



The Lost Prince

Selden Edwards

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From the author of the beloved *New York Times* bestselling novel *The Little Book*, comes a novel about a love that is capable of bridging unfathomable distances.

Recently returned from the experience of a lifetime in fin de siècle Vienna, where she met and tragically lost the first great love of her life, Eleanor Burden has no choice but to settle into her expected place in society, marry the man she is supposed to marry, and wait for life to come to her. As the twentieth century approaches, hers is a story not unlike that of the other young women she grew up with in 1890s Boston—a privileged upbringing punctuated by a period of youthful adventure and followed by the inevitable acknowledgment of real life—except for one small difference: Eleanor possesses an unshakable belief that she has advance knowledge of every major historical event to come during her lifetime.

But soon the script of events she has written in her mind—a script described by no less than Sigmund Freud as the invented delusions of a hysterical—begins to unravel. Eleanor Burden, at once fragile and powerful, must find the courage of her deepest convictions, discover the difference between predetermination and free will, secure her belief in her own sanity, and decide whether she will allow history to unfold come what may—or use her extraordinary gifts to bend history to her will and deliver for her the life she knows she is meant to have.

The Lost Prince Details

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From Reader Review The Lost Prince for online ebook

Christine Rebbert says

You probably really have to have read Edwards' "The Little Book" for this book to make any sense at all; it springs from the same basic story but from an alternate character's point of view. I LOVED "The Little Book", and was mesmerized all over again at the beginning of this one. But then it started to bog down -- yeah, yeah, uh-huh... I guess what it came down to for me was, there is no way for the magic of the first book to be re-lived with the same sense of wonder and awe, just like you can't lose your virginity a second time! Some of the historical-based stuff was very interesting; I'm sure I learned quite a few things from that. But the writing wasn't as crisp and there were a few sloppy cracks in the way the story was moved along. Considering how many years it took him to write the first one, and this one coming so soon afterwards -- there just can't have been the same attention to detail. So as much as I wanted to love this, I'll have to leave it at 3 stars...

John says

This novel is a sequel to Selden Edwards??? The Little Book, a tale of a contemporary American who becomes displaced in time in 19th century Vienna. The Lost Prince opens shortly after Eleanor Burden returns from fin de si??cle Vienna and begins a personal mission to ensure a future by aligning the early 20th century according to a journal given to her by her grandson. She establishes her personal fortune with the assistance of a young physicist she hires to invest in companies that she appears to have foreknowledge of their success. She convinces a young Austrian aristocrat to come to Boston as an instructor of the local boys??? school who will play a key role in her son???s future. When the young aristocrat returns to Austria to fight for his native country in WWI, Eleanor is not concerned since she knows that he will return to Boston. When Eleanor learns that he is killed in the Italian front, her world and assured future is thrown into turmoil. Now Eleanor is left with the question whether or future is predetermined or does free will prevail?

It is evident that this historical novel possesses a sense of verisimilitude as the protagonist encounters early 20th luminaries such as William James, J.P. Morgan, Carl Jung and Sigmund Freud and experiences historical events such as the sinking of the Titanic, the 1918 Influenza Epidemic and the horrors of WWI. Although one can read this book without reading its prequel, the reader???s understanding would be better if The Little Book was read first.

Kris Meyer says

First off, a disclaimer: I tend to be generous in my ratings of books merely out of respect for the time and dedication it takes simply to write them. Having said that, I almost feel as if I should take a star away from other books to which I've awarded five. Almost. What stops me is the matter of fairness. Each author should be evaluated on a comparative basis with others writing in the same genre. So, having eliminated the option of reducing star numbers, my other impulse would be to award six or seven or ten stars to Mr. Edwards' "The Lost Prince".

"The Lost Prince" successfully weaves romance, historical fiction, psychology, philosophy, and music into a

beautiful tapestry which, at once, both arrests one's attention and demands minute inspection. For readers able and willing to submit to its requirements, this book will captivate and enthrall and leave you upon finishing it with a desperate yearning for more, just as a six or seven or ten star book should. Go on: read it.

Jenny says

I was overjoyed to receive an Advanced Reading Copy of this, as I so loved his first book (*The Little Book*), and I wish I could gush about it now that I've read it, but it didn't quite live up to my (admittedly high) expectations. *The Lost Prince* is a companion to *The Little Book*; whereas that was the story of Wheeler Burden in fin de siecle Vienna, this is the story of Eleanor Burden after her return from Vienna, up through the end of World War I.

The Little Book was a compelling tale, and it provides the background necessary to make sense of *The Lost Prince*. I honestly do not know how this will read for people who haven't read *The Little Book*; it may prove confusing or disjointed, or it may simply lack the intended significance and resonance without the backstory to which the author so frequently alludes.

The premise of this continuation of the story held so much promise, but I don't feel that it delivered with the same impact as its predecessor. Eleanor is admirable - certainly all the other characters admire her - but I did not have the same emotional connection to her as I did to Wheeler. Her interactions with her family (her husband Frank, described repeatedly as the "conservative Boston banker," her daughters Susan and Jane, and her young son Standish) seem wooden and mechanical, perhaps because dialogue is not one of Edwards' great gifts. Rather, much seems to be expressed and understood wordlessly, through body language and people looking deeply into each others' eyes. At some point all this wordless communication begins to seem improbable.

Repetition, both of description and of dialogue, is also an issue. I began to get impatient during long conversations between Eleanor and whomever she was speaking with (Arnauld, Will Honeycutt, William James, Herr Jodl, Carl Jung), as both characters seemed to be repeating the same ideas in slightly different words.

The central emotional component to the story is, or should be, I think, Eleanor wrestling with the ideas of fate, destiny, free will, and predestination. (Will sums it up neatly late in the book, when she finally tells him the whole story: one must act to bring about one's destiny, he says.) She has returned from Vienna with Wheeler's journal, which contains many details of future events, which she must act to bring about; this creates both certainty (this must happen because it does happen) and uncertainty (am I taking the right action to bring this about?).

However, this component seemed to be a little lacking, nor were the conversations with historical figures such as James and Jung sufficient to compensate for Eleanor's thin character. The plot did not have enough momentum, and events that were supposed to be revelatory fell flat. Overall, I very much wanted to like this book, but I feel that it fell short of its promise. Still, readers who loved *The Little Book* may be interested in reading more of the story; likewise, it is also an interesting window onto early 1900s history and the growth of psychology as a field.

Chris says

I received this as a free download from Audiojukebox. I say that not only in the interest of fairness but also to explain that this is the only reason why I finished the book.

A couple of years ago I listened to the audio version of Edwards' first book, *The Little Book*. While I felt there were a few flaws in the story, it was also strangely compelling. It was one of those books that stay with you long after you've finished. In fact, it has stuck with me ever since, especially the superb narration. So I was very interested in the continuation of that story and jumped at the chance to listen to the book.

The Lost Prince tells the story of what happens to Eleanor Putnam Burden after she returns to Boston from Vienna in 1897, the end of "The Little Book." She brings back the journal that describes many of the things that will happen over the course of her life--including the sinking of the Titanic and World War I--and sets about planning for each event. Eleanor in many ways is captive to the book because she feels that doing everything she is supposed to will complete a circle in time bringing her back to fin de siecle Vienna and the love of her life.

Unfortunately, through most of the book, there are only allusions to what happened in the first book. I can't understand why Edwards wouldn't choose to lay the story out more clearly. Even those of us who read the first book have likely forgotten a fair amount of it.

But the biggest problem with the book is the narration. Angela Brazil reads like a college professor standing at a lectern speaking to a very large class. Her voice, more often than not, is strident, like she's trying to wake up the student in the back row. She has a truly annoying habit of over-emphasizing the last word in the sentence, whether it needs it or not. "The two men were standing next to the TABLE." She also mispronounces numerous words, including "fin de siecle"--or as she puts it, "fin du sicklah." She certainly has the ability to soften her voice. When she does, it becomes quite pleasant; it makes me think of Blair Brown, a superb narrator. She also does a particularly good German accent. But most of the time, the narration just plain grated on me.

It also doesn't help that Edwards writes incredibly stilted dialogue. Even allowing for his attempt to have people speak in the more formal way of the times, it comes across as leaden. For some reason, Eleanor's husband is almost always referred to as "Frank Burden" never just Frank. Also, as with the first book, you've got to check your expectations of reality at the first page. Truly improbable things happen. Frank Burden is a stiff-as-a-board Boston Brahmin banker who doesn't like any kind of change. Yet he hasn't got a clue that his wife is running around the country making stock deals worth millions of dollars. He doesn't seem to bat an eye when she decides to go running around war-ravaged Europe immediately after World War I. It's obvious to almost everyone she comes in contact with that Eleanor has special insight into the future, and yet hardly anyone questions her about it. Even Sigmund Freud, who was skeptical of the time traveler in the first book, refuses to accept the obvious in the second.

Finally, there are two somewhat meaningless twists in the plot. The first is Eleanor's relationship with Williams James. The second is the basis for this book's title. While I won't give it away here, I will say that it doesn't make a lot of sense to me. Since we already know what's going to happen from the first book, adding this twist seems like a road that goes nowhere.

I got a copy of the hardbook version of the book from the library to compare the two. There's no doubt I would have enjoyed the printed version more.

Rachel M says

I had a hard time connecting with this story, or the characters (especially Eleanor). She knows her own future

because it is all written down in a notebook from someone in the future, including who she marries, what she invests in, whom she befriends, etc. What bothered me most, is that her actions seem motivated only by the fact that they are supposedly in her future. (Ex: "Oh, it says here on page 6 that I have an affair with _____ and then have a child. Better get to work orchestrating this affair.")

This started to seem incredibly contrived. I could not imagine someone beginning an affair just because it says on paper that it is her destiny, without any deeper emotional pull, or any self-driven motivation.

It started to seem like Eleanor was living her life according to a recipe card.

Which leads me now to think: even if we knew "The Plan" in advance, could we really go about our lives antiseptically, without the mess of desires, selfish and unselfish motivations, whims, mistaken ideas, etc, all getting in the way?

I found it impossible to believe that Eleanor could follow the list of things on her list without being affected in any way by the pulls of the present - feelings, momentary inclinations, etc. Even when I follow a recipe, and try my hardest to do everything it says to the letter, there are unseen factors that influence the end result: my oven is different than that of the person who created the card, I accidentally put too much flour in the batter, I get a phone call that distracts me and I put almond flavoring instead of vanilla.

I couldn't believe Seldon's story because it removed the motivations of the present time from the equation. Eleanor, motivated only by a future result, lacked the depth of a character uncertain of its future. Our own uncertainty about the future itself is a motivating factor which leads us into our future actions.

Melinda says

The Lost Prince is a sequel to The Little Book and continues the story of Eleanor Putnam. As the book begins it is 1897 and Bostonian Eleanor returns from Vienna entrusted with a small book that foretells the future. She knows about the coming will happen but she also knows she has to act. She is in the middle of pre-destiny and free will. This book is filled with wonderful historic detail. The author is working on the third book of this trilogy and I will definitely read it.

Diane says

2.5/5

I started this book, then put it down for a while as I just couldn't get into it. I decided to pick it up again to give it another try. It's a long book, partially due to the repetition and partially due to the long, drawn out discussions that take place. If you are like me, and haven't read the first book in this series, The Little Book, you will probably be lost for the first hundred pages or so. It became a bit more clear after some necessary background was revealed. Still, I found the characters to be rather wooden, and I didn't feel like I really knew them. A lot is told to us about who they are, but there's no emotion around it. Eleanor, in particular, is drawn as this super woman, controlling the future and amassing great wealth along the way - all without her

husband's knowledge. She is able to travel to different states and different countries with apparent ease. Considering the timeframe, this just seems too unrealistic. There are some aspects that were interesting, but I'm not sure I'll be recommending this one.

Lynn says

So now I have to go read *The Little Book*. It would have been nice if the flyleaf had mentioned that this was the second part of an on-going story so I could have read them in order. Instead I spent a good portion of this book feeling more confused than I needed to be. Having said that though, I truly did enjoy this book. It reminded me of the old authors like Dickens but easier to access. The premise: a young woman, Eleanor returns from Vienna in the late 1800s in possession of a broken heart, a mysterious ring, and an even more mysterious journal, along with foreknowledge of every major historical event to occur within her lifetime. It is up to her to determine her role in causing the events outlined in this journal to come to pass. She knows who will be necessary to this unfolding but not necessarily where to find them or what, specifically, they must do. With strong determination and serene aplomb, Eleanor sets her life on the journal's proscribed course with surprising and satisfying results. Famous historical figures such as Freud, Jung, and Mahler, and an "insider's" look at how ordinary lives were affected by events both large and small lend appeal to anyone with a bent toward historical fiction. A nice blend of fantasy, romance, and history for the reader looking for something a little bit different.

Simon says

I liked it (the three stars are a personal response), but I am chary of recommending it to anyone unless they loved the first one. There is no plot. As in, absolutely nothing about this book develops anything at all in the way of previous characters (although if you liked *Bid Time Return* by Matheson, this has a semi-queasy approach to time-travelin' sweet love, so fair warning). It goes nowhere, there is no tension at all, and it is basically for nerds like me who like to read complete tales. But to be honest, nearly any comic book handles this kind of storyline far better.

So if you liked *The Little Book*, you will probably like this. If you haven't read *The Little Book*, trying to crack Edwards' world with this is well-nigh impossible.

Jgrace says

The Lost Prince – Seldon Edwards

3 stars

.....spoilers.....

This is a sequel to Seldon Edwards' convoluted time travel novel, **The Little Book**. The first book takes place mostly in fin de siècle Vienna, where five of the principal characters converge in time. As the complex first book ends, the two time traveling characters are dead. Eleanor Putnam has been left with **The Little**

Book which contains irrefutable, formidable knowledge of the future.

This book is entirely Eleanor's story as she struggles to bring about those events that she knows must happen. Over the years, she develops (historically unlikely) relationships with Sigmund Freud, Carl Jung, J.P. Morgan, and other well known personalities. There are a few interesting new characters, but for the most part everything that takes place in this book is thoroughly foreshadowed in the first book. Eleanor must struggle through her own peculiar battle with the ideas of free will and determinism. The most gripping part of the story deals with the devastation of World War I and Arnold Esterhazy's treatment for profound shell shock.

I liked the first book in this series very much. **The Little Book** was a challenging, complex book, filled with wonderful historical detail. It required the suspension of disbelief that any reader must take into a time travel novel, but the end result was worth the effort. **The Lost Prince** is a shorter book with an uncomplicated linear timeline, but I struggled to finish it. It is necessary to read the first book to understand anything in **The Lost Prince**. However, knowledge of the first book removes any suspense regarding the ending of book two. Foreknowledge of the ending made it difficult to meander through philosophical and psychological sidebars that did little to move the plot. This book lacks much of the detailed descriptions of setting that Seldon lavished on Vienna in the first book. I also found myself losing patience with the convenient 'secret' relationships that, in both books, resulted in several characters having surprising bloodlines.

I understand there is to be a third book. Publishers do like trilogies. I will probably read it, but I think it is unfortunate. **The Little Book** worked very well as a single book.

Christine says

This was actually one of the worst books i've ever read. Sheer will power alone drove me to finish. There are dictionaries with better character development; inter-office memos with more compelling dialogue; and opium fueled dreams with that require fewer leaps of faith to buy into the plot. So she has a book that tells her about some critical events of the future. This now becomes a crutch on which every act, every motivation, every event that follows is based on. No, I don't have to make my readers believe that she wants something bad enough to do something about it. I'll just hook it on to this dead, rotted, and rank cockroach of a premise.

Bonnie says

Has anyone else listened to the audio version of this book? I loved The Little Book -- as a matter of fact read it more than once. I think I would love this one too but the narrator makes listening painful. Her German accents sound reasonably authentic, and her voice can be pleasant when she is reading text, but most character voices are clipped and abrupt and sound harsh, especially Eleanor. I may try to read it in book form, but I have such a long commute that I do most of my "reading" in the car.

Jill Meyer says

Selden Edwards' new novel, "The Lost Prince", follows his novel, "The Little Book", published in 2008. Evidently, Edwards, a teacher at a private school, began work on "The Little Book" back in 1974. He produced an interesting, if slightly overwritten, novel, set in fin-de-sicle Vienna. I can't even begin to explain the plot of "Little", but you probably should read that book before beginning "Lost Prince". "Lost Prince" is actually a better book than its predecessor; Edwards writes with a surer hand after having one hit under his belt. I think this is the second in a proposed trilogy.

"The Lost Prince", set basically in Boston in the pre-WW1 years, extends through the war years and the Spanish flu. Characters go back and forth in time and place, though less so than in "Little". The second book is less confusing than the first; basically Edwards has a firmer control over time, place, and characters. Bostonian Eleanor Putnam returns from her journey to Vienna in 1897 with a small book that foretells the future. Eleanor knows about both world wars and the horrors attached to both. She has notes - not visions - of the sinking of the Titanic and several stock market crashes, including the major one in 1929. She knows that she will marry Frank Burden, a Boston banker, and have three children with him. She knows that what she does will affect the future in ways that have been preordained. If this sounds a bit odd, it is, but Edwards carries off his plot quite well. He adds Carl Jung and Sigmund Freud and JP Morgan to his mix of fictional characters and produces a book that cannot be attributed to any particular writing genre. Is it fiction? Science fiction? A bit of both is probably closest to the truth.

This second book is an interesting follow-up to "The Little Book". Better written - maybe writing a book in four years is easier than forty! - than the first, it's a tour-de-force for anyone looking for a book with both a fascinating plot and characters.

Lisa Houlihan says

I was excited to learn Edwards had a new book out because I loved *Little Book* so very very much, but I waxed doubtful as soon as I realized that it continues the story of, or at least is connected to, the earlier book. I am skeptical about sequels. Not so much with children's books, because I sympathize with kids' need for reassurance with the familiar, but with YA books that milk characters past credibility and especially with adult books because grown-ups should have less tolerance for milking and less need for reassurance.

In 1912, about the end of a romance and return to reality, someone says her coach has turned back into a pumpkin. Did someone bowdlerize the tale before Disney? Maybe Bowdler? The brothers Grimm mention neither pumpkin nor mice nor glass. Ah, not Andrew Lang in the 19th but Charles Perrault in the 17th. Okay.

Finis. As I feared, it's more of a sequel than a stand-alone-but-related work. I don't know how anyone not having read *Little Book* could be interested in this. For hundreds of pages, it's business transactions and exposition. The characters were supposedly artsy, musical and philosophical, but the author only tells us this. Even traveling through the ravaged Italy and Austria of 1918 wasn't interesting except for one brief bit where everyone is musical together. If you've read *The Little Book*, you know the Big Reveal; if you haven't, I applaud your stubbornness in reading 400 pages to get to the deus ex machina, anti-climactic reveal.

Furthermore, I now expect a third book with the same characters. Gotta have a trilogy.

Poo. I'm afraid this will tarnish my love of *The Little Book*, which had none of these flaws.
