Early Czech-American Science Fiction Author
Miloslav (Miles) J. Breuer (1889–1945)
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Published on the occasion of the 75th anniversary of Miloslav (Miles) J. Breuer’s death

Vyšlo u příležitosti 75. výročí úmrtí Miloslava (Milese) J. Breuera

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Following in the footsteps of pioneering authors such as Jules Verne and H. G. Wells, the 20th century saw a boom in science fiction literature. In 1920, Czech author Karel Čapek published his famous play *R. U. R. Rossum’s Universal Robots*, in which the term “robot” was coined. In places such as Germany, France, Italy and Scandinavia, utopian and technologically-oriented novels and novellas began to gain favor with readers, describing fantastical inventions and trips to the stars and beyond. Meanwhile, in the United States, Hugo Gernsback, editor of the monthly magazine *Science and Invention*, began to conceive of a publication that would exclusively feature science fiction tales, which he initially labeled as “scientifiction”. This led to the founding of *Amazing Stories* in 1926, albeit Gernsback was soon faced with a shortage of authors. For its first nine issues, *Amazing Stories* contained reprints of classic stories from the likes of Verne, Wells and Edgar Allan Poe, supplemented by more modern works from writers such as Edgar Rice Burroughs and Abraham Merritt, both of whom were already publishing their works in pulp magazines.
Only in subsequent years did Amazing Stories feature a new generation of writers. In 1928, Jack Williamson, whose career as a science fiction writer would span three-quarters of a century, published his first story in the magazine. A year earlier, Amazing Stories featured a story by David H. Keller, one of the pioneers of early technological “scientifiction”. However, the very first writer in this wave is the now largely forgotten Miles J. Breuer. His story “The Man with the Strange Head”, featuring a dead man stuck in a still operational human-like machine, was published by Gernsback in the January 1927 issue – as soon as the serialization of Wells’ The First Men in the Moon concluded.

Breuer was born in Chicago, studied in Texas, became a doctor, lived in Nebraska and died in Los Angeles. At the turn of the 1920s and 30s, Breuer's readers viewed this author, who was supposedly “discovered” by Gernsback, as a major star of the science fiction genre. However, Breuer's career as a writer did not begin with Amazing Stories. Rather, his first genre story in English had already been published almost two decades prior. Indeed, writing as “Miloslav” – the Czech version of his name – Breuer had already published numerous stories also in the Czech language (which were subsequently published in English in early science fiction magazines).
Czech Background

During the second half of the 19th century, the United States became a kind of Promised Land to hundreds of thousands of immigrants from Central Europe. By the end of that century, the “largest Czech city” in the world essentially became Chicago. For it was here that 150,000 Czechs settled. But even by the turn of the 20th century, Chicago Czech immigrants often struggled to overcome language and cultural barriers. But Karel (Charles/Chas) H. Breuer (1866–1946) was an exception to this rule.

Karel H. Breuer left his native Czech lands at the age of ten, and ended up studying medicine in the US—which represented a rare success story among Czechs of the time. Despite making his living as a doctor, Breuer was also an active member of Czech Chicago’s literary and journalistic communities. During this period, the number of qualified and educated Czechs living in the US was relatively small, while the number of community periodicals was conversely high. This meant that Karel H. Breuer had considerable space to offer his services editing and translating existing German-language and English-language novels and short stories into Czech. It wasn’t long, however, before Breuer began contributing his own works—beginning with journalistic pieces on illnesses and their respective
cures. Such publication continued even after Breuer worked full-time as a medical practitioner, leading to self-penned books such as *Nemoce koňské* (Horse Illnesses, 1899), *Domácí léčení* (Home Medical Treatment, 1908) and *Zdravověda* (Hygiene, 1923). Additionally, the doctor-turned-writer also authored travelogue articles. For example, a 1914 trip to the Czech lands led to *Vzpomínky z cesty po Evropě* (Reflections on a Journey Through Europe) published a year later.

Over the ensuing years, Breuer’s Czech wife Barbora gave birth to four children, of which one died tragically young. Having been brought up as proud Czechs propagating national culture and traditions, the remaining three siblings all followed in their father's footsteps, becoming a mix of doctor-artist-authors. Czech-American periodicals of the day suggest that Libuše (Libbie) Breuer (later married as Scholten), translated dozens of Czech stories, poems and stage plays into English, comprising works by authors such as Eliška Krášnohorská and Julius Zeyer, as well as translating certain American prose into Czech. Meanwhile, son Roland G. Breuer, who would often play piano at Czech cultural functions, also translated several pearls of Czech poetry into English, for example passages from *Lešetínský kovář* (The Lešetín Blacksmith) by Svatopluk Čech. However, in terms of the history of Czech-American literature, it was their brother Miloslav (Miles) J. Breuer who would play the greatest role.
Life and Studies

Miloslav J. Breuer was born on 3 January 1889 in Chicago. His family soon left Illinois for Nebraska – the US state with the highest number of Czech-Americans. It was here, in the city of Crete, where Karel H. Breuer set up his medical practice. For first-generation European immigrants, a doctor who spoke their native language was something of a godsend. Indeed, Breuer's practice advertised itself as being Czech and bought ads in local Czech-language publications – the very publications for which he would also write his medical-themed articles.

Miles (which is what Miloslav was called in America) was already a successful student in high school, where he was regarded as a talented poet, albeit writing in English. During the 1910s, the family moved to another Czech immigrant stronghold, namely the state of Texas. Miles studied chemistry, physics and mathematics in Austin. In 1909, he also began to assist in Czech-language studies, establishing the “Čechie” club along with four fellow students of Czech origin. The club offered lectures and readings of literary works, and would last beyond the Second World War.
Miles J. Breuer was the first Czech to gain a Master's degree at the University of Texas. He soon moved to Chicago, spending several years studying at Rush Medical College, regarded as one of the best medical schools in the country, gaining a degree in 1915. In the meantime, the family returned to Nebraska, where father Karel H. Breuer ultimately opened a number of Czech hospitals in Crete, Omaha and later also in Lincoln. After his studies, Miles married Julia Strejc, a fellow American-born Czech. Like Miles, Julia was an active supporter of Czech cultural life among the immigrant community and would go on to become a well-known member of the Nebraska social scene. Miles J. Breuer's medical career was interrupted for two years by the US's entry into the First World War. In 1917, Breuer enlisted in the army, and was posted to a field hospital in France. During this time, Miles' experience as a doctor led him to begin to write his first medical-themed papers. In the 1920s father Karel H. Breuer, along with sons Roland and Miles built a medical facility in Omaha that boasted advanced equipment and a quality laboratory.
Early Writings

Even during his studies in Texas, Miles J. Breuer was already partaking in literary-oriented activities, writing a number of stories for the university magazine. Among these was “The Stone Cat”, which was later published in Czech in the magazine Bratrský věstník (Fraternal Herald), and two decades later published in Amazing Stories. 1909 also saw publication of Breuer's hitherto oldest documented professionally published short story “The Adventures of the Bronze Mahadeva”. Published in (the today very rare) pulp magazine 10 Story Book, the story was also reprinted by various small local papers across the US. From this time, Breuer's only translations from Czech to English have also been unearthed — namely a poem by Vítězslav Hálek and a story by František Heritès; furthermore, a preserved university yearbooks published during his study in Texas also features a number of short poems written in English.
In 1926, New Yorker Tomáš Čapek, arguably the greatest expert on Czech-Americans during the first half of the 20th century, wrote that “...everything born in America inherently belongs to America – statistically, linguistically and even ideologically”. However, it could be said that this is only half true in the case of Breuer and his siblings. For the Breuers never forgot their mother tongue. Even though it is often said that second-generation Czech-American immigrants no longer possess the ability to write in sufficiently good Czech, Miloslav/Miles and his sister Libuše/Libbie were undoubtedly exceptions to this rule. As early as 1911, the Texas-based Czech daily Obzor (Horizon) featured a Breuer story titled “Sestřička” (“Little Sister”), reflecting a contemporary trend for sentimental Czech-American prose. The shift to Nebraska, coupled with the previous years spent in Chicago enabled Breuer to position himself in the heart of the Czech-American literary scene.

During the 1910s, the monthly Bratřský věstník (Fraternal Herald), published by the Západní Česko-Bratřská Jednota (Western Bohemian Fraternal Association) – the largest Czech life insurance firm in the US – featured a number of Breuer's short stories. Aside from realistic stories always featuring Czech protagonists – often scientists or doctors – the magazine also published Czech-lan-
guage versions of existing English-language science fiction stories. “Člověk bez hladu” (“A Man Without an Appetite”) is the only Czech-language short story hitherto uncovered in Breuer’s American bibliographies. And because only fragments of this magazine are preserved in the Czech Republic, it is entirely possible that both during and after the First World War, Bratrský věstník featured many additional stories authored by Breuer.

For Miloslav J. Breuer (aka Miles J. Breuer), the 1920s and 30s represented a peak for both his medical practice and his literary output. Immediately after the end of the First World War, Czech immigrant culture, literature and art in the US were at their strongest in terms of intellectual scope. This also impacted Czech-language print media of all varieties. During the first quarter of the 20th century, around 9 dailies, 33 weeklies, 6 bi-weeklies, and 31 monthlies were published by the Czech community in the United States. Additionally, more than 30 annual almanacs were published, of which the Chicago-based Amerikán (American) had the greatest readership. Six of Breuer’s stories were ultimately published in Amerikán, of which only one can be considered neither science fiction nor fantasy. Three of these stories were also subsequently published in English in the pages of American pulp magazines.
"Lincoln"! vydechl jsem těžce.
1922 and 1923 were crucial years for Breuer, both in terms of the overall development of the science fiction genre, and also for the author’s own output. Firstly, magazine publisher Hugo Gernsback issued a special “scientific fiction” issue of Science and Invention. Its success with readers led Gernsback to conclude that a purely science fiction-oriented magazine could indeed find a market. At the same time, the iconic genre pulp publication Weird Tales began its run, offering readers a mixture of science fiction, horror and sword and sorcery. Meanwhile, Breuer published his first hard science fiction, a short story titled “Osdný paprsek” (“The Fatal Ray”) set in Lincoln, Nebraska in the year 2075. Its protagonist – as usual – was a medical practitioner confronting the wondrous advances in medicine of the future. “The Fatal Ray” was issued in Czech in Amerikán’s 1923 edition, and was also serialized in English that year in the monthly American Journal of Clinical Medicine. Breuer evidently thought highly of this work – as early as 1921, he was reading it to audiences in Lincoln. In 1926, the work was again published in the first issue of the Kansas-based and Breuer-edited serial Social Science. Furthermore, a reworked version of the tale appeared as “Rays and Men” in Amazing Stories Quarterly in 1929.
In late 1925, publisher Hugo Gernsback notified readers of his intention to create a new monthly magazine exclusively featuring scientific tales. Many contemporary literary periodicals also contained ads announcing the same news – and seeking new authors to contribute. Breuer was evidently not a reader of *Science and Invention*, as he would have presumably sought to offer Gernsback some of his writings earlier. Whether Breuer himself was inspired by Gernsback’s advertising campaign, or if he decided to send samples of his work after reading the first issues of *Amazing Stories*, is difficult to determine today. But what is clear is that the January 1927 issue of *Amazing Stories* featured his short story “The Man with the Strange Head”, which only a few months prior had been published in Czech as “Muž se zvláštní hlavou” in the pages of *Amerikán*. And the story was evidently well received – as in September of the same year *Amazing Stories* published another of Breuer’s existing works, namely “The Stone Cat”
about a mad scientist turning living beings into statues using petrifying liquid.

Despite this issue of *Amazing Stories* also featuring H. P. Lovecraft’s “Color Out of Space” as well as a serialized installment of H. G. Wells’ *The War of the Worlds*, the cover prominently features Breuer’s name. Additional Breuer stories would also be published by Gernsback in *Amazing Stories* – one more in 1927 and two in 1928 (including the popular “The Appendix and the Spectacles”); over the ensuing four years, Breuer would publish 22 stories in a variety of pulp magazines.

Over the space of a mere few months, Miles J. Breuer thus became one of the most influential authors of a newly emerging genre initially termed “scientifiction”. In Gernsback’s eyes, Breuer had earned his stripes, both for his shared appreciation for the works of Wells, but also because he was one of the few contemporary authors that appeared to fulfill the perception of the budding science fiction genre as popularizing science through literature. In addition, Breuer was also a real scientist; only he and fellow author David H. Keller could sign their stories with an “M.D.”, thus giving such writings extra weight in the eyes of contemporary readers.
At the Height of His Fame

Miles J. Breuer's success during the late 1920s inspired the doctor-author to further writing. During the 1930s, Breuer updated and polished certain existing works, but the majority of his output over the decade was represented by entirely new stories. 1930-32 represents the peak of Breuer's literary writing, with works published in both Amazing Stories and the rival Astounding Stories and Wonder Stories. In total, 16 new stories were published over this time period, including “The Captured Cross-Section” featuring a favorite Breuer’s topic, namely the fourth dimension. The most famous is undoubtedly “The Gostak and the Doshes”, which continues to be reprinted to this day in various anthologies – in the era of “fake news” and disinformation, this story of a parallel Earth where nonsensical political slogan induces the populace to declare a “justified”, righteous war, appears more pertinent than ever.
The “novel of an ultra-machine age” – as exclaimed in the sub-heading of the summer 1930 issue of *Amazing Stories Quarterly* – was quintessential to the field of science fiction writing. Breuer’s novel *Paradise and Iron* is one of the first modern science fiction tales to warn of the dangers of a technologically oriented civilization, depicting a humanity threatened by what we today call artificial intelligence. Alas, Breuer evidently never used the word “robot” in his writings, despite almost certainly being aware of Čapek’s *R. U. R*. One possible reason is that Čapek’s robots were synthetic creatures rather than artificial mechanisms.

What we do know is that Breuer retained a fascination with the future technological and social advancement of civilization for the rest of his life. This is evident both in his expert factual articles and critiques in *Social Science*, as well as the fact that it was in this magazine’s pages that he published his first version of the novel *Paradise and Iron*, namely the roughly third-as-long short story “The Superior Race.”
Social Science also featured a story by Breuer that was never published anywhere else. Titled “The Legion of the Fittest”, the story pondered on potential future sociological development and is arguably one of the most interesting works penned by the author. However, in light of the horrors inflicted by Nazi Germany, today, the story’s embrace of eugenics can be considered to be well outside the realms of acceptability. Also of note is the fact that aside from featuring protagonists with typically Czech names, it is unique in presenting depictions of Czech life and institutions.

Despite the fact that Miles J. Breuer did not live on the US East Coast, which was rapidly becoming a hub of science fiction fandom, he was nonetheless able to remain in contact with his readers and fans though living in Nebraska. This led to certain long-distance collaborations, such as on “A Baby on Neptune”, co-authored with Clare Winger Harris (1891-1968), the first American woman science fiction author. Breuer also partook in the Science Correspondence Club, which was one of the very first science fiction clubs of its kind. Another of its members, twenty-year-old New Mexican Jack Williamson (1908-2006), wrote to Breuer and ended up serving as a kind of long-distance “apprentice”. Few would have guessed at the time that Williamson would himself go on to become a renowned science fiction writer, publishing works well into
the 21st century. Breuer persuaded Williamson to write truly “science-based” science fiction instead of fantastical stories in the guise of the then popular author A. Merritt. The pair’s relatively brief but intensive collaboration was based on a mutually beneficial symbiosis: Breuer had ideas and stories, while Williamson had the time to actually turn them into written works.

In November 1929 – only a few months after Gernsback was forced out as editor of Amazing Stories – the new writing team published their joint work as the first volume of the newly founded Science Fiction Series. Breuer and Williamson’s The Girl from Mars, a thin 24-page work, thus became the first book in the world to be formally titled as “science fiction”. At the start of 1931, Amazing Stories Quarterly presented the complete novel The Birth of a New Republic to readers, depicting an outer-space version of the battle for American independence set on the Moon. It is possible that the story inspired Williamson’s friend, author Robert A. Heinlein. In 1949, Heinlein praised The Birth of a New Republic, in 1966 he would go on to write the similarly themed novel The Moon Is a Harsh Mistress.
Road to Oblivion

In 1933, Breuer essentially disappeared from the literary scene. The new magazine *Unusual Stories* promised readers a fresh Breuer story, albeit this never materialized. Plans were also afoot for Breuer to pen a serialized novel for *Fantasy Magazine*, but this was also not to be. In December 1933, the author only published one story; the next was not published until the spring of 1935. Up to his death a decade later, Breuer only published ten English-language stories. Many of these later works have not fared well with critics, and editor Michael R. Page describes Breuer's final work, the adventure story set on the Moon titled “The Sheriff of Thorium Gulch” (1942), as his weakest.
Notably, despite his literary success in the English language, Breuer never turned his back on writing in Czech, leaving behind dozens of Czech-language articles on the subject of medicine as well as a number of stories. And although large gaps exist in the preserved archives of Czech-American periodicals, two such works from Breuer’s final years have been uncovered. “Světoborný nález Majka Gruntoráda” (“Majek Gruntorád’s Epochal Discovery”) was published in 1932, the same year a revised English-language version titled “The Perfect Planet” was published in Amazing Stories. The story of a developmentally disabled man whose mental capabilities are dramatically increased by a new invention perhaps served as an inspiration for Daniel Keyes’ famous 1959 short story “Flowers for Algernon”.

Breuer’s final Czech literary work was published in autumn 1942 and is titled “Padělané žítí” (“Faked Living”). Like his final English-language story, “Padělané žítí” is widely considered Breuer’s weakest fantastic story.
In terms of the causes for the relatively sudden demise of one of America’s pioneering science fiction authors, in his memoirs, Jack Williamson noted that Breuer was really just an overworked doctor with a serious appetite – albeit very little time for writing literary works. Hardly surprising, given that, along with his father and brother, Breuer managed a Czech hospital in Nebraska. Later, Breuer also headed the pathology department of a Lincoln hospital, along with enjoying countless other pursuits and hobbies, such as hiking and serving as a Scout leader. Furthermore, Breuer also established a photography club in Lincoln and gave regular public lectures both in Czech and English. He also served as editor of Social Science for many years, including contributing a number of reviews and articles. Raising three children no doubt added to the pressures on Breuer’s time – during the mid-1930s, oldest daughter Rosalie served as the chair of a local Komenský Club for Czech students studying in Lincoln, and also ultimately entered the medical profession.
By the end of the 1930s, Miles Breuer's life had entered a period of multiple crises. Divorcing first wife Julia, Breuer then married his laboratory assistant; albeit this, too, soon led to divorce. Shortly before his death, Breuer married a third time. In addition to this turmoil, son Stanley tragically died during a mountain trek in 1939. And then Breuer's health began to fail. On several occasions, Lincoln local papers reported on his hospital stays. Shortly before turning fifty, Breuer even authored an article titled “Padesátiletý člověk – co s ním?” (“What to do with a fifty-year-old?”). In it, the doctor-author reflected that “...middle age, from 45 to 55, is the most dangerous time in the life of a modern man.” Some time in the early 1940s, Breuer suffered a nervous breakdown, ultimately leaving Nebraska in 1942 and moving to California to be with his brother Roland and father Karel. He soon gained a local medical license and opened a private practice. However, only a few months later, on 14 October 1945, Miles J. Breuer passed away following a brief illness. As a veteran of the First World War, he was buried at Los Angeles National Cemetery.

Breuer spent his entire professional life away from the epicenter of the burgeoning science fiction fandom scene. As a result, he very likely never attended any of the early science fiction conventions,
and died too early to become a living legend of the genre. Right after the end of the Second World War, science fiction books were still not being published, and even genre anthologies were rare up to the 1950s. Not one of Breuer’s works made their way into the first of these, when trend-setting editor Donald A. Wollheim published a series of science fiction-oriented anthologies in the early 1950s. And so Breuer began to fall into obscurity. Subsequent occasional reprints did little to rekindle past glories. As late as the early 21st century, the date of Breuer’s death was misstated in numerous sources as 1947, while the 1994 *Encyclopedia of Science Fiction*, edited by John Clute et al., noted the lack of availability of Breuer’s works.

It wasn’t until 2008 that the science fiction stories of Miles J. Breuer would find themselves under a fresh spotlight. For it was then that Nebraska-based science fiction historian Michael R. Page published the first collection of Breuer’s short stories titled *The Man with the Strange Head*. The English-language collection undoubtedly represents a tentative step in the wider reappraisal of Miles J. Breuer’s work. However, a full assessment of the author’s overall contribution to the history of science fiction – including his Czech works – is still in the kind of imaginary future about which Breuer so often liked to dream.
A Personal Note

Since as far back as 1984, when I attended the first major science fiction convention in the southern English city of Brighton, I have been seeking out Czech science fiction authors from around the world. After more than thirty-five years, I had come to the conclusion that the most prominent of these was Swiss-based Luděk Pešek. During the 1960s and 70s, this author penned three Czech-language novels, which were only published in German and then translated into several other languages. We at the Czech Science Fiction Association (AFSF) planned to publish one of these works in 1994, but this ultimately only came to pass in 2020.

The fact that the Chicago-born Miles J. Breuer had Czech roots was unknown not just to me, but also to many of his close friends and colleagues from the burgeoning world of science fiction fandom. I was able to meet with editor Don A. Wollheim in the 1990s – a member of Breuer’s generation – and he made no mention of this fact. Nor did Jack Williamson, with whom I spent several days in China in 1991. And evidently nor did Forrest J. Ackerman, with whom I met repeatedly during the 1980s and 90s. I had hours of discussions with Ackerman, for example when I served as his guide during a 1990 visit to Czechoslovakia. Back in the 1930s, he wrote in Fantasy Fan that he possessed both manuscript by Breuer as well as a signed photograph. How priceless a possession that would have been, especially since today, not one good-quality photograph of Breuer has yet to be unearthed.

Jaroslav Olša, jr.

Prague, October 2020
PADĚLANÉ ŽIŽÍ.

Pro kalendář "Amerikán" napsal dr. Miloš J. Breuer, Lincoln, Nebraska.


Jak utekla chimaera.

Pro kalendář Amerikán napsal dr. Miloš J. Breuer.

Pan Tunnel Zátek sousledil, že se mu skryla větší překvapení. Hluboko zasněný na svazečku papír, její jsem držel ve ruce. Až na to své neobvyklé jezero, byl pan Tunnel Zátek rozhledem moderního tvora; jak jeho příhoda se vznášejícího řízení, která byla zámeckou klíčnicí, téměř první v země, spíše způsobila cigaretu — skutečné všechno musel se člověk podívat. Ale úřad, do jehož činí obětoval svého, zdačí již někdy, zdačí již někdy?

VYLÉČENÁ RAKOVINA.

Pro Duch času napsal dr. Miloš J. Breuer, Lincoln, Neb.

"Tak ty opravdu myslíš, že jí bych ti mohl být nějakým způsobem prospěšný?" zvolal můj strýček a vypnul.

* Muž se zvláštní hlavou. *

Pro kalendář "Amerikán" napsal Dr. Mil. J. Breuer.

Kdoši v sedlém klobouku stál téměř na konci chodby, pokračuje domní.

U RADIOPRAFA.

Povídka od Milošova J. Breuera.

Když jsem byl ještě mladým začátečníkem v Chicagu a měl jsem úřadu na Ashland Boulevard, byl jsem jeden večer na zábave v sluní Libuše. Dal jsem se náhodou do řeči s mladým mužem, který seděl naproti mne u stolečku. Měl kožový odznak v dířce u kabíny a chová se jako důstojník. Tuším že mne oslovil nejdříve.

THE RAID FROM MARS

By Miles J. Breuer, M.D.


The Hungry Guinea-Pig

The Superior Race

By Miles J. Breuer

I.

A Very Strange Ship

IF YOU love mysteries, there's one for you!" The aged clerk caught me by the arm. "That's John B. Kaspar. Thirty years I've worked here, and all that time I've had

The Einstein See-Saw

By Miles J. Breuer

T O N Y COSTELLO leaned glumly over his neat, glass-topped desk, on which a few papers lay arranged in orderly piles. Tony was very blue and discouraged. The foundations of a pleasant and profitable existence in their pursuit of an unscrupulous scientist, Phil and I were working into hyper-sneem — no sooner a realm of strange sights and shapes. Tony's brilliant talents as an engineer in redesigning cars to give higher speed for bootlegging

The CAPTURED CROSS-SECTION

By Miles J. Breuer, M.D.

Author of: "The Man with the Strange Head," "The Appendix and the Spectacles," etc.

The head of John Hugle, Instructor in Mathematics, was bent low over the charts and figures, and bending his face to it, he read the only-language of his language, Sheila Makros, daughter of the Head of the Mathematics Department. Sheila was to examine the hitherto unknown, yet had published some original

"That pretty little head has something on the inside, too. That is just exactly what they are; electromagnetic crystals. You see, the rotation of coordinates looks pretty in theory, but when you boot it up with a little practical dynamism—look you understand yet?" Sheila awoke at the young mathematician in question.
Covers of US pulp magazines featuring M. J. Breuer's stories are available under the Creative Commons CC0 License via Wikimedia Commons. These works are in the public domain, as they were published in the United States between 1925 and 1963 – although there may or may not have been a copyright notice, the copyright was not renewed. These are works by (in alphabetical order): Robert Fuqua (Joseph Wirt Tillotson, 1905-1959), an American artist who illustrated pulp magazines in the 1940s and shortly before and after (Amazing Stories, March 1939); Manuel Rey Isip (1904-1987), a Filipino-American artist, who created numerous illustrations and a few pulp covers in the 1940s (Avon Fantasy, No. 12, 1950); Harold W. McCauley (1913-1977), an American artist, who produced art for various pulp magazines in the 1940s and 1950s (Amazing Stories, August 1942); Leo Morey (Leopoldo Raúl Morey Peña, 1899-1965), a Peruvian-American artist known for numerous notable illustrations and covers of early Amazing Stories (Amazing Stories, March 1930, July 1930, March 1931, April 1932, December 1933, March 1935, October 1939; Amazing Stories Quarterly, Summer 1930, Winter 1931, Comet, December 1940); Frank R. Paul (1884-1963), an American artist of Hungarian-Czech origin, born in Austria, the most influential early artist of Gernsback's Amazing Stories (Amazing Stories, April 1926, September 1927, December 1927, December 1928, February 1929, April 1929, Science Wonder Stories, July 1930); J. W. Scott (John Walter Scott, Jr., 1907-1987), an American artist and pulp magazine illustrator during the 1930s to 1950s (Future Fiction, November 1939); and Wesso (Hans Waldemar Wessolowski, 1893-1947), a German-American artist, who for decades produced many memorable illustrations for pulp magazines from the late 1920s (Amazing Stories, January 1930, Astounding, April 1932).

Other featured covers are Karel Čapek's R. U. R. created by Josef Čapek (1887-1945); a cover of Science and Invention by Howard V. Brown (1878-1945), the author of many early Gernsback magazine covers, and later a cover artist of early SF pulps until 1940 (both on p. 3). The covers for the Australian pulp American Science Fiction magazine and Amazing Stories Quarterly (Summer 1929) are uncredited.

Also included are a few in-text illustrations of M. J. Breuer's stories, which are either uncredited (“The Stone Cat”, p. 14), or attributed to artists such as F. S. Hynd, who illustrated several stories in 1920s pulp SF magazines (“The Man with the Strange Head”, p. 4); Hugh Mackay, illustrator of several stories in SF pulp publications at the turn of the 1920s and 1930s (“Rays and Men”, p. 13); Jay Jackson (1905-1954), active in pulp SF magazines at the turn of the 1930s and 1940s (“The Sheriff of Thorium Gulch”, p. 21); and Wesso (see above) (“Paradise and Iron”, p. 17, and “The Birth of a New Republic”, p. 19). Illustrations from the Chicago-published Czech yearbook Amerikán are usually uncredited (as in the case of “Světoborný nález Majka Gruntoráda”, p. 22). An in-text illustration for Breuer's “Osudný paprsek” (p. 12) is uncredited, albeit signed “B. Butler”, which could be the work of US artist Bud Butler (Alban B. Butler Jr.) active in the 1920s. The cover of Amerikán for 1923 (p. 11) was created by US-based Czech illustrator Emanuel Václav Nádherný (1866-1945).

The photograph of K. H. Breuer is uncredited and appeared in his book Zdravověda (1923) (p. 5). Photographs of M. J. Breuer are uncredited and appear in the following publications: Amerikán yearbook for 1923 (frontispiece); Czech Pioneers of the Southwest (1934) by R. Henry Maresh and E. Hudson (p. 7); The University of Texas at Austin's Cactus Yearbook for 1910 (p. 7); The Nebraska State Journal of 23 January 1916 (p. 8 top); Omaha’s biweekly Květy Americké of 27 March 1918 (p. 8 right middle); The Lincoln Star of 8 February 1942 (p. 8 down); the pulp Startling Stories of May 1940 (p. 23) and The Lincoln Star of 16 October 1945 (p. 24). The photograph of Breuer's grave is by Aneta Campbell.