SWAN RIVER PRESS

"Ireland's only publishing house
dedicated to literature of the gothic,
fantastic, strange, and supernatural."



CATALOGUE 2024

Dublin, Ireland

Introduction

Thank you for taking the time to look at our catalogue. Those unfamiliar with what we do: Swan River Press is an independent publishing house based in Dublin, Ireland with a passion for supernatural literature issued in high-quality, limited hardback editions.

This catalogue is arranged alphabetically by author/editor. On the following BOOKS IN PRINT page I've organised the listings by *New Titles*, *Titles by Irish Writers*, *Titles by Contemporary Writers*, *Classic Reprints*, and *The Green Book*. I've also included a brief *Out of Print* section for our books that are no longer available from us in any format.

I will continue to update this catalogue throughout the year as we publish new volumes. For more immediate announcements, do be sure to join our mailing list.

In the meantime, should you have any questions regarding our books, I'm always glad to hear from you. Enjoy browsing!

Kind regards,
BRIAN J. SHOWERS
brian@swanriverpress.ie
www.swanriverpress.ie

Trade Enquiries

If you would like to stock Swan River Press publications, please contact Brian J. Showers at the above email address to discuss trade terms.

Our limited hardback editions, plus issues of *The Green Book*, can be ordered directly from us and are *not* available through standard distribution channels.

Our paperback editions are currently available directly from us, or through Gardners and Ingram Content Group.

Our Hardback Editions

All Swan River Press publications, both inside and out, are attractively designed with an aim towards enhancing the reading experience. Our hardbound limited editions feature durable dust jackets, printed boards, sewn binding, head and tail bands, and are lithographically printed on high-quality stock. We also like to throw in extras where we can, such as postcards or signed editions.

Our Paperback Editions

While our hardback editions remain our primary focus, we are reprinting in paperback selected titles from our back catalogue. Our paperbacks are print-on-demand and ship from either the United States or the United Kingdom, depending on the location of the reader. Each of our paperback editions is designed with the same care and attention to detail as our hardbacks.

About Swan River Press

Swan River Press is Ireland's only independent press dedicated exclusively to the literature of the fantastic. Guided by a passion for works of the supernatural and strange, we are committed to producing high-quality, limited hardback editions, in the order to provide fitting homes for these fascinating texts. We publish contemporary, classic, and occasionally obscure writers from around the world with an emphasis on Ireland's past and present contributions to the genre.

The Green Book: Writings on Irish Gothic, Supernatural and Fantastic Literature is our twice-yearly journal, a much-needed venue in which to explore and celebrate Irish genre literature in all its guises.

We also occasionally run the Dublin Ghost Story Festival, an intimate gathering for those with a passion for spectral tales.

Praise for Swan River Press

"While small publishers often produce beautiful books, few can match those from Swan River Press."

– Washington Post

"Swan River Press—cutting edge of New Gothic."

– Joyce Carol Oates

"The redoubtable Brian J. Showers [keeps] the myriad voices of Irish fantasy alive there in Dublin."

– Alan Moore

"It [is] often down to small, independent, specialist presses to keep the candle of horror fiction flickering . . . In Dublin, the extraordinary Swan River Press, run by the indefatigable Brian J. Showers, has published new writers and revived old ones, often with a distinctively Irish focus."

– Irish Times

Strange Stories by Irish Women

In 2019 we published *Bending to Earth: Strange Stories by Irish Women*, an anthology that would prove to be the inaugural volume of our ongoing series "Strange Stories by Irish Women". In the *Titles by Irish Writers* section on the BOOKS IN PRINT page, these volumes are marked with an asterisk (*****).

Uncertainties

Uncertainties is Swan River Press's on-going anthology series featuring strange tales by contemporary writers. Previous volumes include contributions from Alan Moore, Joyce Carol Oates, Ramsey Campbell, Lisa Tuttle, B. Catling, and Adam L. G. Nevill. In the *Titles by Contemporary Writers* section on the BOOKS IN PRINT page, these volumes are marked with a double dagger (‡).

Updated: October 2024

BOOKS IN PRINT

New Titles for 2024

Grant, Helen. *Atmospheric Disturbances* (hbk) ISBN: 978-1-78380-049-0
Holmes, Carly. *Uncertainties Vol. 7* (hbk) ISBN: 978-1-78380-050-6 (‡)
Lloyd Parry, Robert (ed.) *Friends and Spectres* (hbk) ISBN: 978-1-78380-048-3
Valentine, Mark. *Lost Estates* (pbk) ISBN: 978-1-78380-782-6
The Green Book #23 edited by Brian J. Showers (pbk) ISSN: 2009-6089
The Green Book #24 edited by Brian J. Showers (pbk) ISSN: 2009-6089

Titles by Irish Writers

Cearnach, Conall. *The Fatal Move and Other Stories* (hbk) ISBN: 978-1-78380-037-7
Cearnach, Conall. *The Fatal Move and Other Stories* (pbk) ISBN: 978-1-78380-779-6
Croker, B. M. *"Number Ninety" & Other Ghost Stories* (pbk) ISBN: 978-1-78380-753-6 (*)
Giakaniki & Showers (eds.) *Bending to Earth: Strange Stories by Irish Women* (pbk) ISBN: 978-1-78380-751-2 (*)
Graves, Clotilde. *A Vanished Hand and Others* (hbk) ISBN: 978-1-78380-041-4 (*)
Graves, Clotilde. *A Vanished Hand and Others* (pbk) ISBN: 978-1-78380-756-7 (*)
Hearn, Lafcadio. *Insect Literature* (hbk) ISBN: 978-1-78380-009-4
Hearn, Lafcadio. *Insect Literature* (pbk) ISBN: 978-1-78380-740-6
Le Fanu, J. S. *Green Tea* (pbk) ISBN: 978-1-78380-778-9
Le Fanu, J. S. *Reminiscences of a Bachelor* (pbk) ISBN: 978-1-78380-759-8
Leland, Thomas. *Longsword, Earl of Salisbury* (pbk) ISBN: 978-1-78380-757-4
Macardle, Dorothy. *Earth-Bound and Other Supernatural Tales* (pbk) ISBN: 978-1-78380-738-3 (*)
Meade, L. T. *Eyes of Terror and Other Dark Adventures* (pbk) ISBN: 978-1-78380-750-5 (*)
Mulholland, Rosa. *Not to Be Taken at Bed-Time & Other Strange Stories* (pbk) ISBN: 978-1-78380-752-9 (*)
Russell, George William (A.E.) *Selected Poems* (pbk) ISBN: 978-1-78380-762-8
Stoker, Bram. *Old Hoggen and Other Adventures* (pbk) ISBN: 978-1-78380-769-7
Tynan, Katharine. *The Death Spancel and Others* (pbk) ISBN: 978-1-78380-754-3 (*)
Wall, Mervyn. *A Flutter of Wings* (pbk) ISBN: 978-1-78380-764-2
Wall, Mervyn. *Leaves for the Burning* (hbk) ISBN: 978-1-78380-034-6

Titles by Contemporary Writers

Bell, Peter. *Strange Epiphanies* (pbk) ISBN: 978-1-78380-748-2
Catling, B. *Munky* (pbk) ISBN: 978-1-78380-745-1
Clark, Stephen J. *The Satyr & Other Tales* (pbk) ISBN: 978-1-78380-741-3
Grant, Helen. *Atmospheric Disturbances* (hbk) ISBN: 978-1-78380-049-0
Grant, Helen. *The Sea Change & Other Stories* (pbk) ISBN: 978-1-78380-758-1
Holmes, Carly. (ed.) *Uncertainties Vol. 7* (hbk) ISBN: 978-1-78380-050-6 (‡)
Howard, John. *A Flowering Wound* (hbk) ISBN: 978-1-78380-027-8
Howard, John. *A Flowering Wound* (pbk) ISBN: 978-1-78380-777-2
Howard, John. *The Silver Voices* (pbk) ISBN: 978-1-78380-763-5
Howard, John. *Written by Daylight* (hbk) ISBN: 978-0-9566587-8-4
Howard, John. *Written by Daylight* (pbk) ISBN: 978-1-78380-772-7
Jarvis, Timothy J. *Treatises on Dust* (hbk) ISBN: 978-1-78380-046-9
Jarvis, Timothy J. *Treatises on Dust* (pbk) ISBN: 978-1-78380-781-9
Lane, Joel. *The Anniversary of Never* (pbk) ISBN: 978-1-78380-749-9
Oates, Joyce Carol. *The Ruins of Contracoeur and Other Presences* (hbk) ISBN: 978-1-78380-040-7
Parker, Rosalie. *Sparks from the Fire* (hbk) ISBN: 978-1-78380-023-0
Parker, Rosalie. *Sparks from the Fire* (pbk) ISBN: 978-1-78380-776-5
Royle, Nicholas. *The Dummy & Other Uncanny Stories* (pbk) ISBN: 978-1-78380-765-9
Rucker, Lynda E. (ed.) *Uncertainties Vol. 3* (hbk) ISBN: 978-1-78380-024-7 (‡)
Rucker, Lynda E. *Now It's Dark* (pbk) ISBN: 978-1-78380-780-2
Rucker, Lynda E. *You'll Know When You Get There* (pbk) ISBN: 978-1-78380-755-0
Russell, R. B. *The Dark Return of Time* (hbk) ISBN: 978-1-78380-001-8

Russell, R. B. *The Dark Return of Time* (pbk) ISBN: 978-1-78380-774-1
Russell, R. B. *Death Makes Strangers of Us All* (pbk) ISBN: 978-1-78380-775-8
Russell, R. B. *Ghosts* (pbk) ISBN: 978-1-78380-747-5
Showers, Brian J. *Old Albert: An Epilogue* (hbk) ISBN: 978-0-9566587-4-6
Showers, Brian J. (ed.) *Uncertainties Vol. 6* (hbk) ISBN: 978-1-78380-045-2 (‡)
Sinclair, Iain. *Agents of Oblivion* (pbk) ISBN: 978-1-78380-771-0
Tem, Steve Rasnic. *Here with the Shadows* (hbk) ISBN: 978-1-78380-000-1
Tem, Steve Rasnic. *Here with the Shadows* (pbk) ISBN: 978-1-78380-773-4
Valentine, Mark. *Lost Estates* (pbk) ISBN: 978-1-78380-782-6
Valentine, Mark. *Selected Stories* (pbk) ISBN: 978-1-78380-742-0
Valentine, Mark. *Seventeen Stories* (pbk) ISBN: 978-1-78380-743-7

Classic Reprints

Blackwood, Algernon. *The Lure of the Unknown: Essays on the Strange* (pbk) ISBN: 978-1-78380-766-6
Boston, Lucy M. *Curfew & Other Eerie Tales* (pbk) ISBN: 978-1-78380-746-8
Hodgson, William Hope. *The House on the Borderland* (pbk) ISBN: 978-1-78380-739-0
Leiber, Fritz. *The Pale Brown Thing* (pbk) ISBN: 978-1-78380-761-1
Lloyd Parry, Robert (ed.) *Friends and Spectres* (hbk) ISBN: 978-1-78380-048-3
Lloyd Parry, Robert (ed.) *Friends and Spectres* (pbk) ISBN: 978-1-78380-783-3
Lloyd Parry, Robert (ed.) *Ghosts of the Chit-Chat* (pbk) ISBN: 978-1-78380-744-4
Mannin, Ethel. *Lucifer and the Child* (pbk) ISBN: 978-1-78380-770-3
Mercer, Henry C. *November Night Tales* (pbk) ISBN: 978-1-78380-760-4

The Green Book

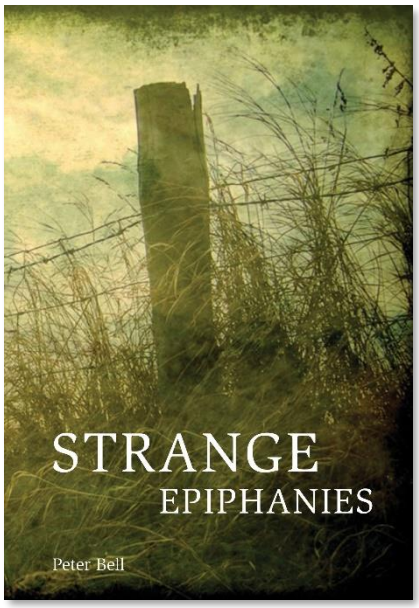
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The Green Book 23 edited by Brian J. Showers (pbk) ISSN: 2009-6089
The Green Book 24 edited by Brian J. Showers (pbk) ISSN: 2009-6089

Out of Print

Jarvis, Timothy J. (ed.) *Uncertainties Vol. 4* (hbk) ISBN: 978-1-78380-031-5 (‡)
Parker, Rosalie. *The Old Knowledge* (hbk) ISBN: 978-0-9566587-0-8
Rockhill, Jim and Brian J. Showers (ed.) *Dreams of Shadow and Smoke* (hbk) ISBN: 978-1-78380-003-2
Showers, Brian J. (ed.) *Uncertainties Vol. 1* (hbk) ISBN: 978-1-78380-014-8 (‡)
Showers, Brian J. (ed.) *Uncertainties Vol. 2* (hbk) ISBN: 978-1-78380-015-5 (‡)
Showers, Brian J. (ed.) *Uncertainties Vol. 5* (hbk) ISBN: 978-1-78380-038-4 (‡)
Valentine, Mark (ed.) *The Far Tower: Stories for W. B. Yeats* (hbk) ISBN: 978-1-78380-030-8
Valentine, Mark (ed.) *The Scarlet Soul: Stories for Dorian Gray* (hbk) ISBN: 978-1-78380-019-3
Wall, Mervyn. *The Unfortunate Fursey* (hbk) ISBN: 978-1-78380-005-6

Wall, Mervyn. *The Unfortunate Fursey* (pbk) ISBN: 978-1-78380-767-3
Wall, Mervyn. *The Return of Fursey* (hbk) ISBN: 978-1-78380-006-3
Wall, Mervyn. *The Return of Fursey* (pbk) ISBN: 978-1-78380-768-0
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The Green Book 5 edited by Brian J. Showers (pbk) ISSN: 2009-6089
The Green Book 6 edited by Brian J. Showers (pbk) ISSN: 2009-6089
The Green Book 10 edited by Brian J. Showers (pbk) ISSN: 2009-6089

SWAN RIVER PRESS



Pub. Date: April 2012
Cover Art: R. B. Russell
Retail Price: 20.00
ISBN: 978-1-78380-748-2 (pbk)
x + 193 pages, 129mm x 198mm



PETER BELL has written articles and stories for *All Hallows*, *The Ghosts & Scholars M. R. James Newsletter*, *Wormwood*, *Faunus*, and *Supernatural Tales*; his work has also been published by Ash-Tree Press, Gray Friar Press, Side Real Press, The Scarecrow Press and Hippocampus Press. He is a historian, a native of Liverpool, an inhabitant of York, and likes to wander the hidden places of Scotland and the North of England.

STRANGE EPIPHANIES

Peter Bell

". . . man is made a mystery for mysteries and visions . . . "
– Arthur Machen

A mentally disturbed woman is entrapped by Beltane rituals in the Cumbrian fells; a widower mourning his wife falls beneath the mystic allure of Iona; a quest to the Italian Apennines brings a lonely man to a dread Marian revelation; an alcoholic on a Scottish isle is haunted by a deceased chronicler of local legend; in a small German town a sinister doll discloses truths about a murky family tragedy; an unknown journal by a Victorian travel-writer sends a woman on a grim odyssey to Transylvania; in a childhood holiday paradise a man encounters a demented artist's terrifying legacy. The protagonists in Peter Bell's stories confront the awesome, the numinous, the uncanny, the lure of *genius loci*, and landscapes undergoing strange epiphanies.

CONTENTS

"Introduction" – *Brian J. Showers*
"Resurrection"
"M. E. F."
"The Light of the World"
"An American Writer's Cottage"
"Inheritance"
"A Midsummer Ramble in the Carpathians"
"Nostalgia, Death and Melancholy"
"Marie Emily Fornario: A Historical Note"

REVIEWS

"Top notch dark fiction."

– British Fantasy Society

"A dazzling collection of weird fiction gems."

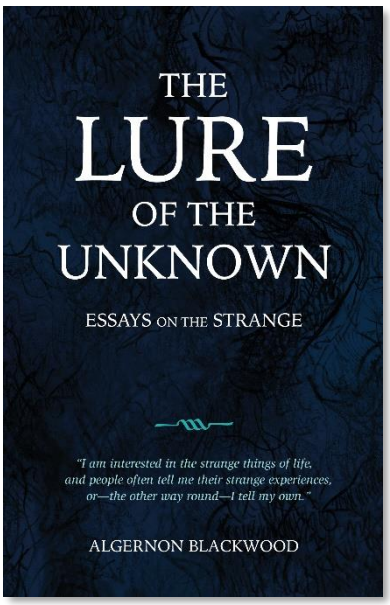
– Dead Reckonings

"Bell is not a purveyor of pure horror,
but of something much more interesting."

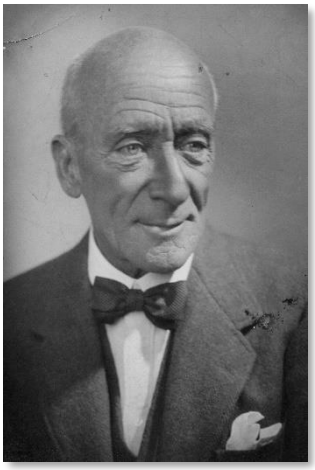
– Wormwood

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SWAN RIVER PRESS



Pub. Date: April 2022
Cover Art: Chloe Cumming
Retail Price: €20.00
ISBN: 978-1-78380-766-6 (pbk)
xi + 189 pages, 129mm x 198mm



ALGERNON BLACKWOOD (1869-1951)—journalist, novelist, broadcaster—is best remembered for his occult detective John Silence and, in particular, two terrifying tales of otherworldly encounters: "The Willows" and "The Wendigo". The intensity of Blackwood's stories often arose from personal experiences: his days struggling to survive in the hell of 1890s New York, his travels down the Danube, across the Caucasus, into the depths of Egypt, or the remote mountain passes in Switzerland—all fed his fascination with Nature.

THE LURE OF THE UNKNOWN

ESSAYS ON THE STRANGE

Algernon Blackwood

"Every thing possible to be believ'd is an image of truth." – Blake

"I am interested in the strange things of life, and people often tell me their strange experiences, or—the other way round—I tell my own."

The Lure of the Unknown is a collection of Algernon Blackwood's essays, talks, reviews and anecdotes exploring encounters with the strange and unusual or, in Blackwood's preferred word, the "odd". They include his first attempts to investigate alleged haunted houses, his association with such luminaries as W. B. Yeats, "A.E.", and Gurdjieff; his thoughts on telepathy, reincarnation, elemental spirits, other dimensions, and his beliefs in what lies beyond our normal perceptions. These writings reveal not only Blackwood's diverse experiences, but his depth of reading and analysis of the unexplained. Few of these essays have been reprinted beyond their first publication or their broadcast on radio and television. They provide another dimension to an understanding of one of the great writers of the supernatural.

REVIEWS

"This is an essential book for any Blackwood fan."

– Washington Post

"A beautifully designed edition . . .
a fascinating glimpse of Blackwood's ideas."

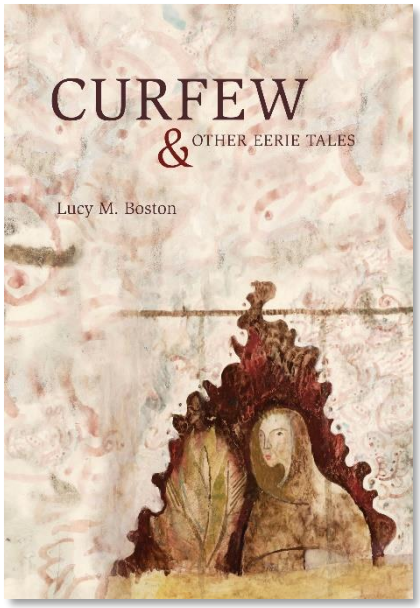
– Fortean Times

"An excellent collection of occasional writings
by one of the most gifted and charming authors
of supernatural fiction."

– Supernatural Tales

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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: August 2011
Cover Art: Elisabeth Vellacott
Retail Price: €20.00
ISBN: 978-1-78380-746-8 (pbk)
xviii + 196 pages, 129mm x 198mm



LUCY M. BOSTON (1892–1990) was born in Southport, Lancashire. She studied English at Oxford and served as a nurse in France, before settling in Cheshire towards the end of the First World War. After her marriage broke down in 1935 she trained as a painter in Europe, eventually returning to England on the eve of the Second World War. In 1939 she bought the eleventh century Manor in Hemingford Grey, Cambridgeshire, which was her home and literary inspiration until her death. It is the setting of her much-loved series of Green Knowe novels for children.

CURFEW

& OTHER EERIE TALES

Lucy M. Boston

"His eye sockets were appallingly hollow,
and he lifted his chin as the blind do when they seek."

Lucy M. Boston is best remembered today as the Carnegie Medal-winning author of a series of children's novels set in Green Knowe, an ancient, haunted house based on Hemingford Grey Manor near Huntingdon, Cambridge. She began writing these chilling tales when she was already in her sixties, but they were not her first attempts at fiction. A handful of supernatural tales dating from the early 1930s exist among her papers, and these are here published together for the first time, along with her only play, *The Horned Man*, which has been out of print since 1970. An introduction by Robert Lloyd Parry considers the literary influences on these works and looks at them in the context of Boston's personal life.

Of the short stories in this volume only three have been published before—"Curfew", "The Tiger-Skin Rug" and "Many Coloured Glass"—all having appeared originally in long out of print anthologies for children. Children play pivotal roles in the first two of these stories, but there is nothing specifically juvenile about their language or themes, nothing to exclude them from a mature bookshelf. Indeed in her use of children as witnesses and victims of the supernatural, Boston was—consciously or otherwise—emulating that other great East Anglian supernaturalist, M. R. James.

CONTENTS

"Introduction" – *Robert Lloyd Parry*
"Curfew"
"Pollution"
"Blind Man's Buff"
"Many Coloured Glass"
"The Italian Desk"
"The Tiger-Skin Rug"
"The Horned Man"

REVIEWS

"Apt to delight any ghost story lover."

– British Fantasy Society

"Lucy M. Boston was a first-rate storyteller . . .
her debt to M. R. James runs deep."

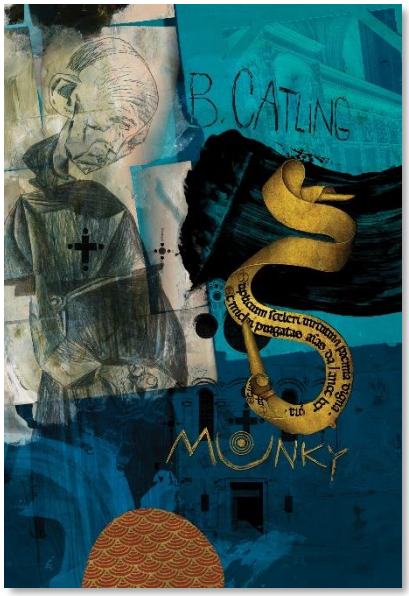
– Supernatural Tales

"Well worth reading."

– Ghosts & Scholars

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SWAN RIVER PRESS



Pub. Date: January 2021
Cover Art: Dave McKean
Retail Price: €20.00
ISBN: 978-1-78380-745-1 (pbk)
112 pages, 129mm x 198mm



B. CATLING RA, was born in London in 1948. He is a poet, sculptor, filmmaker, and performance artist, currently making egg-tempera paintings and writing novels. He has held solo exhibitions and performances in the United Kingdom, Spain, Japan, Iceland, Israel, Holland, Norway, Germany, USA, Greenland, and Australia. His *Vorrh* trilogy and recent novel *Earwig* have drawn much critical acclaim. He is also Emeritus Professor of Fine Art at the Ruskin School of Art, University of Oxford.

MUNKY

B. Catling

"There hadn't been monks at the abbey since 1600.
Not living ones, that is."

When the puckish spirit of a monk begins haunting the storied village of Pulborough, known for its ancient abbey, Maud Garner, manager of the Coach and Horses Inn, arranges for the famous ghost hunter, Walter Prince, to come investigate. And from there, things spiral out of control.

Peopled with richly drawn Dickensian grotesques and filled with bizarre and comical incident, *Munky* is as compelling as it is antic. Catling transports the reader to an interwar England in the throes of change. Part bizarre ghost story, part whimsical farce, part idiosyncratic literary experiment, it could be described as P. G. Wodehouse collaborating with Raymond Roussel, with a dash of M. R. James, if it weren't so uniquely its own thing.

PRAISE FOR *MUNKY*

"B. Catling's *Munky* might be called M. R. James with a soupçon of P. G. Wodehouse and a dash of *Viz*." – *The Scotsman*

"A clever, witty, thoughtful book that leaves lingering images of a bitter winter, and a lost soul seeking a home." – *Supernatural Tales*

"[*Munky*] is like watching one of those wonderful little one off supernatural TV plays they were so good at making in the 70s like *The Stone Tape* or *Murrain*."
– *Wyrd Britain*

PRAISE FOR B. CATLING

"Brian Catling's peculiar genius for observation, and the testing and squeezing of location, always honours what Blake called "the Vegetated Mortal Eye's perverted & single vision". It sometimes feels that the Eye has been removed and left overnight in a glass, such are the layers of spectral comedy swaggering into view. Life through the bottom of a deep pint jar. *Munky* is a delirious blend of terror and pantomime. The spine-chilling realisation, for those who have trespassed anywhere near this territory, where river licks at ecclesiastical land, is that it is all true."

– *Iain Sinclair*

"Brian Catling is simply a genius.
His writing is so extraordinary it hurts,
makes me realise how little imagination I have."

– *Terry Gilliam*

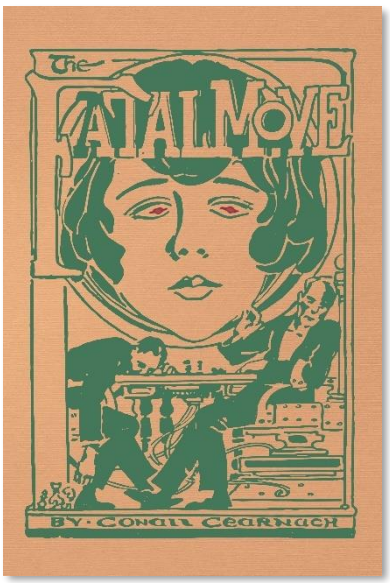
"It's a glorious creepy world that
Brian creates and inhabits."

– *Alan Moore*



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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: April 2021
Cover Art: Thomas Grogan
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-037-7 (hbk)
ISBN: 978-1-78380-779-6 (pbk)
xxxv + 105 pages, 129mm x 198mm



CONALL CEARNACH (1876-1929)—F. W. O'Connell—was a polyglot and scholar born in Clifden, Co. Galway. After serving as an Anglican priest, he became the first lecturer of Celtic Languages and Literature at Queen's University, Bel-fast. Interested in strange literature, O'Connell made the first translation into Irish of Robert Louis Stevenson's *Cás aduain an Dr Jekyll agus Mhr Hyde* in 1929. O'Connell died trag-ically when he was struck by a bus in October of that year.

THE FATAL MOVE

Conall Cearnach

"I cannot endure these frequent fits of terror much longer."

Written in Belfast and Bangor during the partition of Ireland, the six strange stories comprising Conall Cearnach's *The Fatal Move* are unusual documents of the time. "Cearnach" was the pseudonym of F. W. O'Connell, a peculiar Protestant divine, linguist and Irish language scholar, oddball essayist, and early national broadcaster. His sole fiction collection showcases a wide scope: the conte cruel, the ghost story, the locked-room mystery, and the science-fictional satire. What unifies the stories is O'Connell's playful, outward-looking perspective, inspired by his love of the diverse cultures and languages of the world and his home country in equal measure. A unique figure in Irish life, Cearnach's character is perhaps more present in these stories than the anxieties of the time in which they were written. For this volume, Reggie Chamberlain-King provides an extensive introduction examining O'Connell's life and works.

CONTENTS

Stories
"The Fatal Move"
"The Vengeance of the Dead"
"The Fiend That Walks Behind"
"The Homing Bone"
"Professor Danvers' Disappearance"
"The Rejuvenation of Ivan Smithovitch"

Selected Essays
"Dream Stuff"
"Sleeplessness"
"The Nervous Child"
"The Language of the Future"
"Plain Smith"
"Ptenanthropic War"
"Cuchulainn and America"
"The Irish Dante"

PRAISE FOR *THE FATAL MOVE*

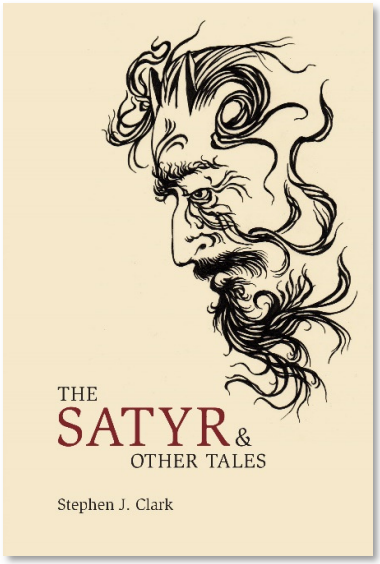
"Of the weird and creepy genre,
and very successful example of it, too."
– The Irish Monthly

"Conall Cearnach comes to us as a species of Allan Poe with a touch of Sir Arthur Conan Doyle" – Studies

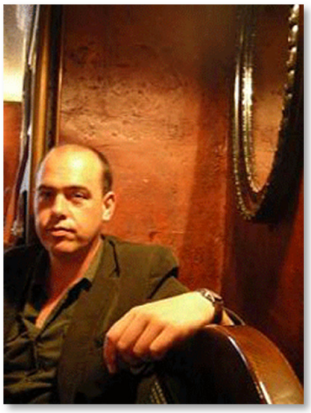
"It is questionable whether morbid stories are wholesome . . . cannot be recommended to the neurasthenic, to whom the 'terror' is only too constant a reality."
– The Irish Times

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SWAN RIVER PRESS



Pub. Date: June 2015
Cover Art: Stephen J. Clark
Retail Price: €20.00
ISBN: 978-1-78380-741-3 (pbk)
vii + 236 pages, 129mm x 198mm



STEPHEN J. CLARK was born in County Durham. His work has appeared in numerous journals and anthologies, having been published by Egaeus Press, Side Real Press, and Fulgur Press, among others. Regular collaborations with Tartarus Press have notably featured his cover illustrations for a complete series of Robert Aickman's strange tales. His debut novel *In Delirium's Circle* was released by Egaeus Press in 2012, followed in 2018 by *The Feathered Bough*, a fully illustrated second novel published by Zagava.

THE SATYR

AND OTHER TALES

Stephen J. Clark

"It was the straying that found the path direct."

– Austin Osman Spare

Originally In the final throes of the Blitz, Austin Osman Spare is the only salvation for Marlene, an artist escaping a traumatic past. Wandering Southwark's ruins she encounters Paddy Hughes, a fugitive of another kind. Falling under Marlene's spell Hughes agrees to seek out her lost mentor, the man she calls "The Satyr". Yet Marlene's past will not rest as the mysterious Doctor Charnock pursues them, trying to capture the patient she'd once caged. "The Satyr" is a tale inspired by the life and ethos of sorcerer and artist Austin Osman Spare.

Another three novellas of occult enchantment follow: a bookseller discovers that his late wife knew the Devil, in the Carpathian Mountains refugees shelter in a museum devoted to a forgotten author, and in Prague a portraitist must paint a countess whose appearance is never the same twice.

This omnibus is comprised of *The Satyr* (2010) and *The Bestiary of Communion* (2011); newly illustrated, expanded, and revised.

CONTENTS

"The Satyr"
"The Horned Tongue"
"The Lost Reaches"
"The Feast of the Sphinx"

REVIEWS

"Reading a Stephen J. Clark story is akin to being caught inside a ritual. Clark is a poet of the occult who evokes that strange region of the imagination where dread and wonder intersect. A writer and artist with genuine vision, to whom the surreal is second nature."

– Adam Nevill

"This book will adorn your shelves, where it will be at ease in shadowy converse with your copies of À Rebours, The Picture of Dorian Gray, The Great God Pan."

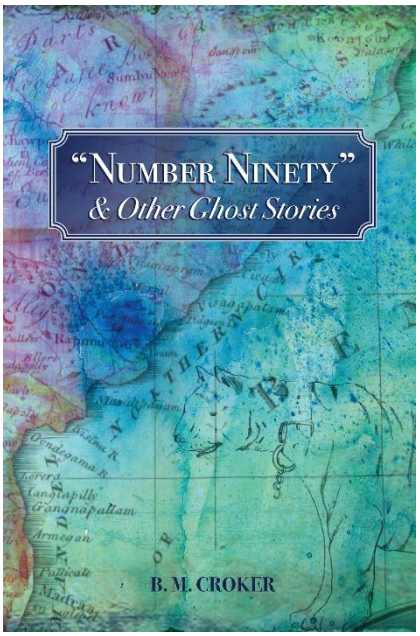
– Mark Valentine

"Clark's subtle prose, vivid and disturbing imagery, and the concepts he weaves into his stories make them irresistible to those whose senses have been jaded by more common fare."

– Black Static

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SWAN RIVER PRESS



Pub. Date: August 2019
Cover Art: Alan Corbett
Retail Price: €20.00
ISBN: 978-1-78380-753-6 (pbk)
xvi + 200 pages, 129mm x 198mm



B. M. Croker was born in Co. Roscommon in 1849. She married John Stokes Croker, an officer in the Royal Scots Fusiliers, in 1870, and accompanied him to India, there commencing a long literary career. Authoring some fifty-two books, her novel *The Road to Mandalay* was filmed in 1926. Mrs. Croker died at a nursing home in London, after a short and sudden illness, on 20 October 1920.

"Number Ninety"

& Other Ghost Stories

B. M. Croker

"Did you never have a dream that haunted you,
and terrified you, and made you ill at ease?"

– "Mrs. Ponsonby's Dream"

The bestselling Irish author B. M. Croker enjoyed a highly successful literary career from 1880 until her death forty years later. Her novels were witty and fast moving, set mostly in India and her native Ireland. Titles such as *Proper Pride* (1882) and *Diana Barrington* (1888) found popularity for their mix of romantic drama and Anglo-Indian military life. And, like many late-Victorian authors, Croker also wrote ghost stories for magazines and Christmas annuals. From the colonial nightmares such as "The Dâk Bungalow at Dakor" and "The North Verandah" to the more familiar streets of haunted London in "Number Ninety", this collection showcases fifteen of B. M. Croker's most effective supernatural tales.

Contents

"Introduction" by Richard Dalby
"Number Ninety"
"The Former Passengers"
"If You See Her Face"
"The Khitmatgar"
"Her Last Wishes"
"The Dâk Bungalow at Dakor"
"To Let"
"The North Verandah"
"The First Comer"
"Trooper Thompson's Information"
"Who Knew the Truth?"
"La Carcassone"
"Mrs. Ponsonby's Dream"
"The Door Ajar"
"Mrs. Croker"
"Hindi and Urdu Glossary"

Reviews

"This is a solid collection of stories that deserve
to be better known . . . they are all enjoyable ghostly tales,
and ideal reading for the long winter nights."

– Supernatural Tales

"[Croker's] Indian stories evoke colonial life vividly . . .
What makes them all readable are the well-observed characters and settings"

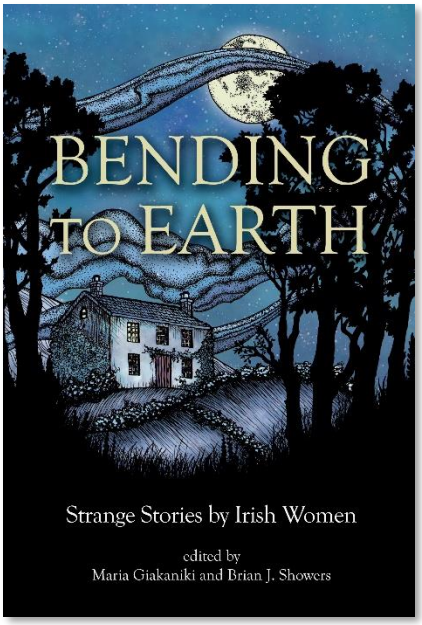
– Wormwood

THE SWAN RIVER PRESS

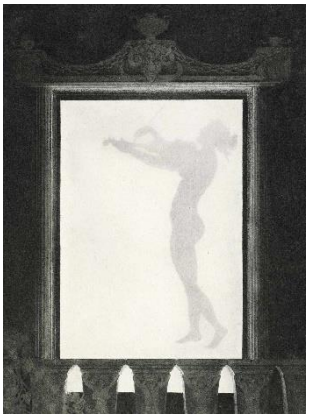
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DUBLIN UNESCO City of Literature

SWAN RIVER PRESS



Pub. Date: March 2019
Cover Art: Karen Vaughan
Retail Price: €20.00
ISBN: 978-1-78380-025-4 (pbk)
xxiv + 185 pages, 129mm x 198mm



MARIA GIAKANIKI is an independent scholar and editor-in-chief of Ars Nocturna, a small publishing house in Athens that focuses on Gothic fiction. She has compiled and co-translated *Gothic Tales by Victorian Women Writers* and *Gothic Tales by Modern Women Writers.*

BRIAN J. SHOWERS runs Swan River Press in Dublin, Ireland. He also edits *The Green Book: Writings on Irish Gothic, Supernatural and Fantastic Literature.*

BENDING TO EARTH

STRANGE STORIES BY IRISH WOMEN

edited by Maria Giakaniki
and Brian J. Showers

"He called to it and said, 'Tell me what you are?' "
– "The Unquiet Dead"

Irish women have long produced literature of the gothic, uncanny, and supernatural. *Bending to Earth* draws together twelve such tales. While none of the authors herein were considered primarily writers of fantastical fiction during their lifetimes, they each wandered at some point in their careers into more speculative realms—some only briefly, others for lengthier stays.

Names such as Charlotte Riddell and Rosa Mulholland will already be familiar to aficionados of the eerie, while Katharine Tynan and Clotilde Graves are sure to gain new admirers. From a ghost story in the Swiss Alps to a premonition of death in the West of Ireland to strange rites in a South Pacific jungle, *Bending to Earth* showcases a diverse range of imaginative writing which spans the better part of a century.

CONTENTS

"Introduction" – *Maria Giakaniki and Brian J. Showers*
"The Dark Lady" – *Anna Maria Hall*
"The Child's Dream" – *Lady Wilde*
"The Unquiet Dead" – *Lady Gregory*
"The Woman with the Hood" – *L. T. Meade*
"The Wee Gray Woman" – *Ethna Carbery*
"The Blanket Fiend" – *Beatrice Grimshaw*
"The First Wife" – *Katharine Tynan*
"Transmigration" – *Dora Sigerson Shorter*
"Not to Be Taken at Bed-Time" – *Rosa Mulholland*
"The Red Woollen Necktie" – *B. M. Croker*
"The De Grabrooke Monument" – *Charlotte Riddell*
"A Vanished Hand" – *Clotilde Graves*

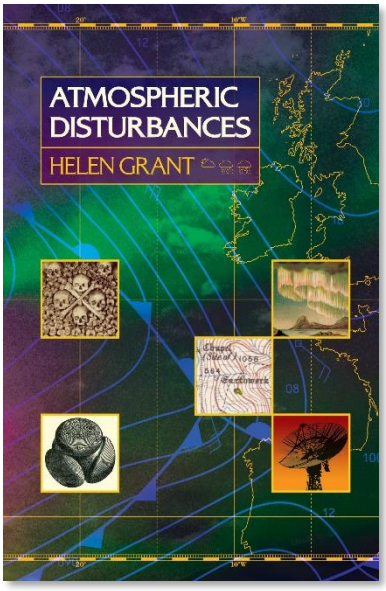
REVIEWS

"A surprising, extraordinary anthology."
– British Fantasy Society

"Bending to Earth is full of tales of women walled-up in rooms, of vengeful or unforgetting dead wives, of mistreated lovers, of cruel and murderous husbands . . . "
– Irish Times

"Here you will find fairy tales, ghost stories, horror, and much else that is Gothic and, yes, strange."
– Supernatural Tales

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Pub. Date: October 2024
Cover Art: John Coulthart
Retail Price: €40.00
ISBN: 978-1-78380-049-0 (hbk)
235 pages, 129mm x 198mm



Helen Grant has a passion for the Gothic and for ghost stories. Joyce Carol Oates has described her as "a brilliant chronicler of the uncanny as only those who dwell in places of dripping, graylit beauty can be". She lives in Perthshire with her family, and when not writing, she likes to explore abandoned country houses and swim in freezing lochs. Her novels include the Dracula Society's Children of the Night Award-winning *Too Near The Dead* (2021) and *Jump Cut* (2023) about a notorious lost movie.

Atmospheric Disturbances

Helen Grant

"In its dim depths living things scurried and fluttered, but human voices were very rarely heard." – The West Window

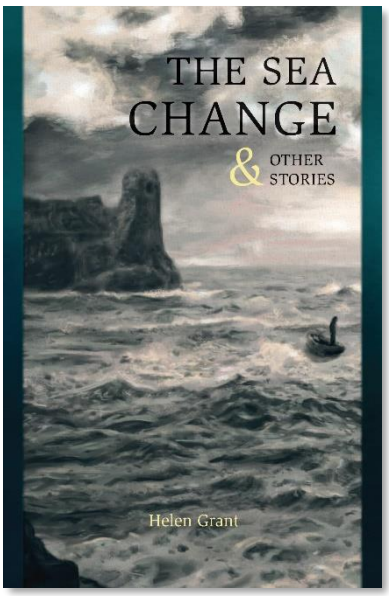
A glimpse of a grotesque illustration combined with the onset of fever instigate a descent into a hellish nightmare. In the wine cellar of an abandoned mansion, something alluring yet ominous is sealed inside a vintage bottle. At the end of a claustrophobically narrow alley lies a gilded façade opulent enough to tempt a thief. And forty miles out to sea, a naturalist on a lonely island hears voices through the radio telling stories of unimaginable disaster—and hope. In her second collection, award-winning author Helen Grant visits Flanders, Paris, and the remotest parts of Scotland, examining themes of transgression, repercussion, and revenge.

Contents

"Mrs. Velderkaust's Lease"
"The '50"
"Gold"
"All Things That Are Reproved"
"The Field Has Eyes, the Wood Has Ears"
"The West Window"
"Friday"
"The Lost Maze"
"Chesham"
"The Valley of Achor"
"The Wynd"
"The Edge of the World"
"Atmospheric Disturbances"

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SWAN RIVER PRESS



Pub. Date: February 2013
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-758-1 (pbk)
144 pages, 129mm x 198mm



Helen Grant has a passion for the Gothic and for ghost stories. Joyce Carol Oates has described her as "a brilliant chronicler of the uncanny as only those who dwell in places of dripping, graylit beauty can be". She lives in Perthshire with her family, and when not writing, she likes to explore abandoned country houses and swim in freezing lochs. Her novels include the Dracula Society's Children of the Night Award-winning *Too Near The Dead* (2021) and *Jump Cut* (2023) about a notorious lost movie.

The Sea Change

& Other Stories

Helen Grant

"Till human voices wake us, and we drown." – T. S. Eliot

In her first collection, award-winning author Helen Grant plumbs the depths of the uncanny: Ten fathoms down, where the light filtering through the salt water turns everything grey-green, something awaits unwary divers. A self-aggrandising art critic travelling in rural Slovakia finds love with a beauty half his age—and pays the price. In a small German town, a nocturnal visitor preys upon children; there is a way to keep it off—but the ritual must be perfect. A rock climber dares to scale a local crag with a diabolical reputation, and makes a shocking discovery at the top. In each of these seven tales, unpleasantries and grotesqueries abound—and Grant reminds us with each one that there can be fates even worse than death.

Contents

"Grauer Hans"
"The Sea Change"
"The Game of Bear"
"Self Catering"
"Nathair Dhubh"
"Alberic de Mauléon"
"The Calvary at Banská Bystrica"
"Story Notes"

Reviews

"Meticulously written and with carefully calculated chills."

– Black Static

"Helen Grant recognises the way mystery and atmosphere are generated using strange localities . . . a fine, well-deserved, long-overdue collection."

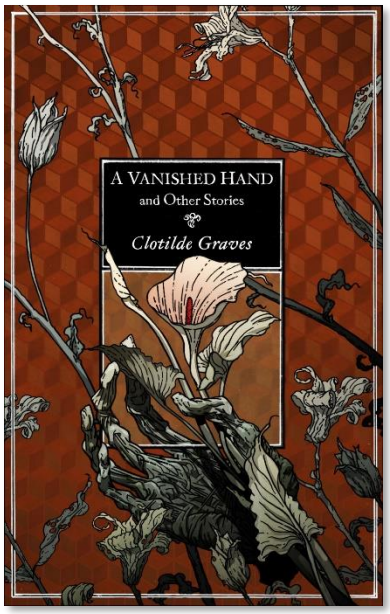
– Ghosts & Scholars

"Grant's work in this book is classic supernatural fiction, though with some nice subtle chills, great character work and the kind of variety that makes the horror genre so rewarding."

– The Agony Column

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SWAN RIVER PRESS



Pub. Date: October 2021
Cover Art: Brian Coldrick
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-041-4 (hbk)
ISBN: 978-1-78380-756-7 (pbk)
xxvi + 191 pages, 129mm x 198mm



Clotilde Graves (1863-1932) was born in Co. Cork on 3 June 1863. Often unconventional and uncompromising, she not only adopted a male pseudonym, but male dress and manners as well. Under the name "Richard Dehan", she wrote historical novels and several collections of short stories. Her popular novel *The Dop Doctor* found success on the screen in 1915. Graves retired in 1928 to a convent in Hatch End, Middlesex, where she died on 3 December 1932.

A Vanished Hand

and Others

Clotilde Graves
("Richard Dehan")

"Only the dead are faithful to Love—because they are dead."

Clotilde Graves was known for challenging convention. In her early years, she was known as the dramatist "Clo Graves", but became better known under her fiction-writing persona, "Richard Dehan". She transgressed contemporary gender norms by dressing in male attire, wearing her hair short, and smoking in public. This border crossing can be seen also in her work, which encompasses a wide variety of forms and modes. And while she wrote relatively few fantastical stories, she was devoted to tales of lingering revenants, mysterious cryptids, and grotesque sciences—often laced with her sardonic sense of humour. This volume seeks to recover this side of Graves's writing by including stories from across her career, which challenge definition and range across the speculative genres.

Contents

"Introduction" by Melissa Edmundson
"How the Mistress Came Home"
"A Spirit Elopement"
"Lilium Peccatorum"
"A Vanished Hand"
"Lady Clanbevan's Baby"
"Peter"
"Clairvoyance"
"The Compleat Housewife"
"The Mother of Turquoise"
"The Tooth of Tuloo"
"The Great Beast of Kafue"
"The Friend"
"Dark Dawn"
"Miss Clo Graves at Home"
"Alias Richard Dehan"

Reviews

"[A Vanished Hand] assembles thirteen tales showing Graves' contribution to what we call now speculative fiction . . . her writing style is always effective and extremely captivating."

– Black Gate

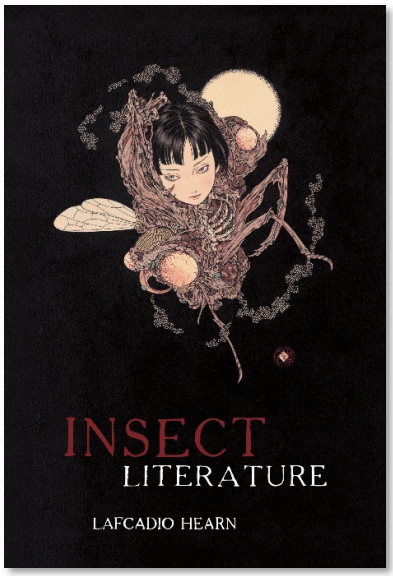
"The sheer variety of fiction here shows that Graves was an immensely versatile writer."

– Supernatural Tales

THE SWAN RIVER PRESS

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DUBLIN UNESCO City of Literature



Pub. Date: October 2015
Cover Art: Takato Yamamoto
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-009-4 (hbk)
ISBN: 978-1-78380-740-6 (pbk)
xii + 273 pages, 129mm x 198mm



Lafcadio Hearn (1850-1904) was born on the Greek island of Lefkada and brought up in both Ireland and England. At nineteen he emigrated to the United States where he became a journalist. After a sojourn in the French West Indies, he sailed for Japan in 1890. Hearn wrote extensively about his new homeland, its tales, customs, and religions, acting as a bridge between Japan and the Western world. He died in Tokyo where he is buried under his Japanese name, Koizumi Yakumo.

Insect Literature

Lafcadio Hearn

Introduction by Anne-Sylvie Homassel

"The insect-world is altogether a world of goblins and fairies."

As Lafcadio Hearn observes in his essay "Insects in Greek Poetry", "the capacity to enjoy the music of insects and all that it signifies in the great poem of nature tells very plainly of goodness of heart, aesthetic sensibility, a perfectly healthy state of mind." And to this, one might add a keen sense of wonder.

Insect Literature collects twenty essays and stories written by Hearn, mostly in Japan, a land where insects were as appreciated as in ancient Greece. With a witty gentleness bordering on the eerie, Hearn describes in these pieces the song of the cricket, the spectral flight of dragon-flies, quotes the entomological haiku of classical Japan, and recalls Buddhist tales in which the souls of insects and men are never far one from the other.

Reviews

"Reading Insect Literature was refreshing and invigorating;
so many new interests were piqued, so many theories were sparked.
Almost every page holds some titbit of insect life or insect symbolism
that I had either overlooked or never come across."

– Dublin Inquirer

"[Insect Literature] is gorgeous little illustrated hardcover
reprinting twenty essays by the Irish-Greek writer who made his name in Japan,
where he lived and died. It's definitely a wonderful book to dip into."

– Ellen Datlow

"Something for everyone would seem to have been the guiding principle
in putting this collection together and it works splendidly well,
both as a showcase for Hearn's writing and by offering us
an insight into little known aspects of Japanese culture."

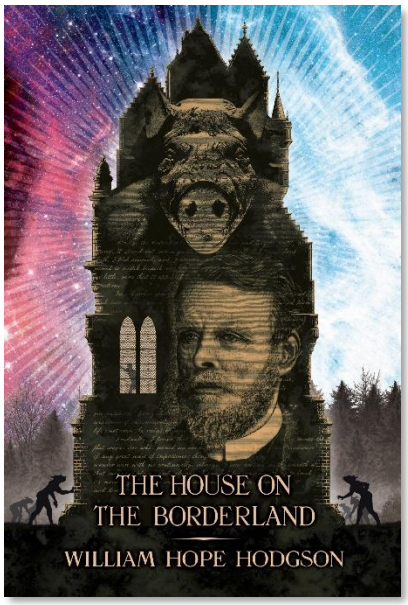
– Black Static

"For Hearn, the lifelong quest for 'other-worldliness'
that ultimately led him to Japan was exactly the same impulse
that drew him to the world of insects."

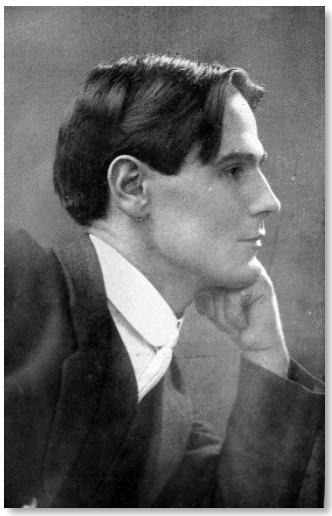
– Japan Times

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SWAN RIVER PRESS



Pub. Date: April 2018
Cover Art: John Coulthart
Retail Price: €20.00
ISBN: 978-1-78380-739-0 (pbk)
xvii + 198 pages, 129mm x 198mm



WILLIAM HOPE HODGSON was born in Blackmore End, Essex on 15 Nov-ember 1877. Though distinguished as a sailor, body builder, photographer, and soldier, Hodgson is now remem-bered as a writer of the fantastic and macabre: *The Boats of the "Glen Carrig"* (1907), *The Ghost Pirates* (1909), *The Night Land* (1912), and the occult detective stories in *Carnacki, the Ghost Finder* (1913). Hodgson's literary career was tragically cut short by an artillery shell at the Battle of Ypres in late April 1918.

THE HOUSE ON THE BORDERLAND

William Hope Hodgson

Introduction by Alan Moore
Afterword by Iain Sinclair
Illustrations by John Coulthart

"I am an old man. I live here in this ancient house, surrounded by huge, unkempt gardens."

An exiled recluse, an ancient abode in the remote west of Ireland, nightly attacks by malevolent swine-things from a nearby pit, and cosmic vistas beyond time and space. *The House on the Borderland* has been praised by China Miéville, Terry Pratchett, and Clark Ashton Smith, while H. P. Lovecraft wrote, "Few can equal [Hodgson] in adumbrating the nearness of nameless forces and monstrous besieging entities through casual hints and significant details, or in conveying feelings of the spectral and abnormal."

"Almost from the moment that you hear the title," observes Alan Moore, "you are infected by the novel's weird charisma. Knock and enter at your own liability." *The House on the Borderland* remains one of Hodgson's most celebrated works.

PRAISE FOR *THE HOUSE ON THE BORDERLAND*

"Swan River Press has issued an exceptional new edition of Hodgson's most famous novel . . . To gauge something of the novel's power, imagine a psychedelic expansion of Poe's 'The Fall of the House of Usher' "

– Michael Dirda, *Washington Post*

"The House on the Borderland by William Hope Hodgson. Adored by HPL. A summit of Cosmic horror. Scary, disturbing and magical."

– Guillermo del Toro

"Among connoisseurs of fantasy fiction William Hope Hodgson deserves a high and permanent rank . . . [The House on the Borderland is] perhaps the greatest of all Mr. Hodgson's works."

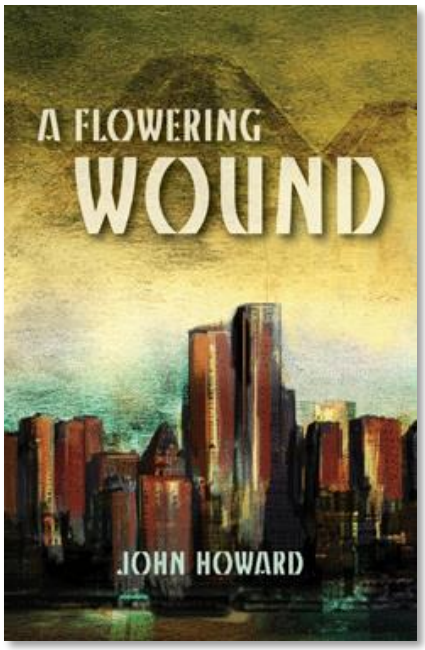
– H. P. Lovecraft

"Almost from the moment that you hear the title you are infected by the novel's weird charisma . . . Knock and enter at your own liability."

– Alan Moore

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SWAN RIVER PRESS



Pub. Date: July 2019
Cover Art: Jason Zerrillo
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-027-8 (hbk)
ISBN: 978-1-78380-777-2 (pbk)
181 pages, 129mm x 198mm



JOHN HOWARD was born in London. His books include *The Defeat of Grief*, *The Lustre of Time*, *The Silver Voices*, *Written by Daylight*, *Cities and Thrones and Powers*, and *Buried Shadows*. *Secret Europe* and *Inner Europe* are joint collections written with Mark Val-entine. Howard's essays on fantastic fiction and its classic authors have appeared in *Wormwood* and other places, and many are gathered in *Touchstones: Essays on the Fantastic*.

A FLOWERING WOUND

John Howard

"It was only in my dearly loved evenings that I still felt at home."

– Joseph Roth

Two of the stories in this collection by John Howard have their setting in a certain west London suburb—the calm prospect of its small houses and tree-lined roads is deceptive. And throughout this selection of stories, whether in outer London or hyperinflationary Berlin, Romania in the febrile 1930s, or the austerity Britain of recent years, we encounter people who live on the peripheries of their cities and societies—and at the edge of their own lives and illusions. They might think they know the rules, but it often turns out they do not, after all. Or perhaps the rules changed—silently, abruptly. In these stories past and present come together with wounding consequences for those caught out by the system—or its absence.

CONTENTS

"A Glimpse of the City"
"Portrait in an Unfaded Photograph"
"The Golden Mile"
"Falling into Stone"
"Ziegler Against the World"
"A Flowering Wound"
"We, the Rescued"
"The Man Ahead"
"Twilight of the Airships"
"Under the Sun"

REVIEWS

"John Howard's tales seemed to me like suitable summer reading. Many of the stories concern overlit urban landscapes not unlike those in the stories of J. G. Ballard, though the mood is very different . . . There are also some stories that recall Arthur Machen's approach to London, his insistence that the great metropolis is a place of magic and mystery."

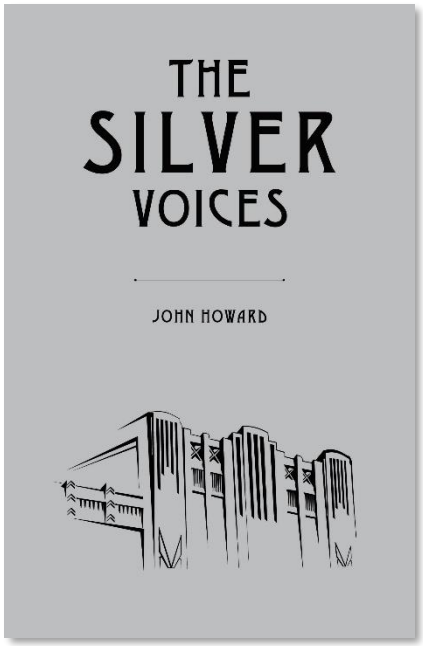
– Supernatural Tales

"Luscious and lovely in appearance, of course, and full of haunting stories of love and confusion . . . a thoughtful collection of London and Europe-based fiction, a very suitable accompaniment to these terrifying times."

– A Ghostly Company

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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: July 2014
Cover Art: Meggan Kehrli
Retail Price: €20.00
ISBN: 978-1-78380-763-5 (pbk)
168 pages, 129mm x 198mm



JOHN HOWARD was born in London. His books include *The Defeat of Grief*, *The Lustre of Time*, *The Silver Voices*, *Written by Daylight*, *Cities and Thrones and Powers*, and *Buried Shadows*. *Secret Europe* and *Inner Europe* are joint collections written with Mark Valentine. Howard's essays on fantastic fiction and its classic authors have appeared in *Wormwood* and other places, and many are gathered in *Touchstones: Essays on the Fantastic*.

THE SILVER VOICES

John Howard

"I found the white cities just as they were in my dreams."

– Joseph Roth

Transylvania: the country beyond the forest and land of the seven fortress towns. In *The Silver Voices* we encounter the previously unknown eighth town: Sternbergstadt. Now known as Steaua de Munte, it's one of those places where past and present continually meet, with no-one being entirely sure which has the upper hand. In Steaua de Munte history can never be said to be dead and buried; it plays too many tricks on the present and future for that.

CONTENTS

"Artist in Residence"
"Boundaries"
"The Rise and Fall of the SSS"
"The Reluctant Visionary"
"In Strange Earth"
"The Silver Voice"
"To Hope for a Caesar"

REVIEWS

"The genuinely lost worlds are those that are always with us.
The lost worlds of history and the people who haunt them
are the subjects of John Howard's stories in The Silver Voices."

– Supernatural Tales

"Ambiguity does not stop with the work's overall composition
but proceeds to infect each of the stories . . .
Such is the hallmark of gifted writing."

– Dead Reckonings

"Howard has carved out an almost unique niche for himself,
detailing the geo-political ebb and flow of Eastern European history
from the minutiae of its human costs and intrigue."

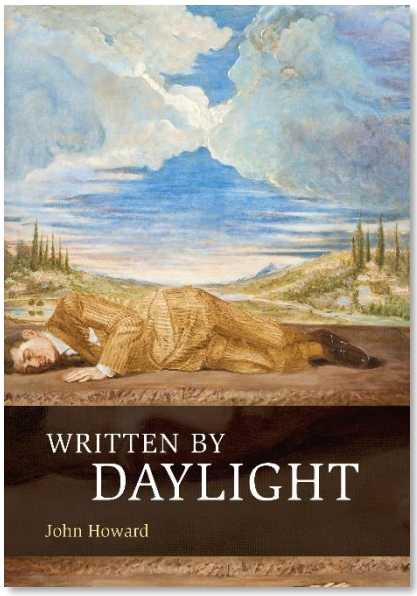
– The Pan Review

"Sad [. . .] with an elegiac quality commemorating all that was lost
to the war, the ways in which the world changed for better and worse."

– Black Static

Brian J. Showers ■ brian@swanriverpress.ie
www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: June 2013
Cover Art: Eoin Llewellyn
Retail Price: €40.00 / €20.00
ISBN: 978-0-9566587-8-4 (hbk)
ISBN: 978-1-78380-772-7 (pbk)
170 pages, 129mm x 198mm



JOHN HOWARD was born in London. His books include *The Defeat of Grief*, *The Lustre of Time*, *The Silver Voices*, *Written by Daylight*, *Cities and Thrones and Powers*, and *Buried Shadows*. *Secret Europe* and *Inner Europe* are joint collections written with Mark Valentine. Howard's essays on fantastic fiction and its classic authors have appeared in *Wormwood* and other places, and many are gathered in *Touchstones: Essays on the Fantastic*.

WRITTEN BY DAYLIGHT

John Howard

"I'm already dead, and I'm a dead man speaking,
and that's why they can't hear." – Joseph Roth

Sunsets in a London suburb, and a transformation into an Earthly paradise; paths winding through a Transylvanian palace gardens, and an obsessed journey towards a Mediterranean dream; a city so ancient that even its total disappearance has been forgotten, and an island of shifting sands that can never be truly mapped . . . The vivid and diverse settings of these stories are façades obscuring reality for the exiles and outcasts who find their way into them. Seemingly born out of time and place, they seek the right routes to bring them to where they want to be, but there are many diversions on the way. In these stories of haunted landscapes and intimidating cities many possibilities confront the unwary, but there is usually only one choice to be made.

CONTENTS

"Where Once I Did My Love Beguile"
"Westenstrand"
"Silver on Green"
"Winter's Traces"
"Out to Sea"
"Time and the City"
"The Way of the Sun"
"The High Places"
"Wandering Paths"
"A Gift for the Emperor"
"Into an Empire"

REVIEWS

"Howard's work is both delicate and powerful.
He creates worlds from the personal to the political to the fantastic
that are so immediate you just experience them
and only in the aftermath realize just how pervasive they are."

– The Agony Column

"If there is a unifying theme here it is the transience of existence,
from the individual to the social and even the geographical . . .
most [stories] are not only well-written but also offer remarkable ideas."

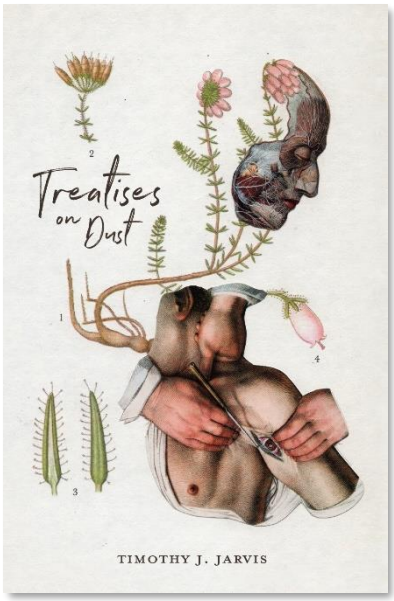
– Supernatural Tales

"Most of these tales are so subtle as to defy any category of the strange at all,
but reward re-reading and are all the greater for it."

– The Pan Review

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SWAN RIVER PRESS



Pub. Date: July 2023
Cover Art: øjeRum
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-046-9 (hbk)
ISBN: 978-1-78380-781-9 (pbk)
239 pages, 129mm x 198mm



TIMOTHY J. JARVIS is a writer with an interest in the antic, the weird, and the strange. His cult "last man" novel, *The Wanderer*, was first released in summer 2014 (Perfect Edge Books) and republished in 2022 (Zagava). In 2020, he edited *Uncertainties IV* for Swan River Press. His short fiction has appeared in various venues. He also writes criticism and reviews, and is co-editor of *Faunus*, the journal of the Friends of Arthur Machen.

TREATISES ON DUST

Timothy J. Jarvis

""From the small bones of the middle ear can be fashioned a key."

"For a while now," Timothy J. Jarvis tells us in the first tale here, "I've been collecting texts that hint at strange tales." He goes on to explain that these "Treatises on Dust" are not ghost stories in the traditional sense. Indeed none of the pieces in the collection could be said to be in the vein of traditional supernatural fiction. They are haunted, not by ghosts, but by an obscure volume of French decadent poetry, a seventeenth-century murder ballad, a bone antenna, and by places where "the membrane is thin".

They cleave closer to what the literary hermit of Arthur Machen's *Hieroglyphics* called "ecstasy". Though perhaps an ecstasy found less in the "withdrawal from the common life and the common consciousness", than one grubbed up from the murk of that very consciousness.

CONTENTS

"Under a Certain Old Street Lamp"
"What the Bones Told Hecate Shrike"
"We Recognise Our Own"
"Three Relics"
"With Scourges, with Flowering Sprigs"
"Let It Be a Blood Ape on the Prowl . . ."
"Under the Sign of the Black Raven"
"The Purblind Bards"
"And Yet Speaketh"
"The Yellow Book"
"Day's Horse Descend"
"The Song of the Goatsucker"
"The Pale Moon Shines at Night"
"To Have a Horse"

REVIEWS

"There is plenty to entertain lovers of weird fiction."

– Supernatural Tales

"[Jarvis's] is one of the keenest, most provocative minds I've known and the publication of this volume is cause for celebration!"

– John Darnielle

"Jarvis manages a remarkable tightrope act of acknowledging his debt to the Weird tradition while re-energising the mode through the sheer force of his distinctive Vision."

– Los Angeles Review

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THE SWAN RIVER PRESS

SWAN RIVER PRESS



Pub. Date: August 2015
Cover Art: Polly Rose Morris
Retail Price: €20.00
ISBN: 978-1-78380-749-9 (pbk)
ix + 130 pages, 129mm x 198mm



JOEL LANE (1963-2013) was born in Exeter, but lived most of his life in Birmingham, where many of his stories are set. In addition to two novels, *From Blue to Black* (2000) and *The Blue Mask* (2003), Lane was the author of numerous collections, including the British Fantasy Award-winning *The Earth Wire* (1994), *The Lost District* (2006), and *The Terrible Changes* (2009). *Where Furnaces Burn* won the World Fantasy Award for best collection in 2013.

THE ANNIVERSARY OF NEVER

Joel Lane

"It was like a black and white film, or someone else's memory."

Joel Lane's award-winning stories have been widely praised, notably by other masters of weird fiction such as M. John Harrison, Graham Joyce, and Ramsey Campbell. His tales also regularly appeared in the "best of" annual anthologies of Ellen Datlow, Karl Edward Wagner, and Stephen Jones. With this posthumous collection, Lane continues his unflinching exploration of the human condition. "*The Anniversary of Never* is a group of tales concerned with the theme of the afterlife," observed Lane, "and the idea that we may enter the afterlife before death, or find parts of it in our world." These stories of love and death will burrow deep into the reader's mind and impregnate it with a vision often as bleak as the night is black.

CONTENTS

"Introduction" – *Nicholas Royle*
"Sight Unseen"
"Crow's Nest"
"All the Shadows"
"Midnight Flight"
"Ashes in the Water"
"For Their Own Ends"
"Bitter Angel"
"After the Fire"
"The Anniversary of Never"
"The Messenger"
"For Crying Out Loud"
"All Dead Years"
"Some of the Fell"

REVIEWS

"Melancholy and bleak, the weird, often dark stories in this slim, beautiful volume are a fitting coda to Lane's life and work."

– Ellen Datlow

"A liminal collection whose ghost like state almost mimics that of much of the material contained within its pages."

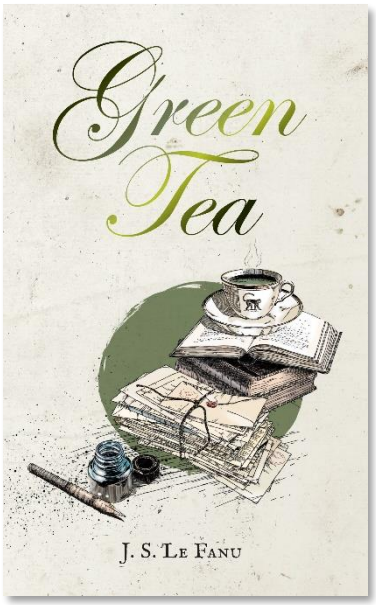
– Black Static

"Rich and varied forms of darkness illuminated by the author's wit and intelligence."

– Supernatural Tales

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SWAN RIVER PRESS



Pub. Date: October 2019
Cover Art: Alisdair Wood
Retail Price: €20.00
ISBN: 978-1-78380-778-9 (pbk)
xiv + 93 pages, 129mm x 198mm



Joseph Sheridan Le Fanu was born in Dublin on 28 August 1814. Though he worked as a journalist and owned several news-papers, he is now best remembered for his pioneering tales of the psychological and supernatural such as "Schalken the Painter", "Sir Dominick's Bargain", and "Carmilla". His notable novels include *The House by the Churchyard* (1863) and *Uncle Silas* (1864). Le Fanu's seminal short story collection *In a Glass Darkly* was published in late 1872, less than a year be-fore his death on 7 February 1873.

Green Tea

J. Sheridan Le Fanu

"The delight of hell is to do evil to man, and to hasten his eternal ruin."

– Swedenborg

Published alongside "Carmilla" in the landmark collection *In a Glass Darkly* (1872), Le Fanu's "Green Tea" was first serialised in Charles Dickens' magazine *All the Year Round* in 1869. Since its first publication, Le Fanu's tale has lost none of its potency. "Green Tea" tells of the good natured Reverend Jennings, who writes late at night on arcane topics abetted by a steady supply of green tea. Is he insane or have these nocturnal activities opened an "interior sight" that affords a route of entry for an increasingly malignant simian companion? This 150th anniversary edition of "Green Tea", with illustrations by Alisdair Wood and an introduction by Matthew Holness, is the definitive celebration of Le Fanu's masterpiece of psychological terror and despair.

Each copy of this illustrated 150th anniversary edition will issue with two postcards and come signed by the book's contributors: Matthew Holness, Alisdair Wood, Jim Rockhill, and Brian J. Showers. Each copy will also include a CD of a specially commissioned recording of Le Fanu's classic tale, adapted with original music by Reggie Chamberlain-King and performed by Belfast's Wireless Mystery Theatre.

Contents

"Introduction"
Matthew Holness

"Green Tea"
Joseph Sheridan Le Fanu

"Some Meditations on 'Green Tea' "
Jim Rockhill & Brian J. Showers

"Exterior Visions: Assessments of 'Green Tea' by Le Fanu's Contemporaries"
Jim Rockhill & Brian J. Showers

Reviews

"This new edition is a very fine little book indeed, a real collector's item. . . There are excellent illustrations by Alisdair Wood, which capture the grim, disturbing essence of the tale."

– Supernatural Tales

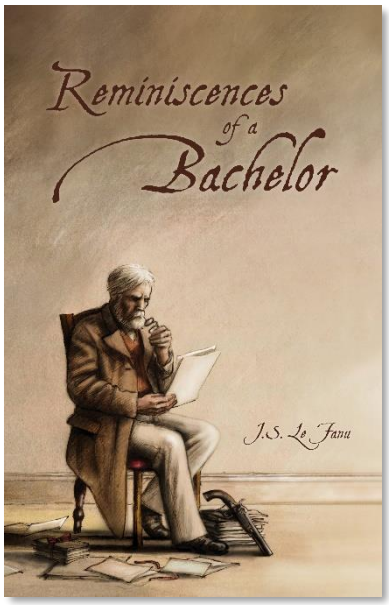
"The passion, love and care that went into this anniversary edition are evident in every detail . . . a wonderfully eerie and well-crafted ghost story."

– Ghosts & Scholars

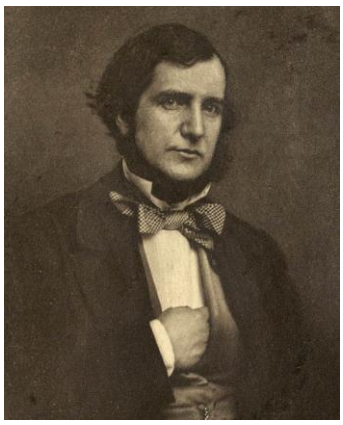
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SWAN RIVER PRESS



Pub. Date: December 2014
Cover Art: Paul Lowe
Retail Price: €20.00
ISBN: 978-1-78380-759-8 (pbk)
xi + 135 pages, 129mm x 198mm



JOSEPH SHERIDAN LE FANU was born in Dublin on 28 August 1814. Though he worked as a journalist and owned several newspapers, he is now best remembered for his pioneering tales of the psychological and supernatural such as "Schalken the Painter", "Green Tea", and "Carmilla". His notable novels include *The House by the Churchyard* (1863) and *Uncle Silas* (1864). Le Fanu's seminal short story collection *In a Glass Darkly* was published in 1872, less than a year before his death on 7 February 1873.

REMINISCENCES OF A BACHELOR

J. Sheridan Le Fanu

"I know there is a God—a dreadful God—
and that retribution follows guilt."

For the first time in over 150 years, "The Watcher", Le Fanu's classic tale of supernatural menace, is reissued from the pages of the *Dublin University Magazine* along with its original companion piece "The Fatal Bride", a brooding gothic novella not reprinted since its first publication in 1848. Like matched duelling pistols, *Reminiscences of a Bachelor* offers the most exquisite balance of craftsmanship, beauty, and peril. In these tales of Old Dublin, honour is ever at stake, the fate of lovers lies mired in the past, and something even worse than deceit stalks the streets, something just as deadly to the soul as it is to the flesh.

CONTENTS

"Introduction" – *Matthew Holness*
"Prologue"
"The Watcher"
"The Fatal Bride"
"From an Ancient Leathern Armchair"
and "A Note on 'The Watcher' "
– *Jim Rockhill & Brian J. Showers*

REVIEWS

"Le Fanu's particular gift lay in his ability to be both disturbing and witty about this world, often in the same sentence."

– Supernatural Tales

"Everything Le Fanu wrote, however slight, is worth reading if only for his ability to capture in marvellous prose the tragedy of the human condition."

– Ghosts & Scholars

"Atmospheric and cleverly built . . . a suspenseful, enticing narration providing further evidence of Le Fanu's uncanny storytelling ability."

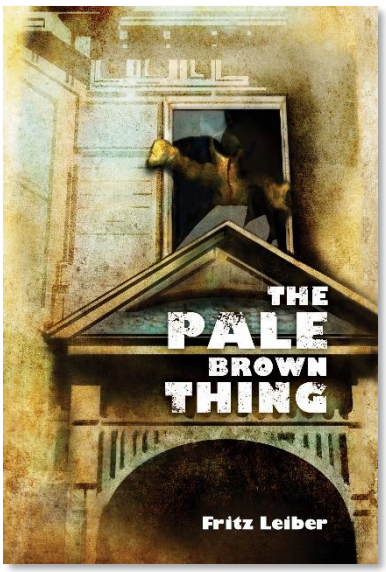
– British Fantasy Society

"A worthy revival of an important early work by a minor master of 19th century fiction."

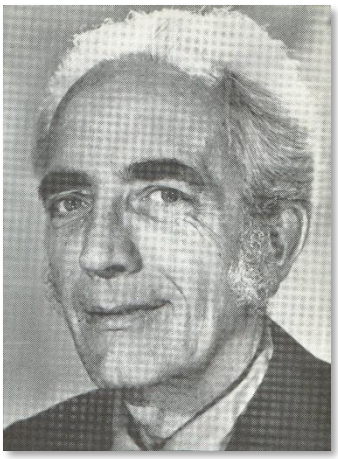
– Wormwood

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SWAN RIVER PRESS



Pub. Date: July 2016
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-761-1 (pbk)
xiii + 148 pages, 129mm x 198mm



FRITZ LEIBER was born in Chicago on 24 December 1910. Although trained as an actor, he made his name among the pages of the pulp magazines of the 1930s and '40s. After a brief correspondence with H. P. Lovecraft, Leiber began writing in earnest, penning classics of science fiction, fantasy, and horror, including *Conjure Wife*, the Hugo Award-winning *Ill Met in Lankhmar*, and the pioneering tale of urban supernaturalism "Smoke Ghost". Leiber passed away in San Francisco in 1992 at the age of eighty-one.

THE PALE BROWN THING

Fritz Leiber

"The ancient Egyptians only buried people in their pyramids. We are living in ours." – Thibaut de Castries

Serialised in 1977, *The Pale Brown Thing* is a shorter version of Fritz Leiber's World Fantasy Award-winning novel of the supernatural, *Our Lady of Darkness*. Leiber maintained that the two texts "should be regarded as the same story told at different times"; thus this volume reprints *The Pale Brown Thing* for the first time in nearly forty years, with an introduction by the author's friend, Californian poet Donald Sidney-Fryer. The novella stands as Leiber's vision of 1970s San Francisco: a city imbued with an eccentric vibe and nefarious entities, in which pulp writer Franz Westen uncovers an alternate portrait of the city's *fin de siècle* literary set—Ambrose Bierce, Jack London, Clark Ashton Smith—as well as the darker invocations of occultist Thibaut de Castries and a pale brown inhabitant of Corona Heights.

CONTENTS

"Thibaut de Castries, Revenant"
Donald Sidney-Fryer

"The Pale Brown Thing"
Fritz Leiber

"Story-telling, Wonder-questing, Mortal Me"
John Howard

REVIEWS

"Leiber has constructed a plot in which every single detail adds to the whole, with suggestion and implication used to stunning effect, so that our sense of dread mounts."

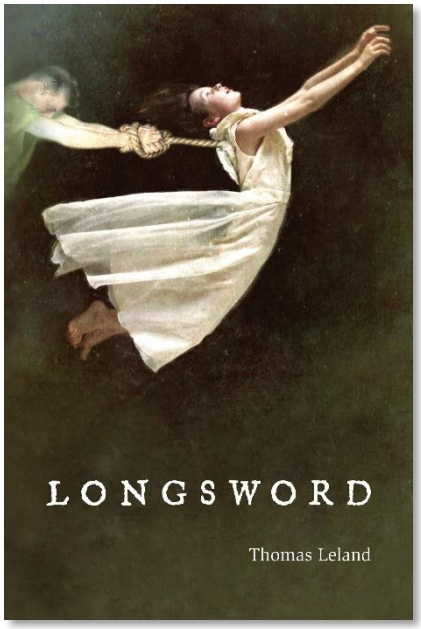
– Black Static

"As always, Swan River Press has produced a lovely-looking book."

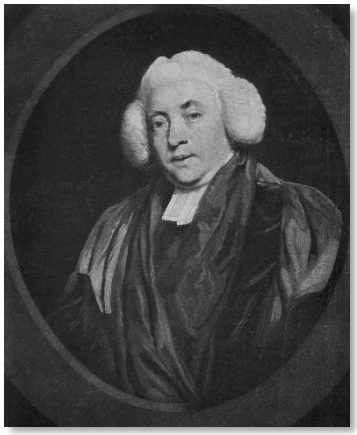
– Ghosts & Scholars

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SWAN RIVER PRESS



Pub. Date: July 2012
Cover Art: Ellen McDermott
Retail Price: €20.00
ISBN: 978-1-78380-757-4 (pbk)
xv + 189 pages, 129mm x 198mm



Thomas Leland (1722-1785) was born in Dublin. Ordained to ministry in the Church of Ireland, his works include *History of Philip, King of Macedon* (1758), *History of Ireland* (1773), and a posthumous collection of sermons (1788). His only work of fiction, *Longs-word, Earl of Salisbury*, was published in 1762. It was adapted for stage in 1765 as *The Countess of Salisbury* by fellow Dubliner Hall Hartson. The play remained popular into the early nineteenth century.

Longsword

Thomas Leland

"Death's but a Path that must be trod,
If Man wou'd ever pass to God"

– Thomas Parnell

Longsword, Earl of Salisbury, by eighteenth century Dublin-born clergyman Thomas Leland, is a fast-paced historical romance of medieval menace and high excitement. Set in the early years of the thirteenth century, it features a blend of real and created characters in a mêlée of intrigue, corruption, lust, and revenge. In part a metaphor for the tug-of-war between the sexes, *Longsword* is the definitive precursor to the Gothic novel; both in trappings and in style, it provides vital elements of prototype for Walpole's *The Castle of Otranto* and Lewis's *The Monk*. Through *Longsword*, Leland emerges as a forerunner of fellow Dublin clergyman Charles Robert Maturin, author of *Melmoth the Wanderer*. This 250th anniversary edition is edited and introduced by Albert Power.

About the Editor

Albert Power is an established commentator on Irish writers of the macabre from the early 1700s to the mid-nineteenth century. He has written several articles on these writers for *The Green Book*, as well as commemorative essays on J. S. Le Fanu, and, in 2015, he edited and introduced a new edition of Le Fanu's 1848 novella, *Marston of Dunoran*. Albert's own Augustan-Gothic fiction, *Slaver Heap: A Gothic Novel* and *Georgian Gothic: A Novella Quartet*, appeared in 2013 (revised 2016) and 2014 respectively. His novella collection *Azerbaijan Tales* was published by Egaeus Press in 2021.

Reviews

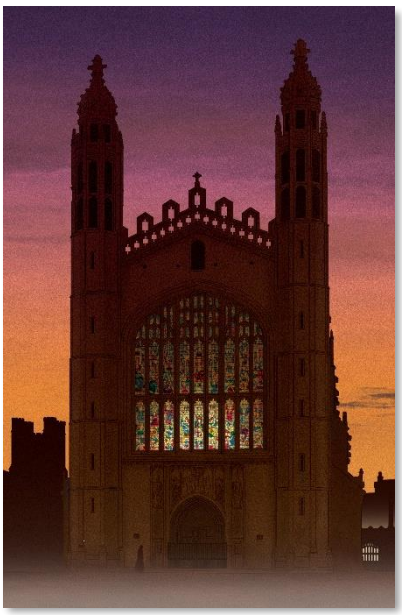
"In [Montague] Summers's opinion [Longsword] is
the first Gothic Historical novel . . . This puts Leland,
a church of Ireland Minister, in the company of Le Fanu, Maturin,
and Bram Stoker as one of the great Irish heroes of the genre."

– Wormwood

"Swan River Press's Longsword represents an important
step forward in a necessary literary renegotiation process.
Combined with new and emerging scholarship, this new edition,
it is hoped, will see Leland's novel re-invested with
the literary significance it has long been denied."

– Eighteenth Century Ireland

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Pub. Date: June 2024
Cover Art: John Coulthart
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-048-3 (hbk)
ISBN: 978-1-78380-783-3 (pbk)
ix + 255 pp, 129mm x 198mm



Robert Lloyd Parry is a performance storyteller and writer. In 2005 he began what he now refers to as "The M. R. James Project", with a solo performance of "Canon Alberic's Scrap-book" and "The Mezzotint" in MRJ's old office in the Fitzwilliam Museum, Cambridge. The Project has since encompassed seven one-man theatre shows, several films and audiobooks, three documentaries, a guided walk, and numerous magazine articles.

Friends and Spectres

edited by Robert Lloyd Parry

"If there is anything about which the present generation is bewilderingly well-informed it is the subject of spooks." – Seraphita

Friends and Spectres is a companion volume to *Ghosts of the Chit-Chat* (2020), an anthology of ghost stories by authors who had been members of the Cambridge University Chit-Chat Club along with M. R. James. Here the associations with MRJ are less formal, but stronger and more enduring: for it is the bond of genuine friendship that ties these writers to him.

The majority of pieces here were originally published under pseudonyms, and over half appeared first in amateur magazines or local newspapers. All deal with the supernatural, and several of the stories are themselves spectres—or more properly "revenants", only now re-emerging into the light after decades of oblivion. There are rediscoveries here of "lost" tales by Arthur Reed Ropes, E. G. Swain, and the enigmatic "B."

Contents

"Preface" – *Robert Lloyd Parry*

"A Night in King's College Chapel" – *M. R. James*
"A Night in King's College Chapel (Early Fragment)" – *M. R. James*

"The Wraith of Barnjum" – *F. Anstey*
"The Breaking-Point" – *F. Anstey*

"A Midnight Fantasy" – *Arthur Reed Ropes*
"Seraphita: The Story of a Spook" – *Arthur Reed Ropes*

"When the Door Is Shut" – *"B."*
"Quia Nominor" – *"B."*
"The Sparsholt Stone" – *"B."*

"The Man with the Roller" – *E. G. Swain*
"The Greenford Ghost" – *E. G. Swain*

"The Collector's Company" – *R. H. Malden*
"The Sundial" – *R. H. Malden*

"Appendix: A Theory of Black Cats"
"A Theory of Black Cats" – *αίλουροφόβος*

Reviews

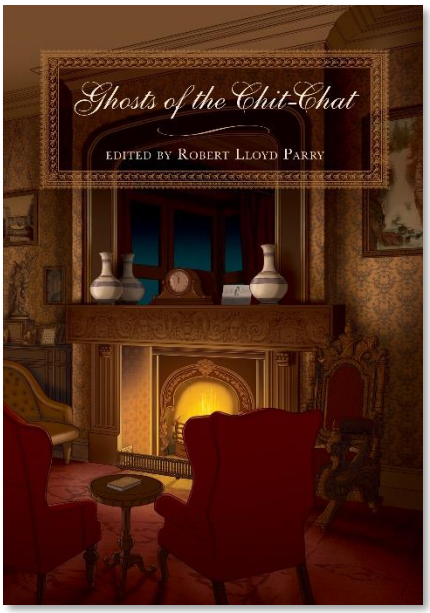
"Elegant." – Washington Post

"All credit to Robert Lloyd Parry for not merely assembling a worthwhile anthology, but adding plenty of biographical material to help flesh out the characters behind the fiction."

– Supernatural Tales

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SWAN RIVER PRESS



Pub. Date: December 2020
Cover Art: John Coulthart
Retail Price: 20.00
ISBN: 978-1-78380-744-4 (pbk)
xxv + 232 pp, 129mm x 198mm



ROBERT LLOYD PARRY is a performance storyteller and writer. In 2005 he began what he now refers to as "The M. R. James Project", with a solo performance of "Canon Alberic's Scrap-book" and "The Mezzotint" in James's old office in the Fitzwilliam Museum. The Project has since encompassed five more one-man theatre shows, several films and audiobooks, two documentaries, a guided walk, and numerous magazine articles.

GHOSTS OF THE CHIT-CHAT

edited by Robert Lloyd Parry

"Such things may have attached to them heaven knows what spooks and spirits." – The Ikon

On the evening of Saturday, 28 October 1893, Cambridge University's Chit-Chat Club convened its 601st meeting. Ten members and one guest gathered in the rooms of M. R. James, the Junior Dean of King's College, and listened—with increasing absorption one suspects—as their host read "Two Ghost Stories".

Ghosts of the Chit-Chat celebrates this momentous event in the history of supernatural literature. And it revives the contributions that other members made to the genre; men of imagination who invoked the ghostly in their work, and who are now themselves shades. In a series of essays, stories, and poems Robert Lloyd Parry looks at the history and culture of the Club, shedding new light on this supernatural tradition. *Ghosts of the Chit-Chat* is a valuable resource for casual readers and long-time Jamesians alike.

CONTENTS

"An Invitation to the Chit-Chat" – *Robert Lloyd Parry*
"The Scrap-book of Canon Alberic" – *M. R. James*
"Lost Hearts" – *M. R. James*
"The Other Bed" – *E. F. Benson*
"The Dean's Story" – *R. C. Bosanquet*
"Red Gold" – *R. C. Bosanquet*
"Father Bianchi's Tale" – *R. H. Benson*
"Man Stories" – *J. K. Stephen*
"Basil Netherby" – *A. C. Benson*
"The Phonograph Bewitched" – *H. W. Tatham*
"The Shadow of a Midnight" – *Maurice Baring*
"The Ikon" – *Maurice Baring*
"A Fable" – *Will Stone*
"Pargiton and Harby" – *Desmond MacCarthy*
"An Extract from *Beneath the Surface*" – *Gerald Warre Cornish*

REVIEWS

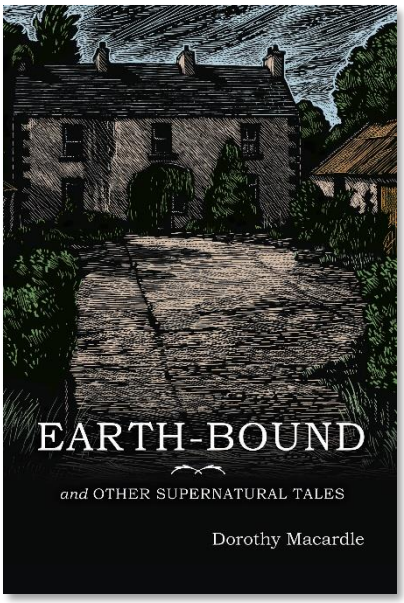
"An exquisite reading pleasure, not only because of the featured fiction, but also for the ability to recreate the atmosphere of those past times and to portray the life of some among the cult authors of classic ghost stories."
– Black Gate

"Highly Recommended"
– Ghosts & Scholars

"A stimulating and entertaining glimpse into the intellectual life of late Victorian Cambridge."
– Wormwood

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SWAN RIVER PRESS



Pub. Date: May 2016
Cover Art: Brian Gallagher
Cover Price: €20.00
ISBN: 978-1-78380-738-3 (pbk)
xxi + 135 pages, 129mm x 198mm



DOROTHY MACARDLE (1889-1958)—historian, playwright, journalist, and novelist—was born in Dundalk, Co. Louth. She was educated at Alexandra College in Dublin where she later lectured in English literature. She is best remembered for her seminal treatise on Ireland's struggle for independence, *The Irish Republic* (1937), but also wrote novels of the uncanny, including *The Uninvited* (1941), *The Unforeseen* (1946), and *Dark Enchantment* (1953). She died in Drogheda and is buried in St. Fintan's Cemetery, Sutton.

EARTH-BOUND

AND OTHER SUPERNATURAL TALES

Dorothy Macardle

"'Tis these places are haunted," he said,
"by the old Chieftains and Kings."

Originally published in 1924, the nine tales that comprise *Earth-Bound* were written by Dorothy Macardle while she was held a political prisoner in Dublin's Kilmainham Gaol and Mountjoy Prison. The stories incorporate themes that intrigued her throughout her life; themes out of the myths and legends of Ireland; ghostly interventions, dreams and premonitions, clairvoyance, and the Otherworld in parallel with this one. It is so easy to dismiss them, as some have, merely as part of the narrative of "Irish nationalism" of the time, but it is the supernatural elements that make them much more. She would revisit these themes in later works such as her classic haunted house novel *The Uninvited* (1941). To this new edition of Macardle's debut collection, reprinted for the first time in ninety years, we have added four more tales of the supernatural.

CONTENTS

"Introduction" – *Peter Berresford Ellis*
"Earth-Bound"
"Samhain"
"The Brother"
"The Prisoner"
"The Return of Niav"
"De Profundis"
"By God's Mercy"
"The Portrait of Róisín Dhu"
"The Story Without an End"
"The Curlew's Cry"
"The Black Banks"
"The Venetian Mirror"

REVIEWS

"Macardle is a fascinating example of the bamboozling complexity of history. So many of her beliefs seem to clash, and it is the sites of these collisions that make her work so rich . . . This latest reissue of her earliest short stories provides a beautifully presented and valuable resource for anyone interested in Irish history, culture or literature."

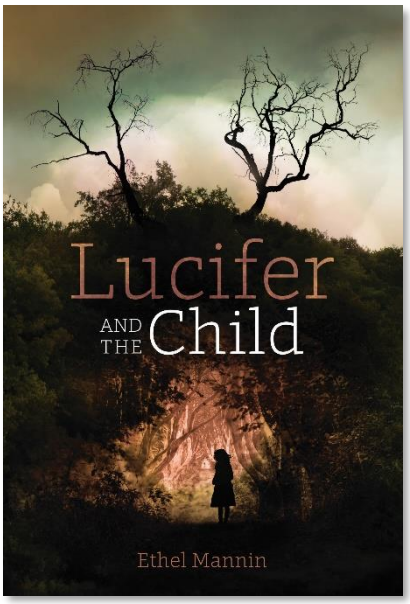
– Elske Rahill, *Dublin Inquirer*

"Beautifully written, with a fine air for the music of language and vivid descriptions of the landscape."

– Peter Tennant, *Black Static*

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SWAN RIVER PRESS



Pub. Date: April 2020
Cover Art: Lorena Carrington
Retail Price: €20.00
ISBN: 978-1-78380-770-3 (pbk)
xii + 292 pages, 129mm x 198mm



ETHEL MANNIN (1900-1984) was a best-selling author born and bred in South London. Her first novel, *Martha*, was published in 1923, having first been entered in a writing competition. She continued to write at an astonishing pace, producing over fifty novels during her long career, plus multiple volumes of short stories, autobiographies, travel and political writing. Mannin was also a lifelong socialist, feminist, and anti-fascist. She died in Devon at the age of 84.

LUCIFER AND THE CHILD

Ethel Mannin

Introduction by Rosanne Rabinowitz

"She did not want to be organised at all.
She wanted to be solitary and free."

Once banned in Ireland by the Censorship of Publications Board, *Lucifer and the Child* is now available worldwide in this splendid new edition from Swan River Press featuring an introduction by Rosanne Rabinowitz and cover by Lorena Carrington.

This is the story of Jenny Flower, London slum child, who one day, on an outing to the country, meets a Dark Stranger with horns on his head. It is the first day of August—Lammas—a witches' sabbath. Jenny was born on Hallowe'en, and possibly descended from witches herself . . .

Reminiscent of Arthur Machen's, "The White People", *Lucifer and the Child* is a tale of witchcraft—or is it? The author does not commit herself; merely stating that the story is open to natural explanation; alternatively, she invites "the willing suspension of disbelief".

"There is never any name for the impact of strangeness on the commonplace," Mannin writes. With this sensibility *Lucifer and the Child* will at last be recognised as a classic of strange fiction and a work to be enjoyed by contemporary lovers of the genre.

REVIEWS

"Miss Mannin's treatment of her theme is
unflinchingly realistic . . . Jenny is a very convincing bad child."

– *L. P. Hartley,* The Sketch

"The story grips the imagination
from beginning to end."

– The Daily Telegraph

"Mannin gives us a sensitively wrought study
of an enigma, half child, half witch."

– Britannia and Eve

"Lucifer and the Child *is a strange mixture*
of fantasy and realism."

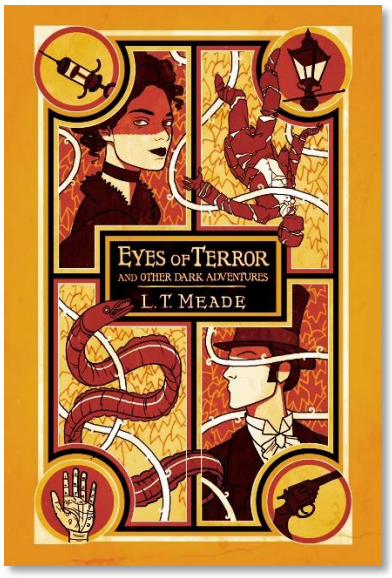
– The Scotsman

"[Mannin] conveys all the lure and all the horror of witchcraft . . .
This is a strange, but gripping book."

– The Irish Times

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SWAN RIVER PRESS



Pub. Date: September 2021
Cover Art: Brian Coldrick
Retail Price: €20.00
ISBN: 978-1-78380-750-5 (pbk)
xix + 235 pages, 129mm x 198mm



L. T. Meade (1844-1914) was born in Bandon, Co. Cork and started writing at an early age before establishing herself as one of the most prolific and bestselling authors of the day. In addition to her popular girls' fiction, she also penned mystery stories, sensational fiction, romances, historical fiction, and adventure novels. Her notable works include *A Master of Mysteries* (1898), *The Brotherhood of the Seven Kings* (1899), and *The Sorceress of the Strand* (1903). She died in Oxford on 26 October 1914.

Eyes of Terror

and Other Dark Adventures

L. T. Meade

"I was in the dark and alone, yet not alone."

Despite her wide contributions to genre literature, Irish author L. T. Meade is now remembered, if at all, for her girls' school stories. However, in 1898 the *Strand Magazine*, famous for its fictions of crime, detection, and the uncanny, proclaimed Meade one of its most popular writers for her contributions to its signature fare. Her stories, widely published in popular *fin-de-siècle* magazines, included classic tales of the supernatural, but her specialty was medical or scientific mysteries featuring doctors, scientists, occult detectives, criminal women with weird powers, unusual medical interventions, fantastic scientific devices, murder, mesmerism, and manifestations of insanity. *Eyes of Terror and Other Dark Adventures* is the first collection to showcase the best of her pioneering strange fiction.

About the Editor: Janis Dawson received her doctorate in English literature from the University of Victoria (Canada). She has published articles on L. T. Meade, nineteenth-century women writers, Victorian girls' books and magazines, and children's literature. Her recent work includes a study of Irish girls in Meade's school fiction. She is the editor of a critical edition of Meade's popular crime series *The Sorceress of the Strand* published by Broadview Press (2016).

Contents

"Introduction" – *Janis Dawson*
"Very Far West"
"The Panelled Bedroom"
"The Mystery of the Felwyn Tunnel"
"The Dead Hand"
"The Doom"
"The Woman with the Hood"
"Followed"
"The Man Who Disappeared"
"Eyes of Terror"
"How I Write My Books"

Reviews

"[Meade's] scariest, and hitherto scattered, short horror fiction is finally reassembled in Swan River Press's Eyes of Terror and Other Dark Adventures, superbly edited by Janis Dawson. Highly recommended."

– Washington Post

"Meade is a terrific storyteller, able to entice any reader with her simple but perfect prose."

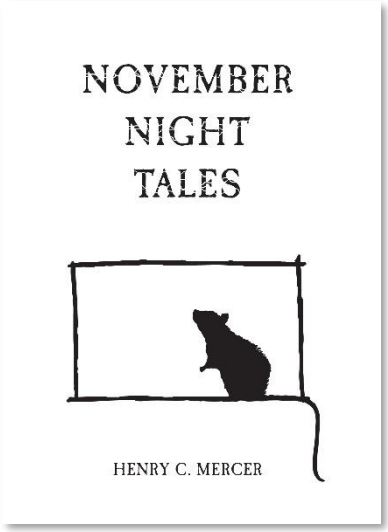
– Gumshoe Review

THE SWAN RIVER PRESS

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DUBLIN UNESCO City of Literature

SWAN RIVER PRESS



Pub. Date: November 2015
Cover Art: Alisdair Wood
Retail Price: €20.00
ISBN: 978-1-78380-760-4 (pbk)
xvii + 238 pages, 129mm x 198mm



HENRY C. MERCER Dreamer, castle builder, archaeologist, and anthropologist, Henry Chapman Mercer (1856-1930) inherited a fortune that fuelled his wanderlust. Mercer was a tireless creative genius who spent his life fulfilling his family motto, *Plus ultra*—"More Beyond". He earned a law degree, mastered five languages, supervised archaeological digs around the world, and became a beloved philanthropist in his ancestral home of Doylestown, Pennsylvania. Overshadowed by his many accomplishments is the wonderful but nearly forgotten collection of stories, *November Night Tales*.

NOVEMBER NIGHT TALES

Henry C. Mercer

"History fades into prehistoric darkness . . . "

Each story in *November Night Tales* is a differently coloured gem whose many facets reflect the lively mind of the author. Henry C. Mercer's life-long interest in world mythology, fairy tales, local legend, symbols, and artifacts form the fabric of his tales. Here, the reader will find vanishing castles, secret sects, biological weapons, sinister wilderness, lycanthropy, possessed dolls, and mythical lands. The characters in each story are driven to explore the unknown, face their fears, and perhaps discover something of themselves in the process. The compelling narratives, infused with intelligence and humanity, leave the reader curious why the stories remain virtually unknown today, and mournful that there are not more to explore. United at last with the six original November night tales is a seventh, posthumously published story, *The Well of Monte Corbo*. First published in 1928, this new edition is fully illustrated by Alisdair Wood and features an introduction by Peter Bell.

CONTENTS

"Introduction" – Peter Bell
"Castle Valley"
"The North Ferry Bridge"
"The Blackbirds"
"The Wolf Book"
"The Dolls' Castle"
"The Sunken City"
"The Well of Monte Corbo"

REVIEWS

"While they might be over ninety years old, the tales feel fresh and modern in the way they address genre sensibilities."

– Black Static

"The stories cover a wide range of themes exploring the various sides of dark fiction . . . All in all a pleasant re-discovery of a neglected little gem from a not too distant past."

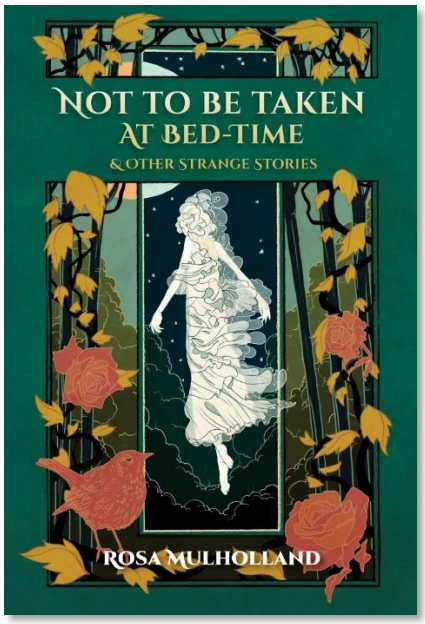
– Nudge

"[Mercer] also seems to have had a limitless imagination . . . Unfortunately, this one collection is all he left us . . . "

– The Haunted Library

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SWAN RIVER PRESS



Pub. Date: April 2019
Cover Art: Brian Coldrick
Cover Price: €20.00
ISBN: 978-1-78380-752-9 (pbk)
xi +167 pages, 129mm x 198mm



ROSA MULHOLLAND was born in Belfast on 19 March 1841. In 1891 she married the eminent Irish historian Sir John T. Gilbert (1829-1898). In addition to her two-volume *Life of Sir John T. Gilbert* (1905), Mulholland produced a long line of novels mostly set in rural Ireland, and featuring strong female characters, including *The Wicked Woods of Tobereevil* (1872) and *Banshee Castle* (1895). Many of her supernatural tales were collected in *The Haunted Organist of Hurly Burly* (1880). Mulholland died at her home Villa Nova on 21 April 1921.

NOT TO BE TAKEN AT BED-TIME

& OTHER STRANGE STORIES

Rosa Mulholland

"The lonely graveyard is far away,
an' the dead man is hard to raise—"

– "Not to Be Taken at Bed-Time"

In the late-nineteenth century Rosa Mulholland (1841-1921) achieved great popularity and acclaim for her many novels, written for both an adult audience and younger readers. Several of these novels chronicled the lives of the poor, often incorporating rural Irish settings and folklore. Earlier in her career, Mulholland became one of the select band of authors employed by Charles Dickens to write stories for his popular magazine *All the Year Round*, together with Wilkie Collins, Elizabeth Gaskell, Joseph Sheridan Le Fanu, and Amelia B. Edwards. Mulholland's best supernatural and weird short stories have been gathered together in the present collection, edited and introduced by Richard Dalby, to celebrate this gifted late Victorian "Mistress of the Macabre".

CONTENTS

"Introduction" by Richard Dalby
"Not to Be Taken at Bed-Time"
"The Ghost at the Rath"
"The Haunted Organist of Hurly Burly"
"The Mystery of Ora"
"A Strange Love Story"
"The Ghost at Wildwood Chase"
"The Lady Tantivy"
"Acknowledgements"

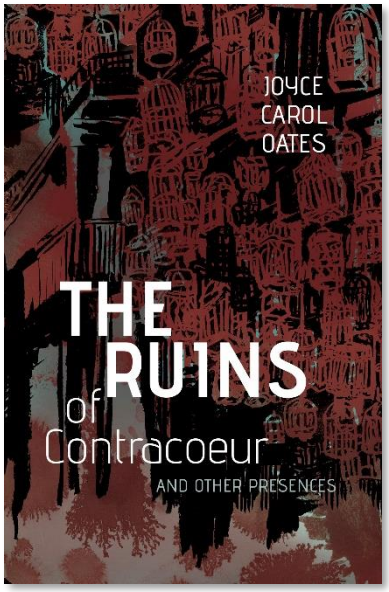
PRAISE FOR *NOT TO BE TAKEN AT BED-TIME*

"It's a mark of a good writer that they can be immersed in the literary culture of their time and yet manage to transcend it . . . Mulholland also draws strongly on her Irish heritage, and this gives the tales an extra dimension, that of the looming Celtic Twilight."

– Supernatural Tales

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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: October 2021
Cover Art: Meggan Kehrli
Retail Price: €40.00
ISBN: 978-1-78380-040-7 (hbk)
xiv + 209 pages, 129mm x 198mm



JOYCE CAROL OATES is the author of a number of collections of tales of the "uncanny" and "macabre". These include *Night-Gaunts*, *Dis mem ber*, *The Doll-Master*, and the novellas *Jack of Spades* and *A Fair Maiden*. Her work has been included in the *Best Fantasy and Horror* and the *Best American Mysteries* anthologies. She is the recipient of the Bram Stoker Award for Horror Fiction as well as the National Book Award (US) and the National Medal for the Humanities. She lives and teaches in Princeton, New Jersey.

THE RUINS OF CONTRACOEUR

AND OTHER PRESENCES

Joyce Carol Oates

"To be fated, to be accursed—isn't that also to be special?"

A group of resourceful young girls punish the men of a small town for unspeakable lusts by luring them to a derelict factory and into the toils of a bizarre contraption; a dead man tries to makes sense of a strange epiphany he experienced one day when out hiking amid gigantic ancient redwoods; and a state judge, fleeing disgrace, settles with his family on an isolated ruinous estate where some dread thing prowls in the night . . .

As Lisa Tuttle notes in her introduction, where most writers, as most people, tend to "settle down" as they age, to work within ever more constrained limits, Joyce Carol Oates's remarkable imagination, in the sixth decade of her career, manifests no sign of such complacency. The six savage, glittering stories in this volume show it has, on the contrary, become ever more transgressive and restless.

CONTENTS

"Introduction" – *Lisa Tuttle*
"Mr. Stickum"
"The Cold"
"Monstersister"
"Commencement"
"The Redwoods"
"The Ruins of Contracoeur"

REVIEWS

"[The Ruins of Contracoeur] serves as a reminder of Oates' talents and her key place in the worlds of literary and Weird fiction."

– The Fantasy Hive

"These tales . . . vividly exemplify the incisive, eclectic, often shocking vision of Joyce Carol Oates."

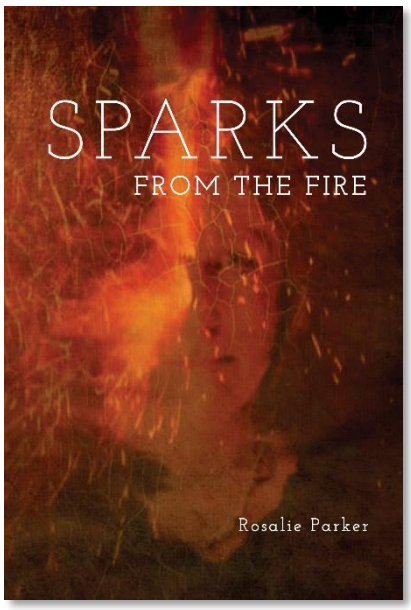
– Ghosts & Scholars

"Thrilling, complex and haunting."

– Lonesome Reader

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SWAN RIVER PRESS



Pub. Date: June 2018
Cover Art: R. B. Russell
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-023-0 (hbk)
ISBN: 978-1-78380-776-5 (pbk)
208 pages, 129mm x 198mm



ROSALIE PARKER runs the independent UK publishing house Tartarus Press with R. B. Russell. Her previous collections include *The Old Knowledge* (Swan River Press 2010) and *Damage* (PS Publishing 2016). "In the Garden" was selected for *Best New Horror 21* (2010), and "Random Flight" for *Best British Horror 2015*. Rosalie lives in Coverdale, North York-shire, the magnificent landscape of which inspires and sometimes provides the settings for her writing.

SPARKS FROM THE FIRE

Rosalie Parker

"There are many ways to tell a story . . .
It is a question of choosing the right one."

The stories in *Sparks from the Fire* explore a wide variety of familiar characters and settings, yet there is always something else—a shadow world that haunts, disturbs, and threatens. Sons and daughters, mothers and fathers, recluses and lovers—all find themselves shifting between realities: the prosaic and the mystical, even between life and death. The horrors and wonders of these parallel existences are often glimpsed, sometimes revealed, and occasionally overwhelm. These nineteen tales inhabit a terrain in which the uncanny may at any time intrude into everyday life.

CONTENTS

"The Bronze Statuette"
"The Fell Race"
"View from a Window"
"Holiday Reading"
"Sparks from the Fire"
"The Birdcage"
"Tour Guide"
"Wing Man"
"Jetsam"
"Writers' Retreat"
"House Party"
"Job Start"
"Productivity"
"Voluntary Work"
"Messages"
"Entitlement"
"War Games"
"The Attempt"
"Breath of Life"

REVIEWS

"Sensitive character sketches whose celebration of life's unforeseen surprises will appeal to fantasy fans as much as the book's more overtly uncanny tales. Parker proves herself a subtle and versatile writer."

– Publishers Weekly

"If you prefer spending dark evenings with a single author, consider [. . .] Rosalie Parker's Sparks From the Fire."

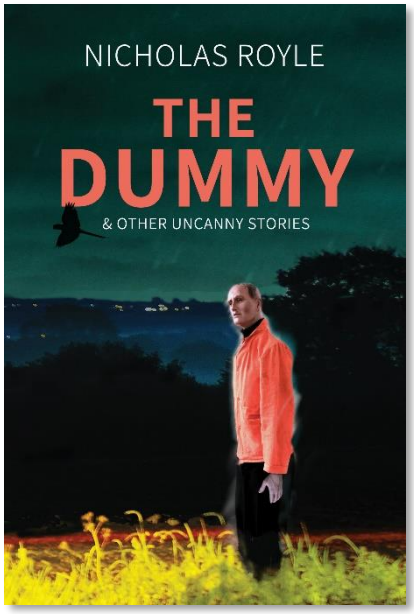
– Michael Dirda, *The Washington Post*

"Parker has clearly a penchant for the uncanny and the strange."

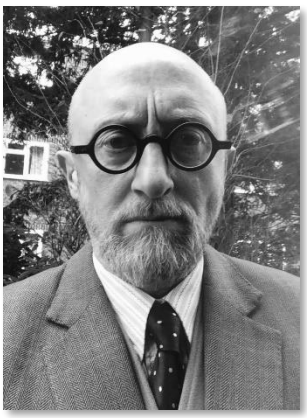
– British Fantasy Society

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SWAN RIVER PRESS



Pub. Date: May 2018
Cover Art: Bill Bulloch
Retail Price: €20.00
ISBN: 978-1-78380-765-9 (pbk)
181 pages, 129mm x 198mm



NICHOLAS ROYLE is the author of two previous collections, *Mortality* and *Ornithology*, as well as *In Camera* (with David Gledhill). His seven novels include *The Director's Cut*, *Antwerp*, and *First Novel*. Reader in Creative Writing at the Manchester Writing School at Manchester Metropolitan University, he is head judge of the annual Manchester Fiction Prize and series editor of Best British Short Stories. He also runs Nightjar Press, publishing original short stories in chapbook format.

THE DUMMY

& OTHER UNCANNY STORIES

Nicholas Royle

"An uncanny effect often arises when the boundary between fantasy and reality is blurred . . . "– Sigmund Freud

Nicholas Royle's stories are "immaculately sinister", according to Olivia Laing in the *Times Literary Supplement*, while Phil Baker, in the *Sunday Times*, described Royle as "a real craftsman of disquiet".

In his third collection, *The Dummy & Other Uncanny Stories*, Royle focuses on archetypes and phenomena that, through their particular melding of the familiar and the unfamiliar, produce uneasy, or uncanny, effects. In these stories he writes about doppelgängers, ghosts, dummies, disconnected body parts, impaired vision, the dead and the prospect of death, not without a macabre sense of humour.

These stories reflect Royle's continuing development as an exponent of the form, in which he is always seeking to learn and to grow, and to push against boundaries.

CONTENTS

"The Other Man"
"The Blind Man"
"Sitting Tenant"
"The Trees"
"Hide and Seek"
"The Blink"
"The Empty Flat"
"The Dummy"
"Maths Tower"
"Dead End"
"The Cellar"
"The Reunion"
"Moving Out"
"Jayne Anne Phillips"
"The Family Room"
"Cuckoo"
"This Video Does Not Exist"
"Lancashire"

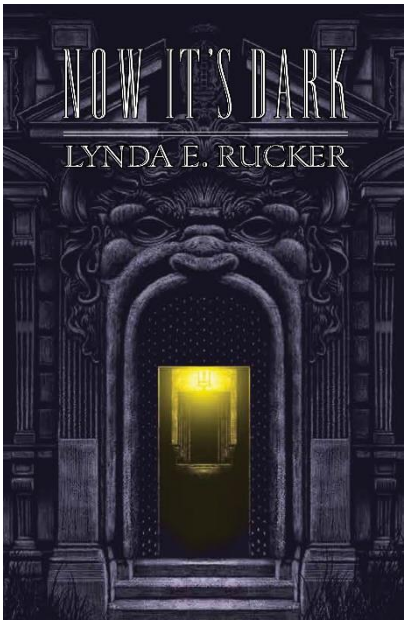
PRAISE FOR *THE DUMMY*

*"Royle's dark fiction is always worth reading . . .
His storytelling is impeccable, his plots always interesting and his characters credible."*

– SFRevu

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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: January 2023
Cover Art: John Coulthart
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-043-8 (hbk)
ISBN: 978-1-78380-780-2 (pbk)
xii + 225 pages, 129mm x 198mm



LYNDA E. RUCKER has written more than fifty stories for various magazines and anthologies. She contributed a segment to *The Ghost Train Doesn't Stop Here Anymore*, an anthology of horror plays produced on London's West End, won the Shirley Jackson Award for Best Short Story in 2015, and edited *Uncertainties III* for Swan River Press. Her previous collections include *The Moon Will Look Strange* and *You'll Know When You Get There*.

NOW IT'S DARK

Lynda E. Rucker

"Have I not always loved terrible things?"
– The Seventh Wave

A student's research into an obscure pulp writer takes on increasingly sinister tones; three friends reunite to fight an evil they thought they'd escaped decades earlier; a woman in a seemingly perfect marriage finds herself haunted by the mysterious absences in her memories of their life together.

In her third collection, Lynda E. Rucker reminds us that mystery lurks even in the most banal settings—a British holiday park, a Moldovan tower block, a stretch of industrial wasteland—but as these ten stories remind us, there can also remain a dreadful beauty amidst the horror.

CONTENTS

"Introduction" – *Rob Shearman*
"The Dying Season"
"The Séance"
"The Other Side"
"The Secret Woods"
"Knots"
"The Vestige"
"The Unknown Chambers"
"So Much Wine"
"An Element of Blank"
"The Seventh Wave"

REVIEWS

"Strongly recommended for lovers of atmospheric, unusual, and slow-burn literary horror."

– Rue Morgue

"[Rucker has] a combination of originality, love of the genre, and playful energy that distinguishes a fine writer from the merely competent."

– Supernatural Tales

"In short, 'quiet horror' at its best."

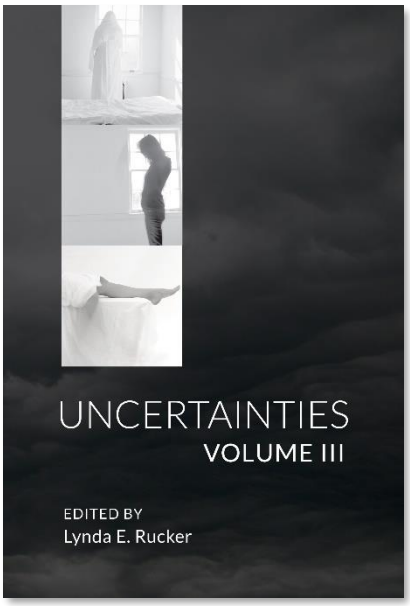
– Black Gate

"Stories not of overt horror but of deep and abiding disquiet."

– Interzone Digital

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SWAN RIVER PRESS



Pub. Date: September 2018
Cover Art: Tobia Makover
Cover Price: €40.00
ISBN: 978-1-78380-024-7 (hbk)
xii + 212 pages, 129mm x 198mm



LYNDA E. RUCKER is an American writer born and raised in the South and now living in Europe. Her stories have appeared in dozens of magazines and anthologies. She edited the anthology *Uncertainties III* for Swan River Press in 2018, had a short play produced on London's West End, and won the 2015 Shirley Jackson Award for Best Short Story. Her first collection, *The Moon Will Look Strange*, was published by Karōshi Books in 2013.

UNCERTAINTIES III

edited by Lynda E. Rucker

"A stone's throw out on either hand /
From that well-ordered road we tread." – Rudyard Kipling

"What is happening all around us that is beyond the perception of our senses—and what happens when that perception changes?" – from the Introduction by Lynda E. Rucker

Uncertainties is an anthology of new writing—featuring contributions from Irish, British, and American authors—each exploring the idea of increasingly fragmented senses of reality. These types of short stories were termed "strange tales" by Robert Aickman, called "tales of the unexpected" by Roald Dahl, and known to Shakespeare's ill-fated Prince Mamillius as 'winter's tales'. But these are no mere ghost stories. These tales of the uncanny grapple with existential epiphanies of the modern day, and when otherwise familiar landscapes become sinister and something decidedly less than certain . . .

CONTENTS

"Introduction" – *Lynda E. Rucker*
"Monica in the Hall of Moths" – *Matthew M. Bartlett*
"Warner's Errand" – *S. P. Miskowski*
"Wyrd" – *Adam L. G. Nevill*
"Wanting" – *Joyce Carol Oates*
"Bobbo" – *Robert Shearman*
"Before I Walked Away" – *R. S. Knightley*
"Voices in the Night" – *Lisa Tuttle*
"It Could Be Cancer" – *Ralph Robert Moore*
"The Woman in the Moon" – *Tracy Fahey*
"TallDarkAnd" – *Julia Rust & David Surface*
"Ashes to Ashes" – *Scott West*
"The Golden Hour" – *Rosanne Rabinowitz*

REVIEWS

"Among the most memorable books I've read this year are [. . .]
several slender, elegantly designed collections of short stories of the uncanny
(Uncertainties Vol. 1, 2, 3) published by Swan River Press."

– Joyce Carol Oates, *Times Literary Supplement*

"To sample the very latest in weird storytelling,
seek out Uncertainties: Volume 3."

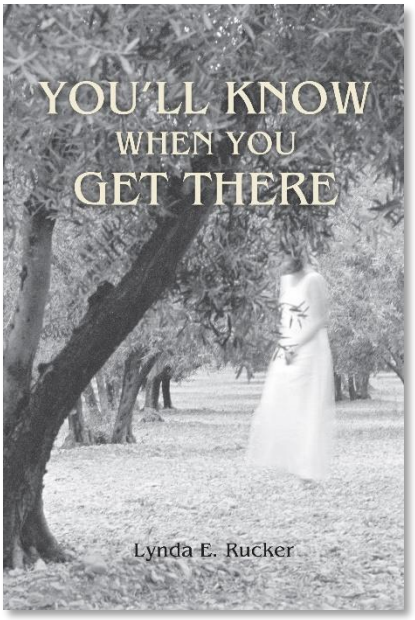
– Michael Dirda, Washington Post

"This anthology is crammed with unforgettable observations
of our imaginarium, our past country that is L. P. Hartley's
as well as a future rapture when the present is finally transcended."

– Real-Time Reviews

Brian J. Showers brian@swanriverpress.ie
www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: August 2016
Cover Art: Tobia Makover
Retail Price: €20.00
ISBN: 978-1-78380-755-0 (pbk)
ix + 174 pages, 129mm x 198mm



LYNDA E. RUCKER is an American writer born and raised in the South and now living in Europe. Her stories have appeared in dozens of magazines and anthologies. She edited the anthology *Uncertainties III* for Swan River Press in 2018, had a short play produced on London's West End, and won the 2015 Shirley Jackson Award for Best Short Story. Her first collection, *The Moon Will Look Strange*, was published by Karōshi Books in 2013.

YOU'LL KNOW WHEN YOU GET THERE

Lynda E. Rucker

"Am I walking toward something
I should be running away from?" – Shirley Jackson

A woman returns home to revisit an encounter with the numinous; couples take up residence in houses full of sinister secrets; a man fleeing a failed marriage discovers something ancient and unknowable in rural Ireland . . .

In her introduction, Lisa Tuttle observes that "certain places are doomed, dangerous in some inexplicable, metaphysical way", and the characters in these stories all seem drawn in their own ways to just such places, whether trying to return home or endeavouring to get as far from life as possible. These nine stories by Shirley Jackson Award winner Lynda E. Rucker tell tales of those lost and searching, often for something they cannot name, and encountering along the way the uncanny embedded in the everyday world.

CONTENTS

"Haunted Places, Haunted People" – *Lisa Tuttle*
"The Receiver of Tales"
"Widdershins"
"The House on Cobb Street"
"Where the Summer Dwells"
"Who Is This Who Is Coming?"
"The Queen in the Yellow Wallpaper"
"The Wife's Lament"
"This Time of Day, This Time of Year"
"The Haunting House"

REVIEWS

"Indirection is a special skill and it's one that Lynda E. Rucker uses frequently to emphasize those near indefinable moments of social alienation and paranoia, that you just want to get up and run far, far away from."

– Adam Nevill, *The Quietus*

"Sure to be loved by anyone who appreciates intelligent and well-written spectral stories."

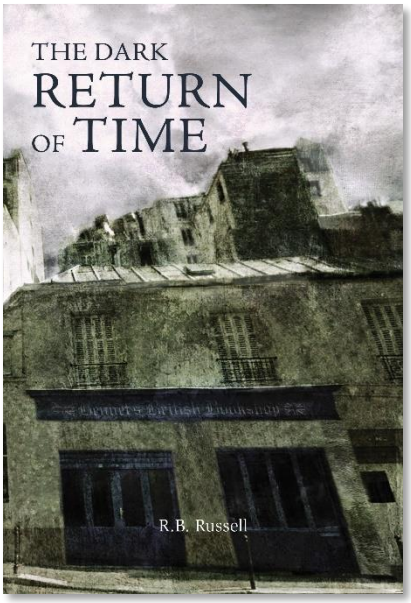
– Black Static

"Many of the finest tales in this book are about the intersection between fiction and reality and the darkness to be found there."

– James Everington

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www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: May 2014
Cover Art: Jason Zerrillo
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-001-8 (hbk)
ISBN: 978-1-78380-774-1 (pbk)
134 pages, 129mm x 198mm



R. B. Russell is an English author, born in Sussex, and the co-proprietor of the independent publishing house Tartarus Press, which he runs with his partner Rosalie Parker. He has had numerous collections of his own short stories published, *Putting the Pieces in Place* (2009), *Literary Remains* (2010), *Leave Your Sleep* (2012), and *Death Makes Strangers of Us All* (2018); a novella, *Bloody Baudelaire* (2009), and a collected edition, *Ghosts* (2012). He is also, occasionally, an illustrator and song-writer, and enjoys making videos.

The Dark Return of Time

R. B. Russell

"I was searching for The Dark Return of Time on the 'net.
It's odd, but there isn't a copy for sale anywhere, and it doesn't turn up
on the British Library catalogue, the Library of Congress website,
or the Biblioteque Nationale."

The past doesn't always stay where it should. It is as though somebody, or something, is forever trying to bring it painfully into the present.

Flavian Bennett is trying to leave his past behind when he goes to work in his father's bookshop in Paris. But a curious customer, Reginald Hopper, is desperate to resurrect his own murky origins. Hopper believes that a rare and mysterious book, *The Dark Return of Time*, may be the key to what happened before he arrived in Paris. In this quiet thriller by R. B. Russell, the futures—and pasts—of these two men will soon cross.

Reviews

"R. B. Russell's The Dark Return of Time . . . is a short thriller
that opens in a shop selling second-hand books in Paris.
What could be better?"

– Michael Dirda, *Washington Post*

"A beautifully written and very clever work of art."

– Black Static

"Russell's smart, dark novel is thrilling, sensuous and memorable."

– The Agony Column

"Russell is one of those quiet conjurors whose uncanny moments
are often three-quarters-hidden behind a slatted blind of noonday normalcy."

– The Pan Review

"[The Dark Return of Time] is a real pleasure to read
due to the elegant narrative style, the allusive and disturbing atmosphere
and the author's ability to question reality."

– Gumshoe Review

"A blend of the page-turning and the lingering."

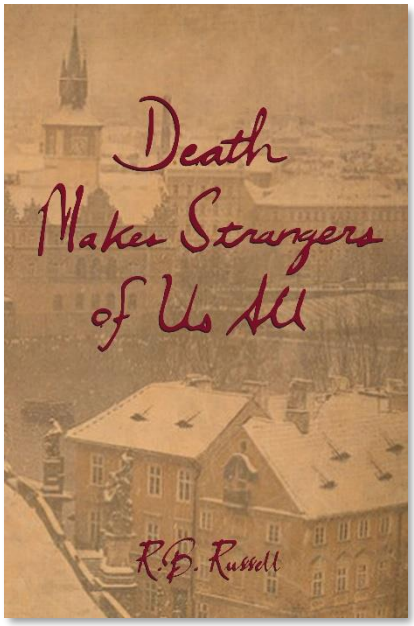
– Real-Time Reviews

"This short novel offers the reader a world that is slightly out of kilter,
if not quite that of a nightmare.

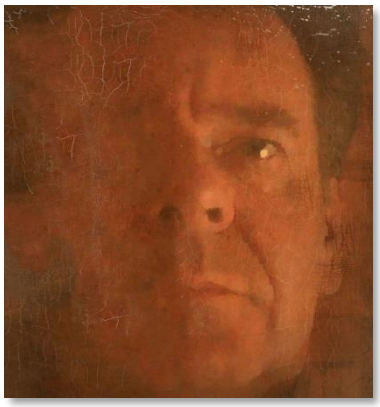
– Supernatural Tales

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SWAN RIVER PRESS



Pub. Date: February 2018
Retail Price: €20.00
ISBN: 978-1-78380-775-8 (pbk)
149 pages, 129mm x 198mm



R. B. Russell is an English author, born in Sussex, and the co-proprietor of the independent publishing house Tartarus Press, which he runs with his partner Rosalie Parker. He has had numerous collections of his own short stories published, *Putting the Pieces in Place* (2009), *Literary Remains* (2010), *Leave Your Sleep* (2012), and *Death Makes Strangers of Us All* (2018); a novella, *Bloody Baudelaire* (2009), and a collected edition, *Ghosts* (2012). He is also, occasionally, an illustrator and song-writer, and enjoys making videos.

Death Makes Strangers of Us All

R. B. Russell

"She loved to dream, although she knew that the experiences conjured by her unconscious mind were inherently unreliable."

At the edges of everyday life, on geographical boundaries and in the margins of society, certainties and realities can wear thin. And if we find ourselves in such occult and outland territory late at night, we might glimpse phenomena out of the corner of our eye that cannot possibly be there. At such times even the past, apparently fixed and unchanging in memories and dreams, cannot be relied upon.

But what happens if we find ourselves passing beyond even these frayed perimeters of life? Can others follow us, or are we on our own? And just where will our final journey take us? How can we perceive or understand the changes that death will bring?

Contents

"Night Porter"
"At the End of the World"
"Brighthelmstone"
"Death Makes Strangers of Us All"
"The Man Who Missed the Party"
"It's Over"
"The Mighty Mr. Godbolt"
"One Man's Wisdom"
"Afterwards"
"The Ghosts of Begbie Hall"

Reviews

"The disorienting title story of R. B. Russell's superb Death Makes Strangers of Us All takes us into an 'unreal city' straight out of Kafka or Borges."

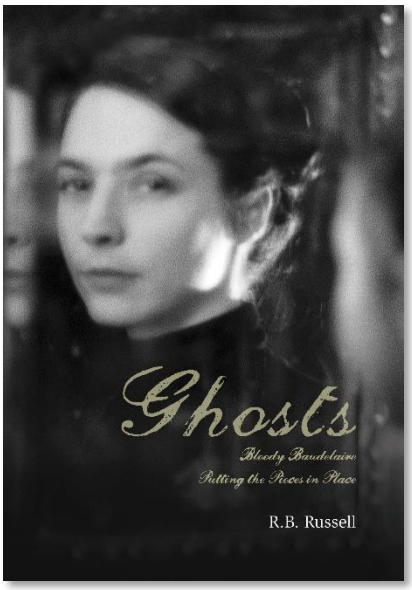
– Michael Dirda, *Washington Post*

"Russell's vision of the world and of the human condition is always very sensitive to any unusual detail, even when ostensibly describing a daily, "normal" reality . . . . Once again, R. B. Russell has produced a fine collection of remarkable stories told in a captivating, styling fashion."

– Hellnotes

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SWAN RIVER PRESS



Pub. Date: February 2012
Cover art: yomgaille.com
Retail Price: €20.00
ISBN: 978-1-78380-747-5 (pbk)
xii + 201 pages, 129mm x 198mm



R. B. Russell is an English author, born in Sussex, and the co-proprietor of the independent publishing house Tartarus Press, which he runs with his partner Rosalie Parker. He has had numerous collections of his own short stories published, *Putting the Pieces in Place* (2009), *Literary Remains* (2010), *Leave Your Sleep* (2012), and *Death Makes Strangers of Us All* (2018); a novella, *Bloody Baudelaire* (2009), and a collected edition, *Ghosts* (2012). He is also, occasionally, an illustrator and song-writer, and enjoys making videos.

Ghosts

R. B. Russell

"I can barely conceive of a type of beauty
in which there is no Melancholy." – Charles Baudelaire

Ghosts contains R. B. Russell's debut publications, *Putting the Pieces in Place* and *Bloody Baudelaire*. Enigmatic and enticing, they combine a respect for the great tradition of supernatural fiction, with a chilling contemporary European resonance. With original and compelling narratives, Russell's stories offer the reader insights into the more hidden, often puzzling, impulses of human nature, with all its uncertainty and intrigue. There are few conventional shocks or horrors on display, but you are likely to come away with the feeling that there has been a subtle and unsettling shift in your understanding of the way things are. This book is a disquieting journey through twilight regions of love, loss, memory and ghosts.

Contents

"Introduction" – Mark Valentine
"Putting the Pieces in Place"
"There's Nothing That I Wouldn't Do"
"In Hiding"
"Eleanor"
"Dispossessed"
"Bloody Baudelaire"

Reviews

"Russell's stories are captivating for their
depth of mystery and haunting melancholy."

– Thomas Ligotti

"Russell deals in possibilities beyond the rational."

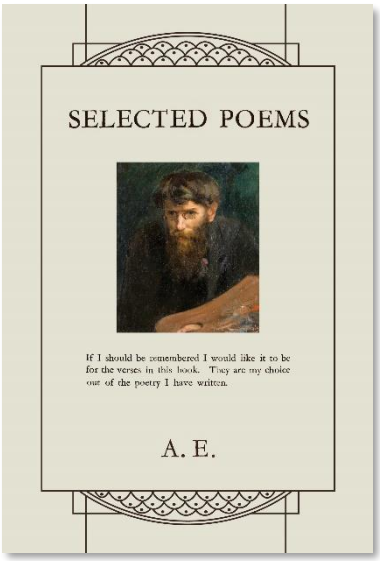
– Rue Morgue

"Quiet horror told in an unassuming,
polished narrative style."

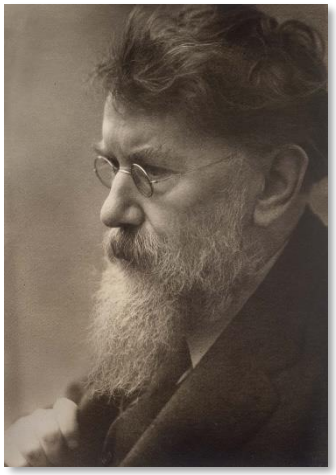
– Hellnotes

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SWAN RIVER PRESS



Pub. Date: April 2017
Cover Art: Casimir Markiewicz
Retail Price: €20.00
ISBN: 978-1-78380-762-8 (pbk)
xiv + 222 pages, 129mm x 198mm



GEORGE WILLIAM RUSSELL (1867-1935)—who published as "A.E."—was a poet, painter, economist, and mystic. In 1897 he started work with Sir Horace Plunkett's Irish Agricultural Organisation Society, editing their journal *The Irish Homestead*. In addition to numerous volumes of poetry, essays, and mystical writings, A.E. also nurtured the careers of Ireland's most important writers, including Patrick Kavanagh, James Stephens, and James Joyce. Highly regarded in life, on his death A.E.'s funeral cortège was over a mile long.

SELECTED POEMS

George William Russell (A.E.)

"Yet, bathed in gloom too long, we might
Forget how we imagined light."
– The Twilight of Earth

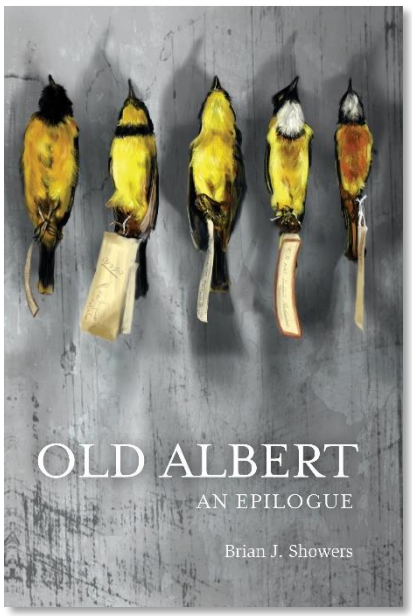
Published in September 1935, just two months after his death, A.E wrote of *Selected Poems*, "If I should be remembered I would like it to be for the verses in this book. They are my choice out of the poetry I have written." A.E's life-long friend and sometimes rival, W. B. Yeats, observed that his poetry expresses "something that lies beyond the range of expression", and that he has within him "the vast and vague extravagance that lies at the bottom of the Celtic heart." To commemorate the 150th anniversary of A.E.'s birth, Swan River Press is pleased to reissue this career-spanning collection of poems from a key artist of the Celtic Revival. This volume includes selections from *The Earth Breath*, *Voices of the Stones*, *The House of the Titans*, and others, introducing a new generation to Ireland's foremost mystical poet.

CONTENTS

"A Visionary" – W. B. Yeats
Selections from *Homeward, Songs by the Way*
Selections from *The Earth Breath*
Selections from *The Divine Vision*
Poems 1903-1920
Selections from *Voices of the Stones*
Selections from *Vale and Other Poems*
Selections from *The House of the Titans*
"An Evening with A.E." – Edgar DeWitt Jones
"Poet, Painter, Seer" – Daniel Mulhall
Selected Bibliography

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SWAN RIVER PRESS



Pub. Date: September 2012
Cover Art: Jason Zerrillo
Retail Price: €30.00
ISBN: 978-0-9566587-4-6 (hbk)
xiii + 71 pages, 129mm x 198mm



BRIAN J. SHOWERS is originally from Madison, Wisconsin. He has written short stories, articles, and reviews for magazines such as *Rue Morgue*, *Ghosts & Scholars*, and *Supernatural Tales*. His short story collection, *The Bleeding Horse*, won the Children of the Night Award. He is also the author of *Literary Walking Tours of Gothic Dublin*, the co-editor of *Reflections in a Glass Darkly: Essays on J. Sheridan Le Fanu*, and the editor of *The Green Book*. Showers also edited the Ghost Story Award-winning anthology *Dreams of Shadow and Smoke*. He lives in Dublin, Ireland.

OLD ALBERT

AN EPILOGUE

Brian J. Showers

"If dear Old Albert finds you, / Still your tongue, be still your tongue."
– School Rhyme

The place is Larkhill House, and during its century and a half of existence it has hosted an array of peculiar tenants: the reclusive though brilliant ornithologist Ellis Grimwood; a murderous wine merchant and his young wife; and the Sacred Order of the Mysteries of Thoth, who re-christened Larkhill the "New Temple of Abtiti" and practised there their outlandish and mystical rites. After vacating Larkhill, these individuals—all of them—left something of themselves behind . . . Set in the same haunted neighbourhood as the stories in the award-winning collection *The Bleeding Horse*, *Old Albert* continues with the idea that not all is well in the leafy Victorian suburb of Rathmines, Dublin.

CONTENTS

"A Note to the Reader" by Jim Rockhill
I. Prologue
II. Ellis Grimwood of Larkhill
III. This Terrible, This Unnatural Crime
IV. An Exaltation of Skylarks
V. Thin and Brittle Bones
VI. Come Like Shadows, So Depart
"An Afterword" by Adam Golaski

REVIEWS

"What opens as exposition almost too dry, soon flowers into a beautiful mystery . . . The prose is excellently concise and the mood appropriately ominous."

– The Pan Review

"Showers fills his stories with notes that mimic reality but may or may not be based in reality . . . a striking reading experience."

– The Agony Column

"Old Albert is a strange and troubling book, and in many ways a brilliant one."

– Le Fanu Studies

"I wish more books irritated, confused, and held my attention throughout (and afterwards) as this slender volume did with what seemed to be little or no effort."

– Dead Reckonings

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Pub. Date: June 2023
Cover Art: David Tibet
Retail Price: €40.00
ISBN: 978-1-78380-045-2 (hbk)
217 pages, 129mm x 198mm



BRIAN J. SHOWERS is originally from Madison, Wisconsin. He has written short stories, articles, and reviews for magazines such as *Rue Morgue*, *Ghosts & Scholars*, and *Supernatural Tales*. His short story collection, *The Bleeding Horse*, won the Children of the Night Award in 2008. Showers has also edited four volumes of *Uncertainties*, and co-edited with Jim Rockhill, the Ghost Story Award-winning anthology *Dreams of Shadow and Smoke*. He lives in Dublin, Ireland.

UNCERTAINTIES VI

edited by Brian J. Showers

"I am writing only for my shadow . . .
I must make myself known to him."
– Sadegh Hedayat

"Ghost stories," as Elizabeth Bowen observed, "are not easy to write—least easy now, for they involve more than they did." But these eleven writers take up the challenge, each in their own way, with expert awareness of the genre's limitless possibilities.

Uncertainties is an anthology series—featuring authors from Ireland, France, Canada, the United States, and the United Kingdom—each exploring the concept of increasingly fragmented senses of reality. These types of short stories were termed "strange tales" by Robert Aickman, called "tales of the unexpected" by Roald Dahl, and known to Shakespeare's ill-fated Prince Mamillius as "winter's tales". But these are no mere ghost stories. These tales of the uncanny grapple with existential epiphanies of the modern day, when otherwise familiar landscapes become sinister and something decidedly less than certain . . .

CONTENTS

"Unfinished Business" – *Ruth Barber*

"The Switch" – *James Everington*

"Where Are They Now?" – *Alison Moore*

"The Bracken Box" – *Naben Ruthnum*

"Houses of Flesh" – *Anne-Sylvie Salzman*

"I See Minza" – *Eric Stener Carlson*

"Consumed as in Obsessed" – *Méabh de Brún*

"Aisles" – *B. Catling*

"Interference" – *Stephen J. Clark*

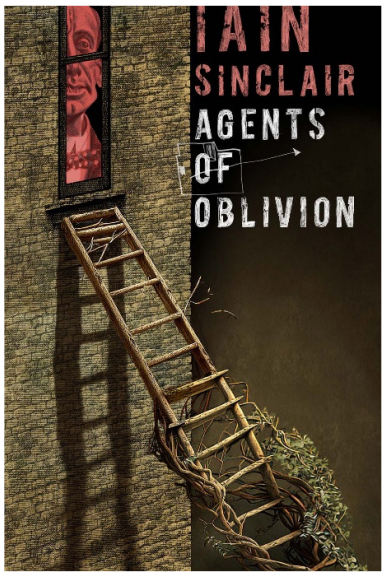
"The Contagion" – *L. C. von Hessen*

"The Sands" – *A. K. Benedict*

"Acknowledgements"

"Contributor Notes"

Brian J. Showers ■ brian@swanriverpress.ie



Pub. Date: May 2023
Cover Art: Dave McKean
Retail Price: €20.00
ISBN: 978-1-78380-771-0 (pbk)
189 pages, 129mm x 198mm

Agents of Oblivion

Iain Sinclair

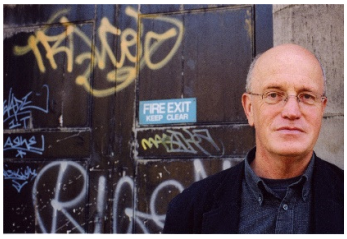
"How long have things been coming apart in this way??"
– The Lure of Silence

"Generally speaking the dead do not return," pronounced Antonin Artaud. But the dead are permitted to visit those who welcome them. Their spectral, machine-made voices echo in deep tunnels under London. Voices without hosts. Without agency. They make their oracular pronouncements even when nobody is listening on the vast empty platforms of the Elizabeth Line. They have their codes and their secret meanings.

Four stories starting everywhere and finishing in madness. Four acknowledged guides. Four tricksters. Four inspirations. Algernon Blackwood. Arthur Machen. J. G. Ballard. H. P. Lovecraft. They are known as "Agents of Oblivion". And sometimes, in brighter light, as oblivious angels . . .

As host, as oracle, Iain Sinclair moves through this quartet of tales, though a spectral London that once was, or might never have been.

Fully illustrated by Dave McKean, this limited, hardback edition is signed by both the author and illustrator.



Iain Sinclair has lived in Hackney since 1968, working at a variously titled London project. He has published widely through mainstream and independent presses. These crimes have been comprehensively collected in a three-volume bibliography/biography by Jeff Johnson, published by Test Centre Books. An early prose-poetry trilogy was followed by the novels *Downriver* and *Radon Daughters*. The short-story collection, *Slow Chocolate Autopsy*, was a first collaboration with Dave McKean. Sinclair was formerly a used-book dealer and never quite got over it.

Contents

"Code 4: Agents of Oblivion"
"The Lure of Silence"
"House of Flies"
"London Spirit"
"At the Mountains of Madness"

Reviews

"In his unique, sinewed style. For no-one can write
Like Iain Sinclair on this planet, and indeed,
While reading one detects an empirically alien view"

– *International Times*

"Nobody can do more with a sentence's cadence,
diction and imagery than Sinclair."

– *Washington Post*

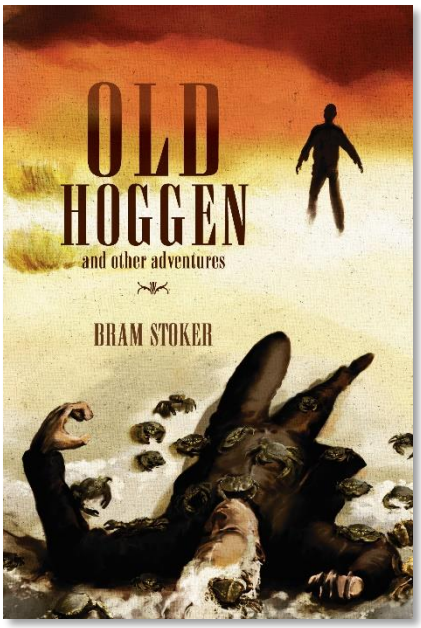
"With his lensman's eye and his poet's gift
for glowing, precise language, Sinclair illuminates
and sometimes terrifies the soul!"

– *Michael Moorcock*

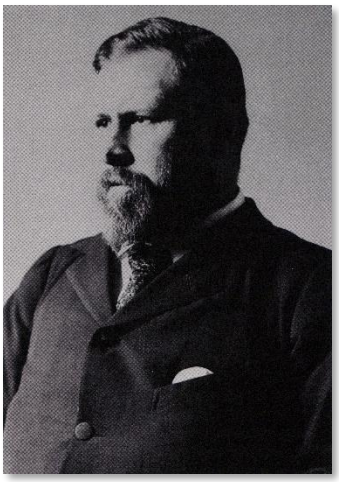


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SWAN RIVER PRESS



Pub. Date: November 2017
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-769-7 (pbk)
xv + 186 pages, 129mm x 198mm



Bram Stoker (1847-1912) was born in Dublin and educated at Trinity College. As a young man he worked as a civil servant at Dublin Castle, and as an unpaid theatre critic for local news-papers. He is best remembered today for his classic novel *Dracula* (1897), but during his lifetime he was known as the personal assistant of actor Henry Irving, and business manager of Irving's Lyceum Theatre in London. Other notable works include *The Jewel of Seven Stars* and *The Lair of the White Worm*.

Old Hoggen

and Other Adventures

Bram Stoker

"Old Hoggen had disappeared:
and murder was naturally suspected."

At the time of his death in 1912, Bram Stoker was preparing for publication three volumes of stories. The first, *Dracula's Guest*, saw print in 1914; the second and third never manifested. *Old Hoggen and Other Adventures* is a tantalising possibility of one of these unrealised selections, and the stories in this volume span the author's entire career. In reading them, one thing becomes clear: adventure and mystery rival even the gothic in Stoker's literary heart. And yet, one will find among these pages many of the same themes found in *Dracula*: reverence for the dead, the malice of wicked men, black humour, hidden fortunes, daring bravery, exotic locales, a deep love of the sea, and the creeping intrusion of the supernatural.

Contents

"Preface" – *Brian J. Showers*
"Introduction" – *John Edgar Browning and Brian J. Showers*
"Old Hoggen"
"Saved by a Ghost"
"The Man from Shorrox' "
"Our New House"
"The Chain of Destiny"
"The 'Eroes of the Thames"
"Buried Treasures"
"To the Rescue"
"The Red Stockade"

Reviews

"Stoker is a natural narrator . . . There are no tell-tale clichés or turns of phrase that indicate a common author. Each narrator is authentic and convincing, a complete and unique character."

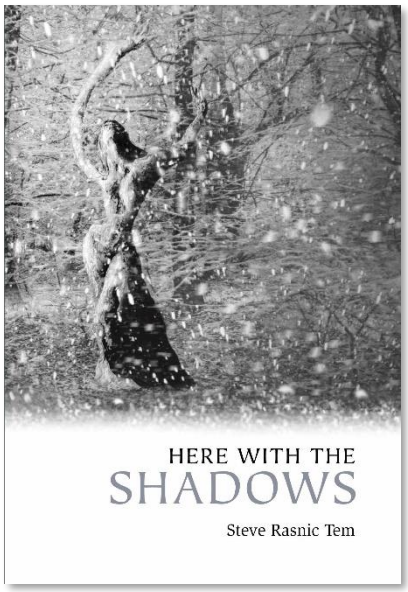
– Books Ireland

"[Old Hoggen] certainly showcases Stoker's command of genres, and for me shed a new light on the author of Dracula."

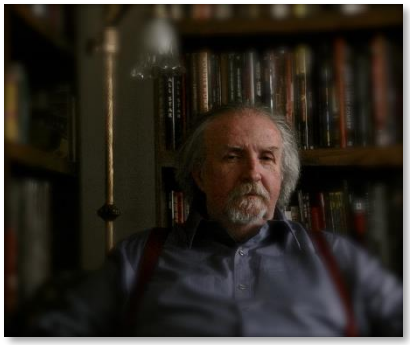
– A Ghostly Company

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SWAN RIVER PRESS



Pub. Date: February 2014
Cover Art: Jason Zerrillo
Retail Price: €40.00 / €20.00
ISBN: 978-1-78380-000-1 (hbk)
ISBN: 978-1-78380-773-4 (pbk)
165 pages, 129mm x 198mm



STEVE RASNIC TEM is the author of over 400 published short stories and is a past winner of the Bram Stoker, International Horror Guild, British Fantasy, and World Fantasy Awards. His collections include *Ugly Behavior* (2012), *Onion Songs* (2013), *Celestial Inventories* (2013), and *Twember* (2013). His novels include *Daughters* (2001) and *The Man in the Ceiling* (2010, both with Melanie Tem); *The Book of Days* (2003), *Deadfall Hotel* (2013), and *Blood Kin* (2014).

HERE WITH THE SHADOWS

Steve Rasnic Tem

"Far better to choose an absence
than to have an absence forced upon you."

These stories by award-winning author Steve Rasnic Tem drag from the darkness ghosts that haunt us all. Between these covers lurk the spectres of grief, loss, and loneliness: a man discovers he is far from alone in his empty home, a forlorn wife is gifted with an unusual child, a contractor contemplates the sad message left by a grieving father, a blind woman discovers a spiritual manifestation at the edge of a forest, a spectral presence appears in a lonesome Colorado wheat field. *Here with the Shadows* is a volume of supernatural impressions and quiet vacancies, and in each story Tem reminds us that sometimes only a whisper separates us from the eternal.

CONTENTS

"Here with the Shadows"
"A House by the Ocean"
"The Cabinet Child"
"The Still, Cold Air"
"G is for Ghost"
"Breaking the Rules"
"The Slow Fall of Dust in a Quiet Place"
"Inside William James"
"Back Among the Shy Trees"
"Seeing the Woods"
"Smoke in a Bottle"
"Est Enim Magnum Chaos"
"These Days When All is Silver and Bright"
"Telling"
"Wheatfield with Crows"

REVIEWS

"The lyrical quality of Tem's prose and his skill at finding the perfect metaphor for expressing the emotional states of his characters make these perfect gems of storytelling whose impact is like that of poetry."

– Locus

"Tem's storytelling is most powerful when he dramatizes loss . . . Loneliness is next to ghostliness, and the isolation and sorrow of the bereaved play a role in luring revenants to the door."

– Totally Dublin

"Exquisite ghost stories and supernatural tales that leave liminal impressions and a faint, queer unease. These little literary soupcon's are must-reads."

– Weird Fiction Review

Brian J. Showers ■ brian@swanriverpress.ie
www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: November 2020
Cover Price: €20.00
ISBN: 978-1-78380-754-3 (pbk)
xxiv + 203 pages, 129mm x 198mm



KATHARINE TYNAN (1859-1931) was born in Dublin and raised at Whitehall, the family home in Clondalkin. Her literary salon there attracted notables such as W. B. Yeats, with whom she formed a lifelong friendship. Tynan became a prolific writer, authoring more than a hundred novels in addition to memoirs and numerous volumes of poetry. Her works deal with feminism, Catholicism, and nationalism—Yeats declared of her early collection *Shamrocks* (1887) that "in finding her nationality, she has also found herself".

THE DEATH SPANCEL

AND OTHERS

Katharine Tynan

"Come to me, a lonely ghost, Out of the night and rain."

Katharine Tynan is not a name immediately associated with the supernatural. However, like many other writers of the early twentieth century, she made numerous forays into literature of the ghostly and macabre, and throughout her career produced verse and prose that conveys a remarkable variety of eerie themes, moods, and narrative forms.

From her early, elegiac stories, inspired by legends from the West of Ireland, to pulpier efforts featuring grave-robbers and ravenous rats, Tynan displays an eye for weird detail, compelling atmosphere, and a talent for rendering a broad palette of uncanny effects.

The Death Spancel and Others is the first collection to showcase Tynan's tales of supernatural events, prophecies, curses, apparitions, and a pervasive sense of the ghastly.

CONTENTS

"Introduction" – *Peter Bell*
"The First Wife"
"The Dead Mother"
"The Sea's Dead"
"The Dead Tryst"
"The Death Spancel"
"The Death-Watch"
"The Ghosts"
"A Bride from the Dead"
"Miss Mary"
"The Ghost"
"A Sentence of Death"
"The Dead Coach"
"The Body Snatching"
"The Spancel of Death"
"The Dream House"
"The Call"
"A Night in the Cathedral"
"The Little Ghost"
"The Picture on the Wall"

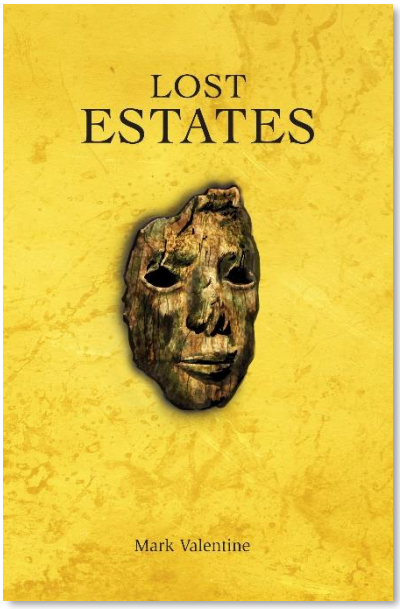
REVIEWS

"Lovers of late Victorian and Edwardian ghost fiction will assuredly adore the restrained literary quality of these tales."
– The Pan Review

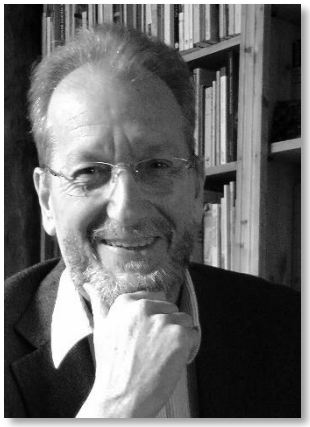
"Of remarkably high literary quality . . . a great collection recommended to any good fiction lover."
– Hellnotes

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SWAN RIVER PRESS



Pub. Date: May 2024
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-782-6 (pbk)
201 pages, 129mm x 198mm



MARK VALENTINE is originally from Northampton but now lives in York-shire near the Leeds-Liverpool canal. He likes over-grown gardens, vegan food, second-hand book-shops, station-ery shops and village hall flea markets. As well as his fiction, his other books include studies of Arthur Machen and Sarban, and four volumes of essays on book-collecting.

LOST ESTATES

Mark Valentine

The twelve stories in *Lost Estates* offer antiquarian mysteries, book-collecting adventures, and otherworldly encounters. Mark Valentine's amiable scholars and wanderers explore lonely and mysterious landscapes, places of legend, and secret history. Though drawing on the traditions of English supernatural fiction, these stories also strike out into unusual terrain.

Mark Valentine's short stories have been selected for the *Ghosts & Scholars* books edited by Rosemary Pardoe, *Best British Short Stories* edited by Nicholas Royle, *Best New Horror* edited by Stephen Jones, *The Mammoth Books of Ghost Stories* edited by Richard Dalby, and many other anthologies.

CONTENTS

"A Chess Game at Michaelmas"
"Worse Things Than Serpents"
"Fortunes Told: Fresh Samphire"
"The House of Flame"
"The Seventh Card"
"And maybe the parakeet was correct"
"Laughter Ever After"
"Readers of the Sands"
"The Understanding of the Signs"
"Lost Estates"
"The End of Alpha Street"
"The Fifth Moon"
"Sources"
"Acknowledgements"
"About the Author"

REVIEWS

"If you have ever wondered about the boundaries between strange tales and even stranger realities, you will enjoy exploring [Valentine's] frequently familiar yet often unsettling world."

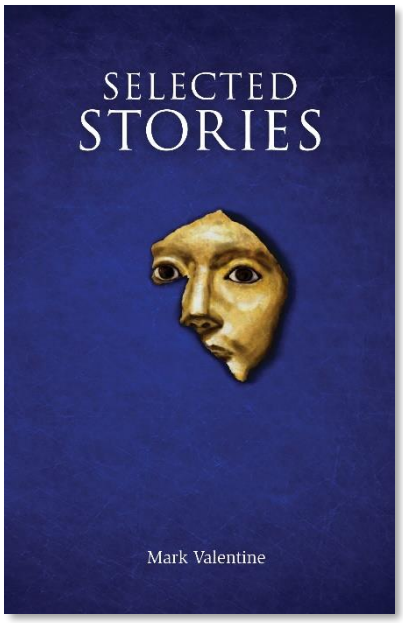
– Supernatural Tales

"Valentine [interweaves] the numinous and mysterious into the tapestry of the English landscape and English tradition."

– Ghosts & Scholars

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SWAN RIVER PRESS



Pub. Date: April 2021
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-742-0 (pbk)
180 pages, 129mm x 198mm



MARK VALENTINE is the author of about twenty books, mostly of ghost stories or of essays on book collecting and obscure authors. He also edited *The Far Tower: Stories for W. B. Yeats* and *The Scarlet Soul: Stories for Dorian Gray* for Swan River Press. His fiction col-lections include *The Uncertainty of All Earthly Things* (Zagava) and, with John Howard, *Secret Europe* and *Inner Europe* (Tartarus). He also edits *Wormwood*, a journal of the literature of the fantastic and supernatural.

SELECTED STORIES

Mark Valentine

"Nothing lasts! The faun sleeps, Smiling, mute, remorseless."

– Ludmilla Jevsejeva, *Aŭtuna Melodio*

In St. Petersburg, amidst an uneasy truce with the revolution, there exists a secret trade in looted ikons. But who are the dark strangers seeking for the Gate of the Archangel? In the small town of Tzern, news arrives of the death of the Emperor; meanwhile a postmaster, a priest, a prophet and a war-wearied soldier watch the dawn for signs of the future. Constantinople: A quest for the lost faiths of the former Ottoman Empire leads a French scholar to believe that the strangest may also be the truest. On the edges of Europe, exiles and idealists meet in a café to talk of their hopes—while sinister forces begin to march. These stories, exquisitely told by Mark Valentine, are about individuals caught up in the endings of old empires—and of what comes next.

CONTENTS

"A Certain Power"
"The Dawn at Tzern"
"A Walled Garden on the Bosphoros"
"Carden in Capaea"
"The Bookshop in Nový Svět"
"The Autumn Keeper"
"The Amber Cigarette"
"The Ka of Astarakahn"
"The Original Light"
"The Unrest at Aachen"
"The Mascarons of the Late Empire"

REVIEWS

"Dense, allusive, and thoroughly satisfying."

– Dead Reckonings

"[These stories] are all imbued with a strangeness and beauty that takes them—and the reader—several removes from what is called realism."

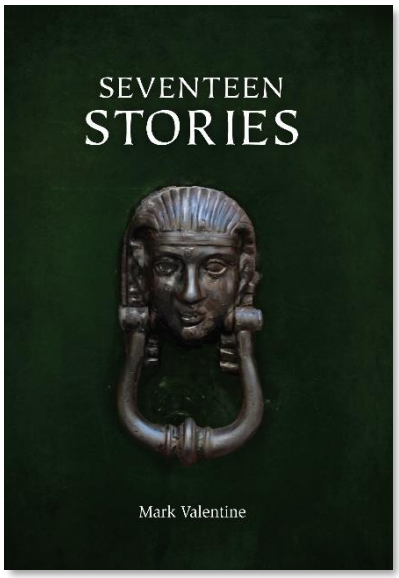
– Supernatural Tales

"Valentine is a master at capturing the ineffable in prose."

– The Agony Column

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SWAN RIVER PRESS



Pub. Date: April 2021
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISBN: 978-1-78380-743-7 (pbk)
222 pages, 129mm x 198mm



MARK VALENTINE is the author of about twenty books, mostly of ghost stories or of essays on book collecting and obscure authors. He also edited *The Far Tower: Stories for W. B. Yeats* and *The Scarlet Soul: Stories for Dorian Gray* for Swan River Press. His fiction col-lections include *The Uncertainty of All Earthly Things* (Zagava) and, with John Howard, *Secret Europe* and *Inner Europe* (Tartarus). He also edits *Wormwood*, a journal of the literature of the fantastic and supernatural.

SEVENTEEN STORIES

Mark Valentine

Mark Valentine's stories have been described by critic Rick Kleffel as "consistently amazing and inexplicably beautiful". He has been called "A superb writer, among the leading practitioners of classic supernatural fiction" by Michael Dirda of *The Washington Post*, and his work is regularly chosen for year's best and other anthologies.

This new selection offers previously uncollected or hard to find tales in the finest traditions of the strange and fantastic. As well as tributes to the masters of the field, Valentine provides his own original and otherworldly visions, with what *Supernatural Tales* has called "the author's trademark erudition" in "unusual byways of history, folklore and general scholarship". Opening a book will never seem quite the same after encountering this curious volume of *Seventeen Stories* . . .

CONTENTS

"The Adventure of the Green Skull"
"Prince Zaleski's Secret"
"The Return of Kala Persad"
"The 1909 Proserpine Prize"
"The Late Post"
"An Incomplete Apocalypse"
"The Seer of Trieste"
"The Axholme Toll"
"The Fall of the King of Babylon"
"The Other Salt"
"The Tontine of Thirteen"
"Morpheus House"
"Without Instruments"
"Fire Companions"
"The Antioch Imperial"
"Yogh"
"You Walk the Pages"

REVIEWS

"Valentine is a writer in love with the great tradition of the weird tale."

– Supernatural Tales

"The world is an ineffably strange place, filled with wonder and hidden or lost things. So are Mark Valentine's stories."

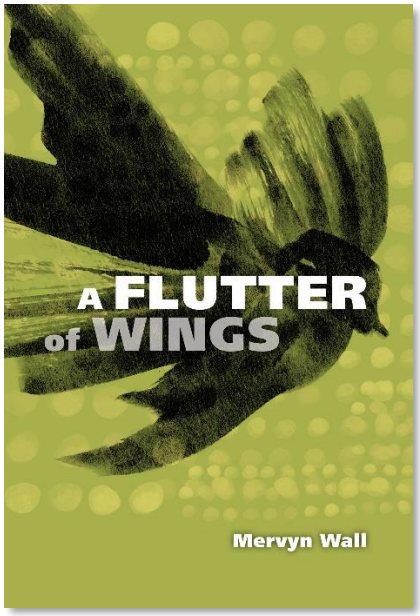
– Ghosts & Scholars

"[Valentine] is attentive to place and to the power of obsession, but one of his true gifts is an ability to suggest modes of artistic expression."

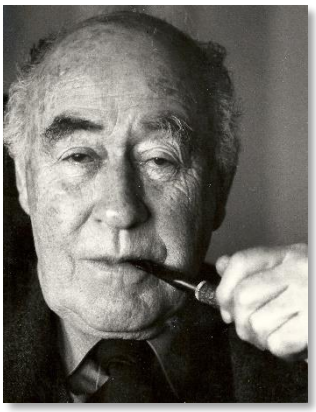
– The Endless Bookshelf

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SWAN RIVER PRESS



Pub. Date: August 2017
Cover Art: Clare Brennan
Retail Price: €20.00
ISBN: 978-1-78380-764-2 (pbk)
ix + 222 pages, 129mm x 198mm



MERVYN WALL (1908-1997) was born in Dublin. He was educated in both Ireland and Germany, and obtained his B.A. from the National University of Ireland in 1928. After fourteen years in the Civil Service, he joined Radio Éireann as Programme Officer. In 1957 he became Secretary of the Arts Council of Ireland, retiring in 1975. Known during his lifetime as a broadcaster and critic, he is best remembered for his two satirical fantasies set in medieval Ireland, *The Unfortunate Fursey* (1946) and *The Return of Fursey* (1948). His book *Leaves for the Burning* won Denmark's Best European Novel award in 1952.

A FLUTTER OF WINGS

Mervyn Wall

"Strange," he said to himself.
"I had an idea that Pat's Tommy was dead."

First collected in 1974, the stories in *A Flutter of Wings* span Mervyn Wall's entire writing career, dating back as far as the 1940s. Told in an easy style, tales such as "They Also Serve . . . " and "Adventure" offer the same satirical sensibilities found in Wall's classic novel *The Unfortunate Fursey*, while darker tales such as "Cloonaturk" and "The Demon Angler" are not without a hint of the grimly sardonic. In addition to an introduction by Val Mulkerns and illustrations by Clare Brennan, this new edition boasts the uncollected Jamesian fragment "Extract from an Abandoned Novel", and Wall's early play, *Alarm Among the Clerks*, a savagely hilarious and ultimately brutal depiction of office life.

CONTENTS

"Remembering Mervyn" – Val Mulkerns

"They Also Serve . . . "

"Adventure"

"The Hogskin Gloves"

"The Demon Angler"

"Cloonaturk"

"Age Cannot Wither"

"Leo the Lion"

"The Men Who Could Outstare Cobras"

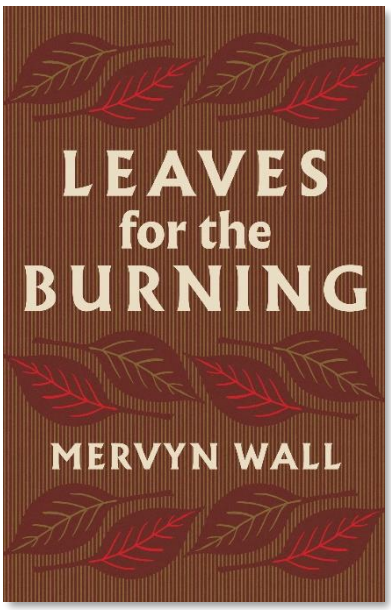
"The Metamorphosis of a Licensed Vintner"

"Extract from an Abandoned Novel"

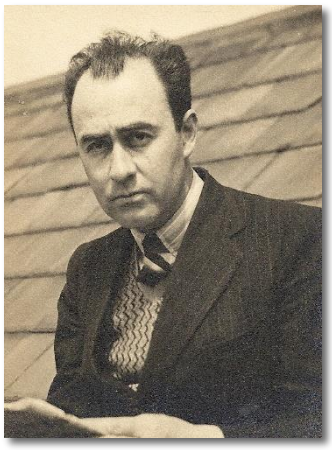
"Alarm Among the Clerks"

Brian J. Showers ■ brian@swanriverpress.ie
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SWAN RIVER PRESS



Pub. Date: Sept. 2020
Cover Art: Niall McCormack
Retail Price: €35.00
ISBN: 978-1-78380-034-6 (hbk)
256 pages, 129mm x 198mm



MERVYN WALL (1908-1997) was born in Dublin. He obtained his B.A. from the National University of Ireland in 1928. After fourteen years in the Civil Service, he joined Radio Éireann as Programme Officer. In 1957 he became Secretary of the Arts Council of Ireland, retiring in 1975. Known during his lifetime as a broadcaster and critic, he is best remembered for his fantastical satires *The Unfortunate Fursey* (1946) and *The Return of Fursey* (1948).

LEAVES FOR THE BURNING

Mervyn Wall

"Beware lest you get in middle-age what you longed for in youth."

Lucian Brewse Burke, a middle-aged civil servant, works in a shabby county council sub-office in the bleak Irish midlands, mired in Kafkaesque bureaucracy and petty skirmishes with locals. Upon the arrival of his old university friends on their way to Yeats's funeral, things turn toward the eccentric. They embark on a days-long, cross-country spree brimming with booze-fueled nostalgia. To the accompaniment of juke boxes blaring a reminder of the steady of Americanisation of Europe, we see public-houses thronged with saints, senators, and sinners; while outside old stone crumbles and the thin rain drifts down on an ancient country-side. Despite its melancholy pinings for wasted youth, this mid-century portrait of Ireland is rich in grotesque humor and savage absurdity. *Leaves for the Burning* won Denmark's Best European Novel award in 1952.

FROM THE INTRODUCTION BY SUSAN TOMASELLI

"We Irish have always been concerned with appearances and what outsiders think of us, how we are perceived elsewhere, despite us silencing our own home voices. German author Heinrich Böll's somewhat romantic *Irish Journal*, written in the same decade as *Leaves for the Burning*, fed, as Fintan O'Toole said, 'into a consoling fantasy that Ireland's underdevelopment made it spiritually rich and therefore a potential saviour for Europe'. Were we? Are we still? Early on in the novel, Lucian laments, 'God! What an inheritance some of us have in this country!' What an inheritance indeed. Time may not have been kind to Mervyn Wall and *Leaves for the Burning* (and this is staggering to me), but as John McGahern once wrote the stories of 'small pinched lives, of failed chances and momentary joys' will always be relevant, inside the office or not."

REVIEWS

"Brilliantly amusing." – Times Literary Supplement

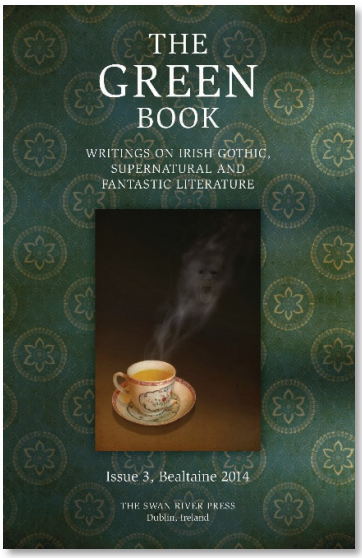
"I shall long remember the many good things in this half-bitter book."
– Seán Ó Faoláin, *Listener*

"The best novel written in Ireland for several years."
– Terence de Vere White, *The Standard*

"This is a fine robust story [. . .] one of those biting satires on Irish life."
– Daily Dispatch

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SWAN RIVER PRESS



Pub. Date: Spring 2014
Cover Art: Jason Zerrillo
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

THE GREEN BOOK is aimed at a general readership and published twice-yearly. It features commentaries, articles, and reviews on Irish Gothic, Supernatural and Fantastic literature.

Certainly favourites such as Bram Stoker, Dorothy Macardle, and John Connolly will come to mind, but hopefully *The Green Book* also will serve as a pathway to Ireland's other notable fantasists, such as Fitz-James O'Brien, Lafcadio Hearn, William Allingham, Cheiro, Lord Dunsany, Elizabeth Bowen, C. S. Lewis, Mervyn Wall, Conor McPherson . . . and this list is by no means exhaustive.

It should be noted that the word "Irish" in the journal's title should be understood as inclusive rather than exclusive. *The Green Book* will also feature essays on Irish themes—even if by non-Irish authors. We hope that you will find something of interest here, for there is much to explore.

THE GREEN BOOK 3

BEALTAINE 2014

edited by Brian J. Showers

This third issue of *The Green Book*, in celebration of this important year, features a number of essays focusing on Le Fanu and his work: Terri Neil looks at "The Ghost of a Hand", which S. M. Ellis called "the most terrifying ghost story in the language"; Philip A. Ellisand Jim Rockhill comment on Le Fanu's overlooked verse-drama Beatrice; while J. A. Mains highlights the importance of Herbert van Thal's editorial contributions to Le Fanu's legacy. We also have a fine essay on Lovecraft's perceptions of Ireland and the Irish by Rob Brown, and of course Albert Power's third instalment of "Towards an Irish Gothic".

Certainly the cover of this issue owes something to Le Fanu too, and if a diabolical simian doesn't leap immediately from the steam to plague your inner eye, go find yourself a copy of "Green Tea". But Jason Zerrillo's artwork is no mere homage to one of Le Fanu's most bleakly startling stories. What we have here on the cover is a photograph of Le Fanu's actual tea cup from which he drank his own strongly brewed elixirs. With its little rooster design depicted on the side it looks innocent enough, doesn't it? It speaks more of the merciful dawn than of the solitary hours after midnight.

CONTENTS

"Editor's Note" – *Brian J. Showers*

"The Embodiment of Sinister Agencies:
Le Fanu and the Ghost of a Hand" – *Terri Neil*

"Hybrids and Hyphenates:
H. P. Lovecraft and the Irish" – *Rob Brown*

"Some Notes on Le Fanu's Beatrice"
– *Philip A. Ellis and Jim Rockhill*

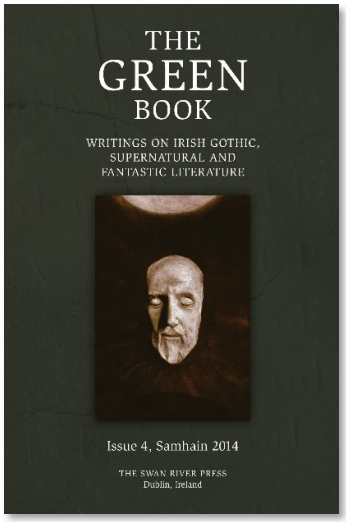
"Towards an Irish Gothic: Part Three" – *Albert Power*

"Shepherding Le Fanu: Herbert van Thal
and the Invisible Prince" – *J. A. Mains*

"Reviews"

Brian J. Showers ■ brian@swanriverpress.ie
www.swanriverpress.ie

SWAN RIVER PRESS



Pub. Date: Autumn 2014
Cover Art: Dolorosa de la Cruz
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 4

SAMHAIN 2014

edited by Brian J. Showers

The summer weather in Ireland has been beautiful, sunny and warm, atypical for sure. Normally our summers are more like our Novembers with "great gusts rattling at the windows, and wailing and thundering among our tall trees and ivied chimneys"—well, maybe not the tall trees or ivied chimneys part. As I re-read Le Fanu's *Uncle Silas* this summer, which was first serialised exactly 150 years ago, from July to December 1864, I wondered not only what the weather might have been like that summer—Le Fanu's chilly prose is not exactly beach-blanket reading, though it is a page-turning thriller—but what would it have been like for readers to encounter this classic piece of literature for the first time as it unfolded in pages of the *Dublin University Magazine*.

This issue, which is truly a return to Bartram-Haugh, starts with a selection of contemporary reviews of *Uncle Silas*—an attempt to gauge public reaction as they read the novel for the first time. By the mid-nineteenth century, *Uncle Silas* was already considered a classic. So we also have introductions to two popular editions by confirmed admirers of Le Fanu's work.

CONTENTS

"Editor's Note" – *Brian J. Showers*

"Sufficiently High Praise: Contemporary Reviews of *Uncle Silas*" – *Compiled by the Editor*

"Who's Afraid of 'The Demon Lover'?: Ireland and the Supernatural in Elizabeth Bowen's Short Fiction" – *Megan Kuster*

"The Scarlet and the Black: A Curiosity in 'Carmilla' " – *Roger Dobson*

"Introduction to *Uncle Silas* (1926)" – *M. R. James*

"Introduction to *Uncle Silas* (1940)" – *Christine Longford*

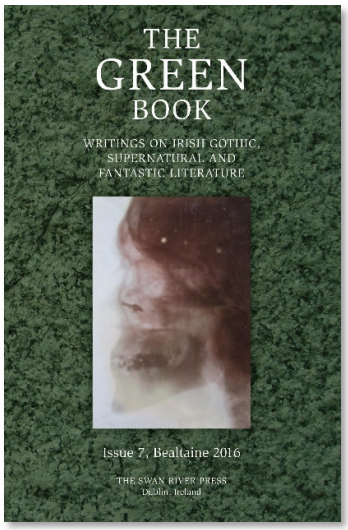
"Towards an Irish Gothic: Part Four" – *Albert Power*

"The Lady who Munched: How Carmilla Stormed the Stage" – *David J. Skal*

"On *Uncle Silas*" – *Jarlath Gregory*

"Reviews"

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Pub. Date: Spring 2016
Cover Art: Dunsany's Skull
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 7

BEALTAINE 2016

edited by Brian J. Showers

This issue is a little different than the previous ones. It started as an idea half in jest, but became something unexpectedly more viable.

Those living in Ireland will know that this country is in the midst of a year-long commemoration of a watershed event: the 1916 Easter Rising. If you don't know about this event, take a moment to familiarise yourself with it. Suffice to say the rebellion was a major turning point in the centuries-long struggle for Irish independence. However, the violence that erupted in Dublin (and further afield) during that week in the spring of 1916 became the template for twentieth-century Ireland's myriad political and social divisions over which much blood has been spilt, creating wounds that have not yet healed. A terrible beauty indeed.

CONTENTS

"Editor's Note" – *Brian J. Showers*

"Ulster" – *Rudyard Kipling*

"An Open Letter to Rudyard Kipling" – *A.E.*

"On Behalf of Some Irishmen Not Followers of Tradition" – *A.E.*

"An Extract from *The Insurrection in Dublin*" – *James Stephens*

"The City" – *Dorothy Macardle*

"Dublin" – *Arthur Machen*

"Selections from *Patches of Sunlight*" – *Lord Dunsany*

"Easter" – *Dorothy Macardle*

"The Man with Thirty Lives:
An Indiscreet Portrait of Herbert Moore Pim"
– *Reggie Chamberlain-King*

"The New Nation" – *A.E.*

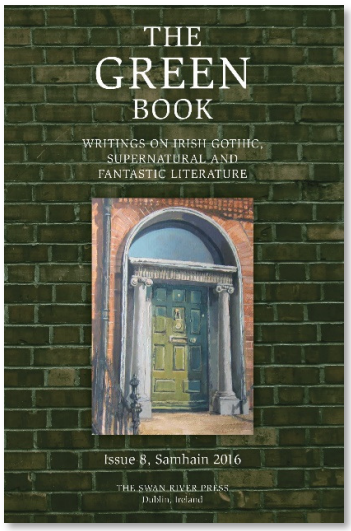
"The Spring in Ireland—1916" – *James Stephens*

"A Reflection of Ghosts:
The Life of Dorothy Macardle" – *Peter Berresford Ellis*

"Sackville Street, 1917" – *A.E.*

"Reviews"

Brian J. Showers ■ brian@swanriverpress.ie



Pub. Date: Autumn 2016
Cover Art: Brian Gallagher
Retail Price: €20.00
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THE GREEN BOOK 8

SAMHAIN 2016

edited by Brian J. Showers

Looking at this issue's eclectic contents, I am struck by the richness of Ireland's varied contributions to genre literature. Though a small island nation, we don't exist in a hermetically sealed literary bubble. It's an obvious thing to say, really, but Irish literature has such a strong sense of itself that I sometimes have to remind myself of its kinship with the rest of the literary world.

During one of my expeditions to the National Library, I happened upon a contemporary review of E. R. Eddison's novel *The Worm Ouroboros* (1922) written by James Stephens, author of the classic fantasy novel *The Crock of Gold*. I was thrilled at the idea—though maybe I should not have been surprised—that Stephens was reading other genre writers of the era. We also know he was an admirer of Arthur Machen, but what else had he read? So for this issue I decided to include Stephens's review of *Ouroboros* as a reminder of the interconnections between genre fictions (and their writers).

CONTENTS

"Editor's Note" – *Brian J. Showers*

"Orientomology: The Insect Literature of Lafcadio Hearn" – *David B. Lurie*

"*The Worm Ouroborus*: A Review" – *James Stephens*

"The Sunset of Fantasy: A Fragment of an Unpublished Book" – *A.E.*

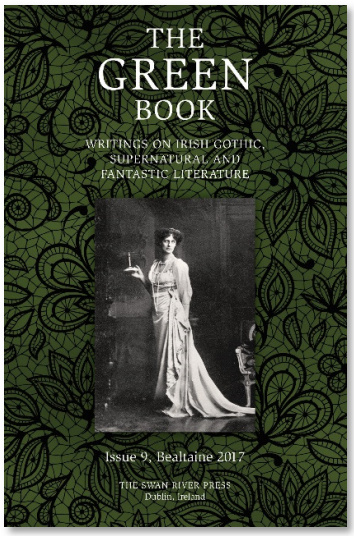
"Henry Ferris: A Bibliography" – *Terri Neil*

"*The Snake's Pass* and *Lady Athlyne*: Bram Stoker's Hymns to a Healthy and Robust Future for Ireland" – *Carol Senf*

"Reviews"

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SWAN RIVER PRESS



Pub. Date: Spring 2017
Cover Art: Constance Markievicz
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 9

BEALTAINE 2017

edited by Brian J. Showers

Twenty-five years after Lady Cynthia Asquith edited her classic anthology *The Ghost Book* (1926), she followed it up with *The Second Ghost Book*, a decidedly more modern grouping of uncanny tales written by some of the most eminent authors of the era: Walter de la Mare, V. S. Pritchett, and Rose Macaulay among others. For this second anthology Asquith also approached her close friend and one-time London neighbour Elizabeth Bowen, not just for a story—the now much-anthologised "Hand in Glove"—but Asquith also requested that she write the introduction as well. Bowen obliged.

By the time *The Second Ghost Book* was published in 1952, Bowen was already an established novelist, lauded for titles such as *The Last September* (1929) and *The Heat of the Day* (1948); both books being weighty explorations of relationships set against the background of war and conflict. Nonetheless, Bowen's decision to make a contribution to and pen the introduction for a popular ghost story anthology is unsurprising. Her earliest collections are littered with treatments of the uncanny, perhaps culminating with the superb collection, *The Demon Lover and Other Stories* (1945). And so this issue opens with Bowen's still insightful introduction to *The Second Ghost Book*—a treatise on a literary form that she no doubt took as seriously as any other.

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"Editor's Note" – *Brian J. Showers*

"Introduction to The Second Ghost Book" – *Elizabeth Bowen*

"Experience of the Cholera in Ireland 1832" – *Charlotte Stocker*

"Mistress of the Macabre: Rosa Mulholland" – *Richard Dalby*

"Hauntings and Haunted:
Charlotte Riddell's Weird Stories" – *Mike Barrett*

"A Chronology of Mrs. Riddell's Spectral Fiction" – *Mike Barrett*

"Introduction to 'The Boys' Room' " – *Terri Neil*

"The Boys' Room" – *Dorothy Macardle*

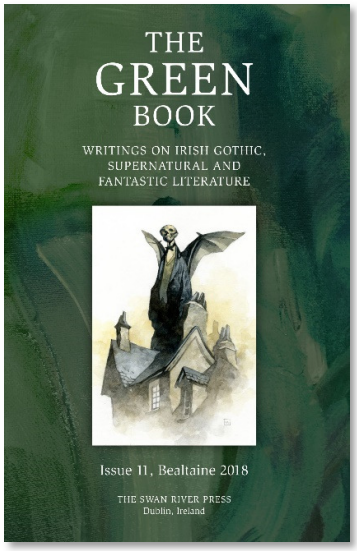
"The Call of the Sí: Irish Supernatural Literature and
Folklore in the Fiction of Caitlín R. Kiernan" – *James Goho*

"Uncanny Irish-American Relations:
Elizabeth Bowen and Shirley Jackson"
– *Edwina Keown and Bernice M. Murphy*

"The Big House" – *Elizabeth Bowen*

"Reviews"

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Pub. Date: Spring 2018
Cover Art: Mike Mignola
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 11

BEALTAINE 2018

edited by Brian J. Showers

Our previous issue saw a fabulous array of reminiscences of Lord Dunsany—and also some contemporary assessments of his works—written by his Irish colleagues, including Yeats, Bowen, Gogarty, Tynan, A.E., and others. *Issue 10* was fascinating to assemble and the process gave me a better understanding of and more insight into Dunsany's literary standing in Ireland during his lifetime. If you've not yet had a look at our Dunsany issue, and you are in any way interested in this important author, I urge you to track down a copy.

The focus on Dunsany's contemporaries in *Issue 10* was an approach that evolved during research and production. However, during that time I also received a handful of modern appraisals of Dunsany and his work that I simply couldn't fit into that issue. That's why I'd like to start this instalment with just a bit more Dunsany.

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"Lord Dunsany and the Nobel Prize" – *Martin Andersson*

"Appreciating Fifty-One Tales" – *Mike Carey*

"Regina Maria Roche (1764-1845)" – *Albert Power*

"B. M. Croker (1848-1920)" – *Richard Dalby*

"Edmund Downey (1856-1937)" – *Gavin Selerie*

"Conall Cearnach (1876-1929)" – *Reggie Chamberlain-King*

"C. S. Lewis (1898-1963)" – *Reggie Oliver*

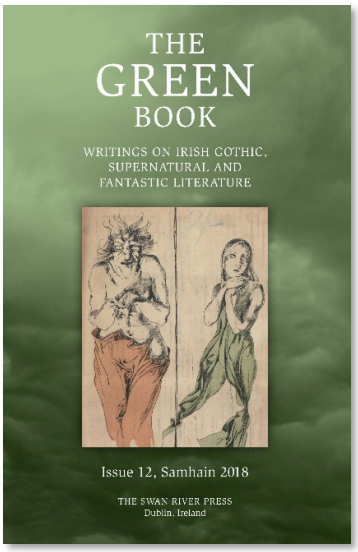
"Denis Johnston (1901-1984)" – *Reggie Chamberlain-King*

"Louis MacNeice (1907-1963)" – *Reggie Chamberlain-King*

"Conor McPherson (b. 1971)" – *David Longhorn*

"Reviews"

Brian J. Showers ■ brian@swanriverpress.ie



Pub. Date: Autumn 2018
Cover Art: *The Banshee*
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 12

SAMHAIN 2018

edited by Brian J. Showers

One of the occasional criticisms of *The Green Book* is that it's far too niche. That the focus on Irish literature of the gothic, supernatural, and fantastic is too limiting a remit. I could never really understand this assertion, especially not now that the journal has survived twelve issues—and I'm already working on the next.

In fact, I've found quite the opposite to be true. The more I look at the island of Ireland's wide-ranging and far-reaching contributions to fantastical literature, the more I learn and the more I feel excited about further exploration as both a reader and publisher; a sentiment I hope the audience of this publication shares. So here is my reply to that occasional criticism:

The first point I'd like to make is that literature of the fantastic is incredibly broad and covers a staggering range of authors writing in myriad different modes. Lafcadio Hearn and John Connolly couldn't be more different from each other as prose writers, and yet they are both welcome among these pages. The same can be said of Lord Dunsany and Elizabeth Bowen, or of Regina Maria Roche and Flann O'Brien—their themes, styles, and preoccupations are strikingly different. But they all belong here, each a writer who has contributed to the genres we explore in this publication.

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"Editor's Note" – *Brian J. Showers*

"Jonathan Swift (1667-1745)" – *Albert Power*

"Charles Maturin (1782-1824)" – *Albert Power*

"Brinsley Le Fanu (1854-1929)" – *Gavin Selerie*

"Robert Cromie (1855-1907)" – *Reggie Chamberlain-King*

"Clotilde Graves (1863-1932)" – *Mike Ashley*

"H. de Vere Stacpoole (1863-1951)" – *Mark Valentine*

"Arabella Kenealy (1864-1938)" – *Mike Ashley*

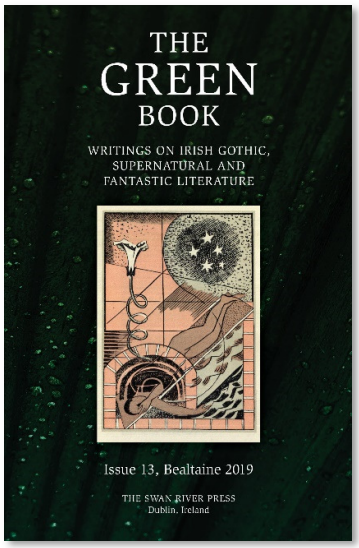
"Vere Shortt (1874-1915)" – *Mark Valentine*

"Lord Dunsany (1878-1957)" – *Martin Andersson*

"James Stephens (1880/2-1950)" – *Derek John*

"Herbert Moore Pim (1883-1950)" – *Reggie Chamberlain-King*

"Mervyn Wall (1908-1997)" – *Darrell Schweitzer*



Pub. Date: Spring 2019
Cover Art: Paul Nash
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 13

BEALTAINE 2019

edited by Brian J. Showers

One perennial question about genre fiction centres around the notion of "tradition": the influence authors and their works have on the next generation, and so on down the line. In posing this question, we ask whether or not an unbroken literary pedigree can be established. For example, an excessive amount of energy has been expended exploring links, both legitimate and spurious, between Le Fanu's "Carmilla" (1871/2) and Stoker's *Dracula* (1897)—and believe me, this seems to be an all-consuming pastime for some. But to me, Irish genre fiction has always seemed more a web of thematic shadows, authorial echoes, even social links, rather than a series of linear connections.

Those who read the editor's note in *Issue 12* will recall our endeavour to serialise biographical/critical sketches of Irish writers, which commenced in *Issue 11*. These entries are the results of an on-going project tentatively called the *Guide to Irish Writers of Gothic, Supernatural and Fantastic Fiction*, edited by myself and Jim Rockhill.

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"Editor's Note" – *Brian J. Showers*

"Thomas Parnell (1679-1718)" – *Albert Power*

"Thomas Leland (1722-1785)" – *Albert Power*

"Mary Fortune (1833-1911)" – *James Doig*

"Keith Fleming (1858/9-?)" – *James Doig*

"Dora Sigerson Shorter (1866-1918)" – *Richard Bleiler*

"Cheiro (1866-1936)" – *Edward O'Hare*

"George William Russell (A.E.) (1867-1935)" – *Daniel Mulhall*

"Beatrice Grimshaw (1870-1953)" – *James Doig*

"Shane Leslie (1885-1971)" – *Derek John*

"James Corbett (1887-1958)" – *Reggie Chamberlain-King*

"Oliver Sherry (1894-1971)" – *Richard Dalby*

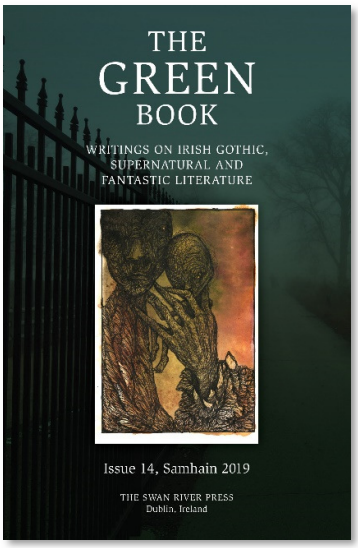
"Francis Stuart (1902-2000)" – *Mark Valentine*

"Stephen Gilbert (1912-2010)" – *Reggie Chamberlain-King*

"Peter Beresford Ellis (b. 1943)" – *Mike Ashley*

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SWAN RIVER PRESS



Pub. Date: Autumn 2019
Cover Art: Stephen J. Clark
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 14

SAMHAIN 2019

edited by Brian J. Showers

We encounter and enjoy authors mostly through their writing, forgetting sometimes that there are personalities behind their words, some astonishingly well-known in their time, often now relegated to small press rediscoveries. With sufficient spans of years, these authors and their personalities pass out of memory, becoming less familiar to us as people and more so as names on title pages. But it is important to remember that these authors lived and worked, had careers and relationships; some of them died while relatively unknown, others were widely celebrated for their creations. With this in mind, I've decided to focus the current issue on reminiscences, interviews, and memoirs in hopes of summoning the shades of these writers and to show that in some ways their lives were not always so different from our own.

To that end, you will find a number of texts I have been collecting these past few years, now nestled here comfortably beside one another. Each one, I hope, will give you some insight into the lives of these authors, who they were, and a past that is not necessarily so far distant.

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"Editor's Note" – *Brian J. Showers*

"Who Marvels at the Mysteries of the Moon:
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"Sketch of Fitz-James O'Brien" – *William Winter*

"Le Fanu and Maturin:
Two Reminiscences" – *Samuel Carter Hall*

"About Ghosts" – *Rosa Mulholland*

"How I Found Adventure" – *Beatrice Grimshaw*

"A Biographical Sketch of Mrs. L. T. Meade" – *Helen C. Black*

"Sweet Singer from Over the Sea"
A Chat with Katharine Tynan

"A Chat with Mrs. J. H. Riddell" – *Raymond Blathwayt*

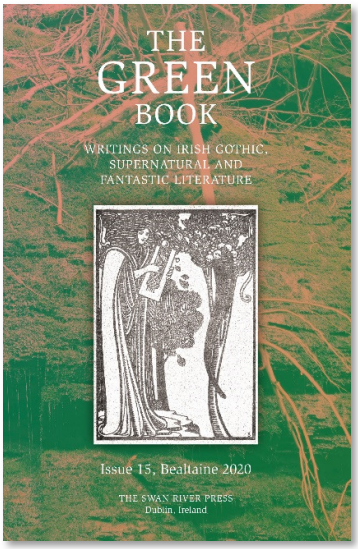
"Extracts from Confessions:
Memoirs of a Modern Seer" – *Cheiro*

"They Say It Happened" – *Dorothy Macardle*

"Ghost Story of a Novelist" – Katharine Tynan

"Witchcraft and the Origins of
The Unfortunate Fursey" – *Mervyn Wall*

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www.swanriverpress.ie



Pub. Date: Spring 2020
Cover Art: *The Earth Breath*
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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The Green Book 15

Bealtaine 2020

edited by Brian J. Showers

In our previous issue, we focused on the lives of writers, featuring as we did reminiscences, interviews, and memoirs. For this issue I'd like to do something different. While we have featured occasional pieces of fiction in previous issues, including "Saved by a Ghost" by Bram Stoker in *Issue 6* and "The Boys' Room" by Dorothy Macardle in *Issue 9*, I've decided this time around to turn over the entire issue to fiction.

Consider this issue a special anthology issue, and an eclectic one at that. There is little to tie these pieces together, save for the fact each author grew from the soil of the same island at the edge of Europe, which is to say they are all Irish by birth. Perhaps, instead, to state the obvious, one might find that each story reflects more so its author than any affinity with one another—and yet they are here between these covers. I hope most, if not all, of these stories will be new to you.

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"Editor's Note" – *Brian J. Showers*

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"Squire Grimstone's Ghost" – *Robert Cromie*

"A Scrap of Irish Folklore" – *Rosa Mulholland*

"The Madman" – *Herbert Moore Pim*

"The Story of a Star" – *A.E.*

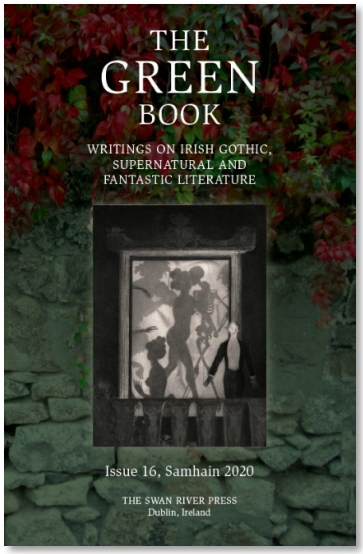
"Cabin No. 9" – *Beatrice Grimshaw*

"A Bargain Made with a Ghost" – *Cheiro*

"The Shuttered Room" – *Dorothy Macardle*

"The Fiend That Walks Behind" – *Conall Cearnach*

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Pub. Date: Autumn 2020
Cover Art: Althea Gyles
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 16

SAMHAIN 2020

edited by Brian J. Showers

Here we are, after a brief hiatus, with the continued serialisation of the *Guide to Irish Writers of Gothic, Supernatural and Fantastic Literature*, which I am co-editing with my long-time collaborator Jim Rockhill. (How many years has it been now, Jim?)

This is a project we started work on sometime in 2017—although it's something we had talked about for longer than that. Our goal is to create a resource for both readers and scholars, not unlike E. F. Bleiler's *Supernatural Fiction Writers* (1985), showing the rich extent of Ireland's contributions to supernatural literature and its related genres. The first entries appeared in *Issue 11*, back in 2018, and continued through *Issue 12* and *Issue 13*. In the "Editor's Notes" for those issues you'll also find more details on the background of this project, plus how we as editors have set about defining the criteria to guide us through such an enormous task.

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"Joseph Sheridan Le Fanu (1814-1873)" – *Jim Rockhill*

"Thomas Caulfield Irwin (1823-1892)" – *James Doig*

"L. T. Meade (1844-1914)" – *Janis Dawson*

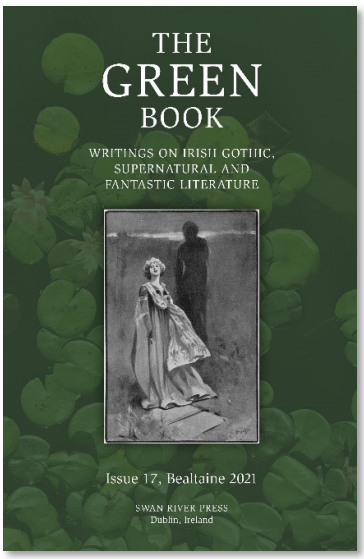
"Lafcadio Hearn (1850-1904)" – *Paul Murray*

"St. John D. Seymour (1880-1950)" – *Richard Bleiler*

"Forrest Reid (1875-1947)" – *John Howard*

"Elizabeth Bowen (1899-1973)" – *Nicola Darwood*

"Frank Carney (1902-1977)" – *Reggie Chamberlain-King*



Pub. Date: Spring 2021
Cover Art: John Hassall
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

The Green Book 17

Bealtaine 2021

edited by Brian J. Showers

As it turned out, *Issue 15*, which was comprised entirely of fiction, proved to be quite popular. So I had a look in my files to see if I could put together another such issue of refugee writings that did not fit elsewhere in our publishing schedule.

Let the curtains rise on Oscar Wilde's "The Harlot's House", first published in *The Dramatic Review* (11 April 1885), which publisher Leonard Smither's notes is "not included in the edition of his collected Poems"—I assume a reference to the volume issued by Elkin Mathews and John Lane in 1892. While "The Harlot's House" has since become available, we would like to present it here as Leonard Smithers had in a portfolio edition in 1904: with five "weirdly powerful and beautiful" drawings by Althea Gyles, known for her lavish cover designs for Yeats's poetry collections, including *The Secret Rose* (1897), two covers for *The Wind Among the Reeds* (1899/1990), and *Poems* (1900). We will explore more fully this remarkable artist in a future issue of *The Green Book*.

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"The Mask" – *H. de Vere Stacpoole*

"The Ravished Bride" – *Herbert Moore Pim*

"The Heart of the Maze" – *Katharine Tynan*

"The House of a Dream" – *Katharine Tynan*

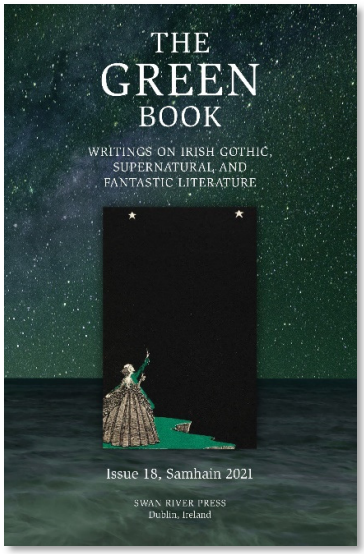
"All-Souls' Night" – *Dora Sigerson Shorter*

"The Fetch" – *Dora Sigerson Shorter*

"The Banshee" – *Dora Sigerson Shorter*

"To Prove an Alibi" – *L. T. Meade and Robert Eustace*

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Pub. Date: Autumn 2021
Cover Art: Harry Clarke
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THE GREEN BOOK 18

SAMHAIN 2021

edited by Brian J. Showers

This issue is another selection of profiles from our tentatively named *Guide to Irish Writers of Gothic, Supernatural and Fantastic Literature*. The keen-eyed will spot one name that might seem out of place: Harry Clarke (1889-1931). Clarke, of course, was not a writer, but an artist who worked in watercolour, pen and ink, and stained glass. As an illustrator, Clarke put his indelible mark on literature of the macabre and fantastic. His best-known illustrations are those accompanying Edgar Allan Poe's Tales of *Mystery and Imagination* (1919/23), though his illustrations for Andersen, Perrault, and Swinburne also bear hallmarks of the strange. So too do goblins and grotesques leer from the corners of his stained glass work.

This issue also features profiles on George Croly—whose *Salathiel* may well have borne influence on Stoker's *Dracula* (see also "Who Marvels at the Mysteries of the Moon" in *The Green Book 14*)—and a much-anticipated entry on Fitz-James O'Brien, who is surely a pillar of Irish genre fiction; while Yeats and Lady Gregory invoke in their words the long shadow of the Celtic Twilight. As always, I hope you'll discover writers who might be lesser known, like the Banims and the Barlowes, or those whose contributions to genre might be unexpected, such as the Longfords and Iris Murdoch. Whatever the case, I hope you find new and exciting avenues to explore.

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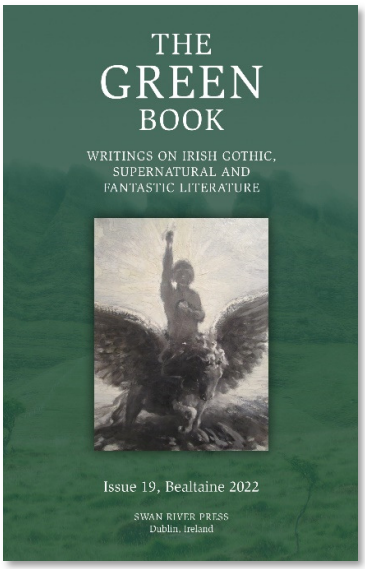
"Jane Barlow (1856-1917)" – *Jack Fennell*

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Pub. Date: Spring 2022
Cover Art: A.E.
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

The Green Book 19

Bealtaine 2022

edited by Brian J. Showers

Ireland of the late nineteenth century was awash in reawakened interest in Irish legends and folklore, craft and custom, language and art; the men and women whose works would come to define the ensuing Celtic Literary Revival often concerned themselves with a belief in the authoritative wisdom of ancient traditions and mythology, and with these fervent beliefs, they propelled Ireland toward nationhood. That a new spiritual movement could hold such sway over young minds in late nineteenth-century Ireland comes as no surprise.

Theosophy was formally established in New York in 1875. Its core tenets are based on the teachings of Russian émigrée Helena Blavatsky (1831-1891), who outlined her thoughts—as conveyed to her by spiritual adepts known as the Masters—in *Isis Unveiled* (1877) and *The Secret Doctrine* (1888). Theosophy is often not considered a religion, if only because of its broad acceptance and synthesis of myriad beliefs, lifestyles, and philosophies: Eastern religion and mysticism, Western occult tradition, yoga, vegetarianism, women's rights, pacifism, and all manner of natural and supernatural sciences.

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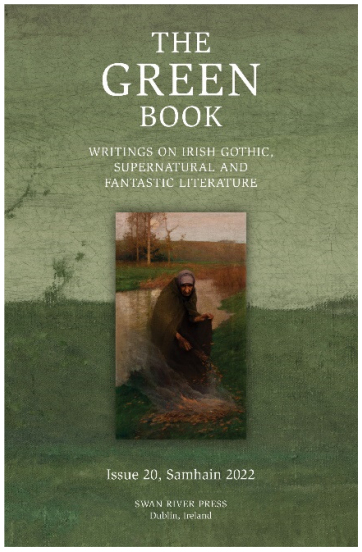
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Pub. Date: Autumn 2022
Cover Art: Frank O'Meara
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

The Green Book 20

Samhain 2022

edited by Brian J. Showers

With this issue, we offer another ten profiles of Irish writers of gothic, supernatural, and fantastic fiction. The two most notable writers this issue—and therefore lengthiest entries—are, of course, Charlotte Riddell (1832-1906) and Bram Stoker (1847-1912). Along with names like Charles Maturin, Joseph Sheridan Le Fanu, and Lord Dunsany, Riddell and Stoker might be considered pillars of Irish fiction. It might even be said that *Dracula* (1897), for better or for worse, is a key text of world literature and beyond. After all, who would not recognise the Lugosi-inflected visage of Stoker's infamous Count?

John Edgar Browning has shown in *A Critical Feast* (2012) that *Dracula* was a hit from the start, when it first landed on booksellers' shelves in late May of 1897. But Stoker's magnum opus really took on a life of its own when it transitioned to other media. *Dracula*'s early rise in popular culture is most thoroughly traced in David J. Skal's *Hollywood Gothic: The Tangled Web of* Dracula *from Novel to Stage to Screen* (1990).

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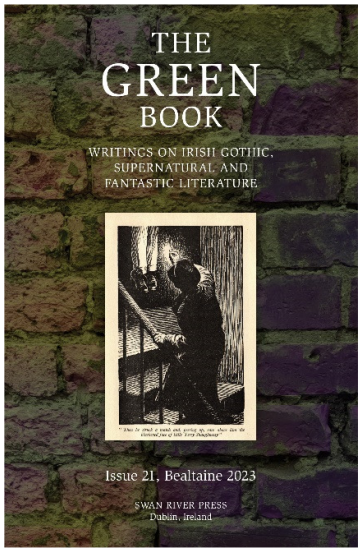
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Pub. Date: Spring 2023
Cover Art: Norman Keane
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 21

BEALTAINE 2023

edited by Brian J. Showers

The centrepiece of this issue is undoubtedly Althea Gyles's "A Woman Without a Soul", which, to my knowledge, has never before seen print. This story is mentioned often in the scant scholarship on Althea Gyles (1867-1949) that exists, with most critics curiously referring to the piece as an unpublished "novel" or sometimes "novella". At just over seven thousand words, it is assuredly a short story—and an intriguing one at that. In his critical profile of Gyles in *The Green Book 20*, Simon Cooke calls the story a Faustian tale of necromancy and obsession; other scholars have likened "A Woman Without a Soul" to *The Picture of Dorian Gray* (1890) by Oscar Wilde, whom Gyles befriended in Paris after an introduction from publisher Leonard Smithers. Kristin Mahoney, in her excellent *Literature and the Politics of Post-Victorian Decadence*, goes so far as to write that the story "reads much like a revision of *The Picture of Dorian Gray*, a feminized retelling of one of Wilde's most significant works". Suffice to say, I'm pleased to be able to present this hitherto unpublished story—after patient and careful transcription by Jim Rockhill—to *The Green Book*'s readership.

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"On the Stories of Mary Frances McHugh" – *Jim Rockhill*

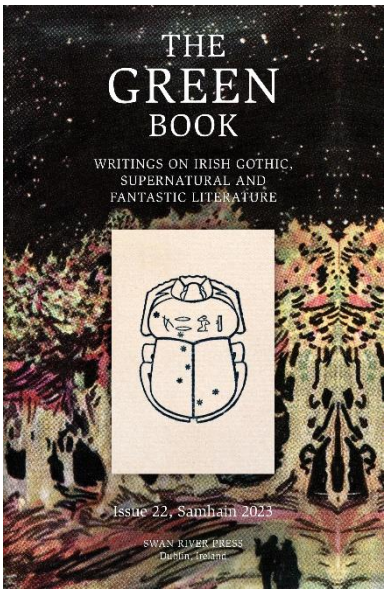
"Gilmartin" – *Mary Frances McHugh*

"The Ride" – *Mary Frances McHugh*

"Encounter at Night" – *Mary Frances McHugh*

"Notes on Contributors"

SWAN RIVER PRESS



Pub. Date: Autumn 2023
Cover Art: *The Jewel of Seven Stars*
Retail Price: €20.00
ISSN: 2009-6089 (pbk)
108 pages, 129mm x 198mm

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THE GREEN BOOK 22

SAMHAIN 2023

edited by Brian J. Showers

I thought this moment might never come. Perhaps on some levels I was even avoiding it due to an oversaturation of the blood-stained, opera-cloaked market. But at long last, we seem to have a Bram Stoker issue of *The Green Book* in our hands! Some of the keen-eyed might have realised this from the cover, which features as the background Pamela Colman Smith's illustration for *The Lair of the White Worm* (1911), while the inset image is a detail from the printed boards of *The Jewel of Seven Stars* (1903). (It dawns on me as I write this that, while there is plenty of *White Worm* action herein, there's nothing about *Jewel*—however, a scarab does make an appearance . . .)

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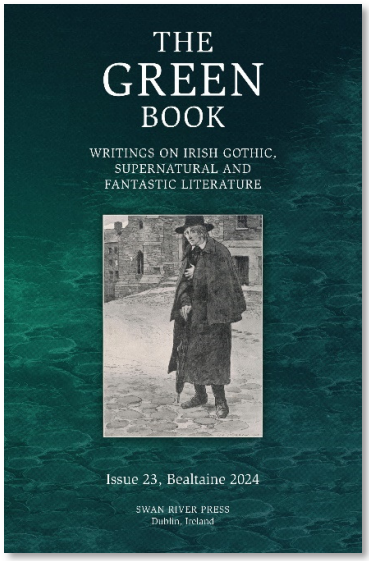
"Bram Stoker: A Biographical Note" – *Ralph Shirley*

"In Memoriam: David Lass" – *Albert Power*

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SWAN RIVER PRESS



Pub. Date: Spring 2024
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ISSN: 2009-6089 (pbk)
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THE GREEN BOOK 23

BEALTAINE 2024

edited by Brian J. Showers

As a whole, I like to think that *The Green Book* serves as a sort of portrait of Irish Gothic literature in its myriad guises, incomplete though it may be, but ever adding detail to the canvas. The opening triptych of portraits in this issue comes courtesy of the thunder-scarred poet James Clarence Mangan (1803-1849), whose beckoning and forlorn visage also adorns this issue's cover. Those of you who pay attention to such things, take note that 30 October will be the 200th anniversary of Charles Maturin's death (1782-1824). Mangan's reminiscence of the author of *Melmoth the Wanderer* (1820) makes for a colourful portrayal; it strikes me now as I read it that this piece is the touchstone for how we now perceive Maturin, with all his eccentricities and swiftly underappreciated Gothic legacy. Maturin's final resting place seems to be something of a mystery.

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"In Conversation on Irish Writers and Ireland" – *Mervyn Wall*

"Harry Price: The Biography of a Ghost Hunter" – *Mervyn Wall*

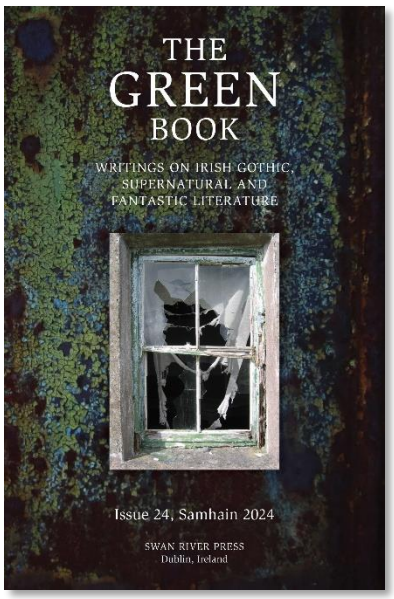
"The Castletown Witch" – *Mervyn Wall*

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SAMHAIN 2024

edited by Brian J. Showers

In Issue 23 of *The Green Book* we featured a sketch of Charles Maturin (1782-1824) penned by James Clarence Mangan, originally published in March 1849. Although we now celebrate Maturin as the author of *Melmoth the Wanderer* (1820), Mangan identified *The Milesian Chief* (1812) as his own favourite novel: "the grandest of all Maturin's productions." In that essay, Mangan also muses on Maturin's underappreciated legacy in his native Dublin—"*not* forgotten because he had never been thought about." He goes on tell us that he would like to make a pilgrimage to Maturin's grave, but "where the remains of my distinguished countryman repose, I confess I know not."

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"Martin Wadell (b. 1941)" – *Richard Chamberlain-King*

"Thoughts on *The Outcasts*" – *Bernice M. Murphy*

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"The Child's Dream" (1887)



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"The De Grabrooke Monument" (1879)



Rosa Mulholland

1841-1921

"The lonely graveyard is far away, an' the dead man is hard to raise—"

"Not to Be Taken at Bed-Time" (1865)



L. T. Meade

1844-1914

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"The Woman with the Hood" (1897)



B. M. Croker

1849-1920

"Why was I conscious of a beating heart, accompanied by a scarcely defined, but undeniable dread?"

"The Red Woollen Necktie" (1896)



Lady Gregory

1852-1932

"He called to it and said, 'Tell me what you are?' "

"The Unquiet Dead" (1920)



Katharine Tynan

1859-1931

"Any whose business brought them to the attic looked in the corners warily, while they stayed, but the servants did not like to go there alone." – "The First Wife" (1895)



Clotilde Graves

1863-1932

"Only the dead are faithful to Love—because they are dead," she said. "The living live on—and forget!"

"A Vanished Hand" (1914)



Ethna Carbery

1866-1902

"One bleak night in autumn a sound outside drew him to the door, and opening it, he stood listening."

"The Wee Gray Woman" (1903)



Dora Sigerson Shorter

1866-1918

"Up and down the streets I wandered till dawn grew gray, but no dawn arose in my heart, only black night for ever."

"Transmigration" (1900)



Beatrice Grimshaw

1870-1953

"A mountain paradise, yet silent and lonesome, somewhat strange, for all its sweetness of flower and of fruit, not friendly . . . " – "The Blanket Fiend" (1929)

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