

THE WORKS OF
M. P. SHIEL

by *A. Reynolds Morse*



THIS ABOVE ALL

BLACK BOX



THE WORKS OF M. P. SHIEL



THE WORKS OF M. P. SHIEL

— *A Study in Bibliography* —

By

A. REYNOLDS MORSE

And Including

"ABOUT MYSELF"

By

M. P. SHIEL

(New Revised Version)



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Each copy is numbered. This is

Number_____

To
JOHN RICHARDS
and
FRANK L. JOHNSON

"Help the boys you teach to see
Death in dark diplomacy.
Say the sea has but one shore,
Say there is NO righteous war."

Songs of a Schoolmaster
by John Richards

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INTRODUCTION

I

Matthew Phipps Shiel, the unsung "Lord of Our Language," has been dead less than two years. It is still too early to attempt any final appraisal of his work. As the essential preliminary, however, some authoritative listing of his fiction must be made available. Otherwise his royal heritage may soon become dispersed beyond recovery.

In 1932 John Gawsworth undertook the original provision of "Notes Toward a Definitive Bibliography" of Shiel in *Ten Contemporaries*. But these pioneer descriptions were of first editions only and, like most bibliographies, always left the Shiel enthusiast panting for more complete information. Gawsworth stopped just short of the contents of the book. I have now taken the next step. This present volume collates or lists all known editions of Shiel's thirty novels. And in order to acquaint the reader with Shiel's honeyed, frenzied madness, I have commented briefly upon the contents of his romantic fantasies. This work is therefore something more than the usual dull bibliography.

While M. P. Shiel was not a collected author until recent years, still today his books are difficult if not impossible to obtain. The most strenuous efforts have failed to uncover copies even of all the *known* editions! His intense and unusual books seem to have disappeared almost before they had a chance to earn recognition.

II

It is not possible to estimate the sphere of Shiel's influence. Many of his followers are ashamed to admit the real extent of their fascination, because they are conscious of his inconsistencies, his unlimited bravura, his almost naive addiction to the utterly superhuman coincidence.

When reading Shiel I find myself in an enchanted world of refulgent, semi-scientific fantasy. I discover a pair of evanescent creatures with viscera of white fire who excrete pure carbon, a box emitting rays that blind the Chinese hordes invading England, and a vivisectionist who betrays himself by taking out insurance on his victims.

Shiel has been a master at romantic fantasy and unbounded invention from the beginning. His first published book, *Prince Zaleski* (1895), is no less energetic and amazing than his last, *The Young Men Are Coming!* (1937)

He can always float a sunken ship, unravel a murder, or conjure creatures from the outer atmosphere to cause an earthly hurricane just at the crucial moment. He has no equal when it comes to accounting for extraneous objects found in a coffin, to killings by a pistol set off by the sun, or to catching a would-be slayer in his own electric trap. Indeed, in some tales he invents so freely and so rapidly that his details almost clog the story. Whatever he is talking about, he is always specific: a steam engine, antique architecture, medicine, or odd weapons. There are detective stories of the most involved kind, world conquests, naval battles, aerial bombings of one flying ship by another, magic philtres, an underground dwelling full of gold, plots to disparage Christianity by manipulated visions of the Crucifixion, and an S. S. society prophetically like Hitler's own. There is the jealous corpse of a rejected woman who mounts her erstwhile suitor on the night of his marriage to her sister and smothers him in a ghastly rape of death. There is the story of a vivacious woman, perpetually young, who has worn countless generations of lovers to the grave.

Critics seem to have been most stirred by *The Purple Cloud* (1901), the most widely publicized of all his works. Adam Jeffson, the sole character for most of the book, survives a wave of cyanide gas from the South Pacific volcanic zone which presumably kills everyone else on earth. He returns from the North Pole (unreached by the gas) to burn and ravage the dead cities of the world in an unaccountable orgy of fire. His fear that he will finally find someone else alive mounts page by page until at last, with curious emotions, he does discover his Eve in a Constantinople cellar.

Shiel is at once so formidable, majestic and remote a citadel that it is difficult to decide just how to approach him. After one is exposed to the musical tumult of his rhythm, the surprising cacophony, the rapid irregular beat of his creative style, the once-dull ear becomes intensely sensitive, like Haco Harfager's in "The House of Sounds." In the midst of an imposing storm (indeed there is hardly a single Shiel novel which does not somewhere involve a mighty tempest) Harfager could still hear the delicate tinkle of a silver bell buried deep in a remote crypt inside a coffin containing the corpse of his mother. As the rats chewed their way through special partitions set in the coffin which was open at the foot, they bit through strings which caused a series of bells to tinkle, signalling the progressive stages of his mother's physical disintegration.

The real problem is not only to get the uninitiated into this most ornate and romantic Gothic edifice, but to lure him on to explore it further; for there are admittedly many stumbling blocks in the pathway to Shiel's exotic kingdom. Quite apart from his reckless disregard of sentence and paragraph structure, his use of an apparently unlimited vocabulary, and all the other stylistic and literary problems he poses, there is the disturbing fact that his mind-wrenching stories often end not with a bang but a

whimper: witness the tantalizing denouement of *The Last Miracle* (1906), in which Baron Gregor Kolar fights to overthrow the Church defended by a devout Christian. In a unique test of their credos the men meet to choose between two pills, one of which contains poison. The world turmoil over the Baron's fake miracles and the death throes of Christianity are almost ignored at the end, and the grim foe of the Church is left archly triumphant. Or in *Contraband of War* (1899), when the refined Spaniard Appadacca finds he cannot defeat the rough American Dick Hocking, after a struggle that is almost global in its implications, he joins forces with him. The book ends on a note of bathos, for the world would be literally at the feet of two such Overmen as these. But not all of Shiel's stories have this characteristic ending. There are several which are close to the conventional, like *The Man-Stealers* (1900), *Cold Steel* (1899), *This Knot of Life* (1909), or *The White Wedding* (1908), wherein gamekeeper Shan O'Shannon, in a raging torment between loyalty and love marries a girl who is pledged to his master.

Shiel's characters often expound an infinite wisdom, and then act as though they had none at all. Why Lepsius in *The Isle of Lies* (1909), who became King of Mankind because he never learned the meaning of the word "forget", did not do away with spite-torn Jeanne Auvache, or why Richard Hogarth as King of the World on his ocean fortress in *The Lord of the Sea*, (1901) failed to remove the sycophantic but unfaithful priest Pat O'Hara or the blackmailing cockney Harris, are perplexing questions. A single murder more or less in cataclismic careers like theirs would be insignificant.

Shiel is apt to try one's patience by having his characters overlook the obvious. They never take the shortest distance between points, invariably choosing the most round-about. In *The Evil that Men Do* (1904), Hartwell for five exciting years fails to piece together a note he found in the pocket of an overcoat which proves the man Drayton, whom he is impersonating, to be guilty of murder! The author often tries one's credulity with the self-immolation of his heroes. In *This Above All* (1933), immortal Prince Surazal, who is actually Lazarus raised permanently from the dead, is so vacillating, so frail emotionally that he lets a temporal marriage thwart his eternal love for ageless Rachel. Wealthy Jack Hay, in *The Weird O' It* (1902), spends a miserable night in an infested London doss-house in the futile effort to impress on his stubborn consciousness the sin of a world which allows such vile places to exist. The end, the Overman concept, that Shiel has in mind for his people is admirable, but the other way thither is strewn with thorns.

One is also often tempted to inquire how any character can survive Shiel's abuse. One wonders how his women, Margaret in *The Man-Stealers* (1900), Laura in *Cold Steel* (1899), or even Hannah in *The Lost Viol* (1905), manage to outlive an adventurous pace that would undo a twentieth century

man! It is obvious that his people can only draw their superior vitality from the author himself.

Let this unforgettable passage be an introduction to Shiel's vivid narrative manner. In *Unto the Third Generation* (1903), little Skin-the-goat loses an arm because a cipher is tattooed on it, and ruthless Alexander Hagen wants the code which is the clue to a treasure.

It is for Mike now to step very softly! For Skin-the-goat's ears are lighter than he dreams, and as for you, Skin-the-goat, wake, wake, for one Colonel Denman long ago killed 15,000 people in India to make a fortune, and you, innocent castaway must learn strange pangs for it as your mother and grandmother learned before you: In such words one might have apostrophised the little fellow at that moment. Skin-the-goat murmured, moaned, but did not wake from his drugged sleep. Mike crept near, discerned the markings on the extended right arm, heaved up the bill, took steady aim, and brought it down with all his might at the elbow joint. The forearm and the upper arm started a foot apart. Instantly Mike had caught up the forearm, snapped the bag upon it, and was gone running. Instantly, too, Skin-the-goat was on his legs, spinning, staggering toward the door, shaking the stump as quickly as a clock's pendulum acts when the weight has been removed; and out he reeled like a cock in a fit, quick-panting to catch his fluttered breath, dumbly, blindly, just conscious that something cruel had come upon him, and he must make for the harmless woods and fields, where men were not; and as he went, the stump which he worked with a wing-like action, rained like a watering-pot. In consequence of this he could not, of course, go far, and half-way up the earthen cellar steps, fell unconscious.¹

III

As suggested at the beginning of this introduction, it is still too early to judge Shiel's ultimate position among the world's novelists. The literary evaluation and integration of his works, as well as the philosophical appraisal of his large and advanced socio-scientific concepts must wait. The novelist himself once said:

Writing is simply another, and a harder, way of painting pictures and playing instruments of music, very much resembling, too, inlaying and mosaic work, since it has to be done stone by stone, word by word. This English language is like a vast collection of various colored stones for mosaicking, and can be made to express pretty well any idea or mental sensation; but he, surely, is a true magician and inspired prophet (i. e. 'utterer', 'outspeaker',) who out of all that wealth, without

¹*Unto the Third Generation*, Chatto & Windus, London, 1903, page 299.

spending a lifetime, can luckily pick the few fated stones to express his idea . . .

And if he do not express himself in the precise manner which you are accustomed to think literary, then you must not say that he is not literary as foolish people said of Carlyle, for literary he is *in excelsis*, quite to an angelic height, and that would merely show that you yourself have not begun to know anything about the matter, having never got down to rock-bed of reality, and standing there, asked yourself, 'What is this writing for?'²

I personally regard M. P. Shiel as one of the greatest writers ever to use the English language. I attend time's slow integration of the superlatives I feel he deserves with all the impatience of prophecy, for I have long been deeply conscious of the radiant glow of his inextinguishable genius. His profound knowledge, his immense vocabulary, his liquid light-bubbling poetic narrative, his vast vivid imaginings combine to lift him leagues above the other great novelists. While an unaccountable mantle of obscurity has twice seemed to descend upon him, once after 1913, and again after 1937, this latter as was his wish, for he said all the happiness he wanted was peace to write *Jesus*, nevertheless I think that some day the tremendous flames of his literary genius will burst forth upon this startled world. Then Shiel will be accorded the high and unique place he deserves among immortal authors.

A. REYNOLDS MORSE

21709 Kinsman Road
Cleveland, Ohio.

October 20, 1947.

²M. P. Shiel, *About Myself*, *The Candid Friend*, August 17, 1901, page 631.



M. P. Shiel (from a photograph)

THE WORKS OF M. P. SHIEL



ABOUT MYSELF

By

M. P. SHIEL

I

I name myself a native of the West Indies, whither I was transported to commence to draw breath²—to Montserrat, a mountain-mass, loveliest of the lovely, but touchy! uncertain! dashing into tantrums — hurricanes, earthquakes, brooks bubbling hot, "Soufrieres" (sulphur-swamps), floods — "fit nurse to a poetic child," and I have seen "unspeakable things, not possible for a man to utter."

My father was a "local preacher" (Methodist), little imagining how far his only son, born after eight daughters,³ and bred a Nazarite, would be from his preaching in chapels, though vastly more religious than he, since with increasing speed now we are "better than our fathers." Not so much a poet as he, however, for if one had told him "You are a poet," he would have said "Nonsense," whereas I have found out that I am a poet, in the hour that I found out becoming less profoundly a poet, in such a case "the unconscious being the alone complete: know *not* thyself. But when there was a storm abroad, and cosmic voices of wanderers calling all aloft, and all covered awestruck, and the bounds of Being were swallowed up in bleakness, then was night-of-the-ball and high Sinai-interview, he, blown all aflaunt like Lear, going in a flowered gown up and down the house, hailing those howlers'

¹There are three versions of "About Myself": The Candid Friend, August 17, 1901, The Victor Gollancz 1929 advertising brochure version, and the present one.

²Shiel was born on July 21, 1865. He was of Irish descent.

³In the earliest version of "About Myself" (The Candid Friend, August 17, 1901, p. 630) Shiel says he was born after *nine* daughters:

"His children too, he knew by name, though it was something of a feat, for there were nine girls, and then lastly, I. At each birth of a girl a prayer meeting gathered in the house, attended by everybody, for my father was the local 'boss,' with the sobriquet of 'the Governor,' the meeting being intended to thank God for the child but with a mental reservation, a 'but' of disaffection, and a hint to Heaven that it would be graceful to make the next a boy. For many years no boy would come, for I was ever stubborn; but my father, a true Irishman, kept plodding on, like the present Czar of Russia, and by a last effort I was evolved, taken to the lamplight, and discovered to be male."

haste, egging on the hurricane's crew to yet graver hurries, and the uproarious to yet more tremendous terrorisms — "blow, winds, and crack your cheeks! rage! blow!" — while we others sat mouse-quiet, and had our hand on our mouth. Anyway, owing to that religiosity of his, each morning for years he and I on a little sofa read together a chapter of the Bible, and from thus knowing the book by heart arises perhaps that I write as I do, myself being a preacher at eleven, preaching in a nightdress over my clothes, of Jonah-in-the-whale's-belly, shouting "Lazarus, come forth!", and Lazarus came; but no sooner was I fourteen than I began to name the Methodists "the Methodies," making sad a man.

He had also the Irish foible of thinking highly of people descended from kings, and *had*, in truth, about him some species of Kingship, aloofness, was called by all "the Governor," and on my fifteenth birthday, July 21st, 1880, had me crowned King of Rodundo — a day of carousal, of a meeting of ships (he was a ship-owner), and of people, to see the palm of the Rev. Dr. Semper, of Antigua, daub me with the balm of anointment; and this notion that I am somehow the King, King of Kings, and the Kaiser of imperial Caesar, was so inveterately suggested to me, that I became incapable of expelling it. But to believe fantasies is what causes half our sorrows, as not believing realities causes half, and it would have been better for me if my people had been more reasonable here; nor can I forgive myself now for the solemnity and dignity with which I figured in that show. For what is a king without subjects? Certainly if I am a king, my kingdom is "not of this World": Rodundo is a rock-island of scarcely nine square miles, and my subjects were troops innumerable of boobies deciding to swoop with sudden steepness into the sea like streams of meteors streaming, together with eleven poor men who gathered the boobies' excrement to make "guano" (manure). And these were *American* people! Moreover, not long after my coronation the British Government, apprehensive that America might "annex" the rock, "annexed" it itself, i.e., stuck a little flagstaff on it; and though my parent irked heaven and earth with his claim of "priority," there the flagstaff remains, if it has not now gone to heaven on some gale's gallop; there it may ever remain. I have scaled to that rock's very top, and looked abroad at blue-eyed Beauty, being ever nimble on my feet, given to feats of climbing, running ropewalking, dancing, acrobatics, and once at thirteen jumped without hurt from a first-floor window (higher than ours); for I had told a tutor that, if ever he ventured to touch me, I should jump; and he touched me, and I jumped — to his everlasting heartshock. Conjuring tricks also attracted me, as still I cherish a reverence for the conjuror, the acrobat — intellectual or physical — knowing that "by wit He seated the earth, He fastened the Heavens with trickiness." Once when a troupe came, I saw a conjuror break eggs into a hat, put on the hat, take it off, and now round his brow was a row of roses. So the next day I, entranced — I was eleven —

said to Paddy — lad of twenty, wedded to me — "I can do it!" He denied; I insisted: "Paddy, I can." Now he was a mulatto — a sort of people as credulous as priests are, for whom fancies have the same weight as ascertained facts — and, shaken in his faith in Nature by my faith in myself, he said, "Well, we'll see." So he gets eggs, breaks them into a hat; and I can see again his keen stoop, his stare of interest, as I raised the hat toward my head, and can again hear his glad outcry of laughter, as the universe rallied to re-establish his old view of her, while I stood foolish, with the fluids raining down my face . . . But how ill-educated for eleven! how foreign to the cosmos! I had been reading Caesar, you see, the prick of my intellect "let down" (as we say when we soften steel) for ever. Then, after my window-jump, to Harrison College in Barbados — a good school, as schools go; but I do not seem to have had any more scepticism than my teachers — any more perception that the two hours a week of chemistry and the four of Greek was a crazy state of things. To-day in the ironic situation of "knowing" six or seven languages ("Interpreter to the International Congress of Hygiene and Demography"), while being fiercely at war with that sort of "knowledge," the acquisition of which is lazy labour, occupying the brain with the hobby and habit of remembering, until, pampered, it shrinks from the ice and pioneer's pick of thinking. Then after my coronation I was translated to King's College, London: now matriculation and "intermediate"; about the time of my degree my father dying; and during all that alumnus-period I seem to have quite abandoned writing English, though at twelve I had written a novel, the MS. of which was long preserved in my family (never published);⁴ at thirteen I was issuing a penny-periodical,⁵ seven copies a week for seven "subscribers," written *by hand* — a labour of Hercules; and at fifteen I had a serial in a newspaper.⁶ But then I was hypnotised into being interested in writing Latin asclepiads, Greek sapphic — grotesque thing! irrelevant thing! — changing into a chinese mind a European stripling. But when I had taught

⁴"Some such impulse drove me, about the age of twelve, to my first book; but, instead of writing English, I soon found myself caring for nothing on the earth but the imbroglia of phantasms in which my fancy involved me. Ah, that book! I remember it was all about a queen in Central Africa, wonderfully like Mr. Rider Haggard's "She," only of course, more restrained. They go out hunting, and come to a chasm, over which the horses can leap, but not the dogs. I might very well have made the chasm passable to everybody, but no, my fancy must forge obstacles in its own way. And how do you think the dogs go over? They jumped upon the horses' hind quarters, and then the horses leapt with them. Innocent, dim people!" "About Myself," by M. P. Shiel, *The Candid Friend*, August 17, 1901, p. 630.

⁵*The Spectator* according to Shiel's notes "Myself," in *The Borzoi Broadside* for September, 1924, p. 43, a "1d paper," or *The Montserrat Spectator*, as a surviving copy is called. Actually Shiel was only 11 when he was issuing this ambitious paper.

⁶"... at seventeen I had my first serial published in *The St. Kitts Observer*: it was called "Madame": she was described as 'fat and forty,' and committed suicide." *Ibid*.

for a year⁷ what was called "mathematics" in a Derbyshire school, I thought of following my namesake James *Phipps* Shiel, and becoming a doctor (great-grandfather — he who said of some field "Not mine? It is mine from heaven's height right down to hell!," the wild mind);⁸ this thought kept me at St. Bart's six months, whereupon, coming directly, every day, in contact with science, I was done with writing — or reading! — Greek poetry, except the old Homer, to whom one may so easily get addicted. But the very first operation which I saw was for strabismus — on the eyeball — and this so sickened and hypnotised me into a dislike for knifing, that I gave it up; and, lying idle one day, gazing at the sky was given the idea to write my "Prince Zaleski." At seventeen I had come across Poe just when I had begun to smoke, and the two smokes transported me to Nephelocougia,⁹ where I sojourned many days, so that this "Zaleski" (published in Lane's famous "Keynote Series") has in it more Poe than Job. Then, on writing more, I decided that writing English — my first love — was what was given me to do. I soon had no lack of interests. Through Sir Ernest Clark, of the Royal Agricultural Society, whom I had known, I was appointed interpreter to the Congress; through Sir William Robinson and my brother-in-law, the Honble. S. L. Horsford, I was brought into contact with Earl Gray and with Sir Alexander Harris, of the Colonial Office (later Governor of Newfoundland), through whom again I came into relation with Mrs. Gladstone, a very gracious lady, connected with the West Indies, who at that time took no little interest in my writing, and profoundly influenced my goings and comings; through this again W. T. Stead got to know me, conceived that I "had an imagination," and would write to me invitingly when one of his rapturous ideas in journalism attacked and urged him — he and I even writing a wild little "book" in collaboration;¹⁰ at the same time I was coaching my nephew, Cyril Hors-

⁷In a letter to the publishers of the 1946 Edition of *The Purple Cloud*, reproduced on the dust cover, Shiel says he taught school in Derbyshire for two years. See also *ibid.*, note 5 above.

⁸In the 1929 version of "About Myself": "the absurd person."

⁹Carl Van Vechten quotes Shiel as saying, in a footnote in his essay in *Excavations* (page 150): "Some Poe here! — poh. At seventeen, just as I had begun to smoke, I came across Tales of Mystery, and the mixture of the two smokes drunkened me out to Uranus, where I abode some time. Lately I have reread some Poe, but dully, finding a lack of significance, his kite not 'hitched to any star'."

¹⁰*The Rajah's Sapphire*. Stead was a crusading journalist who wooed international peace, became engrossed with spiritualism, and was among those lost on The Titanic. I can find no mention of Shiel in "The Life of W. T. Stead" by Frederic Whyte (London, Jonathan Cape, 1925) nor in Estelle W. Stead's *My Father, Personal and Spiritual Reminiscences* (Geo. H. Doran Co. 1913). Shiel, however, wrote to Malcolm Ferguson in a letter dated May 6, 1946: "As to your reference to Stead, I knew him intimately and our collaboration was more than appears from the one book, whose name I forget. He was essentially a journalist, and everything he touched turned to gold: "If Christ Came . . ." (to Chicago) was just journalism."

ford, now the butcher of "nose-ear-and-throat" of 24 Harley Street; and simultaneously was in with Louis Tracy, with whom I wrote several "books" under a pen-name (Gordon Holmes, ed.), he having "the idea," I concocting "the plot," writing the first half, he the second — in a wildly different style! I can't think now with what motive I so wasted myself. Meantime I was getting to know the literary people, like Dowson, Machen, Louys, Ella D'Arcy, George Egerton, Harland, Wilde, Stevenson,¹¹ while the periodical people were getting to know me. When some trouble broke out in China, Keary, of Pearson's, for whom Tracy had written a very "successful" serial ("The Final War"), asked me to do a "war serial," which became my "successful" "Yellow Danger,"¹² published by Grant Richards, then beginning, he too: and he with Werner Laurie, has been my publisher. Then serial after serial: I am summoned by Alfred Harmsworth, am tempted by that tempter to abandon Pearson, but won't, till, too much tempted, I write for People, Chronicle, Leader, Red, and the rest — easy labour by which one makes two or three thousand pounds a year; but then, to make real books of the serials, one must needs rewrite, and that is trying. In the thick of which my fate takes me one afternoon into the Palais de Glace in the rue de Madrid, where I see a girl of sixteen skating, a Parisian Spaniard. Of course I had seen lovely girls — in Cuba — in Andalusia — in Martinique — but never before seen a *beauty*; and she resembled a girl whom I had loved at seven, another girl whom I had loved at thirteen, and my mother. Now, I had long ceased "to pray" like my parents, considering that improper; but that afternoon I dashed in a cab to my chamber, and, prostrating myself, I prayed "God! give her to me!" And the good God did. I did not know her name to begin, but out of the grasp and drag of some twenty I grabbed her, got her. It was natural, after this, for me to pray for girls; and I can say, that, if ever I prayed for a girl, I have got her from God. She — Lina — was the "Laura" of my "Cold Steel" — at least her face and manner; in the streets of London every creature turned her head to look back at her, and observe the handicraft of her Father. But she did not think London "pretty" ("Londres n'est pas jolie"), and it was thus that I got the habit of living long in Paris. However, she was not strong — died after five years, leaving me a daughter; and it was some fifteen years before I married again, when I met at a lecture Lydia, who resembles Lina and my mother. The war — Censor's Office — toward the end — Italy — privilege of kissing the Pope's great bit, his toe — and, meantime, no writing; but then com-

¹¹Shiel only met Robert Louis Stevenson once, dining at Roche's in Soho, where he later once dined with Oscar Wilde. He met Pierre Louys only once, in Paris in the 90's, according to a note from John Gawsworth.

¹²"The Empress of the Earth." Short Stories, February 5, and thereafter weekly till June 18, 1898.

menced afresh, having something to say, as America especially seems to see.¹³ Meantime, I have a good time, "counting my days," having found out how to live in heaven-high health — never have a pain, or anything like that. Though no chick still, I run six miles a day — or rather a night, for I like the light of other suns better than ours. "My amusements" are mathematics, sometimes mountaineering . . . But more than enough of my little self: which self I know is a fancy, has no reality, being a succession of little selves connected by a thread of memory, and only One is real: to know which thing is weal, I think.

¹³In *Twentieth Century Authors* Shiel adds: "Afterwards (July, 1935) by a caprice of his Majesty, the King, my name was put on the Civil List for my (alleged) 'services to literature,' I by then having written some thirty (?) books."

(THE INCONSISTENCY OF A NOVELIST)¹

It is not very consistent of me to have written books, since I can see that People read too much, through a certain laziness of mentation: as an American lady has lately written to me, "I read three books a week," and I to her, "I guarantee that that would undermine any mind, however strong: this, then, is why you 'go to confession,' for the habit of leaning upon props will at last bring one to being a cripple." She, however, it appears (I never met her), reads all sorts of books — travel, semi-science — but some English ladies whom I know read novels and newspapers — little else. Now, the souls of these are lost: there is no saviour can save them; they are no more themselves, but are puddles of other souls that are themselves puddles. Newspapers! published daily! the hurried words of the tattler, having a circulation wider — far — than the words of the wise; and, as to novels — well, I must confess that I never had time to read many, but in those that I have got through I saw nothing novel, and what struck me was that there didn't seem to be enough *motive* for one to sit down and write that mass, so that I have asked myself "Why ever didn't he (or she!) amuse himself by doing carpentry, or conic sections, puzzles, tennis — something more educating and entertaining than this purposeless whirl of words?" If there is a desire to "represent life," and if there is a sense in the writer of some special gift to do this, that might be something; but, in general, life is little represented: people in real life, when they meet, talk on general subjects — the fall of the French Cabinet, the velocity of the nebulae, the decay of the Church, the conditions of flight in the stratosphere — but in the novel the people speak only of one another, of the plot in which they are involved; or, if by chance they discuss things in general the conclusions to which they come aren't new enough, nor of moment enough, to produce the impression that here was the insight, here the discovery, that moved the writer to write, and it was worth the time he spent: so that when in a few years the writer fills shelves with empty books, the impression left is that his (her!) only motive was to earn a livelihood, and that he is a common workman, who

¹The Beginning of this section appeared in *Ten Contemporaries* by John Gaws-worth, E. Benn, London, 1932, pp. 171-173.

works for himself and for another man, not for Man, not for a planet, not, so to say, for God. And since no one is quite unlike his environment, I too, no doubt, am of this kind. Not wholly, though, I fancy — perhaps because my father had some money; so that when my old friend, Mr. Louis Tracy, C. B. E., has said to me "Strange fellow, Shiel: you could make as much money as Bernard Shaw and Edgar Wallace put together, but you persist in casting your pearls before swine-herds, who know not pearls," I have answered something like this: "It is *you*, Tracy, who are strange, if you do not conceive that different people can be pleased by different things, that Mr. Shaw may have had a liking for oranges, and I a liking, not less genuine, for pineapple. And, if I made that money, whatever should I do with it? Should I by chance eat more? Not all the wealth of ten Ormuzes would induce me to put one ounce more food into my sweet little body that I treat with a ritual so deliberate as an altar. Moreover, as 'pearls' and 'swineherds,' they aren't all swineherds; those that are will be changing their occupation — soon — getting to be fruit-growers. Haven't you noticed this new interest of boys in wireless mechanisms, model engines, and so on? I am expecting to live to see the kicking of the devil of headmasters of the parson-type, and nations of scientists arising. They won't be swineherds then, look. And, if I don't live to see, I sh'n't be restless in my grave, but I shall abide in quietness, having died knowing what I know." Hence I have considered no music too sweet, nor wit too deep, to put into the sort of narrative of events that I have evolved. It seems to be considered in England that the one named *Purple Cloud* is my "best," but in America they think better of my *How the Old Woman Got Home*, which has run, is still running into "editions,"² while I myself think best of one named *Children of the Wind* — or think best of the *memory* of the dream of it, for I shrink from rereading it, lest I should find it less rich in wit and singing than I anticipate, as once happened to me. But the *Old Woman* has this distinction, that in it is given, so to say, my political system. I first demonstrate what "good" means — and anyone who makes quite sure of this little thing will be astonished at the flood of light which it will throw into his thoughts on all sorts of subjects. I demonstrate, then, that the noun "Good" means pleasure, that the adjective "good" means pleasant, *all* good, is the result of truth, of science — the science of the amoeba or of Newton. Then I demonstrate that the growth of truth, of science, of pleasure, of Good, depends (1) upon brains (a little), and (2) upon luck (much). Then I demonstrate that, though the luck of a million is exactly a millionfold more than the luck of one, the million must be *in the way* of truth, seeking truth, or no

²While it is true that this book did go into 4 editions, it was eventually remaindered. In America I would hazard that *The Purple Cloud* and *The Lord of the Sea* were Shiel's best known and most highly regarded works.

luck can accrue — must be scientists, men of leisure; but this they can't be, if they are slaves, i.e. "landless men," men without a country: so that any great growth of Good depends upon countries being owned by nations.

III

And now I have to do with the young poet, John Gawsworth,³ a live wire, he, young! and live! who fumbles like the bee among my written things, and knowing wondrously all that I have published, if he comes upon aught unpublished, utters sound of discovery, as when Mr. Wells' men on the moon cried "Life!," and those ten thousand cried "The sea! the sea!" I never dreamt that I had written poems, but he has contrived to discover a surprising number, and to his dear industry is due the collection of my essays, some of them cribbed out of other books, but some, he thinks, new.⁴

³On a leaflet of John Gawsworth's works put out by Susil Gupta of Calcutta, we find the following note: "John Gawsworth, (Terence Ian Fytton Armstrong), Born Kensington, June 29, 1912; educated Merchant Taylors' School, London; Freeman of the City of London, and of the Merchant Taylors' Company, 1935. Fellow of the Royal Society of Literature 1939; Foundation-Editor of "The English Digest" July 1939 - March 1941, joined Royal Air Force, 1941; served in Algerian, Tunisian, Sicilian and Italian Campaigns, and in India, 1942-1945; Delegee General de la Societe des Ecrivains de l'Afrique du Nord au Royaume Uni, Tunis, 1943; Lecturer, Royal Asiatic Society of Bengal, 1945." To author, editor and poet Gawsworth we owe a great debt, for without his interest Shiel's record would almost be numbered among the lost wonders of the world. John Gawsworth is also Shiel's literary executor and owner of his copyrights, and is working on an official biography of Shiel. His address is 50 Wentworth Road, London, N.W. 11, England.

I once inquired about the source of the pen name "John Gawsworth" and the poet replied:

"My pen name is a paraphrase of my two middle names. 'Ian' translated from the Scottish becomes 'John.' Fytton is the family name of the Gawsworth (Jacobite) Barony. Mary Fytton, Shakespeare's possible 'Dark Lady' was born and lived her early life at Gawsworth Old Hall, the second finest show place in Cheshire. It was in the hands of my family since the 12th Century, until — the Battle of the Boyne! It has still today one of the finest jousting grounds in Britain."

⁴*Putting Two and Two Together*, a collection of 14 Essays, Unpublished.

BIOGRAPHICAL NOTES

The new expanded version of *About Myself* reprinted here leaves comparatively little to be said, but there remain some interesting sidelights on Shiel, and a few odds and ends which I can bring together to help give a little better picture of the author about whom almost anything is news.

During the last years of his life, Shiel lived at L'Abri, New Road, Worthing Road, Horsham, Sussex. In 1944, Malcolm Ferguson of The Brookfield Bookshop, Sanbornville, New Hampshire visited the author, and has described the occasion as follows:

"It was late in the forenoon of a Sunday when I set out from Waterloo Station for Horsham. I found Horsham a pleasant enough small city, but alas learned that I had five miles yet to go, since the New Road (Shiel's stationery gave this clue) was far out on Worthing Road. New Road took some discovering. It proved to be a mere lane running parallel to a hedgerow for a hundred feet, beyond which could be seen three houses. I had been told that the house I sought was on the left after the lane curved, but finding no house there, retraced my steps, and finally discovered an ancient, ill-tended garden with a path leading down it into an evergreen grove. A drizzle of rain had started, and I could not see whether or not there was a house at the end of the path till I had gone some distance, and there I finally found 'L'Abri' — the shelter — and aptly so called. The building could only be described as a cottage. I knocked on the large green door, and waited for a full minute till the door opened, and I found myself face to face with M. P. Shiel.

"He was an elderly man, about five feet five, and his full head of white hair formed a dandelion clock. He was dressed for comfort in a worn velvet dressing jacket, trousers free of crease, and house slippers which disguised his gait into a shuffle. He led me through a dark hallway into the sitting room where a handful of coal embers, two guttering candles, and a window at the rear blocked by sodden underbrush feebly contributed to the room's little light. He apparently shared with his Prince Zaleski a love for a dimly lit interior, and I

REALM OF REDONDA

Upon the Occasion of the Birthday of
H.M. KING JUAN I,
He is Graciously pleased,
In Recognition of their Services to His Royal Predecessor,
H.M. KING FELIPE I,
to Welcome into the Intellectual Aristocracy of His Realm
— with Succession to their Heirs Male —

TO
THE ARCH-DUCHY OF REDONDA
MACHEN, Arthur Llewelyn Jones,

TO
GRAND-DUCHIES OF NERA ROCCA
MORSE, A. Reynolds,
SHANKS, Edward Buxton,
VAN VECHTEN, Carl.

GOCHER, Kate,
GOLLANCZ, Victor,
MILLER, Annamarie V.,

TO
DUCHIES OF THE REALM

ARMSTRONG, Ethel Laura,	KING-FRETTTS, Anne,	RICHARDS, Grant,
BELL, Neil,	MASON, A. E. W.,	ROBERTS, Walter,
CARTER, Frederick,	MEYERSTEIN, E. H. W.,	ROWLAND, John,
CHESSON, W. H.,	MYER, K. G.,	SWINNERTON, Frank
"CONNELL, John",	NAYDLER, Merton,	THOMAS, Dylan,
DERLETH, August,	OWEN, Walter,	TYTHERIDGE, Alan,
DORO, Edward,	PHILLPOTTS, Eden,	WALKER, James,
FERGUSON, Malcolm M.,	POLDEN, DAVID C.,	WALLER, John,
FLETCHER, Iain,	"QUEEN, Ellery",	WHEELER, John,
HENLE, James,	RANSOME, Arthur,	WIGGINS, G. H.

Further His Majesty is Graciously pleased
to Confirm the following Appointments, Admitted under His Patents as Regent
in the Reign of His Royal Predecessor, with Succession to their Heirs Male,

TO
BLAKESTON, Oswell, The Duchy of SANGRO,
DURRELL, Lawrence, The Duchy of CERVANTES PEQUENA,
JEPSON, Edgar, The Duchy of WEDRIGO,
JOHNSEN, Buffie, The Duchy of NERA CASTILIA,
LINDSAY, Philip, The Duchy of GUANO,
MILLER, Henry, The Duchy of THUANA,
RAMSEY, T. Weston, The Duchy of VALLADOLIDA,
ROTA, Cyril Bertram, The Duchy of SANCHE.

Given Under His Majesty's Hand, His Court-in-Exile, Kensington
The Twenty-ninth Day of June in the Year of Our Lord Jesus Christ
One Thousand Nine Hundred and Forty-seven.

[Handwritten signature]
Chamberlain.

soon perceived that his eyesight was in no way impaired to permit him to write in his small clear hand in the murk of the shrouded room. We sat in comfort across the hearth from one another, and I noticed on a table by his chair the pile of manuscripts of his new testament study *Jesus*. He said that he was working from the original Greek, finding no difficulty in picking it up.¹

"He was living alone, but had none of the obsessions that older recluses sometimes have. There was nothing of the misanthrope about him, and I felt that in him temperament and man were cooperating. I asked him about his own books, and he said that a young artist friend had made heavy inroads by borrowing, and that he had almost no copies of his own works. He mentioned that he often watched the bombers on their way to London and tried to see the gallant defenders, recalling that it was his custom to sleep by day and work at night.

"I noticed a copy of August Derleth's Anthology *Sleep No More* which contained a reprint of his story "The House of Sounds," and anent this he said he read slowly. He did not write of conventional ghosts or supernatural phenomena he added, because he felt that greater care should be taken than usual to see that the conjured creature was not merely man in the disguise of ectoplasm. He commented that he enjoyed reading the works of Charles Fort who harangued science for its myopia, putting forth a wide array of the supernatural for science to try and explain away.

"He said in response to my questions that he had not known Aubrey Beardsley who did the cover and title pages for *Prince Zaleski* but that he had known John Lane their publisher very well, and knew Allen Lane his son, now the energetic head of Penguin Books Ltd. who hoped to bring out a paperback edition of *The Purple Cloud*.

"I gathered that he had known Bertrand Russell either personally or through correspondence. I mentioned our rigorous New England winters, and said it was fortunate the Gulf Stream saved England from the like. He countered that the advantage that England had in the earth's tilt and its approach to perihelion also contributed to the milder English winters. As I rose to go I could see more of the room; a low-boy with wine carafes, English cigarettes for friends, sheaves of cor-

¹"I began my life of thought with an extraordinary craze about the Greek language, and, by the time I was eleven, at school in Devonshire, I had devoured, I should think, most of what is written in Greek (I don't mean devoured like heavy scholar-people and prigs, but with the intelligence of a human being). About the same time it occurred to me that English is a far greater language than Greek: and had never been written! Why, therefore, should I not be the child to write it?" M. P. Shiel, *About Myself*, *The Candid Friend*, August 17, 1901, page 630.

response, a sketch of his second wife, and along the wall a bookcase with some three hundred titles. L'Abri was a snug harbor, and I carried its aura with me out into the swirl of fog and rain."

Shiel's home L'Abri was left in his will which he drafted on June 27, 1938 to young Patrick Miller, 13 year old son of Mrs. Annamarie V. Miller of Brooklyn, New York, long an ardent admirer of the novelist's works. The author however never met either Mrs. Miller or the boy, although for years Mrs. Miller had corresponded with him. When his will was made public, the romantic episode became a natural target for the tabloids of the world in their over-avid search for copy. They trumped up a "situation" where no "situation" existed.² This posthumous Shiel drametta — a correspondence — must wait, along with all the more really intimate and I assure you fascinating details of Shiel's personal life which will be fully covered in the "official" biography being undertaken in the next few years by John Gawsworth, Shiel's literary executor.

In *About Myself* Shiel mentions the island of Rodundo, which is also seen spelled Redonda in the British manner. (In fact the novelist himself uses both spellings.) The rocky little island of which Shiel was crowned King figures prominently in an episode in his novel *Contraband of War* (1899). Dick Hocking's ship "The Union" was imprisoned close to shore by "The Huelva", piloted by the Spaniard Appadacca. "The Union", though a slower boat than "The Huelva", was on a smaller circuit of the rugged shoreline and managed to keep the cliffs of the island between herself and her enemy! "The Huelva", however was running out of coal, and was forced to abandon the chase.

In *About Myself* Shiel designates the Bishop of Antigua who crowned him King of Rodundo as one Dr. Semper. In *Twentieth Century Authors* he says the rite was performed by a Dr. Mitchinson. At any rate, the royalty of Rodundo has been established, and continues to this day. John Gawsworth, the present King of Rodundo, has furnished me with some notes on Rodundan Royalty, and writes:

"When I was staying with Shiel at L'Abri in October, 1936, he decided that I should succeed him as monarch, so a quick blood transfusion with a pen knife was made between our right wrists, and a document prepared on L'Abri notepaper which ran:

'We hereby proclaim that our most noble puissant Terence Ian Fytton Armstrong, 'John Gawsworth' Prince of Our Blood, Poet Laureate of our Kingdom, succeeds us as Monarch of our Island Kingdom of Rodundo. Our sovereignty, upon our death is his possession to be conferred by him on his death unto such of his blood as he appoints.'

²See *Time*, June 30, 1947, page 52; and *Newsweek*, June 30, 1947, page 45; and "Strange Legacy," *American Weekly*, December 7, 1947, page 35.

"The document was dated October 1st, 1936, and was witnessed by Wedrigo (i.e. Edgar Jepson, the novelist.) Shiel would autograph Rodundan matters variously: Matthew R, Phipps I. R. and Phipps R."³

To conclude the matter of the Royalty of Rodundo, and to bring it up to date, let me say that while there is no "Shiel Society", still his romantic legend is carried on in a serious and a private way by a group of Shiellians who are admitted to various ranks of Rodundan Royalty by the existing King, at present Juan R, (John Gawsworth). The qualifications for a Shiellian have never been strictly defined, but a person must BE a Shiellian before he can be admitted into the hierarchy.

The text of The King's Annual Proclamation made each year on his birthday, lists the current appointments in Shiel's mythical kingdom. The first proclamation of the new regent, Juan R., is just to hand, and is reproduced here in facsimile.

It is interesting to note some of Shiel's literary opinions. In a copy of *Really and Truly: A Book of Literary Confessions, Designed by a Late Victorian*,⁴ a volume of questions, Shiel has given the following characteristic replies under the date of December 4th, 1938:

Mention:

1. The greatest genius among writers who ever lived — Job
2. The greatest poet who ever lived. — Job
3. The greatest prose writer who ever lived — Carlyle
4. The greatest stylist apart from genius — Meredith
5. The greatest genius without style — Burns

Your favorite deceased writer in prose and poetry:

6. Greek — Herodotus, Homer
7. Latin — Tacitus, Horace
8. English — Carlyle, Milton
9. Italian — Pittigrilli, Dante
10. German — Goethe, Heine
11. Russian — Pushkin, Dostoieffski
12. French — Voltaire, Baudelaire
13. Spanish — Cervantes

³Shiel was referred to in the following articles on "The Island King" as King Philip I:
Daily Sketch, October 20, 1937.

Sunday Referee, October 24, 1937.

The Star, October 26, 1937.

Star Eagle (Newark, N.J.) November 20, 1937.

Everybody's Weekly, May 21, 1938 (by S. F. Grammercy).

Daily Express, February 18, 1947.

Time, March 3, 1947.

Time, June 30, 1947.

⁴London, A.C. Humphreys, 1915. The volume is in John Gawsworth's collection.

14. Scandinavian — Ibsen, Andersen
15. Three recognized great writers in poetry or prose whose work you thoroughly dislike:
 - a. Johnson
 - b. Pope
 - c. Kipling
16. The greatest deceased English poet not necessarily your favorite — Milton
17. Your favorite living English poet — John Gawsworth
18. The worst English poet deceased now but once held in esteem — Stephen Phillips
19. The worst living English poet — Humbert Wolfe
20. The best living English playwright — G. B. Shaw
21. The best living English novelist (male) — Somerset Maugham
22. The best living English novelist (female) — Margaret Kennedy
23. The worst living English novelist — A. Safroni-Middleton
24. The best prose writer living — M. P. Shiel
25. The worst prose writer living — James Douglas
26. The most overrated English writer living today — G. B. Shaw
27. The most underrated English writer living or deceased — R. L. Stevenson
28. The best deceased English novelist — Meredith
29. The best deceased critic of literature — Pater
30. The best critic of literature — J. B. Priestley
31. The worst living critic of literature — Roger Pippett
32. The best children's book — Alice
33. The best bedside book — Luke
34. Your favorite deceased humorist — Dickens
35. Your favorite living humorist — W. W. Jacobs
36. Your favorite English essayist — W. K. Clifford
37. The best English biography — Boswell's 'Life'
38. A deceased man of letters whose character you most dislike — Wilde
39. A contemporary poet or prose writer whose work is likely to be read twenty-five years hence — H. G. Wells

Toward the end of his life, Shiel had almost no copies of any of his books left. When I once sent him a list of his works to check for this bibliography, in a letter dated April 15, 1945, he replied:

"What a formidable list of my books you send, which I seem to have written at one time or another, but I have a copy of hardly any of them; a troop of young poets and painters come upon me on Sunday, and proceed to steal whatever their heart desires in the way of books. The Paramount

people are bringing out a film of my Purple Cloud,⁵ want to see more, and lately asked me to send, so I looked and could only find two! However — no more! The last I think will be this 'Jesus' which I am still on — takes a long time, but I am near getting to the end, and then — holiday, liberation! Reading instead of writing!"

Suffice it to say, the author proved to be a poor source of information about the novels he had produced over the past half century, and I was left to my own devices to collect the scarce books necessary for this record.

In *Twentieth Century Authors*, Shiel tells us a little more about his last book: "Now for three years I have been doing a book called Jesus — a truer translation of Luke, with my criticisms, in which is some detective work, proving for example, that the Apostle Paul was the Lazarus who in his anti-Saducee craze for resurrection stayed four days in a tomb; and this book is my top-note . . ."

On September 16, 1946, Shiel wrote me that "The Book 'Jesus' is finished, and is now being read." But a literary tragedy of no small dimensions has occurred in connection with *Jesus*. While there exist at least three preliminary drafts of the book, only one copy was made of the final version, and this was contained in 40 notebooks. Notebooks 1-21 were mysteriously mislaid in the last months of the author's life, and his literary executor has only been able to locate Notebooks 22-40. The mystery is further considered under "Known Manuscripts" at the end of this volume where other still unpublished works are given. These include a volume of fourteen essays tentatively entitled *Putting Two and Two Together*, containing papers like a revised version of "On Reading", "Is War Necessary?", "How to be Happy", and "The Cause of War". Also unpublished is a novel variously titled *The New King* or *The Splendid Devil*, along with *King Robert of Sicily*, a drama in three acts, and *Herbert Spencer*, a drama in one act, and a revised version of *The Yellow Danger*.

But returning to biographical matters, *Twentieth Century Authors* states that Carolina Garcia Gomez was the name of Shiel's second wife. This is an error. Shiel himself says that he patterned Laura, the heroine of *Cold Steel* (1899) after Lina, his first wife. John Gawsworth tells me that Shiel married Carolina Garcia Gomez on November 3, 1898 in the Italian Church, Hatton Garden, in the presence of Mr. Arthur Machen. We know from *About Myself* that Shiel's first wife, Lina, did not live long, only about five years after their marriage. After an interval of some fifteen years he married Mrs. Gerald Jewson, *nee*, Lydia Fawley, from whom he separated around 1929. Shiel's few surviving relatives include Dr. Cyril Horsford, a nephew, and two nieces Miss Olive Horsford and Miss Muriel Horsford.

In *About Myself* Shiel mentions the fact that he was of Irish descent,

⁵The story editor of Paramount Pictures advised me in November, 1947, that the film is indefinitely postponed.

and that his father was an apparently well-to-do shipowner in the West Indies. Later he implies that he was independently wealthy, and that he wrote purely for pleasure instead of for profit in all save a couple of instances. It is one thing to write in a wild free manner for a hobby, and quite another to have the courage to write in the unusual style Shiel did if one depends on one's writing for a livelihood. John Gawsworth has revealed that Shiel's statements about being independently wealthy were merely a brave front, and that the author was never financially very well off, and actually wrote from necessity. I find in this distinction still another mark of M. P. Shiel's personal and literary greatness. A reference to the case in point is found in the novelist's autobiographical letter to the World Publishing Company which appeared on the dust jacket of their 1946 reprint of *The Purple Cloud*:

"As to my books, I have no little fun in writing them; I don't take very long, but am long in beginning, making sure that all that work will be of some novelty and interest to somebody. My books have excited a good deal of offended criticism (for I believe that one should be sincere with a pen in one's hand), but have excited, too, extraordinary praise, Jules Claretie, the critic, saying in *Revue de Deux Mondes*, '*The Purple Cloud* should live as long as *The Odyssey*!' I have written over twenty books, and only two of them to get money: the others I was inspired to write."

Since Shiel's books cover such a wide range geographically, it is well to note the extent of his actual travels. For many years he lived largely between London and Paris. He travelled extensively on the continent, especially in Italy and Spain, and in *The Borzoi Broadside*, September, 1924, he wrote: "I have travelled somewhat, was in Florida nine months, in South Africa three . . ." John Gawsworth has said in this connection: "I suspect a good deal of this is fantasy. No documents have yet come to light which bear out one of these statements."

In the same publication Shiel continued: "Mathematics and experimenting in chemistry are my amusements: if for three months I am divorced from them, as when travelling, I feel just the hunger of a man who has gone without food for days. But my youth was wasted in learning languages . . . (As a youngster) I was very nimble, given to feats of climbing and running, and only lately, in mountain climbing, I came to a bit where I got funky, when it occurred to me to take off my boots, as in the old days, and instantly I felt perfectly safe and certain."

Shiel, himself a man of a great many physical attributes, was personally close to the Overman he often wrote about. He revered the human body deeply, and explored its potentialities fully. Long before J. D. Beresford wrote *The Hampdenshire Wonder*, or Olaf Stapledon conceived *Odd John*, this energetic soul had pointed out the untapped resources of the human body and the mind, and had made his heroes, like Lepsius in *The Isle of Lies* (1909) demonstrate a few of them. The author early found out how to live

"in heaven high health", and in the 1929 version of *About Myself* recorded: "Though no chick still, I run six miles a day — or rather a night, for I like the light of other suns better than ours, so I sleep by day, 'rise again' at eventide, am alive by night." And in the present version he says he "never had a pain or anything like that."

Throughout his life, Shiel was upheld by his unique religion of science. While he led a fascinating life, it was not one devoid of struggle. His example proves conclusively, however, that modern man can devise a modern religion, and derive therefrom an infinity of solace not found in the medieval concepts of Christianity which are so at variance with the revelations of science.

There is an important passage in connection with Shiel's religious beliefs which I will quote in full from *Twentieth Century Authors*:

"I was born in Montserrat, West Indies, preceded by eight sisters. After each female birth my father had a drawing room prayer meeting, conducted by the Wesleyan minister, to give thanks, but with hints to the Deity that a male birth next time would be appreciated; and finally I, Nature's last effort, was sent. My father being a preacher (not for money), 'religion' was my atmosphere, though I am now so vastly more religious than he, being modern religious, that his ancient religion seems irreligious: for in proportion as religion springs from knowledge it is real, in proportion as it springs from hope (ignorance) it is unreal. Is not religion an attitude of devotion? But, to adore, one must *know something*, surely, about the adored? Adoration is a compound of (1) Awe, and (2) Love; and, to have it, one must *know* that the Deity is (1) great, and (2) good — is (1) greatly great, and is (2) greatly good. So that henceforth real religion springs from the knowledge of two facts (1) that the stars are suns, this causing awe, and (2) that linnets 'come from' lizards, as men, too, do, there being a principle of Progress inherent, a good Agency urging, which, when realized, cannot but be passionately loved. But how could an ancient be really irreligious? He knew nothing (almost)! As late as Dante the sun and moon were not worlds! To Plato the sun was 'not a god, but a stone.' Of our millions of worlds they knew only one, or half-a-one say, so that their God was not greatly great, but little great, nor was he known to be greatly good, pitilessly driving life to rise through thousands of millions of years, but was hoped to be little good, 'loving' (somehow) Joe and Joan.

"Anyway, that was my boyhood's environment — ancient hopings: so that I could become a modern only through strain and stress."

In evaluating Shiel's attitude toward facts, and towards words, it occurred to me that his point of view was very like Alfred Korzybski's, the great Polish mathematician who founded the non-Aristotelian School of General Semantics. In April, 1945, in a letter dated the 15th, Shiel admitted to me that he had heard of Korzybski, but had never read him. I sent him a

copy of Korzybski's monumental treatise called *Science and Sanity*, and the novelist replied in a letter dated July 30th, 1945 that he had to cut the book in two before he could hold it. A facsimile reproduction of this amusing letter is given here.

Shiel's last years were full of projects. His faculties and his mind undimmed, he was loath to admit to the limitations of age. Through the kindness of Ellery Queen, long an ardent admirer of Shiel, I am able to quote this intriguing bit from his forthcoming book, *Twentieth Century Detective Stories*:⁶

"Like Poe, Shiel wearied of his eccentric character (Zaleski) and abandoned him. Fifty years later he revived the character especially for "Ellery Queen's Mystery Magazine" . . . the return of Prince Zaleski nearly cost Mr. Shiel his life. The fourth, and last, Prince Zaleski story was written in October, 1945, when the author was past eighty. As soon as the manuscript was finished, Mr. Shiel walked to Horsham to mail it to EQMM's First Annual Short Story Contest. The effort was too much for the grand old man; he fainted and was taken to a hospital. When he recovered Mr. Shiel was uncertain whether or not he had actually posted the manuscript! In any event, the story never reached (us), and no trace of the original was ever found . . . a precious possession now lost to the world."

In connection with our worthy detective's statement that the fourth and last Zaleski adventure has been lost to the world, there is now every evidence to believe that it has survived after all. Under "Known Manuscripts" beyond, (Items 247-8-9) is found a story called "Lend-Lease" in which Zaleski appears. It was undoubtedly a copy of the final draft of this tale to which Ellery Queen was referring.

A more lengthy and elaborate study of all such important details as I have been reviewing in the foregoing pages must now wait the official Shiel biography, and it saddens me to have to close this chapter of biographical miscellanies as now I must.

M. P. Shiel died at the age of 81, on February 17, 1947, at Chichester Hospital, in England. And only thirteen lonely mourners gathered to hear Edward Shanks' moving oration at Golder's Green Crematorium on the bleak snow-bound morning of February 24th, 1947. Shanks' address is printed for the first time as The Epilogue of the present volume.

Matthew Phipps Shiel was the last and strongest link the rather trivial present had with the greatest century of the novel. He was a brave and undaunted soul, and I firmly believe that time will prove him to be perhaps the greatest writer of English the world has ever known. When one realizes

⁶*Twentieth Century Detective Stories*, Edited by Ellery Queen for Carl Van Doren, The Living Library, The World Publishing Co., New York and Cleveland (1948) Quotation from "Queen's Quorum," a definitive listing and history of the detective short story.

L'ABRI,
NEW RD., WORTHING RD.,
HORSHAM, SUSSEX.

July 30' 45.

Dear Mr. Morse,

If I say that you are good, you will answer "I know that". Anyway, thanks many for the book! What a book! How foolish of the publishers to manufacture for Man to hold up an article too heavy for Man! I have cut my copy into two with a knife, and now manage fairly well; but still with some unease! As for the contents, the author certainly has something to say; but oh, the number of his words! He should have written a pamphlet; and has written a library - which, however, does not diminish the volume of my thanks. If ever you want anything done in England, you should think of me.

Yours sincere

M. P. Shiel

fully his magnificent dimensions as a moral and literary landmark, it is easy to see why his going can truly be called the end of an era, an era which saw the truly literary novel pushed far ahead of anything produced by our contemporaries.

Shiel was one of the brightest suns ever to shine in the firmament of literature. Like many great stars he was perhaps too distant from the familiar vista to be distinctly perceived, but to minds trained to grasp true proportions, his light is immense. The news of his passing came like an awesome shadow which stuns the senses and numbs the soul, for we knew that Shiel's full measure had not yet been devised, and we had hoped that he could live on to see his literary contributions properly evaluated and enshrined by the millions yet to discover him.

Those of us who were Shiel's devoted disciples all felt in common a most shocking sense of personal loss on learning of his death. He was something of a mystic, and held us in his spell so completely that the word of his passing was like the severing of a link with G-O-D. We knew an unusual F-O-R-C-E *had* existed, and that now some mysterious bond with the Universe was gone. The realization is slowly spreading that M. P. Shiel was more than a novelist, more than a philosopher — indeed more than a man, and that the measure of a soul as vibrant as his has yet to be provided.

In his memory, let us now renew our Faith; let us repeat, and repeat again, “. . . in proportion as religion springs from KNOWLEDGE it is *real*, in proportion as it springs from hope (ignorance) it is *unreal*”. Only with this great conception in our hearts can we ever master our modern environment and achieve individual maturity and collective sanity.

THE PERSONAL LIBRARY OF M. P. SHIEL

Shiel lived a roving life as we have seen, and the early reference and personal volumes he acquired were often scattered as he moved from England to France, Sicily, Italy and back again over a period of forty years. In May 1930 he settled in the Horsham district in Sussex, and by the time of his death in 1947 he had accumulated around sixteen hundred volumes and pamphlets. He was never a collector of first editions, and used an informative text merely as a tool of his trade. The match-burns, candlegrease-droppings, ink-smudges, food-spots, blood-stains, underlinings, ripped-out leaves, and torn-off covers that disfigured so many of the volumes on his shelves would have made even the most callous bookman blanch in horror were it not for the pungent autograph comments that Shiel sometimes left in the margins.

Apart from a small collection of cheap editions and reprints of his late novels, uninscribed and unannotated; a bare hundred presentation copies from author friends (some of which are listed below); some volumes of 'book-stall' fiction, and a few volumes of the poets, his shelves bore mainly works of scientific or biblical criticism, obviously source books for his last work *Jesus*. These volumes were probably the most interesting of the lot not only because of their range, but because of their copious annotations. There were four volumes of the Gospel in the original Greek which he used in the translation of the book of Luke, the Gospel on which the whole book is based; there were new testaments in English, French, German, Italian and Spanish, and cross-referenced notes in manuscript in some thirty volumes of biblical criticism and in scores of recent scientific works by such authors as Andrade, Dunne, Einstein, Hogben, Lodge, Rowland, and Bertrand Russell.

To keep his languages from rusting, Shiel in his solitude frequently re-read his small stock of novels in continental tongues. In French he would re-peruse volumes by Benoit, de Maupassant, Farrere, Hugo and Maran; in Italian he had books by D'Annunzio, Da Verona, Mastriani, and his favourite Pittigrilli. In both languages he occasionally ran through his tattered "First School Readers," and re-assessed the translations of *The Purple Cloud*.

There were only a few volumes which could be construed as source or reference books for some of his last novels. It seems apparent that Shiel

consulted Dana's *Two Years Before the Mast* and *Brown's Nautical Almanac* for 1932 while writing *Say Au R'Voir But Not Goodbye*. Several volumes, some of them bearing Shiel's annotations, were procured for the author by John Gawsworth when *The Young Men Are Coming!* was being written, and were still in the novelist's library at the time of his death. These titles included Hilaire Belloc's *Warfare in England*, G. K. Chesterton's *The Napoleon of Notting Hill*, Winston Churchill's *The World Crisis: 1911-1918*, Robert Graves' *Lawrence and the Arabs*, and Edward Shanks' *The People of the Ruins*.

The presentation copies of works from many authors, all of them either affectionately inscribed or bearing a letter or card from the particular writer, include books of Algernon Blackwood, John Buchan, Gerald Gould, A. E. W. Mason, Arthur Morrison, John Middleton, Murry, J. B. Priestley, Sir Hugh Walpole, Humbert Wolfe, as well as many others. Not all of the volumes have as yet been unpacked and catalogued, but the following list will give some idea of the range of authors who paid tribute to Shiel, many of whom were supporters of Gawsworth's petition for the grant of a Civil List Pension to Shiel in 1934, for his services to literature:

Lascelles Abercrombie: *The Poems of Lascelles Abercrombie*, London, Oxford University Press, 1930, with letter.

Sir J. M. Barrie, O. M.: *Courage*, London, Hodder & Stoughton, 1922, with letter.

Arnold Bennett: *The Regent*, London, Methuen, 1916, 7th ed. with letter.

J. D. Beresford: *The Next Generation*, London, Benn, 1932, with card.

A. E. Coppard: *Then and Now*, London, Cape, 1935. Contains "The Art of Life" by A. E. Coppard, with letter.

Ella D'Arcy: *Monochromes*, London, Lane, 1895, with letter.

W. H. Davies: *Jewels of Song*, London, Cape, 1930, with letter.

August Derleth: *The Place of Hawks*, New York, Loring & Massey, 1935.

Still is the Summer Night, New York, Scribner's, 1937.

Man Track Here, Philadelphia, Rittenhouse, 1939.

Country Growth, New York, Scribner's, 1941.

Village Year, New York, Coward-McCann, 1941.

Wind in the Elms, Philadelphia, Rittenhouse, 1941.

Someone in the Dark, Sauk City, Arkham House, 1941.

Wind Over Wisconsin, New York, Scribner's, 1943.

Sleep No More, New York, Farrar & Rinehart, 1944. Ed.

Marginalia by H. P. Lovecraft, Sauk City, Arkham House, 1944. Ed.

All the above volumes are inscribed to Shiel from the author, with the exception of the last two which contain letters from Derleth.

Edward Doro: *The Boar and Shibboleth*, New York, Knopf, 1933, with letter.

Shilob, New York, Putnam's, 1936, with slip.

- Mr. Zenith*, New York, Bookman Press, 1942. Dedicated to M. P. Shiel, with author's typescript of the book.
- "George Egerton": *Young Ofeg's Ditties* by Ola Hansson (Translated) London, Lane, 1895, with letter.
- Fantasias*, London, Lane, 1898, with letter.
- John Gawsorth: *Confession: Verses*, London, Twyn Barlwm Press, 1931.
- Above the River*, London, Ulysses Bookshop, 1931.
- Backwaters*, London, Archer, 1932.
- Ten Contemporaries*, London, Benn, 1932.
- The Dowson Legend*, London, Oxford University Press, 1939.
- All of the above volumes are inscribed to Shiel, and are only a very few of the presentation copies sent to Shiel by his poet-bibliographer.
- Benson Herbert: *They Don't Always Hang Murderers*, London, Lloyd Cole, 1943. Inscribed.
- The Knopfs: *The Borzoi*, 1925, New York, 1925, inscribed by Alfred A., Blanche W., and J. Knopf.
- Rocco Lazizzera: *I Delitti di Danneggiamento Secondo la Nostra Legislazione Penale*, Messina, "La Sicilia," 1924. Inscribed.
- Kaddugia: Romanzo Coloniale*, Milano-Roma-Napoli, Albrighi, Segati & C., 1925. Inscribed.
- Arthur Machen: *The Chronicle of Clemency Carbonnek*, (i.e. London, Privately Printed), 1888. Inscribed, from the author, Dec. 7, 1896.
- Hugh Macdiarmid: *Five Bits of Miller*, London, Privately Printed, 1934. Signed.
- E. H. W. Meyerstein: *Selected Poems*, London, Macmillan, 1935. Inscribed.
- Walter Owen: *The Cross of Carl*, London, Richards, 1931.
- The Gaucho, Martin Fierro*, by Jose Hernandez, Translated, New York, Farrar & Rinehart, 1936.
- The Ordeal of Christendom*, Buenos Aires, Lamb, 1937.
- Other works, including poems and translations, some five in number, inscribed and dated Buenos Aires, from 1940-1945, are included, but space forbids their listing.
- Herbert Palmer: *In Autumn*, London, Privately Printed, 1931.
- Eden Phillpotts: *The Broom Squires*, London, Benn, 1932, with card.
- "Ellery Queen": *Calamity Town*, Boston, Little Brown, 1942, Inscribed.
- Grant Richards: *Fair Exchange*, London, Heineman, 1927. Inscribed.
- The Coast of Pleasure*, London, Cape, 1928. Inscribed.
- John Rowland: *The Professor Dies*, London, Jenkins, 1936. Inscribed.
- Understanding the Atom*, London, Gollancz, 1938. Inscribed.
- A. Safroni-Middleton: *Under Many Names* (by Count M. Safroni) London The Mitres Press, 1937, with letter.
- Ad Valoram*, London, The Wide World Press, Circa 1939. Inscribed.
- Frank Swinnerton: *The Georgian House*, London, Hutchinson, n.d. with letter.



Shiel's Home: L'Abri, Horsham, Sussex

- Edward Shanks: *Poems 1912-1932*, London, Macmillan, 1933. With letter
- Louis Tracy: *The Final War*, London, Pearson, 1896, with letter.
- Alan Tytheridge: *Loves of the Samurai* by Saikaku Ibara, Revised and annotated, and inscribed.
- Carl Van Vechten: *Peter Whiffle*, London, Richards, 1923.
The Blind Bow-Boy, London, Richards, 1923.
The Tiger in the House, New York, Knopf, 1923, 2nd Ed.
The Tattooed Countess, New York, Knopf, 1924.
Red, New York, Knopf, 1925.
Firecrackers, New York, Knopf, 1925.
Excavations, New York, Knopf, 1926.
Nigger Heaven, New York, Knopf, 1927, 11th Ed.
Spider Boy, New York, Knopf, 1928.
Parties, New York, Knopf, 1930.
Sacred and Profane Memories, New York, Knopf, 1932.
- All of the above volumes are either inscribed or contain letters from Van Vechten to Shiel.
- E. H. Visiak: *The Phantom Ship*, London, Elkin Mathews, 1912, signed.
The Battle Fiends, London, Elkin Mathews, 1916, signed.
E. H. Visiak: Richards' Shilling Selections from Edwardian Poets, London, Richards, 1936, with letter.
- H. G. Wells: *A Modern Utopia*, London, Nelson, n.d. Cheap Edition with letter from author inserted.
The Discovery of the Future, London, Cape, 1925. New & Revised Ed. (8 lines concerning M. P. Shiel are found on page 54). With letter from author inserted.
- F. H. Whitmer: *Private Collection of British Fiction*: Whitmer, Michigan, Whitmer, 1946. Inscribed to Shiel with nine of his novels listed, and two in *The Desiderata*.

CHECK LIST OF THE VARIOUS EDITIONS
OF THE NOVELS OF M. P. SHIEL

1. *Prince Zaleski*
Ed. John Lane, London, March, 1895.
Ed. Roberts Brothers, Boston, 1895.
Ed. Martin Secker, New Adelphi Library, No. 43, London, March, 1928.
2. *The Rajah's Sapphire* (In collaboration with W. T. Stead).
Ed. Ward, Lock & Bowden, London, March, 1896. (Green printing on end papers.)
Ed. Ward, Lock & Bowden, London, 1896. (Blue printing on end papers.)
3. *Shapes in the Fire*
Ed. John Lane, London, November, 1896.
Ed. John Lane, London, 1896.
Ed. Roberts Brothers, Boston, 1896.
4. *The Yellow Danger*
Ed. Grant Richards, London, July, 1898.
Ed. R. F. Fenno & Co., New York, 1899. (Slightly revised.)
Ed. Grant Richards, London, July, 1900. (New and cheaper edition.)
Ed. Grant Richards (?) London, February, 1901 @ 6d.
Ed. C. Arthur Pearson, London, August, 1908 @ 6d. ("Not revised")¹
5. *Contraband of War*
Ed. Grant Richards, London, March, 1899. (Design on front cover.)
Ed. Grant Richards, London, 1899. (No design on front cover.)
Ed. C. Arthur Pearson, London, September, 1914, @ 6d. ("Revised and much improved.")
6. *Cold Steel*
Ed. Grant Richards, London, November, 1899.
Ed. Grant Richards, London, 1900.
Ed. Brentano's, New York, 1900.
Ed. C. Arthur Pearson, London, August, 1910. ("Possibly cut and a little revised.")
Ed. Victor Gollancz, London, March 1929. (Revised) also 105 copies in 1/2 vellum signed by the author.
Ed. Vanguard Press, New York, April, 1929. (Revised.)

¹Bracketed notes in quotes are the author's own notes on the various editions given to John Gawsworth.

7. *The Man-Stealers*
 Ed. Hutchinson & Co., London, 1900.
 Ed. Lippincott, Philadelphia, 1900.
 Ed. Hutchinson & Co., London, July, 1908. Hutchinson's Six penny novels. ("Revised.")
 Ed. Hutchinson & Co. London, July, 1927. Hutchinson's Famous Copy-right Novels @ 6d. (Revised.)
8. *The Lord of the Sea*
 Ed. Grant Richards, London, May, 1901.
 Ed. Grant Richards, London, 1901.
 Ed. Frederick A. Stokes Co., New York, 1901.
 Ed. Longmans, Green & Co., New York, 1901 (?).
 Ed. C. Arthur Pearson, London, May 1913 @ 6d. ("Lightly revised.")
 Ed. A. A. Knopf, New York, 1924. (Revised.)
 Ed. Victor Gollancz, London, March, 1929. (Revised.) also 105 copies in 1/2 vellum signed by the author.
 Ed. Knopf - Borzoi Pocket Books, New York, 1929. (Revised.)
9. *The Purple Cloud*
 Ed. Chatto & Windus, London, September, 1901.
 Ed. Chatto & Windus, London, 1901. Special Edition for sale only in India and the British Colonies.
 Ed. Chatto & Windus, London, 1901. (Second edition. The title page carries the date 1901, but this may be the "New Edition @ 3/6 of September, 1902.)
 Ed. Victor Gollancz, London, March, 1929. (Revised.) also 105 copies 1/2 vellum and signed by the author.
 Ed. Vanguard Press, New York, March, 1930. (Revised.)
 Ed. Victor Gollancz, London, January 1931 @ 2/6. (Revised.) (*The Purple Cloud* is reprinted in *The Holiday Omnibus* issued by Victor Gollancz, London, 1931, on pages 171-414.)
 Ed. The World Publishing Co., Cleveland and New York, November, 1946. (Revised.)
 Translations: *Le Nuage Pourpre*, Pierre Lafitte et Cie Editeurs 90, Avenue des Champs-Elysees, Paris, 1913.
La Nuvola Porpora, Vincenzo Gianotta, Editore Libraio di S. M. la Regina Madre, Via Crociferi, 15. Catania. 1924 ("This excellent translation.")
10. *The Weird O' It*
 Ed. Grant Richards, London, December, 1902.
11. *Unto the Third Generation*
 Ed. Chatto & Windus, London, September, 1903.
 Ed. Chatto & Windus, London, 1903, (n. d.)

12. *The Evil That Men Do*
Ed. Ward, Lock & Co. Ltd. London, September, 1904. (Black Cloth.)
Ed. Ward, Lock & Co. Ltd. London, 1904. (Red Cloth.)
13. *The Lost Viol*
Ed. Edward J. Clode, New York, 1905.
Ed. Edward J. Clode, New York, 1905. (Variant, second issue.)
Ed. Ward, Lock & Co. Ltd. London, 1905. (A few copies printed for copyright reasons only.)
Ed. Ward, Lock & Co. Ltd. London, October, 1908.
14. *The Yellow Wave*
Ed. Ward, Lock & Co. Ltd. London, 1905. (Author's name spelled Sheil on title page.)
Ed. Ward, Lock & Co. Ltd. London, 1905. (Author's name correctly spelled on title page.)
Ed. Thomas Langton, Toronto, 1905. (Author's name spelled Sheil on title page.)
15. *The Last Miracle*
Ed. T. Werner Laurie, London, 1906. (Published on January 17, 1907.)
Ed. T. Werner Laurie, London, 1906. ("Colonial Edition" stamped in brown on cover and spine.)
Ed. Victor Gollancz, London, October, 1929. (Revised.) (A "remainder" issue exists in red paper boards.)
16. *The White Wedding*
Ed. T. Werner Laurie, London, January, 1908. (n.d.) Yellow cloth.
Ed. T. Werner Laurie, London, 1908. (n.d.) Light green cloth.
Ed. C. Arthur Pearson, London, May, 1909. Pearson's Sixpenny novels. ("Not revised.")
17. *The Isle of Lies*
Ed. T. Werner Laurie, London, January, 1909. (n.d.) Light green cloth.
Ed. T. Werner Laurie, London, 1909. (n.d.) Light brown cloth.
Ed. Amalgamated Press, London, May, 1911. Daily Mail Sixpenny novels @ 6d. ("Not revised.")
18. *This Knot of Life*
Ed. Everett & Co. London, November, 1909. (n.d.)
Ed. Everett & Co. London, (1909?). No "& Co." at base of spine.
Ed. George Bell & Sons, London, (1909?) Bell's Indian and Colonial Library.
Ed. C. Arthur Pearson, London, July, 1912 @ 6d. ("Not Revised.")
19. *The Pale Ape*
Ed. T. Werner Laurie, London, October, 1911. (n.d.) Cover carries wording: "The Pale Ape and Other Happenings."
Ed. T. Werner Laurie, London, 1911 (n.d.) with wording on front of

- cover as follows: "The Pale Ape and other pulses." lettered in gold.
- Ed. T. Werner Laurie, London, 1911. (n.d.) With wording on front of cover as follows: "The Pale Ape and other pulses." lettered in black.
20. *The Dragon* (Re-issued as *The Yellow Peril* in 1929)
Ed. Grant Richards, London, May, 1913. (Advance copies exist in green cloth lettered on spine in gold and black. Published edition includes copies in buff as well as light brown cloth.)
Ed. Victor Gollancz, London, March, 1929, as *The Yellow Peril*. Also 105 copies in 1/2 vellum signed by the author.
21. *Children of the Wind*
Ed. Grant Richards, London, January, 1923.
Ed. Knopf, New York, August, 1923.
22. *How The Old Woman Got Home*
Ed. The Richards Press, London, May, 1927. (A cheaper issue has circular label marked 3/6 over the marking 7/6 on the spine of the jacket.)
Ed. Macy-Masius, Vanguard Press, New York, October, 1928. (Later issues carried Vanguard instead of Macy-Masius at base of spine.)
23. *Here Comes the Lady*
Ed. The Richards Press, Ltd. London, September, 1928. (n.d.)
24. *Dr. Krasinski's Secret*
Ed. The Vanguard Press, New York, October, 1929.
Ed. The Book League Monthly, October, 1929.
Ed. Grosset & Dunlap, New York, 1929.
Ed. Jarrolds, London, September, 1930.
25. *The Black Box*
Ed. The Vanguard Press, New York, November, 1930.
Ed. The Richards Press Ltd. London, February, 1931.
26. *Say Au R'Voir But Not Goodbye*
Ed. Ernest Benn Ltd. London, January, 1933.
27. *This Above All* (Re-issued as *Above All Else* in 1943.)
Ed. Vanguard Press, New York, April, 1933.
Ed. Lloyd Cole, London, 1943 as *Above All Else*.
28. *The Invisible Voices* (in collaboration with John Gawsworth)
Ed. The Richards Press, London, October, 1935.
Ed. The Vanguard Press, New York, May, 1936.
29. *Richard's Shilling Selections from Edwardian Poets — M. P. Shiel*
Ed. The Richards Press, London, November, 1936.
30. *The Young Men Are Coming!*
Ed. Allen & Unwin, London, 1937.
Ed. The Vanguard Press, New York, 1937.

Note: Several volumes are listed as having appeared under the imprint of the De la More Press, e.g. *Yellow Danger*, 1896; *Contraband of War*, 1899; *Cold Steel*, 1899; *Lord of the Sea*, 1901; *The Weird O' It*, 1902, etc. (*A Guide to the Best Fiction*, 1913 Edition.) Alexander Moring director of De la More Press bought up the copyrights on certain Shiel titles at Grant Richards' bankruptcy in 1903-4. He re-sold them in 1935 to John Gaws-worth who now owns them. Moring apparently never issued any of the Shiels under the De la More Imprint, at least neither Gaws-worth nor I have ever seen any editions so marked, and the De la More Press advises: "Our records suffered much from bomb damage, but so far as we can trace no Shiel titles were printed by the De la More Press."

The Collations

M. P. Shiel is an author compounded of literary as well as stylistic enigma. Several of his finest novels were first written in serial form and later revised for issuance as complete novels: *The Yellow Danger* (1898), *The Man-Stealers* (1901), *The Purple Cloud* (1901) and others. Several of his books, out of print for more than two decades, were completely revised for publication. These include *Cold Steel* (1899), *The Lord of the Sea* (1901), *The Purple Cloud* (1901), *The Last Miracle* (1906), and *The Dragon* (1913).

Shiel toys with his own ideas like a cat with a catnip mouse. He lifts an entire chapter from *Unto the Third Generation* (1903) and includes it as a short story entitled "The Goat Day" in *The Invisible Voices* (1935). In 1896 the story "Vaila" appeared in *Shapes in the Fire*, and was included again in drastically revised form in *The Pale Ape* (1911) under the title "The House of Sounds." The novel *This Above All* (1933), after a lapse of ten years, was published under a new title *Above All Else*, and the baffled bibliophile finds the subsequent edition marked "First Published 1943"!

The author once retold the same general story in three different ways. In *The Yellow Danger* (1898), *The Yellow Wave* (1905), and *The Dragon* (first published in 1913, and later issued in revised form in 1929 as *The Yellow Peril*) he forevisions the surging Asiatic hordes invading Europe, and the resulting battle of wits and brawn between East and West for the domination of the world.

Shiel departed from his avowed high literary purpose on several occasions. He "wasted" himself, as he says in *About Myself*, with the English novelist Louis Tracy in several mysteries. Between 1905 and 1929, a group of eight exciting murder stories was produced under the pen name of "Gordon Holmes". Shiel, on rereading seven of the stories denied participation in four and specified his contributions to the other three. When several of the stories were re-issued under Louis Tracy's name as author, Shiel apparently registered no objection to the use of his work as that of another. His collaboration with Louis Tracy is definitively covered beyond under the heading "The Novels of Gordon Holmes."

The novelist wrote four volumes of short stories which mark him

as one of the great masters of the form. The group includes *Shapes in the Fire*, (1896), *The Pale Ape* (1911), *Here Comes the Lady* (1928), and *The Invisible Voices* (1935). Most of the adventures used in these books are thorough revisions of earlier stories appearing in various periodicals over the years, only a few of which it has proved possible to trace.

There are also several volumes which contain important essays of a philosophical nature, among which I might mention "The Interlude" in *Shapes in the Fire* (1896) a paper on Art; Cummings King Monk's discourse on the savage mind in his second adventure in *The Pale Ape* (1911) and the literary paper "On Reading," an essay of some 70 pages on style which incongruously precedes *This Knot of Life* (1909). Most of Shiel's philosophy of a socio-scientific nature, however, is worked into his novels like *Children of the Wind* (1923), a tale of Africa, and *How the Old Woman Got Home* (1927) a mystery story. *Dr. Krasinski's Secret* (1929), in the course of the madman's often ludicrous efforts to obtain money by a marriage of convenience to finance his plan of world betterment, also gives glimpses of Shiel's unique moral and social philosophy, which, however, is veined through nearly all his works and gives the skimming reader pause. Perhaps the best of Shiel's statements on his scientific version of religion are found in *The Last Miracle* (1906), and more pointedly in *The Young Men Are Coming!* (1937).

It is believed that many of his novels were translated into several languages, but unfortunately a record is now found only of the French and Italian translations of *The Purple Cloud*.

Many of his stories were later republished in ephemeral paper-bound reprints, notably the C. Arthur Pearson issues, of which editions copies are very seldom seen today. The books simply did not survive enough readings ever to reach the second hand market. Furthermore Shiel was not a "collected" author when he was writing, and it is very very seldom one finds 'mint' or 'fine' copies of any of his works. Indeed many of the books are now so faded and worn that it is often impossible to describe their original color and condition with any hope of accuracy.

There were two productive periods in Shiel's literary career. The first ran roughly from the appearance of *Prince Zaleski* in 1895 to *The Dragon* of 1913. For ten years nothing came from his pen until in 1923 a novel of Africa called *Children of the Wind* appeared in London. The novelist was finally "rediscovered" in 1929 both in England and America; and in March of that year Victor Gollancz set some kind of a record by issuing three revisions of earlier novels in one day. In the next eight years Shiel wrote several novels, ending with *The Young Men Are Coming!* (1937). Curiously enough, from a collector's viewpoint, the novels of *both* periods are now almost equally valuable and unobtainable. Dust wrappers are seldom seen, and even the later books reach a collector in generally poor condition.

As already noted, the author himself was an unreliable source of information about his own works. The collations are therefore based almost wholly on the volumes I have been able to obtain by purchase. Where a book is only listed, it indicates I could not locate a single copy in this country or in England, for purchase or for reference.

The collations are built on this general pattern: first, the edition is identified and date of issue shown where known. There follows as literal a transcription of the title page as it is possible to give in view of the various styles of type, capitalizations, etc. involved. The symbol / indicates a new line.

The size of the volume is given next, width and height in that order. A description of the pagination, imprint, and binding follows. Signatures or gatherings conclude the collation.

I use words like "fore edge cut" or "bottom edge rough" to indicate that the reader himself apparently cut open that edge of the pages. The plural wording "edges trimmed", "edges cut", or "all edges cut" indicate that the pages are machine cut or trimmed. Therefore, unless specifically so stated by mention of the top, fore or bottom edge, all edges are smooth cut. Where page numbers are in parenthesis, it indicates that the page is not actually numbered. Gatherings of American editions are usually unsigned.

The prefatory remarks are not given or intended as a basis for any literary judgment on Shiel, but merely to give tone, interest, and a lively dimension to my experiment in bibliography. In a sense too, my remarks constitute a protest against the usual dull, dry bibliography containing no flavor, no hum of the author's greatness, and no tantalizing glimpses of why the bibliographer was inspired to undertake what I find to be a labor of years.

PRINCE ZALESKI

Shiel's first book contains three short stories:

- The Race of Orven
- The Stone of the Edmundsbury Monks
- The S. S.

It commences:

"Never without grief and pain could I remember the fate of Prince Zaleski, victim of a too importunate, too unfortunate love, which the fulgor of the throne itself could not abash; . . ."

The narrator tells of hunting out the voluntary exile, Zaleski, in his exotic lair, and of three extraordinary — and incredible — mysteries which the Prince proceeds to unfold and solve. The stories are connected primarily by the presence of the narrator and Zaleski. In the first, the Prince clears a murderess under unusual circumstances; in the second he investigates the theft of a gem with mysterious properties; and in the third he breaks up a world-wide murder ring destined to rid the world of the unfit. In the first two stories, the detective solves the crimes without even leaving his couch, where he lies partially under the influence of drugs and surrounded by oriental bric-a-brac.

Stylistically this, Shiel's first published volume, is not easy to analyze. I would not say it was typical, but it will haunt the memory. At the outset, it is well to bear in mind that all Shiel's novels vary so much in every way that it is almost impossible to believe that they all could ever have come from a single pen. The professional critics have likened Zaleski to Roderick Usher, but the analogy cannot be pushed too far. Shiel admits Poe's influence, but far outdistances him in the magic flight of a wholly original style. Like Poe's Dupin, Shiel's Zaleski appeared only in three stories.

In Ellery Queen's *Mystery Magazine* for February 1946, on page 66, we find an interesting comment about the early editions of *Prince Zaleski*, and I quote:

The London first edition was No. VII of "The Keynotes Series,"



PRINCE ZALESKI

BY M. P. SHIEL

Come now, and let us reason together.

ISAIAH

*Of the strange things that befell the
valiant Knight in the Sable Mountain ;
and how he imitated the penance of
Beltenebros.*

CERVANTES

'Αλλ' ἔστ' ἐκείνω πάντα λεκτά, πάντα
δὲ τολμητά ;

SOPHOCLES

LONDON : JOHN LANE, VIGO ST
BOSTON : ROBERTS BROS., 1895



published by John Lane, and was bound in a purple cloth, of a deep shade peculiarly susceptible to the ravages of air and sunlight. Most copies turn up with badly faded spines — indeed, a copy whose spine still retains its pristine hue is the Ultima Thule of many a collector's bibliophilic barnstorming. The American first edition is equally scarce. Although it contains the original title page and cover designed by Aubrey Beardsley, it is not as attractive a book as the coveted English edition; the American publisher changed the book size and typography, and in the process forfeited the graceful proportions and artistic appearance of the original format. The American binding is also inferior; your Editor has two variants — a light blue and a light green cloth, both anemic compared with the English royal purple.

Here too, Ellery Queen corrects the error in his *The Detective Story: A Bibliography*, 1942, in which he states that *Zaleski* was never published in this country.

PRINCE ZALESKI — 1895

(1st) English Edition — John Lane, London. (March, 1895)

Prince Zaleski / By M. P. Shiel / (three quotations from Isaiah, Cervantes and Sophocles) / London: John Lane, Vigo St / Boston: Roberts Bros., 1895

Collation: 8 vo.; 4-7/10" x 7½"; pp. (VIII + 164) consisting of: half title, United States copyright on verso, (pp. I-II); title page as above with "London: John Lane, Vigo St" ahead of Boston: Roberts Bros., 1895" as noted, enclosed in two line border with formalized Beardsley pomegranate design, imprint on verso, of T. and A. Constable, Edinburgh; (pp. III-IV); dedication, "To my dear mother," verso blank (pp. V-VI); contents, key device "MPS" on verso (pp. VII-VIII); pp. (1) — 163 text; (p. 164) blank. (Imprint is repeated on p. 163.)

Binding: Purple cloth, white device and gold lettering on spine; white design by Beardsley and lettering on front cover; white key device on back cover; white end papers; uncut edges; catalogues of Keynote series (8 pp.), and *Belles Lettres* for 1895 (16 pp.) bound in at end.

Signatures: 4 unsigned leaves; A-K in 8's; L is 2 leaves.
(Number 7 of the Keynote Series, though not so stated.)

PRINCE ZALESKI — 1895

American Edition — Roberts Bros., Boston

Prince Zaleski / By M. P. Shiel / (Three quotations from Isaiah, Cervantes, and Sophocles — 8 lines) / Boston: Roberts Bros., 1895 / London: John Lane, Vigo St

(The English Edition reverses the order of the publishers on the title

page and gives "London: John Lane, Vigo St" ahead of "Boston, Roberts Bros., 1895" q.v.)

Collation: 8 vo.; 4½" x 6¾"; pp. (1-208), consisting of: half title, MPS key device on verso (pp. 1-2); (tissue leaf); title page as above enclosed in two line border with formalized Beardsley pomegranate design top and bottom, copyright notice, Roberts Brothers 1895 and imprint: "University Press, John Wilson & Son, Cambridge, USA" on verso, (pp. 3-4); dedication: "To my dear mother," verso blank (pp. 5-6); contents, verso blank (pp. 7-8); fly title to "The Race of Orven," verso blank (pp. 9-10); pp. (11) — 207 text; (p. 208) blank.

Binding: Blue cloth, gold letters and star on spine. Pomegranate design in (dark green?), and (dark green?) lettering on front cover consisting of title and author's name; green key device on back cover; white end papers; all edges cut; catalogue of Messrs. Roberts Brothers Publications, 10 pp. bound in at end.

Signatures: (1)-13 in 8's

Not indicated as part of Keynote Series.

Note: This edition also issued in light green cloth binding and is uniform in appearance with *Shapes in the Fire*, Roberts Bros., Boston, 1896 when both are so bound.

PRINCE ZALESKI — 1928

English Edition — Martin Secker, London

(The New Adelphi Library #43.)

Prince Zaleski / by / M. P. Shiel / 1928 / (line) / London: Martin Secker (Title page is bounded by black double line box)

Collation: 8 vo.; 4-2/5" x 6-4/5"; pp. (VIII + 164) as follows: half title and notation "The New Adelphi Library, Volume 43," verso says, "For full list of titles see end of volume" (pp. I-II) (note list of titles is given only on flaps of dust cover NOT at end of volume); title page as above, verso carries notice of original John Lane issue in 1895, and date of Adelphi edition, 1928, and Martin Secker Ltd. address, (pp. III-IV); dedication "To My Dear Mother," verso blank (pp. V-VI); contents, verso blank (pp. VII-VIII); text, pages (1) — 163; p. (164) blank. Page 163 carries imprint of Lowe & Brydone Printers Ltd., London.

Binding: Green cloth. Front cover has horse and rider design in gold. Spine has gold lettering. White end papers. All edges cut.

Signatures: 4 leaves, A-K in 8's; L in 2 leaves.

THE RAJAH'S SAPPHIRE

This swift little tale deals with the final explosive chapter in the history of a famous gem, which like the Hope Diamond of later years, was supposed to haunt everyone who chanced to own it. There are three principles, the lady, Ada Macdonald, and her suitors, handsome Stefan von Reutlingen, and reckless Ralph Ralloner who carelessly drives his speedy yacht into a storm-tossed ocean liner. Ralloner, "the Highflyer," does not quite manage to elude the fateful superstition which haunts the Sapphire. The story ends, however, on a much more satisfactory romantic note than many of the later works where Shiel becomes as relentlessly indifferent as life itself toward his people.

THE RAJAH'S SAPPHIRE — 1896

(1st) English Edition — Ward, Lock & Bowden, London. (March, 1896)

The Rajah's / Sapphire / (ornament) / Written by / M. P. Shiel / author of 'Prince Zaleski' / From a Plot given him viva voce by / W. T. Stead / (The Nautilus Series Device) / Ward Lock & Bowden: Limited / London. New York & Melbourne / 1896

Collation: 8 vo.; 4¾" x 6½"; pp. (VI + 120), consisting of: half title, with Nautilus Series device distinct from that on title page, verso blank (pp. I-II); (frontispiece); title page as above, verso blank (pp. III-IV); contents, verso blank (pp. V-VI); pp. (1) — 119 text; p. (120) blank.

Binding: Green cloth, gilt lettering and design on spine with unusual figure resembling figure 6 upside down in signature of author: "M. P. 9 / Shiel /." Spine is marked "Nautilus Series." Front cover has gilt lettering and is marked "Nautilus Series," with title and design, but no author's name. Lettering is confined to upper left ¼ of front cover. Decorated end papers (fish design printed in green.) Front and rear end papers have different designs overlaying the basic fish pattern. Top edges gilt, fore and lower edges uncut; illustrations facing title page and p. 118; one leaf of advertisements for the Nautilus Series tipped in at end.

Signatures: 1 leaf unsigned; A is 2 leaves; B-H in 8's; I is 4 leaves.

THE RAJAH'S SAPPHIRE — 1896

2nd Issue — Ward, Lock & Bowden, London.

The second issue is indistinguishable from the first except for the fact that Anning-Bell's decorated end papers are printed in BLUE instead of green.

SHAPES IN THE FIRE

This volume consists of two "parts." Each "part" contains three "shapes" or short stories in the tradition of (if I must be conventional) Edgar Allan Poe. The two "parts" are separated by an "Interlude" or dialogue entitled "Premier and Maker," which is some 70 pages long. The dialogue is one of Shiel's major philosophical papers, but it is presented in a highly stylized or artificial form.

The stories "Xelucha," "Maria in the Rose-Bush," "Tulsah," and "Phorfor" are unique, typical of Shiel at his best. "The Serpent Ship," Part II, Shape II, is a semi-prose poem. "Vaila," Part I, Shape III, is a story which he later rewrote calling it "The House of Sounds," and re-publishing it in *The Pale Ape* under that title in 1911. The story was completely revised, and the author's methods are of interest. He changes the name of the island from Vaila to Rayba, and modernizes the English of the quotation from Gascoigne's Chronicles. He shortens everywhere, even in details like substituting the word 'case' for 'incident,' for example. I know of no instance where Shiel in his many revisions of his works changed the plot in any way. He confined himself to forging and re-forging his style and his words as is seen in these two passages from the above story:

From "Vaila":

The river at once swept me deep-drowned toward the sea. Even here a momentary shrill din like the splitting asunder of a world reached my ears. It had hardly passed, when my body collided in its course upon one of the basalt piers, thick-cushioned by sea-weed, of the not-all-demolished bridge . . . A clutch freed my head from the surge, and I finally drew and heaved myself to the level of a timber . . .

And from "The House of Sounds":

The river at once rushed me deep-drenched toward the sea, though even there in that depth of whirlpool, a shrill din like the splitting apart of a world reached my ears. It hardly passed when my body butted in its course upon one of the arches, cushioned with sea-weed, of the not-all-demolished causeway . . . A clutch freed my head from the drench; and in the end I heaved myself to the level of the summit . . .

My impression of Shiel's style in this book is not particularly reminiscent of Poe, and here I differ from professional critics. I detect rather Ernest Dowson and the post-Victorian poets in a sentence like: "I was faint with the long sickness of my desire; my lips lay dead for lack of the carnal life-flame of her kiss."

Or Swinburne, in a sentence like: "The lap of the ripple on the shelly sands sounded no other than the spasmic peace, low-sobbed of an assuaged Tantalus. It was a night tense with an agony of stars . . ." But I must stop, for "a night tense with an agony of stars" is definitely NOT Swinburne any longer.

Again, don't I sense something of Marlowe in a sentence like: "The spaces of the night marched by us?"

Shiel is so much, so enigmatic, so unexplored, so varied, one cannot begin to outline a literary being of his dimensions in a few words. In his case, analogies are futile and misleading. (I cannot help recording that of the three times I have found Shiel likening the heaving of a running woman's breasts to the action of a rower, two of the occasions occur in *Shapes in the Fire*. Shiel's unusual similes loom large among the many facets of his writing which keep his stories sparkling with unfamiliarities.)

An interesting undated letter from Shiel to the publisher Grant Richards (probably written between January 1900, and March 1901) gives us a thought from the author himself:

98 Addison Rd. W.

"My dear Richards:

I am sending herewith the book "Shapes in the Fire," which I pronounce good in its way, well wrought: but I did not see then, what I see now, how much is to be said for lucidity and *simplicity* of manner. The piece called "Premier and Maker," which is really a criticism of Art should interest you most."

It should also be noted that a good many of the bombshells Shiel made out of the English language were direct if startling translations from other tongues. For example, in the dedication to this volume, he addresses Miss Beatrice Laws "Go out on the verandah, pig's-eye, and there heave, the open secret of that torse my soul remembers to the chaste down-look of Dian's astonished eye-glass . . ."

A Polish scholar who read the book observed among the Polish peasantry "pig's-eye" is a term of endearment based on the fact that, removed from its socket, the eye of the pig is one of the most beautiful things in creation.

There is no more fruitful field for topical and linguistic investigation than the works of M. P. Shiel.

¹Letter in my collection, the gift of F. L. Flight.

SHAPES IN THE FIRE — 1896

(1st) English Edition — John Lane, London. (November, 1896)

Shapes in the Fire / Being a mid-winter-night's entertainment / in two parts and an interlude / by M. P. Shiel / author of 'Prince Zaleski' / (Quotation) / St. Paul / London: John Lane, Vigo St / Boston: Roberts Bros., 1896

Collation: 8 vo.; 4¾" x 7¼"; pp. (2) + X + 324 consisting of blank leaf not included in pagination (pp. 1-2); half title, "By the same author / uniform with this / Prince Zaleski Cr. 8 Vo. 3s. 6d. net" on verso (pp. I-II); title page as above, enclosed in two line border with vignette at top and upper sides and emblematical design below printing initialled P. W. (Patten Wilson) in lower border, U S copyright / all rights reserved / imprint Edinburgh: T. and A. Constable, Printers to her Majesty on verso (pp. III-IV); pp. (V), VI, VII dedication: "To Mistress Beatrice Laws" signed "The Author"; (p. VIII) blank; contents, verso MPS key device (pp. IX-X); fly title to part 1, Shape 1, — Xelucha — 'He goeth after her . . . and knoweth not . . .,' verso blank, (pp. 1-2); pp. 3-324 text; imprint again found on p. 324.

Binding: Light brown cloth. Spine has gilt lettering with key device in red. Front cover has title, author's name and design from title page in red. Back cover has key device and date 1896 in red. White end papers; uncut edges; Catalogue of Keynote Series 14 pp., and John Lane's List of Book in Belles Lettres (The Bodley Head) 12 pp., numbered and bound in at end.

Signatures: 6 leaves unsigned; A-U in 8's; X is 2 leaves.

Number 29 of Keynote Series tho not so stated.

(Note: In the English Edition the fig. 1 is omitted on p. (IX) from Line 6: "Tulsah . . . p. 95." It should read: "Tulsah . . . p. 195.")

SHAPES IN THE FIRE — 1896

Edition, John Lane, London, 1896.

Shapes in the Fire / Being a mid-winter-night's entertainment / in two parts and an interlude / by M. P. Shiel / author of 'Prince Zaleski' / (Quotation) / St. Paul / London: John Lane, Vigo St / Boston: Roberts Bros., 1896

Collation: 8 vo.; 4-4/10" x 7-1/10"; pp. (VIII) + 324 as follows: half title, verso "By the same author / uniform with this / Prince Zaleski. Cr. 8vo. 3s. 6d. net" pp. (I-II); title page as above, with ornate design initialled P. W. (Patten Wilson), verso carries U. S. copyright, and imprint of T. and A. Constable, Edinburgh, pp. (III-IV); pp. (V), VI, and VII carry dedication "To Mistress Beatrice Laws" and signed "The Author"; p. (VIII) blank; p. (1) fly title to Part 1 — Shape 1 — Xelucha — 'He

goeth after her . . . and knoweth not . . ."; p. (2) blank; text p. 3-324. Imprint found again on p. 324.

Binding: Brown cloth. Spine is lettered in brown, carrying title and author's name in upper box, and "The Bodley Head" in lower box. Front cover has blind stamped border at extreme edge — a plain line that is almost invisible. All edges smooth cut. White end papers.

Signatures: 4 leaves unsigned; A-U in 8's; X is 2 leaves.

Note the marked difference in size and binding between this and the first issue, the absence of the blank leaf ahead of the half title, the absence of the contents, and the Lane catalogs at end. This is nowhere near as handsome a volume as the rough-edged first issue.

SHAPES IN THE FIRE — 1896

American Edition — Roberts Brothers, Boston

Shapes in the Fire / Being a Mid-winter-Night's Enter- / tainment in Two Parts and / an Interlude / By M. P. Shiel / Author of 'Prince Zaleski' / (Quotation) / St. Paul / Boston: Roberts Bros., 1896 / London: John Lane, Vigo St (Title page is bounded by border design inside double lines, with illustration at bottom initialed P. W.)

Collation: 8 vo.; 4½" x 6-7/10"; pp. (VIII + 334) as follows: (blank leaf); half title, verso key design (MPS) (pp. I-II); title page as above (tissue leaf over title page), verso bears 1896 Copyright by Roberts Brothers and imprint of University Press (John Wilson & Son, Cambridge) (pp. III-IV); introduction: "To Miss Beatrice Laws" pp. (V)-VI; contents (p. VII); (p. VIII) blank; fly title of Part 1 — Shape 1 Xelucha, (p. 1); verso blank (p. 2); text pp. (3) — 324. Advts. of Keynote Series and Roberts Bros. publications pp. (325-332); blank leaf pp. (333-4).

Binding: Reddish brown cloth. Spine has gilt lettering. Cover has border design similar to title page, with author's name and title in green ink. Back cover has key device in green ink. All edges cut. White end papers.

Signatures: (1) — 21 in 8's.

(Note: Prince Zaleski is advertised on p. (332) of advts. with comments from Boston Papers.) The pagination of the text of the English and American Editions of *Shapes in the Fire* is identical. The books differ mainly in size and in make up of pages preceding text, and in the ads following it. Copies were also issued in the Roberts Brothers, Boston Edition described above, bound in light green cloth, and are uniform in appearance with *Prince Zaleski* issued by the same publishers in the preceding year when both are so bound. There is some evidence to indicate that the green cloth was the original binding, and that the brown cloth volumes were remainders.

Reference is made above to a key device made of Shiel's initials. The key in *Shapes in the Fire* was designed by Patten Wilson and differs markedly from the key designed by Aubrey Beardsley and appearing in *Prince Zaleski*.)

THE YELLOW DANGER

This novel tells of John Hardy's battles with Yen How, a Chinaman, for the domination of the world. Yen How manages to pit the European powers against each other, and then swoops out of the East at the head of a yellow horde and devastates Europe. America's fate is incidental, England's paramount in all Shiel's stories. A girl, Ada Seward, has a fatal charm for both contestants which complicates matters. Hardy only barely manages to save the day and then perishes ignominiously in a duel. The whole affair winds up in a plague that takes off a million and a half yellow men infesting the continent. The story is on a bold scale, and is far more exciting than Louis Tracy's *The Final War* on the same general theme.

In the Fenno Edition, the last Chapter, "The Black Spot" is expanded a little and considerably improved, winding up international affairs a little neater than in the London editions, for the world is in quite an upheaval when Hardy dies. It is characteristic of Shiel to stir up a terrific turmoil in the course of many of his books which increases in violence and complexity until very nearly the last page. Here and there you will note my reference to the often "unsatisfactory" endings of his stories. This sentiment recurs because the reader is nearly always left panting in a state of heated suspense and the turning of the last page is like suddenly waking from a resplendent unfinished dream. The often untoward fate of the hero, as Hardy's pointless death here, is actually often such a small splash in the maelstrom of events, he has set underway, that one's appetite for more excitement is whetted, not assuaged by the logical climax. But that is perhaps how Shiel fans are made. To the best of my knowledge, the author has never written a sequel. Each of his some thirty novels starts afresh.

It was apparently Shiel's intention to re-issue *The Yellow Danger* under the title *China in Arms*. In an autographed copy of a first edition in my collection, dated "Sunday, March 8, 1936," the author has made extensive deletions and occasional revisions of the text. A typical page from this manuscript-edition is reproduced here in Figure 8.

This book has an interesting history. John Gawsworth bought the copyright of the text from Alexander Moring of the De la More Press

Then, when the end was near, when it was certain that England was doomed, a noble throe leapt into life within this girl. She conceived the ~~notion~~ ^{notion} of sacrificing herself for her country. On condition that England was spared, she would go to Yen.

And boldly breaking from her seclusion, she presented herself with this proposal before the 'agent'; and agent and principal, in a room in Portland Street, where the principal lived now in strictest retirement, gloated over this thing.

~~And~~ They two, with elaborate cautions, ~~with precautions~~, made two voyages to the French coast, one with the glad message in the girl's own writing, from which they returned with Yen How's 'come'; and one to arrange minute preliminaries of the meeting.

And thus it happened that in order to get to France, Ada Seward sat alone on her box on the Foreland sands, ~~and~~ looking across the sea.

She was ~~grossly~~ confident that she was 'saving' something large and not very definite; and, as she stepped into the boat which quickly made its appearance at the surf, the thought in her beating, yet bold, heart was this: What a One am I!

In order to lay his eyes once more upon this girl at the earliest moment, Yen How was ready to ~~bring to the winds of~~ ^{postpone} a world of affairs which no head but his could ~~manly~~ ^{manly} organise. But the momentum of events overpowered him. He could not ~~go to Dover~~.

He himself chose the safest-looking ~~and~~ and smartest of the smaller craft of which the Outer Harbour, the Commercial Dock, ~~and~~ the Naval Dock were now one thick ~~crowded~~ ^{crowded} mass.

He had then been at Dunkirk two days, making the Casino des Dunes his headquarters. But when he looked abroad upon that once neatest of cities, and considered the ~~bragging~~ ^{horror} of its red streets, and the ~~striking~~ ^{striking} drama of mixed revel and warlike preparations going forward within its walls, he knew that here ~~his~~ ^{his} bride could not come.

Standing, however, a little back from the Sea Baths at Rosendaël, two miles away, was a lonely villa, backed by ~~the~~ ^{the} ~~disolate~~ ^{disolate} sand-dunes, ~~and~~ within ear-shot of the ~~constant~~ ^{constant} rumouring of the shore. Here, at eleven in the night, almost alone, restless, perambulating, expecting, was Yen How.

He had rescued himself with a sort of stealth from Dunkirk.

~~He was like some singer, the darling of the world, who yet is the secret victim of drink; and while the plaudits still ring through the opera house, he, in the inmost recess of the green-room, has the tilting bottle at his lips.~~

By midnight the lights of Dunkirk were well in sight of the steamer which bore Ada Seward, ~~the~~ ^{the} boat ~~was~~ ^{was} manned by Japanese, ~~in~~ ⁱⁿ whom Yen How had confidence, ~~but she~~ ^{she} ~~was~~ ^{was} unarmed.

She was travelling at her utmost speed, ~~and~~ ^{yet} carried only one light—a mast-head light.

This ~~boat~~ ^{boat} made her ~~outré~~ ^{outré}, an object of observation; it was sufficient to hint her identity; and behind her, straining every timber to catch her, came frothing a slightly faster boat.

So that when the boat ahead was ~~within~~ ^{hardly} half a mile from her anchorage opposite Rosendaël, the boat behind ~~was~~ ^{only} five hundred yards ~~away~~ ^{from} ~~her~~ ^{her}; and it was then that the ~~boat~~ ^{boat} sent a guess-work shot, ~~which~~ ^{which} ~~was~~ ^{was} aimed by Hardy's own hand, into the stern-works of the other.

The Japanese boat at once shot round, and went steaming in a changed direction, rudderless. Consternation reigned on her decks: over the sea came to Hardy's ship sounds of ~~shouting~~ ^{shouting}.

The girl, who had been lying on the red-velvet cabin-cushions, ~~rushed~~ ^{crash} on deck; ~~and~~ ^{and} as she reached it, ~~again~~ ^{afresh} she heard the ~~boom~~ ^{boom} of cannon, and ~~continued~~ ^{continued} shrieked.

And all that ~~happened~~ ^{occurred} from that moment during ten minutes was a ~~swarm~~ ^{swarm} ~~heard~~ ^{heard} whirl to her; there was a scampering of men, and yells, and everywhere a rush of ~~the~~ ^{the} sea, and a leap into a boat, and a singing in her ears, and a smell like brimstone, and the flash of a bull's-eye in her eyes.

Then she felt firmness beneath her feet, and presently ~~she~~ ^{she} was crying, ~~half-lying~~ ^{half-lying} ~~back~~ ^{back} on cushions.

Hardy, sitting near, ~~eyed~~ ^{eyed} her, ~~anxiously~~ ^{anxiously} for ~~some~~ ^{some} ~~minutes~~ ^{minutes} ~~greater~~ ^{greater} than a ~~hundred~~ ^{hundred} ~~ton~~ ^{ton} ~~gun~~ ^{gun}, great as the moon and the tides, old Astors sobbing there in a dainty West-end bonnet—the strong sex of Woman.

along with four other Shiel copyrights on November 19, 1935. On September 23, 1937, Shiel returned the revised copy to Gawsworth. Lane, the publisher, refused it on October 4, 1937. On October 8, 1937 Kemp Hall Press set up specimen pages as *China in Arms* for Richards Press who finally turned it down. It was refused by another publisher (The Mellifont Press) in January of 1938. Gawsworth then returned it to Shiel so he could provide a New Preface to explain it was originally written before aeroplanes came into use, because it was being rejected by all and sundry as "dated"! How it eventually came into the hands of a most reputable book seller has not been explained, but from thence it came into my collection. A typescript of the revised text is also in existence, but its whereabouts is unknown, and the copyrights of both the original and revised texts are owned by John Gawsworth.

There is still a possibility that *China in Arms* will appear in print. Therefore let the author himself explain the words "Brevis Esse Laboro" which appear on the title page (the selection is peculiarly apt since Shiel's revisions almost always consist of deletions):

What is great writing? Surely it is definable! I define it simply as "expressive writing." Can the man express himself — in few words? For one must add "in few words," since George Eliot could certainly express herself, only in many words, a fact which puts her outside the very small circle of literary people who have lived. By the rules of the game, the motto must inevitably be Horace's *brevis esse laboro*, which means "I sweat to save a word": "I would give my little finger to cut a sentence." Now, if a man say, "The Tree is green," that certainly is expressing himself, but can he say "darkness visible," these words being the expression of the very shadow of the shadow of an idea (idea properly meaning "a thing seen," "a sound heard," "an odour smelled," by the mind).¹

THE YELLOW DANGER — 1898

(1st) English Edition — Grant Richards, London. (July, 1898)

The / Yellow Danger / by / M. P. Shiel / author of 'The Man-Stealers', 'Prince Zaleski', etc. / Brevis Esse Laboro! / Messrs. Horace and Gibbon / (Note — here follows notice of second or third edition in volumes of later issue) / London / Grant Richards / 9 Henrietta Street, Covent Garden, W.C. / 1898

Collation: 8 vo.; 5" x 7½"; pp. (2) + VI + 348, consisting of blank leaf not included in pagination, (pp. 1-2); half title, list of Recent Fiction on verso (pp. I-II); title page as above, verso blank (except in later editions

¹"About Myself" by M. P. Shiel, *The Candid Friend*, August 17, 1901, p. 631.

which says "First edition was printed June 1898, Reprinted August 1898)" (pp. III-IV); contents pp. (V) and VI; pp. (1) — 348 text; imprint R. & R. Clark Limited Edinburgh on p. 348.

Binding: Yellow cloth, gilt and black lettering on spine. Front cover has title only, and design in black and orange of a Chinaman crawling over the globe. End papers white; all edges trimmed. Publications and Announcements of Mr. Grant Richards, Spring 1898 pp. 3-23 numbered and bound in at end.

Signatures: B-Y in 8's; (A) is 4 leaves; Z is 6 leaves.

THE YELLOW DANGER — 1899

American Edition — R. F. Fenno & Co., New York (Slightly revised)

The / Yellow Danger / The Story of the World's / Greatest War / by / M. P. Shiel / author of "The Man-Stealers," "Prince Zaleski," etc. / Brevis esse laboro! / Messrs. Horace and Gibbon / (Device — staff and serpents) / R. F. Fenno & Company, 9 and 11 East / Sixteenth Street: New York City / London — Grant Richards / 1899

Collation: 8 vo.; 5" x 7-5/16"; pp. (5)-388 consisting of: title page as above, verso, "copyright 1899 / by / R. F. Fenno & Company / The Yellow Danger" / (pp. 5-6); pagination begins with p. 7 and ends with p. 388; no imprint, no table of contents, pages (1-4) are missing.

(a) Binding: Grey Cloth. Gold lettering on spine. Front cover is lettered in red and gives author's name and the title; center of the cover carries oriental warrior-dragon design in green, red, gold and black; cover is bounded by single black line. White end papers; all edges trimmed. Note absence of pp. (1-4).

An interesting variant to this issue exists, differing in only two points. On the front cover the red ink in the lettering and design is slightly more orange. The title page of variant is identical with that given above except that the sub-title "The Story of the World's / Greatest War" is replaced by the following: "Or, what *might* happen if the divi- / sion of the Chinese Empire should / estrange all European countries". I dare not hazard which is the earlier edition.

(b) Binding: Green paper. Black lettering on spine. Front cover carries author's name and title in black, with black frame of heavy single line, and oriental warrior-dragon design in black, red and yellow. Rear cover: Mehlín piano advt. No end papers — advts. on both inside covers. All edges trimmed. Pp. (1-4) missing as in cloth edition.

¹The Yellow Danger went thru at least 3 editions, as the 3rd Ed. is advertised in the catalog bound in *Contraband of War* and dated 1899. A limited cheap ed. at 6 d was also issued according to an announcement in *The Lord of The Sea*, 1901, and is collated beyond.

THE YELLOW DANGER — 1900

New and Cheaper Edition — Richards, London.

The / Yellow Danger / by / M. P. Shiel / Author of 'The Man-Stealers', 'Prince Zaleski', etc. / Brevis esse laboro! / Messrs. Horace and Gibbon. / New and Cheaper Edition / London / Grant Richards / 9 Henrietta Street, Covent Garden, W.C. / 1900

Collation: 8 vo.; 5" x 7½"; pp. VI + (350) (?) as follows: half title, verso carries list of recent Grant Richards fiction, pp. (I-II); title page as above, verso blank, pp. (III-IV); contents pp. (V)-VI; text pp. (1) — 348; p. 348 carries imprint of R. & R. Clark Limited, Edinburgh; pp. (349-350) blank.

Binding: Paper (?). My copy, used for this collation, has been rebound, and I cannot describe the binding, end papers or edges. This copy actually measures 4-7/10" x 7-3/10", but has probably been trimmed.

Signatures: (A) — Z in 8's.

(Note: Even tho' this is marked "new" edition, the text is identical with the earlier Richards' edition, and *not* revised like the Fenno edition.)

THE YELLOW DANGER — 1908

English Edition — C. Arthur Pearson, London

(August, 1908) @ 6d. "Not revised" according to the author.

No. 99 in the Pearson Sixpenny Novel Series.

CONTRABAND OF WAR

This novel is concerned primarily with a running contest of wits between the refined Spaniard, Immanuel Appadaca and his speedy ship *The Huelva*, and Dick P. Hocking owner of the sturdy boat *The Union*. The latter are both tough American products. Each contestant has a priest at his elbow, and neither of the clerics are averse to lending a hand in the fray. At the end this book seems as abortive as the Spanish-American war itself was. Appadaca, failing to be subdued by Hocking, joins forces with him. Between such a phenomenal pair, the world which was a pawn between them, surely must become their own.

In one place, the story features the island of Redonda of which Shiel was crowned king, as a youth in the 80's before it was annexed by the British. In spite of the abrupt ending of the book in the sudden compromise between Appadaca and Hocking, the novel is lively and fast-paced. And like every other product of Shiel's inventive pen, it seems scarcely possible that the tale could be the product of the same mind that produced any of the other stories we know came from the same source.

CONTRABAND OF WAR — 1899

(1st) English Edition — Grant Richards, London (March, 1899).

Contraband of War / A Tale of the Hispano-American / Struggle / by / M. P. Shiel / author of / 'The Man Stealers,' 'The Yellow Danger' / etc. / With illustrations by A. J. Pearse / London / Grant Richards / 9 Henrietta Street / 1899

Collation: 8 vo.; 5" x 7½"; pp. (VI) + 258 consisting of half title, verso blank (pp. I-II); (frontispiece and tissue leaf); title page as above, verso blank (pp. III-IV); contents, verso list of illustrations (8 in all) (pp. V-VI); pp. (1)-258 text; imprint of Billings and Sons, Printers, Guildford, on p. 258.

Binding: Gray cloth: gray lettering and fleur de lis on spine. Cover bears title and author's name, with design of armed soldiers of the day in blue, black, and gray, all rimmed in single gray line; all edges untrimmed; "Mr. Grant Richards's / Catalogue / of works in / Fiction," dated 1899, 12

pp. (11 numbered) bound in at end. Illustrations face pp. 31, 51, 111, 159, 165, 195, 252, and title page (frontispiece).

Signatures: 3 leaves unsigned at front; 1-16 in 8's; 17 is 1 leaf.

(Note: Gawsworth gives 1-17 in 8's with 18 as 2 leaves but the 1st edition I own is as given, for the gatherings are signed.)

CONTRABAND OF WAR — 1899

English Edition — Grant Richards, London, 1899.

The second issue is identical with the first except that the front cover is blank, and no advts. are found at end.

CONTRABAND OF WAR — 1914

English Edition — C. Arthur Pearson, London.

(September, 1914) @ 6d. "Revised and much improved" the author has noted.

COLD STEEL

The text of the two early and the two later editions of *Cold Steel* vary considerably, for an intensive rewriting took place in the intervening quarter century. The two early editions seem to have been taken from identical plates, but the 1929 Gollancz and Vanguard editions while identical in text are differently set.

We know that Shiel patterned the heroine Laura after his first wife. *Cold Steel* is a swash-buckling tale set among the court and times of Henry VIII. The king's eye for a pretty lady sets off a chain of events so rapidly paced as to defy summation. If any man ever took punishment, you should see what happens to Garret Oge Fitzgerald in the course of several pursuits and encounters with the king's men. Shiel takes no small liberties with history, picking a lively period and making it livelier still. Some idea of his re-writing follows: (From the original edition)

When Mauro Calvo vanished from King Harry as it were on the wing of Sathanas, taking with him Bessie and Laura, in reality, of course, Satan had nothing to do with the matter. The escape was effected in the darkness through a hole which did not at all seem to be there. On one side, the wall slanted inward toward the roof, and in this wall was a circular window near the bottom, shut with a slab of stonework. The inner surface of this slab was coated with cobalt, and touched a ledge in the wall coated with loadstone, then called 'Lydian-stone'; the slab was thus kept in place by magnetic force, and it was only necessary to present an artificial magnet to its upper edge to cause it to fall by its own weight upon the palm. On its hidden surface was a handle, and Calvo had no sooner whispered Bessie and Laura, and pushed them through, than he himself, following with a bag, he replaced the slab with perfect noiselessness, and left the wall impenetrable.

Turning to the revised edition, the author omits three paragraphs entirely from the beginning of Chapter VIII, whence these selections come, and begins:

Calvo's escape had been effected through a hole which did not at all seem to be there: for in one wall, which slanted a little inward toward

the roof, was an opening covered with a disc of stone, its outer side rimmed with iron which touched a ledge in the wall, imbedded in the ledge being three cylinders of loadstone, then called 'Lydian-stone'; so that the disc kept in place by magnetic force, only needed three loadstone ends of the same polarity stuck in a semicircle of wood to be presented to its inner edge to cause it to fall a component of its own weight upon the palm; and Calvo had no sooner whispered Bessie and Laura, and pushed them through, than, himself following with a bag, he replaced the disc by a handle glued to its hidden face, and left the wall impenetrable.

These comparative passages gives us an interesting glimpse of the author's mind at work. As I have said when he revises, he seldom if ever — I believe I can say never — changes the action or plot, but confines himself to working with his style. He is continuously practising some of the tenets of good writing which he puts forth in his penetrating essay "On Reading."

COLD STEEL — 1899

(1st) English Edition — Grant Richards, London. (November, 1899)

Cold Steel / By / M. P. Shiel / Author of / 'Prince Zaleski,' 'The Yellow Danger,' etc. / London / Grant Richards / 1899

Collation: 8 vo.; 5" x 7½"; pp. VIII + 372, consisting of: half title, by the same author on verso, describing *The Yellow Danger* and *Contraband of War* with press comments — boxed in single line (pp. I-II); title page as above, verso blank (pp. III-IV); dedication: "a ma petite fafemme / Lina / que j'aime beaucoup," acknowledgment on verso regarding fact that title was already used by Captain Alfred Hutton on a book on swordsmanship, but by his courtesy was allowed to stand, (pp. V-VI); contents on pp. (VII)-VIII; text pp. (1) — 372; imprint of Billing and Sons, Printers, Guildford on p. 372.

Binding: Yellow cloth. Spine has black lettering with purple ornament — a lance, and purple border. Cover has author's name and title boxed in double purple line, and design of knights in armour at top in blue, purple black, and orange. White end papers. All edges cut. "Mr. Grant Richards's / Catalogue / of works in / Fiction" etc., dated MDCCCXCIX, 19 numbered pages, pp. (1-2) and (20) unnumbered, bound in at end.

Signatures: 4 unsigned leaves, 1-23 in 8's, 24 is 2 leaves.

Note: A second issue of *Cold Steel* is found which is identical with that collated above, except that the Catalogue of Mr. Grant Richards's works in fiction has been revised as follows: The date at bottom of p. (1) has been changed to MCM. Catalog entries have been revised; and in the second issue p. (20) of the catalog has been printed while in the first issue it is blank.

COLD STEEL — 1900

American Edition — Brentanos, New York

Cold Steel / by / M. P. Shiel / author of / 'Prince Zaleski,' 'The Yellow Danger,' etc. / New York / Brentano's / 1900

Collation: 8 vo.; 5¼" x 7⅞"; pp. VIII + 372 as follows: half title, verso blank, (pp. I-II); title page as above verso blank (pp. III-IV); dedication: "a ma petite fafemme / Lina, / quej'aime beaucoup.", verso bears notice that the title *Cold Steel* has been allowed to stand thru courtesy of Captain Alfred Hutton who used it first, (pp. V-VI); contents pp. (VII) and VIII; text pp. (1) — 372; imprint — Billing and Sons, Printers, Guildford on p. 372.

Binding: Light brownish grey (tan) cloth. Spine has gold lettering. Front cover has author's name and title in black lettering surrounded by double line boxes in purple, design of knights in armor at top in brown, purple, tan, blue and black. White end papers; top edges trimmed, fore and bottom edges merely slit.

Signatures: 4 leaves unsigned; 1-23 in 8; (24) is 2 leaves.

Note: the text proper appears to have been printed from exactly the same plates as the 1st English Edition, but gathering (24) is unsigned in the American Edition, and bracketed page numbers have been added at the foot of each new chapter.

COLD STEEL — 1910

English Edition — C. Arthur Pearson, London.

(August, 1910) @ 6d. "Possibly cut and a little revised" reads a note by Shiel to John Gawsorth in connection with this edition.

COLD STEEL — 1929

English Edition — Victor Gollancz, London. (Revised) (March, 1929)

The Novels of / M. P. Shiel / Cold Steel / London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden / 1929

Collation: 8 vo.; 4¾" x 7-5/16"; pp. (1)-304; consisting of half title verso: "The Novels of / M. P. Shiel / Now ready / The Purple Cloud / The Yellow Peril / The Lord of The Sea / Cold Steel / In preparation / The Weird O' It / The Last Miracle / The Isle of Lies / Unto the Third Generation / etc. etc." / (pp. 1-2); title page as above, verso — "Cold Steel was first published in 1899 / Reissued March 1929," imprint as follows: "Printed in Great Britain by / The Camelot Press Ltd. London and Southampton, / on paper supplied by Spalding & Hodge Ltd., / and bound by The Leighton-Straker Bookbinding Co. Ltd." (pp. 3-4); contents on pp. (5) & 6; text pp. (7)-304.

Binding: Black cloth. Spine has greenish yellow lettering. Cover blank. White end papers; all edges trimmed.

Signatures: (As) — Ts in 8's.

(Note: 105 copies of this edition were published bound in half-vellum and signed by the author, and I collate this fine edition below.)

COLD STEEL — 1929

Delux English Edition — Victor Gollancz, London

Revised (March, 1929)

The Novels of / M. P. Shiel / Cold Steel / London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden / 1929

Collations: 8 vo.; 5" x 7 $\frac{1}{8}$ "; pp. (1)-304 as follows: half title, verso carries list of The Novels of M. P. Shiel ready and in preparation (pp. 1-2); title page as above, verso carries note of first (1899) publication, and March 1929 reissue, and continues "105 copies only of *Cold Steel*, of which 99 are for sale, have been printed on hand-made paper and signed by the author. (Signature: M. P. Shiel), also imprint of Camelot Press Ltd (pp. 3-4); contents pp. (5)-6; text pp. (7)-304.

Binding: Black cloth. Spine, and $\frac{1}{2}$ " of front and back cover are bound in vellum. Spine is lettered in gold, and carries date 1929 at base. White end papers; all edges smooth cut.

Signatures: (As) — Ts in 8's.

(Note: The quality of this book is excellent throughout. Both paper and binding are *fine*. Uniform with this, Delux editions of *The Lord of the Sea*, *The Purple Cloud*, and *The Yellow Peril* were issued by Gollancz, and I have mentioned this fact under each title, but submit only this one detailed collation, since the volumes are similarly bound, and are otherwise uniform with the regular Gollancz edition, except for the note and autograph on p. (3) as described above.

COLD STEEL — 1929

American Edition — Vanguard Press, New York. (Revised, April, 1929)

Cold Steel / by / M. P. Shiel / author of "How the Old Woman Got Home" / and other novels / (Vanguard man and hammer colophon) / New York, 1929 / The Vanguard Press

Collation: 8 vo.; 5-1/16" x 7 $\frac{1}{2}$ "; (VIII) + (304), consisting of half title boxed in double line and border design, verso blank (pp. I-II); title page as above, boxed in triple line and border design, verso: "published April 1929, and, / copyright 1929, by Vanguard Press, and / manufactured in the United States of / America by H. Wolff Estate, New York City," (pp. III-IV); contents on pp. V-VI; fly title underlined with double line and design, verso blank (pp. VII-VIII); text pp. 1-303; p. (304) blank.

Binding: Light red (pale salmon) cloth. Spine has silver lettering with surrounding box design in black. Cover has title in silver letters with black double underline and design. White end papers; top and bottom edges cut; fore edges rough. Top edges stained gray-blue.

Signatures: unsigned.

One printing in this edition.

THE MAN-STEALERS

This is the fast-moving story about an involved French plot to kidnap the Duke of Wellington to repay the English in kind for their imprisonment of Napoleon. Of all the characters the Duke himself gets the least excited even though the plotters almost get him. The adventures of Margaret and Golde in their efforts to save Wellington are fantastic. Whether the siege of the lighthouse or the incident in the cave, or the burning of the oil barge is most memorable, I dare not say, but let us take a glimpse of the battle in the tower: (Margaret is waiting with a stout fish line for the besiegers to hack through the door in the floor: the besiegers)

"became aware, nearly all, that some diabolical thing was among them, a spiteful witch, with nails of steel — tearing at scalps, lips, cheeks. It came and went, bloodily, remorselessly, in mystery. The room was full of oaths, flights, hissing breaths, deep groans. Margaret was fishing, apostolically.

"She knelt like boy's kneel with thread and pin for sprats, her body held backwards from reach of shot: and to every swing-out of the wire she had her catch of flesh or cloth, and in, with strong tug, she drew the prize, and out flew the pitiless hook again.

"Once, as it went seeking, it met the palm of Verdier, who was wondering at the confusion, and came back ripping from thumb-root to middle finger."

This fight is truly a classic, as the attackers work up after their quarry floor by floor. The tower is finally fired, but how the couple escape, I'll not reveal. The author winds up this story better than most — from the conventional point of view. The reader gets all the expected little human satisfactions of more unusual fiction.

That Shiel's books went out of print very quickly is seen in a letter to Mr. Colles who was Shiel's literary agent, and headed the literary agency "The Author's Alliance". Shiel wrote: (from a letter in my collection)

"As my return to England has been delayed, I send you herewith 'The Manstealers' to see if you can get it into the 6 d edition. I am here (Villa des Lilas, St. Pierre-les-Ellbeuf, Normandie, ed.) for some little

time. Please see for me that the book is not lost, as I can't get another copy: out of print."

The letter is stamped by the agency with the date June 27, 1903.

THE MAN-STEALERS — 1900

(1st) English Edition — Hutchinson & Co., London

The / Man-Stealers / an incident in the life / of the Iron Duke by M. / P. Shiel, author of "The / Yellow Danger," "Cold / Steel" etc. . . . / (ornament-leaf design) / London / Hutchinson & Co. / Paternoster Row / 1900

Collation: 8 vo.; 4 $\frac{3}{4}$ " x 7 $\frac{3}{8}$ "; pp. IV + (340) consisting of (frontispiece); title page as above, verso blank, (pp. I-II); contents on pp. III-IV; text pp. (1)-339; p. (340) blank; imprint of Cowan & Co. Limited, Perth on p. 339.

Binding: Purple cloth; white lettering and fleur de lis on spine; front cover has title and author, also period design of two figures in black and white, black box with double line around design; white end papers; all edges cut; portrait of Duke of Wellington facing title page.

Signatures: 2 unsigned leaves; a-x in 8's; y is 2 leaves.

THE MAN-STEALERS — 1900

American Edition — Lippincott, Philadelphia.

The / Man-Stealers / an incident in the life / of the Iron Duke. By M. / P. Shiel, author of "The / Yellow Danger," "Cold / Steel," etc. . . . / (ornamental leaf with purple dot beneath) / Philadelphia / J. B. Lippincott Company / 1900

Collation: 8 vo.; 4-3/5" x 7-1/5"; pp. (IV + 348) as follows: p. (I) title page as above; p. (II) blank; pp. III-IV contents; text pp. (1)-339; p. (340) blank. Lippincott Co. ads pp. (341-347); p. (348) blank.

Binding: Green cloth. Spine is lettered dark green, and has a full-length design. Front cover is lettered in dark green with author's name and the title, and the words "Lippincott's • Series • of • Select • Novels," and has a design in dark green in the center, and is bounded by a double line box also in dark green. White end papers; all edges smooth.

Signatures: (2 pp. unsigned) A-X in 8's; Y is 6 leaves.

(Note: The text seems identical with the Hutchinson (London) Edition setting except for the addition of the purple dot and change of publisher's name on title page, and omission of the imprint of Cowan & Co. Ltd. Perth on p. 339 from the American issue. The bindings of course, and pagination preceding and following text are quite different.)

THE MAN-STEALERS — 1908

English Edition — Hutchinson & Co., London (July, 1908)

"Revised" says the author. Issued as one of Hutchinson's Sixpenny Novels.

The / (ornament of five acorns) / Man-Stealers / An Episode in the Life of the / Iron Duke . . . / . . . By M. P. Shiel, . . . Author of "The Yellow Peril," "The White Wedding," "The Last Miracle" etc. . . . / (ornament of a leaf) / London: Hutchinson & Co. / Paternoster Row (Ornament of three leaves).

Collation: 8 vo.; 5-4/5" x 8½"; pp. (1)-192 as follows: half title, verso carries advertisements of Hutchinson's New 6d Novels (pp. 1-2); title page as above, verso blank (pp. 3-4); text pp. (5)-192; imprint on page 192; (advertisement leaves on gray paper are bound in between pp. 128-129, and 160-161.)

Binding: (White paper wrappers overprinted in red and black.) Front cover bears an illustration by Cyrus Cuncio printed in black. Inside front cover, inside back cover, and back cover bear advertisements. No end papers; all edges cut.

Signatures: 1-(6) in 16's.

(Note: The misprint on the title page, referring obviously to either *The Yellow Danger* or *The Yellow Wave*.)

THE MAN-STEALERS — 1927

English Edition — Hutchinson & Co., London (July, 1927)

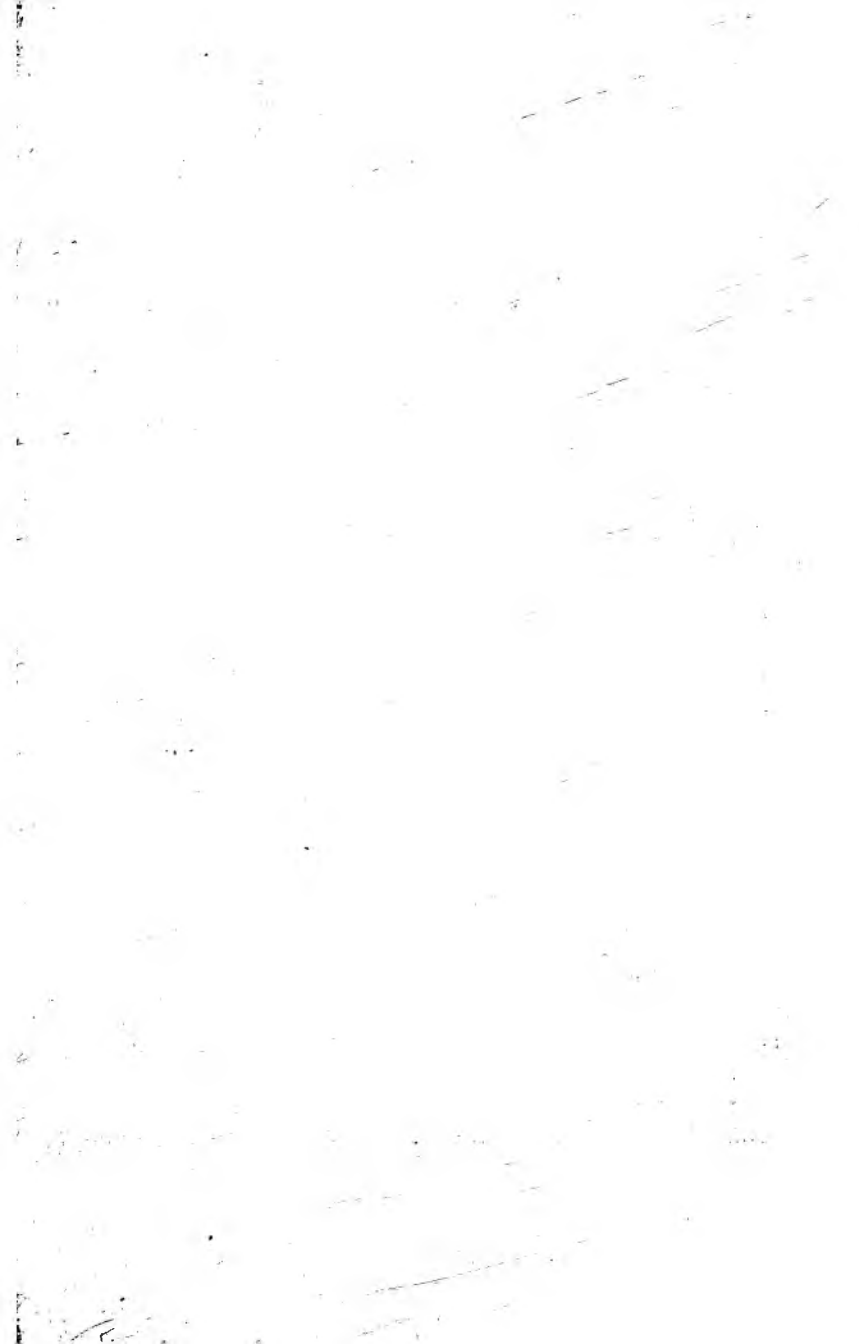
(Revised.) Issued among "Hutchinson's Famous Copyright Novels," @ 6d. Number 137 in the Series.

The Man-Stealers / An Episode in the Life of / The Iron Duke, / by / M. P. Shiel / author of / "The Yellow Peril," "The White Wedding," / "The Last Miracle," etc. / (ornament) / Hutchinson & Co. (Publishers), Ltd. / Paternoster Row. London. E.C.

Collation: 8 vo.; 5-4/5" x 8½"; pp. (1)-96 as follows: advertisements (pp. 1-2); title page as above within a double line border, advertisements on verso (pp. 3-4); text pp. (5)-78, and 80, 82, 84, 86, 88, 90, 92, 94, and 96. (Advertisements occupy pp. (79, 81, 83, 85, 87, 89, 91, 93 and 95). Imprint on page 96.

Binding: White paper wrappers overprinted in red, blue, green yellow and black. Front cover bears an illustration printed in 3 colors. Inside front cover, inside back cover, and back cover carry advertisements. No end papers; all edges cut.

Signatures: (1)-(6) in 8's.



CHAPTER XXI

THE ROPE

THREE months passed, while Hogarth treaded the weary mill of Colmoor life, receiving no tidings from that other world where he had died.

The place of O'Hara by his side in the march was taken by a meek weaver, to whom he hardly spoke. Adroit O'Hara, he divined, was safe, once beyond the moor. As for him, his soul sickened. The coming of Spring brought no throe of gladness. That brain of his grew heavy as lead, 'skilly' not merely modifying the quality of the skin, but entering at last into the texture of the mind. He began to forget the reality of things which he had held to be the foundations of the world.

About this time he was taken with vomitings, his heart retching at Colmoor. His dark skin sallowed; the mobile nostrils of his small bony nose seemed expanded, like a spent steed's; his face was all a glow of eyes.

Whether or not some suspicion of his complicity with O'Hara had occurred to the authorities, he found himself, three months afterwards, transferred to another 'graft': from quarrying, was set to trenching.

Four things are inexhaustible in the earth: the hope of a gambler; the sea; the lip of a lover; and the capacity of Colmoor to be trenched and quarried.

It has been trenched; is being trenched; and will be trenched.

In Hogarth's new gang was—Fred Bates.

Hogarth, for a long time, had not seen Bates, except

XVI

THE ROPE

SOON after this Hogarth was taken with vomitings, his heart retching at Colmoor. His dark cheeks jaundiced; those mobile nostrils of his small bony nose yawned, like an exhausted horse's; his face was all a light of eyes.

Whether or not some suspicion of his complicity with O'Hara had occurred to the authorities, he now found himself transferred to another "graft": from quarrying, was set to trenching.

Four things are inexhaustible in the earth: the hope of a gambler; the sea; the lip of a lover; and the capacity of Colmoor to be trenched and quarried.

And in Hogarth's new gang was—Fred Bates.

One day, Hogarth, intent upon his work, heard a sob, and, glancing, saw that Bates had dropped his spade and buried his face in his hands.

"What, Fred, not giving in?" He went quickly and pressed his palm on Bates' brow, saying: "Patience! Stiffen your back: look how *I* slip into it!"

"Ah, Hogarth, you don't know. I am an innocent man."

"So am I."

"Yes, but *I* was certain in my own mind to be out within, anyway, six months; *you* wasn't. That makes a difference, don't it? That touches the nerve, don't it? Ah!"

"And how did you expect to be out?"

"I had a brother—Bob—in the 9th Lancers in Punjab, and his regiment was ordered home just a week before I was

THE LORD OF THE SEA

This novel has been one of the most often printed, if not the best known of all Shiel's works. It is the story of Richard Hogarth who finds a meteorite full of diamonds, builds huge steel forts with his wealth, places them at the cross-roads of the sea, and then proceeds to claim the oceans for the citizens of his mammoth iron islands. There is a romance woven in, and intrigue by Frankl, a Jew (many of Shiel's important characters are Jews), O'Hara, a scheming priest, and Harris, a malicious cockney, to undermine Hogarth. These curt remarks are quite unfair to this amazing book. It is a masterful adventure, but it looks very bald and usual indeed in a hundred words.

The revision Shiel made between the 1901 and the 1924 Editions is most interesting. He omitted a rather dated introduction, and condensed without mercy. In 1901 he wrote, for example:

"I take it," he said, "that he will pass the moor in a balloon trailing a rope which he expects me to catch hold of. He will probably have some winding machine in the car to draw you up; and, without a doubt, the rope will have a loop to be slipped under your arms the moment you seize it. I tell you there are dangers in the scheme: the fogs on Colmoor are mostly ground-fogs; and it was the fog, you remember, that saved 33. *You* will be lifted to a great height, and will be shot at, perhaps shot seriously or otherwise. Personally, I should risk it gladly, but for the moral reasons which I have given you. Are you for trying it?"

And in 1924, the revision reads:

"I take it," he said, "that he will pass over the moor in a balloon trailing a rope, which will have a loop to be slipped under the arms. I tell you there are dangers in this scheme: you may be shot at. Are you for trying it?"

I do not think it can be said that the longer version drags: it has a great deal of color, and due to the great difference in style gives one a quite different over-all impression than the new edition. Comparative pages of the 1901 and 1924 Editions are reproduced in Figure 9, to show the author's method of revision *in situ*.

In a very early version of "About Myself," appearing in "The Candid Friend" for August 17, 1901, on p. 631 Shiel writes:

My last book, "The Lord of the Sea," reviewed lately in *The Candid Friend*, was written for periodical publication, not "to please myself," or not altogether; but by way of curiosity I will give the sentence of my choice in it (no reader of *The Candid Friend* will be sufficiently simple to think me "conceited," for I am over 25, and, at that age, if one has lived a fast spiritual life, one only pretends to be conceited):

"At intervals during the day the fugitives, opening their now feeble and sleep-infected eyes where they lay in abandoned poses on the lorry, could hear the hoots of the two cattlemen, and the high winds, and the rowdy gait of the crooked-legged kine, and long stoppages for drink or rest by the wayside, and anon (always a VERY favorite word with Shiel ed.) an obstruction, with shouting and fuss, when the jarred bell might drone one musical note with vibrant *timbre*, like an angel's snore."

The quotation is exactly like the text of Richards' first Edition (p. 202) except for the adjective ribbed — "the ribbed lorry." Here, in a final example of Shiel's re-writing is the revised version:

. . . and at intervals during the day, opening their now feeble and sleep-infected eyes, could hear the hoots of the two cattlemen, the sound of winds, the rowdy gait of the crooked-legged oxen, and stoppages for drink and rest, and anon an obstruction, with shouting and fuss.

And there we must leave Hogarth and the sniveling cockney Harris hiding inside of the great prison bell!

THE LORD OF THE SEA — 1901

(1st) English Edition — Grant Richards, London (May, 1901)

The / Lord of the Sea / by M. P. Shiel / London / Grant Richards / 1901

Collation: 8 vo.; 5" x 7-1/16"; pp. VIII + 496 consisting of blank leaf (pp. I-II); half title, list of "Other Books by Mr. Shiel" (*The Yellow Danger, Cold Steel, and Contraband of War*, with Press Remarks) on verso (pp. III-IV); title page as above, quotations from Euripides, The Earl of Rosebery, and Tennyson (14 lines) on verso (pp. V-VI); contents on pp. (VII)-VIII; text pp. (1)-496. Imprint of Billing & Sons, Ltd., Printers, Guildford on p. 496.

Binding: Light tan cloth: spine has dark green (Black?) lettering; front cover has brick red lettering, giving author and title, boxed in brick red line, with design (head) in circle in brick red and dark brown. Letter K in lower right hand corner of cover. White end papers; all edges cut; top edge gilt.

Signatures: 4 leaves unsigned, 1-31 in 8's.

(Note: *Ten Contemporaries* makes no mention of design described above on front cover, and gives height as 7-2/5" where I measure it 7-7/16".)

THE LORD OF THE SEA — 1901

Edition — Grant Richards, London, 1901.

The / Lord of the Sea / by / M. P. Shiel / London / Grant Richards / 1901

Collation: 8 vo., 5" x 7-1/16; pp. (VI) + 496 as follows: half title, verso has advt. featuring *The Yellow Dancer*, (note misspelling) pp. (I-II); title page as above, verso carries three quotations from Euripides, Earl of Roseberry, and Tennyson, and is stabbed-in, pp. (II-IV); Contents wrongly numbered pp. (VII)-VIII, pp. (V-VI); text, pp. (1)-496. Imprint of Billing and Sons, Ltd., Guildford, on p. 496.

Binding: Identical with first issue given above.

Signatures: 3 leaves unsigned; 1-31 in 8's.

Note: Blank leaf ahead of half title is missing from the above issue. The title page is stabbed in, and p. (II) has misspelling of *Danger: Dancer*. The page carrying the contents is wrongly numbered. These are the differences between this and the first issue.

THE LORD OF THE SEA — 1901

American Edition — Frederick A. Stokes Company, New York

The / Lord of the Sea (red) / (line) / A / Romance / (line) / by / M. P. Shiel (red) / Author of / "The Yellow Danger," etc. / (line) / (Design of 9 flowers) / (line) / New York / Frederick A. Stokes Company (red) / Publishers (Title page is boxed in red with inner box design in black.)

Collation: 8 vo.; 4-7/8" x 7-11/32"; pp. VIII + 474 as follows: half title, verso blank pp. (I-II); (frontispiece); title page as above, verso bears copyright 1901 by Frederick A. Stokes Company (pp. III-IV); three quotations of 14 lines from Euripides, The Earl of Roseberry, and Tennyson, verso blank (pp. V-VI). Contents on pp. VII-VIII. Text pp. (1)-474. No imprint found.

Binding: Dark blue cloth. Spine has dark green lettering with sceptre device in silver and gold. Cover has box and title and author in green letters, with crown and anchor design in gold silver and brown in center; white end papers; all edges trimmed; frontispiece opposite title page.

Signatures: 4 leaves unsigned; 1-30 in 8's; 30 is 5 leaves.

(Note: I also have a copy bound in greenish-blue cloth whereon lettering on spine (except for publisher) is in white, as is title on front cover, and sceptre design is omitted from spine. The crown design, box and author's name on front cover are in black. The volumes are identical except on p. (IV) which has been reset. The words "all rights reserved" are found there in this issue, in addition to the 1901 Stokes copyright noted above. I have heard of a paper covered issue by Stokes of this volume but have no verification beyond a hand

written note to that effect on a contemporary advertisement which shows a picture of Shiel in 1901 wearing a bushy black moustache.)

THE LORD OF THE SEA — 1901

American Edition — Longmans, Green & Co., New York

THE LORD OF THE SEA — 1913

English Edition — C. Arthur Pearson, London.
(May, 1913) @ 6d. "Lightly revised" according to Shiel.

THE LORD OF THE SEA — 1924

American Edition — A. A. Knopf, New York. (Revised)

The Lord of the Sea / by M. P. Shiel (blue) / With an Introduction by / Carl Van Vechten / (Grayhound design in blue) / New York Alfred · A · Knopf MCMXXIV (Blue box design around entire page.)

Collation: 8 vo.; 5" x 7 $\frac{3}{8}$ "; pp. (XX + 300) as follows: half title, verso, "Some Borzoi Novels" (lists 10 books Fall, 1924) (pp. I-II); title page as above, verso contains copyright notice 1901, 1924. Pub. Sept. 1924, and imprint of Vail-Ballou Press Inc., Binghamton, N. Y., paper by W. F. Etherington, bound by H. Wolff Estate, New York, manufactured in U.S.A. (pp. III-IV); Introduction: Matthew Phipps Shiel, A prolegomenon pp. V-XVII; p. (XVIII) blank; contents on pp. (XIX and XX); p. (1) is fly title, p. (2) is blank; text pp. 3-299; p. (300) blank.

Binding: Pinkish (orchid) cloth. Spine has lettering in blue. Cover has title only in blue letters with design in blue above and below. White end papers. All edges cut, top edges blue.

Signatures: the gatherings are unsigned. (1-20 in 8's.)

THE LORD OF THE SEA — 1929

English Edition — Victor Gollancz, London. (Revised) (March, 1929)

The Novels of / M. P. Shiel / The / Lord of the / Sea / London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden / 1929

Collation: 8 vo.; 4 $\frac{7}{8}$ " x 7 $\frac{1}{4}$ "; pp. (1)-320 as follows: half title, verso "The Novels of / M. P. Shiel / Now Ready / *The Purple Cloud* / *The Yellow Peril* / *The Lord of the Sea* / *Cold Steel* / In Preparation / *The Weird O' It* / *The Last Miracle* / *The Isle of Lies* / *Unto the Third Generation* / etc. etc." (pp. 1-2); title page as above, verso states *The Lord of the Sea* was first published in 1901, re-issued March 1929, imprint of The Camelot Press Ltd., London and Southampton, on paper by Spalding & Hodge Ltd., bound by The Leighton-Straker Bookbinding Co. Ltd. (Note: no mention of the revision or the 1924 Knopf revision is made.) (pp. 3-4); contents pp. (5)-6; text p (7)-320.

Binding: Black cloth; green lettering on spine; cover blank; white end papers; all edges cut.

Signatures: (A)-U in 8's.

(Note: 105 copies bound in $\frac{1}{2}$ vellum, signed by the author included in this edition.) See description under *Cold Steel*.

THE LORD OF THE SEA — 1929

American Edition — Borzoi Pocket Book, Knopf, New York. (Revised)

The Lord (green) / of the Sea (green) / M. P. Shiel / With an Introduction by / Carl Van Vechten / (dog design) / New York / Alfred · A · Knopf (green) / 1929 (wide design makes full box around title page)

Collation: 8 vo.; $4\frac{3}{8}$ " x $6\frac{3}{4}$ "; pp. (XX + 300) as follows: half title, verso The Borzoi Pocket Books, description of end papers binding and title page, in wide design full box (pp. I-II); title page as above, verso says "Copyright 1901-1924 by A. A. Knopf. Pub. Sept. 1924. New Pocket Book Ed. August 1929. Reservation of rights, Mfgd. USA" (pp. III-IV); Matthew Phipps Shiel — A prolegomenon by Carl Van Vechten pp. V-XVII; p. (XVIII) blank; contents on pp. (XIX) and (XX); fly title p. (1); p. (2) blank; text pp. 3-299; p. (300) has list entitled "The Borzoi Pocket Books."

Binding: Blue cloth; spine has designs and lettering in silver. Cover has design only in silver; end papers have green design; all edges cut; top stained blue.

Signatures: unsigned.

Note: A variant exists identical with the above bound in brown cloth, with dark brown ink used in lettering and designs on spine and front cover. A Borzoi greyhound design is stamped in lower right of back cover, and I now observe that the same design appears on the foregoing edition, but it is blind stamped and almost invisible.

THE PURPLE CLOUD

This is one of the most highly acclaimed of all Shiel's works.¹ It is the history of a rather tart and austere (to say the least) individual named Adam Jeffson.

To start with, Jeffson goes off to the North Pole. The Arctic aspect of the first fifty pages reads very much like some of Dr. Cook's descriptions of his journey, rather vague and generalized. He loses his companions, and makes his way back alone. He comes on a few dead animals, and finally his ship — with everyone dead on board of it. He diagnoses that a cloud of cyanogen has swept the world. As he travels southward, he gradually realizes that the gas came from the South Pacific, and that the races of man fled westward in panic ahead of it before succumbing to its deadly menace.

In unaccountable orgies of fire, he tours the dead world and burns city after city, spends seventeen years building himself a magnificent golden palace, and finally discovers a girl alive in a cellar in Constantinople. His first impulse, feeling himself lord of the world, is to kill and eat her, but at last after much self-torture, and much mean masochistic treatment of the poor creature, he comes to her arms.

One of the critics has asked why, if chance left one person alive (the cold air-eddies at the pole saved Jeffson) it did not leave more. Jeffson combed the mines and all the places one might expect to find a survivor, but found none. He also says the last third of the book falls off in interest, but here I cannot agree. It may fall off in the sense that it ceases to accord with one's expectations who does not know Shiel's magnificent self-less ideas for the individual hero, but it is typical of the author to the end, for odd twists of fate and queer quirks of soul continue to wrench Jeffson till he admits to a fate and to ideas different from the ones the long lonely years had led him to expect.

The 1901 and the 1929 editions differ only in slight revisions, consisting mostly of minor deletions or "compressions" to achieve a tighter style. In 1901, for example, we find: "An ordinary person reading my

¹See *Key Books of British Authors 1600-1922* by Andrew Block, Denis Archer, London, 1933; p. 300. *The Purple Cloud* is there detailed as Shiel's Key Book.

words would undoubtedly imagine that I mean only two ordinary contradictory impulses . . ." And in 1929, he writes: "One, reading this, would think that I mean merely two contradictory impulses . . ." The revisions are interlined in a copy of the original book (see item 26 in the section "Known Manuscripts" beyond) just as in the case of *The Yellow Danger* which I have already mentioned. *The Purple Cloud* is perhaps Shiel's greatest book. At the author's funeral, on a snowbound morning, February 24, 1947, Edward Shanks spoke movingly to the 13 mourners present at the crematorium: "This book was a legend, an apocalypse, out of space, out of time . . ." and he continued, "For the first and last thing to be said about (Shiel) is that he had the character of a poet and a prophet — a prophet, I mean, in the Old Testament manner."¹

THE PURPLE CLOUD — 1901

(1st) English Edition — Chatto & Windus, London. (September, 1901)

The Purple Cloud (in red) / by / M. P. Shiel / author of 'The Yellow Danger' 'Cold Steel' etc. / (ornament) / London / Chatto & Windus (in red) / 1901

Collation: 8 vo.; 4-4/5" x 7-2/5"; pp. (IV + 464), consisting of: half title, list of books by same author on verso (lists seven Shiel novels with press comments), (pp. I-II); title page as above, (Note that title and name of publisher are printed in red), one line of Greek quotation on verso (Sibylline Prophecy), (pp. III-IV); pp. (1) - 463 text; imprint of Spottiswoode & Co. Ltd. on p. 463; p. (464) blank.

Binding: Green cloth, with author's name and title in gilt letters on spine. Front cover uses black lettering for author's name, and white lettering for title. Design of man in black, with purple cloud bounded by white line extending across front cover onto spine; white end papers; top edges gilt, fore edges smooth, lower edges rough; 32 numbered pages of Chatto and Windus advts. bound in at end.

Signatures: B-GG in 8's; (A) is 2 leaves.

THE PURPLE CLOUD — 1901

English Edition — Chatto and Windus, London

Special Edition for sale only in India and the British Colonies.

THE PURPLE CLOUD — 1902

English Edition — Chatto and Windus, London.

September, 1902, a "new edition" at 3/6. I believe this edition carries the date 1901 on title page, and that it is probably the second edition.

¹See page 161

LE NUAGE POURPRE — 1913

French Edition

M. P. Shiel / (double line rule) / Le Nuage / Pourpre / Roman traduit de l' Anglais / par Henry-D. Davray / et Gabriel de Lautrec / (publisher's monogram-ornament) Pierre Lafitte & Cie / Editeurs / 90 Avenue des Champs-Elysees / Paris / (double line rule)

Collation: 8 vo.; 4-7/10" x 7-2/5"; pp. 6 + 320 as follows: blank leaf (pp. 1-2); half title, copyright 1913 notice on verso (pp. 3-4); title page as above, verso blank (pp. 5-6); text pp. (1)-318; Table des Matieres, pp. (319)-320; imprint on p. 320.

Binding: White paper wrappers printed in red and blue (?); top edges unopened, fore and lower edges uncut.

Signatures: (1)-20 in 8's.

LA NUVOLA PORPORA — 1924

Italian Edition

M. P. Shiel / (line) La Nuvola Porpora:: / Romanzo / traduzione di Rocco Lazazzera / (line) / Publisher's monogram ornament / (Royal arms of Italy, ornament) / Cav. Uff. Vincenzo Giannotta, Editore / Libraio di S. M. la Regina Madre / Via Crociferi 15:: / Catania / (line) 1924

Collation: 8 vo.; 6-4/5" x 9-7/10"; pp. 1-120 as follows: half title, verso blank (not counted in pagination); title page as above, copyright notice and imprint on verso, (pp. 1-2); Prefazione by Rocco Lazazzera, dated Dicembre, 1923, (pp. 3-4); text pp. (5)-118; blank leaf (pp. 119-120).

Binding: Gray wrappers printed in red and black; no end papers; top edges unopened, fore and lower edges uncut.

Signatures: None.

THE PURPLE CLOUD — 1929

English Edition — Victor Gollancz, London. (Revised) (March, 1929)

The Novels of / M. P. Shiel / The / Purple Cloud / (1 line Greek quotation) / Sibylline Prophecy. / London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden / 1929

Collation: 8 vo.; 4⁷/₈" x 7¹/₄"; pp. (1)-288 as follows: half title, verso carries list of novels by M. P. Shiel now ready and in preparation, (pp. 1-2); title page as above, verso, notice of first publication in 1901, and imprint of The Camelot Press Ltd. (pp. 3-4); text pp. (5)-288.

Binding: Black cloth; spine has yellow lettering. White end papers; all edges cut.

Signatures: (Ac)-Sc in 8's.

(Note: 105 copies bound in half vellum and signed by author included in this edition. See description of binding under *Cold Steel*.)

THE PURPLE CLOUD — 1930

American Edition — Vanguard Press, New York. (Revised) (March, 1930)

The / Purple Cloud / by / M. P. Shiel / *Autor of How the Old Woman Got Home, / Dr. Krasinski's Secret, etc. /* (Vanguard man and hammer initialled colophon or design) / New York / The Vanguard Press (Triple line border, inner line has design, around title page).

Collation: 8 vo.; 4- $\frac{1}{8}$ " x 7 $\frac{1}{2}$ "; pp. (X) + 294 as follows: half title, verso blank (pp. I-II); title page as above, verso bears 1930 Vanguard Copyright and notice of mfg. in USA by Harris Wolff Estate (pp. III-IV); introduction pp. V-IX; p. (X) blank; fly title p. (1); p. (2) blank; text pp. 3-294.

Binding: Blue cloth; spine has black lettering in decorative boxes; front cover has title only, black lettering; white end papers; top edge trimmed, fore and bottom edges cut.

Signatures: gatherings are not signed.

(Note: The same book exists in a purple binding with gilt lettering on front cover and spine, with top edges stained greenish blue, but there was only one printing of this edition.)

THE PURPLE CLOUD — 1931

English Edition — Victor Gollancz, London, (January, 1931)
Revised © 2/6.

THE PURPLE CLOUD — 1931

Reprinted in *The Holiday Omnibus*, (pp. 171-414) issued by Victor Gollancz, London, 1931.

THE PURPLE CLOUD — 1946

World Publishing Co. Edition—New York and Cleveland. (November, 1946)

The Purple Cloud / by M. P. Shiel / design — (Forum Books) / Cleveland and New York / The World Publishing Company

Collation: 8 vo.; 5 $\frac{1}{2}$ " x 8"; (208) pages as follows: half title, verso blank, pp. (1-2); title page as above, verso bears World Pub. Co. imprint, Forum Books Ed. Nov. 1946, 1930 Vanguard Copyright, pp. (3-4); text p. 5-202; pp. (203-208) blank.

Binding: Dark blue cloth; purple lettering on spine and design of Forum Books on front cover; white end papers; top edge stained purple, fore edges slit but not trimmed, bottom edge trimmed.

Signatures: none.

(Note: Dust jacket bears drawing by Soshensky and biographical note on the author by himself.)

THE WEIRD O' IT

The Weird O' It is the longest Shiel novel — some 725 pages. It is the history of Jack Hay, whose life is a mixture of tragic romance and adventure.

The plot concerns three friends, Hay, Raby, and Pole. By the terms of a will, Grace Stanley must marry Pole or Raby to inherit a fortune, but of course she falls in love with Jack Hay. Gracie's father is murdered, and Hay is suspected. Pole becomes a detective and relentlessly pursues Raby whom he believes to be the guilty party. Raby marries Gracie after tricking Jack Hay into leaving England. Hay's family desert him cruelly in his crisis.

After some years of strenuous adventure in Australia and Africa, Hay returns to England a wealthy man, but he is now imbued with a high vision. He regenerates his spoiled sisters, finds a 'wife,' forgives Raby, succors Pole who was dying of consumption, and institutes a floral fete to bring free flowers daily to benighted slum dwellers.

Pole is intent on bringing Raby to justice, but Hay pleads with him to spare their enemy. By suffering, tribulations, and severe introspection, Hay has achieved great purity of soul. He cannot let Pole hurt Raby, and decides to give himself up to justice for what he now knows is Raby's crime. In a smashing climax, some seven deaths, murders, and fatal accidents crowd the final chapter or two as the various threads of the involved tale are all brought together. Indeed one of the characters laughs himself to death!

Stylistically there is perhaps not a great deal of the ultra-solar Shiel here, but plot-wise the story is magnificent as Hay is transformed by the vagaries of his experiences into an Overman. Raby's suicide by poison, gun, and knife is as gory and horrible and drawn out as Jack Hay's end is sudden and surprising. Hay's immolation is the chief feature of the book, and one watches his sufferings reach into his soul and ennoble it to the point of Christ-like goodness, though he remains tinged with human failings which he still strives to overcome.

There are many vivid scenes in the book: the mysterious death of Dr. Stanley in the tower, Hay's escape from the law, Pole amputating Raby's

finger while disguised as a doctor. And here is a sample of the philosophy which nurtures Hay. He is talking with Stephane, his heavenly 'wife.'

... 'unregenerate man is no more moral and heavenly than the oyster or ape, and *is* in fact an ape-being.'

'Well, isn't that so?'

'But it breaks my heart —! Have not unregenerate people consciences?'

'I don't think that. The fact is unregenerate men have introduced moral ideas and rules, and when unregenerate ones break them, they feel frightened, and call it 'conscience.' I've heard that ancient Greeks were proud of stealing, instead of being ashamed, as modern people are; parents and Government used to murder children as a matter of course, without any remorse; and modern soldiers murder without the least twinge of 'conscience,' because it's the fashion, whereas in a rational society, a man would be far more shocked at the idea of murdering one who has never harmed him than one who had. It's only fashion. There's no more conscience than in apes ...'

In a broad sense the book is somewhat akin to *The Razor's Edge*, but Shiel's writing is so far superior to Maugham's and his concepts of values so much more profound, that such a comparison only serves to show how the novel has already declined from the high peak to which Shiel pushed it.

John Gawsworth has assured me that while Victor Gollancz announced the publication of *The Weird O' It* in 1929, the volume was never actually published, although it is listed in *A Guide to the Best Fiction*.

THE WEIRD O' IT — 1902

(1st) English Edition — Grant Richards, London. (December, 1902)

The Weird O' It / by / M. P. Shiel / author of / 'The Purple Cloud,' 'Shapes in the Fire,' 'Prince Zaleski,' / etc. / (quotation in Latin from Thomas A. Kempis, and Wisdom of Jesus, son of Sirach — 9 lines) / London / Grant Richards / 1902

Collation: 8 vo.; 4-15/16" x 7½"; pp. (2) + VI + 726 as follows: blank leaf (pp. 1-2); half title, verso "by the same author" — lists: *The Yellow Danger*, *Cold Steel*, *Contraband of War*, *The Lord of the Sea*, with comments of critics (pp. I-II); title page as above, verso blank; (pp. III-IV); contents pp. (V)-VI; text pp. (1)-726; imprint of Billing and Sons Ltd. Printers, Guildford, p. 726.

Binding: Brown cloth, gilt lettering on spine. Front cover has light tan lettering and dark brown and light tan design of a head in upper center, author's name and title given; white end papers; all edges cut.

Signature: 4 leaves unsigned; 1-45 in 8's; 46 is 3 leaves.

UNTO THE THIRD GENERATION

This story is compounded of distinct elements of mystery, adventure, and romantic narrative. Briefly, it is the history of Edward Denman, heir to a treasure, of his romance — a most unsatisfactory one — with Lucy 'Hill,' and of the efforts of the ubiquitous Hagen clan to seize Denman's hidden treasure. Barnes, a railroad engineer, is a martyr to the romance, and suffers meekly thru the fabulous antics of his social superiors.

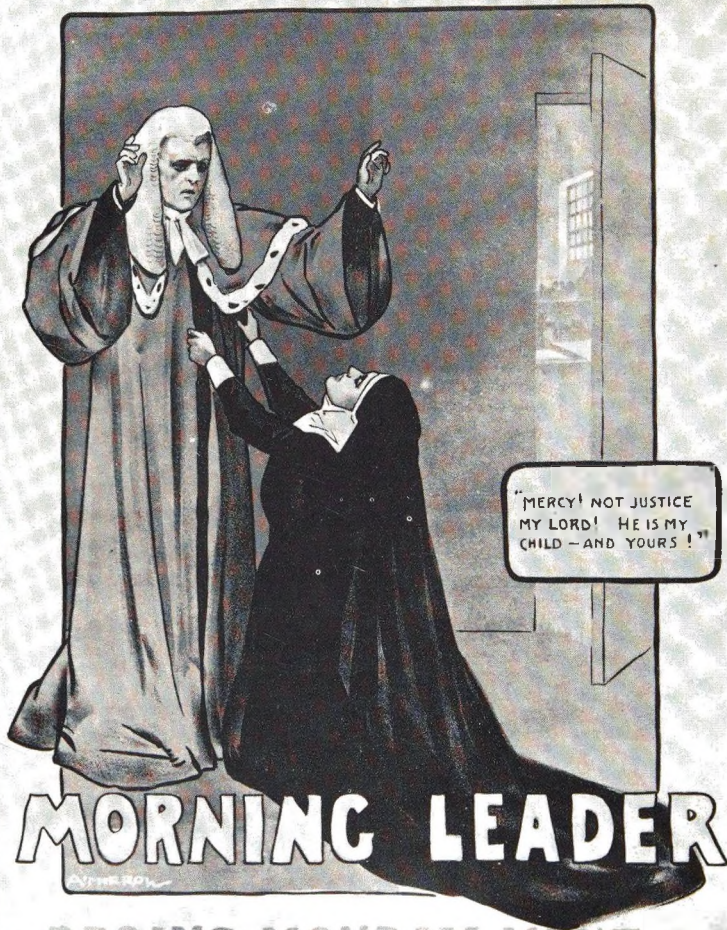
The Denman treasure is walled in a vault with literally countless doors of impregnable construction. It proves impossible to locate the treasure by breaking open the doors, so the Hagens concentrate on finding the hidden code showing the number of the vault which holds the jewels. Their machinations involve marriages of convenience, mayhem, train-wrecks, maimings, and schemings against obstacles galore. Like many of Shiel's novels, the ending is disappointing because it seems so far from according with our natural expectations.

One of the pictures that will linger in your mind is of a sunlit English street with the long shadows descending, and of an unfortunate victim who punctually on appointment stands in front of a given door only to be shot from mechanical ambush by a concealed gun set off by the sun's rays brought to focus at the given time. Nor will you easily forget Shiel's masterful descriptions of the splendors of the Hagen establishment, nor the contrasting sufferings of wild little Skin-the-goat. The chief marring note in the book is the annoying asceticism of Lucy who is utterly unable to snatch her happiness when she finds it. She is so strict and cruel and exacting with herself that her misery eclipses the importance of the treasure, and brings the story to a glum end, romantically speaking. I believe I am safe in observing that many of Shiel's romantic episodes are nearly choked out of existence by the super-frustrations of his characters, as is the case with Lucy.

That not all of the translations of Shiel's novels are listed here is painfully evident from the following letter pasted in my copy of this book:

UNTO THE THIRD GENERATION

By M. P. SHIEL
(P. M. A. 1911)



MORNING LEADER

BEGINS MONDAY NEXT

Shiel Poster by Albert Morrow

Elmdale
Chepstow
March 8th '06.

Dear Monsieur Davray,

A gentleman who is translating my book "*Unto the Third Generation*" into Spanish, and who is really a Frenchman, writes to ask me if he may translate the same book into French for a Toulouse paper with which he is connected. I have written to him to say that I could not at present give him permission to do this, since I had promised you that you should have the right to translate me into French; but I said that I should write and ask you whether you did not mind his translating this particular one of my books into French, and now do so. So what do you say? With kind regards,

Yours very truly,
M. P. Shiel.

UNTO THE THIRD GENERATION — 1903

(1st) English Edition, Chatto & Windus, London. (September, 1903)

Unto the (in red) / Third Generation (in red) / by / M. P. Shiel / author of "The Purple Cloud," "The Lord of the Sea," etc. / (ornament — ship and flowers) / London / Chatto & Windus (in red) / 1903

Collation: 8 vo.; 4¾" x 7¾"; pp. (VIII + 360) as follows: advertisement — "By the same author" — *The Purple Cloud* — full page of press comments, verso blank (pp. I-II); half title, verso blank (pp. III-IV); title page as above, verso blank (pp. V-VI); poem, "The Cat" on p. VII; verso blank (p. VIII); text pp. (1)-357; pp. (358-360) blank.

Binding: Red cloth; gilt lettering on spine. Front cover has author's name and title in gold lettering and also flower design in green and blue initialled J. G. White end papers; top edge gilt; all edges cut. Chatto & Windus's "An Alphabetical Catalogue" of 32 numbered pages bound in at end.

Signatures: 4 leaves unsigned; 1-22 in 8's; 23 is 4 leaves.

UNTO THE THIRD GENERATION — 1903

English Edition, Chatto & Windus, London, (1903 ?)

Unto the / Third Generation / by / M. P. Shiel / author of "The Purple Cloud," "The Lord of the Sea" Etc. / (circular ornament of leaf and flower design) / London / Chatto & Windus

Collation: 8 vo.; 4¾" x 7¾"; pp. (VIII + 360) as follows: advertisement — "By the same author" — *The Purple Cloud* — full page of press comments, verso blank (pp. I-II); half title, verso blank (pp. III-IV); title

page as above, verso blank (pp. V-VI); poem, "The Cat" on p. VII; verso blank (p. VIII); text pp. (1)-357; pp. (358-360) blank.

Binding: Brown cloth; gilt lettering on spine identical with the first edition except for the blocking of the words "Chatto & Windus" on this edition which is in smaller type. Front cover has blind stamped lettering, title only. White end papers. All edges cut. "Alphabetical Catalogue of Books" of 32 numbered pages bound in at end.

Signatures: 4 leaves unsigned; 1-22 in 8's; 23 is 4 leaves.

Note: This edition differs from the first so distinctly that I feel it can be safely classed as a "new and cheaper edition." The apparent re-issue is not dated, and the undated catalog bound in at the end is different from that in the first edition, which bears the date of May, 1903.

THE EVIL THAT MEN DO

The Evil that Men Do is the story of a great impersonation. Two pregnant mothers on shipboard are frightened by the captain who goes mad. They bear children which are the madman's image. One child James Drayton, becomes a rascal, a rake, a financier; the other Robert Hartwell, workman, philosopher, Overman, is not materially so successful. Fate finds Hartwell at an accident in which Drayton is killed. He changes places with the dead man, and successfully impersonates him. Drayton was in a lot of serious scrapes, and Hartwell is put to it to straighten them all up. He starts out ruthlessly to eradicate his 'enemies,' ends up repentent, by forgiving them. Hartwell, as Drayton, is nearly done in by Drayton's brother Oswald — the villain who always detested his more successful brother. The romance which runs thru the book ends happily, and a 'murder' Oswald has held over 'Drayton's' head loses its threat upon 'Drayton's' apparent suicide, and the reappearance of Hartwell. The characters in this book are a lot more human than many of Shiel's others. Here I do not think you will find the people drawn on the unreal level of poetic truth, as one critic has charged.

Stylistically the book does not have over-much of the pulsing, racing Shiel in it. It is good Shiel, but Shiel restrained, held in leash. The deeply-colored scene of Hartwell's illness in Italy, or the heroic episode where he attempts the rescue of his 'wife' from the well are literary masterpieces which go to prove how much Shiel can vary his treatment, and yet remain great. Hartwell, like Jack Hay in *The Weird O' It*, is a sensitive man struggling to adapt himself to the cruel realities of the world, to reconcile an 'immature mind' to mature situations. In examining the 'moral' aspect of Hartwell's impersonation, Shiel says, "the word 'imposter' in his mind was a less contemptuous word than the word 'dervish' or 'bishop'." Both Hay and Hartwell are finally worked around to become living, ennobled embodiments of Shiel's Overmen, but the stress, strain, and tribulations of their heroic fulfillment are overwhelming in physical severity, if not in psychological readjustments. The immolations of Hay and Hartwell are heart-rending indeed, but here and there Shiel does let a little bit of happiness into their lives. For all his severe handling of his characters, the pace of the story never slackens;

while the author withholds no secrets, yet you dare not put the book down.

The Gordon Holmes novel *No Other Way* also utilizes the same idea as *The Evil that Men Do*, in that the hero finds himself at the scene of an auto accident in which a rather shoddy character is killed, and he, the hero, is only slightly injured, and quickly decides to seize the opportunity of stepping into the dead man's shoes. Beyond this general idea, the similarity ceases: the Holmes story is a good book to read on a train, *The Evil that Men Do* is one of the world's great if still undiscovered romantic mysteries.

THE EVIL THAT MEN DO — 1904

(1st) English Edition — Ward, Lock & Co. Ltd., London. (September, 1904)

The Evil / That Men Do. / by / M. P. Shiel. / author of / "The Yellow Danger," "The Purple Cloud," / "Cold Steel," etc., etc. / "The evil that men do lives after them." — Shakespeare. / "Be not overcome of evil, *but overcome evil with good*," St. Paul. / Illustrations by Harold Piffard / London: / Ward, Lock & Co., Limited. / 1904.

Collation: 8 vo.; $4\frac{7}{8}$ " x $7\frac{1}{2}$ "; pp. (1-368) as follows: half title, verso blank (pp. 1-2); (frontispiece and tissue); title page as above, verso blank (pp. 3-4); contents (pp. 5-6); text pp. 7-367; p. (368) blank; imprint on p. 367 of Ward, Lock & Co. Ltd. London, New York, & Melbourne.

Binding: Black cloth; gilt lettering on spine; front cover and spine have arabesque design in orange and green. Front cover has author's name and title in gold lettering. White end papers; all edges cut; illustrations facing title page (frontispiece) and facing pp. 80, 154 and 232.

Signatures: (A)-Z in 8's.

2nd Issue — Ward, Lock & Co. Ltd., London

The second issue is textually identical with the first, so I am not collating it in detail here. The binding is red cloth. Front cover and spine are lettered in gold with author's name and title in gold box in both places. Both spine and cover have a blind stamped design. The blocking of the lettering is also totally different from the first edition. Externally the two editions are as dissimilar as they are similar inside.

THE LOST VIOL

This is at once a romance and a mystery story. Like so many of Shiel's adventures, if I reveal the final denouement, it would spoil the whole book. Shiel uses the word 'maid' to describe one of the main characters, "the quaint maid," "the little maid," etc., and because of the present connotation of the word it somehow leavens and dates the whole atmosphere of the tale. There is a great deal of chasing hither and yon, a spiteful hunchback, a natural daughter of a baronet, a wedding, and a critical lost will hidden in Hannah's viol. The will turns up at last, for malicious spite will out. Kathleen, the scheming, thwarted hunchback, who loved Chris Wilson is a poisonous plotter, and very nearly permanently diverts the course of Hannah's and Chris's love with her violent jealous schemings. The sea constantly gnawing at the shore of the English Island furnishes background music for the book.

The differences between the 1905 American and 1908 English editions are very slight — just a word changed here and there. In 1905 on page 1, a ghost "gallops"; in 1908 it "galloped"; on page 5 a driver "saw," and later a driver "sat"; on page 7 of the 1905 edition Dr. Williams sniffs "three dried apples," in the 1908 edition, he sniffs only two! Otherwise the texts are identical. Such details, however, are probably not of general interest, though in the light of Shiel's definition of writing, a later scholar may find fruit here for some interesting research.

THE LOST VIOL — 1905

The Lost Viol (in red) / By M. P. Shiel / (publisher's device inside black and red box) / Edward J. Clode / Publisher, New York / 1905 (Title page is bounded by double red line and single ornate black line)

Collation: 8 vo.; 5" x 7½"; 314 pp. (VI + 314) consisting of: half title, verso blank (pp. I-II); title page as above; copyright date (1905) and imprint of Plimpton Press, Norwood, Mass. on verso (pp. III-IV); quotation (5 lines) verso blank (pp. V-VI); pp. 1-309 text; p. (310) blank; 2 blank leaves, the second pasted to cover in place of end paper (pp. 311-314).

Binding: Red cloth; gilt lettering on spine consisting of author's name,

title, and the word "Clode" only. Lettering on front cover in gold enclosed in gilt and light green design; white end paper (front only); all edges cut. Signatures: none (A-V in 8's).

(Note: This volume is very similar to the second issue, q.v.)

THE LOST VIOL — 1905

Variant — Second Issue — Edward J. Clode, New York

The Lost Viol (in red) / by M. P. Shiel / (publishers device in black and red box) / Edward J. Clode / Publisher, New York / 1905 (Title page is bounded by box consisting of two red lines, and an internal black line formed by leaf design.)

Collation: 8 vo.; $5\frac{1}{8}$ " x $7\frac{3}{8}$ "; pp. (VI + 314) as follows: half title, verso blank (pp. I-III); title page as above, verso has copyright notice 1905 Edward J. Clode and imprint of The Plimpton Press, Norwood, Mass. U.S.A. (pp. III-IV); quotation of 5 lines, with no source given, verso blank (pp. V-VI); text pp. 1-309; p. (310) blank; pp. (311-314) are unusual, consisting of one blank leaf pp. (311-312) with pp. (313-314) pasted to back cover in place of end paper.

Binding: Red cloth; gilt lettering and design on spine. (See note below.) Gilt lettering on front gives author's name and title, and is enclosed in gilt and dark green design. Cream end papers in front only; top and fore edges cut; bottom edges rough.

Signatures: none (A-U in 8's).

(Note: This issue differs from the first as follows:

- (a) 1st is $\frac{1}{8}$ " smaller in both sheet size and binding.
- (b) 1st has white end papers in front.
- (c) 1st has only publisher's name "Clode" at base of spine instead of "ornament E. J. ornament / Clode" like this issue. The ornaments referred to consist of small single gold leaves. The blocking of the word Clode on the 1st issue differs from that used in the second.
- (d) 1st has a lighter green used in design on front cover.
- (e) All edges of the first issue are trimmed. Top and fore edges of second are trimmed, while the bottom edge is rough.)

A variant of the second issue is found with light green used in cover design, a lighter red cloth used in binding, and pp. (310-314) blank; with white end papers front and back, and top and fore edges smooth, bottom edges rough.

THE LOST VIOL — 1908

English Edition — Ward, Lock & Co., London. (October, 1908)

The Lost Viol / By / M. P. Shiel / London / Ward, Lock & Co Limited / 1908

¹Ten Contemporaries gives size as $7\frac{1}{2}$ " x 5" — should be 5" x $7\frac{1}{2}$ ".

Collation: 8 vo.; 5" x 7-7/16"; pp. (1-318) as follows: By the same author "*The Evil that Men Do*" and "*The Yellow Wave*" with contemporary comments, verso blank (not included in pagination); half title, verso blank (pp. 1-2); (frontispiece, tissue); title page as above, verso five lines of quotation with no source given (pp. 3-4); contents on pp. 5-6; text pp. 7-317; p. (318) blank.

Binding: Black cloth; spine has gilt lettering with design in green and red. Front cover has scroll or arabesque design in green and red, with author's name and title in gilt lettering; white end papers; all edges cut. Observe that 1 page of advts. is included ahead of title page and not included in pagination; also 16 pages of Ward, Lock & Company's Popular Fiction (Catalogue) bound in at end, with pages numbered. Frontispiece opposite title page by Howard Somerville. Imprint of Butler and Tanner on p. 317.

Signatures: (A)-T in 8's; U is 7 leaves.

(Note: A few copies exist in a Ward Lock Binding dated 1905. The chief difference between the 1905 and 1908 Ward Lock edition is in the absence of Howard Somerville's Frontispiece from the 1905 edition. The British Museum possesses a 1905 Ward Lock copy dated September 2, 1905 but I have never seen one.)

This book was the subject of a law action, and the 1905 English Edition appearing after the American Edition in 1905 was produced merely for establishing copyright and was never offered for sale as was the 1908 Ward Lock Edition. The 1905 American Edition was the first edition, and the book was not offered for sale in England till the 1908 Ward Lock Edition appeared. The genuine first American issue with only the word "Clode" at the base of the spine is also a comparative rarity.)

THE YELLOW WAVE

It has been commented that this is a novel written without adjectives.¹ It is true that the style is most unusual for Shiel, but it is quite energetic and straightforward, like this:

By two PM we were ambushed in a wood on a steep hillside, covered with rocks and bush; Kansura then sent two young soldiers to scout over the mountains on foot, and twenty minutes afterwards I saw them dropping down the opposite cliffs from point to point like monkeys, so that I wondered how they did not break their necks. (p. 103)

The story starts off very bluntly. You soon realize that Japan and Russia are at war, and that a plot is afoot to involve the other nations who have progressed beyond war to civilization. (? 1947) A Japanese, Baron M_____,² is the leader of the East, while a Russian, Prince Devilroff, is a prominent figure in the West. The Japs send a peace party to Russia, There Baron M_____'s son, Yoshhio, meets and marries Nadine, Devilroff's daughter. The Baron returns to the East, and is piqued at his esthetic son who would prefer Nadine to war. He puts the poetic young man in the Army. Nadine crosses Russia, passes through the army lines and gets to Japan seeking Yoshio. Finally, after many adventures, the lovers meet between the opposing armies, and in a spectacular battle scene meet their death under a bombardment in no-man's land.

The opposing armies are so moved by the unhappy fate of the young

¹In connection with adjectives Shiel wrote to Malcolm Ferguson a propos of a typescript of Ferguson's story "The Polar Vortex" (Weird Tales, September, 1946) in a letter dated August 29, 1945, "So many thanks for yours, and especially for POLAR VORTEX, which I read with no little interest though with some resentment at the bad typing, which is illegible as scribble; and some of the sentences are not very lucid—if you curse me now for saying it, you will bless me in ten years' time. This is what you need to concentrate on — clearness of meaning — lucidity; and cut out the adjectives: the adjective is the enemy of the noun, though it agrees with it in number and gender.' (Voltaire) But this said, I have nothing but admiration for the thing — its achievement in tone and mood."

²It is interesting to note that Shiel never mentions the Baron's name, using a dash, until suddenly on page 278 he gives it, just once — Murino — and then continues to use the dash!



M. P. Shiel (from a drawing by Neil Austin)

couple that they start to fraternize; Devilroff and Baron M_____ make up, the war ends, and the whole world is put into a better, less selfish state of mind because of the tragedy of the young lovers' martyrdom.

The book is breathlessly paced up to the end. Yoshio and Nadine die and peace follows in almost blinding succession. The brilliance of the death scene possibly serves to make the quick peace believable, but even Shiel's masterful handling cannot quite outweigh the grim logic of reality, and the book therefore seems to have a dream-like quality at the last.

THE YELLOW WAVE — 1905

(1st) English Edition — Ward, Lock & Co. Ltd. London. (June, 1905)

The / Yellow Wave / By / M. P. Sheil / Author of "The Yellow Peril," "The Evil that Men Do" / "Lord of the Sea," "Cold Steel" etc etc / Illustrations by Henry Austin / London / Ward Lock & Co Limited / 1905

Collation: 8 vo.; 5" x 7½"; pp. (1-320) as follows: half title, verso blank (pp. 1-2); (frontispiece); title page as above, verso blank (pp. 3-4); contents pp. 5-6; text pp. 7-317; p. (318) blank; advts. works of Oppenheim pp. (319-320).

Binding: Bright yellow cloth, green lettering on front cover giving author's name and title. Arabesque design in red and black on front cover and spine. Author's name, title and publisher in green letters on spine. White end papers; all edges cut; illustrations facing title page and pp. 40 and 272. Imprint of Butler & Tanner on p. 317.

Signatures: (A)-U in 8's.

(Note: The misspelling of the author's name Sheil, occurs only in first issue, corrected in later issues. Note also that on the title page Shiel is given as the author of *The Yellow Peril*, obviously a misprint for his *Yellow Danger* of 1898. *The Yellow Peril* issued by Gollancz in 1929 was the new title given *The Dragon* of 1913 when reissued by Gollancz.)

THE YELLOW WAVE — 1906

Canadian Edition — Thomas Langton, Toronto, 1906.

The / Yellow Wave / By / M. P. Sheil / Author of "The Yellow Peril," "The Evil That Men Do," / "The Purple Cloud," "Cold Steel," / etc., etc. / Illustrations by Henry Austin / Toronto / Thomas Langton / 1906

Collation: 8 vo.; 4⅞" x 7⅞"; pp. (1-318) as follows: half title, verso blank (pp. 1-2); (frontispiece); title page as above, verso blank (pp. 3-4); contents pp. 5-6; text pp. 7-317; p. (318) blank. Imprint of Butler & Tanner is found of p. 317.

Binding: Blue cloth, gold lettering on spine and on front cover. Note

particularly that on both spine and front cover, as on the title page, the author's name is spelled Sheil. Cover has title surrounded in triple line gilt box. White end papers; all edges cut; illustrations facing title page and pp. 40 and 272.

Signatures: (A)-U in 8's.

(Note: The title page of this edition has been completely reset but retains the errors noted in the English Edition. The sheets were imported for the imprint of Butler & Tanner, The Selwood Printing Works, Frome, and London is found on page 317 of this edition as well as the English Edition. The book is here trimmed about $\frac{1}{8}$ " smaller than the earlier edition, and of course contrasts markedly in the binding.)

THE LAST MIRACLE

Aubrey Langler and his sister Emily find a wren with a message tied on its foot — a cryptic plea for help from a Father Max Dees mysteriously imprisoned in distant Styria. By a typical Shiel super-coincidence, Baron Gregor Kolar, in whose castle Dees is held, comes to rural England to work the downfall of the church. He soon lines up the ambitious local pastor, Dr. Burton, in his unholy cause. A caretaker disappears from Langler's place. Soon thereafter the "vision" of a crucifixion appears in Burton's church — the real thing it appears to be, with all the dearly loved gore so venerated by the religionists, but with a startling semblance of the missing caretaker! Before long mysterious disappearances of other people occur, and crucifixions are unaccountably reflected in despairing churches across the world, and the bewildered organization is thrown into a panic at the flood of apparently authentic miracles. The Baron is quite a scientist, but the author never reveals in detail how the visions were accomplished. For a writer with Shiel's fondness for intricate mechanical processes, the omission is a startling one.

Langler, a mass of inertia if ever one existed, and like so many of Shiel's characters, bound by an unusually acute affection for his sister, belatedly starts out to Styria to liberate Max Dees. Kolar strikes at him thru Emily, but still he nearly succeeds in freeing the prisoner whom he hopes to ally against Kolar.

In the end, Langler faces Kolar in a deadly duel: the Baron offers the choice of two pills, himself to take the second. One of the pills is poison, the other not. Langler dies, and before the author straightens out the poor muddled world, the book suddenly ends. Even an Appendix does not conclude the tale the way one feels it should be wound up, for after all the Baron and Langler were mere symbols of a world-wide struggle, and the fate of the principles was not necessarily the fate of the popular movement each espoused, though in many of Shiel's books he permits the tragedy or the glory of the chief proponent to symbolize the fate of the popular movement each represented. I must repeat that my chief impression of this wonderful book is one of dull shock at the sudden termination of the series of rousing events. One always wants to know much more about Shiel's

religion of the Overman than he reveals. As a result many of his books leave his disciples with a kind of hidden hunger. Shiel's religion obviously was intended to replace out-moded Christianity.

It is apparent that even before 1906 Shiel had already formulated his new religion of science and reason, for he is not like the modern communist who does not think sanely of the hard only slowly attainable human realities which lie beyond the relatively easy destruction of the existing order. However he apparently never planned a sequel to *The Last Miracle*, but contented himself with revealing the often disturbing TRUTH piecemeal here and there in his succeeding works. Possibly his last book *Jesus*, if the manuscript is ever found in its entirety, may contain a formal presentation of the new counterparts of the old ideas whose destruction he recounts here.

In "On Reading," he refers to an excellent system of achieving a new consciousness through breathing exercises, as also being outlined in the Appendix to *The Last Miracle*, but I fail to find the exercises there given anywhere near as explicit as those on page 70 of the essay referred to which precedes *This Knot of Life*. Shiel is even more specific about his theory of breathing in an article entitled "How to be Happy" which appeared in an ephemeral London magazine, *The Plain Dealer*, September, 1933, pp. 28-29.

THE LAST MIRACLE — 1906

(1st) English Edition — T. Werner Laurie, London. (January 7, 1907)

The (in green) / Last Miracle (in green) / By M. P. Shiel / Author of "The Yellow Danger," "The Lord of the Sea," / "The Evil that Men do," "The Yellow Wave," etc. / London / T. Werner Laurie (in green) / Clifford's Inn / 1906 (All in 4 section single green line box.)

Collation: 8 vo.; 4 $\frac{7}{8}$ " x 7 $\frac{1}{4}$ ";¹ pp. (VI) + 320 as follows: half title with Laurie colophon (doorway) in green in lower right side of page, verso list of Important New Novels issued by Laurie (six books) (pp. I-II); title page as above, verso blank (pp. III-IV); quotation or motto of 2 lines, verso blank (pp. V-VI); pp. (1)-320 text; imprint of The Riverside Press Limited, Edinburgh on p. 320.

Binding: Black cloth; spine has orange lettering and design in orange, black, white and green of cross and landscape. Cover has author's name and title in orange lettering and design of cross and castle in white, orange, green and black.² Publisher's design or monogram in orange on back of cover; white end papers; all edges cut.

Signature: 3 leaves unsigned, A-V in 8's.

¹Note: *Ten Contemporaries* gives size as 4 $\frac{1}{4}$ " x 7 $\frac{1}{4}$ ". I measure it a generous 4 $\frac{7}{8}$ " x 7 $\frac{1}{4}$ ".

²Note: *Ten Contemporaries* omits mention of green in cover and spine design.

THE LAST MIRACLE — 1906

Colonial Edition — T. Werner Laurie, 1906.

The words "Colonial Edition" are stamped in brown on the cover and spine of this issue.

THE LAST MIRACLE — 1929

Revised English Edition — Victor Gollancz, London. (October, 1929)

The Novels of / M. P. Shiel / The Last Miracle / "My domain how lordly large, sublime! / Time's my domain; my seed-field's time." / London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden /1929

Collation: 8 vo.; 4 $\frac{7}{8}$ " x 7-3/16"; pp. (1)-288 as follows: half title (p. 1); verso carries list of 4 Shiel novels with comments, (p. 2); title page as above (p. 3); verso carries notice of original date of issue in 1906, and re-issue date October 1929, also imprint of Camelot Press, Spalding & Hodge paper, and Leighton-Straker Bookbinding Co. (p. 4); text pp. 5-288.

Binding: Black cloth; yellow lettering on spine; all edges trimmed; white end papers.

Signatures: (Am)-Sm in 8's.

(Note: No signed limited editions issued. The text is only slightly revised, except for the first chapter and the Appendix where the changes are more marked. The revision is somewhat shortened. A "remainder" issue exists bound in red paper boards, but I have never seen a copy. It is identical with the above, I believe, and is lettered in black on the spine.

THE WHITE WEDDING

This is the very straight-forward story of the long-suffering game-keeper Shan O'Shannon and his 'white' bride. A dowager mother has two adopted daughters. One, named Rosie, falls in love with her son, Arthur, and the other daughter, Anne, together with the mother conspire to prevent the union. Shan, the gamekeeper, is a martyr to the cause of saving the younger sister for Arthur who gets pretty well shot up in the Boer war, and finally comes home to claim his own. Shan has been forced to marry Rosie, but resists intimacy with her for Arthur's sake. Arthur doesn't deserve it. He is a cad. To learn his fate, you must read the book, which has more conversation, and more natural conversation than is usual for Shiel.

The alert reader will at once spot the simile of the inflamed womb. Here it is in context:

Out there with many eyes, the heavens kept wake and saw a storm of wind whooping within a vault of sky all dizened with stars, for the half-moon had passed away, leaving the west as inflamed as a womb with after-heat where for long her warmth had bloomed, and born in the east so far was no daub of dawn; so here he breathed easier than in that atmosphere of fog that he had been undergoing for three hours in the house, an inferno of vapours working foully without vent, like confined fire damps, and smokes which smoulder hotly within the holds of cotton ships. (pp. 170, 171)

THE WHITE WEDDING — 1908

(1st) English Edition — T. Werner Laurie, London. (January, 1908)

The White (in blue) / Wedding (in blue) / By M. P. Shiel / (Author of "The Last Miracle," etc.) / (4 lines of quotation in Greek) / London / T. Werner Laurie (in blue) / Clifford's Inn / E C (Title page is enclosed in single blue line border and 2 panel lines in blue. Not dated.)

Collation: 8 vo.; 4-15/16" x 7-5/16"; pp. (VI + 348) as follows: half title, verso has list of 19 new novels in box (pp. I-II); title page as above, verso blank (pp. III-IV); contents, verso blank (pp. V-VI); text

pp. (1)-346; imprint of Letchworth: At the Arden Press on p. (347); p. (348) blank.

Binding: Yellow cloth; black lettering and design on back spine where Shiel is named as "Author of The Last Miracle." Publisher's imprint on spine is in decorative italics. Front cover has black lettering and publisher's device. White end papers; all edges cut.

Signatures: 3 unsigned leaves; 1-21 in 8's; 22 is 6 leaves.

THE WHITE WEDDING — 1908

2nd Issue — T. Werner Laurie, London.

A later issue exists bound in light green cloth, with black lettering on spine and front cover, and is otherwise identical with the first issue, according to a note in *Ten Contemporaries*.

THE WHITE WEDDING — 1909

English Edition — C. Arthur Pearson, London, (May, 1909)

"Not Revised", according to Shiel. Issued as a Pearson Six-penny Novel @ 6d, and collated as follows:

The / White Wedding / by / M. P. Shiel / Author of / "The Yellow Danger", "The Last Miracle" / etc., etc. / (Seven lines of extracts from reviews in Aberdeen Journal and Standard, all within single line box) / London / C. Arthur Pearson, Ltd / Henrietta Street

Collation: 8 vo.; 5-2/5" x 8-2/5"; pp. (12) plus (1)-128 as follows: advertisements (pp. 1-4); half title bearing an advertisement, and advertisements on verso (pp. 5-6); title page as above, advertisements on verso (pp. 7-8); publisher's note with advertisement, and advertisements on verso (pp. 9-10); contents with advertisements, and advertisements on verso (pp. 11-12); text pages (1)-120. Imprint on p. 120. Advertisements (pp. 121-128)

Binding: White paper wrappers overprinted in red, black and yellow. Front cover bears illustration printed in three colors. Inside front cover, inside back cover, and back cover bear advertisements; no end papers; all edges cut.

Signatures: 1-4 in 16's.

(Note: the advertisement on p (128) lists as number "99. The Yellow Danger M. P. Shiel".)

THE ISLE OF LIES

In this magnificent story, a Doctor Lepsius finds an unusual stone, but he cannot decipher the ancient writing on it. He desires to sire a son who will be able to read his mysterious piece of basalt because of his perfect knowledge. Indeed the boy never learns the word 'forget'. The biological part of the experiment goes well, till his son sees a yachting party which lands on their lonely island — with ladies. The lad abandons the strict monastic life of a scholar to pursue a governess, Jeanne Auvache, the first woman he has ever seen. In the world of men, young Lepsius' naivete, his climb to power, his fall, is an adventure defying summation. Here is an example of the style:

Right through the howling hell of the house from east to west he now had to hie: and fleet were his feet, and alight his eye. Twice only he stopped a moment, once when in pelting up a stair he met flying down in a nightgown a girl whom with lowered head he felled by butting her, knowing that if she descended she would be butchered; and a second time he stopped in a corridor to take a vial and handkerchief which as 'Monsieur Brisson' he had placed there behind a painting. (Page 203)

We can only ask how anyone as perceptive as young Lepsius could ignore the enmity of poor piqued Jeanne Auvache whom he soon jilts for a fairer flower. When committed to his gamble for power, a single murder to remove this jaded menace once and for all would have been more worthy of him than his patience with her, or his disdain of her hatred. Lepsius is chastened in the end, and returns to his father's island with a bride who forgives his vast conceit — for he has been blinded by a vial of acid thrown by the embittered Jeanne.

THE ISLE OF LIES — 1909

(1st) English Edition — T. Werner Laurie, London. (January, 1909)

The Isle of / Lies / By / M. P. Shiel / Author of / "The White Wedding" / "The Last Miracle" / (ornament) / "The sounding again

of the / mountains."— Ezekiel. / Published at Clifford's Inn, London / By T. Werner Laurie (Title page is enclosed in double orange line border with orange panelling. Not dated.)

Collation: 8 vo.; 4 $\frac{7}{8}$ " x 7.5/16"; pp. (VI) + 250 as follows: half title and Laurie colophon, verso list of 13 New Novels in box (pp. I-II); title page as above, verso blank (pp. III-IV); contents, verso blank (pp. V-VI); text pp. 1-250; imprint of Walter Watts & Co. Ltd., Printers, Leicester p. 250.

Binding: Light green cloth; spine has black lettering with design, and there also, Shiel is given as author of *The White Wedding*. Publisher's Imprint is in decorative italics. Front cover has author's name and title in black lettering, with publisher's initials or device. White end papers; all edges cut.

Signatures: (A)-Q in 8's.

THE ISLE OF LIES — 1909

2nd Issue — T. Werner Laurie, London.

The later issue is bound in light brown cloth, with black lettering on spine and front cover. The publisher's imprint on the spine is printed in block capitals in place of the decorative italics used in the first issue (and also in both issues of *The White Wedding* uniformly bound in the preceding year). A decorative design at the base of the spine is also omitted in the second issue which is otherwise identical with the first, collated above.

THE ISLE OF LIES — 1911

English Edition — Amalgamated Press, London, (May, 1911).

A Daily Mail's Sixpenny Novel @ 6d. "Not Revised" according to Shiel. Number 116 in the Series.

THIS KNOT OF LIFE

The first part of *This Knot of Life* constitutes Shiel's tremendous and involved philosophical treatise "On Reading," wherein he discourses on 'pen talking' as opposed to real writing. The footnotes are extended, and some concentration is required to follow them clear through and then to jump back to the main argument. He says that there is nothing new or 'novel' any more about the average out-pouring of hordes of writers — pen talkers all, and continues: "My object has been to heave the novel just a league or so nearer the sunset from the low Daudet-Besant level where I met it — the modern novel with its lack of intellectuality, of philosophic intent, its cackle and chaos of cacophony . . ."

Shiel's philosophy is here too: "Revel then in today. . . . be conscious, love, live, consciousness is life, life is consciousness: don't doze: be constantly toiling, or consciously enjoying: if possible both at once . . ." A perusal of "On Reading" will certainly help you understand M. P. Shiel, and the way he cracks usual words open to get their fullest meaning. Here, too, he says eschew the misbegotten term superman (latin and anglo-saxon) for *Übermensch* or Overman. The Overman concept is uniquely Shiel, and is a penetrating revitalizing idea as you meet it here, and see it in different guises in books like *The Weird O' It*, *The Evil that Men Do*, etc. And here too he appraises certain aspects of his own works in relation to an astonishing array of other writers!

This Knot of Life is the story of a sailor Llewellyn who marries a girl, Dick Griffiths, a weak-willed and selfish woman. Dick is in love with Sam Abrahams. Llewellyn comes into some money quite suddenly and mysteriously, and in typical exasperating Shiel fashion, he engages the scoundrel Abrahams as his secretary, full-knowing Abrahams is the father of his step-daughter, Amy. Dick worms the secret of her husband's sudden riches from him and enables Abrahams to purloin the hidden horde. She runs away with the Jew who arranges to have Llewellyn held in an insane asylum till a childhood sweetheart appears on the scene to rescue him. Dick and Abrahams meet a fiery death, and Llewellyn and his faithful Mary Jones start life over again.

The first few chapters of the book are stifled in dialogue, but once it picks up momentum, it runs with all the speed, novelty, and poetry of any Shiel adventure. Some of the alliteration and other oddities of the author's style here are better understood if "On Reading" is first digested. You then relish sentences like this: "He was a bulky boy with bosses stuck about his brow." Or "In crossing the river, he stopped some five minutes listening to its frothing like a nocturne in the night's colliery." You relish them because you have come to see the meaning of 'harmony' and 'tone,' and other features of good writing which according to Shiel set fine prose above poetry itself.

THIS KNOT OF LIFE — 1909

(1st) English Edition — Everett & Co., London, (November, 1909)

This Knot / of Life / (these first four words in small double line box) / By / M. P. Shiel / Author of / "The Yellow Danger," "The Isle of Lies," / "The Last Miracle," &c., &c., / London: Everett & Co. / 42, Essex Street, Strand, W. C. (Publisher's name is given in small double line box. Title page is boxed in single line. Not dated.)

Collation: 8 vo.; 4-15/16" x 7 7/8"; pp. (1)-320 as follows: blank leaf pp. (1-2); half title and publishers device, verso blank pp. (3-4); title page as above, verso has device of The Chapel River Press, Kingston, Surrey pp. (5-6); contents p. (7); verso blank p. (8); text p. (9)-320. Imprint of The Chapel River Press, Kingston, Surrey on p. 320.

Binding: Red cloth, gilt lettering on spine with design in black. Front cover has author and title in gilt lettering and panel and flower design in black. Back cover has blind stamped design. White end papers. Top and fore edges cut; lower edges uncut.

Signatures: (1)-20 in 8's.

(Note: Shiel's paper "On Reading," addressed to a Mrs. Meade occupies pp. (9)-80 of this book. The Novel begins at p. 81. A later issue exists which differs from the above by carrying the single word "Everett" at the base of the spine. The earlier edition has the words "Everett & Co." at the base of the spine and a close comparison of the two books reveals that they are identical except for the difference noted, plus the fact that the flower design on the spine of the earlier edition is smaller and set on a shorter stem than the later design. As I hold the books side by side, I note also that the design on the lower 3/4's of the spine of the earlier book is blocked on about 1/8" lower than the later edition.

The most important remaining distinction between the two volumes, however, is in the absence of a blind stamped design on the back cover from the later issue.

THIS KNOT OF LIFE — 1909

Colonial Edition — George Bell and Sons, London.

As part of Bell's Indian and Colonial Library. The volume measures 4-7/10" x 7-2/5", and its bottom edges are trimmed. The half-title on p. (3) bears inscription "Bell's Indian and Colonial Library at top the page instead of carrying the Everett Monogram at the bottom. P. (4) says: "This Edition is issued for circulation in India and the Colonies only." The title page bears Bell's trade mark of a bell and anchor, with "London / George Bell And Sons in a double line box at the bottom of the page. A sixteen page catalogue dated October 1909 of Bell's Indian and Colonial Library is inserted at the end.

THIS KNOT OF LIFE — 1912

English Edition — C. Arthur Pearson, London, (July, 1912).
"Not revised" Shiel says.

THE PALE APE

This is a volume of short stories taking its title from the lead story. Of the nine tales, perhaps the Chapter on Cummings King Monk is the most varied and intriguing. Monk's discourse on what constitutes a savage is the philosophical Shiel at his best. The Monk chapter is in three parts, each part being an adventure in its own right, but related through the central character. We break into an involved conversation between Monk and his interlocutor:

"Let us then be convinced of this thing," said Monk, "that greatness of mind consists in a great faculty of perceiving facts and in nothing else; so that, if Napoleon was a great general, his greatness consisted in this — that he facing the opposing general, more perceived the facts than the other? And if men are great enough to fly in our time, their greatness consists in this, that they perceive more facts than Icarus? And when they grow great to soar to Uranus, and to goad gold into uranium, their greatness will consist in perception of facts, in a growth of consciousness? And, meantime, each of the boons that rebukes the hope of human or brute, each punishment which we stumble on, or bread of rueing which we bedrench and chew, is due to a defect of perception, a lack of consciousness of facts? Let us be convinced of this. But now tell me: the things that present themselves to mind as facts, are they not of two kinds? true and untrue?"

"That is so," I said.

"So that greatness of mind which consists in perceiving facts, consists in perceiving the untruth of the untrue? and the truth of the true? Is this so?"

"That must be so," I agreed. (*The Pale Ape*, p. 88)

The range of such stories as "The Case of Euphemia Raphash," "Huguein's Wife," "Many a Tear," "The Spectre Ship," "The Great King," and "The Bride" is too great and diverse to detail here, but all are thrillers in the best sense of the word. "The Spectre Ship" hints of Isak Dinesen's *Winter Tales*; "The Bundle of Letters" tells of a case of mistaken identity that nearly has fatal consequences. But probably the most important con-

tribution of the book is in giving Cummings King Monk to the world of great detectives.

Let me quote Ellery Queen's Shielesque comment on him:

And now we ask you to read "curious and elaborate beauty": a tale out of the past, out of the "Yellow Book" estheticism of the naughty Nineties when young Shiel was a member of the exclusive literary coteries of London and Paris — a tale of rich and redolent romanticism; a tale of bizarre bravado, Shielesque shenanigans, flamboyant and fantastic felony, a tale of wild, wilful and wily grotesquerie; a tale of old-fashioned and bold-fashioned; a tale in which words are bright plumed birds, phrases are intricate mazes, similes are never facsimiles, metaphors are delicious petit-fours . . .'

THE PALE APE — 1911

(1st) English Edition — T. Werner Laurie, London, (October, 1911).

The Pale Ape (in orange) / and other pulses (in orange) / by M. P. Shiel (in orange) / author of / "The / White Wedding." / Published at Clifford's Inn, London / By T. Werner Laurie (in orange) (Title page is enclosed in orange double line border, with orange panelling. Not dated.)

Collation: 8 vo.; 4-13/16" x 7-5/16"; pp. (VIII + 344) as follows: blank leaf (pp. I-II); half title with Laurie colophon, verso has list of New Novels at 6 s in box (pp. III-IV); title page as above, verso blank (pp. V-VI); contents, verso blank (pp. VII-VIII). Text pp. 1-339; imprint of Newcastle-upon-Tyne Press, Waterloo House, Thornton Street p. (340); pp. (341-2-3-4) consist of Laurie advts.

Binding: Green cloth, yellow lettering on spine where Shiel is given as author of "The White Wedding." Front cover: "The Pale Ape and other happenings" (design of ape) By M. P. Shiel, Author of "The White Wedding," all in yellow. (Compare second issue.) Back cover has publisher's monogram in yellow circle. White end papers, all edges trimmed.

Signatures: A-X in 8's; Y is 4 leaves.

(Note: On p. 138, the third adventure of Cummings King Monk is assigned the Roman Numeral "IV," it should read "III," for there are three Monk Stories in Chapter III.)

THE PALE APE — 1911

2nd Issue — T. Werner Laurie, London.

The second issue is bound in green cloth with gold lettering on the spine and gold lettering on the front cover as follows: "The Pale Ape / and other pulses / (design) / By M. P. Shiel / Author of "The White Wedding." (Publisher's device blind-stamped on back cover.)

¹Ellery Queen's Mystery Magazine, February 1946, p. 67.

THE PALE APE — 1911

2nd Issue (Variant) — T. Werner Laurie, London.

A variant to the second issue is bound in green cloth, with black lettering on the spine, and black lettering on the front cover as follows: "The Pale Ape / and other pulses / (design) / By M. P. Shiel / Author of 'The White Wedding'." Publisher's device on back cover stamped in black.

Mr. Shiel assured John Gawsworth that copies bearing the word "pulses" were second issue. He stated that when he adopted the word "pulses" for "happenings" in the proofs, covers had already been made, and copies with the incorrect title on the cover were issued for sake of economy.¹ This word was later corrected to "pulses," and new brasses were cut. Close comparison of the two issues shows minor differences in the blocking, most noticeable in the publisher's name on the spine. In the first issue, specifically, the publisher's name on the spine is set in slightly smaller type.

It seems obvious in connection with the second issue that the gold stamping proved too expensive, and was discontinued in favor of black ink. It seems barely possible that if any of the yellow ink were left over from the run of the first issue, it might have been used up on the second issue, but this is pure conjecture, for only the copies described above have actually been found to date.

¹The British Museum has a copy of the first issue dated October 10, 1911.

THE DRAGON and THE YELLOW PERIL

This book is definitely more on the fanciful side than either *The Yellow Danger* or *The Yellow Wave*, and a little more satisfying on the whole. It was the last volume of the author's first great productive period, and we have nothing from his pen for the next decade. English critics always note that in this book Shiel does not hesitate to tamper with the sacred lineage of the royal family, but for our purpose we need only record the struggle that takes place between Prince Teddy and Li Ku Yu.

The battle between them emerges from a species of childish fisticuffs to an international war in its scope. Li Ku Yu's sweetheart Oyone, and Edward's elusive Eulalia aid and hinder the combatants in exasperating Shiel fashion. Chinnery, a scientist and inventor makes a flying boat which Teddy uses to invade Germany and steal the national treasure. He is bombed out of the air by Oyne in another airship, and only gets back to England in the nick of time to save his country with the aid of a blinding ray with which he strikes down the invading hordes.

Such a bald summary is no justice to the tale, and these remarks I must repeat are never given as a basis for literary judgment of Shiel. I cannot however help singling out this noted Shielism:

The Queen, discovering the ring hung round her neck, said: "So this is the wedding ring!"

"That's where I've always kept it!" — Eulalia laughed.

"But what a pair of pirates! Who could divine . . . ? You were only sixteen?"

"Hardly more. Before I knew anything he had me off my feet."

"Say crushingly defeated."

"Yes! Ah if I could only say those sort of flashing swift things like you! — you'd think more of me." (Page 330-1).

Shiel's revision for the 1929 edition consisted almost entirely in shortening the final chapter, where Teddy, having saved England sets up a proclamation as to how he intends to govern her. The proclamations of 1913 and 1929 make interesting comparisons in analyzing the changes in the author's perhaps socialistic thought over the years. The maturer chapter is by far the simpler.

When the book was re-issued by Victor Gollancz in London, in 1929, the title was changed from *The Dragon* to *The Yellow Peril* and this increases the likelihood of confusing this book with *The Yellow Danger* and *The Yellow Wave*. The change in title and the revision of the final chapter are the chief marks to distinguish between *The Dragon* of 1913 and *The Yellow Peril* of 1929. It is a little hard to see how the author withstood the temptation of adding some of the broader more vicious refinements in civilized or "Humane" warfare that actually took place during the intervening years. Except for minor details however, he foresaw future war in general much as it occurred: a matter of locust hordes. A vast slaughter on both sides usually typifies his engagements. These halocausts differ from reality in that Shiel's leaders are in the thick of things, and their personal adventures contrast vividly with the general scene which their actions motivate. It is sometimes hard even for Shiel, to keep things in step on both levels at once, and in some of his stories, like *The Yellow Danger* the hero's adventures outpace the background, and in others the world events engulf the hero, as in this story.

THE DRAGON — 1913

(1st) English Edition — Grant Richards Ltd., London, (May, 1913)

The Dragon / by / M. P. Shiel / author of "The Yellow Danger," etc. / (leaf design) / (quotation) "Where shall wisdom be found? And where is the / place of understanding?" / London / Grant Richards Ltd. / Publishers

Collation: 8 vo.; 4-13/16" x 7½"; pp. (1)-356 as follows: blank leaf (pp. 1-2); half-title, verso blank (pp. 3-4); title page as above; imprint of Riverside Press Limited Edinburgh 1913 on verso (pp. 5-6); contents p. 7; page (8) is blank. Text pp. 9-356. Imprint of Riverside Press found again on p. 356.

Binding: Light brown cloth; black lettering on spine; front cover gives title and author, former in black lettering and latter in outline through black background, also has design of Chinaman stepping over world done in red and black. White end papers; all edges cut. The Grant Richards Books (1913) Catalog of 28 pp. is bound in at end. Pp. (1) title page of Catalog; p. (2) blank; pp. 3-27 numbered; p. (28) unnumbered.

Signatures: (A)-Y in 8's; Z is 2 leaves.

(Note: Advance copies exist bound in green cloth, and lettered on the spine in gold and black. In addition, published copies are found in buff as well as in the light brown cloth described above.)

THE DRAGON — 1914

American Edition — E. J. Clode, New York.

The Dragon / by / M. P. Shiel / author of "The Yellow Danger,"

etc. / (leaf design) / "Where shall wisdom be found? And where is the place of understanding?" / New York / Edward J. Clode / Publisher

Collation: 8 vo.; 4-7/10" x 7-4/10"; pp. (1)-356 as follows: pp. (1-2) blank; half title, verso blank pp. (3-4); title page as above, verso blank carries imprint of Riverside Press Ltd., Edinburgh, and date 1914 pp. (5-6); contents p. 7.; verso blank, p. (8); text pp. 9-356; Riverside imprint repeated on p. 356.

Binding: Yellow cloth. Front cover has double box in green enclosing author's name and title. Green lettering on spine. White end papers. All edges cut.

Signatures: (A)-Y in 8's; Z is 2 leaves.

THE YELLOW PERIL — 1929

English Edition — Victor Gollancz, London, (March, 1929)

The Novels of / M. P. Shiel / *The Yellow Peril* / (quotation) 'Where shall wisdom be found? And / where is the place of understanding?' London / Victor Gollancz Ltd / 14 Henrietta Street Covent Garden / 1929

Collation: 8 vo.; 4-7/8" x 7 1/4"; pp. (1-368) as follows: half title verso: "The Novels of M. P. Shiel" — lists "*Purple Cloud, The Yellow Peril, The Lord of the Sea, Cold Steel*" as ready, "*The Weird O' It, The Last Miracle, The Isle of Lies, Unto the Third Generation*, etc., etc." as in preparation (pp. 1-2); title page as above, verso carries notation that title was originally *The Dragon* of 1913, and is re-issued March 1929, also imprint of The Camelot Press Ltd., London and Southampton, on paper by Spalding and Hodge Ltd., and bound by The Leighton-Straker Bookbinding Co. (pp. 3-4); contents, verso blank (pp. 5-6); text pp. (7)-367; p. (368) blank.

Binding: Black cloth; spine has green lettering; white end papers; all edges cut.

(Note that the text is virtually identical with the original edition. The first paragraph of Chapter I is omitted, and the last chapter is considerably modernized, but otherwise the texts are almost identical. Reissue is therefore a better term to use than Revised Edition as given in *Ten Contemporaries*.)

Note. 105 copies bound in half vellum and signed by the author included in this edition. See description of delux edition under *Cold Steel*.

CHILDREN OF THE WIND

Shiel says he likes his "memory" of *Children of the Wind* best of all his books. It is an adventure story set in Africa. It begins with a shipwreck, a lost heiress who takes over an African tribe, and tells how her cousin Cobby came to take her home. Cobby gets pretty well involved in tribal affairs, and there is much fighting on a fairly modern and scientific scale, though Shiel describes it as "biological warfare." The lost cousin, Spiciewegiehotiu, has a bosom friend Sueela who is entirely uninhibited, not being above Lesbianism if the mood moves her.

Cobby's sheer simple-mindedness in some things, and in others his scientific exactitude form an exasperating contrast. The book ends more satisfactorily for the principles than is usual with Shiel.

Stylistically it is perhaps nearer the old volcanic core of Shiel than *Dr. Krasinski's Secret*, and yet there seems to be none of the longer philosophical asides which sometimes make this author a little tedious for the uninitiated. The vibrant counterplotting, the mad jungle chases, the mighty tribulations of Cobby with his pettifogging British sense of the right thing, all mark this tale as typical of Shiel at his best.

The ten year holiday between *The Dragon* and this volume has never been fully explained by the author. He said that he found he had something more to say, and commenced writing again. *Children of the Wind*, a full-blooded story done in his fabulously refreshing style was a message that could not be overlooked and led to the second period of Shiel's flowering.

CHILDREN OF THE WIND — 1923

(1st) English Edition — Grant Richards Ltd., London. (January, 1923)

Children / of the Wind / by / M. P. Shiel / Author of "The Yellow Danger" / (ornament) / London / Grand Richards Ltd. / St. Martin's Street / 1923

Collation: 8 vo.; 4-15/16" x 7-3/8"; pp. (1-304) as follows: half title, verso blank (pp. 1-2); title page as above, verso blank (pp. 3-4); contents pp. (5-6); text pp. (7)-302; imprint on p. (303) of Miller, Son and Compy., Fakenham and London; p. (304) blank.

Binding: Red cloth, black lettering on spine; title and author in black letters on front with design of woman holding spear (in black) by Edmund Lucchesi; white end papers; all edges cut.

Signatures: (A)-T in 8's.

CHILDREN OF THE WIND — 1923

American Edition — Knopf, New York, (August, 1923)

Children of / the Wind / by / M. P. Shiel / Borzoi design / New York / Alfred • A • Knopf / 1923

Collation: 8 vo.; 5" x 7 $\frac{3}{8}$ "; pp. (II + 310) as follows: pp. (I-II) blank; half title, verso has list of "Some New Borzoi Novels, Fall 1923" (lists 10 books) pp. (1-2); title page as above, verso has copyright by Knopf, Published, August 1923, imprint of Vail-Ballou Co. Binghampton, N.Y., paper by W. F. Ethrington & Co., bound by H. Wolff Estate, both of New York, mfgd. in U. S. A. (pp. 3-4); Contents (pp. 5-6); fly title, verso blank (pp. 7-8); text pp. 9-306; pp. (307-8-9-10) are all blank.

Binding: Lavender cloth; blue lettering on spine. Cover has title only in blue letters. A continuing design leads around from the spine, breaking at the hinge, and on across the top of the front cover in blue; cream end papers; all edges cut; top edge blue.

Signatures: Unsigned. (1-19 in 8's, plus 2 leaves.)

HOW THE OLD WOMAN GOT HOME

In this swiftly paced mystery story, Shiel takes occasion in discursive passages to present what he calls his "political system." He says, "The idea that a private fracas is a matter for Society to mix in is African, and is a true idea when Society consists of a kraal." He says we retain the rules of nomads, "But . . . matters of village interest fussed over by the state, make 'the papers' sell, so the village editors wish to keep the people villagers." I cannot however, in a few words, give you the real tone of something best left in context. The skeins of fate which enmesh the Hazlitt brothers in this story are very tangled. There is a tense moment when it looks as though Harold Hazlitt might marry a girl, Mahndorla, who is, unknown to him, his sister! One cannot characterize briefly such varied characters as Jessie, Farrel, Dr. Radlor, Mary Giddins, Caxton, and his brother Harold Hazlitt whose complex fates so intertwine.

This book is real Shiel and once sold very widely, going into several editions. In the end, however, it was remaindered, perhaps because it carried a message, perhaps because of the fact that it contained "real writing":

(The old woman has fallen on some broken bottles and lies dying, while Hazlitt who had also been injured while trying to save her, lies with . . .) "his gaze given up to that visage of the old woman, which too, was agaze at some vision with an expression of scare, her throat pouring the ruckle of a petty crepitus with a purring that hurriedly rolled its hurdy-gurdy, as when egg froth, fretting to break down, carries on a crackling, trodden down by fairy rabbles that romp and trample it." (Page 314).

HOW THE OLD WOMAN GOT HOME — 1927

(1st) English Edition — The Richards Press Lts., London, (May, 1927).

How / the Old Woman / Got Home / by / M. P. Shiel / Author of
/ "The Yellow Danger," / "Children of the Wind," / etc. / (ornament) /
London / The Richards Press Ltd. / Publishers

Collation: 8 vo.; 5" x 7-2/5"; pp. 1-336 as follows: half title, verso blank (pp. 1-2); title page as above, imprint on verso of Wyman & Sons Ltd., London, 1927, (pp. 3-4); dedication, verso blank (pp. 5-6); quotation, (three lines) verso blank (pp. 7-8); text pp. (9)-336.

Binding: Red cloth; black lettering on spine and front cover. White end papers; all edges cut.

Signatures: (A)-U in 8's.

(Note: This book was issued at 7/6, and then offered at 3/6 and the dust jackets of some copies are so marked. I understand that the book is still in print (Summer, 1948) at 3/6.)

HOW THE OLD WOMAN GOT HOME — 1928

American Edition — Macy-Masius: The Vanguard Press, New York, (October, 1928).

How / The Old Woman / Got Home / by / M. P. Shiel / Author of "Children of the Wind" / and other novels / 19 (design) 28 / New York / Macy-Masius: The Vanguard Press
(Title page is bounded by triple line and design)

Collation: 8 vo.; 5-3/16" x 7 1/2"; pp. (I-X, plus 11-436) as follows: half title in triple line box with design, verso blank pp. (I-II); title page as above, verso says "published October 1928, mfgd. USA" and carries the 1928 Macy-Masius Inc. copyright pp. (III-IV); contents pp. V-VI; contents continued on p. VII; verso blank p. (VIII); fly title of Part I "The Cat" with triple line under, verso has three lines of text, pp. (IX-X); text pp. 11-434; pp. (435-436) blank. Note that pp. V-VI-VII are given Roman Numerals by the printer. While they are actually part of the true pagination from 1-436, I have called them pp (I-X) using the Roman Numerals, and beginning the Arabic at p. 11.

Binding: Green half-cloth; spine has orange lettering in three boxes. Cover and back are 3/4 paper of green finger-painting type design; white end papers; trimmed top and bottom, fore edges cut; top is stained reddish orange.

Signatures: Unsigned. (1-27 in 8's.)

Note: This book went into several printings, actually 4, as noted on page (IV) of the several editions. The later printings are variously bound. Spine reads Vanguard Press instead of Macy-Masius. Otherwise subsequent editions are identical with the first. I have a third printing with an ornate green paper of veined design pasted over 3/4 of the covers, and a fourth printing bound all in green cloth. The third printing has the spine lettered in yellow, while the fourth is lettered in black. The later Vanguard editions were published first in November, 1928.

HERE COMES THE LADY

This is a volume of powerful short stories. They are joined by a very thin and unworthy narrative plot in which several suitors compete in telling stories for the hand of a girl. As in *The Invisible Voices* there are eleven adventures in all.

Somehow "Adam and Hannah" is the tale I remember most vividly, though when I put the book down "The Dark Lot of One Saul" seemed the most startling. These stories, in most cases gathered and revised from Shiel's earlier writings, contain too much scope of subject matter to summarize. Let me give a passage from "The Tale of Henry and Rowena" which is typical:

Without more delay Darnley now raised the canghiar: three rapid slashes ripped away the left sleeve of his tunic at the shoulder, and at a tug the sleeve fell to the ground, leaving the arm naked, whereupon the earl, who was a learned anatomist as he was a cosmopolitan sportsman conversant with the mood of animals, buried the blade in the flesh of his shoulder at the point where the humerus joins the shoulder blade in a ball-and-socket point, then dissected the next-coming vessels, muscles, periosteum, and then, by the art of a quick twist infixing the point betwixt the cartilages of the joint. So wildly rapid, yet exact, were his actions that they were well nigh over before Rowena, wan with wonderment, quite realized what was being done: only when she remarked the cataract of blood rushing down the blanched arm, saw his grim jaw fixed like granite, did she understand and give out a cry, while the panther, crouching now, sniffing the wind, scarcely sixty feet away, gave out a whine. (page 70-71)

There you have Shiel at his best or at his worst. Note the runaway sentences, the alliteration, the detail. (It is not right to plunge you into the middle of this situation without telling you the panther was soon munching the earl's arm.) Shiel's frenzied style and no other would suit such mad amazing adventures. They could be told in no other words. Therefore no matter what one thinks of Shiel as a writer-artist one cannot really either praise or belittle his final effect. The only thing the critic can do is to

wonder when the world will discover M. P. Shiel and to ponder what new set of values will be needed to appraise his true worth.

Here Comes the Lady does not contain a table of contents, for it purports to be an entity through the narrative links I have mentioned. However due to the intense interest in Shiel's short stories, I am listing below the titles of the adventures in this book:

1. The Tale of Hugh and Agatha (pp. 11-57).
2. The Tale of Henry and Rowena (pp. 62-76).
3. The Tale of Gaston and Mathilde (pp. 79-100).
4. No. 16, Brook Street (pp. 104-126).
5. The Tale of One in Two (pp. 130-146).
6. The Tale of Charley and Barbara (pp. 153-174).
7. The Bell of St. Sepulcre (pp. 178-192).
8. The Primate of the Rose (pp. 195-219).
9. The Corner in Cotton (pp. 223-258).
10. Dark Lot of One Saul (pp. 263-300).
11. The Tale of Adam and Hannah (pp. 302-331).

It should be pointed out that "The Tale of Hugh and Agatha" originally was titled "Guy Harkaway's Substitute" and appeared in an earlier version in Strand Magazine, October 1893. "The Tale of Charley and Barbara" was first called "Three Men and a Girl," and in this version appeared in The Yellow Magazine, February 6, 1922. I can only regret that I have not been able to locate all of the original versions of these stories.

HERE COMES THE LADY — 1928

(1st) English Edition — The Richards Press, Ltd., London. (Sept., 1928)
Here Comes / The Lady / By M. P. Shiel / Author of / "How the Old Woman Got Home," / "Children of the Wind," / etc. / (Publisher's Device) / London / The Richards Press Ltd. / Publishers (Not dated)

Collation: 8 vo.; 4¾" x 7-1/16"; pp. (1-336) as follows: half title, verso blank (pp. 1-2); title page as above, imprint of "The Dunedin Press Ltd., Edinburgh on verso (pp. 3-4); quotation from Shakespeare (5 lines), verso blank (pp. 5-6); text pp. 7-335; p. (336) blank.

Binding: Light green cloth, spine has lettering in black. Front cover has title only in black letters. White end papers. Top and fore edges trimmed. Bottom edge rough.

Signatures: A-W in 8's.

DR. KRASINSKI'S SECRET

This book is difficult to classify, for it combines a superb medical mystery, a romance, and an adventure story. It is impossible to summarize it effectively without giving the whole thing away. You will feel that the Doctor is cold, inhuman, unfeeling for the way he keeps young Bobbie in cruel isolation locked in a room. And does he not keep the boy's senses numb with wine? After the secret is out, the tale races on to romance and tragedy.

Stylistically, the novel is comparatively straight-forward. But here and there we glimpse Shiel's gnashing poetry:

He cast now half a glance about the gloomy room that brooded in a shadow in which only one electric candle, green-shaded, shed a local gleam upon a regiment of bottles . . . (page 205)

Almost nowhere does one find any of the author's discursive or philosophical passages. The characterizations are here approached a little less from the Overman point of view, more from that of the average man with the notable exception of Cyril Krasinski himself. It only goes to show what magic Shiel can work, for in passing from extreme to extreme, he must approach our familiar world, and here he is perhaps as close as he ever came in the novels which he wrote between 1923 and his death. And this is an example of how far distant even Shiel's nadir remains from usual fiction:

"A turmoil of winds was heard, winging warm athwart Britain from the west Atlantic, wafting away like routed smoke the sounds of the owl, which ever showered its moonlight music, with welladay and yoolaloo. She could not sleep and at about two suddenly covered her ears to shut out these meanings and omens.

Afterwards she rose to sit in a robe de chambre at a window where a dust of drizzle swept pleasantly upon her hot forehead. The moon, though full, was out of sight behind a skyful of vapours light grey and less light, yet the night was pregnant with whiteness, soft light and much of it, soft wind and much of it, bounty, bounty, and she found herself peering to see the owl, whose dirging had developed from a threat to a burden, and from a burden to an offence." (page 72)

DR. KRASINSKI'S SECRET — 1929

(1st) American Edition — Vanguard Press, New York. (October, 1929).
Dr. Krasinski's / Secret / by / M. P. Shiel / (Publisher's Device) /
New York / The Vanguard Press (Title page has triple line border, inner
line decorative.)

Collation: 8 vo.; $5\frac{1}{8}$ " x $7\frac{1}{2}$ "; pp. (VI + 338) as follows: half title
in triple line box, verso has other novels by M. P. Shiel — *How the Old
Woman Got Home, Cold Steel*; (pp. I-II); title page as above, verso
has 1929 Vanguard copyright, and imprint mfrd. in USA by H. Wolff
Estate (pp. III-IV); contents p. (V); p. (VI) blank; fly title in box as
above, verso blank (pp. 1-2); text pp. 3-337; p. (338) blank.

Binding: Green cloth; black lettering on spine; author's name and title
in black lettering on front cover. Design in brown on spine and front cover;
white end papers; top edge trimmed and dyed brick red; fore and lower edges
cut.

Signatures: None. (A-V in 8's, W is 4 leaves.)

DR. KRASINSKI'S SECRET — 1929

American Edition — Grosset and Dunlap, New York.

Dr. Krasinski's / Secret / by / M. P. Shiel / Grosset & Dunlap /
Publishers New York (Title page has triple line border with design on
inner line.)

Collation: 8 vo.; 5" x $7\text{-}4/10$ "; pp. (VI + 346) as follows: half title
in triple line box, verso blank (pp. I-II); title page as above, verso bears
1929 Vanguard Press Copyright, and notice of U.S. Mfrg. (pp. III-IV);
contents, verso blank (pp. V-VI); fly title in triple line box, verso blank
(pp. 1-2); text pp. 3-337; p. (338) has Grosset & Dunlap ad in double
line borders; 8 pp. of Grosset & Dunlap book ads bound in at end (pp.
339-346).

Binding: Green cloth; black lettering on spine; author's name and title
in black lettering on front cover. Design in brown on spine and front
cover; white end papers; all edges trimmed; top edge dyed brownish red.

Signatures: none (1-11 in 16's).

DR. KRASINSKI'S SECRET — 1929

American Edition — The Book League Monthly, (October, 1929).

Dr. Krasinski's Secret / (design) / M. P. Shiel / design / New York /
The Book League of America / 1929 (Title page has double line box sur-
rounded by ornamental double line.)

Collation: 12 vo.; $6\frac{3}{8}$ " x $9\text{-}11/16$ "; pp. (VI + 266) as follows: p. I
The Book League Monthly, Vol. II, October, 1929, No. 6, table of contents

and other data on the publication; p. II says Cover Illustration woodcut of M. P. Shiel by H. Glintenkamp; pp. III, IV and V Introductory Note consisting mostly of press comments on Shiel; p. (VI) blank; p. (1) title page as above; p. (2) copyright notice of the Vanguard Press; p. (3) gives Contents, while p. (4) is blank. Text pp. 5-231; p. (232) blank.

"About Myself" by M. P. Shiel appears on pp. 233-236; pp. 237-259, and (260-265) devoted to the usual departments of the magazine. Imprint on p. (266).

Binding: Orange paper; spine has lettering in black with red design. Front cover has author's name and title in black, and other lettering black, all bounded by 4 red lines, each pair separated by a black design. Cover also carries woodcut of Shiel by H. Glintenkamp. Black design on back cover. No end papers. Paper cover is printed on inside. All edges cut.

Signatures: (None.)

DR. KRASINSKI'S SECRET — 1930

English Edition — Jarrolds, Publisher, London, (September 1930).

Dr. Krasinski's Secret / By / M. P. Shiel / Author of "The Purple Cloud," / "The Lord of the Sea," "The Yellow / Peril," "Cold Steel," "The Last Miracle," etc. / Jarrolds Publishers (London) / Limited, 34 Paternoster Row, E.C. 4 (Not dated.)

Collation: 8 vo.; 4-4/5" x 7-3/10"; pp. (1)-288 as follows: pp. (1-2) are pasted to front cover to form end paper; (pp. 3-4) blank; half title, verso blank (pp. 5-6); title page as above, verso carries imprint of Gainsborough Press, Great Britain (pp. 7-8); contents on p. (9); p. (10) blank; text pp. 11-288.

Binding: White canvas-like cloth of coarse weave. Spine is lettered in green; white end papers in back, but pp. (1-2) form end papers in front, see above. All edges smooth cut.

Signatures: (A)-S in 8's.

(Note: The volume issued in September, 1930 is not dated. Dust jacket is marked 7/6 and design on jacket is signed Rees.)

THE BLACK BOX

The Black Box is a murder mystery. Agnes Heygate, a nurse, finally resolves the puzzle of a tampered coffin, with the help of Gilfillan, a journalist. But this is no usual murder yarn. Unlike most of Shiel's mysteries the plot is rife with avenues of diversion leading to this suspect and that, to Monk, the Doctor, and to others, and I doubt if you can guess the outcome. Speaking of Monk, if you will recall the detective in *The Pale Ape*, it is interesting to note that the grave of one Devlin Cummings Monk figures in this story.¹

I find the style in this book almost cryptic. The pace is so fast both author and reader are breathless, and the writing seems clipped all the way through. Here is a brief example:

. . . Agnes was quickly giving out a gasp, "Gaining! We'll have that box!"

"Aye, forcing him to drop it into the water" — from Massingham's chest at the stroke oar — "and if it floats—"

"Won't float" — from her.

"Have it anyway."

"Gaining fast . . . Seems to have stopped!"

"He's going — to plunge!" Came on two pants from Massingham: "catch him up."

And, labouring, they rowed . . . (page 195)

I do not dare even hint of the central theme of the story, or you might pierce the mantle of the mystery, but I will say that there are complications in this tale so unexpected and ingenious that they lift it leagues above the class of the usual detective story.

THE BLACK BOX — 1930

(1st) American Edition — The Vanguard Press, New York. (Nov., 1930)
The / Black Box / by / M. P. Shiel / *Author of How the Old Woman*

¹Shiel also had a penchant for the name Hugucnin, which he used in *The Man-Stealers*, and *How The Old Woman Got Home*, and of course in *The Pale Ape*.

Got Home, / The Purple Cloud, Dr. Krasinski's Secret, / Cold Steel, etc. / (Publisher's Device) / New York / The Vanguard Press

Collation: 8 vo.; 5 $\frac{1}{8}$ " x 7 $\frac{1}{2}$ "; pp. (3)-338 as follows: half title, list of "Other Books by M. P. Shiel" published by the Vanguard Press on verso, (pp. 3-4); title page as above, verso bears 1930 Vanguard copyright and imprint of H. Wolff Estate, New York City (pp. 5-6); contents, verso blank (pp. 7-8); text on pp. 9-338.

Binding: Yellow cloth, black lettering in three boxes on spine; cover has title only, in black letters; white end papers; top edge trimmed and dyed black; fore edge rough; bottom edge trimmed.

Signatures: None (A-X in 8's).

Two printings.

THE BLACK BOX — 1931

English Edition — Richards Press Ltd., London. (February, 1931)

The / Black Box / By / M. P. Shiel / Author of / "How the Old Woman Got Home," / "Here Comes the Lady," / "Children of the Wind," / etc. / (publisher's device) / Richards / 90 Newman Street, London, W. 1

Collation: 8 vo.; 4 $\frac{3}{4}$ " x 7 $\frac{3}{8}$ "; pp. (1-320) as follows: half title, verso blank, (pp. 1-2); title page as above, verso carries Richards Press notice of publication, and imprint of Wyman and Sons Ltd. London, and date 1931, (pp. 3-4); contents (pp. 5-6); text pp. (7)-319; p. (320) blank.

Binding: Orange cloth; black lettering on spine. Front cover is embossed with indented lines, and carries author's name, and title in embossed box; white end papers. Top is dyed orange; all edges trimmed.

Signatures: (A)-U in 8's.

(Note: Published at 7s. 6d. in wrapper with Abbey illus. on front, and notice of three Shiel novels, *Children of the Wind*, *How the Old Woman Got Home*, and *Here Comes the Lady* on fly.)

THIS ABOVE ALL and ABOVE ALL ELSE

In this story Shiel develops his idea that 'Jesus' is still alive — as well as Lazarus, and a couple of the others whom he raised from the dead. Having once touched them, he could not very well permit the process to be reversed and let mere Death undo his handiwork, so his patients became immortal. This adventure is a modern chapter in the lives of Rachel Jes-hurah and Prince Surazal, who is Lazarus, but now spells his name backwards, and tells of a phase of their fiery romance. It is related in the form of extracts from diaries and letters of the various characters. The principles have outlived countless spouses, and Rachel even keeps a gallery of portraits of her lovers over the centuries. Rachel seems to be a child of twelve, but a sexy provocative bit she is. She tries unsuccessfully to escape the fatal fascination of one Dr. Schrapps so she can wed her Prince. While the main characters are endowed with super-human traits, they also have super-human frailties; and while they are ever-living, they are not all-wise, but burn with still human fires, and typify the struggle between the Shiel hero and Fate.

The end is sudden — and surprising. I feel that for once Rachel and Surazal did not receive the full measure of Shiel's great fanciful powers. I expected some terrific cataclism, and only found myself enmeshed in obscure French politics. The Prince resigns himself to Rachel's chasing off after Dr. Schrapps, and the hot passion of the two immortals burns on unquenched, for Fate seems to conspire against them eternally perhaps mercifully for mankind, for a new race of their breed would spell the end of mortal man.

In this tale, the author develops to the peak his scientific-modern point of view. It is also a scathing denouncement of those superstitious minds which hamper and prevent the fulfillment of the potential blessings of science.

Stylistically it is Shiel — pure Shiel, and as for Rachel — you will be constantly amazed at her, with her lewd dancing, her plotting, her changefulness from child to harlot to saint, on and on into the forever.

THIS ABOVE ALL — 1933

(1st) American Edition — Vanguard Press, New York. (April, 1933)

This / Above All / by / M. P. Shiel / *Author of* How the Old Woman Got Home, / The Black Box, etc. / (Publisher's device) / New York / The Vanguard Press

Collation: 8 vo.; 5½" x 7½"; pp. (VI + 306) as follows: half title, verso blank (pp. I-II); title pages as above, verso has 1933 Vanguard Copyright, and H. Wolff Estate Imprint (pp. III-IV); quotation (unidentified) 4 lines, verso blank (pp. V-VI); fly title, verso blank (pp. 1-2); text pp. 3-304; pp. (305-6) blank.

Binding: Red cloth; spine has black lettering and three box design; cover has title only in black letters; top edges trimmed and dyed brick red; fore edges slit only; bottom edges trimmed.

Signatures: None (1-20 in 8's).

(Note: Re-issued under title *Above All Else*, Lloyd Cole, London, 1943, Q.V.) There was only one printing in the Vanguard Edition, but a variant in binding exists. This latter is bound in blue-green cloth with red lettering, and except that all edges are smooth cut and unstained it is otherwise identical with the above.

ABOVE ALL ELSE — 1943

English Edition — Lloyd Cole, London.

Above All Else / by / M. P. Shiel / (Author of "The Purple Cloud") / (design) / Lloyd Cole, / Rolls Chambers, / 89, Chancery Lane, / London, W.C. 2

Collation: 8 vo.; 4-13/16" x 7-5/16"; pp. (1-128) as follows: half title, verso lists other books by M. P. Shiel and gives list of 12 novels in jumbled order (pp. 1-2); title page as above, verso bears notation "First published 1943" and imprint of Harrison & Sons, Ltd., Hayes, Middlesex (pp. 3-4); text pp. 5-126 and p. (127); p. (128) blank.

Binding: Red cloth; spine has black lettering; white end papers. All edges cut and trimmed. (Paper is very inferior.)

Signatures: (A)-H in 8's.

(Note: Text is virtually identical with *This Above All*, Vanguard 1933; only a word or two are changed here and there. The changes were made by Shiel when reading the Lloyd Cole proofs. It remains a curious fact that this volume should state "First Published in 1943." Dust cover carries design signed by H. W. Perl. The book was issued at 7/6 and reduced to 2/6 with green stamp so stating on dust cover.)

SAY AU R'VOIR BUT NOT GOODBYE

This 'little' novel is Shiel sure enough, but the modern day setting may not hold the same absolutely enthralling appeal of the more fanciful remoter backgrounds where the author can be quite at liberty to flash and scintillate and develop his restless heroes without sometimes seeming utterly incongruous.

The story concerns a bitter conflict of rich boat owners. A romance is interwoven with the story of a sunken ship, *The Antelope*, which mysteriously floats herself in time to redeem her owner, Arthur, and allow him to win the hand of Ada. Raeburn, the chief conspirator, is knocked on the head by a block from the rigging of a ship, and God knows he deserved his fate, since he already had one wife and was seeking another. Besides he had one murder to his credit, and was planning a second.

Shiel's poetry is still evident here — the daring novelist's own special, difficult brand of poetry: ". . . not much of a storm, just enough to flush such as *The Antelope*, exasperate her to rollicking at a boxing bout with the billow's fisting."

Shiel loved the sea and the sky, and always brought his style to mirror them in new and unusual beauty in many of his books. Over a period of half a century his excitement over the turbulence and novelty of nature with her moods and particularly her storms never waned.

SAY AU R'VOIR BUT NOT GOODBYE — 1933

(1st) Ernest Benn Ltd. Edition — London. (January, 1933)

(No. 28 of Benn's Ninepenny Novel List)

Say Au R'Voir, But Not / Goodbye / By / M. P. Shiel / (line—design —line) / London Ernest Benn Limited

Collation: 16 vo.; 4½" x 6¾"; pp. (1)-160 as follows: half title, verso has list of Benn's Ninepenny Novels (p. 1-2); title page as above, verso says "first published January 1933, printed in Great Britain" (pp. 3-4); p. 5 gives contents while p. (6) is blank; text pp. 7-160 imprint of Habell, Watson & Vincy Ltd., London and Aylesbury p. 160.

Binding: Grey paper; spine has black lettering. Cover has border

design in blue, containing author and title and other lettering in black; back cover has printing: Benn Novels. No end papers; inside of both covers printed with Benn Lists. All edges cut and trimmed.

Signatures: (1)-5 in 16's.

(Note: According to a note by a British bookdealer in Malcolm Ferguson's copy of this book, this Series of Benn novels was later done up in bound volumes, several titles in a volume, and sold as a remainder. I have never seen a copy so bound.)

THE INVISIBLE VOICES

This volume consists of eleven short stories. They are strung on the warp of a very thin plot. The same general idea of narrators telling a story to win the hand of a girl is used to bind the successive adventures together as in *Here Comes the Lady*, except that here the suitors listen to radio narratives, and draw lots for the most improbable.

I have already mentioned that the story "The Goat Day" is lifted almost verbatim from *Unto the Third Generation*. The story "The Venetian Day" is found in *The Cornhill Magazine* for October, 1897 (page 500 ff) under the title "Night in Venice," in slightly altered form. The tale here called "The Panel Day" was originally printed in *The Strand Magazine*, Vol. VIII, No. 34, pp. 265-272 and there called "The Secret Panel."

I believe that most of Shiel's short stories appeared in periodicals prior to their grouping in book form. The stories were usually revised for republication, for example one of my favorite sentences from "The Panel Day" reads in the original version: "She lay asleep, half sideways, the delicate undulations of her girlhood revealed to him." And in the later revision it takes on new life: "She lay asleep, wrenched hip-hilly, shins revealed, the gracious curves of her girlhood on exhibition."

Leaving apart the narrative links, these are certainly excellent stories. I cannot possibly give you something of them all, but you will certainly enjoy "The Place of Pain Day," where the mad negro philosopher Podd places a stone in a river so as to form the water into a giant telescope. What he sees drives men mad, and makes it fortunate his secret perished with him. There is a great range of variety in the topics covered, but if I were compelled to form an opinion, I might rank this volume below *Here Comes the Lady*. Yet on reflection, when I think of Nicolo scaling the precipice in "The Rock Day," or of the denouement of "The Diary Day," where a coffin is exposed by a landslide (as in *The Lost Viol*) I wonder if I am not being naive in expressing any opinion at all.

All Shiel's short stories are quick to get under way, and contain a maximum amount of action and plot. If he had never written any novels at all, these unique and varied stories by themselves would set him permanently beside Saki, O. Henry, and Ambrose Bierce.

There is no indication in *The Invisible Voices* that John Gawsworth

collaborated with Shiel in the preparation of it, but acknowledgement of that collaboration is here revealed.

It is unfortunate that the titles of the short stories in *The Invisible Voices* are not more indicative of their contents. However by popular request I am listing each story, and the pages on which it is found, as each tale is complete in itself. The titles given below are not taken from the Table of Contents, but from the context of the narrative link, for I feel that "The Panel" is more provocative than for example, "The Panel Day."

1. The Panel (pp. 28-44).
2. Adore (pp. 50-94).
3. The Vulture's Rock (pp. 99-114).
4. A Diary (pp. 119-145).
5. The Flying Cat (pp. 150-168).
6. The Lion (pp. 172-184).
7. The Place of Pain (pp. 190-205).
8. Vengeance (pp. 209-236).
9. A Night in Venice (pp. 242-261).
10. In 2073 A.D. (pp. 265-281).
11. Skin-the-goat (pp. 286-297).

It is interesting to note the use of the name of Gerald Jewson for one of the characters of the narrative links — the name of Shiel's second wife's first husband. In addition, "The Vulture's Rock" first appeared under the title "The Eagle's Crag" in *Strand Magazine*, September 1894; and "Miche" (*The Royal Magazine*, May, 1910) was revised and retitled "The Lion," in the present volume.

And finally, the story "In 2073 A. D." first appeared as a serial in *The Daily Herald*, March 12-15 inclusive, 1928.

THE INVISIBLE VOICES — 1935

(1st) English Edition — Richards, London. (October, 1935)

The Invisible / Voices / By M. P. Shiel / (linc) / Richards / 10
Paternoster Square, London, E.C. 4

Collation: 8 vo.; 4¾" x 7-5/16"; pp. (1)-304 as follows: half title, verso lists Recent Novels by the same author (4 titles) (pp. 1-2); title page as above, verso has imprint of Kemp Hall Press, Limited, Oxford 1935 (pp. 3-4); p. (5) bears dedication to John Gawsworth; p. (6) blank; contents, verso blank (pp. 7-8); text pp. 9-304.

Binding: Red cloth; spine has black letters. Front cover is embossed with vertical lines. Author and title in black letters on front cover; white end papers; all edges cut and trimmed.

Signatures: (A)-T in 8's.

(Note: Dust cover carried woodcut of Shiel.)

THE INVISIBLE VOICES — 1936

American Edition — Vanguard Press, New York. (May, 1936).

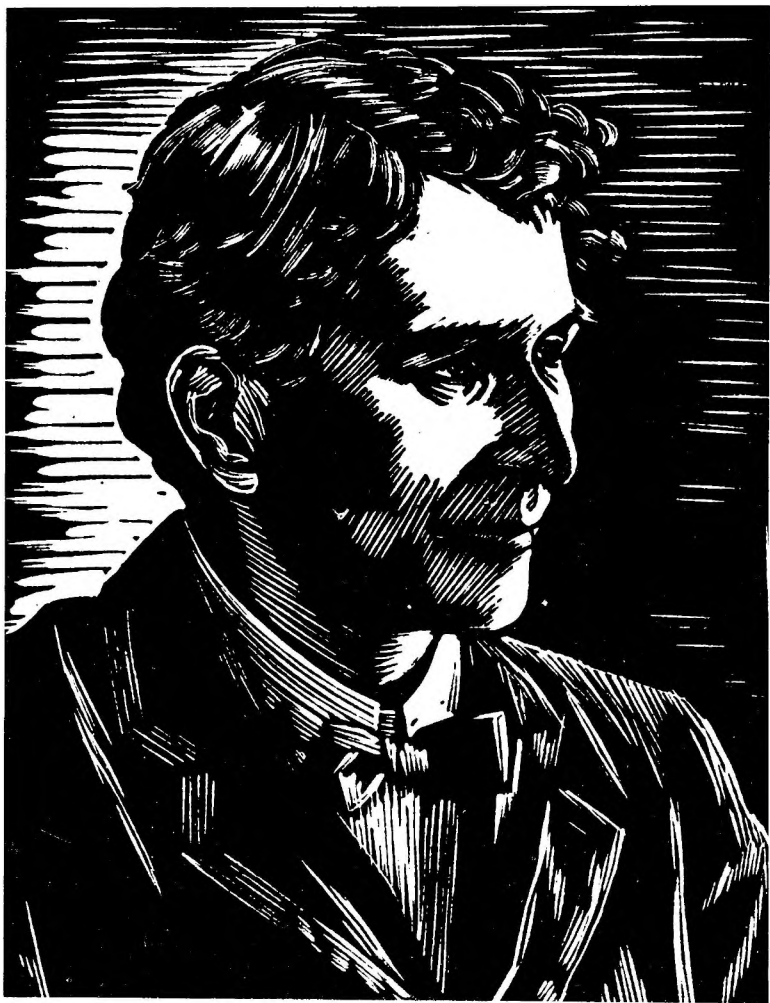
The Invisible / Voices / By / M. P. Shiel / Author of How the Woman Got Home, / The Purple Cloud, etc. / (line) / The Vanguard Press / New York, 1936

Collation: 8 vo.; 5" x 7 $\frac{3}{8}$ "; pp. (1)-304 as follows; pp. (1-2) blank; title page as above, verso bears imprint of Kemp Hall Press Ltd., Oxford, Great Britain (pp. 3-4); p. (5) dedication to John Gawsworth; p. (6) blank; contents, verso blank (pp. 7-8); text pp. 9-304.

Binding: Red cloth; spine has black lettering and box design in black; white end papers; bottom edges trimmed; fore edges rough; top edges stained blue-black. (Dust cover bore woodcut of Shiel.)

Signatures: (A)-T in 8's.

One printing, sheets imported from Great Britain.



M. P. Shiel (from a woodcut by H. Glinten Kamp)

THE POEMS OF M. P. SHIEL

In 1936, a little volume of eleven poems appeared in Richards Shilling Selections from Edwardian Poets, edited by John Gawsworth. The pamphlet — for such it is — contains a list of thirty-seven other poems found in the author's works of fiction. The title and publisher of the novel are given, as well as the first line of the poem and the page where it is found.

Shiel's poems are curious and uneven. From "Song of the Cock":

"All this embroider, cloth of enjoyment,
Voyaging bauble buoyed on the void up,
Clotting, evolving, coiling to alter,
Toils but to falter."

At the outset only true Shiel fans will ever find much of anything in his verses. The list of poems found in his various books will call to mind the fact that the average reader in his headlong perusal of the volume probably skipped the verse entirely! I do not think I will be accused of heresy if I say that Shiel's prose is so poetic in itself that his formal poems do not have the even fuller tones one might expect of them. Shiel as a poet is a complex problem, for I believe he had something to say, and it will be an even longer time before his versification is understood, for that will naturally follow the investigation by scholars of his prose.

RICHARDS' SHILLING SELECTIONS FROM EDWARDIAN POETS: M. P. SHIEL

English Edition — Grant Richards, London. (November, 1936)

Richards' Shilling Selections / From Edwardian Poets / M. P. Shiel / London / 10 Paternoster Square, E. C. 4

Collation: Thin, paper; 5¼" x 7⅞"; 32 pages as follows: title page as above, verso carries Richards and MacKay's imprint, and date, 1936, (pp. 1-2); editor's note, signed John Gawsworth, verso blank, (pp. 3-4); contents, verso blank (pp. 5-6); text pp. 7-30; pp. 30, 31, and 32 list in detail the title of all Shiel's other poems, the title of the novel in which they appeared, the publisher of the novel, and the date, together with the page whereon the poem is found.

Binding: Orange paper. Cover is bounded by ornate box design, and duplicates title page given above.

Signatures: None. One gathering only.

THE YOUNG MEN ARE COMING!

Shiel's last novel is a story of the supernatural. A Dr. Warwick is whisked away into space by a fantastic flying island whose inhabitants excrete sticks of carbon, so high is their body temperature. The Egg of one of these super-beings holds a learned philosophic discourse with the Doctor. Warwick finally gets back to earth with a phial of liquid which changes age for youth. He and his wife have a merry time switching ages and re-courting each other. The plot is quite involved, for with all the supernatural effects is an attempt to install a fascist government in England requiring many details of local troop movements and civil war. The chapter on Vivisection where a martyr is asked for the cause is a subtle travesty on conditions in England today where one has to get a license to cut up a rat in research. And in the chapter on The Storm Test, Warwick wins out only with the help of the creatures on his lunar island who help him whip up a world-wide hurricane the like of which stills all doubts as to the extent of the Doctor's powers over nature.

Here is "typical" Shiel, though in the final analysis I feel that the story is weakened by the pro and con of the fascist angle and its involvement with the Young Men. Here are his philosophical discursions which give weight to his writing, here is his brisk style, his surge of ideas, and his typical clashing, musical prose:

A sunny noontide; the dome of sky an old-clo' counter of cloud-samples in many moods of white illumined, combined with blues of a blue-eyed beauteousness that no mooning of seraphs' throat may ever express.
(page 165)

THE YOUNG MEN ARE COMING! — 1937

(1st) English Edition — George Allen & Unwin, London, 1937.

The Young Men / Are Coming! / by / M. P. Shiel / (Quotation):
"Crabbed age and youth cannot live together: / Age is full of grief, youth
is full of pleasure." / Shakespearc / London / George Allen & Unwin Ltd /
Museum Street

Collation: 8 vo.; 5" x 7-7/10"; pp. (1-376) as follows: pp.1-2 blank; p. (3) half title, verso carries list of 11 titles by Shiel from the lists of 3 publishers p. (4); title page as above, verso carries date 1937, and imprint of Unwin Brothers, Woking (pp. 5-6); dedication to John Gaws-
worth, verso blank (pp. 7-8); contents, verso blank, (pp. 9-10); text pp. (11)-375; p. (376) carries Allen colophon and addresses of associated companies.

Binding: Light greenish gray cloth. Red lettering on spine. White end papers. All edges smooth, with top edges dyed orange. (The dust jacket of this edition is signed Kirby, and has a multicolored design of two figures with flowing hair.)

Signatures: (A)-Z in 8's; AA is 4 leaves.

THE YOUNG MEN ARE COMING! — 1937

American Edition — Vanguard Press, New York, (December, 1937)

The Young Men / Are Coming! / by / M. P. Shiel / (Quotation): "Crabbed age and youth cannot live together: / Age is full of grief, youth is full of pleasure," / Shakespeare / New York / The Vanguard Press / 1937

Collation: 8 vo.; 5¼" x 7¾"; pp. (1-376) as follows: pp. (1-2) blank; half title, verso blank (pp. 3-4); title page as above, verso bears notation "first published in 1937", printed in Great Britain by Unwin Brothers Ltd., Woking (pp. 5-6); p. (7) bears dedication to John Gaws-
worth; p. (8) is blank; contents, verso blank (pp. 9-10); text pp. (11)-375; p. (376) blank.

Binding: Yellow cloth; spine has green lettering and three boxes with decorative margins; white end papers. All edges cut and trimmed. Top edge is dyed green.

Signatures: (A)-Z in 8's. AA is 4 leaves.

Note: there was one printing of this edition, imported in sheets from Great Britain.

THE BEST SHORT STORIES OF M. P. SHIEL

This volume is the first of several Shiel reprints to appear, and contains the following titles:

1. The Race of Orven
2. The Stone of the Edmundsbury Monks
3. The S. S.
4. Xelucha
5. Vaila
6. Tulsah
7. Phorfor
8. Huguenin's Wife
9. Dark Lot of One Saul
10. Monk Wakes an Echo
11. The Bride
12. The Primate of the Rose

THE BEST SHORT STORIES OF M. P. SHIEL

Victor Gollancz Ltd. London, 1948

The Best Short Stories / Of M. P. Shiel / Selected by / John Gaws-
worth / London Victor Gollancz Ltd / 1948

Collation: 8 vo.; 4¾" x 7¼"; pp. (1-312) as follows: half title, verso carries dated list of Shiel's writings, pp. (1-2); title page as above, verso carries imprint of Purnell and Sons Ltd. Great Britain, pp. (3-4); Foreword by John Gawsorth p. 5; p. (6) blank; Contents p. 7, verso blank p. (8); fly title of The Race of Orven, verso blank, pp. (9-10); text pp. 11-310; pp. (311-312) blank.

Binding: Blue cloth; gold lettering on spine. All edges cut; white end papers.

Signatures: 2 leaves unsigned. A is 10 leaves; B is 4 leaves; B-1 is 12 leaves; Cs is four leaves; C-1 is 12 leaves and so on thru K-1.

FORTHCOMING

Note: Two volumes for 1948-49 production are contemplated by Arkham House, Sauk City, Wisconsin: *Xelucha and Others*, and *Prince Zaleski and Cummings King Monk*. For the former Shiel wrote an introduction and completely revised "Xelucha." The other stories will probably include: "The Primate of the Rose"; "Dark Lot of One Saul"; "The House of Sounds"; "The Globe of Gold Fish"; "Many a Tear"; "The Bride"; "Tale of Henry and Rowena"; "The Bell of St. Sepulcre"; "Huguenin's Wife"; "The Pale Ape"; and "The Case of Euphemia Raphash."

The second volume will reprint the three adventures of Prince Zaleski and the three adventures of Cummings King Monk. Monk's stories appeared in *The Pale Ape* in 1911, and a note in the 1946 Arkham House Catalog says (p. 13) that they were first published before 1900, but I have not yet found where, nor would the publishers divulge that information.

Other publishers are contemplating re-prints of Shiel titles long unobtainable, but no negotiations have been completed to date. It seems fairly certain, however, that a fourth volume of short stories and a couple of novels will be reissued before 1950.

MISCELLANEOUS WORKS BY M. P. SHIEL

(Short Stories, Articles, Translations, etc.)

Some of Shiel's short stories are reprinted in various anthologies. During the 30's, Gawsworth collaborated with Shiel to produce several new adventures on which I will comment briefly. The eight Gawsworth anthologies in the following list can definitely be classed as collector's items. I rate them high in their originality and for the editor's efforts to present unusual material from new sources, unlike some recent American anthologies which re-print readily available or familiar pieces.

Certain of the Shiel-Gawsworth collaborations are tales new to me, but certain others, alas, have a familiar ring. Plot-wise the adventures are all good, but stylewise they do not always recall the tremendous explosive Shiel I know so well.

"Dr. Todo Karadja"¹ for example takes a very usual fellow Crichton through a tedious prelude plump to the handleless shutter that locked who but Cummings King Monk into Sir Saul Ingram's house! Then there follows in stupefying succession, the locked cupboard, the packing case full of gun cotton, the phosphorus stick, the explosion, all borrowed from Monk's 3rd Adventure "He Wakes An Echo," in *The Pale Ape*. I record a sense of sacrilege, a feeling of the "greatly great" transmuted to the "littly great." "The Mystery of the Red Road" and "The Hanging of Ernest Clark" are good enough stories, but they do not bear the deeper anvil marks one might expect.

In "A Case for Deduction,"² I discovered the same theme Shiel used in *The Black Box*: the man subject to comas, buried alive, the butler who places certain objects in the coffin in case of apparent death not being real death, but here the mystery is re-cast and presented in a clever manner, and the story, I would say, is a success.

"The Death-Dance"³ is almost a novelette, and is the tale of a supernal friendship, but the friends, it develops, are both married to the same girl! Stylistically I rank it much higher than the two tales discussed above not forgetting that in using the word "style," I am referring to Shiel's flamboyant writing.

¹*Masterpiece of Thrills*, 1936, pp. 83-107.

²*Thrills*, 1936, pp. 238-272.

³*Thrills, Crimes and Mysteries*, pp. 163, 200.

In "The Falls Scandal,"⁴ apart from an apparently authentic autobiographical touch, I found — frankly — not much of anything — a tale of a girl who nearly marries a brothel keeper. In "The 'Master'," Cummings Monk is briefly revived to tell a story of a queer old doctor with an addiction for shooting at negroes. He comes into some money, builds a college to teach science, and gets a whiff of gas in a laboratory, ending his career. Like the afore-mentioned story, it seems rather a pointless tale, worthy in no way of Monk.⁵

"The Globe of Gold Fish"⁶ is a murder story with several good surprises crowded into its eleven pages. It has touches of Shiel's old music. Witness: ". . . with fleeting peerings into caverns and crannies, and crafty scrambles up short-cuts to catch in the flank." The story is the most powerful I have found in these anthologies.

"How Life Climbs"⁷ is a variant on the material found in *The Young Men Are Coming!* beginning on page 50 of the Vanguard Edition and continuing with numerous revisions to page 105. In either version you will find some of the author's profound thinking about basic realities and the inadequacies of the words we use to describe them.

The remaining stories in the various anthologies which are listed beyond are reprinted from other works like *The Invisible Voices* and *Here Comes the Lady*, and are all superior to the pot pourri I have reviewed above. I am not the first person to be disappointed in tales like "The 'Master'," and alas, I am afraid I am not to be the last! I had however rather face the facts as I see them than leave them for some detractor to uncover, though I fully realize that I am dealing in opinions and tastes, and speaking without knowledge of the audience to whom the anthologies were directed.

MISCELLANEOUS WORKS BY M. P. SHIEL

(Short Stories, Articles, Translations, etc.)

The Borzoi, 1925, Alfred A. Knopf, New York, 1925. On pp. 165-169 contains "Arthur Machen" by M. P. Shiel. Page 262 gives a brief biographical note on Shiel; and page 337 lists two Shiel titles published by Knopf.

Tales That Enthrall, 1928, Edited by Arnold Dawson, Richards Press, London, 1928. Reprints "Many a Tear" from Pearson's Magazine, September, 1908; *The Pale Ape*, 1911; and The Daily Herald, February 9, 10, 11, 1927. (Note: Mr. Dawson, Literary Editor of The Daily Herald reprinted this selected anthology from the noteworthy series "Tales That

⁴*Crimes, Creeps, and Thrills*, pp. 275-285.

⁵*Ibid.*, pp. 540-547.

⁶*New Tales of Horror by Eminent Authors*, pp. 99-110.

⁷*Ibid.*, pp. 64-98.

- Enthral' which he had been running in his newspaper. I believe that Shiel's story "A Night in Venice" also appeared in this same series of several-day serials, but have not been able to verify the fact.)
- Great Short Stories of Detection, Mystery and Horror*, 1931 (Second Series). Edited by Dorothy L. Sayers, Published in England only, by Victor Gollancz, London, 1931. (1147 pages) Reprints: "Primate of the Rose" from *Here Comes the Lady* (pages 1092-1108) and "The Race of Orven" from *Prince Zaleski* (pages 372-398).
- Twentieth Century Authors*, H. W. Wilson Co. New York, 1932 (pp. 372-3). Contains autobiographical notes by Shiel.
- Strange Assembly: New Stories*, 1932. Edited and selected by John Gaws-
worth, Unicorn Press, London, 1932 (334 pages). Contains two stories by Shiel: "The Flying Cat," (pages 27-51) and "A Night in Venice," (pages 305-330) the latter revised from Cornhill Magazine text of October, 1897.
- Full Score: Twenty Five Stories*, 1933. Edited and selected by Fytton Armstrong (John Gaws-
worth), Rich and Cowan, London, 1933 (295 pages). Reprints from *Here Comes the Lady*: "Dark Lot of One Saul," (pages 43-77). Text lightly revised.
- New Tales of Horror by Eminent Authors*, 1934. Edited by John Gaws-
worth, Hutchinson & Co. Publishers, London, n. d. (1934), 256 pages. Contains two new Shiel stories: (1) "How Life Climbs," an early draft of pages 50-105 of *The Young Men Are Coming* published in 1937 (pages 64-98); (2) "The Globe of Goldfish," (pages 99-110.)
- Modern Poems for Children*, 1935, compiled and edited by Isabel and R. L. Megroz, The Fenland Press, Ltd., 1935, Wisbech, Cambridgeshire. Contains "A Dream Poem" by Shiel.
- Thrills, Crimes and Mysteries*, 1935. A specially selected collection of sixty-three complete stories by well-known writers (selected by John Gaws-
worth) London, Associated Newspapers, Ltd. n.d. (1935), 864 pages, 30 illustrations. Contains:
- (1) "The Purchester Instrument." (Simultaneously printing as "The Diary Day" in *The Invisible Voices*.) Pages 65-89.
 - (2) "The Flying Cat." (Reprinted from John Gaws-
worth's anthology *Strange Assembly*, and simultaneously reprinting as "The Cat Day" in *The Invisible Voices*.) Pages 111-127.
 - (3) "The Death Dance" (written in collaboration with John Gaws-
worth, but not heretofore so described), pages 163-200.
 - (4) "At the Eleventh Hour" (simultaneously printing as "The Adore Day" in *The Invisible Voices*), pages 232-274.
 - (5) "The Place of Pain" (simultaneously printing as "The Place of Pain Day" in *The Invisible Voices*), pages 336-349.
- Flowers Gathered from the Gardens of Authors*, 1935 by the Reverend M. H.

Pimm. Sutton-on-Derwent, York, 1935. Contains a phrase supplied by M. P. Shiel: "The feeling of futility and misfit which haunts ordinary people springs from this, that not being occupied on science, they are occupied on trifles."

Crisis! 1992 (1936). A novel by Benson Herbert. Published by Richards Press, London, February 1936 (288 pages). Contains a three page preface by Shiel (who slightly revised the proofs for the author) on pages 9, 10, and 11. Shiel takes the author severely to task on a couple of scientific points, and concludes that here is "a story book which in some respects is among the best, and in one respect is the best (known to me) of its genus."

Crimes, Creeps and Thrills, 1936. Forty-five NEW stories of Detection, Horror and Adventure by Eminent Modern Authors. (Edited by John Gawsworth) London, E.H. Samuel, 26 Lichfield St., London, W.C.2, n.d. (1936) (560 pages, 30 illus.). Contains: (1) "The Falls Scandal," (pages 275-285; (2) "The Master'," (pages 540-547) by M. P. Shiel and Fytton Armstrong (John Gawsworth). Four line biographical note on Shiel on p. XV. Note: A second issue of this book bears the publisher's imprint of Eric Grant. First issue of dust wrapper was in red and green, second issue in blue and yellow.

Thrills, 1936. Twenty Specially Selected New Stories of Crime Mystery and Horror. (Edited by John Gawsworth) London, Associated Newspapers, n.d. (1936). (317 pages, 12 illus.) Contains "A Case for Deduction" by M. P. Shiel and Fytton Armstrong (John Gawsworth) pages 238-279. Note: This volume was never published for general sale, but was distributed by the Daily Mail to readers in exchange for coupons from the newspaper.

Masterpiece of Thrills, 1936, (Edited by John Gawsworth) Daily Express, n.d. (1936). (735 pages, 30 illus.) John Gawsworth collaborates with Shiel to produce three new stories for a book never published for general sale, but distributed by the Daily Express to readers in exchange for coupons from the newspaper. Pages 83-107 contain "Dr. Todor Karadja"; pages 285-317 contain "The Mystery of the Red Road"; and "The Hanging of Ernest Clark" is found on pages 435-447.

A Treasury of Modern Poetry, 1936, edited by R. L. Megroz, Sir Isaac Pitman & Sons, London, 1936. (263 pages). Contains 5 poems by Shiel, The Open Secret, Old English Ditty, The Cat, Song of Ages, and Ta Esonta, pages 183-186.

Flowers Gathered from the Gardens of Authors, 1936 by the Reverend M. H. Pimm, Sutton-on-Derwent, York, 1936. Contains a quotation from *The Black Box* (1930) selected by M. P. Shiel.

Autumn Announcements, 1937. Catalog of George Allen and Unwin, Ltd.,

- London, 1937. Contains a 12 line description of *The Young Men Are Coming!* by M. P. Shiel.
- Flowers Gathered from the Gardens of Authors*, 1937 by the Reverend M. H. Pimm, Sutton-on-Derwent, York, 1937. Contains a quotation from *The Yellow Peril* (1913 and 1929) selected by M. P. Shiel.
- Fifty Famous Detectives of Fiction*, 1938, Odham's Press Ltd., London, 1938. Reprints "The Stone of the Edmundsbury Monks" from *Prince Zaleski*, 1895.
- Fifty Years of Modern Verse*, 1938. An anthology chosen by John Gawsworth, The Richards Press, Martin Secker, London, 1938, 283 pages. Reprints Shiel's "Song of the Cock," from *Richards Shilling Selections from Edwardian Poets*, M. P. Shiel (1936), pages 226-230.
- Flowers Gathered from the Gardens of Authors*, 1938, by the Reverend M. H. Pimm, Sutton-on-Derwent, York, 1938. Contains a quotation from *The Young Men Are Coming!* 1937, selected by M. P. Shiel.
- Flowers Gathered from the Gardens of Authors*, 1939 by the Reverend M. H. Pimm, Sutton-on-Derwent, York, 1939. Contains a quotation from *The Young Men Are Coming!* 1937, selected by M. P. Shiel.
- Flowers Gathered from the Gardens of Authors*, 1940 by the Reverend M. H. Pimm, Sutton-on-Derwent, York, 1940. Contains a quotation from *The Invisible Voices*, 1935, selected by M. P. Shiel.
- 101 Years' Entertainment*, The Great Detective Stories, 1841-1941, edited by Ellery Queen, The Modern Library, New York, 1946, 995 pages. Shiel is mentioned on page VIII of the introduction, and his story "The S. S." from *Prince Zaleski* is found on pages 66-93. Note: The volume appeared earlier, in 1941, in an edition published by Little Brown & Company, Boston.
- Sleep No More*, 1944, Twenty Masterpieces of Horror for the Connoisseur, edited with a foreword by August Derleth, Farrar & Rinehart, Inc., New York, 1944, 374 pages. "The House of Sounds" is found on pages 193-227. Page 193 contains 22 descriptive biographical lines on Shiel, and he is also mentioned on page VII of the Foreword.
- Twenty Tales of Terror*, 1945. Great New Stories by Modern Masters of the Macabre. Edited by John Gawsworth, Susil Gupta, Calcutta, 1945. Reprints "The Place of Pain" from John Gawsworth's 1935 anthology *Thrills, Crimes and Mysteries*, and *The Invisible Voices*, of the same year.
- Who's Who*, London, 1944 (p. 2503). Very brief autobiographical note and sketchy list of Shiel's works by himself.

The following three publications are collector's items of relative scarcity and value and I therefore collate them in greater detail than the foregoing.

THE HUNGARIAN REVOLUTION — 1919

The / Hungarian / Revolution / An Eye-Witness's Account / of the first five Days / by / Charles Henry Schmitt / Translated by M. P. Shiel. / Price nine pence. / Worker's Socialist Federation, / 400 Old Ford Road, London, E. 3.

Collation: Pamphlet, 4-4/5" x 7-1/5"; pp. 1-56 consisting of title page as above, illustration on verso pp. 1-2; pp. 3-9 introduction; pp. 10-53 text; advts. (pp. 54-56); imprint on p. (56).

Binding: None.

Signatures: None (one gathering only).

(Note: British Museum copy is dated December 11, 1919. New York Public Library has a copy of this pamphlet listed under M. P. Shiel: the title page is missing from this copy. The account of the uprising is not especially explosive, and its chief claim to fame lies in its relation to Shiel as translator, not to history as it occurred.)

ABOUT MYSELF — 1929

The Novels of / M. P. Shiel / (Photograph of the author) / (two lines) / London / Victor Gollancz Limited / 14 Henrietta Street / Covent Garden

There is no title page — above is taken from page 1.

Collation: Pamphlet, 5½" x 8½"; pp. (12) as follows: p. (1) as above; publisher's Apologia p. (2); "Opinions on M. P. Shiel" p. (3); text pp. (4-9); list of M. P. Shiel's novels (up through *Here Comes the Lady* of 1928) p. (10); p. (11) publication arrangements; p. (12) publisher's device.

Binding: None.

Signatures: (None (one gathering only)).

(Note: This was an advertising pamphlet not issued for sale. The biographical portion of the leaflet was reprinted in America in *The Book League Monthly*, October 1929, to accompany *Dr. Krasinski's Secret*.)

THE INCONSISTENCY OF A NOVELIST — 1932

Ten Contemporaries / Notes Toward Their Definitive Bibliography / by John Gawsworth / with a Foreword by / Viscount Fisher / (line) / (design) / (line) and original essays by — (list of ten authors. Shiel is last on list) London / Ernest Benn Limited (London, 1932)

Shiel's Essay "The Inconsistency of a Novelist" is found on pp. 171-173 of this volume. Pp. 174-195 concern themselves with the original collation of first editions of Shiel's novels up to 1932 — i. e. to *The Black Box* of 1930.

(Bound in blue cloth, gilt letters on spine; all edges trimmed. The volume measures 4-11/16" x 7¼" and has 224 numbered pages. The volume is sometimes referred to as "First Series," for in the following year (1933) another volume appeared covering ten other authors, brought out by another publisher, and designated by Gawsworth as "Second Series.")

This material is invaluable for the Shiel collector, though it is all found in verified and greatly amplified form in this book. I have discovered only one or two most minor errors in the original collations. John Gawsworth is a pseudonym for Terence Ian Fytton Armstrong. The Shiel Essay is reprinted here in enlarged form as Part II of "About Myself" (pp. 7) with Gawsworth's permission. *Ten Contemporaries* is an amazing piece of scholarship: Gawsworth was in his teens when he compiled it.

MISCELLANEOUS WORKS BY M. P. SHIEL

In Periodicals and Newspapers

The following list is only a partial enumeration of Shiel's contributions to various periodicals. Many of the papers to which Shiel contributed were ephemeral, few have been indexed, and in some cases files of the magazine or paper cannot be found at all, especially in America. I am not attempting, therefore, to undertake even the preliminary listing of Shiel's stories which saw the light over the years in *Cornhill Magazine*, *Short Stories*, *Royal*, *Daily Herald*, *Strand*, *Pall Mall*, *English Digest*, *Science-fiction*, *Chronicle*, *Leader*, *Red*, *Pearson's Harmsworth's*, etc. etc.

MISCELLANEOUS WORKS BY M. P. SHIEL

In Periodicals and Newspapers

- Strand Magazine*, February, 1891. (M. P. Shiel translates "Slap Bang" by Jules Claretie.) The story appears on pages 150-153, and no mention is made of Shiel as translator.
- Strand Magazine*, June, 1891. (Shiel translates "A Torture of Hope" by Villiers de l'Isle Adam.) The story appears on pages 559-562, and no mention is made of Shiel as translator.
- "Portraits of Celebrities: Miss Lily Hanbury," *Strand Magazine*, June 1892, p. 600. No mention of Shiel as author of the brief sketch is made.
- "Guy Harkaway's Substitute," *Strand Magazine*, October 1893, pages 379-387. (A revised version re-titled "The Tale of Hugh and Agatha" appears in *Here Comes the Lady* in 1928.)
- "Portraits of Celebrities: The Rev. Augustus Stopford Brooke," *Strand Magazine* for November, 1893, p. 497. No mention is made of Shiel as author of this 17 line sketch.
- "The Eagle's Crag," *Strand Magazine*, September 1894, pages 308-316. (A Revised version re-titled "The Rock Day" appears in *The Invisible Voices* in 1935.) (The illustrations by Pearse are quaint but good.)

- "Huguenin's Wife," *The Pall Mall Magazine*, April, 1895, pages 568-576, Vol. V, No. 24. (A revised version appears in *The Pale Ape*, in 1911.)
- "The Case of Euphemia Raphash," *Chapman's Magazine* (Chapman & Hall), Christmas, 1895. (A revised version appears in *The Pale Ape* in 1911.)
- "The Secret Panel," *Strand Magazine*, December, 1896, pages 265-272. (A revised version re-titled "The Panel Day" appeared in *The Invisible Voices*, 1935.)
- "A Night in Venice," *Cornhill Magazine*, October 1897, pages 500-514. (A revised version appears in Gawsworth's anthology *Strange Assembly* 1932; and re-titled "The Venetian Day," the revision also is found in *The Invisible Voices*, 1935.)
- "The Empress of the Earth." *Short Stories*, February 5, and thereafter weekly till June 18, 1898. (Published one month after its completion as a serial as *The Yellow Danger*, July, 1898.)
- The Purple Cloud*, *The Royal Magazine*, London, January-June 1901, a serial in six parts.
- "The Cat" (Poem), *The Westminster Gazette*, April 18, 1901. (Reprinted in *Unto the Third Generation*, 1903.)
- "About Myself," *The Candid Friend*, August 17, 1901. Pages 630-631; early photo of Shiel.
- "Many a Tear," *Pearson's Magazine* (London), September 1908, pages 283-290; with 3 illustrations by Bayard Jones.
- "Miche," *The Royal Magazine*, May 1910. Pages 86-91; 4 illustrations by John Cameron. (A new version, retitled "The Lion Day" appears in *The Invisible Voices* of 1935.)
- "The Habit of Command," *The Daily Chronicle*, December 19, 1910. A Letter from M. P. Shiel.
- "Three Men and a Girl," *The Yellow Magazine*, February 6, 1922. (A revised version re-titled "The Tale of Charley and Barbara" appears in *Here Comes the Lady* of 1928.)
- The Borzoi Broadside*, September, 1924, p. 43. "Myself" by M. P. Shiel, a sort of condensed version of "About Myself" with some new facts.
- Letter from Shiel regarding the labor movement, *The Daily Herald*, August 9, 1926.
- "Many a Tear," *Daily Herald*, February 9, 10, and 11, 1927, a three day serial, reprinted from *The Pale Ape* of 1911, and *Pearson's Magazine* of September, 1908.
- Sir Oliver Lodge (a 37 line letter), *The Daily Herald*, July 2, 1927.
- Letter of 15 lines regarding the review of *How the Old Woman Got Home*, *The (London) Times Literary Supplement*, July 7, 1927.

- "In 2073 (A. D.)," The Daily Herald, March 12, 13, 14, and 15, 1928, a four day serial. (Reprinted and re-titled "The Future Day" in *The Invisible Voices*, 1935.)
- "Genesis and the Frog," (a 26 line letter), The Daily Herald, December 26, 1928. Also a 21 line letter on the same topic, in the same paper the following day, The Daily Herald, December 27, 1928.
- Letter of 50 lines from Shiel regarding the review of his four Gollancz reprints, The New Statesman, March 30, 1929.
- Letter of 130 lines regarding an article on himself by C.H.H., The Nottingham Journal and Express, April 1, 1929.
- "Things that Frighten Me," The Daily Chronicle, April 18, 1929.
- Letter of 53 lines from Shiel regarding an article on him called "Genius or Charlatan?" The Clarion, May, 1929.
- Letter of 40 lines from Shiel regarding review of his four Gollancz reprints, The Nation and Athenaeum, May 18, 1929.
- Letter of 34 lines regarding review of *The Black Box* (London) Times Literary supplement, April 9, 1931.
- "How to Be Happy," The Plain Dealer. (A London publication issued September-December, 1933 only), September, 1933, pages 28-29. Shiel here discusses his theory of breathing, and his theory of science.
- "Time-Travelling," Tomorrow, Autumn, 1938. (The magazine was published at 20 Hollin Park Road, Roundhay, Leeds, England; it was ephemeral.) Shiel's story appeared on p. 12 of Volume 2, No. 3. Page 13 reprints: "Science-fiction Author is King of Island" from The Sunday Referee of October 24, 1937.
- "Travelling While You Dream," The English Digest, December, 1939. (Volume II, No. 2) Pages 41-43. (A slightly condensed and revised version of "Time-Travelling." Wherein Shiel proves we cannot escape *now* except in dreams.
- The Literary Digest, Vol. II, No. 3, Autumn 1947 (London), Reprints "Writing and Myself" by M. P. Shiel from The Candid Friend of August 17, 1901, pages 14-16. Reproduces the H. Gliten Kamp woodcut of Shiel on p. 31.

ENCORE MAGAZINE

Reprints: "The S. S."

Part One, January, 1946.

Part Two, February, 1946.

Part One of "The S. S." appears in blue covered issue of January, 1946, Vol. IX, No. 47, pp. 1-11. It is preceded by a brief preparatory note from conventional sources and says Shiel was discovered by an American publisher who published some thirty of Shiel's novels in quick succession, four in one day!

Part Two of "The S. S." appears in red covered issue of February, 1946, Vol. IX, No. 48; pp. 224-238, and is preceded by a brief summary of the story, which concludes: "Mr. Shiel was actually inventing in his story a kind of brutal international Fascist society, forty years before its protagonists appeared in Europe in the form of Mussolini and Hitler."

(Note: According to a confidential aside, August Derleth called to the attention of the editors of *Encore Magazine* that the story was not in the public domain where they thought it was, and they graciously paid Shiel for the use of it. Shiel was most lackadaisical about his literary rights.)

ELLERY QUEEN'S MYSTERY MAGAZINE

Reprints: "Cummings Monk" (The third of the three Cummings King Monk adventures originally published in *The Pale Ape* in 1911).

The story appears in Volume 7, Number 27, the February, 1946 issue, on pp. 66-78. It is preceded by a page and a half of comment. It is slightly revised in title and text by the author himself for this publication.

KNOWN MANUSCRIPTS, CORRECTED TEXTS, PROOFS,
TYPESCRIPTS, PUBLISHED AND UNPUBLISHED, OF
M. P. SHIEL

(Unless otherwise noted, the following items are all in the collection of John Gawsworth, Shiel's literary executor.)

(A)

Prince Zaleski

1. Tales of the Prince: The Race of Orven: 49 page corrected typescript.
2. Tales of the Prince: The Monk's Stone: 39 page corrected typescript.
3. Tales of the Prince: The S. S.: 49 page corrected typescript.
(Revised texts all unpublished in this form)

Shapes in the Fire

4. Xelucha: 28 page holograph transcript dated June, 1937.
5. Hymn of Andromache: 1 page corrected typescript.
6. The Vision of Sergius: 2 page corrected typescript.
7. "And Now Does the Cock": 1 page corrected typescript.

The Yellow Danger

8. China in Arms, 348 page heavily corrected text prepared in 1937; lost in London in 1939-1945 War, and now in collection of A. Reynolds Morse, and unpublished in this form.
9. Chapter One: 4 page holograph transcript of the first pages of the original Yellow Danger.
10. "Now declare me, my love, my sibyl": 2 page manuscript.
11. "I had in dreams an omen of the year": 2 page manuscript.

Contraband of War

12. The Phantom Man-o'-War: 258 page heavily corrected text, prepared in 1936 for John Gawsworth. Unpublished in this form.
13. The Phantom Man-o'-War: 247 page typescript lightly revised, two copies.
- 14.

Cold Steel

15. (Folios): 20 pages in the hand of Mrs. Lydia Shiel, for the 1929 reissue, with M. P. Shiel's holograph corrections.
16. (Abridgement): 121 page typescript, lightly corrected, two copies, unpublished.
- 17.

The Man-Stealers

18. Sixpenny Edition (Hutchinson, London, 1908): 188 page text, lightly corrected.

19. Sixpenny Edition (Hutchinson, London, 1927): 92 page text, lightly corrected.

The Lord of the Sea

20. (Abridgement): 75 page "First Draft" manuscript, unpublished.
21. (Abridgement): 125 page "Second Draft" manuscript, unpublished.
22. (Abridgement): 185 page corrected typescript, unpublished.
23. Six Verses: "To Spezzia runs the Pullman train"; "O what a pretty place"; "Happy Day! Happy Day!"; "In the good old times long ago"; "Here we go to London town"; "Will you come to the wedding": 2 page corrected typescript.
24. Hymn to the Messiah: 3 page manuscript.
25. Song of Ages: 2 page typescript, lightly corrected.

The Purple Cloud

26. The Purple Cloud: 463 page heavily corrected text prepared for the 1929 Gollancz reissue.
27. Synopsis: 13 page typescript, lightly corrected, and unpublished.

The Weird o' It

28. The Innocent Hands: 708 page heavily corrected text prepared in 1937 for John Gawsworth, and unpublished.
29. The Innocent Hands: lightly corrected typescript of Item 28, and also unpublished.
30. "Who killed Cock Robin?": 1 page lightly corrected typescript.

Unto the Third Generation

31. The Cat: 2 page typescript, lightly corrected.
32. The Waif: 20 page corrected typescript, extracted from Chapter XLIV.

The Evil That Men Do

33. Three Elegiacs: "Sol is a banker"; "Rosie, you bloom too quick"; "Know you the way, dear Eve": 1 page typescript lightly corrected.
34. Synopsis: 11 page manuscript, unpublished.
35. The Way Everlasting, (Synopsis for the films): 133 page "First Draft" unpublished manuscript.
36. The Way Everlasting, (Synopsis for the films): 101 page "Second Draft" unpublished manuscript.
37. The Way Everlasting, (Synopsis for the films): 90 page lightly corrected typescript, unpublished. (3 copies.)
- 38.
- 39.

The Yellow Wave

40. The Yellow Deluge: A Drama in Five Scenes (based on The Yellow Wave): 130 page corrected typescript, unpublished.

The Lost Viol

41. (Abridgement): 94 page "First Draft" unpublished manuscript.
42. (Abridgement): 65 page "Second Draft" unpublished manuscript.
43. (Abridgement): 89 page lightly corrected typescript, unpublished, (2 copies).
- 44.

The Last Miracle

45. "In its dash": 2 page corrected typescript.

The White Wedding

46. (Synopsis): 4 page manuscript in shorthand, unpublished.
47. (Synopsis): 5 page typescript, lightly corrected, unpublished.
48. (Synopsis): 5 page typescript, heavily corrected, unpublished.
49. (Synopsis): 7 page typescript, lightly corrected, unpublished, (2 copies).
- 50.
51. *The White Wedding*, A Play in Three Acts (based on the novel of the same name): 89 page corrected typescript, unpublished.

The Isle of Lies

52. *The Isle of Lies*: 250 page heavily corrected text, prepared for the 1928-1929 contemplated re-issue. Never published.

This Knot of Life

53. On Reading: 72 page heavily corrected text. Unpublished. See item 217 below.
54. Two verses: "Little drops of water"; "Dance yourselves maidies": 1 page revised manuscript.

The Pale Ape

55. Cummings King Monk, I, He Meddles With Women: 25 page heavily corrected text, with one page of manuscript interleaved. And Cummings King Monk, III, He Wake an Echo: 30 page heavily corrected text, both contained in the same volume.
56. Cummings King Monk, II, He Defines Greatness of Mind: 182 page manuscript, presented on May 21, 1937 to Sir Hugh Walpole, and now in collection of A. Reynolds Morse.

(Note: This manuscript is listed in *Catalogue / of / the second portion / of / The Famous Library / of the late / Sir Hugh Walpole, C. B. E.*; Christie, Manson & Woods, Ltd., Derby House, Stratford Place, Oxford Street, W. 1., Monday, July 2, and Tuesday, July 3, 1945, first day's sale, as Item 52: Shiel (M. P.) Monk on Greatness, The Author's Original Autograph MS. on 179 pp., being an extended version of "The Pale Ape," unpublished, quarto, cloth. This is a longer version than that found in the typescript listed under Item 219 ahead.

57. The Spectre Ship: 64 page manuscript presented like the above item by John Gawsworth to Sir Hugh Walpole, and now believed to be in The Bodleian Library, Oxford.
 58. Gunhild's Rune: 1 page holograph transcript dated October 25, 1935, and contained in Barbara Gawsworth's "Poems of Fifty Friends: A Manuscript Book."
 59. Gunhild's Rune: 1 page typescript, lightly corrected.
 60. The Pale Ape: 29 page typescript, lightly corrected.
 61. The Case of Euphemia Raphash: 3 pages only, of a corrected typescript.
 62. The Case of Euphemia Raphash: 60 page typescript, lightly corrected.
 63. Cummings Monk, I, He Meddles with Women: 34 page lightly corrected typescript.
 64. Cummings Monk, II, He Wakes an Echo: 35 page typescript, tightly corrected.
 65. Huguenin's Wife: lightly corrected typescript.
 66. Many a Tear: 25 page typescript, lightly corrected.
 67. Many a Tear: 1 manuscript page of an untraced acting version.
 68. The House of Sounds: 64 page typescript, lightly corrected.
- The Dragon*
69. "They breathed, 'We are near!': 2 page lightly corrected typescript.
 70. Speech of the Prince of Wales in the Kingsway Opera House: 15 page corrected text (in *The Yellow Peril*, 1929). Unpublished in this form. See Item 218 below.
- Children of the Wind*
71. Children of the Wind, 868 page manuscript, a fair copy, and probably the second draft.
- How the Old Woman Got Home*
72. (Dedication): 1 page manuscript of the draft of Shiel's dedication to his second wife, Lydia.
 73. (Folios): 16 pages in the handwriting of Lydia Shiel, with M. P. Shiel's holograph corrections.
- Here Comes the Lady*
74. The Tale of Hugh and Agatha: 91 page typescript, lightly corrected (2 copies).
 - 75.
 76. The Tale of Henry and Rowena: 24 page typescript, lightly corrected (2 copies).
 - 77.
 78. The Tale of Gaston and Mathilde: 34 page lightly corrected typescript.

79. The Tale of Gaston and Mathilde: 40 page typescript lightly corrected, (2 copies).
- 80.
81. No. 16 Brook Street (The Auction): 35 page typescript, lightly corrected.
82. No. 16 Brook Street: 41 page typescript, lightly corrected, (2 copies).
- 83.
84. One in Two: 30 page typescript, lightly corrected (2 copies).
- 85.
86. The Tale of Charley and Barbara: 35 page typescript, lightly corrected (2 copies).
- 87.
88. The Bell of Saint Sepulcre: 27 page lightly corrected typescript (2 copies).
- 89.
90. The Primate of the Rose, 39 page lightly corrected typescript (2 copies).
- 91.
92. The Corner in Cotton: 64 page typescript lightly corrected, (2 copies).
- 93.
94. Dark Lot of One Saul: 57 page lightly corrected typescript (2 copies).
- 95.
96. Dark Lot of One Saul: 30 page proof lightly corrected for the Anthology, *Full Score*, 1933.
97. Dark Lot of One Saul: 61 page lightly corrected typescript.
98. The Tale of Adam and Hannah: Synopsis: 3 page manuscript, unpublished.
99. The Tale of Adam and Hannah: 55 page typescript, lightly corrected (2 copies).
- 100.
- About Myself*
101. About Myself: 6 page expanded text prepared for John Gawsworth and first published in the present volume. See Item No. 216.
- The Black Box*
102. (Folios): 11 pages of manuscript notes presumably prepared before the first draft was written.
- 103: "This is the house that Bill built": 3 page lightly corrected typescript.
104. The Black Box (Shortened Version): 338 page text with manuscript cuts and additions on 65 pages, and unpublished in this form.
105. The Black Box (Abridgement): 185 pages of the first draft, manuscript unpublished.

106. (Abridgement): 88 pages of the second draft manuscript, unpublished.
107. (Abridgement): 99 page lightly corrected and unpublished typescript.

Say Au R'Voir, But Not Goodbye

108. (Folios): 15 pages, lightly corrected, of the original typescript.
109. (Synopsis): 2 page unpublished manuscript.
110. (Synopsis): a variant from the above: 2 page unpublished manuscript.

This Above All

111. This Above All: 79 pages of the first draft manuscript.
112. This Above All: 16 consecutive suppressed and unpublished manuscript pages.
113. This Above All: pages 102-516 of the second draft manuscript.
114. This Above All: 439 page corrected typescript.
115. This Above All: 379 page corrected typescript.
116. "For funny-funny drink rum": 1 page lightly corrected typescript.
117. "Pelt, Pegasus unhaltered, Horse of Time": 1 page manuscript.
118. "Let us range this grant of land": 1 page lightly corrected typescript.

The Invisible Voices

Behold The Dreamer Cometh (twelve uncollected stories of M. P. Shiel), consisting of:

119. Adore (I): 39 pages of the original manuscript.
120. Adore (I): 78 pages of the lightly corrected typescript.
121. Adore (I): re-entitled At the Eleventh Hour: 39 page corrected proof for *Thrills, Crimes and Mysteries*, 1935.
122. In 2073 A.D. (II): 27 page lightly corrected typescript.
123. The Place of Pain (III): 15 page lightly corrected typescript (2 copies).
- 124.
125. The Place of Pain (III): 13 page lightly corrected proof for *Thrills, Crimes and Mysteries*, 1935.
125. (a) The Waif (IV) See Item No. 32.
126. Out of the Deep (V) "by N. R. Shean": 37 page lightly corrected typescript.
127. Revenge (VI): 44 page lightly corrected typescript.
128. Revenge (VI): 52 page lightly corrected typescript.
129. The Flying Cat (VII): 17 page lightly corrected typescript.
130. The Flying Cat (VII): 25 pages of corrected proof for the anthology, *Strange Assembly*, 1932.
131. The Flying Cat (VII): 17 pages of lightly corrected proof for

Thrills, Crimes and Mysteries, 1935.

132. The Flying Cat (VII): 32 page lightly corrected typescript.
133. The Stranger (VIII): 45 page lightly corrected typescript.
134. The Stranger (VIII); re-entitled The Strange Affair of The Purchester Instrument, as Related in the Diary of Miss Henrietta Le-strange: 23 page lightly corrected proof for the anthology, *Thrills, Crimes and Mysteries*, 1935.
135. A Night in Venice (IX): 34 page lightly corrected typescript.
136. A Night in Venice (IX): 26 page lightly corrected proof from the anthology, *Strange Assembly*, 1932.
137. A Night in Venice (IX): 32 page lightly corrected typescript.
138. Waterloo (X): 32 page lightly corrected typescript. Note: This story was rejected from the final text of *The Invisible Voices*, and in the revised text is still unpublished.
139. Friends (XI): 32 page manuscript.
140. The Secret Panel (XII): 35 page lightly corrected typescript.
141. Days of Destiny (by M. P. Shiel and John Gawsworth): 65 page, first draft manuscript of connecting chapters.
142. Days of Destiny (by M. P. Shiel and John Gawsworth): 120 page, second draft, manuscript of connecting chapters, with 362 pages of corrected typescript and 25 pages of corrected proof.
143. The Invisible Voices: 350 pages of corrected typescript.
144. The Invisible Voices: 304 pages of corrected proofs.
145. (Advertisement): 2 page manuscript, still unpublished.

Poems

146. Sulphate of Morphia: 4 page manuscript.
147. Sulphate of Morphia: 5 page corrected typescript.
148. To Venus at Twilight: 3 page manuscript.
149. To Venus at Twilight: 3 page corrected typescript.
150. Dreaming: 3 page manuscript.
151. Dreaming: 1 page corrected typescript and 2 pages of manuscript.
152. On the Transformation of Forces: 5 page manuscript.
153. On the Transformation of Forces: 2 page corrected typescript and 1 page manuscript.
154. Song of the Cock (by Stephanie Belamy): 7 page manuscript.
155. Song of the Cock: 4 page corrected typescript.
156. Song of the Cock: 5 page corrected typescript.
157. The Open Secret: 1 page manuscript.
158. The Open Secret: 1 page corrected typescript and 1 page manuscript.
159. Distraction!: 3 page manuscript.
160. Distraction!: 1 page corrected typescript.
161. Ta Esonta: 2 page manuscript.
162. Ta Esonta: 2 page corrected typescript.

- 163. Evolution: 1 page manuscript.
- 164. The Red Rag: 3 page manuscript.
- 165. The Red Rag: 3 page manuscript with musical notation.
- 166. The Red Rag: 3 page manuscript.
- 167. The Red Rag: 2 page corrected typescript.
- 168. The Red Rag: 2 page corrected typescript.
- 169. General Election Night: 1 page manuscript.
- 170. (Eleven) Pocsms: 8 pages of corrected galley proofs with some unpublished unincorporated manuscript corrections.

The Young Men Are Coming!

- 171. How Life Climbs: 165 page manuscript which is actually the first draft of pages 50-105 of the final novel.
- 172. How Life Climbs: 30 page corrected proof from the anthology *New Tales of Horror*, 1934.
- 173. The Young Men Are Coming: 470 pages of the manuscript of the first draft.
- 174. The Young Men Are Coming: 750 page manuscript "Second Draft."
- 175. The Young Men Are Coming: 669 page corrected typescript (2 copies).
- 176.

(B)

- 177. Arthur Machen (Notes): 1 page shorthand manuscript.
- 178. Arthur Machen: 5 page text, lightly corrected in large-paper copy of *The Borzoi*, 1925, inscribed by the Knopfs.
- 179. The Inconsistency of a Novelist: 7 page manuscript written for *Ten Contemporaries*, 1932. (See Item No. 216).
- 180. The Inconsistency of a Novelist: Re-entitled About Novels: 4 page corrected typescript.
- 181. The Inconsistency of a Novelist: 3 page corrected proof for *Ten Contemporaries*, 1932.
- 182. How to be Happy Parts I, II and III: 27 page manuscript. Note: Section I appeared in *The Plain Dealer*, September, 1933.
- 183. How to be Happy: 20 page typescript, lightly corrected, see Item No. 224. (2 copies).
- 184.
- 185. The Globe of Gold Fish: 18 page corrected typescript.
- 186. The Globe of Gold Fish: 12 page corrected proof for the anthology *New Tales of Horror*, 1934.
- 187. The Death-Dance (by M.P. Shiel and John Gawsworth): 165 page manuscript by Shiel and 4 page manuscript by Gawsworth.
- 188. The Death-Dance: 36 page corrected proof for *Thrills, Crimes and Mysteries*, 1935.

189. *Crisis!* 1992, by Benson Herbert, 1936: 272 page proof corrected by M. P. Shiel, as editor.
190. Preface (to Benson Herbert's *Crisis!* 1992): 5 page manuscript.
191. Preface (to Benson Herbert's *Crisis!* 1992): 3 page corrected typescript.
192. Dr. Todor Karadja (by M.P. Shiel and John Gawsworth): 40 page corrected typescript by Shiel, and 18 page manuscript by Gawsworth.
193. The Mystery of the Red Road (by M. P. Shiel and John Gawsworth): 78 page manuscript by Shiel and 16 page manuscript by Gawsworth.
194. The Mystery of the Red Road: 42 page corrected typescript.
195. The Hanging of Ernest Clark (by M. P. Shiel and John Gawsworth): 13 page manuscript by Shiel and 9 page manuscript by Gawsworth.
196. The Hanging of Ernest Clark: 12 page corrected typescript (2 copies).
- 197.
198. A Case for Deduction (by M.P. Shiel and Fytton Armstrong): 53 page corrected typescript by Shiel and 9 page manuscript by Gawsworth.
199. A Case for Deduction: 40 page corrected typescript.
200. The Falls Scandal (by M. P. Shiel and Fytton Armstrong): 10 page manuscript by Shiel and 14 page manuscript by Gawsworth.
201. The Falls Scandal: 15 page corrected typescript.
202. The "Master" (by M. P. Shiel and Fytton Armstrong): 12 page typescript by Shiel and 2 page manuscript by Gawsworth.
203. The "Master": 5 page corrected proof for the anthology *Crimes, Creeps and Thrills*, 1936.
204. (Really and Truly) Literary Confessions: 2 page manuscript dated December 4, 1938, and published in the present volume for the first time.

(C)

205. *Montserrat Spectator*, December 15, 1876; Vol. 1, No. 8: an incomplete copy of a 4 page manuscript magazine produced by M. P. Shiel at the age of 11. Seven holograph copies were issued, 'priced 1 d — M. P. S.' Unpublished.
206. (Harry Jones): 46 page manuscript of an unfinished short story, never published.
207. (The Jumping Man): 12 page manuscript outlining a proposed novel, unpublished.
208. Some Thoughts on Gunfire: 93 page unpublished manuscript.
209. A Last Word on "The Firing of Guns on Water," Drawings: 10 holograph designs, unpublished.

210. King Robert of Sicily, A Drama in Three Acts: 56 pages of the original manuscript, unpublished.
211. King Robert of Sicily: 76 pages corrected typescript, unpublished (2 copies).
- 212.
213. Herbert Spencer: A Comedy in One Act: 116 page manuscript in shorthand and longhand by M. P. Shiel, and 21 page manuscript in the hand of an amanuensis (Mrs. Lydia Shiel) unpublished.
214. Herbert Spencer: 91 page corrected typescript, unpublished.
215. (Memories of Arthur Machen): 3 page unpublished manuscript dated June, 1933, written to be included in a contemplated biography of Arthur Machen by John Gawsorth.
- Putting Two and Two Together: (Fourteen Collected Essays)
216. About Myself (I): 20 page corrected typescript. See Items numbered 101 and 179 in this list.
217. On Reading (II): 112 page corrected typescript. See Item No. 53.
218. Speech of the Prince of Wales in the Kingsway Opera House (III): 32 page corrected typescript. See Item No. 70.
219. Monk Defines "Greatness of Mind" (IV): 106 page corrected typescript.
220. Is War Necessary? (V): 53 page unpublished manuscript.
221. Is War Necessary? (V): 35 page corrected unpublished typescript.
222. Writing and Science (VI): 26 page corrected unpublished typescript.
223. Writing and Science (VI): 25 page corrected unpublished typescript.
224. How to be Happy (VII): 21 page corrected typescript, unpublished. See Items numbered 182, 183 and 184 above.
225. Are We Going Pagan? (VIII): 9 page unpublished manuscript.
226. Are We Going Pagan? (VIII): 11 page corrected unpublished typescript.
227. The Cause of War (IX): 9 page unpublished manuscript.
228. The Cause of War (IX): 8 page corrected unpublished typescript.
229. On Wealth (X): 6 page corrected unpublished typescript.
230. On Tolerance (XI): 13 page corrected unpublished typescript.
231. On Happy Endings (XII): 8 page corrected unpublished typescript.
232. On Vengeance (XIII): 8 page unpublished manuscript.
233. On Eternal and Temporal (XIV): 13 page unpublished manuscript.
234. On Eternal and Temporal (XIV): 14 page corrected and unpublished typescript.

Note: The foregoing 14 Essays constitute an unpublished volume, and are the essays referred to by Shiel in the last portion of the revised version of About Myself as published here.

235. (Maymia and M'Toma): 3 page manuscript written to serve as a

- Preface to John Gawsworth's sequence of love poems, *The Flesh of Cypris*, 1936. Unpublished.
236. *The Splendid Devil: A Drama in Four Acts*: 165 page corrected typescript. One copy is re-entitled *The New King*, unpublished (3 copies).
- 237.
- 238.
239. *Branda's Song* (from *The Splendid Devil*): 1 page of lightly corrected unpublished typescript.
240. *People's Chorus* (from *The Splendid Devil*), 1 page of lightly corrected unpublished typescript.
241. *The Splendid Devil* (a novel): 341 pages of "First Draft" manuscript, unpublished.
242. *The New King* (a novel): 493 page, "Second Draft" manuscript, re-entitled from *The Splendid Devil*. Unpublished.
243. *The New King*: Corrected typescripts of the unpublished novel (2 copies).
- 244.
245. *Our Way Out*: 14 page unpublished manuscript.
246. *Persistence of Personality After Death*: 11 page unpublished manuscript.
247. *Lend-Lease*: 38 page "First Draft" manuscript, unpublished.
248. *Lend-Lease*: 45 page "Second Draft" unpublished manuscript, constituting the fourth and last adventure of Prince Zaleski, and undoubtedly the story referred to by Ellery Queen in his forthcoming book, *Twentieth Century Detective Stories*.
249. *Lend-Lease*: 30 page corrected, unpublished typescript.
- The following items concern the novelist's last book, *Jesus*:
250. *Jesus*: Being a translation of "The Message of Good" by Luke's account, with criticisms and with an Introduction: "First Draft": 559 pages of the original unpublished manuscript.
251. *Jesus*: "Second Draft": 1043 page unpublished manuscript.
252. *Jesus*: "Third Draft": 726 page heavily corrected typescript including 29 pages of manuscript, unpublished (2 copies).
- 253.
254. *Jesus* (Addenda): 87 page "First Draft" unpublished manuscript.
255. *Jesus* (Folios): 43 pages of unpublished manuscript notes.
256. *Jesus* (Folios): 33 pages of corrected typescript, unpublished.
257. *Jesus*: "Fourth and Final Draft": Nineteen notebooks, numbered 22 to 40, containing the final 'fair copy' manuscript for the typist of the second half of M. P. Shiel's last and still unpublished book.

NOTE: The whereabouts of notebooks 1-21 of the *Jesus* manuscript is earnestly sought. It is suspected that Shiel dispatched the pages to some

typing agency in the late autumn of 1946. The author had many correspondents, and wrote me that *Jesus* was finished and "is now being read," but alas he did not say by whom. It is essential to recover these notebooks so that the world may see what the Lord of its Literature had, at the last, to say. Let this message go forth on the spirit telegraph which unites all Shiellians, and ferret out the mystery of the missing notebooks.

(D)

In addition to the manuscripts listed above, the Gawsworth collection of Shielliana also contains some 550 original autograph letters, notes and postcards, along with typescripts of several hundred more of Shiel's letters. There is also a mass of correspondence addressed to Shiel, varying in importance from notes from the Prime Minister, the Earl of Rosebery, and the "Press Lord" Viscount Northcliffe to Income Tax Demands. A group of tattered and faded personal and family photographs and a vast number of review clippings of the books for the last twenty years of the writer's life conclude the miscellaneous papers which Shiel left.

Many of the letters were addressed to Gawsworth between 1931 and 1946, and the largest single group covers the letters Shiel wrote to Grant Richards between 1898 and 1943. Other important correspondence represented in the remaining letters includes letters to W. Morris Colles, P.P. Howe, Alexander Moring the publisher, Mr. G. H. Wiggins, M. Henry D. Davray the translator, and Mr. Walter Owen the translator of South America's classics, among numerous others.

THE NOVELS OF "GORDON HOLMES"

"Gordon Holmes" was the pseudonym used for the author of at least eight exciting mystery or detective stories, in several of which M. P. Shiel collaborated with the novelist Louis Tracy. The Gordon Holmes titles are:¹

- 1) *A Mysterious Disappearance*, E. J. Clode, 1905.
- 2) *The Arncliffe Puzzle*, E. J. Clode, 1905.
- 3) *The Late Tenant*, E. J. Clode, 1907.
- 4) *By Force of Circumstances*, E. J. Clode, 1909.
- 5) *The De Bercy Affair*, E. J. Clode, 1910.
- 6) *The House of Silence*, E. J. Clode, 1911.
- 7) *No Other Way*, E. J. Clode, 1912.
- 8) *The House 'Round the Corner*, E. J. Clode, 1919.

To date the only specific information on the extent of Shiel's collaboration with Tracy on these books has been that found in John Gawsworth's *Ten Contemporaries*, on pages 194 and 195. Fortunately the novelist re-read the first seven books in the above list, and noted in detail the extent of his contributions. That data is given beyond for the first time.

Gawsworth lists in his book still another Holmes novel, *The Feldisham Mystery*, whose date he gives as "circa 1911". There is now every evidence to believe that he was probably referring to *The De Bercy Affair* of 1910 which recounts a murder taking place in the Feldisham Mansions.² In this story, Furneaux himself is involved so deeply and incriminatingly in the case that his own official superior is about to arrest the investigating officer himself for the murder!

Gawsworth also said that since Tracy's detective character Furneaux appears in *The Arncliffe Puzzle*, Shiel could not possibly have collaborated on that volume! According to Shiel he did *not* have a hand in *The Arncliffe Puzzle*, but he did help out on *By Force of Circumstances* where Furneaux *does* appear. The important things to note here, to correct the record, is that Gawsworth was in error in stating that Furneaux appears in *The Arncliffe Puzzle* when actually he does not, and he was wrong in implying that just because a Holmes novel introduced Furneaux Shiel could not have worked on it, for he did collaborate on *By Force of Circumstances* where Furneaux is matched against a super-criminal Bagot. Gawsworth addressing himself

¹See also: "The Cholera Cloud" by Gordon Holmes, Pearson's Magazine, December, 1908, pp. 609-612; the extent of Shiel's collaboration here is not known.

²Possibly an English Edition exists entitled *The Feldisham Mystery*. A Gordon Holmes novel with this title was loaned to Shiel by John Gawsworth to read, but what happened to the copy is not known.

to the bibliophile, concludes his remarks on Holmes by stating: "It is questionable as to whether collectors of Shiel should include . . . these novels of Gordon Holmes in forming their collection. They should not be deemed over important. It is a point to moot. Collations have been included; but one might well suggest — these are Shiel contributions, not Shiel first editions."

In "About Myself," Shiel writes in connection with the Holmes series: ". . . I was 'in' with Louis Tracy with whom I wrote several 'books' under a pen name, he having 'the idea,' I concocting 'the plot,' writing the first half, he the second in a wildly different style! I can't think now (1929) with what motive I so wasted myself!"

Louis Tracy was a "popular" novelist and serialist whose productive period coincides quite closely with that of Shiel, i.e. 1895-1930.¹ There are some amazing parallels in their plots. The concept of a global war is found in Tracy's *The Final War* (1896), and in Shiel's *The Yellow Danger* (1898). A diamond studded meteor enriches the hero of Tracy's *The King of Diamonds* (n.d. 1904) as well as Shiel's *Lord of the Sea* (1901). But the treatment is so different that the dissimilarity in style alone absolutely minimizes any similarity in concept.

Even previous to the appearance of the Holmes' novels Shiel must have been very close to Tracy because he contributed a lively section to Tracy's *An American Emperor* in 1897, actually writing Chapters XXIX-XXXIX! It is not surprising therefore to learn that in 1905 he also revised the last portion of *The Pillar of Light* for Tracy, though the exact pages he worked on are not known. It is curious, also, to note that when the Holmes novels later were reissued or appeared under Louis Tracy's name he made no objection to the use of his writing as the work of another. In fact when Tracy's reprints were brought to the novelist's attention, he merely laughed.

Tracy, however, never made the solid contribution to literature which Shiel did. Tracy is speedy reading, Shiel is weighty. Tracy is uncompli-

¹Louis Tracy was born in Liverpool, England on March 18, 1863, and died on August 13, 1928. He was educated in private schools, and for many years was engaged in newspaper publication and related work, both in India and in England. In 1916 he visited the United States where he lectured and wrote extensively about World War I. In 1917 he became a member of the British War Mission, and later edited a handbook of *Who was Who on the Mission*. In 1921 he was a member of the committee for the Restoration of Westminster Abbey, and collected a large sum in the United States for that purpose. Tracy's mystery and detective stories which he produced between other activities of a busy life are not always regarded exactly as overwhelming literary triumphs. I would call them good yarns, but hardly great literature; intriguing, but not overwhelming; popular, but scarcely immortal. Certainly Tracy made up in quantity for what he lacked in quality as the list of his works approaches 65 titles. Some of the more unusual Tracy items are given in the *Check-List of Fantastic Literature* issued by Shasta Publishers, Chicago, Illinois, 1948, on page 268.

cated and general; Shiel is fiery, complex and specific. Tracy is a fictioneer, Shiel a creative poet and philosopher in narrative. And Tracy was a "popular" author where Shiel was esoteric. Tracy's works while somewhat scarce are found in almost any bookstore, sometimes with the culls at 50-75c. Shiel's books are rarities in any edition.¹

The Holmes mysteries really belong in a collection by themselves, for as a group they have a stylistic personality all their own: not nearly so vigorous as Shiel, and yet stylewise generally more refreshing than Tracy.² My own opinion is that Shiel may have had somewhat more of a hand in the Holmes volumes than he admitted for the record as given in *Ten Contemporaries* and presented in more detail here, for all the books seem to me to be stylistically a peg or two above Tracy especially *The House of Silence* and we know what a poor source of information Shiel was about his own activities! The comparative study of Shiel and Tracy still requires a great deal of literary detective work before an answer more definitive than the present one can be given. Collations of at least one of the editions of each of the Holmes stories are included here more as a matter of interest than scholarly record. I have not included collations of any re-issues of the various titles which sported Louis Tracy's name as author, except where Shiel has indicated his contribution. Elsewhere I have merely indicated where this occurred.

I might conclude this chapter by commenting on Shiel's other pseudonyms. Apparently no other volumes were published pseudonymously, but several manuscripts bear "pen names," as follows:

- 1) Song of the Cock, "by Stephanie Belamy."
- 2) On a typescript of the short story "Out of the Deep," published as "The Rock Day" in *The Invisible Voices* and in an earlier version as "The Eagle's Crag" in *The Strand Magazine*, Shiel wrote "by N. R. Shean."
- 3) An early manuscript of *The Young Men Are Coming!* bears the notation "by Carton (?) Arliss."
- 4) On a draft of *This Above All*, Shiel wrote "by Charles Arliss," though why, as John Gawsword says, "only God and Shiel know!"

¹I have read about three dozen Tracys' and have never found one where the treatment even touches Shiel, even though the basic ideas of the books are as grandiose as Shiel's own, as for example, *An American Emperor*, when Vansittart converts the Sahara into a garden. Tracy was simply not imbued with Shiel's flare for poetic narrative. This particular book gets a shot in the arm from the 10 chapters Shiel wrote for it.

²In *New Paths in Book-Collecting* edited by John Carter, Constable & Co. Ltd. London, 1934, 294 pages, occurs the only reference to the Holmes novels I have ever found. On p. 45 Carter says "but Mr. Shiel's books in collaboration with Louis Tracy are not up to the standards of either author working alone." In a footnote on the same page he refers to *Ten Contemporaries* and the Holmes titles there mentioned.

A MYSTERIOUS DISAPPEARANCE

Claude Bruce, barrister, works with inspector White to solve the sudden disappearance of Lady Alice Dyke. Shiel has indicated to John Gawsworth that he did not have a hand in the preparation of this volume. The book was republished in 1927 by Edward J. Clode, New York in a new copyright edition, but under Louis Tracy's name as author.

The text of the 1927 edition has been revised and modernized, and the chief protagonist's name changed from Dyke to Dene. Unlike Shiel's revisions, buses and taxis are here substituted for vans and wagons, and other attempts are made to bring the setting up to date. Shiel never worried about the details of his stories that perhaps dated them. He was concerned primarily with a literary re-furbishing. A careful reader of this present book will recall that his *China in Arms* was rejected by several publishers because it was dated, and did not use aeroplanes, having originally been written in 1898!

A MYSTERIOUS DISAPPEARANCE — 1905

(1st) American Edition — E. J. Clode, New York.

A Mysterious / Disappearance / (design) / by / Gordon Holmes / (E J C colophon) / New York / Edward J. Clode / 156 Fifth Avenue / 1905 (Title page is bounded by red box)

Collation: 8 vo.; 5" x 7 $\frac{7}{8}$ "; pp. (VI + 306) as follows: half title, verso blank (pp. I-II); title page as above, verso carries 1905 Clode copyright, and imprint of Plimpton Press (pp. III-IV); contents (pp. V-VI); text pp. 1-303; pp. (304, 305, and 306) blank.

Binding: Gray cloth. The cover has a red circle with two hands outlined in it, and the same design is repeated but smaller on the spine. Black lettering on spine and cover, except for M in red on front cover, in the word *Mysterious*. White end papers. Top and fore edges trimmed, bottom edge slit. I have also a copy identical with the above but bound in brown cloth.

Signatures: None.

(Note: A Wessels Co., New York also issued this book in 1906 in practically identical format.)

THE ARNCLIFFE PUZZLE

George Lester, physician, teams with Inspector Hobson to solve the death by poison of old Lord Arncliffe. Shiel denied having a hand in this story after reading it, according to John Gawsworth. In a letter to me dated May 19, 1947, Gawsworth admits he was in error in *Ten Contemporaries* in adducing the detective Furneaux in reference to this volume, for of course he does not appear in it.

THE ARNCLIFFE PUZZLE — 1906

(1st) American Edition — Edward J. Clode, New York, 1906.

The / Arncliffe Puzzle / By / Gordon Holmes / Author of "A Mysterious Disappearance" / (E. J. C. colophon in black and orange box) / New York / Edward J. Clode / 156 Fifth Avenue / 1906 (Title page is bounded by a single black line and a decorative orange box.)

Collation: 8 vo.; 5½" x 7¾"; pp. VI+(330) as follows; half title, verso blank, (pp. I-II); title page as above, verso carries 1906 Clode copyright and imprint of The Plimpton Press, Norwood, Mass. (pp. III-IV); contents pp. V-VI; text pp. 1-326; pp. (327-8) blank; pp. (329-330) pasted to back cover in lieu of end papers.

Binding: Light brown cloth. Spine is lettered in black, and repeats design in orange gold and black found on cover. Front cover lettered in black, save for orange letter A in Arncliffe, and has design of hooded figure in black against an orange circle holding a gold question mark. White end papers in front; top and fore edges smooth cut; bottom edge rough.

Signatures: Unsigned. (1-21 in 8's).

Note: The second American edition was issued by A. Wessels Company in 1907 and is very similar to the above, and carries the 1905 Clode Copyright, with title page reset, and full (330) pages used.

The third American Edition by Grosset & Dunlap is not dated, but carries 1905 Clode Copyright. The cover is brown cloth, and except that the title page seems to have been reset and four pages of Grosset ads are bound in on pp. 327-330, it is also identical with the above, and so I am not collating it here in detail since Shiel had no hand in it.)

THE LATE TENANT

David Harcourt, recently returned to London from Wyoming unravels the mystery of a ghostly apparition which appears in some rooms he rented at a special rate. Twin sisters, and a transparent villain Van Hupfeldt who would woo both the girls cause Harcourt much consternation. At the risk of being wrong, I would observe that when one discovers a Holmes novel where the villain is the obvious culprit — where the author's only clues lead perfectly plainly in one direction — the chances are that Shiel who never holds any secrets back or plants any misleading clues had a hand in the book.

It is interesting to note that a whiff of violets accompanies the apparition of the late tenant, and that the same concept occurs in Shiel's *The Yellow Wave*, where Devilroff and his family have the trait of suddenly sensing an overpowering odor of violets when disaster is impending.

Shiel revised pages 1 to 28, and wrote pages 28 to 197, as well as pages 202 to 209 according to notes in Gawsorth's copy of the Cassell (English) Edition. Later, the book was re-issued in the form of a re-print, and the author's name was given as Louis Tracy. The publisher was Jarrolds of London, and the volume is not dated. In the Jarrolds re-issue, Shiel revised pages 1 to 33, and wrote pages 34 to 172, and 179 to 199. There was some modernization in the re-issue, and Shiel suspected this was done by Tracy.

THE LATE TENANT — 1906

(1st) American Edition — Edward J. Clode, New York.

The / Late Tenant / by / Gordon Holmes / author of "A Mysterious Disappearance" / "The Arncliffe Puzzle" / (Publisher's device) / New York / Edward J. Clode / 156 Fifth Avenue / 1906 (Title page is boxed in red (design) line and inner black line.)

Collation: 8 vo.; 5 $\frac{1}{8}$ " x 7-9/16"; pp. VI + (286) as follows: half title, verso blank (pp. I-II); title page as above, verso has 1906 Clode Copyright and imprint of Plimpton Press, Norwood, Mass. on it (pp. III-IV); pp. V-VI contents; text pp. 1-285; p. (286) blank.

Binding: Gray cloth; white lettering on spine; front cover has author's

name and title in white lettering; center has color portrait of a woman. White end papers. Top and fore edge cut and trimmed, bottom edge slit only.

Signatures: None. (1-18 in 8's).

(Note that *Ten Contemporaries* p. 195 gives the Cassell & Co. English Edition of 1907 as a "first." This is incorrect. The above is the first edition, though there is a possibility that the English Edition did indeed go to press in 1906, for a list of Cassell & Co.'s advertisements at end are signed January, 1907.

THE LATE TENANT — 1907

English Edition — Cassell & Co. Ltd., London, 1907.

The / Late Tenant / by / Gordon Holmes / with four illustrations / by James Durden / Cassell and Company, Limited / London, Paris, New York and Melbourne / MCMVII / all rights reserved.

Collation: 8 vo.; 5" x 7½" pp. VIII + 332 as follows: half title, verso blank (pp. I-II); title page as above, verso blank (pp. III-IV); contents pp. (V)-VII; list of illustration (p. VIII); text pp. 1-332.

Binding: Gray-blue cloth; gilt lettering on spine and front cover; white end papers; all edges cut; illustrations facing pp. 110, 226, 318; 16 pp. of advts. bound in at end.

Signatures: (A) is 4 leaves; B-U in 8's; V is 6 leaves.

BY FORCE OF CIRCUMSTANCES

Arthur Leigh inherits an estate from an eccentric uncle on the condition that he can raise 50,000 pounds in six months. Being penniless, his case looks hopeless till Detective-Inspector Furneaux appears and helps him track down the villain Bagot who has learned that Arthur's uncle hid the money to pay off the mortgage in the wall behind his own bed! Bagot's end in the crash of a flying machine is most dramatic.

Shiel wrote a good part of this book. John Gawsworth does not give the exact pages of the original edition. However, the book was re-issued under Louis Tracy's name by Jarrolds of London in April of 1932, and of the reprint, Shiel wrote pages 42-182.

BY FORCE OF CIRCUMSTANCES — 1909

(1st) American Edition — Edward J. Clode, New York, 1909.

By / Force of / Circumstances / by Gordon Holmes / Author of "The Late Tenant," "The Arncliffe Puzzle," / "A Mysterious Disappearance" / Illustrations by / Edwyn Chambers / New York / Edward J. Clode / Publisher (Title page is bounded by triple line box.)

Collation: 8 vo.; 5 $\frac{1}{8}$ " x 7 $\frac{1}{2}$ "; pp. (4 + IV + 344) as follows: (note: a blank leaf which precedes the half title, and half title page itself are not included in the pagination, pp. 1-4); (frontispiece); title page as above, verso carries 1909 Clode Copyright (pp. I-II); contents p. III; verso blank p. (IV); text pp. (1)-342; pp. (343-344) blank.

Binding: Green cloth; spine and front cover lettered in white. Cover has female face in color by Edwyn Chambers. White end papers; all edges trimmed.

Signatures: None (1-22 in 8's).

(Note: Gawsworth in *Ten Contemporaries* p. 195 indicates the 1909 Clode Edition is the first edition. He is correct. The Mills & Boon (English) Edition was a second edition.)

BY FORCE OF CIRCUMSTANCES — 1909

(2nd) American Edition — Grosset & Dunlap, New York, 1909.

By Force of / Circumstances / by / Gordon Holmes / Author of "The

Late Tenant," "The Arncliffe Puzzle," / "A Mysterious Disappearance" / Illustrations by / Edwyn Chambers / New York / Grosset & Dunlap / Publishers (Title page is bounded by triple line box.)

Collation: 8 vo.; 5½" x 7½"; pp. (IV + 346) as follows: half title, verso blank, as extra-leaf outside pagination; (frontispiece); title page as above, verso has 1909 Edward J. Clode copyright (pp. I-II); contents p. III; p. (IV) blank; text pp. (1)-342; pp. (343-4-5-6) consist of Grosset & Dunlap ads.

Binding: Orange-brown cloth; spine has black letters. Cover has author's name and title in white lettering, black single line border. Cover also has full color female head by Edwin Chambers. White end papers; all edges trimmed. Copies also exist bound in yellow cloth.

Signatures: None (1-22 in 8's).

BY FORCE OF CIRCUMSTANCES — 1910

English Edition — Mills & Boon, Ltd., London.

By Force of / Circumstances / by / Gordon Holmes / author of "The Late Tenant," "The Arncliffe Puzzle" / "A Mysterious Disappearance" / Mills & Boon, Limited / 49, Whitcomb Street / London W.C.

Collation: 8 vo.; 5" x 7¾", pp. (2+VI+344) as follows: blank leaf (pp. 1-2); half title, advt. on verso (pp. I-II); title page as above, copyright on verso (pp. III-IV); contents, verso blank pp. V-(VI); text pp. 1-342; advt. (pp. 343-344).

Binding: Blue cloth; gilt lettering on spine and front cover; white end papers; top and fore edges cut; lower edges uncut; publisher's catalogue of 32 pages bound in at end.

Signatures: (A) is 4 leaves; B-Y in 8's; Z is 4 leaves.

BY FORCE OF CIRCUMSTANCES — 1911

English Edition — Daily Mail Sixpenny Novels, London, 1911.

BY FORCE OF CIRCUMSTANCES

Jarrols Publishers, London, 1932.

By Force of / Circumstances / by / Louis Tracy / Author of "Rainbow Island," "The Captain of the Kansas," / "The Arncliffe Puzzle," etc. / Jarrols Publishers London / Limited 34 Paternoster Row E.C. 4

Collation: 8 vo.; 4-4/5" x 7-3/10"; pp. (1)-288 plus 52 as follows: half title, verso blank (pp. 1-2); title page as above, note on verso "First published in 1909 under the pseudonymous authorship of Gordon Holmes, Reprinted April 1932," and printer's imprint (pp. 3-4); text pp. 5-288; Messrs. Jarrols List for Spring 1932 (pp. 289-340).

Binding: Buff cloth, lettered on spine in black; white end papers; all edges cut.

Signatures: (A)-S in 8's plus (A) 2 leaves, B-D in 8's.

THE DE BERCY AFFAIR

This story takes a chapter out of Inspector-Detective Furneaux's past and involves him in the hunt for a murderer who nearly succeeds in pinning the crime on the investigator himself! The murder takes place in the Feldisham Mansions where a Miss de Bercy meets her fate by falling or being pushed against or struck with an ornate piece of iron.

John Gawsworth, in thinking back over nearly two decades, has written me: "I imagine this is *The Feldisham Mystery* that Shiel denied a hand in, after reading." You will recall that in *Ten Contemporaries* Gawsworth gave a Holmes novel entitled *The Feldisham Mystery*, with the date as circa 1911. An extended search by myself and others has failed to reveal a copy of a book by that title, and we can only conclude that the book was somehow confused with this one, which due to its locale in the Feldisham Mansions could very well have been called *The Feldisham Mystery*, rather than taking its name from the unfortunate victim, or it might possibly have been so titled in an English edition. John Gawsworth definitely recalls lending a copy of a Gordon Holmes novel titled *The Feldisham Mystery* to Shiel to read, but what happened to the copy is no longer known.

THE DE BERCY AFFAIR — 1910

(1st) American Edition — E. J. Clode, New York.

The/de Bercy Affair / By / Gordon Holmes / Author of "A Mysterious Disappearance," "By Force of / Circumstances," etc., etc. / Illustrations by Howard Chandler Christy / (E.J.C. Collophon) / New York / Edward J. Clode / Publisher

Collation: 8 vo.; 5" x 7½"; pp. (VI + 322) as follows: half title, verso blank (pp. I-II); (frontispiece); title page as above, verso carries 1910 Clode Copyright (pp. III-IV); contents, verso blank (pp. V-VI); text pp. 1-321; p. (322) blank.

Binding: Blue cloth. White letters on front cover. White end papers, all edges trimmed. Illustrations include frontispiece and opposite pp. 60, 218, 258.

Signatures: None.

Note: The second or Grosset & Dunlap Edition is identical with the above, except it is bound in light green cloth with dark green letters on cover and spine; verso of half title, pp. (I) carries list of Holmes novels, and title page has been reset and bound in double line box. I am therefore not collating it in detail here.

THE HOUSE OF SILENCE

Eccentric David Storm leaves several wills cached about his house. Mr. Douglas Jessop, a relative of Storm's, but the victim of a family feud, is accused of Storm's murder. He spurns attractive Eunice Lowther who wants to help him. A local policeman, P. C. Sheldon, in his zeal to solve the case antagonizes Inspector Hunter of Scotland Yard. In the end, a trap is set, and the 'murder' is solved, the will is found, and Jessop's flight from Miss Lowther explained away. It is obvious from the first that one Robert Storm is the villain, and the whole book is given over to getting the goods on him, just as *By Force of Circumstances* is given over to Bagot's guilt, and *The Late Tenant* to proving Van Hupfeldt's bad intentions: the transparent criminal which I consider typical of Shiel who substitutes great writing and intricacy of plot for the usual false clues.

Shiel wrote from the first page of the text to page 187 of the Clode Edition. This book was also issued as *The Silent House* by Eveleigh Nash, London, 1911, under Louis Tracy's name as author. It was once more re-issued by the firm of Grayson, in 1932 and again, later, by Grayson & Grayson in August 1935 under the title of *The Silent House*, with Tracy's name as author. In this last volume, Shiel wrote to page 185.

On October 6, 1936, Shiel wrote to John Gawsworth, "I wrote to p. 187. The dullness of the end surprises me: Tracy slept. And I am surprised, too, at p. 111, a strange and rare thing is there, the very expression of passion (passion of jealousy) written under that inspiration which visits often neither me nor anyone else. The book would live for those twelve lines if there were any readers — if one can call it a 'book.' And, if you can get it republished, I'll read again and bring the end up to scratch. I authorize."

I quote from page 111 of the Clode Edition:

"The hearts of women — why, they ought to be ground into powder and abolished out of the creation — their wayward, obscure, and fantastic hearts! I suppose you can almost humbug yourself into the belief that you love him — I *had* the suspicion — but what can you see in him? A mongrel like him, half-American, half-Irish, a curly

haired pet — a sketching, wandering, feather-brain that flushes like a girl — and you like him in your heart, do you? He is sweeter to your female fancy than a man like me — Great God! isn't this enough to set a man crazy with . . ."

THE HOUSE OF SILENCE — 1911

(1st) American Edition — E. J. Clode, New York.

The House of Silence / By / Gordon Holmes / Author of / "The de Bercy Affair," "By Force of Circumstances," etc. / (EJC colophon) / New York / Edward J. Clode / Publisher

Collation: 8 vo.; 5" x 7 $\frac{3}{8}$ "; pp. (VI + 298) as follows: half title, verso blank (pp. I-II); title page as above, verso carries 1911 Clode copyright (pp. III-IV); contents, verso blank (pp. V-VI); text on pp. 1-297; p. (298) blank.

Binding: White cloth; front cover has red box with title and author's name and this is repeated on spine in red box. White end papers. All edges trimmed.

Signatures: None, but leaves are gathered in 8's.

THE SILENT HOUSE

Eveleigh Nash, London, 1911

The Silent House / by Louis Tracy / author of / "Rainbow Island," "The Pillar of Light," / "The Wheel O' Fortune," "The Silent Barrier," etc. etc. / London / Eveleigh Nash, 1911

Collation: 8 vo.; 4-7/10" x 7-2/5"; pp. (1)-320 as follows: half title, publisher's monogram, verso blank (pp. I-II) title page, copyright note on verso, (pp. III-IV); contents, verso blank, pp. V-(VI); text pp. 7-320; imprint on p. 320. (8 page descriptive list of Nash's Two Shilling Novels bound in at end.)

Binding: Green cloth, lettered in gold on front cover and spine. Front cover bears, gummed on, a colored illustration 4x1/5" x 2-7/10". White end papers; top and fore edges cut, lower edges rough.

Signatures: (A)-U in 8's.

NO OTHER WAY

New York Detectives Clancy and Steingall solve a murder which is complicated by a great impersonation, somewhat reminiscent of *The Evil that Men Do*, where a man who closely resembles the victim of an auto accident happens along at just the right time and substitutes himself for the victim of the crash. The scene is laid in New York, Atlantic City and Florida, and is the only Holmes novel located outside of England.

Shiel reread the story, and noted in a copy now in John Gawsworth's collection: "None of it by me."

NO OTHER WAY — 1912

(1st) American Edition — Edward J. Clode, New York.

No Other Way / by / Gordon Holmes / Author of / "A Mysterious Disappearance," "The House of Silence," Etc. / (EJC colophon) / New York / Edward J. Clode / Publisher

Collation: 8 vo.; 5" x 7 $\frac{3}{8}$ "; pp. (X+310) as follows: half title, verso carries list of seven other Holmes novels (pp. I-II); (frontispiece); title page as above, verso carries 1912 Clode copyright (pp. III-IV); contents, verso blank (pp. V-VI); illustrations, verso blank (pp. VII-VIII); half title, verso blank (pp. IX-X); text pp. 1-308; pp. (309-310) blank.

Binding: White cloth. Red (orange) letters on front cover and spine. White end papers; all edges trimmed. Illustrations include frontispiece and others opposite pp. 15, 118, 148, 167, 206, 233 and 267.

Signatures: None.

THE HOUSE 'ROUND THE CORNER

Robert Armathwaite rents a haunted house in remote Elmdale,¹ and by a series of curious coincidences unravels a 'murder' committed in the house two years previously. He also finds himself an attractive wife in the person of Marguerite Ogilvey whose scholarly father is implicated in the 'murder' of Stephen Garth. The ghost, a shadow cast by an historic window at certain seasons of the year is the high point of this book. It does not seem to be the stuff to stick to the mental ribs like the earlier volumes. John Gaws-worth says: "I think it extremely unlikely that MPS had a hand in this late volume; he had long ceased collaboration with Tracy by that date." (1919)

That Shiel had no hand in this volume is further evidenced by the fact that the book *first* appeared under Louis Tracy's name in an edition published by Ward, Lock & Co., London, in 1915 (Red cloth; 8 vo., 304 pages; frontispiece). This is the only instance I have found where a Gordon Holmes novel appeared *first* under Tracy's name and then much later under the pen-name, Gordon Holmes: usually it was just the reverse. The text of the 1915 Ward, Lock, Tracy edition is identical with that of the 1919 Clode, Holmes edition, and the 1919 Clode issue I here classify as a "first" for the benefit of him who wants to assemble a complete set of the eight books bearing the historic pseudonym. *The House of Silence* appeared under Tracy's name in an English Edition in 1911, and under the Holmes pseudonym in a Clode (New York) edition in the same year. In all other instances, later re-publication bore Tracy's name as author, and Shiel apparently never raised any objection to the use of his writing, nor can I find where Tracy ever acknowledged the contribution.

THE HOUSE 'ROUND THE CORNER — 1919

(1st) American Edition — Edward J. Clode, New York.

The House 'Round / the Corner / by / Gordon Holmes / Author of
"A Mysterious Disappearance," "The / Arncliffe Puzzle," etc. / (publisher's
colophon E.J.C.) / New York / Edward J. Clode

Collation: 8 vo.; 5"x7-3/10"; pp. (VI+310) as follows: half title, verso carries list of eight novels by Gordon Holmes (pp. I-II); title page as above, verso carries 1919 Clode copyright (pp. III-IV); contents, verso blank (pp. V-VI); text pp. 1-308; (pp. 309-310) blank.

Binding: Red cloth; black lettering on cover and spine; cover carries both author's name and title; white end papers; all edges trimmed.

Signatures: None (1-20 by 8's).

¹It is an odd coincidence, surely, that Shiel in 1906, in Chepstow, lived in a house called Elmdale.

AN AMERICAN EMPEROR — 1897

by Louis Tracy

Shiel wrote Chapters XXIX-XXXIX (pages 287-397 of the Putnam Edition and pages 226-314 of the Pearson Edition). In this portion of the book, the action is intense. Vansittart's enemies are closing in on him. Led by the jealous M. de Tournon, a gang of cut-throats tunnel under the Emperor's palace, but are thwarted by M. Folliet of the police and by a fluke manage to escape after Vansittart blockades them in their tunnel. They finally arrange to get into the palace by a stroke of lucky intrigue, but due to a secret movable partition in Vansittart's room they fail to find his bed. Two of the murderers kill each other in the dark, a third is shot by Jim Bates. De Tournon and Folliet engage in a vicious duel, but before the officer can kill the plotter, de Tournon's mind snaps, and he becomes a raving maniac.

Before I knew that Shiel wrote this portion of the book, it made a most vivid impression on me, for the action suddenly picks up in the pages written by Shiel. Stylistically there is not much change, but one notices, on reflection, the details Shiel uses which never occur to Tracy. For example, Shiel gives to the last bolt the list of things Vansittart employs to seal his enemies in the tunnel, and describes minutely the movable partition in the Emperor's bedroom. In depicting the system of pumps used to raise the sea to the evaporation plants feeding the Sahara, Tracy is at a loss for the details which Shiel would have had at his pen tip. This said, I think you will find here a good story, and in general, a more moving one than the sequel *The Lost Provinces*, in the writing of which Shiel apparently had no part.

AN AMERICAN EMPEROR

G. P. Putnam's Sons, New York, 1897

An American Emperor / The Story of the Fourth / Empire of France /
by / Louis Tracy / Author of "The Final War," "The Shadow / Hand,"
etc. / (line) / Illustrated / (line) / G. P. Putnam's Sons / New York
London / 27 West Twenty Third Street 24 Bedford Street, Strand / The
Knickerbocker Press / 1897

Collation: 8 vo.; 5-3/10" x 7-3/5"; pp. XII+424+(4) as follows: (blank leaf not in pagination); blank page, advertisement of *The Final War* on verso, also not counted in pagination; title page as above, 1897 copyright notice and Knickerbocker Press imprint on verso (pp. I-II); dedication, verso blank (pp. III-IV); contents pp. V-VI; illustrations p. VII; p. (VIII) blank; text pp. 1-424; Publisher's ads, (pp. 425-428).

Binding: Buff cloth, lettered on spine and front cover in gold. Design on front cover stamped in black, green and tile red and signed F.B.S.; white end papers. Top and bottom edges smooth cut, fore edges rough; illustrations by E. S. Hope face title page and pages 26, 36, 58, 108, 134, 144, 178, 206, 262, 278, 316, 334, 346, 396, 416 and a map is found on p. 96.

Signatures: 6 leaves, (1)-26 in 8's; 27 is 4 leaves; 2 leaves at end.

(Note: The Putnam Edition, I believe, preceded the Pearson Edition by a few months in point of time.)

AN AMERICAN EMPEROR

C. Arthur Pearson, London, 1897

An American Emperor / The Story of the Fourth Empire of France / by / Louis Tracy / author of "The Final War," "The Shadow Hand," etc., etc. / (line) / Illustrated / (line) / London / C. Arthur Pearson Limited / Henrietta Street, W.C. / (line) / copyright Abroad] 1897 [All rights reserved

Collation: 8 vo.; 6" x 8"; pp. XII+336+(4) as follows: half title, verso blank, (pp. I-II); (frontispiece) title page as above, verso blank (pp. III-IV); dedication, verso blank, (pp. V-VI); Preface, verso blank, (pp. VII-VIII); Contents pp. IX-X; List of Illustrations, verso blank, (pp. XI-XII); text pp. (1)-336; imprint of Gresham Press on p. 336. (Messrs. C. Arthur Pearson Ltd. List of announcements dated September 1897 (pp. 337-340).

Binding: Green cloth, lettered and ornamented in gold and blind stamped design on front cover and spine. White end papers; all edges cut; illustrations by E. S. Hope, face title page, and pp. 18, 46, 85, 105, 114, 141, 161, 177, 206, 219, 249, 269, 272, 314, 329. A map is found on p. 75.

Signatures: (1) is 6 leaves, 2-22 in 8's; (23) is 2 leaves.

(Note: an issue in red cloth, without blind stamped design on cover and spine with design in green and black, and lettered in black also exists, otherwise identical with the above. This issue "feels" like a cheaper binding as I compare the volumes.)

THE PILLAR OF LIGHT — 1905

by Louis Tracy

According to John Gawsworth, M.P. Shiel "revised the last part" of this volume. He does not indicate specific pages the author merely stating in a note in Gawsworth's copy: "I revised last part of this for its appearance in September, 1905." Shiel obviously refers to the Ward, Lock Edition of 1905 as the book was published in America the year before. I have not been able to compare the two editions to determine if the later one differs from the first. If it does, some clue may be found as to the extent of Shiel's revisions.

The story is fairly complicated, and takes some straightening out at the end, as a millionaire finds his long lost daughter, as Stephen Brand finds his long lost wife, and two romances culminate in the double wedding of Brand's two daughters. The tale is laid in a lighthouse and the plot is woven about the pillar of stone and the wrecks it sees, and the people the sea separates and unites about its storm-torn reef.

THE PILLAR OF LIGHT

Edward J. Clode, New York, 1904.

The (orange) / Pillar of Light (orange / By / Louis Tracy / Author of "The Wings of the Morning" / (quotation of 5 lines from Matthew VII: 25) / New York / Edward J. Clode (orange) / 156 Fifth Avenue / 1904 (Title page is bounded by orange box outside single black box.)

Collation: 8 vo.; 5" x 7³/₈"; pp. (VI) + (340) as follows: half title, verso blank (pp. I-II); (frontispiece of light house); title page as above, verso carries May 1904 copyright date, and Plimpton Press imprint (pp. III-IV); contents, verso blank (pp. V-VI); text pp. 1-339; p. (340) blank.

Binding: Red cloth. Lettered on spine and front cover in gold. Carries lighthouse in black and white on spine and front cover. Brown decorated end papers. Top edge smooth; fore and bottom edge rough.

Signatures: Unsigned. (1-21 in 8's).

THE PILLAR OF LIGHT

Ward, Lock & Co., London, 1905.

The / Pillar of Light / by Louis Tracy / author of / "Rainbow Island,"
"The Final War," etc., etc. / (3 line quotation from Matthew VII: 25) /
Illustration by T. Peddie / London / Ward, Lock & Co., Limited / 1905

Collation: 8 vo.; 4-9/10" x 7½"; p. (1)-320 as follows: half title
verso blank, (pp. 1-2); title page as above, verso blank (pp. 3-4); contents,
verso blank (pp. 5-6); text pp. 7-320.

Binding: Blue cloth, lettered in gold and with blind stamped design on
spine and front cover. Front cover carries pasted on a colored illustration
measuring 3-7/10" x 2-4/5"; white end papers, all edges smooth cut. A
frontispiece of a lighthouse with a note by Louis Tracy faces the title page.
Illustrations face pp. 46, 144, 236, 262.

Signatures: (A)-U in 8's.

(Note: A later reprint — No. 418 in Ward, Lock Sixpenny Novels
also exists.)

BIBLIOGRAPHY: M. P. SHIEL

- Keynote Series of Novels and Short Stories*, London, John Lane, 1896. 48 page pamphlet in grey wrappers. Reproduces 21 designs by Aubrey Beardsley. (Page 14) reproduces title page of *Prince Zaleski* and page (15) gives selection from 7 reviews of the book. The Aubrey Beardsley Key using Shiel's initials is found on page (46) with 8 others.
- Bohemia in London* by Arthur Ransome, London, Chapman and Hall, 1907. The book is dedicated to M. P. Shiel, and contains a fanciful essay on him "A Novelist" pages 247-256, as well as a full page silhouette drawing of Shiel by Fred Taylor.
- A Short Biographical Dictionary of English Literature* by John W. Cousin, London, J. M. Dent & Sons Ltd., New York, E. P. Dutton Co. (1910?). Lists Shiel and titles of four of his novels in the "Appendix of Living Writers" (p. 447). (A volume in Everyman's Library.)
- The Literary Year Book*, An Author's Who's Who and Illustrator's Directory. Edited by Basil Stewart, London, Heath, Cranton and Ouseley, Ltd. 1916. Lists Shiel and ten of his books on page 270.
- Excavations, A Book of Advocacies* by Carl Van Vechten, Knopf, New York, 1926. (pp. 148-161). Contains the fine Chapter on Shiel used as a Prolegomenon to the 1924 and 1929 (Pocket Book (Knopf Editions of the revised text of *The Lord of the Sea*. The list of Shiel's novels appended is not complete.
- Back Numbers* by "Stet" (Thomas Earle Welby) of the Saturday Review, R. R. Smith, Inc., New York, 1930 (pp. 98-102). A few brief but good remarks on Shiel. (Also published by Constable & Co., London, 1929.)
- Memories of a Misspent Youth, 1872-1896* by Grant Richards, London, William Heinemann Ltd., 1932. Mentions Shiel and *The Rajah's Sapphire*, p. 282.
- A Guide to the Best Fiction* by Baker and Packman, Macmillan Co., New York, 1932 (p. 433). Briefly describes seven Shiel novels. (Note: The 1913 Edition of this work, on pp. 348-9 gives a list of fourteen Shiel novels.)
- Ten Contemporaries* by Terence Ian Fytton Armstrong ("John Gawsworth") Ernest Benn Ltd., London, 1932 (pp. 171-198). Lists only the first editions of most of Shiel's works with a description of each book's physical features. Also prefaces a brief essay by Shiel entitled "The Inconsistency of a Novelist."

- Living Authors*, H. W. Wilson Co., New York, 1932 (pp. 372-3). Brief biography and incomplete list of Shiel's works partially taken from *The Wilson Bulletin*, May, 1929.
- Twentieth Century Authors*, H.W. Wilson Co., New York, 1932 (p. 1279). Contains a good biographical note mostly by Shiel himself and also a list of his published works which is not complete. Calls Van Vechten's book *Excursions* instead of *Excavations*.
- Key Books of British Authors 1600-1932* by Andrew Block, Denis Archer, London, 1933. On page 300 Shiel's *Purple Cloud* is given as his key book.
- The Personal Library of John Gawsworth*, Catalogue No. 25. Bertram Rota, 76 A Davies St. London W 1, 1933, 47 pages. Lists 46 Shiel items, and contains portrait sketch of M. P. Shiel by Tristram Rainey, on pages 40-43, items 428-473.
- Author Hunting* by Grant Richards, Coward McCann, New York, 1934. On p. 103 Richards says he made 90 pounds on *The Yellow Danger*.
- New Paths in Book Collecting*, Edited by John Carter, Constable & Co. London, 1934, 294 pages. Refers to *Prince Zaleski* and the Holmes Novels on p. 45.
- The Omnibus of Crime* (1st Series) Edited by Dorothy L. Sayers, Garden City Publishing Co., New York, 1937 (reprint) (p. 20) a paragraph on Prince Zaleski, the crimes are fantastic and incredible. Originally published in England as *Great Short Stories of Detection, Mystery and Horror*, Gollancz, London, 1928 (1231 p.). The comment on Shiel is also on p. 20 of this edition.
- Memories of An Edwardian and Neo-Georgian* by Edgar Jepson, London, Grant Richards 1937. On p. 242 Shiel is mentioned as "Matthew I, the exiled King of Rodundo," and there creates the author Duke of Wedrigo.
- Old Gods Falling* by Malcolm Elwin. Collins Publishers, London, 1939. *Prince Zaleski* and other Keynote Series books mentioned on page 314.
- The Detective Short Story, A Bibliograph* by Ellery Queen, Little, Brown and Co., Boston, 1942 (p. 99) Lists *Prince Zaleski* and says incorrectly never published in U.S.A.
- Mr. Zenith and Other Poems* by Edward Doro, New York, The Bookman Press, 1942. The volume is dedicated to M. P. Shiel.
- Supernatural Horror in Literature* by H. P. Lovecraft; Ben Abramson, New York, 1945. Brief mention of Shiel on pp. 77-8.
- Snow and Sand, Poems from the Mediterranean*, 1942-1944 by John Gawsworth, Susil Gupta, Calcutta, 1945. Page 30 contains a poem inscribed "For M. P. Shiel."
- Pilgrims Through Space and Time*, by J. O. Bailey, Argus Books, New York, 1947, 341 pages. An important preliminary study of the development

of the ideas of science-fiction. On page 330 Shiel is represented by the following bibliographical entry I desire to correct:
"Shiel, Matthew Phipps. *The Lord of the Sea*, New York; F. A. Stokes Co. 1901.

******The Purple Cloud*, London; V. Gollancz, 1901."

One would look a long time for a 1901 Gollancz Edition of *The Purple Cloud* — let us spare some poor bibliophile the search:

"Shiel, Matthew Phipps. *The Lord of the Sea*, London, Grant Richards, 1901. (New York; F. A. Stokes Co. 1901, etc. etc.).

******The Purple Cloud*, London; Chatto & Windrus, 1901. (London: Victor Gollancz, 1929, revised, etc. etc.)

The Checklist of Fantastic Literature, by Everett F. Bleiler (Editor), Shasta Publishers, Chicago, 1948.

Contains an extensive listing of Shiel titles with no notation as to which are regarded as "fantastic." (pages 249-250).

See also: Publications de la Faculte des Lettres de l'Universite de Strasbourg, Fascule 73. Madeleine L. Cazamian: *Le Roman et Les Idees en Angleterre*, Vol. II, *L'Anti-Intellectualisme et L'esthetisme 1880-1900*. Societe d' edition: Les Belles Lettres, 95 Boulevard Raspail, Paris VIe, 1935, pp. 240-241. ". . . (Shiel) retrouver Edgar Poe, marie avec Conan Doyle dans le decor mis a la mode par Huysmans, Wilde et leurs emules . . ."

And a Preview Listing courtesy Ellery Queen and Carl Van Doren:

Twentieth Century Detective Stories specially edited by Ellery Queen for Carl Van Doren, The Living Library, The World Publishing Company, Cleveland and New York, 1948. Appended to this Anthology is "Queen's Quorum," a definitive guide to, and a short history of the detective short story. Here Ellery Queen pays a brief tribute to Shiel and tells of the mysterious disappearance of the ms. of a fourth *Prince Zaleski* adventure — a mystery beyond even our good sleuth!

PERIODICALS

Athanaeum, London, March 23, 1895 (p. 375). Reviews *Prince Zaleski*. He fails to combine successfully the detective and the horror story.

The (American) Bookman, May, 1895 (p. 266). Reviews *Prince Zaleski*. Good if a trifle labored.

The (London) Bookman, May, 1895 (p. 56). Reviews *Prince Zaleski*.

The (London) Bookman, September, 1898 (p. 169). Reviews *The Yellow Danger*.

The (London) Outlook, December 23, 1899. Review of *Cold Steel* by W. H. Chesson.

The (London) Bookman, August, 1901 (p. 156). Reviews *The Lord of the Sea*.

- The Review of Reviews, August, 1901, (pp. 201-203). Reviews *The Lord of the Sea*. "Somewhat of a rough diamond; enough material for half a dozen ordinary novels; a waste of good material." A lengthy mixed 3 page review completely outlining the story.
- The (American) Bookman, September, 1901 (p. 94). Reviews *The Lord of the Sea*. "You must swallow it or cast it away; superfluous vigour; has something of the sublime in it." A brief but favorable review.
- The (London) Academy, June 24, 1901. Review of *The Lord of the Sea* by W. H. Chesson.
- The (London) Outlook, October 6, 1901. Review of *The Purple Cloud* by W. H. Chesson.
- The (London) Academy, January 9, 1904. Notices of *The Weird O' It and Unto the Third Generation* by W. H. Chesson.
- The (London) Daily Chronicle, February 4, 1907. Review of *The Last Miracle* by W. H. Chesson.
- The (London) Bookman, September, 1907 (p. 214). Reviews *The Last Miracle*.
- The (London) Daily Chronicle, January 14, 1908. Review of *The White Wedding* by W. H. Chesson.
- The (London) Daily Chronicle, January 27, 1909. Review of *The Isle of Lies* by W. H. Chesson.
- The (London) Daily Chronicle, October 20, 1911. Review of *The Pale Ape* by W. H. Chesson.
- The (London) Bookman, April, 1923. Review of *Children of the Wind* by W. H. Chesson.
- The Queen, February 9, 1923, "The Work of M. P. Shiel" by Edward Shanks. Reviews *Children of the Wind*, and praises Shiel "a sort of undisciplined and extravagant Poe."
- Tokyo Nichi-Nichi, July 16, 17, 18, 19 and July 21, 22, 23, 24, 1924. "An Uncrowned Lord of Language. An Appreciation of the Literary Work of M. P. Shiel by Alan Tytheridge." (The article is in eight parts.)
- The Occult Review (London), July 1927. Review of *How the Old Woman Got Home* by W. H. Chesson.
- The Literary Digest, April 20, 1929 (p. 29). A brief comment on the rediscovery of Shiel, consisting mostly of quotations of London critics.
- The (London) Mercury, May, 1929 (pp. 62-69). *The Purple Cloud* and its Author, by Edward Shanks. A good discussion of Shiel by a man who knew of him long before the 1929 Gollancz reissues of his works.
- The Wilson Bulletin, May, 1929 (p. 612). Brief biographical sketch and photo of Shiel very similar to that found in *Living Authors*.
- New York Times Book Review, April 8, 1945 (p. 3). In praise of M. P. Shiel by D. C. Russell. An article praising chiefly *The Purple Cloud*. Because so relatively little information is available on the work of

Shiel, I am listing below contemporary reviews of some of the books which appeared during Shiel's second creative period.

The Lord of the Sea (Revised)

- Boston Transcript, November 15, 1924, p. 2.
- New York Times, October 5, 1924, p. 9.
- New York Tribune, September 28, 1924, p. 3.

Cold Steel (Revised)

- Bookman, August, 1929, p. 69.
- New York Herald Tribune, Book Section, May 5, 1929, p. 7.
- Boston Transcript, June 15, 1929, p. 4.
- New Republic, July 24, 1929.
- Nation, July 10, 1929.
- New York Evening Post, June 15, 1929, p. 7.
- New York Times, May 12, 1929, p. 9.
- Outlook, May 8, 1929.
- Saturday Review, March 16, 1929.
- Spectator, March 23, 1929.
- London Times, Literary Supplement, March 28, 1929, p. 256.

Dr. Krasinski's Secret

- New York Herald Tribune, Book Section, November 24, 1929, p. 2.
- Boston Transcript, November 13, 1929, p. 7.
- New Republic, January 8, 1930.
- New York Evening Post, November 2, 1929, p. 10.
- New York Times, November 10, 1929, p. 7.
- New York World, October 13, 1929.
- Saturday Review, December 7, 1929.
- Outlook, November 6, 1929.

The Purple Clouid

- New York Herald Tribune, Book Section, May 4, 1930, p. 34.
- New Republic, April 23, 1930.
- New Statesman, March 16, 1929.
- New York Evening Post, April 19, 1930, p. 11.
- New York Times, April 13, 1930.
- Outlook, April 2, 1930.
- Saturday Review, March 16, 1929.
- London Times Literary Supplement, March 28, 1929, p. 256.

This Above All

- Boston Transcript, July 8, 1933, p. 1.
- New York Herald Tribune, Book Section, May 14, 1933, p. 8.
- Forum, July, 1933.
- New York Times, May 7, 1933, p. 14.

The Black Box

- New York Herald Tribune, Book Section, February 15, 1931, p. 17.

Bookman, April, 1931.
Boston Transcript, March 21, 1931, p. 1.
New York Times, February 22, 1931, p. 22.
New York World, February 8, 1931, p. 3 Sec. E.
Outlook, March 11, 1931.
Saturday Review, February 7, 1931.
Saturday Review of Literature, July 18, 1931.
Spectator, February 21, 1931.
London Times, Literary Supplement, March 5, 1931, p. 181.

The Invisible Voices

New York Herald Tribune, Book Section, June 14, 1936, p. 5.
New York Times, June 7, 1936, p. 13.
Time, June 15, 1936.
London Times Literary Supplement, November 16, 1935, p. 749.

The Young Men Are Coming!

New York Herald Tribune, Book Section, December 12, 1937, p. 10.
New York Times, January 16, 1938, p. 7.
London Times Literary Supplement, November 20, 1937, p. 890.

The Best Short Stories of M. P. Shiel

Manchester Evening News, March 3, 1948. (Julian Symons).
Cork Examiner, March 10, 1948. (Louis J. McQuilland).
Punch, March 10, 1948. (E. O. D. K.).
Manchester Daily Dispatch, March 11, 1948. (Edward Shanks).
News Chronicle, March 11, 1948. (Stephen Potter).
Times Literary Supplement, March 13, 1948. (J. Maclaren Ross).
Sunday Times, March 14, 1948. (Edward Shanks).
Glasgow Evening News, March 13, 1948. (J. W. R.).
Freethinker, March 21, 1948. (John Rowland).
Sunday Graphic, March 28, 1948. (Howard Spring).
The Observer, March 28, 1948. (Daniel George).
The Spectator, April 9, 1948. (Robin King).
The Listener, April 15, 1948. (George D. Painter).
Tribune, April 16, 1948. ("The King of Redonda" by John Waller).
Life and Letters, April, 1948. (Oswell Blakeston).
New English Weekly, May 6, 1948.

OBITUARIES

The (London) Times, February 20, 1947. ("Mr. M. P. Shiel, Master of Fantasy" by John Gawsorth.)
The Listener, April 24, 1947. ("A Writer's Novelist" by John Connell.)
The New York Times, February 18, 1947, p. 25.
Time Magazine, March 3, 1947, Milestones.

AN EPILOGUE

THE ADDRESS OF EDWARD SHANKS AT THE FUNERAL OF MATTHEW PHIPPS SHIEL

February 24th, 1947

We are here to pay our tribute to one of the most remarkable minds and imaginations of all time. If I had used the conventional phrase I might have said 'our last tribute', but I feel that in a very strict sense the conventional phrase would be false. The reputation of M. P. Shiel underwent during his lifetime many marked vicissitudes. For a number of years his best known book was out of print, like most if not all of the others. Yet when it was at last revived it was received with sincere enthusiasm. Whether it is now obtainable or not I do not know. I dare say it is not.¹ But it will be revived again and it will again strike those who have not known it with the peculiarly wild yet disciplined force of its imagination. There will be more tributes than this.

I would say a few words more about *The Purple Cloud*. Books about the future are liable to become dated. The contemporary world moves forward into the period which they purport to describe and they lose their meaning. This book would appear to date itself with some definiteness. When it was written the North Pole was still unreached, and the recent failure of Nansen to reach it was still lively in the public mind. That failure did make credible the fancy which inspired Shiel, the idea that there was something mystically forbidden about this particular spot on the surface of the earth. Now not one but several men have trodden the ice of the Pole and we are told that it is destined to be the Clapham Junction of the airlines of the future. But who cares a rap about this when he reads Shiel's account of Adam Jeffson's journey or regards it as anything but a proper and adequate prelude to the tremendous fantasy which follows? This book was a legend, an apocalypse, out of space, out of time.

¹*The Purple Cloud* is currently available in a \$1.00 reprint issued in November, 1946 by The World Publishing Company of New York and Cleveland.

In speaking of Shiel, it is difficult to avoid giving the impression that he was a 'one-book' man. To some extent at any rate, that he must always be. There is a parallel case which is worth mentioning. Herman Melville will always first and foremost be the author of *Moby Dick*. For as many generations ahead as one can see critics and readers will continue to pay at any rate lip-service to that one book. But among the readers thus influenced some will always seek in other books the qualities however attenuated or frustrated which made that one great.

So it will be with Shiel. The gold which shows so richly in his finest work can be seen in all the others and there will always be readers anxious to seek it out. They will be rewarded. For the first and last thing to be said about him is that he had the character of a poet and a prophet — a prophet, I mean, in the Old Testament manner. His vision always approached the apocalyptic, just as his style often approached (sometimes, one has to own, too closely) the dithyrambic. He believed intensely in what he saw, whether it was a depopulated world or a world set right by the application of an economic theory. He may — I could not tell — have attempted to compromise with the demands made on authors who desire popular success. If he ever did, his own indomitable inner self kept on breaking in. I doubt whether it would be possible to read a whole page of any of his books without recognizing the author.

If what I say is right, then his existence on the earth is not at an end. We are here to pay tribute to the poet and the prophet, but not the last tribute. We ourselves will honor his memory not only now but hereafter in the most practical way — by reading what he wrote. And others will come after us who will from time to time demand that his work shall be made available for them to read.

NOTES

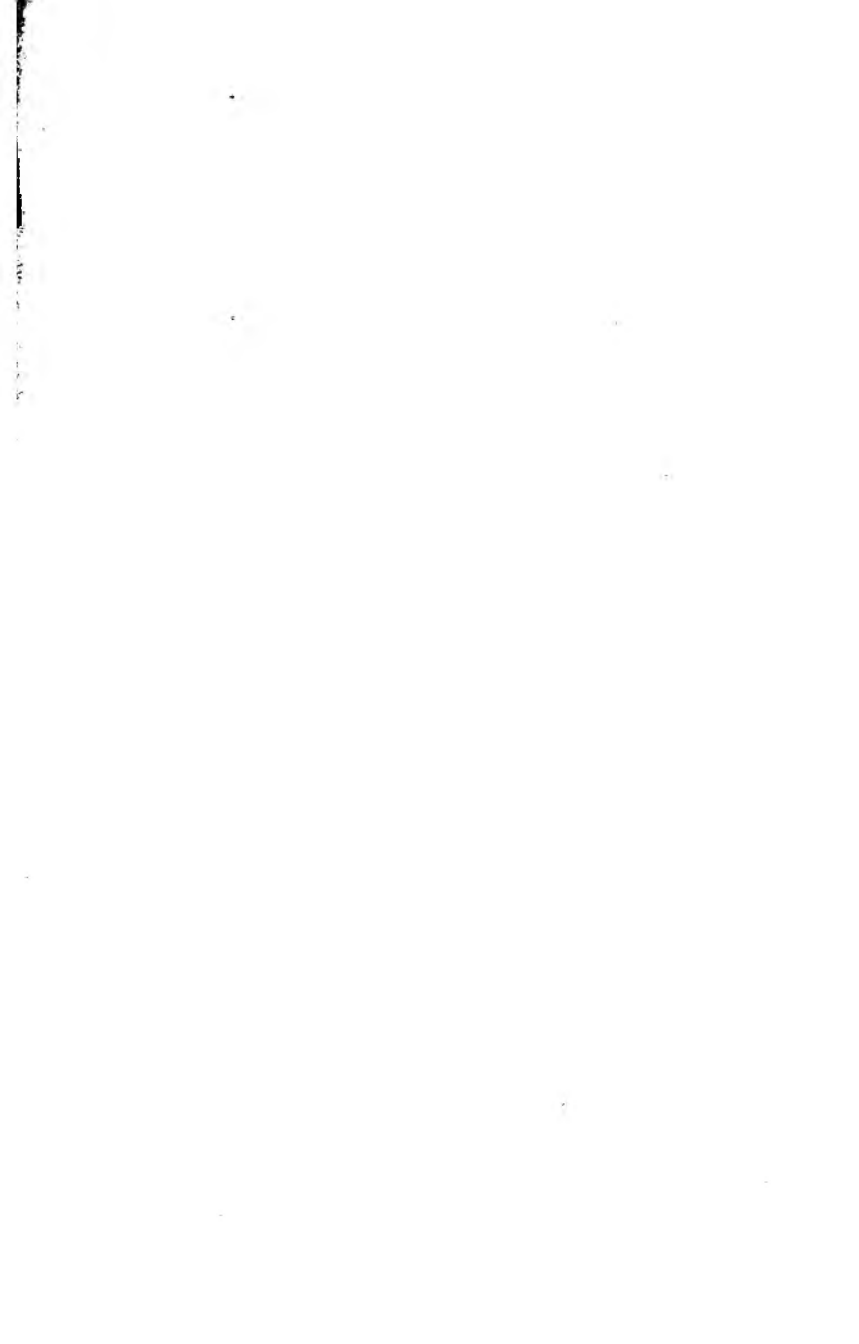
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THE WORKS OF M. P. SHIEL

by A. Reynolds Morse

An introduction to the master of new adventure, scientific fantasy, detection and crime, world cataclysm and world conquest.

Matthew Phipps Shiel has been hailed by Hugh Walpole, Arnold Bennett, H. G. Wells, Carl Van Vechten, August Derleth, and "Ellery Queen" (among a host of famous admirers) as one of the outstanding writers of all time. From his first Poe-like adventure, PRINCE ZALESKI, a detective story published in 1895, to his last, a novel of fantasy and science fiction called THE YOUNG MEN ARE COMING! (1938), his fast-paced writings have set new standards for excitement and novelty among those fortunate few who have already discovered his word-magic.

Herein the author collates every known edition of M. P. Shiel's novels and presents new items of interest about Shiel's life and works. This is a book for the exacting collector of scarce Shiel titles, but it is also a tantalizing, provocative study in bibliography designed to tempt new readers to discover the still-unsung Lord of Our Language for themselves. The WORKS OF M. P. SHIEL is a key to unknown worlds, where excitement, romance, fantasy and realism are blended into adventurous reading.

The jacket design is based on a painting by Salvadore Dali called *Three Young Women Holding in their Arms the Skins of an Orchestra*. Mr. Morse found this painting very suggestive of M. P. Shiel's life and works: the enigmatic quality of Shiel's writings expressed in the flower heads of the women; the musical timbre of his books signified in the orchestra instruments; the soft piano a momento of Shiel's private life; the white cliffs reminiscent of England. Details of the jacket design, separate from Mr. Dali's painting, were drawn by Jack Gaughan.

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8318 Avalon, Los Angeles 3, California

THE AUTHOR



A. Reynolds Morse's personal collection of Shiel is one of the most nearly complete in existence. He has almost a hundred duplicates for use in trading for needed variants and editions. Mr. Morse found working on this bibliography of M. P. Shiel a mystic experience: like contemplating the distant stars. He changed from a Shiel enthusiast to a Shiel disciple as the realization grew that Shiel was one of the world's truly great souls—as well as one of its greatest writers.

Intensely interested in art and literature, Mr. Morse early began his collection of the etchings of the western artist, George Elbert Burr, finally completing (in 1946) a book called "The Life and Works of George Elbert Burr." Mr. Morse terms this "an elaborate manuscript which ranks high among the most unpublishable." Mr. and Mrs. Morse have one of the major collections in this country of oil paintings by the artist Salvadore Dali. (The Salvadore Dali painting which appears on the cover of this book is from their group.) Recently the Morse's collection has been branching out to include examples of the surrealists' treatment of the nostalgic effect of the deep perspective.

Mr. Morse has contributed articles to *Art in America*, and has written numerous technical articles on plastics machinery for such trade papers as *Modern Plastics*, and *Plastics Encyclopedia*. He holds patents on various types of mining machines.

A. Reynolds Morse was born in Colorado in 1914, and attended St. Paul's School in Concord, N. H. He was graduated from the University of Colorado in 1936 and from the Harvard Graduate School of Business Administration in 1939. He is a Phi Beta Kappa, and in 1936 was Western Intercollegiate Ski Champion. Mr. Morse now lives in Cleveland, Ohio where he is Sales Engineer in charge of the Cleveland Office of an eastern corporation.