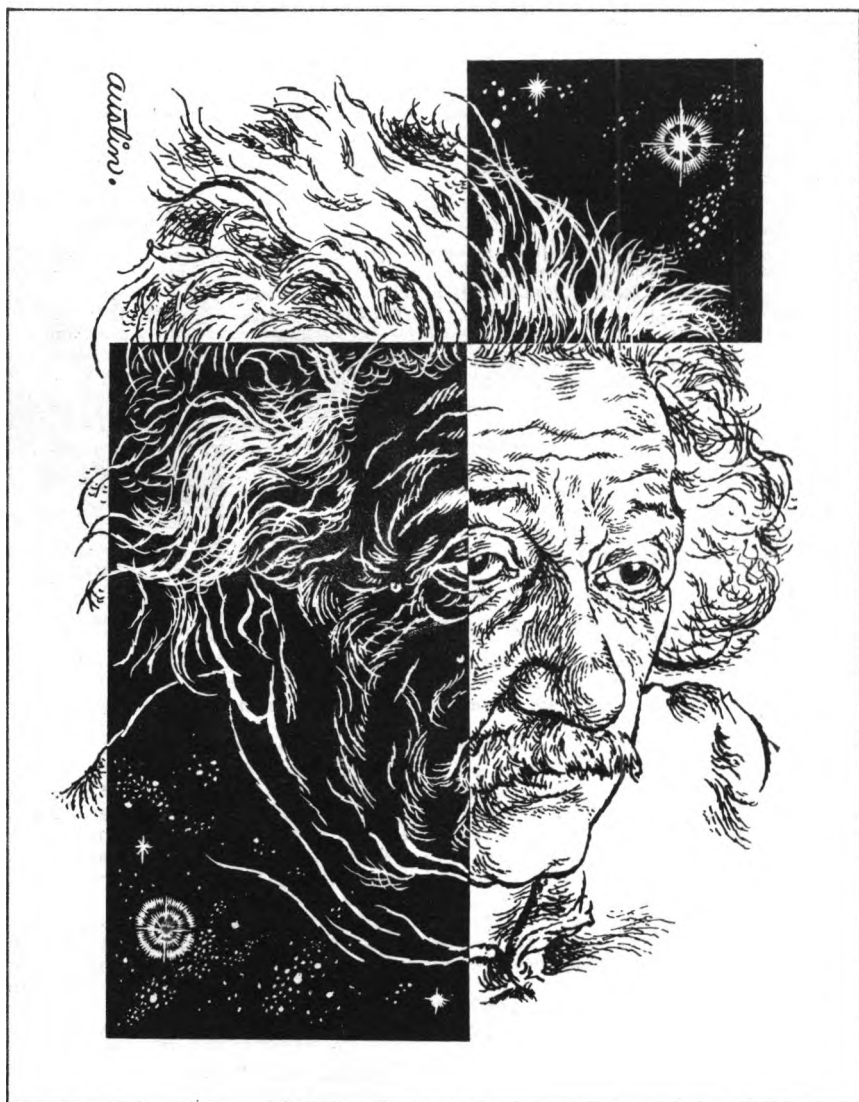
In April of 1946 founder-editor-publisher Gus Willmorth sent the first issue of his Fantasy Advertiser to every reader of science fiction and fantasy whose existence (and name and address) he could discover. He invited them to subscribe, to advertise, and to contribute their writings. The response was strong, indicating a widely felt need for a publication such as editor Willmorth proposed -- to serve, in all ways possible, the interests of all readers and collectors in its field.

After three and a half years of publication Fantasy Advertiser was delivered into the hands of the present publisher whose aim was and is to provide a magazine adequately fulfilling the purposes of its founder. Any decision of how best to do that is of course subject to individual interpretation of what constitutes the best interests of fantasy readers, in particular those who subscribe to the magazine and who make use of its advertising pages. Both publishers, past and present, have recognized that the achievement of a large circulation and the publication of many ads of a wide variety are of prime importance. Toward the latter end we have maintained advertising rates at the lowest level consistent with continued publication of the magazine. And as means of expanding circulation, the past year has seen FA advertised in a number of media outside the specialized fantasy field -- New York Times, Saturday Review, Antiquarian Bookman, Galley, and several others. The expense has been comparatively large but this promotional program has led to FA's being read by perhaps 400 persons whose interest in s-f is of recent development, who may previously have been unaware of the range of the science fiction publishing and collecting field, and whose active interest therein should be of considerable concern to FA's older readers. It has been in deference to these less thoroughly grounded readers that FA has restricted its use of the language of science fiction "fandom" and has, in its reviews and articles, given information and made references that may have seemed superfluous to most of the magazine's older readers.

Has it "paid off", this promotional campaign whose cost in both time and money has virtually equalled that of the production of the magazine itself? In terms of resultant income, the answer is "not yet." (It has been both surprising and amusing to note the number of comments, in letters to FA and in print elsewhere, expressing a belief that FA is operating at a profit, and with the implication that such a state of affairs is somehow unethical, if not downright immoral!) The principal compensation, to date, has been of the nature of numerous indications that the magazine has been noticed, and perhaps even acquired a not unnoticeable prestige, in circles that one might not have thought of as potentially responsive to a publication of FA's character. And while this of itself is gratifying, FA's publisher chooses to view the suggestion of the magazine's growing influence as a medium of review and commentary as portending success for the venture in other respects as well. To name some of these perhaps overemphasized or misinterpreted "indications of growing influence", FA has recently acquired as subscribers editors of several major publishing houses and of one of the larger book clubs (as an aid to his making selections for his book club, perhaps?) and a half dozen of the nation's most influential book reviewers; our largest bibliographical publisher has requested copies for the editors of its publication of book review summaries (let this not be unnoticed by book publishers who underrate the effective range of book publicity in FA); a national subscription agency has volunteered to take orders for subscriptions; a commercial magazine has acquired work from a new artist as a result of discovering him in FA; two book advertising agencies have decided not to overlook FA in promoting their clients' science fiction; and several non-specialist literary, book collecting, and book trade periodicals have given favorable notice to FA, their editors apparently considering the magazine to be of interest to their readers.

These are all nothing but straws in a gentle breeze, but they share a common direction pointing toward a position Fantasy Advertiser may come to occupy in its field; a position from which it will better serve its advertisers, be enabled to offer its subscribers an improved magazine, and in general aid in bringing an understanding of science fiction to a wider circle of readers, which I think would be a realization to the best interests of us all.

THERE IS STILL TIME TO ENTER YOUR BOOKS IN NEXT ISSUE'S AUCTION. SEE FEB. ISSUE FOR DETAILS.



"My pacifism is an instinctive feeling, a feeling that possesses me because the murder of men is disgusting. My attitude is not derived from any intellectual theory but is based on my deepest antipathy to every kind of cruelty and hatred."

**A. EINSTEIN**  
**A PORTRAIT by NEIL AUSTIN**

# Arthur Machen: Weaver of Fantasy

by William Francis Gekle. Round Table Press, Millbrook, N.Y., \$5.00

In the latter part of 1947 there died in Beaconsfield one of England's most distinguished men of letters. He had held a high place in the esteem of the knowing for more than a half century, and from time to time, between 1894 and 1930 his name became known to other and less discriminating publics: that is to say he enjoyed periods of popularity for various reasons.

It might be truer to say that Arthur Machen had several publics. There were those who held such tales as "The Great God Pan", "The White Powder", and "The Terror" to be the finest of all fantasies in the English language. There were many who praised him as the translator of Casanova and "The Heptameron", attributed to Margaret of Navarre. And there were some who counted his "The Hill of Dreams" a better and more graceful thing than any work of Stevenson. Today there are a few who believe his book of criticism, "Hieroglyphics" to be the most suggestive and inspired book of its kind in our tongue.

There was an even larger public which turned to Machen during the First World War, - those who made his "The Bowman" into one of 1915's best sellers. It is more important to remember that all through those years (even the lean years of neglect) there have been those who, with certain reservations, agreed with all these followers.

Essays have been written about Machen from time to time. Vincent Starrett was the first to make his name known to Americans, and Carl Van Vechten wrote an essay that turned many readers into collectors.

But Mr. Gekle's is the first book to deal at length with Machen's work as a whole. Truth to say, this book of Gekle's is richer in material about Machen's stories, essays, translations, his extensive bibliography, than about his life. Gekle also discusses at some length the various critics, past and present, who have attempted to categorize Machen's work. He tells his reader about Machen the actor; about his work for London booksellers, and of his career as an unhappy journalist on the Evening News.

If one regrets that there is no mention here of Machen's first wife, Amy Hogg (to whom he was married in 1887), or little account made of his famous companion and brother-in-law, F. J. Huddleston, noted librarian and author of "Gentleman Johnny Burgoyne", one must remember that what Gekle set out to do was to tell about the work of this distinguished master of prose and thus tempt a new generation of readers.

All this he has done quite admirably, and I envy those who may now be led to read Arthur Machen's marvellous books and tales for the first time. They will find in some of his books a rare companionship; his fantastic stories will open doors to a world of magic.

Paul Jordan-Smith

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*Moonscape*

*Morris Scott Dollens*

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# The Illustrated Man,

by Ray Bradbury.  
Doubleday, NY, 1951;  
12mo, 252 pp., \$2.75.

These are not stories of science fiction. Let me anticipate the charge that a small covey of critics feel called upon to reiterate with annoying sameness whenever Bradbury is mentioned. Ray Bradbury cannot write s-f, they say. Amended to "does not" it becomes a statement I also would make, regardless of the opposed opinions of Doubleday blurb writers and RB himself. -- I say this in awareness of the many conflicting definitions of s-f that have been attempted by as many sincere -- but often, I fear, misguided -- critics. Bradbury's tales fall without the limits of them all.



Ray Bradbury *Morris Dollens*

None of these stories is to be recommended to tired engineers and technicians seeking escape from the frustrations of the laboratory and drawing board but who, when so doing, decline to sheave their slipsticks. I doubt that the editor of Astounding Science Fiction would have bought any of them -- but I'll wager he will read them with as much pleasure as I did. And so will every other science fictionist who isn't smugly satisfied that Bradbury's stories may be fairly evaluated in merely terming them non-science fiction.

For Bradbury's work has to its credit so many positive qualities that one feels he should wave aside the term s-f until all the serious discussion has appropriately given way to small talk.

Bradbury here, as always, is concerned with people. He speculates as to their reactions, their attitudes and philosophies, and their dreams, in the sorts of worlds that only science fiction can provide. Bradbury is, of course, something of a philosopher, if one may yet use the term without the repellent meanings that the professional masters of legalistic verbiage have caused it to connote. His philosophy is not forced; it will not strike his dullest reader between the eyes. But ye who seek shall find. And he is even more of a poet -- as every story he has ever written will attest. He tells his marvellous tales of individuals and whole peoples of the future with a remarkable sensitivity of feeling for human values; an insight into the usually unspoken and often subconscious dreams and desires of men, which, coupled with his unique ability to project these human attributes into situations never as yet experienced, most forcibly points up what I would call the third and most valuable characteristic Bradbury brings to the practice of his craft: his uncommonly penetrant understanding of the natures of humans.

But Bradbury's people walk, breathe, and speak on Mars as on Earth, you say? Aye, that they do. His Mars doesn't exist, of course. We have to grant him a planet of his own specification. But the flesh and blood people he gives us in return; with their thoughts and feelings that so powerfully transcend those of all the properly space-suited automatons we've encountered on the "real" Mars, make for what I, in my declining, dreaming years, call a good trade. Like Cabell's Poictesme, Lovecraft's New England, and Al Capp's Southern backwoods, Bradbury's Mars is its own justification -- and those who dispute its reality would more properly direct the accusing finger at whoever, in planning our world, fell short of the imaginings of these latter-day creators.

Jud Marshall

FOR SALE

600 selected mags back to 1926. Most like brand new.  
Astoundings, Amazings, etc. Send for list.

-8-

H. F. Morton, Apt. 15, 1819 N. Humboldt Blvd., Chicago 47, Illinois

# Prelude to Space, by Arthur C. Clarke. Galaxy Science Fiction Novel, world Editions, Inc., N.Y., 1951; 160 pp., 25¢.

(Reprinted by permission from the Pacific Rocket Society Bulletin)

"Prelude to Space" is science fiction only incidentally. Much of the science is established, and the fiction is a very human drama of the team of scientists who send the first spaceship to the Moon. In the late 1970's an American historian is sent to England and then to Central Australia to record as history the important features of that drama which would be overlooked or taken for granted in the news stories. And the most important of these features are the motives -- not only of the scientists most directly involved, but also of the public at large and of the misguided few who think that space travel is either useless or evil.

The story is a powerful bit of propaganda for the interplanetary idea -- a popularized version of Mr. Clarke's article, "The Challenge of the Spaceship".\* It is an expression of the motives of all of those who have come to believe in the ultimate necessity of interplanetary travel, whether for economic, sociological, or spiritual reasons. It is a convincing argument for those who must explore, whether there is a practical reason or not: "The first men seriously to advance the idea of interplanetary travel were visionaries. The fact that they were n't matter; they were, using their science to If space flight had practical use, they achieve it just the

All too rarely characters convincing. personalities on par robots they create. they are easily recog- technicians and engin- worry over balky equip- aries and machine ment of technical tri- ebrated this around a teakettle, the whole contemporary American research lab. After all, these people have already been born, so human nature hasn't changed. The speeds and distances they are working to reach are only relative, and so it may not be too discouraging to realize that "Interplanetary distances are a million times as great as those to which we are accustomed in everyday life, but interstellar distances are a millionfold greater still." The tension of the final launching preparations is vividly implied, but even this great moment seems familiar. The same expectations and doubts, on a slightly different scale, attend the launching of the first manned spacecraft and our contemporary research rockets. To this reviewer, the Australian desert, 1978, was much like the Mojave Desert, 1951.

But the vivid narrative is a thin disguise for the real theme of the present international astronautical program:

"There are no nationalities beyond the stratosphere; any worlds we may reach will be the common heritage of all men -- unless other forms of life have already claimed them for their own.

"We who have striven to place humanity upon the road to the stars, make this solemn declaration, now and for the entire future of mankind:

"We will take no frontiers into space."

R. W. MacCarthy

\*In "Pacific Rockets", Spring and Summer, 1949. @ 50¢ from Pacific Rocket Society, 1130 Fair Oaks, South Pasadena, California.

# FURY, by Henry Kuttner.

Grosset & Dunlap, 1950; 12mo, 186pp, \$1.00

This book is one of four science-fiction novels issued by Grosset in their dollar format. This volume, however, has a distinction which is not shared with the other three (van Vogt's "The World of X", Williamson's "The Humanoids", and "The Island of Captain Sparrow" by S. Fowler Wright) in that it has seen no previous book publication. It's straight from the pages of "Astounding Science Fiction", where it appeared serialized in the 1947 May, June, and July issues, under the byline of "Lawrence O'Donnell". It's a popular belief that "O'Donnell" is the pseudonym used when the Kuttners, Henry and C. L. Moore, are collaborating, but the book carries the name of Henry Kuttner only.

"Fury" is a sort of sequel to that masterly novelette, "Clash by Night", which starred in "Astounding" in March, 1943. That story differs from this one in several ways, though both have the same setting -- the underwater world of the keeps on Venus, where mankind is living after Earth has been destroyed by atomic fire. For one thing, this story takes place several centuries later, when the Companies of soldier-mercenaries have faded from the scene, but the difference is a little more basic than that: there is a difference in style, in approach. In "Clash by Night", the versatile Kuttner(s) extracted what was seemingly the essence of Kipling; "Fury" seems to lack that, but then, with the Free Companies, without the undersea soldiers, Kipling's peculiar military-romanticism would have been out of place. Instead, we are reminded of Heinlein, but perhaps only for superficial reasons. The style is Kuttner's, not Heinlein's -- but the Families and the Logician (in effect, a combination of Libby and Lentz) are Heinlein's.

The plot is a little too complex to be readily summarized; any one who has read one of Kuttner's Padgett-byline stories will appreciate that. Basically, it's a biography of a psychopath who calls himself Sam Reed but who is also, unknown to himself, Sam Harker, the last of the great Harker Family of Immortals. "Fury" concerns his dealings with such fascinating characters as The Slider, The Logician, Robin Hale and Zaccariah Harker -- and the attempt to colonize Venus landside. The theme and plot are not impressive, but the handling is...and the brilliance of the epilogue is in inverse ratio to its length -- a nonsense-sounding statement which you may appreciate when you read the book.

Arthur J. Cox

4

Please see my earlier ads for much magazine material & books of fantasy and otherwise. Have a wide and varied stock -- Shiel, Blackwood, Stapledon, and lots of thologies... I'll whomp up another ad soon, but why wait? Drop me a postcard, & I'll give it a thorough check against my stock. Sorry, but I haven't any fantasy pulps in stock. Also, sorry, but when some queries were for stuff I never see, or have a waiting list for, I have not replied. This is usually understood between book-dealers, but collectors will understandably feel slighted. I bring this up not only on my own behalf (being a scrupulous guy about chasing potential sales),...but also on behalf of many of my colleagues, who can furnish some real hard-to-get items, but can't always produce the impossible in dust-jacket (or as Mr. Seabury Quinn's detective friend would say, robe de chambre pour le purdre, ou peut-etre, sac de nuit pour le poudre -- or would he?).

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I know every dealer out there in the audience is gnashing his teeth over these prices and wishing his weren't published for comparison.

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## SPACE-TRAVEL IN FACT AND FICTION

BY ARTHUR C. CLARKE, B.Sc.

(A paper read to the British Interplanetary Society in London on April 1 1950.)

### Antigravity

I am not sure who has the credit, or otherwise, for inventing antigravity, but the earliest reference to this popular method of propulsion seems to be in J. Atterley's *Voyage to the Moon*, published in 1827. Atterley was the pen-name of Professor George Tucker, under whom Edgar Allan Poe was a student at Virginia University, and this work had a considerable influence on Poe's own satirical moon voyage, *The Incredible Adventures of Hans Pfaal* (1835)—not one of that great writer's more successful efforts. Atterley's hero encounters a metal with a tendency to fly away from the Earth (how any of it has managed to stay on this planet neither Atterley nor his numerous successors ever explains) and by coating a vessel with it he is able to make a journey to the Moon.

This idea, of course, foreshadows that developed much more fully in Well's *First Men in the Moon* (1901), which is still perhaps the greatest of all interplanetary stories despite its inevitable "dating." Wells' "Cavorite" was, as most of you will recall, a substance impenetrable to gravity—just as a sheet of metal is to light. Consequently one had only to build a sphere—or polyhedron—coated with it to fly away from the Earth. Control could be effected by rolling up sections of the Cavorite towards the body which one wished to approach. So much simpler than these noisy and alarmingly energetic rockets!

I do not suppose that Wells had ever come across Atterley's book, but I cannot help wondering if he knew of Kurd Lasswitz' *Auf Zwei Planeten* (1897), which has long been very popular in Germany and indeed has just been reprinted in an illustrated edition. As far as I know Lasswitz' book has not been translated into English, which is a great pity as it is one of the most important of all interplanetary romances.\* Not only did it include such ideas as antigravity, but explosive propulsion systems ("repulsors"—the word later used by the VFR to describe its own early rockets) and, most surprising of all, space-stations! All these details were worked out with great care by the author, who was a professor of mathematics at Jena.

As another of the countless users of antigravity—though not for space-travel—I cannot forbear to mention no less a scientist than Professor Simon Newcombe. Professor Newcombe's famous article "proving" that heavier-than-air flight was impossible has often been quoted against him, frequently by us. It is something of a surprise, therefore, to discover that he was the author of a novel with the quaint title *His Wisdom, the Defender* (1900) in which he showed how the aeroplane might be used as a means of abolishing war. (Once again, I fear, the Professor proved himself a rather poor prophet!) In this book an antigravitational substance named "etherine" was invented by one Professor Campbell—which, as many of you will know, happens by an odd chance to be the name of a well-known modern critic of space-flight. As this is now getting a little complicated, perhaps we had better leave it at that.

It is hardly necessary to mention any of the innumerable other stories which have used the apparently plausible device of antigravity in some way or other. And it is hardly necessary to say that it won't work—at least in the way that Wells and Company described it. There is, it is true, no fundamental objection to a substance which is repelled by gravity so that it tends to fly away from the Earth, and such a substance could, in principle, be used to lift a spaceship. But in that case it would take work to *pull it down again*—exactly as much work, in fact, as would be required to lift an equivalent mass of normal matter to the same altitude. Thus the only way the travellers could return, or could land on another planet, would be to jettison their antigravitational material.

An antigravity screen, as opposed to a substance which gravity repels—is quite a different proposition and can be ruled out of court at once on first principles. A little examination will show that it involves a paradox of the "What happens when an irresistible force meets an immovable object?" category. If such a screen could exist, and could be used in the manner so often described, one need only place it under a heavy object, let this rise to a considerable height, remove the screen and let the object fall—thus obtaining a source of perpetual energy! Looking at it from another angle, Willy Ley





has pointed out what a paradoxical situation such a material would produce. Imagine that one had a sheet of it nailed down on the floor. Above it, by definition, there would be no gravity, and therefore the space here would have the same gravitational potential as a point millions of miles from the Earth. Thus to step the few inches from *outside* the sheet on to its surface would require just as much effort as jumping clean off the Earth!

It must be emphasized, however, that there is no fundamental objection to an antigravity device *which is driven by some appropriate source of energy*, and therefore does not produce something for nothing. Presumably this covers those innumerable stories in which the release of atomic power provides propulsion through an unspecified "space-drive." The chances are that one day it will: but at the moment it shows no signs of behaving in such a convenient manner.

### Rockets

As we have already mentioned, Cyrano de Bergerac was the first writer to use the rocket for interplanetary travel. Cyrano, of course, had no idea of the rocket's peculiar virtues (or, for that matter, its considerable vices) so he cannot be given much credit for the invention. Nor, I am afraid, can this passage from Defoe's *Consolidator* (1705) be regarded as more than a pure fluke, though it is certainly an uncannily accurate description of a liquid propellant rocket motor:

"... and as the bodies were made of Lunar Earth, which would bear the Fire, the Cavities were filled with an ambient Flame, which fed on a certain Spirit, deposited in a proper quantity to last out the Voyage. . . ."

I wonder what would happen if one of our rocket engineers specified "Lunar Earth" for a combustion chamber lining. It might be worth trying.

Although the rocket, or some other form of "firework," was often mentioned in the space-travel story, it was not until late in the 19th century that it began to become prominent. Verne used it in his *Round the Moon* (1870) to alter the orbit of his projectile, and understood clearly enough that the rocket was the only means of propulsion that would operate in space: but it never occurred to him to use it for the whole voyage.

Nowadays, of course, it is exceptional to find an interplanetary vessel which is not driven by rockets, and there is no point in listing the modern stories which have used it. As the work of Oberth and the German experimenters became more widely known, so a class of painstakingly accurate stories sprang up—some, indeed, being little more than thinly disguised text-books. The German writers (Valier, Gail, etc.) were good at this sort of thing, and some of their works appeared in translation in early issues of *Wonder Stories*. I need hardly say that few of these tales were of much literary merit, but they are still very interesting from the historical point of view. One of the few stories which, as I remember it, did have a fairly elaborate and convincing technical background without damage to its entertainment value was Lawrence Manning's *Wreck of the Asteroid* ("Wonder Stories," Dec.-Feb., 1933.) Manning was an early member of the American Interplanetary Society, as it was then. He once introduced the rocket exhaust equation, complete with root signs and awkward exponents, into one of his stories—no doubt to the annoyance of *Wonder Stories'* compositor!

The almost universal acceptance of the rocket has left writers little room for ingenuity and one spaceship is now very much like another. Very few of them have much resemblance to the ships which, unfortunately, we will have to build for the first voyages into space. Mass-ratios and similar inconveniences do not bother the science-fiction writer—still less the science-fiction artist, who gaily runs rows of port-holes the whole length of the hull, and depicts thousand-ton rockets racing low over exotic landscapes with no visible means of support.

Certainly the spaceships of recent fiction have very little in common with those designed by the B.I.S., which rapidly—though I hasten to add deliberately—fall to bits immediately after take-off. It should be recorded, however, that the old B.I.S. cellular ship has been mentioned at least once in contemporary fiction—by that talented writer Jack Williamson in *Crucible of Power* (*Astounding Stories*, February, 1939.)

I have dealt elsewhere (*The Shape of Ships to Come*, "New Worlds," No. 4) with some of the more obvious fallacies in the popular conception of rocket-propelled spaceships. Going right out on a limb which Time will probably saw off behind me, I have suggested that the spaceship of the next century



-17-  
will be so much unlike our contemporary pictures that we wouldn't recognize one if we saw it. Certainly if orbital refuelling techniques are developed as we expect them to be, then the spaceships designed for true interplanetary flight would never land on any world, or even enter an atmosphere, and so would have no streamlining or control surfaces. Indeed, their natural shape would be spherical, but as the necessity for atomic shielding might rule this out, I have—until I change my mind again—suggested that a dumb-bell arrangement has much to recommend it, since the radioactive power plant could then be placed far away from the living quarters. A picture of such a ship is given in Fig. 4. It is shown here being refuelled in a free orbit around the Earth, the "tanker" rocket being a winged vessel of more conventional design which after it had done its job would re-enter the atmosphere and make an aerodynamic landing.

### Miscellaneous Spaceships

In addition to the main categories discussed above, there are also those spaceships whose classification might well defy even the genius who once entered, on an auctioneer's catalogue, these successive entries: "Lot 56: 1 box oddments. Lot 57: 1 box miscellaneous oddments."

In this "miscellaneous" class are all those vehicles propelled by unspecified rays, tractor beams, fields of force, overdrives, underdrives and just plain drives. Some authors, however, have made serious attempts to evolve new methods of propulsion which at least do no violence to accepted physics and I would like briefly to mention one or two of these ideas.

Consider a cylinder full of gas. All the molecules of the gas, according to the kinetic theory, are dashing hither and thither at hundreds of metres a second, but because there are so many trillions of them all moving at random, the motions cancel out and there is no resultant tendency for movement. It is not impossible, in theory, that by the laws of chance all the molecules might decide to move in the same direction simultaneously, if one waited long enough. It would have to be quite a wait: according to my very rough calculations, there is about one chance in  $10^{22}$  that all the molecules in a litre of gas would have even a small component of motion in common: and this is almost a "dead cert" against the even more astronomically remote possibility that they would have absolutely *identical* directions of movement.

Much of science and technology, however, depends on arranging things—stacking the cards, as it were—so that some operation, not normally probable, becomes in fact the one that actually happens. If therefore by some method of external persuasion one could induce all the molecules in a gas to co-operate

and move in the same direction, presumably the container would move too, with anything that was attached to it. In the process, the gas would give up thermal energy and become very cold, so one would have to supply heat to maintain the movement.

It is difficult to imagine a more attractive way of converting heat into motion, but I fancy that somewhere along the line that old bogey, the Second Law of Thermodynamics, will step in and show that it can't be done. The system would certainly be ideal for running spaceships among the inner planets, where there is always plenty of heat available from the Sun!

This idea was evolved about 20 years ago by John W. Campbell, Jr., now the editor of *Astounding Science Fiction*—which since his advent has become much more scientific than astounding. Some years later Campbell also produced a number of ingenious spaceships which operated on the principles of wave-mechanics and uncertainty. In the Uncertainty Theory, a particle cannot be said to have a fixed position in space but has a very small, though finite, probability of being anywhere in the universe. All you had to do, therefore, to get an instantaneous mode of transport, was to manipulate the Heisenberg equations until you were more likely to be somewhere else than where you started, and *hey presto!*

Finally, a word about ships which don't travel through space so much as make space move past them. It has often been suggested that two points which are a long way apart in our universe may be quite close in some higher, non-Euclidean or multidimensional space. As an example of this, consider the shape which can be made by taking a strip of paper, giving it a twist of 180 degrees, and then joining the ends—so that you have a loop with a kink in it. You can get from a point on the paper to a point separated from it by the thickness of the material either by going all the way round the loop (if one is restricted to movement in the surface of the material) or by travelling a fraction of an inch through the paper (if one is allowed to move off in another dimension). So the Andromeda Nebula may be a million light years away in our space—but only across the road if we knew the right direction in which to move. \*Needless to say many science-fiction writers have found this direction and perhaps one day science may do the same.\*

### The Space Station

For some reason, the space-station has attracted very few writers, probably

\* At this stage in the lecture Mr. Clarke projected colour and monochrome film-strips showing a large number of spaceship illustrations, some of which (Figs. 5-7) are reproduced here. These were photographed in the library of Walter H. Gillings, to whom Mr. Clarke expresses his gratitude for his invaluable assistance in the preparation of this paper.

because it is still, to most people, such a novel idea, whose possibilities and implications are not yet fully understood. No doubt we may expect an increasing number of stories on this theme in the near future, and when the first orbital rockets are set up it may for a while become one of the main preoccupations of contemporary science-fiction.

It is generally supposed that the idea of the spacestation was first put forward by von Pirquet, Noordung and others in the 1920's. Hence it is extremely surprising to discover a story on the subject as long ago as 1870. Unfortunately, the only information I have about Edward Everett Hale's *The Brick Moon* is a short note in Bailey's *Pilgrims Through Space and Time*.

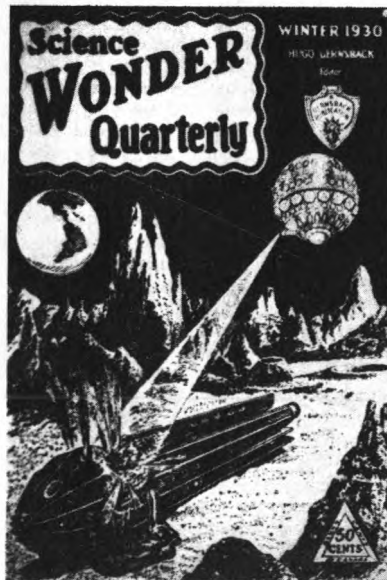
According to this, a group of men decided that it would be of great assistance to navigation if the Earth had a second moon, so they decided to construct one. (This also is a surprisingly modern idea. It was put forward quite recently by Dr. Sadler, Superintendent of the Nautical Almanac Office, in an address to the Royal Astronomical Society (*Occasional Notes of the R.A.S.*, No. 13, September, 1949). Until coming across this work of Hale's, I was under the impression that Dr. Sadler had discovered a completely new use for the space-station.)

The artificial moon was to be projected upwards by being released at the required speed from the rim of an enormous rotating wheel, and one would very



"Brigands of the Moon" [Astounding Stories, March, 1930.

Fig. 5. Crystal Palace.



"Moon 'conquerors'" [Science Wonder Quarterly, Winter, 1930.

Fig. 6. Sphere versus Torpedo, Mk. 1.



"Spacehounds of I.P.C." [Amazing Stories, July, 1931.

Fig. 7. Sphere versus Torpedo, Mk. II.

much like to have the engineering details of this remarkable device!

I suppose that one reason why the space-station has been neglected is that it is such a nuisance to have to stop and build one, and most writers are in a hurry to get on to the planets. But the space-station has a good many possibilities that have not yet been fully exploited. Quite recently, in *Astounding Science Fiction*, Hal Vincent (who I believe has a training in astrophysics) wrote an interesting story called *Fire-Proof* around the idea that it would be impossible to have a freely burning flame in a space-station, since there would be no convection to take away the product of combustion. This fact has recently been demonstrated experimentally by the German physicist Ramsauer by the simple device of filming a candle in a freely falling chamber (see *Ad Astra*, 4, December, 1949). This seems to be an interesting case of two people arriving simultaneously at the same rather novel idea.

### Conclusion

I have now come to the point where the road branches into countless by-ways, all so tempting that I dare not venture down any of them for more than a few paces. It would be entertaining to consider the secondary features of the space-travel story; to analyse, for example, the types of social system encountered on other worlds, the difficulties of communication (so often conveniently overcome by telepathy) and, above all, the reactions of extra-terrestrial beings to their unexpected visitors. It is, regrettably, true to say that these reactions are usually hostile—or else overbearingly supercilious. The behaviour of the terrestrials themselves often leaves much to be desired, for in next to no time they usually get mixed up in local politics of an all-too-familiar type. Recently, to the great delight of many of us, the Russian *Literaturnaya Gazeta* lowered its sights from T. S. Eliot, Stephen Spender and Co. to launch a salvo at American science-fiction magazines. These deplorable publications, it was pointed out, almost invariably assumed that civilizations on other worlds would be capitalistic and that Big Business would still reign supreme when we reached the stars. If one discounts the somewhat intemperate language in which the attack was couched, one must admit a good deal of truth in the charge. There are few things indeed in human society which are immutably fixed, and it would certainly be strange if the dinosaurs of the Victorian economic jungle survived into the age of interplanetary travel. I feel fairly certain that Big Business will have some unpleasant shocks if it expects to make much money out of astronautics—and though the *Literaturnaya Gazeta* is probably right in thinking that the social systems of other worlds won't be capitalistic, it seems equally improbable that

they will be run on strictly Marxist lines!

I would like to end this survey of certain aspects of the interplanetary story by considering a point which is of peculiar interest to members of this Society. What, we may ask, will happen to these tales when space-travel actually begins? Will they become extinct?

A test-case has already risen in connexion with atomic power. Five years ago fiction was still being published about the first release of nuclear energy: though it is no longer possible to write stories with this particular theme, nuclear energy is still a familiar subject in science-fiction. Similarly, when space-travel is achieved, the frontier will merely shift outwards, and I think we can rely on the ingenuity of the authors to keep always a few jumps ahead of history. And how much more material they will have on which to base their tales! It should never be forgotten that without some foundation of reality, science-fiction would be impossible, and therefore exact knowledge is the friend, not the enemy, of fancy and imagination. It was only possible to write stories about the Martians when science had discovered that a certain moving point of light was a world. By the time science has proved or disproved the existence of the Martians, it will have provided hundreds of other interesting and less accessible worlds for the authors to get busy with.

So perhaps the interplanetary story will never lose its appeal, even if a time should come at last when all the cosmos has been explored and there are no more universes to beckon men outwards across infinity. If our descendants in that age are remotely human, and still indulge in art and science and similar nursery games, I think that they will not altogether abandon the theme of interplanetary flight—though their approach to it will be very different from ours.

To us, the interplanetary story provides a glimpse of the wonders whose dawn we shall see, but of whose full glory we can only guess. To them, on the other hand, it will be something achieved, a thing completed and done countless aeons ago. They may sometimes look back, perhaps a little wistfully, to the splendid, dangerous days when the frontiers were being driven outwards across space, when no-one knew what marvel or what terror the next returning ship might bring—when, for good or evil, the barriers set between the peoples of the Universe were irrevocably breached. With all things achieved, all knowledge safely harvested, what more, indeed, will there be for them to do, as the lights of the last stars sink slowly towards evening, but to go back into history and relive again the great adventures of their remote and legendary past?

Yet I think we have the better bargain: for all these things are still ahead of us.

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Fig. 4. Orbital spaceship being refueled by ferry rocket from Earth.

Mr. Clarke's article has been reprinted in two installments from the Journal of the British Interplanetary Society. His excellent book, "Interplanetary Flight", will be published in the U.S. in May by Harpers at \$2.50. The original Temple Press edition is available now in England (\$1.40 from, for example, Dell's of Bradford, whose ad is on the next page).



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- The Other Side of the Sun by Paul Capon \$1.50  
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- A Traveller in Time by Alison Uttley \$1.50  
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- Mr. Byculla by Eric Linklater \$1.50  
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Illustrated by Carl Haworth.  
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# About Cover Reproductions

In addition to being one of the most beautiful drawings of The Ship from A. Merritt's fabulous fantasy classic, "The Ship of Ish-tar", Stirling Macoboy's drawing on this issue's cover is probably the most accurate one of its subject ever drawn. Take the matter of oars, for instance. As Gordon Dewey pointed out in his article "The Ships of Ish-tar" (Fantasy Advertiser, Dec. '48), various artists have given the ship from 5 to 22 per bank. Macoboy has seen fit not to distrust Merritt's count of 7.



I know that most of you would like to have larger copies of this drawing, so we're having some made. They'll be 7 x 10, a nice size for framing, and be printed on a heavier stock paper with no other printing. All proceeds, beyond actual costs, will go to the artist, who will soon visit this country (from his home in Australia) and will need a fund of US dollars. The price will be 50¢ for one copy, mailed flat and postpaid; 35¢ for each additional copy sent in the same envelope. And since I can't resist the temptation to use this desirable collector's item in a promotional scheme for FA, I'll offer a free copy of the drawing to each person who orders two \$1.00 subscriptions to FA, one of which may be your own renewal. But at least one of the two must be for a new subscriber, who we'll define as someone who hasn't been a subscriber since July of 1950. And I'll deposit the 50¢ in Macoboy's US bank account. --the editor.

**Journal**  
of the  
**British Interplanetary Society**  
Vol 7 No. 6      XXV      November, 1948

## INTERPLANETARY MAN?

By OLAF STAPLETON

I. Introduction  
It is with some hesitation that I address this very expert Society... feel much as a man might feel who, merely because he once wrote a ch... story about a magic carpet, has undertaken to discourse to a society... designers about the future of aviation. Contributors to the... truly epoch-making Society overawe me with their scie... their wealth of mathematical formulae! Let me at... table by confessing that my training in science... the "London Matrix" in what used to be call... my knowledge of mathematics is far mo... of the sciences. I am a dabbling... such, my only function to-night... travel light from other field... Modern civilization... most fields of the day of the... eminently an age of experts... race may come to consist wh... has fellows are doing, or why th... of the pattern of human life as a... no single mind can speak with au... corner of it. But such is the pres... are apt to make far-reaching propo... their special competence, for instanc... philosophy. One of the most serious p... educational technique which, while produ... ensure that each one of them will also be... responsible democratic citizen. Even wh... it will be necessary for some people to tack... various growing points of thought. This is... the task of... philosophers, or of one particular sort of philoso... have to learn something from all the main kinds of experts, and to... the findings in each field to the findings in others. This is indeed a formidable task, and unless these universal intruders combine intelligence with humility, they are likely to make a mess of it, and to be reviled by the experts in every field.

234      L. R. SHEPHERD AND A. V. CLEAVER  
**THE ATOMIC ROCKET—2\***

By L. R. SHEPHERD, B.Sc., A.INST.P. and A. V. CLEAVER, A.R.A.E.S.

4.—Choice of Propellant  
In Part I... that, on present knowledge, by far the most promising... for applying nuclear energy to rocket propulsion would... secondary manner, the nuclear "fuel" being... in inert working fluid, or "propellant". The... through a more or less conventional nozzle, the propulsive jet.

possible ways in which such a reactor... "gaseous" systems discussed in greater... al considerations governing propellant... v. mostly independent of problems... feed, the basic principles involved... the choice of propellants for... difference that dissociation is... contrast to its adverse effect... chemical reactions... expansion, the following... motor, can be developed

$$P_e \sqrt{\frac{2\gamma}{\gamma-1}} \frac{M}{G_0} \left(\frac{P_e}{P_c}\right)^{\frac{\gamma-1}{\gamma}} \left\{ 1 - \left(\frac{P_e}{P_c}\right)^{\frac{\gamma-1}{\gamma}} \right\} \dots (11.3)$$

- \* = Thrust (kg. or lb.).
- $m_p$  = Mass flow of exhaust gases, as in Part I (newtons/sec. or slugs/sec.; 1 newton = 9.81 kg mass; 1 slug = 32.2 lb mass).
- $v_e$  = Gas velocity at nozzle exit (metres/sec. or ft./sec.).
- $A_e$  = Nozzle exit area (m.<sup>2</sup> or ft.<sup>2</sup>).
- $P_e$  = Gas pressure at nozzle exit.
- $P_c$  = External pressure at nozzle exit.
- $P_c$  = Gas pressure in chamber, at start of expansion.  
(All pressures in kg./m.<sup>2</sup> or lb./ft.<sup>2</sup>.)
- $\theta_c$  = Gas temperature in chamber, at start of expansion (\*K. = °C. absolute).

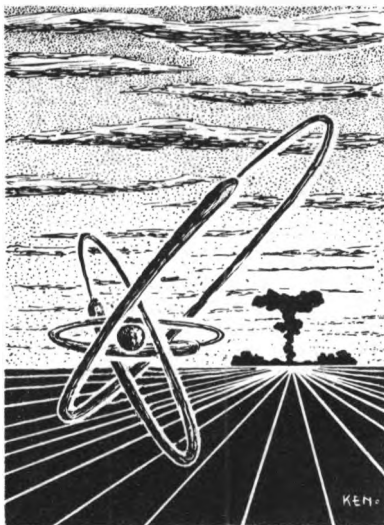
\* Part I was printed in the September Journal.  
-22-

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 171, Friary Road, London, S.E.15

# Applied Nuclear Physics (2nd ed) by Ernest C. Pollard and William L. Davidson: John Wiley & Sons, 1951; 8vo, 336pp and indices, \$5.00.

When the first edition of this book appeared in 1942 it filled a long-felt need in this reviewer's library. I'd been searching for a book on nuclear physics. I had the science fictionist's superficial grasp of atomic theory and lacked the nuclear physics graduate student's mathematical equipment. The books I encountered in bookshops and libraries assumed either that electrons and protons were unknown to me and offered little more than very elementary theory (usually nauseatingly laden with spoon-fed homely analogies) or that I was well along the way to a doctorate in nuclear physics. It was most pleasing, then, to encounter this book, the first I'd found whose authors were willing to concede that, although their readers had no intention of becoming specialists in the field, they might yet be of at least moderate intelligence and have a passing acquaintance with general physics on the freshman level.

The authors' preface states that "the technical aspect is emphasized in this book. We aim at presenting the essential facts in such a way as to be of service to the growing army of chemists, biologists, physicians and engineers, who, though not necessarily versed in the language of physics, are using the products of nuclear physics in their respective spheres." And this purpose they serve very well.



drawing by Ken Brown symbolizing one of the less efficient applications of nuclear physics

There are chapters on properties of nuclear radiation; on the detection and the acceleration of particles, including workable descriptions of the tools of the trade; on transmutation and radioactivity, with special chapters on technique in artificial radioactivity; and detailed chapters on fission and nuclear chain reactions. A final chapter discusses nuclear theory and cosmic rays. There are 11 appendices, including an 18 page table of half-lives and energies of atomic species through element 96; absorption tables, energy-range relations, and elementary pile theory.

In general the book follows the same pattern as the first edition, with the text and tables being brought up to date. However, there are several interesting additions, including detailed instructions for the performing of a number of laboratory experiments. This book, then, was written to aid the person who intends to put nuclear physics to work. But I would most highly recommend it also to those who read and write stories about that person. A little math goes a long way in this book, but you can leave it all behind if you wish. The nuclear reaction formulas tell the story, and a single simple paragraph in the opening chapter explains their meaning.

I would say that "Applied Nuclear Physics" presents its subject on the same level where Sutton's "Rocket Propulsion Elements"\* explains reaction engines. And it is much to be regretted that there haven't been published similar treatments of many other scientific and technical fields. John W. Campbell and Astounding Science Fiction have probably done more in this direction than any other publisher. The articles in ASF have been, for the greater part, outstandingly suc-

\*John Wiley, again; 1949, \$4.50. Reviewed in FA, March 1950.



## Fantasy Press Book Honored

I've been discussing aspects of s-f book format to such extent in past issues that ye ed has had occasion to crop over some of my remarks -- which was of course OK and understandable (but regrettable, nonetheless -- ed.). Now comes news of the nomination of Jack Williamson's "The Cometeers" (Fantasy Press, \$3.00) as the best-printed novel of all types for December, 1950.

The choice was that of poet and bibliophile W. H. Auden, acting for the Trade Book Clinic, which did not meet for that month. His selection has a good chance at being rated one of the fifty best books of the year, format-wise.

Auden's comment is interesting (see Publishers' Weekly, 6 Jan):

"Of all types of book-consumer, the novel reader cares least about format and demands little more than that the print shall not be actually smudged or show through from the other side of the page. A decently got-up novel, therefore, should be counted unto the publisher for pure righteousness." (Amen, brother.)

"My choice comes from a field in which one would least expect trouble to be taken, namely science fiction. In this case paper and type are such that no parent need worry about the eyesight of his twelve-year-old son even if he reads in bed." ("Troutle" means money-trouble, of course.)

"There is one illustration only, which is just as well, for art seems to have vanished with the disappearance of the wood-engraving. I doubt if we shall ever see anything as beautiful and exciting as, for example, the plates in the old editions of Jules Verne."

Oh, come, now, that's a bit strong. The 1873 edition of "Twenty Thousand Leagues Under the Sea" is indeed dramatically illustrated. But at this period photo-engraving was imposing its standards upon book illustration. Excess of detail weakens the dramatic force of the art work. Fully as "beautiful and exciting" -- and along identical lines of subject matter -- are the Coll illustrations for Doyle's "Lost World". The Bonestell illustrations, too, are a match for the Verne illustrations. My examples are fully as good art, are better adapted to graphic reproduction, which is what the Trade Book Clinic is concerned with.

Malcolm M. Ferguson

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### (APPLIED NUCLEAR PHYSICS, cont.)

Successful in bringing information to the individual whose background falls somewhere between complete ignorance and specialization. If only there were similarly-slanted books covering more thoroughly as wide a variety of topics!

John Elstrom

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### EDITORIAL NOTE TO ALL SCIENTIFIC AND TECHNICAL PUBLISHERS:

Science fiction is speculative fiction. It often strides confidently through doors that science only suspects may exist. More often it merely assumes that a known laboratory effect has been reduced to engineering. But however far its speculations transcend today's laboratory actualities, knowledge of what research is being done and its theoretical implications is necessary to the science fiction writer and of rather particular interest to the science fiction reader.

You are, therefore, invited to send to Fantasy Advertiser for review the cream of your "popular scientific" books. But in selecting them, please bear in mind, as our book review editor will, that in all probability our readers have long since "got their feet wet" in your book's subject; they may not be ready for the complete alphabet, but they have worked their way through ABC.

**Lost Continents:** THE ATLANTIS THEME IN HISTORY, SCIENCE AND LITERATURE, by L. Sprague de Camp. Prime Press, Philadelphia, 1951; (approx.) 330 pp., \$4.50.

This is something new, welcome -- and needed -- in the line of lost-continent books. As the sub-title indicates, the theme is centered on Atlantis and with good reasons, for Atlantis is not only the most famous of all the alleged lost continents, it is also the prototype without which the others may never have crept into thought and literature.

That Atlantis, while it may be "lost", was not a continent, has been the conclusion of all serious scholars for a long time. But they not only were in the habit of writing for specialized audiences -- without need for the identification of rather obscure ancient writers and without any thought of translation of a small two-page quotation of classical Greek -- they also wrote for publications rarely known to the public even by name. Sprague de Camp, both a scholar and a popularizer, presents the available information in a readable and often amusing manner, sprightly enough to be read for fun, carefully enough to be used for reference. As for Plato's famous dialogues, the ultimate source of Atlantis, he has taken the position that they are political allegory, embellished with fictional elements for readability -- such as it is.

Of course not even Plato got all the embellishments for his political treatises out of thin air; he relied for them on the beliefs and knowledge of his own time. Thus we can be quite sure that the idea of a major catastrophe was derived from Babylonian astrology, the image of the populous and prosperous city in the Far West from Carthage and Tartessos, helped along by Homer's Scheria (which is probably based on Tartessos, too) and the idea of the earthquake which destroyed Atlantis from a real one which inundated the small Greek island of Atalante the year after Plato was born.

While classical writers, as a rule, regarded Plato's dialogues for what they were, namely political allegories, these were later taken literally and, beginning with attempts at identification, slowly developed (or degenerated) into Atlantis cults. Sprague de Camp has traced this carefully (there is a list of all "explainers" and their explanations in an appendix) up to and including the appropriation of Atlantis and Lemuria by occultists like Harris and Mme. Blavatsky. They took the existing myth, declared that it was true but only part of the truth, and proceeded to "complete the truth" with everything that happened to pop into their befuddled little minds, including all their personal preferences and prejudices. As Sprague de Camp says about Mme. Blavatsky: "she took a poor view of sex -- at least after she got too old to enjoy it herself".

In reading the book one can see how ideas spread and how they, sometimes with the best of intentions, can lead to absolutely incredible confusions. Columbus sailed West and his voyages spread knowledge of an unsuspected continent. It was reasonable to ask whether America might not be Atlantis. Nor was it unreasonable that Bishop Landa tried to learn the Mayan script. But because Landa's method was childish, to put it mildly, the result was a "Mayan alphabet" which had no resemblance to reality. And on that basis several writers, like Brasseur, Donnelly, and Le Plongeon, "established" Atlantis as the Mother of All Civilization; a procedure which culminated in the Schliemann hoax and the out-and-out fantasies of Churchward, who has only recently been surpassed by Velikowsky.

Naturally there are numerous sidelines to be tracked down: like the rather imaginative conjectures about the origin of the Americans, who were here before Columbus; like the question of whether a few similar words in different languages indicate relationship or not; like the geological problem of whether a small continent could be destroyed at all by seismic forces in a comparatively short period of time, say, 10,000 years. Sprague de Camp had to cover an enormous territory in writing this book. More, he not only had to cover it, he had to clean it up. And I think he has succeeded well.

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I'll buy all back issues of the magazines listed below that you have in from GOOD to MINT shape and wish to dispose of, whether it's 1 copy or 100.

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MIND MAGIC & MYSELF (1931)  
MODERN MECHANICS & INVENTION (1929: Jan, Feb)  
MYSTERY MAGAZINE (1920-26)  
NEW STORY (1911-1915)  
ALL-AROUND (1911-1915)  
TALES OF MAGIC & MYSTERY (1928: Jan.)  
THRILLING ADVENTURES (1934: May)  
THRILL BOOK (1919)  
CANADIAN UNCANNY TALES (1941: Dec; 1942: June)  
CANADIAN SCIENCE FICTION (1941: Dec; 1942: June)  
S&S WESTERN STORY MAGAZINE (1920-1934)  
WEIRD TALES (1923-1928)

### A FEW BOOK WANTS

Frederick Faust: "The Village Street & Other Poems"  
Edith Ogden Harrison: "My Lady of the Snows" D/W, "Princess Sayrane", Talbot Mundy: "Caves of Terror"  
U.S. 1st, John Taine: "Green Fire", "Iron Star", & "The Greatest Adventure".

### WANTED

Argosy with SciF and Fantasy stories. Unknown and Astounding mags prior to 1941. Want Haggard, Merritt, van Vogt, Heinlein books. Quote condition & price, and let price be low enough to interest me.

W. H. Moore  
416 No. Beech  
Little Rock, Arkansas

## The Stars, Like Dust,

by Isaac Asimov. Doubleday, NY, 1951; \$2.50.

This is a smoothly-written future fiction. Science fiction matters are neatly blended, with an interesting premissory note: Earth made suddenly old by atomic warfare; inhabited only in safe spots by interplanetary travelers.

Hero Biron Farrill is menaced with radiation bombing while at school on Earth. Shortly after, he learns of his father's death and finds himself facing problems somewhat like those of Hamlet.

Characterization is often good, though the Polonius of this piece (he doesn't get stabbed through the arras the way Will Shakespeare's does) seems overdone. And the ending seems too easy; the wand that dispels the evil built up through 200 pages seems inadequate under the circumstances.

Malcolm M. Ferguson

## Solution T-25,

by Theodora duBois.  
Doubleday, NY, 1951; \$2.75.

This is the weakest link in the chain of better-than-average science fiction novels Doubleday has published. A talented and polished mystery author, Miss du Bois is unconvincing in a new medium. The volume is not without bits of skillful writing... but the story (concerning the search for a retaliation weapon after the US has been A-bombed and occupied) falls flat.

Russell A. Leadabrand

### BOOKS FOR SALE

\$1.25 each -- all have d/w's:

Beyer, Minions of the Moon  
Binder, The Lords of Creation  
Leinster, The Last Space Ship  
Friend, The Kid From Mars

35¢ each:

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fourth issues 1929  
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and Dec 1929; and Jan, April,  
May, July, Aug, Sept, Nov,  
and Dec 1930  
AIR WONDER - July, Oct, Nov, and  
Dec 1929 and March and May '30  
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# Other Publications Received

...mostly too late for review in this issue.

FOUR-SIDED TRIANGLE. William F. Temple.  
CITY AT WORLD'S END. Edmond Hamilton.  
Both titles: Fell, NY, 1951; 12mo, 240pp, \$2.75.

The first named is the title's first American edition. It was favorably reviewed last year following its English publication.

THE MAN WHO SOLD THE MOON. Robert A. Heinlein.  
New American Library, NY, 1951; 25¢.

Included in the original Shasta edition but here omitted are "Lifeline" and "Blowups Happen". The four remaining stories constitute a noteworthy bargain that particularly recommends itself as the only pocket-size selection by which an old guard science fiction reader would want his chosen literature judged. You'll probably stock up on this title to give away to prospective converts -- but, of course, you'll want the larger Shasta edition for your library.

THE STORY: A CRITICAL ANTHOLOGY. ed. by Mark Schorer. Prentice-Hall, NY, 1950; 12mo, 606 pp, \$3.35.

This anthology's editor, now Professor of English at University of California, will be remembered as sometime collaborator with August Derleth. The selection (which was "designed to assist the reader in appreciation and critical evaluation of the short story as a literary form") includes the entirety of Henry James's horror tale, "The Turn of the Screw", Ivan Bunin's "The Gentleman From San Francisco".

THE EVOLUTION OF SCIENTIFIC THOUGHT FROM NEWTON TO EINSTEIN.

A. d'Abro. Dover, NY, 1950; 12mo, 481 pp, \$3.95.  
MATTER AND LIGHT: THE NEW PHYSICS. Louis de Broglie.  
Dover, NY, 1950; 12mo, 300pp, \$2.95.

Dover publishers specialize in bringing back into print worthwhile books on scientific subjects that are otherwise unobtainable. Their books are characterized by attractive, durable formats priced usually well below the cost of the original editions. The two present titles are perhaps outstanding on the Dover list from the s-f reader's viewpoint, but all readers of this magazine are urged to examine the complete listing of Dover's books. You may be surprised to find on it a book you've been seeking and thought was o.p. The complete address is: Dover Publications, Inc.; 1780 Broadway, New York City 19.

AN INVESTIGATION OF CERTAIN AFTEREFFECTS OF INTERMITTANT RADIAL ACCELERATION. Psychological Research on the Human Centrifuge. Report No. 8. N. E. Willmorth, R. C. Wilson, and others. Psychological Laboratory, University of Southern California, 1950; pap., apply.

## WANTED

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A. MERRITT " " "  
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C. A. SMITH " " "  
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(except Tarzan)

All Fantasy Fiction published  
by ARKHAM HOUSE  
TERROR and ASTOUNDING magazines  
before 1942.

Joseph Di Stefano  
91 Stockholm Street  
Brooklyn 21, N.Y.

UNKNOWN for June 1940,  
containing BUT WITHOUT HORNS,  
by Norvell W. Page.  
George W. Pubols  
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Arlington 7, Virginia

UNKNOWNs, any issue;  
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Atlanta, Georgia



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Advertisers in this section must submit their copy fully prepared for printing. It may be typed (with a reasonably new ribbon, please) or written, printed, and/or drawn in black ink, and each dimension of your copy should be exactly twice that of the magazine space you wish it to occupy. For example, one column inch (which will be the minimum size ad acceptable) would in your copy be 4 1/2 by 2 inches, including any white space you want between yours and the next ads. 44 characters of pica type (like this) or 50 of elite type per line is the absolute maximum acceptable.

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	<p><b>WANTED</b></p> <p>TROS OF SAMOTHRACE -- MUNDY</p> <p>THE LAD AND THE LION -- E. R. BURROUGHS</p> <p>NARVIN B. WOLF, M.D.        7324 West Berwyn Avenue        Chicago 21, Illinois</p> <hr/> <p>MINI BOOKS FOR SALE WITH WHAFFERS, PFD.</p> <p>THE FOX WOMAN - MERRITT - \$2.25        THE WORLD BELOW - WRIGHT (SHASTA) - \$1.75        SINISTER BARRIER - RUSSELL - \$1.75</p> <p>ROBERT C. PETERSON        1308 So. Vine St.        Denver 10, Colorado</p>
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WANTED (for publication in Fantasy Advertiser): 1500 to 3000 words on the subject of s-f manuscript collecting. Suggested treatment: anecdotal, discursive, planned to arouse interest in the subject. By an experienced collector only, please. -29-

WANTED (for FA publication): 1500 to 3000 words discussing illustrated, limited, "de luxe", and other special editions of s-f and fantasy. Suggested scope: broad general coverage with citation of many individual editions. By experienced bookmen.

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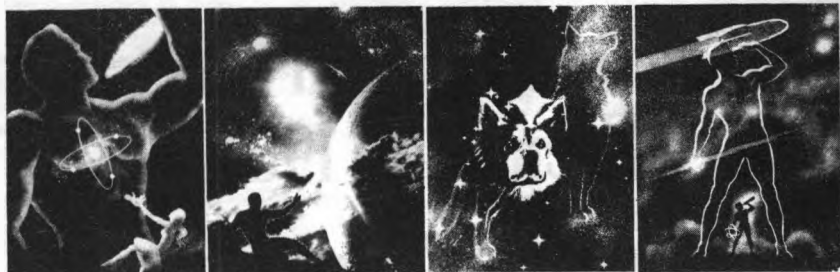


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