



Radium Age Sci-Fi

Available at Amazon.com

Several years ago, I read Brian Aldiss's *Billion Year Spree*—his “true history of science fiction” from Mary Shelley to the early 1970s . . . Aldiss's book is terrific on the topic of science fiction from *Frankenstein* through the “scientific romances” of Verne, Poe, and Wells—and also terrific on science fiction's so-called Golden Age . . . However, regarding science fiction published between the beginning of the Golden Age and the end of the Verne-Poe-Wells “scientific romance” era, Aldiss . . . has very little to say. “Hm,” I thought, when I noticed that. “That's an awfully long stretch of science fiction history to overlook, isn't it?” . . .

I've tracked down scores of forgotten science fiction novels and stories from 1904-33. I've concluded that it's an era of which science fiction historians and fans ought to be proud! I've dubbed this unfairly overlooked era science fiction's “Radium Age” because the era saw the rise of nuclear physics and the revelation that the familiar—matter itself—is strange, even alien . . .

During this astonishing period, sci-fi writers were obsessed with the future. The scientific romantics had conjured up simplistic utopias that remained firmly grounded in contemporary realities. By contrast, science fiction's Radium Age novels, stories, movies and plays often lift off into previously unexplored realms.

And now, with the help of publisher and bookfuturist Richard Nash, I've started HiLoBooks. I'll serialize (at HiLobrow) and then publish in paperback form some of my favorite Radium Age science fiction titles.

— Joshua Glenn
<http://hilobrow.com/hilobooks/>

“Look. RADIUM AGE stories coming back into print. I didn't know there was a Radium Age, but I've long loved the stories.”—Neil Gaiman tweet

2012:

- Jack London's *The Scarlet Plague*, Introduction by Matthew Battles.
- Rudyard Kipling's *With the Night Mail* and “As Easy as A.B.C.”, Introduction by Matthew De Abaitua and Afterword by Bruce Sterling.
- Arthur Conan Doyle's *The Poison Belt*, Introduction by Joshua Glenn and Afterword by Gordon Dahlquist.
- H. Rider Haggard's *When the World Shook*, Introduction by James Parker.
- Edward Shanks' *The People of the Ruins*, Introduction by Tom Hodgkinson.

2013:

- William Hope Hodgson's *The Night Land* (April; Introduction by Erik Davis. “For all its flaws and idiosyncrasies, *The Night Land* is utterly unsurpassed, unique, astounding,” says China Miéville. “A mutant vision like nothing else there has ever been.”)
- J.D. Beresford's *Goslings* (June; Introduction by Astra Taylor). “At once a postapocalyptic adventure, a comedy of manners, and a tract on sexual and social equality, *Goslings* is by turns funny, horrifying, and politically stirring,” says Benjamin Kunkel. “Most remarkable of all may be that it has not yet been recognized as a classic.”)
- E.V. Odle's *The Clockwork Man* (September; Introduction by Annalee Newitz). “Edwin Vincent Odle's ominous, droll, and unforgettable *The Clockwork Man* is a missing link between Lewis Carroll and John Sladek or Philip K. Dick,” says Jonathan Lethem. “Considered with them, it suggests an alternate lineage for SF, springing as much from G.K. Chesterton's sensibility as from H.G. Wells's.”)
- Cicely Hamilton's *Theodore Savage* (October; Introduction by Gary Panter). “Like Colson Whitehead's *Zone One* without the zombie camp and idiom, *Theodore Savage* is a dark, strange, and cruelly contemporary tale of The Ruin and the post-apocalyptic condition that follows,” says Alexis Madrigal.
- Muriel Jaeger's *The Man with Six Senses* (December; Introduction by Mark Kingwell)