

Lock

Julian Hawthorne

The Midnight Lock Jeffery Deaver,2022-10-25 The master of ticking-bomb suspense (People) Jeffery Deaver delivers the latest thriller featuring his beloved protagonists Lincoln Rhyme and Amelia Sachs as they search for a criminal whose fascination with breaking locks terrorizes New York City. A woman awakes in the morning to find that someone has picked her apartment's supposedly impregnable door lock and rearranged personal items, even sitting beside her while she slept. The intrusion, the police learn, is a message to the entire city of carnage to come. Lincoln Rhyme and Amelia Sachs are brought in to investigate and soon learn that the sociopathic intruder, who calls himself the Locksmith," can break through any lock or security system ever devised. With more victims on the horizon, Rhyme, Sachs and their stable of associates must follow the evidence to the man's lair... and discover his true mission. Their hunt is interrupted when an internal investigation in the police force uncovers what seems to be a crucial mistake in one of Rhyme's previous cases. He's fired as a consultant for the NYPD and must risk jail if he investigates the Locksmith case in secret. The Midnight Lock is a roller-coaster read that takes place over just a few days' time, features surprise after surprise and offers a fascinating look at the esoteric world of lockpicking.

Lockdown Sean Black,2019-06-17 An explosive, race-against-time thriller and the first in the action-packed Ryan Lock series. Christmas Eve in New York, but for ex-military bodyguard Ryan Lock it's business as usual. His task: to protect the head of one of America's most powerful corporations. But when a bloody massacre leaves bodies littering the streets of midtown Manhattan, Lock's hunt for the killers turns into an explosive game of cat and mouse. Hold on tight - this one burns like a lit fuse - Gregg Hurwitz, Internationally Bestselling Author of Orphan X An impressive debut novel featuring one of the finest female villains since Ian Fleming's Rosa Klebb...this is a writer, and a hero, to watch - The Daily Mail Sean Black writes with the pace of Lee Child, and the heart of Harlan Coben. Lockdown is a sure-fire winner - Joseph Finder, New York Times Bestselling Author of Buried Secrets Funny, tough, and furiously paced, Lockdown explodes off the page - Jesse Kellerman Supremely slick...An excellent first novel - The Daily Telegraph Other readers of Sean Black's books enjoyed books by: Marc Cameron, Jack Mars, Vince Flynn, Brad Thor, James Patterson, Mark Dawson, Lee Child, Nelson DeMille, Meg Gardiner, David Baldacci, John Sandford, Harlan Coben, Robert Crais, Mark Greaney, Gregg Hurwitz, Simon Kernick, Joseph Finder, David Antoci, Robert Swartwood, Bob Mayer, John Gilstrap, Tom Clancy, Leo J. Maloney, Wilbur Smith, Will Jordan, Stephen Leather, Chris Ryan, Ben Coes, Andrew Gross, Maxine Paetro, Chris Carter and anyone who enjoys an action-packed crime thriller.

High-Security Mechanical Locks Graham Pulford,2007-10-17 High-Security Mechanical Locks comprehensively surveys and explains the highly technical area of high security locks in a way that is accessible to a wide audience. Well over 100 different locks are presented, organized into 6 basic types. Each chapter introduces the necessary concepts in a historical perspective and further categorizes the locks. This is followed by detailed 'how it works' descriptions with many pictures, diagrams and references. The descriptions are based on actual dissections of the real locks. The scope is limited to key operated mechanical locks, thus keyless combination locks and digital locks are not covered. The book does not deal with routine locksmithing topics such as installation and servicing of locks. The sensitive area of picking and bypassing of locks is dealt with only at a high level without giving detailed information that would be unacceptable in the wrong hands. * Comprehensive coverage of over 100 different types of 19th and 20th century key-operated locks, unified in a simple classification scheme * Detailed operating principles - clear 'how it works' descriptions * Manipulation resistance rating for each lock on a scale of 1 to 5

Through the Lock Carol Otis Hurst,2001 Etta, a twelve-year-old orphan in nineteenth-century Connecticut, meets a boy living in an abandoned cabin on the New Haven and Northampton Canal and has adventures with him while trying to be reunited with her siblings.

Brain Lock Jeffrey M. Schwartz,1997-01-31 An estimated 5 million Americans suffer from obsessive-compulsive disorder (OCD) and live diminished lives in which they are compelled to obsess about something or to repeat a similar task over and over. Traditionally, OCD has been treated with Prozac or similar drugs. The problem with medication, aside from its cost, is that 30 percent of people treated don't respond to it, and when the pills stop, the symptoms invariably return. In Brain Lock, Jeffrey M. Schwartz presents a simple four-step method for overcoming OCD that is so effective, it's now used in academic treatment centers throughout the world. Proven by brain-imaging tests to actually alter the brain's chemistry, this method doesn't rely on psychopharmaceuticals. Instead, patients use cognitive self-therapy and behavior modification to develop new patterns of response to their obsessions. In essence, they use the mind to fix the brain. Using the real-life stories of actual patients, Brain Lock explains this revolutionary method and provides readers with the inspiration and tools to free themselves from their psychic prisons and regain control of their lives.

Jerome Lock Jerome LOCK,1869

The Key-Lock Man (Louis L'Amour Lost Treasures) Louis L'Amour,2021-09-28 The classic Western, now newly repackaged as part of Bantam's Louis L'Amour's Lost Treasures program—with never-before-seen material from Louis and his son, Beau L'Amour. He had led the posse for miles through the desert, but now Matt Keelock was growing desperate. He was worried about Kristina. His trip to the town of Freedom for supplies had ended in a shootout. If caught he would hang. Even though Kris could handle a horse and rifle as well as most men, the possibility of Oskar Neerland's finding her made Matt's blood run cold. He knew the violent and obsessive Neerland, publicly embarrassed when Matt had stepped in and stolen Kris away, would try to kill them both if given half a chance. Matt tried to convince himself that Neerland had returned to the East. But Matt was wrong. Miles away in the town of Freedom, Oskar Neerland was accepting a new job. In his first duty as marshal, he would lead the posse that was tracking down Matt Keelock. Louis L'Amour's Lost Treasures is a project created to release some of the author's more unconventional manuscripts from the family archives. In Louis L'Amour's Lost Treasures: Volume 1 and Volume 2, Beau L'Amour takes the reader on a guided tour through many of the finished and unfinished short stories, novels, and treatments that his father was never able to publish during his lifetime. L'Amour's never-before-seen first novel, No Traveller Returns, faithfully completed for this program, is a voyage into danger and violence on the high seas. Additionally, many beloved classics will be rereleased with an exclusive Lost Treasures postscript featuring previously unpublished material, including outlines, plot notes, and alternate drafts. These postscripts tell the story behind the stories that millions of readers have come to know and cherish.

The Lock and Key Library: North Europe. The queen of spades Julian Hawthorne,1909

The Lock and Key Library; The most interesting stories of all nations: American Julian Hawthorne,2023-08-30 Reproduction of the original. The publishing house Megali specialises in reproducing historical works in large print to make reading easier for people with impaired vision.

The Lock In Series John Scalzi,2019-02-12 This discounted ebundle of the Lock In Series: includes: Lock In, Head On, Unlocked This is the kind of thriller that Michael Crichton, Lincoln Child, and James Rollins do so well. Add John Scalzi to that list. --Douglas Preston A blazingly inventive near-future thriller series from the best-selling, Hugo Award-winning John Scalzi. Not too long from today, a new, highly contagious virus makes its way across the globe. Most who get sick experience nothing worse than flu, fever and headaches. But for the unlucky one percent -- and nearly five million souls in the United States alone -- the disease causes Lock In: Victims fully awake and aware, but unable to move or respond to stimulus. The disease affects young, old, rich, poor, people of every color and creed. The world changes to meet the challenge. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Take the Key and Lock Her Up (Embassy Row, Book 3) Ally Carter,2016-12-27 New York Times bestselling author Ally Carter returns with the third entry in this runaway series. For the past three years, Grace Blakely has been desperate to find out the truth about her mother's murder. She thought it would bring her peace. She thought it would lead her to answers. She thought she could put the past to rest. But the truth has only made her a target. And the past? The only way to put the past to rest is for Grace to kill it once and for all.

Hair Lock Bernard Smith,2003-02 This is the story of a boy who was beaten and abused by his stepfather, who turns to his imaginary friend, Dew, a soul twin sister from a different world where all life is based on an acidic base. How he turned into a serial killer of prostitutes, and how his alien abilities that he learned from Dew made him rich.

The Lock and Key Library: Modern English Julian Hawthorne,1909

The Lock and Key Library ,1909

Lock and Key Traci Hunter Abramson,2013 Before she can start a new life in Virginia Beach, Carina Channing receives a mysterious key from her imprisoned father—a key her mobster uncle died trying to obtain. Following cryptic notes left by her father, Carina and her boyfriend Navy SEAL Jay Wellman go in search of the lock the key will open—but every step they take grows more perilous because there are others who will do anything to find the hidden location first.

Lock Every Door Riley Sager,2024-01-02 INSTANT NEW YORK TIMES BESTSELLER “Looking for a suspense novel that will keep you up until way past midnight? Look no further than Lock Every Door, by Riley Sager.”—Stephen King No visitors. No nights spent away from the apartment. No disturbing the other residents, all of whom are rich or famous or both. These are the only rules for Jules Larsen's new job as an apartment sitter at the Bartholomew, one of Manhattan's most high-profile and mysterious buildings. Recently heartbroken and just plain broke, Jules is taken in by the splendor of her surroundings and accepts the terms, ready to leave her past life behind. As she gets to know the residents and staff of the Bartholomew, Jules finds herself drawn to fellow apartment sitter Ingrid, who comfortingly reminds her of the sister she lost eight years ago. When

Ingrid confides that the Bartholomew is not what it seems and the dark history hidden beneath its gleaming facade is starting to frighten her, Jules brushes it off as a harmless ghost story...until the next day, when Ingrid disappears. Searching for the truth about Ingrid's disappearance, Jules digs deeper into the Bartholomew's sordid past and into the secrets kept within its walls. What she discovers pits Jules against the clock as she races to unmask a killer, expose the building's hidden past, and escape the Bartholomew before her temporary status becomes permanent.

The Lock and Key Library; The most interesting stories of all nations: French Novels Julian Hawthorne, 2022-11-10 Reproduction of the original.

The Lock and Key Library: The most interesting stories of all nations: American , 2023-09-27 When Poe wrote his immortal Dupin tales, the name "Detective" stories had not been invented; the detective of fiction not having been as yet discovered. And the title is still something of a misnomer, for many narratives involving a puzzle of some sort, though belonging to the category which I wish to discuss, are handled by the writer without expert detective aid. Sometimes the puzzle solves itself through operation of circumstance; sometimes somebody who professes no special detective skill happens upon the secret of its mystery; once in a while some venturesome genius has the courage to leave his enigma unexplained. But ever since Gaboriau created his Lecoq, the transcendent detective has been in favor; and Conan Doyle's famous gentleman analyst has given him a fresh lease of life, and reanimated the stage by reverting to the method of Poe. Sherlock Holmes is Dupin redivivus, and mutatus mutandis; personally he is a more stirring and engaging companion, but so far as kinship to probabilities or even possibilities is concerned, perhaps the older version of him is the more presentable. But in this age of marvels we seem less difficult to suit in this respect than our forefathers were. The fact is, meanwhile, that, in the riddle story, the detective was an afterthought, or, more accurately, a deus ex machina to make the story go. The riddle had to be unriddled; and who could do it so naturally and readily as a detective? The detective, as Poe saw him, was a means to this end; and it was only afterwards that writers perceived his availability as a character. Lecoq accordingly becomes a figure in fiction, and Sherlock, while he was as yet a novelty, was nearly as attractive as the complications in which he involved himself. Riddle-story writers in general, however, encounter the obvious embarrassment that their detective is obliged to lavish so much attention on the professional services which the exigencies of the tale demand of him, that he has very little leisure to expound his own personal equation—the rather since the attitude of peering into a millstone is not, of itself, conducive to elucidations of oneself; the professional endowment obscures all the others. We ordinarily find, therefore, our author dismissing the individuality of his detective with a few strong black-chalk outlines, and devoting his main labor upon what he feels the reader will chiefly occupy his own ingenuity with,—namely, the elaboration of the riddle itself. Reader and writer sit down to a game, as it were, with the odds, of course, altogether on the latter's side,—apart from the fact that a writer sometimes permits himself a little cheating. It more often happens that the detective appears to be in the writer's pay, and aids the deception by leading the reader off on false scents. Be that as it may, the professional sleuth is in nine cases out of ten a dummy by malice prepense; and it might be plausibly argued that, in the interests of pure art, that is what he ought to be. But genius always finds a way that is better than the rules, and I think it will be found that the very best riddle stories contrive to drive character and riddle side by side, and to make each somehow enhance the effect of the other.—The intention of the above paragraph will be more precisely conveyed if I include under the name of detective not only the man from the central office, but also anybody whom the writer may, for ends of his own, consider better qualified for that function. The latter is a professional detective so far as the exigencies of the tale are concerned, and what becomes of him after that nobody need care,—there is no longer anything to prevent his becoming, in his own right, the most fascinating of mankind. But in addition to the dummyship of the detective, or to the cases in which the mere slip of circumstance takes his place, there is another reason against narrowing our conception of the riddle story to the degree which the alternative appellation would imply. And that is, that it would exclude not a few of the most captivating riddle stories in existence; for in De Quincey's "Avenger," for example, the interest is not in the unraveling of the web, but in the weaving of it. The same remark applies to Bulwer's "Strange Story; it is the strangeness that is the thing. There is, in short, an inalienable charm in the mere contemplation of mystery and the hazard of fortunes; and it would be a pity to shut them out from our consideration only because there is no second-sighted conjurer on hand to turn them into plain matter of fact. Yet we must not be too liberal; and a ghost story can be brought into our charmed and charming circle only if we have made up our minds to believe in the ghosts; otherwise their introduction would not be a square deal. It would not be fair, in other words, to propose a conundrum on a basis of ostensible materialism, and then, when no other key would fit, to palm off a disembodied spirit on us. Tell me beforehand that your scenario is to include both worlds, and I have no objection to make; I simply attune my mind to the more extensive scope. But I rebel at an unheralded ghostland, and declare frankly that your tale is incredible. And I must confess that I would as lief have ghosts kept out altogether; their stories make a very good library in themselves, and have no need to tag themselves on to what is really another department of fiction. Nevertheless, when a ghost story is told with the consummate art of a Miss Wilkins, and of one or two others on our list, consistency in this regard ceases to be a jewel; art proves irresistible. As for adventure stories, there is a fringe of them that comes under the riddle-story head; but for the most part the riddle story begins after the adventures have finished. We are to contemplate a condition, not to watch the events that ultimate in it. Our detective, or

anyone else, may of course meet with haps and mishaps on his way to the solution of his puzzle; but an astute writer will not color such incidents too vividly, lest he risk forfeiting our preoccupation with the problem that we came forth for to study. In a word, One thing at a time! The foregoing disquisition may seem uncalled for by such rigid moralists as have made up their minds not to regard detective, or riddle stories, as any part of respectable literature at all. With that sect, I announce at the outset that I am entirely out of sympathy. It is not needed to compare “The Gold Bug” with “Paradise Lost; nobody denies the superior literary stature of the latter, although, as the Oxford Senior Wrangler objected, “What does it prove?” But I appeal to Emerson, who, in his poem of “The Mountain and the Squirrel,” states the nub of the argument, with incomparable felicity, as follows:—you will recall that the two protagonists had a difference, originating in the fact that the former called the latter “Little Prig.” Bun made a very sprightly retort, summing up to this effect:— “Talents differ; all is well and wisely put; If I cannot carry forests on my back, Neither can you crack a nut.” Andes and Paradises Lost are expedient and perhaps necessary in their proper atmosphere and function; but Squirrels and Gold Bugs are indispensable in our daily walk. There is as fine and as true literature in Poe's Tales as in Milton's epics; only the elevation and dimensions differ. But I would rather live in a world that possessed only literature of the Poe caliber, than shiver in one echoing solely the strains of the Miltonian muse. Mere human beings are not constructed to stand all day a-tiptoe on the misty mountain tops; they like to walk the streets most of the time and sit in easy chairs. And writings that picture the human mind and nature, in true colors and in artistic proportions, are literature, and nobody has any business to pooh-pooh them. In fact, I feel as if I were knocking down a man of straw. I look in vain for any genuine resistance. Of course “The Gold Bug” is literature; of course any other story of mystery and puzzle is also literature, provided it is as good as “The Gold Bug,”—or I will say, since that standard has never since been quite attained, provided it is a half or a tenth as good. It is goldsmith's work; it is Chinese carving; it is Daedalian; it is fine. It is the product of the ingenuity lobe of the human brain working and expatiating in freedom. It is art; not spiritual or transcendental art, but solid art, to be felt and experienced. You may examine it at your leisure, it will be always ready for you; you need not fast or watch your arms overnight in order to understand it. Look at the nice setting of the mortises; mark how the cover fits; how smooth is the working of that spring drawer. Observe that this bit of carving, which seemed mere ornament, is really a vital part of the mechanism. Note, moreover, how balanced and symmetrical the whole design is, with what economy and foresight every part is fashioned. It is not only an ingenious structure, it is a handsome bit of furniture, and will materially improve the looks of the empty chambers, or disorderly or ungainly chambers that you carry under your crown. Or if it happen that these apartments are noble in decoration and proportions, then this captivating little object will find a suitable place in some spare nook or other, and will rest or entertain eyes too long focused on the severely sublime and beautiful. I need not, however, rely upon abstract argument to support my contention. Many of the best writers of all time have used their skill in the inverted form of story telling, as a glance at our table of contents will show; and many of their tales depend for their effect as much on character and atmosphere as on the play and complication of events. The statement that a good detective or riddle story is good in art is supported by the fact that the supply of really good ones is relatively small, while the number of writers who would write good ones if they could, and who have tried and failed to write them, is past computation. And one reason probably is that such stories, for their success, must depend primarily upon structure—a sound and perfect plot—which is one of the rare things in our contemporary fiction. Our writers get hold of an incident, or a sentiment, or a character, or a moral principle, or a hit of technical knowledge, or a splotch of local color, or even of a new version of dialect, and they will do something in two to ten thousand words out of that and call it a short story. Magazines may be found to print it—for there are all manner of magazines; but nothing of that sort will serve for a riddle story. You cannot make a riddle story by beginning it and then trusting to luck to bring it to an end. You must know all about the end and the middle before thinking, even, of the beginning; the beginning of a riddle story, unlike those of other stories and of other enterprises, is not half the battle; it is next to being quite unimportant, and, moreover, it is always easy. The unexplained corpse lies weltering in its gore in the first paragraph; the inexplicable cipher presents its enigma at the turning of the opening page. The writer who is secure in the knowledge that he has got a good thing coming, and has arranged the manner and details of its coming, cannot go far wrong with his exordium; he wants to get into action at once, and that is his best assurance that he will do it in the right way. But O! what a labor and sweat it is; what a planning and trimming; what a remodeling, curtailing, interlining; what despairs succeeded by new lights, what heroic expedients tried at the last moment, and dismissed the moment after; what wastepaper baskets full of futilities, and what gallant commencements all over again! Did the reader know, or remotely suspect, what terrific struggles the writer of a really good detective story had sustained, he would regard the final product with a new wonder and respect, and read it all over once more to find out how the troubles occurred. But he will search in vain; there are no signs of them left; no, not so much as a scar. The tale moves along as smoothly and inevitably as oiled machinery; obviously, it could not have been arranged otherwise than it is; and the wise reader is convinced that he could have done the thing himself without half trying. At that, the weary writer smiles a bitter smile; but it is one of the spurns that patient merit of the unworthy takes. Nobody, except him who has tried it, will ever know how hard it is to write a really good detective story. The man or woman who can do it can also write a good play (according to modern ideas of plays), and possesses force of character, individuality, and mental ability. He or she must combine the intuition of the artist with the talent of the master

mechanic, but will seldom be a poet, and will generally care more for things and events than for fellow creatures. For, although the story is often concerned with righting some wrong, or avenging some murder, yet it must be confessed that the author commonly succeeds better in the measure of his ruthlessness in devising crimes and giving his portraits of devils an extra touch of black. Mercy is not his strong point, however he may abound in justice; and he will not stickle at piling up the agony, if thereby he provides opportunity for enhancing the picturesqueness and completeness of the evil doer's due. But this leads me to the admission that one charge, at least, does lie against the door of the riddle-story writer; and that is, that he is not sincere; he makes his mysteries backward, and knows the answer to his riddle before he states its terms. He deliberately supplies his reader, also, with all manner of false scents, well knowing them to be such; and concocts various seeming artless and innocent remarks and allusions, which in reality are diabolically artful, and would deceive the very elect. All this, I say, must be conceded; but it is not unfair; the very object, ostensibly, of the riddle story is to prompt you to sharpen your wits; and as you are yourself the real detective in the case, so you must regard your author as the real criminal whom you are to detect. Credit no statement of his save as supported by the clearest evidence; be continually repeating to yourself, "Timeo Danaos et dona ferentes,"—nay, never so much as then. But, as I said before, when the game is well set, you have no chance whatever against the dealer; and for my own part, I never try to be clever when I go up against these thimble-riggers; I believe all they tell me, and accept the most insolent gold bricks; and in that way I occasionally catch some of the very ablest of them napping; for they are so subtle that they will sometimes tell you the truth because they think you will suppose it to be a lie. I do not wish to catch them napping, however; I cling to the wisdom of ignorance, and childishly enjoy the way in which things work themselves out— the cul-de-sac resolving itself at the very last moment into a promising corridor toward the outer air. At every rebuff it is my happiness to be hopelessly bewildered; and I gape with admiration when the Gordian knot is untied. If the author be old-fashioned enough to apostrophize the Gentle Reader, I know he must mean me, and docilely give ear, and presently tumble head-foremost into the treacherous pit he has dugged for me. In brief, I am there to be sold, and I get my money's worth. No one can thoroughly enjoy riddle stories unless he is old enough, or young enough, or, at any rate, wise enough to appreciate the value of the faculty of being surprised. Those sardonic and omniscient persons who know everything beforehand, and smile compassionately or scornfully at the artless outcries of astonishment of those who are uninformed, may get an ill-natured satisfaction out of the persuasion that they are superior beings; but there is very little meat in that sort of happiness, and the uninformed have the better lot after all. I need hardly point out that there is a distinction and a difference between short riddle stories and long ones—novels. The former require far more technical art for their proper development; the enigma cannot be posed in so many ways, but must be stated once for all; there cannot be false scents, or but a few of them; there can be small opportunity for character drawing, and all kinds of ornament and comment must be reduced to their very lowest terms. Here, indeed, as everywhere, genius will have its way; and while a merely talented writer would deem it impossible to tell the story of "The Gold Bug" in less than a volume, Poe could do it in a few thousand words, and yet appear to have said everything worth saying. In the case of the Sherlock Holmes tales, they form a series, and our previous knowledge of the hero enables the writer to dispense with much description and accompaniment that would be necessary had that eminent personage been presented in only a single complication of events. Each special episode of the great analyst's career can therefore be handled with the utmost economy, and yet fill all the requirements of intelligent interest and comprehension. But, as a rule, the riddle novel approaches its theme in a spirit essentially other than that which inspires the short tale. We are given, as it were, a wide landscape instead of a detailed genre picture. The number of the dramatis personae is much larger, and the parts given to many of them may be very small, though each should have his or her necessary function in the general plan. It is much easier to create perplexity on these terms; but on the other hand, the riddle novel demands a power of vivid character portrayal and of telling description which are not indispensable in the briefer narrative. A famous tale, published perhaps forty years ago, but which cannot be included in our series, tells the story of a murder the secret of which is admirably concealed till the last; and much of the fascination of the book is due to the ability with which the leading character, and some of the subordinate ones, are drawn. The author was a woman, and I have often marveled that women so seldom attempt this form of literature; many of them possess a good constructive faculty, and their love of detail and of mystery is notorious. Perhaps they are too fond of sentiment; and sentiment must be handled with caution in riddle stories. The fault of all riddle novels is that they inevitably involve two kinds of interest, and can seldom balance these so perfectly that one or the other of them shall not suffer. The mind of the reader becomes weary in its frequent journeys between human characters on one side the mysterious events on the other, and would prefer the more single- eyed treatment of the short tale. Wonder, too, is a very tender and short-lived emotion, and sometimes perishes after a few pages. Curiosity is tougher; but that too may be baffled too long, and end by tiring of the pursuit while it is yet in its early stages. Many excellent plots, admirable from the constructive point of view, have been wasted by stringing them out too far; the reader recognizes their merit, but loses his enthusiasm on account of a sort of monotony of strain; he wickedly turns to the concluding chapter, and the game is up. "The Woman in White," by Wilkie Collins, was published about 1860, I think, in weekly installments, and certainly they were devoured with insatiable appetite by many thousands of readers. But I doubt whether a book of similar merit could command such a following to-day; and I will even confess that I have myself never read the concluding parts, and do not know to this day who

the woman was or what were the wrongs from which she so poignantly suffered. The tales contained in the volumes herewith offered are the best riddle or detective stories in the world, according to the best judgment of the editors. They are the product of writers of all nations; and translation, in this case, is less apt to be misleading than with most other forms of literature, for a mystery or a riddle is equally captivating in all languages. Many of the good ones—perhaps some of the best ones—have been left out, either because we missed them in our search, or because we had to choose between them and others seemingly of equal excellence, and were obliged to consider space limitations which, however generously laid out, must have some end at last. Be that as it may, we believe that there are enough good stories here to satisfy the most Gargantuan hunger, and we feel sure that our volumes will never be crowded off the shelf which has once made room for them. If we have, now and then, a little transcended the strict definition of the class of fiction which our title would promise, we shall nevertheless not anticipate any serious quarrel with our readers; if there be room to question the right of any given story to appear in this company, there will be all the more reason for accepting it on its own merits; for it had to be very good indeed in order to overcome its technical disqualification. And if it did not rightfully belong here, there would probably be objections as strong to admitting it in any other collection. Between two or more stools, it would be a pity to let it fall to the ground; so let it be forgiven, and please us with whatever gift it has. In many cases where copyrights were still unexpired, we have to express our acknowledgments to writers and publishers who have accorded us the courtesy of their leave to reproduce what their genius or enterprise has created and put forth. To our readers we take pleasure in presenting what we know cannot fail to give them pleasure—a collection of the fruits of the finest literary ingenuity and nicest art accessible to the human mind. Gaudeat, non caveat emptor...FROM THE BOOKS.

Locks and Dam No.26 Replacement, Second Lock, Mississippi River Near Alton IL (IL,MO) ,1988

Bonneville Lock and Dam Navigation Development (WA,OR). ,1981

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Lock Introduction

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