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Publishing Short Stories:

British Modernist Fiction and the Literary Marketplace

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Publishing Short Stories:

British Modernist Fiction and the Literary Marketplace

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Publishing Short Stories:
British Modernist Fiction and the Literary Marketplace

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The short story was the most profitable literary form for most fiction-writers of the late-nineteenth and early-twentieth centuries because it was quick to write, relative to novels, marketable to a wide variety of periodicals, and able to be re-sold, in groups, for book collections. While the majority of writers composed short fiction within conventional modes and genres and published collections rarely exhibiting more than a superficial coherence of setting or character, modernist authors found in the form's brevity helpful restrictions on their stylistic and narrative experiments, and, in the short story collection, an opportunity to create book-length works exhibiting new, modern kinds of coherence.

This dissertation examines four modernists' experiences writing short stories and publishing them in periodicals and books: Henry James in *The Yellow Bo*ok and *Terminations* (Heinemann, 1895); Joseph Conrad in *Blackwood's Edinburgh Magazine* and *Youth: A Narrative; and Two Other Stories* (Blackwood, 1902); James Joyce in *The Irish Homestead* and *Dubliners* (Grant Richards, 1914); and Virginia Woolf in *Monday or Tuesday* (Hogarth, 1921). For these writers, the production of short fiction within the literary marketplace had definite and important consequences on their texts as well as the formation of their mature authorial identities. (With the exception of James, I focus on the early, most impressionable periods of the writers' careers.) In bucking the commercial trend of miscellaneous collections, the unified book of stories came to represent, for such artists, something of a bibliographic rebellion, which, because of its inherent formal fragmentation, proved a compelling and fruitful site for their exploration of modernist themes and styles.

The conclusion explores some of the consequences of these experiences on the writers' subsequent, longer texts—*Lord Jim, Ulysses*, and *Jacob's Room*—arguing that such so-called "novels" can be understood better if studied within the literary and professional contexts created by their authors' engagements with the short story. The same is true of the "short story cycle," "sequence," and "composite," as strongly-coherent books of stories have been termed variously by scholars. This dissertation, particularly its introduction, sets out to provide historical, material background for scholarship on this too-long neglected literary genre.

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Abbreviations

CFS	*The Complete Shorter Fiction of Virginia Woolf*
CH	*Virginia Woolf: The Critical Heritage*
CL	*Collected Letters of Joseph Conrad*, 9 vols.
CT	*The Complete Tales of Henry James*
D	*Dubliners*
DV	*The Diary of Virginia Woolf*, 4 vols.
HJL	*Henry James Letters*, 4 vols.
JL	*The Letters of James Joyce*, 3 vols.
JR	*Jacob's Room*
L	*The Letters of Virginia Woolf*, 6 vols.
LJ	*Lord Jim, A Tale*
LL	*Henry James: A Life in Letters*
ND	*Night and Day*
U	*Ulysses*
Y	*Youth: A Narrative, and Two Other Tales*

Introduction: The Short Story Collection in Late-Nineteenth-Century Britain

In the 2010s, First World countries are experiencing a shift in entertainment delivery, from scheduled, network, and cable television programming to on-demand content streamed over the Internet. The reasons for this shift are many and interrelated with technological, economic, and cultural factors: for example, the spread of high-speed Internet through rural regions, the cost-savings of dropping the cable subscription and paying only for an Internet connection, the relative cheapness of web-based services like Netflix and Hulu Plus, and the steady trend toward personalization in our culture that is making on-demand delivery a more popular way of viewing "television" shows and movies.

In the 1890s, Britain experienced a comparable shift in the primary publishing format for new fiction, from the expensive, bulky, and industry-devised three-decker format that dominated the Victorian era to the more affordable, portable, and less prescriptive single-volume book that soon became the norm. Richard Altick describes this transition as marking "the ultimate victory of the cheap-book movement" (316). The three-decker had been priced out of the reach of all but the wealthiest citizens, and so the rise of the single-volume novel helped democratize the marketplace for literature, a consequence of the Industrial Revolution that, in many ways, signaled the modernization of the book industry.

Margaret D. Stetz has argued that this shift to the single-volume format also

"made possible...the book of short stories as a rival to the novel" ("Publishing" 127-28).[1] The short story collection was not a new genre in the 1890s, but, I will argue, it was in this era that the short story collection became codified as a conventional genre in the modernizing publishing industry. The rise of this genre was inextricably linked to the growth of the periodical marketplace in the nineteenth century, which strongly contributed to the democratizing of reading and writing and developed in British readers a taste for the short story, which had achieved popularity in the United States several decades earlier.[2] As the cost of book production decreased, it made increasing financial sense for publishers and writers to republish in book form short fiction that had previously appeared in magazines. In this way, the periodical market directly influenced the book market toward the end of the nineteenth century. It is for this reason that, as I will argue in this introduction, the short story collection emerged in Britain in the 1890s as a market-driven genre, a convenient invention of the publishing industry, rather than a concerted, aesthetic project on the part of authors.

There is some irony in the fact that a market-driven literary form such as the short story collection has received relatively little attention from cultural and book historians. Only Dean Baldwin and Wendell Harris have contributed significantly to documenting the genre's history.[3] Most scholarship on the short story collection is aesthetically-

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1 Whether, as Stetz asserts, the short story collection has ever become a "rival to the novel" is debatable; to this day, the novel remains atop the hierarchy of fiction genres on both economic and aesthetic grounds. I would modify Stetz's assertion slightly, to say that the rise of the single-volume format made possible the book of short stories as a *potential* rival to the novel, being sold at the same price and offering writers a comparable return on their creative output.

2 See Baldwin, "The Tardy Evolution of the British Short Story," *Studies in Short Fiction* 30, no. 1 (Winter 1993): 23-33.

3 See Dean Baldwin's "'Short Stories Don't Sell': British Short Story Collections, 1919-1939," *Short*

oriented and addresses only the relatively few volumes that exhibit intentional architectonic design—highly unified books like Ivan Turgenev's *A Sportsman's Sketches* (Heinemann, 1895), George Moore's *The Untilled Field* (Unwin, 1903), and Sherwood Anderson's *Winesburg, Ohio: A Group of Tales of Ohio Small Town Life* (Huebsch, 1919).[4] The first notable scholarly publication on the short story collection was Forrest L. Ingram's *Representative Short Story Cycles of the Twentieth Century: Studies in a Literary Genre* (1971). This book defines the "short story cycle" as a form of fiction, somewhere between the novel and the miscellaneous collection of short stories, that generates meaning through "the tension between the one and the many" (19), that is, the relationships between the book as a whole and its constituent stories. This tension produces a whole that is more than the sum of its parts but that does not exist in a physical sense. Only the act of reading evokes the whole of a "cycle," as the active reader creates meaning from a fragmented, non-linear text. Through close reading of inter-story relationships, Ingram demonstrates that a number of collections fit his criteria for this new genre. A handful of scholars have picked up on Ingram's work in the field and, generally speaking, followed Ingram's lead in reading story collections so to draw connections between their parts and characterize their idiosyncratic unity.[5] Driving these

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Story 2.1 (1991): 33-45 and Wendell V. Harris's *British Short Fiction in the Nineteenth Century* (Detroit: Wayne State, 1979), *a historical study that includes a bibliography of the genre.*

[4] Anderson's book was published in Britain by Jonathan Cape in 1922 as *Winesburg, Ohio: Intimate Histories of Every-day People*.

[5] The most notable studies of the short story collection are Susan Garland Mann's *The Short Story Cycle: A Genre Companion and Reference Guide* (1989), Robert Luscher's "The Short Story Sequence: An Open Book" (1989), Maggie Dunn and Ann Morris's *The Composite Novel: The Short Story Cycle in Transition* (1995), J. Gerald Kennedy's collection of essays, *Modern American Short Story Sequences: Composite Fictions and Fictive Communities* (1995), and Rolf Lundén's *The United Stories of America: Studies in the Short Story Composite* (1999). These titles demonstrate that the genre has until now been studied primarily as being American in origin. They also make clear that there has been a

close readings is an underlying appreciation that these authors made compelling art out of an inherently fragmented genre that, because of its association with the short story, has tended to be viewed as being of lower literary quality than the novel.

In taking a historical approach to the short story collection, I hope to encourage a more culturally aware conversation about the genre as a whole and its significance in the development of British publishing and authorship. This introduction sets the background for my discussions of four modernist writers by describing the British market for short fiction as it stood toward the end of the nineteenth century, a period of pronounced change for the industry, especially in terms of growth of the periodical marketplace and the change to the physical form of the novel.

As the dissemination and physical properties of an artistic form adapt to cultural and technological changes, the author's creative process must also evolve, even if it does so much more slowly. By the mid-1890s, innovative authors were beginning to look at the short story and short story collection from different perspectives than their predecessors and less experimental contemporaries in ways that undermined the genres' relationship with the market. For various reasons, they perceived the forms as well-suited

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good deal of disagreement about what to call the genre (or genres) and which texts should be privileged over others based on the relative strengths of their unities: Mann followed Ingram directly in her work on the "cycle"; Kennedy rejected "cycle" in favor of "sequence", and Luscher followed him; Maggie Dunn and Ann Morris proposed a new term, "composite novel"; and, most recently, Rolf Lundén introduced the term "short story composite." Each of these genre names reflects a different approach to a different, though never mutually exclusive, group of texts. The terminological discord demonstrates that scholars have worked on the genre in relative isolation, content to create isolated studies of genres, actually sub-genres (as Lundén points out), of their own invention. After all, James Joyce did not publish a "short story cycle" or "sequence"; he published a group of short stories under a thematic, unifying title. Ultimately, what name scholars apply to Joyce's text carries no meaning beyond the scholarly context. Given the nearly forty-year history of formal criticism on the short story collection, this emphasis on highly integrated collections must be acknowledged as an overemphasis, one that has inadvertently restricted our understanding of the genre and the development of this field of scholarship.

for experimentation. James, Conrad, Joyce, and Woolf utilized these forms in ways that encouraged them in the development of their individual styles, which we now describe, collectively, as the modernist movement in British fiction. In this way, I demonstrate how the short story and short story collection contributed—in economic and artistic ways—to the development of the British modernist aesthetic. The forms provided a convenient means of literary revolt.

I. THE EMERGENCE OF THE SHORT STORY COLLECTION: A BY-PRODUCT OF THE LITERARY MARKETPLACE

The short story collection emerged as a distinctly modern publishing entity in the closing decades of the nineteenth century due to a confluence of developments in the periodical and book markets during the Victorian era. Through most of the nineteenth century, the primary publishing form for book fiction was the three-decker novel. Each volume of a three-decker was offered to the public at an exorbitant 10s. 6d.[6] This pricing scheme was designed to funnel middle-class readers to the circulating libraries, which contracted with the major Victorian publishers to purchase books at half the public price. For an annual fee of just over £1, subscribers could borrow novels from the libraries one volume at a time. Mudie's Select Library, the undisputed champion of the circulating

[6] 10s. 6d. amounted to more than "a week's wages for the average working man" (Beckson 296-97). Paul Delaney estimates the full price of a three-decker novel to have been "about £120 or more in 2001 prices" (104).

libraries,[7] opened in the 1840s and, at its peak, counted "over 50,000 subscribers" (Beckson 297).[8] Contracts between the circulating libraries and the major publishing houses (including Constable, Smith, Elder, Macmillan, and Blackwood) enabled the circulating libraries to exert economic and artistic control over the marketplace for new book fiction for most of the Victorian era. Mudie's titles were chosen by its owner, Charles Edward Mudie, even before reviewers had seen the books (Delaney 105). Because Mudie's would account for at least half of a book's sales, what manuscripts a publisher would accept and what an author would write during this period were largely determined by the libraries and the publishing form on which they relied.[9] If they were committed to earning a living through publishing, all writers (from the hacks to the most aesthetically-minded artists) were compelled to force their imaginations into the three-volume format, which required "about 120,000 words" (Delaney 104). This "closed system of mutual economic advantage" produced an undemocratic, stifling environment for fiction that privileged the long novel over all other kinds of fiction. In this environment, short fiction naturally became discriminated against (McDonald 19).

The periodical market grew largely in relation to the book market, especially early in the nineteenth century. The standardizing of the three-decker brought about a new class of monthly magazine addressed to a much wider readership than the serious, elitist

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7 See Guinevere L. Griest's *Mudie's Circulating Library and the Victorian Novel* (Bloomington: U of Indiana P, 1970).

8 Beckson notes, though, that by the time of Charles Mudie's death in 1890, his list of subscribers had been cut in half, to approximately 25,000 (296).

9 Mudie's moral barometer prevented authors from exploring provocative subject-matter. Authors were discouraged from experimentation in general because, as Paul Delaney explains, a "Victorian publisher who was paying a large capital sum for a novel would expect it to be similar to the author's previous successes, and close to the established taste of the reading public" (109).

quarterlies like the *Edinburgh Review* (1802-1900) and the *Quarterly Review* (1809–1967). The new monthly, as epitomized by the *New Monthly Magazine* (est. 1814), *Blackwood's Edinburgh Magazine* (est. 1817), *Fraser's Magazine* (est. 1830), and *Bentley's Miscellany* (est. 1837) sold for 2s. 6d. per issue and was designed to entertain, as well as inform, readers. As the reading public expanded and distribution technologies improved, the monthly was joined in the market by the cheaper, shilling monthly, such as *Macmillan's Magazine* (est. 1859) and *The Cornhill* (est. 1860).[10] Most monthlies were produced by book publishing firms—the *New Monthly* by Henry Colburn and Richard Bentley, *Blackwood's* by Blackwood, *Macmillan's* by Macmillan, and the *Cornhill* by Smith, Elder—and, in terms of fiction, served as vehicles for serializing their houses' three-decker novels (Brake 8).

A few magazines published short fiction in the first two thirds of the nineteenth century, including *Household Words*, *Macmillan's*, and, most notably, *Blackwood's*. The Edinburgh house was perhaps the greatest single supporter of short fiction during this era; its series of multi-author compilations of short stories, *Tales from Blackwood's*, ran to thirty volumes published between 1858 and 1890. Like some other magazines, *Blackwood's* occasionally solicited authors for recurring series of shorter pieces with the aim of book publication. The Blackwood firm produced, for example, John Galt's *The Annals of the Parish* (Blackwood, 1821), James Hogg's *Altrive Tales: Collected among the Peasantry of Scotland, and from Foreign Adventurers* (James Cochrane, 1832;

[10] *The Cornhill* was published by Smith, Elder, and Co. and edited, during the time of James's appearance, by Virginia Woolf's father, Leslie Stephen. Earlier, it was edited by Mary Elizabeth Braddon.

serialized 1832), and George Eliot's *Scenes of Clerical Life* (Blackwood, 1858; serialized 1857). Other books of stories first serialized in periodicals include Mary Russell Mitford's *Our Village*, serialized in *The Lady's Magazine* (est. 1770) from 1824 to 1832, Charles Dickens's *The Mudfog Papers* (1837), serialized in *Bentley's Miscellany* (est. 1836), and Elizabeth Gaskell's *Cranford* (Chapman & Hall, 1853), which appeared in *Household Words* during 1851. For the most part, however, early-nineteenth-century periodicals used short fiction as "filler" (Harris 23).[11] Book publishers perceived the short story collection largely with disdain or disinterest until the closing decades of the century. "In a sense," Harris explains, "any fictional work of less than three volumes was regarded as 'short' in the earlier nineteenth century" (Harris 21), and therefore perceived by the general public as inferior to the novel on literary, perhaps even broadly cultural, grounds. As such, "short fiction, as an economically or aesthetically successful genre, did not emerge until the 1880s" in Britain ("Tardy" 29).[12]

The situation was completely different by century's end, due in large part to the growth of the increasingly literate middle class in response to technological advances in transportation and publishing, as well as legislation such as the Education Act of 1870,

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[11] When short fiction was collected in the early Victorian era, it was often under the coherence of setting. Most of these collections of stories (usually referred to as "sketches" "tales," or "legends") are set within a community, national or local, usually rural. There are many collections of Irish stories, for example: Anna Maria Hall's *Sketches of Irish Character* (London: Westley and Davis, 1829, 2 vols., 2 series), William Carleton's *Traits and Stories of the Irish Peasantry* (Curry, 1830, 2 vols.), Samuel Lover's *Legends and Stories of Ireland* (Dublin: Wakeman, 1831), and *Characteristic Sketches of Ireland and the Irish* (Dublin: Hardy, 1845). On the local, regional level, there are collections like Gerald Griffin's *Tales of My Neighbourhood* (London: Saunders & Otley, 1835, 2 vols.) and Mitford's *Belford Regis: or Sketches of a Country Town* (Bentley, 1835) and *Country Stories* (Saunders and Otley, 1837).

[12] See "The Tardy Evolution of the British Short Story," where Baldwin argues the short story's relatively slow aesthetic development in Britain was due in large part to its association with the denigrated culture of magazine.

which set the groundwork for the establishment of Britain's public elementary school system. To cope with the increased readership, periodicals began appearing in cheaper formats published more often, and experimented with a greater variety of entertaining, marketable content.[13]

The trend toward the democratization and commercialization of reading in Britain is epitomized by George Newnes's *Tit-Bits* (est. 1881), the first British periodical to employ the rotary press.[14] A weekly "penny paper of sixteen quarto pages which was a compilation of scraps from books, periodicals, and newspapers, and of contributions from readers," *Tit-Bits* constituted the first modern mass media outlet in Britain and effectively "changed the landscape of British publishing" (Altick 363; Stetz 117). To staunch Victorians, *Tit-Bits* "became synonymous with illiterate taste, a scapegoat for shrinking attention spans and narrow intellects" (Chan 10). *Tit-bits* did not create the preference for shorter things, of course—it was merely a sign of the preference. The magazine's "compulsive insistence on brevity" reflected the cumulative changes, social, economic, and cultural, that occurred in Britain in the nineteenth century. Middle-class readers developed a fundamentally different relationship to literature than their predecessors, as their lifestyles became increasingly unsuited to the long-term, leisurely kind of reading required by the three-decker novel. These new readers wanted entertaining texts they could consume within the bounds of hectic, modern life. They wanted texts, above all,

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[13] Brake observes that, generally speaking, over the course of the nineteenth century, new serials "appeared at intervals of increasing frequency, moving from quarterlies to monthlies to weeklies, to more than once a week, to dailies and to evening dailies." (Print 11.)

[14] The paper's full title was *Tit-Bits from All the Interesting Books, Periodicals, and Newspapers of the World*. With the rotary press, Newnes could print his paper at a rate of 24,000 copies per hour (Stetz, "Publishing" 117).

that they could carry with them, read in free moments, and discuss with friends and co-workers.

In this context, the short story rose to prominence in the closing decades of the nineteenth century, and, by 1895, the short story had become so pervasive that, attempting to survey recent publications, a *Times* reviewer would say, simply, "As for short stories, they are innumerable" (Anon., "Christmas" 13). Magazines, which once served the book industry, grew into veritable clearinghouses for the genre.[15] Book publishers responded to the public's preference for shorter fiction by shifting to the modern, single-volume format and experimenting with books comprised of short fiction.[16]

My appendix documents the steady proliferation in Britain of books of short stories between 1870 and 1899.[17] Roughly speaking, the number of short story collections published in Britain doubled between each of the last three decades of the century, from just over 400 in the 1870s to more than 1,600 in the 1890s.[18] Notably, this proliferation occurred without the genre becoming economically viable. In the only published, archival research on the short story collection, Dean Baldwin cites publishers' correspondences illustrating the high-risk/low-return nature of the genre. The evidence prompts Baldwin to conclude "that story collections seldom if ever became top sellers and frequently barely

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[15] Winnie Chan observes that by the 1890s there were several British magazines specializing in short fiction and provides this list of periodicals whose very titles convey their devotion to the genre: the *London Story Paper* (1888), *Home Stories* (1895), *Popular Stories* (1895), *Short Stories* (1893-), *Stories* (1897), *Complete Stories* (1897), *Favourite Stories* (1897), and *Striking Stories* (1897) (xiv).

[16] Altick and others have pronounced the three-decker more or less deceased by 1894.

[17] Please refer to the beginning of the Appendix for an explanation of my data.

[18] According to my data, the fewest number of short story collections published between 1870 and 1899 was 30, in 1871; the most was 183, in 1894.

broke even" ("Short Stories" 37).[19]

The genre made up for its economic shortfalls in a number of ways related to publication costs and contract negotiations. The cost of publishing a book decreased throughout the century, and, by the 1890s, it had become low enough that a title's cultural capital might outweigh the loss of financial capital a book of stories was almost sure to incur. Stories from an established author, such as Henry James's *The Real Thing, and other Tales* (Macmillan, 1893), might not sell well, but it nonetheless had value in the publisher's catalogue. It was, at the very least, another James title that could be advertised prominently in *Publisher's Circular* and the *Athenaeum*, opposite the title page in other James books, and in the advertising inserted in others' works.

To authors and publishers alike, the short story collection represented a venture of relative convenience. Writers had little reason to think of a story collection as anything more than additional payment for work already sold to magazines. For publishers, the genre's conveniences arose from more obscure sources impossible to quantify. In some cases, a short story collection represented a less risky prospect than a novel. They were often faster, easier, and therefore cheaper to publish than other books because the texts already existed in printed form, having been published previously in magazines, and could be set without an intermediate stage of authorial editing.[20]

Short story collections also represented a way for publishers to build a

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[19] Baldwin's research covers the inter-war period, but there is no reason to believe that the situation was substantially different in the years leading up to WWI.

[20] Rights could be a complicated issue, however. When magazines had obtained the complete rights to a story, the book publisher would have to negotiate for book rights. By the 1890s, though, with the advent of the Society of Authors and the rise of literary agency, most writers were savvy enough to separate periodical and book rights in their contracts.

relationship with young and unproven writers, who increasingly tried to launch their careers by publishing short fiction.[21] A book of stories by an unknown writer would probably sell poorly initially, but it could be bought cheaply and held the potential to make money if the author subsequently gained popularity. In such cases, the publisher can be seen not so much as buying the stories themselves but as buying the possibility of a long-term, remunerative relationship with an as yet unproven writer. T. Fisher Unwin (est. 1883) and William Heinemann (est. 1890), for example, often employed this tactic (Codell 308).

Because of its denigrated status within the world of literature, the short story collection was suitable to being used tactically in contract negotiations as a bargaining chip. For example, in 1897, Joseph Conrad was completing *The Nigger of the "Narcissus,"* which he had informally promised to Unwin, the publisher of his first two novels. But the story was accepted by W. E. Henley for serialization in his prestigious *New Review*. This periodical was published by Heinemann, who expected to be given first refusal of book publication on works serialized under his imprint. Conrad was entirely amenable to this arrangement, as Heinemann paid exceptionally well in comparison to the stingy Unwin, who had given Conrad just £20 for his first novel. This arrangement with Heinemann put Conrad in Unwin's debt, however, a debt the author was able to pay only by giving a group of his stories to Unwin for volume publication.

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[21] By the 1890s, the short story had become the conventional starting-point for aspiring writers. Manuals and handbooks from the era—such as Percy Russell's *The Author's Manual* (1891), Sherwin Cody's *How to Write Fiction: Especially the Art of Story Writing* (1894), Clive Holland's *A Writer of Fiction* (1897), Walter Besant's *The Pen and the Book* (1899), and T. Sharper Knowlson's *Money-Making by Short-Story Writing* (1904)—all recommend that young, inexperienced writers begin with a small canvas and make their forays into publishing by appealing to magazines with short stories.

The market-driven nature of the short story collection during this period comes across in titles documented in my Appendix. There are, for example, the explicit, witty titles, Dick Crockford's *A Bagman's Yarns: Humorous Commercial Stories* (Simpkin, Marshall, 1885) and Eugene Field's *A Little Book of Profitable Tales* (Osgood, McIlvaine, 1891), which draw attention to the genre's basis in economics. More significant, though, is the trend of the "and Other" title suffixes. The title endings "and Other Stories," "and Other Tales," and "and Other Sketches" were first used earlier in the nineteenth, perhaps even eighteenth, century,[22] but did not become conventionalized until the 1870s. More than 1,300, not quite half, of my 3,000 records include the phrase "and Other." The "and Other" suffixes convey about a book a lack of coherence and absence of aesthetic vision.[23]

The majority of published short story collections published between 1870 and 1899 were produced with little thought to aesthetic coherence. It was rare for a writer to compose short stories with book publication in mind.[24] Authors wrote stories for magazines, varying subject-matter and style to appeal to different editors and readerships.

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[22] Notable examples include Elizabeth Gaskell's *Lizzie Leigh and Other Tales* (Chapman & Hall, 1855), Charles Dickens's *Boots at the Holly-tree Inn: and Other Stories* (1858), William Carleton's *The Silver Acre and Other Tales* (Ward, Lock, 1862), Mary Elizabeth Braddon's R*alph the Bailiff and Other Stories* (Ward, Lock, Tyler, 1862), Anna Maria Hall's *Nelly Nowland and Other Stories* (1863), and Anthony Trollope's *Lotta Schmidt and Other Stories* (Strahan, 1867).

[23] The degree to which this formulaic title was conventionalized by the mid-1890s is suggested by Joseph Conrad's thoughts about the title of his first collection of short stories in 1896. While attesting that "*all* the stories (*ab initio*) were *meant alike* for a vol.," he suggests to Edward Garnett that the volume be called "The Idiots and Other Stories" or "An Outpost of Progress and Other Stories" (CL1 300, Joseph Conrad to Edward Garnett, 14 August 1896).

[24] There were, of course, books of thematically-linked stories published during this period. The majority of these were products of magazine culture. For example, George Newnes's illustrated monthly, *The Strand* (est. 1891), popularized Arthur Conan Doyle's Sherlock Holmes mysteries by serializing them and subsequently republishing them, under the Newnes imprint, as books: *The Adventures of Sherlock Holmes* (Newnes, 1892), *The Memoirs of Sherlock Holmes* (Newnes, 1894), and *The Return of Sherlock Holmes* (Newnes, 1905). Such books are related to other periodical-driven books from earlier in the century like Dickens's *The Mudfog Papers* and Gaskell's *Cranford*.

If aesthetic design came into the creation of a short story collection, it was usually as an afterthought, when the author sat down to decide what stories to include in a collection, in what order he wanted them to appear, and what title to give them. The large percentage of the short story collections documented in my list can, therefore, be described as miscellanies. While miscellaneity could be selling point for periodicals, it was generally the opposite for books. Indeed, the oddest thing about the "and Other" title phenomenon is that it was invented and proliferated by the publishers, who had the most to lose from a book being perceived as ill-conceived and incoherent. Thanks in large part to this title convention, the short story collection developed the unflattering distinction of being a kind of book perceived as originating not in the minds of literary artists but in the calculating minds of publishers and the workers who provided them with copy.

The "and Other" title convention is indicative, I believe, of the arrival of a new, distinctly modern book genre. Books of stories have been around since Chaucer, but the modern short story collection emerged in the closing decades of the nineteenth century, in response to broad, dramatic shifts in the cultures of writing and publishing. The modern short story collection is characterized by miscellaneity and its relationship to the publishing industry and can be seen as a commercial by-product of the literary marketplace—the commercialized products of the periodical press reconstituted in the guise of literary objects.[25] Just as sausages may evoke suspicion in eaters, books of short stories evoke skepticism in readers. To some, the emergence of the short story collection as a standard genre seemed an obvious, shameless attempt on the part of publishers to

[25] Harold Oral writes about Charles Dickens, "His short stories...were evidently by-products, and on occasion only filler materials" (64).

endow short fiction with undue value and sell more books, a symbol of the general decline of literary culture.

The modern short story collection proliferated in the closing decades of the nineteenth century despite the fact that it did not sell well and typically cost publishers money. I believe the short story collection's lack of marketplace popularity in the 1890s can be attributed to the fact that the genre did not have a firm set of commonly recognized conventions, as demonstrated by the awkward way in which books were described in popular periodicals of the day. The *Times* review of Henry James's *Terminations* (Heineman, 1895), for example, appears under the heading *"RECENT NOVELS.*"* Furthermore, James's reviewer approached the collection with certain expectations of the short story collection that his author did not share. According to the reviewer, James's collection "blend[s] brilliancy with extreme obscurity. ... The stories of four shadowy heroes are told indirectly and in involved and irritating ellipses. We feel that Mr. James abuses the good nature of his readers in asking them to expend infinite thought on the volume they take up with a view to amusement" ("Recent" 8). In other words, in 1895 a reader expected entertainment from a book of stories, not a rich, nuanced text requiring a great deal of attention. Without a stable identity, the story collection was liable to be treated with confusion or indifference by writers, publishers, and readers alike.

II. THE MODERN SHORT STORY COLLECTION AS BY-PRODUCT OF THE LITERARY

MARKETPLACE: THOMAS HARDY'S *LIFE'S LITTLE IRONIES: A SET OF TALES WITH SOME COLLOQUIAL SKETCHES ENTITLED "A FEW CRUSTED CHARACTERS"*

To illustrate the market-driven, by-product status of the short story collection in the literary culture of 1890s Britain, I turn to Thomas Hardy. Hardy's attitude toward short fiction and his commitment to the form were inconsistent in a way that reflects the genre's "lax and careless form" at the end of the nineteenth century (Harris 89). Harris remarks that "Nothing affords a clearer example of the unsophisticated approach it was still possible for an excellent writer to take toward the short story even in the 1880s and 1890s" (89). Hardy described one of his collections of stories as "'mostly bad,' adding, 'I heartily wish I could snuff out several of them'" (Larson). Even so, Hardy wrote short fiction throughout his fiction-writing career and earned a good deal of money from it. Most of his first collection, *Wessex Tales: Strange, Lively, and Commonplace* (Macmillan, 1888, 2 vols.) was published in a variety of magazines, including the *New Quarterly Magazine* (est. 1879), *Blackwood's*, and the *Universal Review*. Hardy's second collection, *A Group of Noble Dames* (Osgood, McIlvaine, 1891), evokes the oral history of the short story genre, epitomized by Chaucer, through its narrative frame: members of the South-Wessex Field and Antiquarian Club who spend a rainy day telling stories about "noble dames." Six of them first appeared in the 1890 Christmas number of the *Graphic*, while the others were serialized variously in the *Bolton Weekly Journal* and *Longman's Magazine* as early as 1891. But it is Hardy's third story collection that serves as the most compelling book for this discussion: *Life's Little Ironies: A Set of Tales with Some*

Colloquial Sketches Entitled "A Few Crusted Characters" (Osgood, McIlvaine, 1894).26 As the title implies, this book contains two distinct texts: a unified "Set" of tales with "Some Colloquial Sketches" tacked onto its end. The story of how this awkward book came to be published illustrates the uncomfortable place inhabited by the short story collection in the literary marketplace of the late nineteenth century.

Hardy completed "A Few Crusted Characters" first, by March 1890, and sold the group, then called "Wessex Folk," for the healthy sum of £120 to *Harper's New Monthly Magazine*, where it appeared a year later with illustrations by Charles Green (Lindquist xii). The sketches employ a narrative frame, similar to that used in *A Group of Noble Dames*, which presents a collection of characters sitting together in a van telling each other stories. Since most of the characters know one another, the stories relate to one another and are linked by friendly chatter. "A Few Crusted Characters" amounts to a coherent, regional story "cycle." "Life's Little Ironies" represents another attempt by Hardy to construct a coherent narrative landscape out of short stories. But unlike "A Few Crusted Characters," the stories comprising "Life's Little Ironies" were written initially to appear separately in periodicals and can stand on their own. Half of its eight stories appeared in magazines: "For Conscience' Sake" in the *Fortnightly Review*, "To Please His Wife" in *Black and White* and the *English Illustrated Magazine*, and "The Son's Veto" in the *Illustrated London News*.

According to his letters, Hardy had "fastened together" this group of stories by

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[26] For a comprehensive discussion of the composition and serial publication histories of all of the stories included in this volume, see Vern Lindquist's dissertation, "Thomas Hardy's "*Life's Little Ironies*": A Textual and Materialist Analysis and Critical Edition" (1992).

October 1893 while he was writing *Jude the Obscure* (Hardy 38). Publication was delayed for about a year, though the reasons for this delay are unclear. It seems appropriate to speculate that Osgood, McIlvaine felt that either one of Hardy's story groups was of insufficient length or substance to publish on its own. Perhaps it took time for the London house to negotiate book rights from *Harper's New Monthly Magazine*, the American magazine where "A Few Crusted Characters" first appeared.[27] Vern Lindquist suggests that Osgood, McIlvaine delayed publication of *Life's Little Ironies* in order to cash in on the popular success of *Tess of the D'Urbervilles*, which had just appeared in the circulating libraries (xxx), a strategy that seems to have worked, for *Life's Little Ironies* sold well, going through five impressions in four months. We do not know whether it was Hardy or his publisher who came up with the idea to append "A Few Crusted Characters" to "Life's Little Ironies." The important thing, however, is that Hardy or Osgood, McIlvaine would think it acceptable to throw together two discrete works by a best-selling author to produce an awkward book with a verbose title and confusing title page, both of which convey a lack of interest in the book's conception and production. Moreover, the story of the book's delayed publication demonstrates that publishers of the era were willing to manipulate the publication of short fiction in service to novels. This suggests the perception of short fiction as less important than novels, to a writer's career or a publisher's balance sheet.

[27] "A Few Crusted Characters" appeared in *Harper's* as "Wessex Folk."

III. Modernists and the Short Story: Giving Shape to a Market-Driven Genre

In 1911, H. G. Wells remarked of the "golden age" of the short story (roughly 1890-1910), that the "outburst of short stories came not only as a phase in literary development, but also as a phase in the development of the individual writers concerned" (Wells 7). Wells touches on something my work confirms: that the short story and short story collection played an integral part in the origin and development of some of the most innovative late-Victorian and modernist writers. Although British modernist fiction is best known for long works—James's *The Golden Bowl* (Methuen, 1905), Conrad's *Nostromo* (Harper, 1904), Joyce's *Ulysses* (Shakespeare and Co., 1922), and Woolf's *To the Lighthouse* (Hogarth, 1927)—almost all of the major modernist fiction-writers composed and published short fiction, especially in the early, formative periods of their careers.

My chapters focus on the early stages of these writers' careers,[28] during which he or she was most impressionable to literary influences and influenced by interactions with the publishing industry. With all the details and contingencies associated with publishing short fiction, the production of short fiction typically requires that a writer engage actively in the cultural process of literary production, more actively than in simply selling a novel. In the simplest case, a novel might be sold outright to a book publisher who would serialize the text in its magazine. The case of short fiction is almost never so

[28] James is something of an exception but, as Leon Edel, Michael Anesko, and others have shown, 1895 marked the regeneration of James's writing career after his foray into playwriting.

simple. To earn the most from one's short fiction, a writer must sell serial rights to a wide variety of magazines, often playing one offer against another, all the while retaining the book publication rights, which must then be shopped around to publishers. For these reasons, the study of the production of a short story collection, from the conception of its stories through their appearance in magazines to the collection's book publication, yields insights into book history and the development of literary modernism that scholarship privileging the novel, or isolating short fiction as an enterprise separate from a writer's "literary" output, overlooks.

Working in the short form also had formal and narrative consequences for authors. It is natural that the short story would serve as a proving ground, or workshop, for writers experimenting with new subjects, themes, and styles. The shorter form offered writers a more manageable landscape on which to harness point of view and fix on the inner lives of individuals. Scholars have analyzed such thematic and stylistic conventions with regard to all of the era's major writers. But most of these inquiries focus on a single author, and a certain period of their development. Behind most work in this vein, though, is a privileging of the novel over the short story. In this study, I make an attempt to address the short fiction of the period as an vital element of the larger modernist movement, intimately related to developments in the novel form. Part of the way I do this is by drawing attention to the short story collection as a hybrid genre that offered writers an alternative form in which to construct book-length fictions.

The modernists inherited the short story collection from the likes of Hardy as a by-product of the marketplace, a disparaged publishing form lacking proper generic

conventions. Many readers, particularly the more elitist ones, viewed the short story collection, in general, as something of a lie—a group of magazine stories masquerading as a coherent book worth their investment of time and money. Edith Carrington draws attention to this convention of the genre in the title of her 1893 juvenile collection, *Ten Tales without a Title* (Griffith Farran & Co). By the end of the nineteenth century, this kind of periodical-driven book of short fiction had become something of a joke, and decadent writer and *National Observer* critic G. S. (George Slythe) Street took aim at it in his satirical preface to his own *Some Notes of a Struggling Genius* (The Bodley Head, 1898). Street apologizes for "this fresh impertinence," since most of his stories had been published previously, "some four years ago," in the *Pall Mall Gazette*, as a series under a common title. After composing a few of his "trifles," Street recounts that he stopped, "partly because I was not inclined to write more, partly because a more industrious person than I was kind enough to adopt the little manner of them, such as it was, and to prosecute it with better success" (v). Street assumes the reader will be as "annoyed by the reprinting" of these stories as he is and confesses that he "tried to dissuade" his publisher from committing the "fresh impertinence," "pointing out that we might both be sent to prison for our pains. He persisted, however, for some reason I am quite unable to fathom (this is not, please, said complacently), and he has a stronger will than I" (vi).[29] Street's disclaimer about his short story collection illustrates, albeit through a stilted, satirical lens, how a skeptical audience was liable to perceive the genre toward the end of the

[29] Street was, however, successful in reducing the price of his stories from the typical 3s. 6d. to 1s. Street ends his appeal, pleading from his reader "an excuse for being willing to see these trifles collected in a book over my name. All the same, I shall be grieved if you are annoyed, having paid a shilling. If you have not, there's an end of the matter" (Street viii).

nineteenth century—as a by-product of the periodical marketplace repackaged with nothing in mind but convenient profits.

We can imagine that the modernists held a similarly skeptical view of the late-nineteenth-century short story collection. These writers were unwilling to submit their writing to market forces as Hardy had or to accept the market-driven definition of a literary genre represented by Osgood, McIlvaine's treatment of *Life's Little Ironies*. For strong-willed, vanguard writers, the short story appeared as more than ephemeral magazine content or workshops for longer, more serious works, and the short story collection offered something more than an opportunity to earn a bit of extra money. Consummate, self-conscious, and self-righteous artists like Henry James, Joseph Conrad, James Joyce, D. H. Lawrence, and Virginia Woolf were disinclined simply to toss off a book without concern for aesthetic form or rhetorical objective, purely as a money-making venture.[30] Although they started out inexperienced, as they navigated their ways through the profession, these writers became more savvy and learned to take advantage of the modernizing literary marketplace. Instead of permitting their work to be garbled by the mechanization of the market, these writers took control, or at least tried to take control, of the production of their texts.

To the modernists, *Life's Little Ironies* represented a bibliographical symbol of late-Victorian and Edwardian materialism, and the short story collection therefore represented a challenge—to produce meaning out of a publishing form disparaged market

[30] In fact, James held high standards for his book collections of shorter writings from the very beginning of his career. Anesko explains that, in 1873, when James's father was trying to arrange with Boston publisher James R. Osgood, "Rather than hurrying into print a mere hodge-podge of his stories—most of which, moreover, were 'full of thin spots in the writing'—James preferred to wait until he had enough material for a thematically coherent volume as his first entry into the field" (Anesko 32).

they saw as oppressing imagination and expression. James, Conrad, Joyce, Lawrence, and Woolf saw in the short story collection a potentially important literary genre, a narrative form alternative to the novel in which to experiment and produce meaning in new, thought-provoking ways. In their short story collections, these writers made (or tried to make) something significant out of what the market expected to be mere by-products. These experimental writers found that, by conceiving their stories in groups, however unified, they could spark their and their readers' imaginations in compelling, new ways, different from the conventions of the novel. Although the short story collection could not promise the narrative continuity of the novel, in the capable hands of artists like James, Conrad, Joyce, Lawrence, and Woolf, the genre offered a different kind of aesthetic and rhetorical coherence. The four authors discussed in my dissertation saw in the book of short stories a distinct, literary genre that, through its inherent fragmentation and disconnectedness, opened avenues for exploration with narrative technique and style. In taking up the short story and short story collection, these modernists appropriated market-driven forms and wielded them as tools of modernist revolt against Victorian materialism.

My chapters explore how writing and publishing short fiction influenced the creative processes and products of four modernist authors. Each group of stories, the history of which I discuss, was intended by its author at one time or another to take on an aesthetic design, or architectonic structure but was manipulated by marketplace forces, sometimes intentionally and sometimes unintentionally, into its indeterminate, published form. By studying these liminal story collections, I hope to characterize, so far as any case study approach will allow, the shifting status of the short story collection in the

British literary marketplace during the modernist period. Short fiction may have been largely overlooked by twentieth-century modernist scholars, but looking at the genre anew is a necessary step in refining accepted versions of literary history. My chapters explore how James, Conrad, Joyce, and Woolf engaged with short fiction as both a literary and commercial entity and how the act of collecting their shorter works into a single volume reflects and influences the development of their unique versions of modernism. In my conclusion, I examine the significance of these groups of short stories in the writers' immediately subsequent works.

I have chosen to focus my case studies on prominent modernists whose careers were influenced strongly, and early on, by their interactions with the British marketplace for short fiction. James and Conrad, although not British by birth, established themselves as literary figures in Britain, and so it makes sense to focus on this part of their publishing careers. I have tried to cover a range of publishers and publications in an effort to describe the complex nexus of British literary publishing in the modernist period. Although by no means comprehensive, my discussions of Heinemann, Unwin, Blackwood, Richards, Maunsel, Duckworth, Methuen, and Hogarth give a sense of the complexity of the London marketplace in the early modernist period. I have also chosen to focus on the early parts of writers' careers, during which they did not formally engage a professional agent but relied on the publicity and dissemination of their work using their own know-how and the informal assistance of other industry figures, proto-agents like Edward Garnett, William Blackwood, and George Russell.[31]

[31] The most successful British agents of the period were A. P. Watt, J. B. Pinker, and Curtis Brown. At

various times, Pinker worked for James, Conrad, Joyce, and Lawrence.

Chapter 1: Henry James's "second chance" in *Terminations*

The rapid rise and expansion of the reading public, the proliferation of periodicals, and the development of the modern publishing firm all contributed to the making of Henry James; the shape of his career parallels (and, in some respects, anticipates) the transformation of literature's status in the culture at large. Even though James was among the first observers to recognize the commercialization of literature that, by the end of the century, was so widely deplored, his own behavior in the marketplace effectively demonstrates the changing nature of the literary vocation.

— Michael Anesko, *"Friction with the Market"* 33

Henry James's career spanned from the mid-1870s to 1917, from the last third of the Victorian period through the early years of the modernist movement in Britain. Because of his uncompromising authorial persona, relentless experimentation with narrative techniques, and, above all, the difficulty of his texts, James has long been characterized in scholarship as a transitional figure in literary history who bridged the Victorian and modernist eras. In his rigorous study of James's publishing career, *"Friction with the Market,"* Michael Anesko explored the author's transitional role in cultural and book history. According to Anesko, James achieved success as a Victorian writer just as the culture was disintegrating in the late 1870s, and he struggled to navigate the modernizing literary marketplace through the 1880s and 1890s.

In this chapter, I use Anesko's work as a basis for exploring how the "changing nature of the literary vocation" shaped a particular part of James's career: the ambivalent relationship to short fiction that, in large part, prevented him from attaining popular success in the late 1880s and 1890s (33). I argue that in his production of one particular book of short stories about moribund artist-figures, *Terminations* (Heinemann, 1895), James portrayed his personal struggles and, in doing so, exorcized some of the internal impediments that had been preventing him from achieving success in the modernizing publishing industry. In this way, *Terminations* led to the greater public acclaim and financial success of James's later career. The short story collection became an ideal form for James's expression of his dissatisfaction with and alienation from the literary marketplace that had once treated him so well. In my historicizing of the short story collection, I describe *Terminations* as an early example of a writer experimenting with the genre that was just then beginning to crystallize in the publishing consciousness.

I. THE VICTORIAN JAMES

James's British publishing career started out on a solid Victorian footing in the late 1870s, when his "Daisy Miller: A Study" created a sensation in the June and July 1878 numbers of *The Cornhill Magazine*. It was the earlier marked success of a pirated British edition of *The American* (Ward, Lock, 1877), however, that caused James to concern himself with securing a publisher (McDonald 15). Although a loyal publisher is a

boon to a writer in any time period, it was especially important in Victorian Britain. While by the 1870s in America it was more common for writers to sell each of their works to the highest bidder, the British marketplace remained governed by the unspoken law of "courtesy of the house," which dictated that publishers not engage in negotiations with each others' authors (Delaney 108). Because of this implicit social contract, the most successful Victorian authors were the ones who maintained long-lasting relationships with their publishers.[1] The premier Victorian publishing houses were "bastions of paternalism," and James sought to be one of their loyal sons (Stetz, "Publishing" 121). Macmillan was a "well-established" house, and its junior partner, Frederick Macmillan, quickly became enamored of James and "almost immediately" struck up a personal relationship with the writer. Macmillan, who frequently invited James to his home in St. John's Wood, published James's first non-pirated British book, *French Poets and Novelists* (1878) and all of his British book fiction through the 1880s (Anesko, 39, 40).

One could imagine that James's American heritage might have imbued him with a more commercial sensibility than his British counterparts, that he might be resistant to British traditions of courtesy of the trade. This was not the case, however. As his early tales of Americans in Europe attest, the author was highly critical of the boorish, uncultured qualities foreigners ascribed to Americans abroad. When he emigrated to London in 1876, James did not seek to foist his Americanness upon the British literary marketplace. What James perceived as the relative gentility and decorum of the British

[1] The "house author" phenomenon began in the 1810s with the partnership of Walter Scott and Constable. For most of their careers, Thomas Hardy wrote for Macmillan, Charles Dickens for Chapman & Hall (and subsequently Bradbury & Evans), Benjamin Disraeli for Colbum, Elizabeth Gaskell for Hall & Elder, and George Eliot for William Blackwood & Sons.

marketplace appealed to his more conservative sensibilities, and, at the beginning of his "siege on London," he tried whole-heartedly to engage with the conventions, spoken and unspoken, of the Victorian literary marketplace (Anesko 37).

James's correspondence with Macmillan provides a view into the quaint, authorial persona the transplanted American nurtured in his early years in London. One letter, written while traveling in 1881, shows James ostentatiously demonstrating his assimilation into English society:

> Dear Macmillan
>
> From the Mediterranean shore, face to face with a sea which ought to be blue, but is actually the colour of a London fog, & amid orange groves that ought to be golden, but are no more so than the fruit which blooms in Piccadilly – from the midst of such scenes I write you a hasty appeal. Will you, if you have not already sent it to Bolton St, send me the March Macmillan directly to the above address? (Moore 60)[2]

The practical purpose of this note was simply to request a copy of *Macmillan's Magazine*, but before getting down to business, James takes the opportunity to demonstrate to his publisher, in flowery language, the longing he feels for the physical features and cultural traditions of his new home. Letters like this one demonstrate just how aggressively James tried to ingratiate himself with the Victorian, and increasingly old-fashioned, sectors of the literary marketplace. Macmillan reciprocated James's desire for commitment and

[2] James to Macmillan, 27 February [1881].

friendship,[3] and over the next twelve years, the firm published nineteen James titles in book form.[4] When an off-shoot of the company, Macmillan Publishing in New York, was established in 1886, it became James's American publisher as well.

James's desire to seek favor with Victorian literary society is underscored by his initial willingness to concede to Britain's relatively casual business practices. Through most of the Victorian era, authorship represented "one of the gentlemanly occupations" (Delaney 111), which meant that writers were expected to be disinterested in the business of literature. Under this unspoken contract, Victorian publishers could draw up unspecific, and ultimately unfavorable, contracts with their authors. While the royalty contract was already common in America, in the 1870s most British authors were paid according to the half-profits scheme, whereby the publisher pledged to split with the author any profits from a book. This scheme, however, was mysterious and hopelessly imprecise, since an author was rarely privy to a publisher's account book, and the

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[3] The friendship between author and publisher often emerges in their business correspondence. For example, in Macmillan's playful turn of phrase in this letter:

> My dear James,
>
> I was sorry to miss you on Thursday. I was not out of town but had stayed at home because I was not very well. I have much pleasure in sending a cheque for the £250 which is now due to you on account of the "Princess" [*The Princess of Casamassima* (1886)]. We shall have her out very soon now & will take care that she is not too fat. (Moore 126, Frederick Macmillan to James, 21 September 1886)

Macmillan's reference to the size of the publication shows his sensitivity to James's desire for "charming" books.

[4] *French Poets and Novelists* (1878), *The Europeans* (2 volumes, 1878), *Roderick Hudson* (3 volumes, 1879), *Daisy Miller: A Study, An International Episode, Four Meetings* (2 volumes, 1879), *Confidence* (2 volumes, 1880), *Hawthorne* (1880), *Washington Square, The Pension Beaurepas, A Bundle of Letters* (2 volumes, 1881), *The Portrait of a Lady* (3 volumes, 1881), *Portraits of Places* (1883), *Tales of Three Cities* ("Lady Barberina," "A New England Winter," "The Impressions of a Cousin") (1884), *Stories Revived* (3 volumes, 1885), *The Bostonians: A Novel* (3 volumes, 1886), *The Princess Casamassima: A Novel* (3 volumes, 1886), *The Reverberator* (2 volumes, 1888), *Partial Portraits* (1888), *The Aspern Papers, Louisa Pallant, The Modern Warning* (2 volumes, 1888), *A London Life, The Patagonia, The Liar, Mrs. Temperly* (2 volumes, 1889), *The Tragic Muse* (2 volumes, 1890), *The Lesson of the Master, The Marriages, The Pupil, Brooksmith, The Solution, Sir Edmund Orme* (1892), *The Real Thing and Other Tales* (1893).

calculation of "profits" depended on what expenses were measured against what sales. Although James was, compared to other authors of the period, conscientious about financial matters, he did not request that Macmillan draw up a contract for *French Poets and Novelists*. The author and publisher handled the matter as a gentleman's agreement. The idea of a contract for an essay collection only occurred to Macmillan nearly a year later, as an afterthought, when he was drafting the agreement for subsequent titles (Anesko 40). Anesko's reproduction of the contract shows that Macmillan, as if impromptu, added in by hand the title *French Poets and Novelists* to the half-profits contract James signed for *Daisy Miller*, *The Europeans*, and *The American*.[5]

James's alignment with Macmillan had material, and therefore cultural, consequences on the publication of his texts. Some consequences were purely positive. For example, James's connection with Macmillan put the relocated and relatively unconnected American in a more privileged place in the periodical marketplace. *The Cornhill* had paid him £134 ($650) for *Washington Square* in 1880, but in 1881 Macmillan offered £326 for *The Portrait of a Lady*. *Macmillan's* also serialized *The Reverberator* in 1888. Other consequences were not so positive. Of the fourteen James fiction titles Macmillan published between 1878 and 1900, all but one were first published in two or three volumes.[6] If it had been up to James, this would not have been

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5 See the two images in Anesko between pages 39 and 40 in the 1986 hardcover edition.

6 All of the titles Macmillan issued in multiple volumes were brought out as single volumes by American firms. Four of James's fourteen multi-volume titles, *The Europeans* (1878), *Confidence* (1880), *The Reverberator* (1888), and *The Tragic Muse* (1890), did not reach the number of words required for a three-decker, however, and were published in two volumes. To some degree, James's commercial struggles in the 1880s can be linked to his failure to expand his stories to lengths that warranted three-decker publication.

the case. The multi-volume format was, by its nature, bulky, and, in his letters to Macmillan, James repeatedly expresses his desire that his books be made "charming," an adjective that implies a dainty, trim physical appearance (HJL4 40).[7] In his notebook, James, while sketching a new story, wrote, "The idea of the poor man, the artist, the man of letters, who all his life is trying—if only to get a living—to do something *vulgar*, to take the measure of the huge, flat foot of the public … It is suggested to me by all the little backward memories of one's own frustrated ambition" (*Notebooks* 180). The reference to "one's own frustrated ambition" strongly implies the self-reflexive origins of the resulting story, "The Next Time," first published in the *Yellow Book* (July 1895). "The Next Time" tells the sad tale of "Poor Ray Limbert," a talented novelist who cannot sell his work to the circulating libraries because his writing is too sophisticated and fails to conform to the libraries' expectations of form (James, "Next Time" 11). Limbert fictionalizes some of James's feelings about modern literary life. Feeling that the preferred Victorian publishing format exerted a negative force on his creative process, James deeply resented being made to "do something *vulgar*" (*Notebooks* 180).

And for the most part he was able to avoid doing so over the course of the 1880s, albeit to the detriment of his career and his relationship with Macmillan. After his early, popular success in the late 1870s, James spent most of the next decade failing to meet the demands of his publisher or his readers. Of the ten books of James's fiction that Macmillan published in the 1880s, only four filled out the full three volumes, and one of

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[7] James to Jonathan Sturges, [5 November 1896]. In correspondence over *The Princess of Casamassima* (1886), Macmillan assured his author, "We shall have her out very soon now & will take care that she is not too fat" (Moore 126, Frederick Macmillan to James, 21 September 1886). Also see Poole's "Henry James and Charm."

these was a compilation of short fiction, *Stories Revived*. The rest took only two volumes. As Wendell V. Harris explains, “any fictional work of less than three volumes was regarded as 'short' in the earlier nineteenth century” (Harris 21), and though this perception changed, especially in the 1890s, James's “novels” were notable for failing to fit into the industry's favorite publishing format for new fiction. As James's readership shrank, so did the advances he received from Macmillan. After paying £500 (plus 15% royalties) for *The Bostonians*, Macmillan paid only a total of £200 for three of James's books, each of which contained multiple titles: *The Aspern Papers*, *Louisa Pallant*, *The Modern Warning* (2 volumes, 1888); *A London Life*, *The Patagonia*, *The Liar*, *Mrs. Temperly* (2 volumes, 1889); and *The Lesson of the Master, The Marriages, The Pupil, Brooksmith, The Solution, Sir Edmund Orme* (1892) (Anesko 122). Macmillan's decreasing generosity in the 1880s can be viewed as a consequence of three publishing trends in the 1880s: greater competition between publishing houses, the rapid expansion of the periodical marketplace, and the modernizing of the British short story.

The confluence of these trends is evident in an interaction James had with Macmillan in 1883. Over the course of the 1880s, sales of James's novels were “steady but modest [and]...quickly tapered off and rarely yielded substantial returns beyond their advances” (Anesko 122). In 1883, James wrote his publisher to complain of “the melancholy results” of the past year's sales and request an amount “on account” for the sales of future titles: “The balance owing me is £2.17.6!—for a year's sale of some seven or eight books. The sale is depressingly small.... What moves me today is the sense of

being rather in want of money..." (HJL3 22-23).[8] Macmillan replied that, although he was also "dreadfully disgusted" with the sales, he could not furnish the author with an advance (Moore 90).[9] The royalties were small because the profits were small or non-existent. Macmillan offered another solution: "If you can see your way...to write me a story for 'Macmillan' or 'The English Illustrated' we shall have an opportunity of making more liberal payments" (Moore 90). In response to this suggestion, James wrote "The Author of Beltraffio," which was serialized in the English Illustrated (est. 1883), another of Macmillan's magazines, and earned James £80.[10] This amount represented about half of James's British serial income for 1883 (Anesko, *"Friction"* 176). Over the rest of the decade, James sold several shorter stories to other British magazines: "The Seige of London," published in the *Cornhill* (January-February 1893); "The Solution," published in the *New Review* (December 1889); and "The Author of Beltraffio" (June-July 1884), "The Path of Duty" (December 1884), and "The Patagonia" (August-September 1888), all of which appeared in the Macmillan-published *English Illustrated Magazine*. For these publications, James received an estimated total of £480, half of what he received for all of his book contracts in the 1880s. Thus James was at the mercy of the periodical marketplace: "James could not *afford* to forego the fees for the magazine publication of his stories or novels" (Horne 4). James was financially stable only when he was receiving

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8 James to Frederick Macmillan, 29 January [1884].

9 Frederick Macmillan to James, 29 January 1884.

10 Anesko explains that the *English Illustrated Magazine* (est. 1883) was established to compete "with lavishly illustrated American periodicals like the *Century*" and paid "slightly under £4 per page" (Anesko 189). All conversions between pounds and dollars have been made using Anesko's rate of 4.84£/$.

a monthly income from an American or British magazine.[11]

Unfortunately, James had a terrible time writing for the periodicals. In contrast to H. G. Wells and Arnold Bennett, who were happy to tailor their writing to different popular media, James was unwilling or perhaps unable to compose so strategically. The modern short story posed a couple of distinct problems for James. The exotic romances of writers like Kipling and Robert Louis Stevenson were the most popular short fiction of this era. James, however, had made his name in Britain writing about society, and doing so in a difficult style inaccessible or unappealing to a mass readership. James's style had brought him widespread acclaim in the late 1870s and early 1880s, but by the late 1890s, it marked him as old-fashioned and arrogant.[12] James's style required too much effort to hold the attention of a new generation of readers who wanted more immediate gratification for short fiction.

The practicality of length was also a persistent problem for James. Simply put,

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[11] James's dependence on periodicals is exemplified by his willingness to disrupt his creative process for the sake of a payment. In 1887 Macmillan asked James to write a "short novel" for serialization in *Macmillan's Magazine*; in response, James put aside *The Tragic Muse* to write *The Reverberator*. Anesko writes, "How readily James turned that friction to account is evidenced by the fact that he sketched an outline for the book into his journal on 17 November 1887 and two weeks later had sold it to Macmillan" (Anesko 123). Another example of James modifying his creative process for the periodical marketplace is the case of *The Tragic Muse*. Anesko devotes a chapter of *"Friction with the Market"* to telling the story of *The Tragic Muse*, which was conceived as a short work and wound up being James's longest-running serial. The added length resulted from the request of the editor of the American magazine *The Atlantic Monthly.* The editor requested that the text run at least twelve months. James wrote to Aldrich, "To compass this end (I mean the end of the giving you a longer rather than a shorter serial)—I shall probably run two stories (i.e. two subjects I have had in my head) together, interweaving their threads" (HJL3 223, James to Thomas Bailey Aldrich, 3 March 1888). As Anesko notes, the Atlantic's length prescription "forced the novelist to deviate from his usual narrative technique" (124). This, James was willing to do since for serialization of the novel, which spanned sixteen numbers, the Atlantic paid almost $5000 (~£1000) by Anesko's calculations (125).

[12] Philip Horne suggests that James's initial successes "seem to have partly provoked and made socially tolerable a jocular or snide vein of mock-lament in literary circles about his increasing unintelligibility – with direct effects on his ability to take advantage of the growing [magazine] market" (3).

when he sat down to write a short story, it invariably grew into something much longer. James says several times in his Prefaces to the New York edition how vainly he strived to curtail his imagination into the form of the modern, magazine short story. James persistently struggled against the length restrictions imposed upon him by magazine editors and was ever-resentful of their audacity in rejecting submissions the only fault of which was a few thousand extra words. In the 1880s and 1890s, James's stories were rejected by editors at the *New Review*, *Longman's*, *The Atlantic*, *Harper's*, and *Scribner's*, who had previously published his work but now "found his stories too long and not 'exciting' enough" (Matthiessen and Murdock xvi). One of James's more fully illustrated battles occurred in 1892-93 over "The Middle Years," which, of all his artist stories, takes on the most earnest, biographical tone.[13] In the Preface to volume 16, James reminisces about the germ of the tale, but he quickly admits that his

> recognition [of "The Middle Years"] mainly and most promptly associates with it the number of times I had to do it over to make sure of it. To get it right was to squeeze my subject into the five or six thousand words I had been invited to make it consist of—it consists, in fact, should the curious care to know, of some 5550—and I scarce perhaps recall another case...in which my struggle to keep compression rich, if not, better still, to keep accretions compressed, betrayed for me such community with the anxious effort of some warden of the insane engaged at a critical moment in making fast a victim's straitjacket. (AN 232)

[13] Biographical readings of "The Middle Years" are supported by the fact that, upon his death in 1924, James was working on a biography called "The Middle Years."

The resulting text, first published in *Scribner's Magazine* [US] in 1893 and then in *Terminations*, expresses James's discomfort at the changing predicament of the writer in the early 1890s. “The Middle Years” depicts a novelist named Dencombe who, like James, “preferred single volumes [as opposed to three-deckers or serialization] and aimed at a rare compression” (CT 56). Also like his author, Dencombe “was a passionate corrector, a fingerer of style; the last thing he arrived at was a form final for himself” (CT 63). Once a great master, illness has reduced the writer to “poor Dencombe,” who has fled London to a convalescent retreat at the seaside in Bournemouth (CT 53). There, Dencombe meets Doctor Hugh, a young man who is serving as a nurse to another of Bournemouth's visitors. As luck would have it, Hugh is “enamoured of literary form” and, through a journalist friend, has been able to obtain an advanced copy of Dencombe's most recent, final novel (CT 61). Dencombe quickly becomes intimate with Hugh about his literary life and, in particular, his regrets and dying wishes. He feels it “had taken too much of his life to produce too little of his art,” and that what he needed was “a second age, an extension” in which to “apply the lesson” (CT 57). As a thoughtful, well-meaning reader, Hugh seems to represent something like James's idea of an ideal audience. Hugh brings Dencombe “a copy of a literary journal” containing a review of his book, also entitled *The Middle Years* (CT 73). The review is glowing, and one can imagine James himself yearning for such a review praising his work: “it rose to the occasion; it was an acclamation, a reparation, a critical attempt to place the author in the niche he had fairly won” (CT 73).

And yet, although it is complementary, this intrusion of London literary culture

prompts Dencombe's final relapse into ill health. Facing his final breath, Dencombe comes to his eleventh-hour acceptance of his one and only chance. In lieu of a lasting literary legacy, Dencombe acquiesces merely at having "made somebody [Hugh] care" and admits that, as Hugh explains to him, the "second chance has been the public's—the chance to find the point of view, to pick up the pearl!'" (CT 75, 74). Before his death, Dencombe relinquishes authority over his literary legacy, leaving it in the hands of his reader. He leaves this world with the parting declaration: "We work in the dark—we do what we can—we give what we have. Our doubt is our passion and our passion is our task. The rest is the madness of art" (CT 75). James, however, was not on his deathbed, and he had very real financial pressures to abate. Dencombe reflects James's fear that his life's work will be insufficient to secure his legacy, and in the following years, he sought ways to avoid such a fate.

II. JAMES AND THE *YELLOW BOOK*

By 1894 James found himself in difficult financial straits. He was not having difficulty finding book publishers for his novels, but for years James had been earning most of his living from magazine publications, and magazines had stopped buying serial rights to his novels; and he was still having trouble placing his stories. Anesko shows that James's income from periodicals declined each year in the first half of the 1890s; in 1893 it was approximately £113 ($550), down from approximately £1,115 ($5,400) in 1888

(Anesko 190–92). James recalled that in 1894 he wrote “The Altar of the Dead” and had to “vainly...'haw[k it] about,' knocking in the world of magazines, at half a dozen editorial doors impenetrably closed to it” (AN 241). Eventually, James was brought to declare to friend and co-conspirator William Dean Howells, “What is clear is that periodical publication is practically closed to me – I'm the last hand that the magazines, in this country or in the U.S., seem to want” (HJL3 512). Since periodicals had been the main source of James's income throughout the 1880s, the early 1890s were tremendously stressful for James, both financially and creatively.

This stress encouraged him to place his work in places that he might otherwise have avoided. Glancing at James's periodical publishing history, one might be most surprised by the presence of the *Yellow Book*, the quarterly that lasted only thirteen issues, from April 1894 to April 1897, but has come to represent the *fin-de-siècle*'s Decadent movement. The *Yellow Book* originated at the publishing center of the Decadent movement in Britain, The Bodley Head publishing house. Founded jointly in 1887 by Elkin Mathews, owner of an antiquarian bookshop, and John Lane, the Bodley Head was created to publish literature and art that the major houses would not touch, especially Symbolist poetry by relative unknowns. The *Yellow Book* was a joint product of Lane, Henry Harland, and the artistic director, Aubrey Beardsley, whose images caused the publication to be the focus of public ridicule and censure. The conservative *National Observer*, edited by W. E. Henley, described the first issue as “bizarre, eccentric, uncomfortably heavy to the hand” and censured “the audacious vulgarity and the

laborious inelegance of the cover" (qtd. in Harrison 9).[14] An American reviewer remarked that "'of late...Mr. James has been in bad company. ... He has become one of the *Yellow Book* clique'" (qtd. in Diebel 56). James resented his association with the publication even while he was appearing in it. After publication of the first number, James wrote to his brother William: "I haven't sent you The Yellow Book on purpose...because although my little tale...appears to have had, for a thing of mine, an unusual success, I hate too much the horrid aspect and company of the whole publication. And yet I am to be intimately, conspicuously associated with the second number. It is for gold and to oblige the worshipful Harland" (qtd. in Harrison 10). In the early 1890s, then, James was prepared to sell his artistic integrity for money and a favor.

The *Yellow Book* did offer James some benefits. As Anne Diebel has recently discussed, to Harland, Lane, and the *Yellow Book* circle, James, along with Edmund Gosse and Arthur Waugh, was a "'star' and coterie contributor" whose association with the publication they emphasized at every opportunity (Brake, "Aestheticism" 77). In its thirteen issues, the *Yellow Book* published three stories by James, a portrait of the author by John Singer Sargent in the second issue, and a review of James's stories in the seventh. Diebel argues that through its persistent inclusion of James-related content, the *Yellow Book* "used James as a signifier of an uncompromising devotion to art" (Diebel 50). So while he may not have supported their Decadent venture, James had found staunch

[14] Beardsley was particularly uncompromising about the choice of the *Yellow Book*'s inaugural cover illustration. He wrote to the publisher, "my dear Lane, I shall most assuredly commit suicide if the fat woman does not appear in No. I of the Yellow Book. … Really, I am sure you have nothing to fear. I should not press the matter a second time if I thought it would give offence. … Now don't drive me to the depths of despair. Really I am quite serious" (qtd. in May 48-49).

admirers who wanted to support him as much as possible. They did so by giving him free reign over his contributions.

Winnie Chan has explored how the *Yellow Book* sought to appropriate the commercialized genre of the short story into the realm of the avant garde. The appropriation involved eschewing the limitations typically forced on story writers by the magazines regarding subject and, especially important for James, length. In a New York edition preface, James recalls being

> regaled with the golden truth that my composition might absolutely assume, might shamelessly parade in, its own organic form. … For any idea I might wish to express I might have space, in other words, elegantly to express it – an offered licence that, on the spot, opened up the millennium to the 'short story'. One had so often known this product to struggle, in one's hands, under the rude prescription of brevity at any cost, with the opposition so offered to its really becoming a story, that my friend's emphasised indifference to the arbitrary limit of length struck me, I remember, as the fruit of the finest artistic intelligence. (AN 219)

James conceived his "three bantlings held by Harland at the baptismal font" specifically for the the *Yellow Book* and, as Horne and others have discussed, to appeal to the periodical's smug patrons (AN 220). Whereas readers of *The Strand* would have been liable to see themselves in James's satirical portrait of the common reader in "The Death of the Lion," the *Yellow Book*'s readers would have no trouble finding the satire in James's depiction of high society. But the rhetorical situation of James's *Yellow Book*

fiction is more complex. James was savvy enough to play to the pride of his audience while undermining his bibliographical context. James's resentment of the *Yellow Book* produced in the stories ironic, rhetorical situations in which he simultaneously satirizes both London's commercialized *fin-de-siècle* literary culture and the reactionary Decedence of the *Yellow Book*.

Of the three, the first story, "The Death of the Lion," satirizes modern literary culture most overtly. This story portrays "the professional pressure on the author to be not just a creator of literature but also a personality: to grant interviews and sign autographs, to read one's work in public, even to appear in product advertisements" (Diebel 46). The protagonist Neil Paraday is a novelist of extreme integrity who is literally lionized to death by his adoring fans. Until the time of the story, Paraday has lived in seclusion, some distance from London, and created his art without a care for its reception. But the aging author has just published a novel, possibly his last, and the editor of an unnamed magazine, the unsubtly-named Mr. Pinhorn, sends the anonymous narrator to do an exposé on Paraday, essentially a gossipy, tabloid piece. The journalist unwittingly brags to Paraday that he represents "'a syndicate of influential journals—no less than thirty-seven'" ("Death" 18). After Pinhorn rejects the narrator's essay for a lack of sensationalism and personal intrigue, "the journal of highest renown, *The Empire*," prints a glowing feature on the author encouraging him to come out of hiding ("Death" 16). Having been "discovered" by the "big blundering newspaper," "proclaimed and anointed and crowned," Paraday begins an unstoppable decline toward death ("Death" 16).

Paraday is invited by Mrs. Weeks Wimbush to be a special guest at her literary

retreat. Feeling mildly grateful for the attention and, because of his failing health, fearing this may be his last opportunity to bask in the glow of his artistic success, Paraday accepts the invitation and travels to London, “up to town, where, it may be veraciously recorded he was the king of the beasts of the year” (“Death” 25). James's trope is bitterly ironic, for the adoring admirers in attendance at Wimbush's estate south of London turn out to be a gaggle of unintellectual autograph-hunters who do not even read the authors for whom they feign appreciation. They flock to Paraday merely for his fame and the publicized attraction of his genius, created and perpetuated by newspapers and magazines. To reinforce these circumstances, which James believed to be representative of the public's relationship to literary figures, James does not show his reader any of Paraday's writing first-hand. James's satire reaches its climax when Wimbush's guests lose the only manuscript of Paraday's next novel, what would have been his last. Following the trope introduced by the story's title, the loss of the manuscript results directly in Paraday's health taking a turn for the worse. He dies soon after, robbed by his adoring but “flat-footed” public of the opportunity to make the culminating statement of his artistic life. He is denied authority over his own text, the greatest offense imaginable to James (*Notebooks* 180).

If James's contribution to the *Yellow Book*'s first issue communicates his fear of the publicity's destructive influence on artistic expression, the story he wrote for the second number portrays the opposite fear, that seclusion and disconnection from society may lead the artist to self-destruction. The protagonist of the “Coxon Fund,” Frank Saltram, was once a reputed genius in the field of philosophy. But after fathering three

illegitimate children, Saltram has retired into the near anonymity of a lectureship and, through profligacy and aloofness, has tarnished his once well-reputed name; he does not publish and often fails to attend his own lectures. Saltram lives off the “patience of the Mulvilles,” a Wimbledon family that provides him with room and board in exchange for his delightful dinner conversation (“Coxon” 290). The story begins with the narrator remarking upon a dinner he attended at the Mulvilles,

> Though the great man was an inmate and didn't dress, he kept dinner on this occasion waiting, and the first words he uttered on coming into the room were an elated announcement to Mulville that he had found out something. Not catching the allusion and gaping doubtless a little at his face, I privately asked Adelaide what he had found out. I shall never forget the look she gave me as she replied: "Everything!" She really believed it. At that moment, at any rate, he had found out that the mercy of the Mulvilles was infinite. (“Coxon” 292)

Saltram moves on from the Mulvilles to an unsuspecting and even wealthier family, the Pudneys. American-born Lady Coxon dies and leaves £13,000 to her aunt to set up a fund to support philosophical endeavors. Despite the narrator's warnings about Saltram, she gives Saltram the award. The fundamental irony of James's story emerges when the narrator states, “The very day he [Saltram] found himself able to publish he wholly ceased to produce” (“Coxon” 360).

Happily, this was not James's predicament, and he was able and willing to put up with the tarnishing of his name so long as he received his “gold.” But, given its overt

bibliographical claims to the ivory tower, the *Yellow Book* was surprisingly miserly behind the scenes. Chan explains that, at a time when common practice was to pay authors upon acceptance of a manuscript, the *Yellow Book* contracted to pay on publication and "did not manage even this" (94)."The Death of the Lion" "was bought cheaply and late"—"better late than never," James bitterly remarked to Lane (Chan 94; Letter).[15] Anesko estimates, based on the common payment scale of the day, that James received $300 for "The Death of the Lion," but Chan and others believe it was significantly less.[16] Regardless, Lane paid only £35 for "The Coxon Fund" and offered the same amount for James's next story. James replied,

> it is impossible to me to contribute another story to the *Yellow Book* at £35. I have only once, for many years, accepted that sum; only in the end, of the tale published in the Y.B. last July. I did so, much against the grain, because Harland made me an offer, on your behalf, as I understood him, to do, for some special reason, for two occasions only. At all events, my customary fee is more than double that amount. I have received £87 for a tale in 20,000 words which has appeared in the February *Atlantic Monthly*. I have just given *Chapman's Magazine of Fiction* a story in 10,000 words, for £50 for the English rights alone—exclusive of what I shall get for the American. (Letter)[17]

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15 Henry James to John Lane, 13 August 1895.

16 Anesko estimates that James made $300 (about £60) for his fifteen-thousand-word "The Death of the Lion," with the *Yellow Book*'s relatively high rate (for an English periodical) of 2¢ a word (192). Beckson states that James received £75 for "The Coxon Fund" (246).

17 James to Lane, 2 February 1896.

Despite this protest, James eventually agreed to £35 and wrote "The Next Time," the most overt of the three *Yellow Book* stories in its criticism of the literary marketplace.[18] But this story marked the end of James's relationship with the Decadent periodical.

III. THE FORAY INTO THEATER AND JAMES'S RETURN TO BOOK PUBLISHING WITH *TERMINATIONS*

While James was writing for the *Yellow Book* (and publishing occasional non-fiction in various, American magazines), his focus was on the production of *Guy Domville*, a costume drama that opened to a full house at London's St. James Theatre on 5 January 1895. Colm Tóibín opens *The Master* (2004), his fictionalization of James's life, with an account of this watershed event in the author's career. Tóibín writes of James that he

> felt that as a novelist he had fallen upon evil times, any indication of his being hugely wanted by any editor or publisher was declining. A new generation, writers he did not know and did not prize, had taken universal possession. The sense of being almost finished weighed him down; he had been producing little, and publication in periodicals, once so lucrative and useful, was becoming closed to him.
>
> He wondered if the theatre could be not only a source of pleasure

[18] I do not consider "The Next Time" in depth because James composed it after the publication of *Terminations*.

> and amusement, but a lifeline, a way of beginning again now that the fruitful writing of fiction seemed to be fading. *Guy Domville*, his drama about the conflict between the material life and the life of pure contemplation, the vicissitudes of human love and a life dedicated to a higher happiness, was written to succeed, to match the public mood, and he awaited the opening night with a mixture of pure optimism – an absolute certainty that the play would hit home – and a deep anxiety, a sense that worldly glamour and universal praise would never be offered to him.
>
> Everything depended on the opening night. (13-14)

So James was mortified when, coming out for a bow after the performance, he was greeted with boos and taunts by "a brutal and ill-disposed gallery" (HJL3 508). Tóibín narrates, "The invited audience [of James's friends and associates] remained seated, still applauding, but the applause was drowned out by the crescendo of loud, rude disapproval which came from the people who had never read his books" (18).[19]

James's embarrassment prompted the abrupt termination of his stint as a playwright. "The theatre," James reflected to a friend, "is verily a black abyss—& one feels stained with vulgarity rien que d'y avoir passe. Thank heaven there is another art" (LL 275-76).[20] In his notebook, James famously resolved, "I take up my *own* old pen

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[19] Tóibín adds that James "learned later, much later..., what happened when Alexander [who played Guy] uttered his last lines: 'I'm the last, my lord, of the Domvilles.' Someone from the gallery had shouted, 'It's a damned good thing you are!' They hooted and roared and when the curtain came down they catcalled and yelled abuse as those in the stalls and dress circle applauded enthusiastically" (17).

[20] James to Henrietta Reubell, 10 January 1895.

again—the pen of all my old unforgettable efforts and sacred struggles. .... It is now indeed that I may do the work of my life. And I will" (*Notebooks* 179). James made good on this pronouncement with a series of great novels, from *The Awkward Age* (Heinemann, 1899) through *The Golden Bowl* (Methuen, 1905). But for his first publishing venture upon returning to the realm of fiction, posed with the challenge of reinvigorating his career, James resorted to the easiest, least onerous option available to him—he contacted a publisher about putting together a book of previously published magazine stories.[21]

Correspondence suggests that James conceived *Terminations* as early as May 1894, when he was composing "The Altar of the Dead." In a letter to Mr. and Mrs. William James, James relates the public success of "The Death of the Lion," which had appeared in the *Yellow Book* the previous month, and alludes to his forthcoming submission to the same periodical. He then suggests that, instead of reading his stories in *Yellow Book*, "Wait and read the two tales in a volume—with two or three others" (HJL3 482-83). James does not explicitly state that "The Altar of the Dead" will be one of these "two or three others," but it is not coincidental that the next year he decided this story should serve as the culminating, capstone story to *Terminations*. James applied himself as seriously as he did in all aesthetic endeavors to selecting and organizing stories for this collections, and, finally, in titling it. *Terminations* (1895) contains two of the *Yellow Book* stories, "The Death of the Lion" and "The Coxon Fund," followed by "The Middle Years" and the story no magazine wanted, "The Altar of the Dead."

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[21] There is no extant correspondence that bears on the origins of *Terminations,* but speculation suggests James approached Heinemann about the book in March of 1895, upon his return from a brief trip to Dublin.

The *Yellow Book* had provided James an opportunity to present, in a single location for a discerning group of avant-garde readers, a group of tales about "the troubled artistic consciousness" in Britain's modernizing literary culture (AN 221). The innate formal properties of the short story collection provided James the opportunity to consolidate his tableau of literary life into a more coherent argument about the state of British authorship and readership. In conceiving and arranging these collections, James was re-purposing stories written for periodicals into grander, more compelling works of art that would sit on the bookshelf beside his novels for perpetuity.

The change in material context shifts the tone of James's stories. Diebel describes the Heinemann first edition of *Terminations* as "visually austere, covered in pale cloth, lettered in gilt, and embellished with delicate irises," noting that, "[c]ompared to the flashy *Yellow Book*, *Terminations* and *Embarrassments*[22] were almost conspicuously discreet" (Diebel 56). While in the *Yellow Book* the stories stand as detached, "mocking," ironic commentaries on the publishing world, in the Heinemann volume they take on a more earnest tone (Diebel 56).

The most recent publisher of *Terminations* declares that it is "Henry James's most thematically unified collection of stories" (*Terminations*, back cover). This may be an overstatement, for study of *The Finer Grain* (Methuen, 1910) reveals a deeply integrated volume, but it is not entirely off-base. During this period, James felt alienated from London's marketplace for popular fiction and was compelled to try writing for the stage. But he still had to support himself by writing for magazines. James's solution to writing

[22] Heinemann brought out another collection of four James stories in 1896 under the title *Embarrassments*.

for this audience was to write about his predicament as the author. As James himself explained, his artist stories, including "The Death of the Lion," "The Coxon Fund," and "The Middle Years," "have this in common that they deal all with the literary life, gathering their motive, in each case, from some noted adventure, some felt embarrassment, some extreme predicament, of the artist enamoured of perfection, ridden by his idea or paying for his sincerity" (AN 220). With the addition of "The Altar of the Dead," *Terminations* evokes a dramatic progression that mimics the perspectival development its author underwent navigating London's *fin-de-siècle* literary marketplace.

"The Altar of the Dead" "rounds off and completes the thematic movement which has gathered momentum in the earlier stories" through metaphor (Ingram 35). While the first three stories portray dying writers, the last portrays a mourner who brings his mourning to the level of literary art. This protagonist is purposefully associated with "poor Paraday" and "poor Dencombe" when he is referred to in the opening sentence as "poor Stransom" (CT 231). George Stransom is an aging, sensitive would-be widower who resents the spiritual detachment of contemporary London society. Stransom was once engaged, but his fiancee died before their wedding day, and he has lived the rest of his life as a lonely bachelor, dwelling on the passing of friends and acquaintances alike. He feels that Londoners are losing connection with their dead, which is symbolized for him in the decentralization of London's burial grounds.[23]

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[23] The narrator notes that Stransom's dead fiancee was "buried in a London suburb, in a place then almost natural, but which he had seen lose one after another every feature of freshness" (CT 232). This detail refers to the phenomenon that Julie Rugg describes in "The Origins and Progress of Cemetery Establishment in Britain":

> the nineteenth century saw radical alteration to the provision of land for burial. Since the

Stransom devotes his life to "the others" by building an altar in a church (CT 232). As several scholars have noticed, James's metaphorical language imbues this altar with the characteristics of a literary text.[24] The altar is described as a "shining page" on which Stransom's candles represent "lettered mile-stones" (CT 239, 242). Using these candles as words, Stransom "numbered," "grouped," and "named" his dead like works in his canon (CT 239, 242).[25] Just as James found his work disregarded by the public, and even the literary magazines that had once welcomed his contributions, Stransom prays daily at his altar, his great aesthetic work, while visitors to the church—the "flat-footed," undiscerning, mass readership—pass by with indifference or confusion. In this way the story comments on James's personal feelings of alienation from the marketplace as well as his more general observation of the deteriorating relationship between author and reader toward the end of the nineteenth century. "The Altar of the Dead" is a parable of authorship through which James reflects on his work and legacy, and it unifies the previous stories into a fragmentary but coherent book about the state of authorship in mid-1890s London.

The story's drama centers around the memory of Acton Hague, the one individual

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> eighth century, the majority of interments had taken place in the acre or so of land surrounding parish churches. From the 1820s, however, a significant challenge to this practice arose with the introduction of cemeteries [,] ... large, often attractively landscaped tracts of land usually located on the outskirts of towns.... (Rugg 105)

[24] See Daniel Won-gu Kim's "The Shining Page, 'The Altar of the Dead' as Metafiction," Geoff Ward's "'The Strength of Applied Irony': James's 'The Altar of the Dead,'" and Andrzej Warminski's "Reading Over Endless Histories: Henry James's Altar of the Dead."

[25] James strengthens the metaphorical connection between the objects of Stransom's mourning and literary texts through his careful word choice. The narrator writes of Stransom, "There were hours at which he almost caught himself wishing that certain of his friends would now die, that he might establish with them in this manner a connexion more *charming* than, as it happened, it was possible to enjoy with them in life" (CT 242, emphasis added). "Charming" is the word James used repeatedly in describing to Macmillan how he wanted his published texts to appear.

whom Stransom does not pay tribute to at his altar. One day, a woman (who makes her living as a literary critic) begins praying at Stransom's altar. Stransom is intrigued by this woman, who remains unnamed throughout the story, and develops a friendship with her. The climax of the story is Stransom's realization that the woman has co-opted his altar to consecrate the memory of Acton Hague, the one person (a former friend who slighted him) whom he refuses to honor:

> Then of course, in a flash, he understood. "Your Dead are only One?" She hesitated as she had never hesitated. "Only One," she answered, colouring as if now he knew her innermost secret. It really made him feel that he knew less than before, so difficult was it for him to reconstitute a life in which a single experience had reduced all others to nought. (CT 249)

The climax of the story and, consequently, of *Terminations* as a whole, is Stransom's epiphany that there is more than one way to see his altar:

> "I set up my altar, with its multiplied meanings," Stransom began; but she quickly interrupted him. "You set up your altar [...]. I used it, [...] for I knew from of old that it was dedicated to Death. I told you, long ago, that my Dead were not many. Yours were, but all you had done for them was none too much for *my* worship! You had placed a great light for Each—I gathered them together for One!"
>
> "We simply had different intentions," Stransom replied. (CT 257)

Since the unnamed woman is just one of the church's patrons, she represents the revelation that myriad, disparate interpretations can be brought to bear on an author and

his texts.[26] In recognizing the legitimacy of the woman's perspective, Stransom relinquishes ultimate authority over his altar in a way that reflects how James's experiences in the 1890s forced him to relinquish some of his out-dated, Victorian conceptions of authorship, reading, and the book. This relinquishing represents the conclusion of the central dynamic progression of James's short story collection. Like Stransom, who gives his own life in order to complete the aesthetic object of his mourning, James relinquished his aesthetic ideals by submitting to economic pressures and writing for the *Yellow Book* and, later, returning to fiction-writing, head hung, after the disaster of *Guy Domville*. In *Terminations*, James sacrifices himself, or more precisely his literary self-image, to the public by writing semi-autobiographical stories of moribund artist-figures that fictionalize his alienation from the literary culture of the 1890s. The 1895 publication of this book by James's new publisher, William Heineman, represents the author's relinquishing of the authority he once felt over his work and career. The publication of *Terminations* represents James's own Stransomian relinquishment of authority that gave him the self-assurance he needed to return to the written word and face the wider literary marketplace, in which he would soon regain a solid footing. Therefore, while this book represents the nadir of James's British publishing career—its lowest point—it is also the start of its resurgence.

IV. JAMES AND THE SHORT STORY COLLECTION

[26] Daniel Won-gu Kim explains that "Stransom's text is not autonomous; it has no meaning beyond 'collective' interpretation" (110).

By the end of the century, James was well on his way to resurrecting his career, embarking on what is now commonly viewed as his "major" period, during which he produced *The Awkward Age* (Heinemann, 1899), *The Wings of the Dove* (Constable, 1902), *The Ambassadors* (Methuen, 1903), and *The Golden Bowl* (Methuen, 1905). But James's resurgence began humbly, not with a novel but with a collection of short stories. By the 1890s, popular writers like Stevenson and Kipling had reinvented the novel as a popular form of entertainment, devoid of the instructive role the "serious novel," favored by James, had once held in British culture (Stougaard-Nielsen 260). In this publishing climate, the short story collection appeared to James, as it did for subsequent experimental writers of the modernist era, as an alternative form through which he might produce meaning in the modern world. This form was amorphous, without established conventions. It was innately fragmentary and encouraged readers to draw relationships between ideas rather than simply follow a linear narrative. It, above all, comprised texts republished from magazines, refashioned into the shape of a book.

Because of his commitment to and mastery of his artistic vision, James was able to create out of his periodical stories something more substantial than could most of his contemporaries, whose short stories tended to vary much more widely in subject-matter and perspective. He was able to create a coherent reading experience out of four disparate texts. In this way, the short story collection functioned for James as a convenient, symbolic mediator between himself and the literary marketplace in the mid-1890s. James went on to experiment with the genre throughout the rest of his career, following up

Terminations the next year with *Embarrassments* (Heinemann, 1896) and subsequently publishing four more collections, culminating in *The Finer Grain* (Methuen, 1910).[27] In doing so, James became "a pioneer of this form" (Martin and Ober vi), leading the way for the next generation of writers to experiment with the genre.

[27] These were *The Two Magics* (Heinemann, 1898), *The Soft Side* (Methuen, 1901), *The Better Sort* (Methuen, 1903), and *The Finer Grain* (Methuen, 1910). See Richard P. Gage's *Order and Design: Henry James' Titled Short Story Sequences.*

Chapter 2: Joseph Conrad, William Blackwood, and the Unrealized Marlow Trilogy

Very few modern, literary works achieve canonical status without actually being published in their author's lifetime. Emily Dickinson's poetry comes to mind. One of Joseph Conrad's prospective works, a collection of stories he called "Three Tales," might be considered as belonging in this category. Although each of the stories—"Youth: A Narrative," "Heart of Darkness," and *Lord Jim: A Tale*—was published and has received its share of popular and academic acclaim, the group of three, as Conrad envisioned them, has received substantially less attention than the stories have attracted individually.[1] Conrad conceived of this story collection in 1897-98 while enjoying the patronage of William Blackwood. Through his book publishing house and monthly magazine, *Blackwood's Edinburgh Magazine*, known familiarly throughout the empire as *Maga*, Blackwood provided Conrad with the financial security and professional encouragement he needed to overcome the difficulties that plagued his creative process early in his career, particularly the composition of his third novel, "The Rescuer." In summer 1898, Conrad wrote enthusiastically to his publisher about his interrelated collection of Marlow stories, "each being inspired by a similar moral idea," that, when bound together, would make "a homogenous book" (CL 2:231).[2] Conrad planned "Three

[1] Scholars who have addressed the stories as a group include Alan W. Friedman, in *Multivalence: The Moral Quality of Form in the Modern Nove*l, and William Nelles, in "*Youth*, *Heart of Darkness*, and *Lord Jim*: Reading Conrad's Trilogy," *Conradiana* 35.1-2 (2003): 63-73.

[2] Conrad to Blackwood, 26 December 1899.

Stories" to cohere through the participant-narrator figure of Charlie Marlow, who ages and adopts a different role in each of the successive stories. The result was to be a modern kind of *bildungsroman*. At this early stage in his career, Conrad seems to have been certain that this collection of stories would mark his full arrival into British literary culture. But the book was never published. It was not because of any change of heart or aesthetic vision but for a simple issue of publishing logistics. The final part of Conrad's triptych took him many more words than he had initially estimated, and, in May 1900, while "Lord Jim: A Tale" was serializing in *Maga*, Blackwood was compelled to inform Conrad that the third story had become too long to fit with the other two in a single volume.

Cedric Watts has written that the "circumstances of Conrad's literary production can be seen as variously enabling, extending, diversifying, inflecting and degrading his creativity" (Watts 131). This chapter takes off from Watts's assertion to examine the early years of Conrad's writing career, what one might call his apprenticeship, before he acquired a professional agent in J. B. Pinker.[3] I trace Conrad's early experiences with short fiction, from his functional but inhibiting partnership with T. Fisher Unwin through the nurturing, patronly relationship with William Blackwood and Sons, and explore how these experiences contributed to the development of Conrad's style and his professionalization, especially the modernizing of his authorial persona and approach to authorship.

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[3] After 1902 (with one, brief exception) Pinker oversaw Conrad's publishing and literary life for the remainder of his career, significantly insulating him from the marketplace. It is the pre-Pinker era, then, that presents the clearest view of Conrad as a working writer trying to make a place for himself in *fin de siècle* London's literary culture.

Conrad began writing fiction seriously in the early 1890s while serving as first mate on the *Torrens*, a "famous" ship that shuttled passengers between England, Australia, South Africa, and beyond (Najder, *Chronicle* 153). At this remove from London's literary culture, with few personal ties to the industry, the seaman's conception of literary culture was influenced strongly by romantic notions of the solitary artist, well-endowed patron, and distinguished reader. Conrad dreamed of literary success in the austere tradition of the Victorian "man of letters," among the company of Thomas Hardy, Edmund Gosse, and Henry James. For some (unfortunate) reason, however, he was convinced that the only way to achieve this status was by publishing novels in book form. Although the careers of Hardy, Gosse, and James attested otherwise, Conrad seems to have believed that he would be recognized as a decidedly "literary" talent only if he refused to be published in periodicals and avoided the magazine-sullied genre of the short story.[4] The only route he saw to respectable, literary esteem was publication between validating cloth-covered boards. When, for example, his first publisher asked what he though of serializing his second novel, *An Outcast of the Islands*, Conrad retorted simply and unequivocally "I hate the idea" (CL1 240).[5]

So when, after nearly five years of toiling away at *Almayer's Folly*, Conrad made his first professional contact with London's literary marketplace, he chose to disregard customary procedure by sending his manuscript not to the submissions office of a fiction magazine or a publishing house but directly to Gosse, the era's prototypical "man of

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[4] That Conrad held this opinion of the periodical market seems even stranger given Keith Carabine's argument that Conrad submitted "The Black Mate" to *Tit-Bits* in the 1880s ("'The Black Mate': June–July 1886; January 1908," *Conradiana* 13 (1988): 128–48).

[5] Conrad to E. L. Sanderson, 28 August 1895.

letters."[6] Upon receipt of Gosse's rejection, Conrad offered his novel to several houses before finding a buyer in the upstart publisher T. Fisher Unwin, thanks to the recommendations of Unwin's readers, W. H. Chesson and Edward Garnett.[7] Unwin (est. 1882) was a young firm that, without ties to the circulating libraries, specialized in single-volume fiction (Bassett 143) and was known for taking risks on unproven writers. Unwin came from a family of printers,[8] and he was, as any successful twentieth-century publisher must be, a businessman, first and foremost, who sought to increase his profits in whatever way possible. R. B. Cunninghame Graham, John Galsworthy, Ford Madox Hueffer, and Conrad were among the young writers on whom Unwin took a risk early in their careers.

Unwin was always careful, though, not to bear too much risk and therefore paid his authors absurdly low fees for book rights. In the mid-nineteenth century, a popular author received between £50 and £200 for the rights to a new novel[9;] by the 1890s, popular authors such as Rider Haggard were commanding as much as £1,500 for a new novel (Ashley 149). And yet, in 1891, Unwin gave Hueffer just £10 for *The Brown Owl* (Codell 308). Conrad was so thrilled by Unwin's acceptance in 1894 that he gladly signed

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6 Gosse, then acting as an editor for publisher William Heinemann's International Library, rejected the novel. Another glimpse of Conrad's ego comes from the fact that only part-way through writing his first novel he sat back and reasoned that he was writing the first volume of a trilogy of novels. (It took him over twenty years, but he published the final volume of his Lingard Trilogy, *The Rescue*, in 1920.)

7 Unwin published Conrad's first two novels, *Almayer's Folly: A Story of an Eastern River* (1895) and *An Outcast of the Islands* (1896), and his first short story collection, *Tales of Unrest* (1898).

8 Unwin's father founded Gresham Press, and other relatives, under the name Unwin Brothers, "printed the wrappers for periodicals such as *Tit-Bits* and the *Strand*" (Codell 304).

9 Richard D. Altick, *English Common Reader: A Social History of the Mass Reading Public, 1800-1900* (Chicago: University of Chicago Press, 1957).

over complete rights to *Almayer's Folly*—five years of work—for a measly £20.[10] This sum amounts to an income of £4 per year "at a time when the average earnings of an adult male in Britain was approximately £56 per year" (Watts 65). Two years later, Conrad received a slightly more respectable £50 from Unwin for *An Outcast of the Islands*.[11]

By 1896, Conrad's inheritance, bequeathed to him by his uncle and guardian in 1894, was running dry. With marriage planned and an "infant of male persuasion" forthcoming, Conrad was forced to acknowledge that he could not support himself through book publication of novels alone (CL2 17).[12] He would have to set aside some of his bibliographical pretensions. "In desperation," then, Conrad sat down—on his honeymoon, no less—to the resentful task of composing short stories explicitly for magazines. "I must do something to live," he contended to Garnett (CL1 296).[13]

There was no turning back, for, as the careers of James, Wells, and other contemporaries proved, by the 1890s the short story and magazine publication had become the financial basis for a successful writing career. Over the rest of his career, Conrad published twenty-nine short stories and earned most of his income from magazine publications (both short stories and serialized novels). In fact, from this point on, Conrad began all but two of his novels as short stories and published everything he wrote, in

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[10] Not surprisingly, Unwin's stinginess made him unable to keep writers on his list for very long. After *Tales of Unrest* (1898), Conrad ceased dealings with Unwin (until 1919, when Unwin published *The Arrow of Gold*).

[11] The contract for *An Outcast* included 10% royalty, rising to 12.5% after the first 2,000 copies and to 15% after 4,000 copies, but the novel's sales did not yield payment until many years later (Watts 65).

[12] Conrad to Cunninghame-Graham, 14 January 1898.

[13] Conrad to Garnett, 5 August 1896.

some form, in a magazine before it appeared in book form. And so, from 1896 onward, what and how Conrad wrote was influenced, directly and indirectly, by the periodical marketplace and the genre it had popularized in the last quarter of the nineteenth century, the short story.[14]

Conrad declared to Unwin in 1898 that "the intrinsic value of a work can have nothing to do with its lenght [*sic*.]" (CL2 49).[15] But monetary value was quite another thing. The financial details of Conrad's early publishing demonstrate a relationship of inverse proportion between words and pounds:

Book Fiction	Word Count	Publication	Payment	£/1000 words
Almayer's Folly	63,500	Unwin	£20	0.31
An Outcast of the Islands	105,000	Unwin	£50	0.48
The Nigger of the "Narcissus"	52,000	Heinemann	*£50	0.96
Totals	168500		£120	0.58

Serialized Fiction	Word Count	Publication	Payment	£/1000 words
"The Idiots"	10,000	*Savoy*	*£30	3
"An Outpost of Progress"	9,750	*Cosmopolis*	*£45	4.62
"The Lagoon"	5,700	*Cornhill*	£12½	2.18
"The Nigger of the '*Narcissus*'"	52,000	*New Review*	*£50	0.96
"The Return"	21,000	[unserialized]	n/a	n/a
Tales of Unrest	(60,950)	Unwin	£50	0.82
Totals	159,400		£187½	2.31

Figure 2.1: Conrad's Pre-Blackwood Publishing Record[16]

[14] The entirety of Conrad's periodical publishing career is documented in Stephen Donovan's scholarly resource, ConradFirst (www.conradfirst.net).

[15] Conrad to Unwin, 26 March 1898. *CL* 2, 49.

[16] Asterisks indicate figures that are have not been firmly established. *The Savoy*'s payment for "The Idiots" is estimated by Simmons and Stape as "perhaps slightly less than £30" and by McDonald at "about £37" (47; 179n34). In the case of The Nigger of the "Narcissus," I hesitantly state extremely tentative figures for the serial and book rights based on the amount Conrad hoped to receive for them.

The difference in the £-per-thousand-words ratio between Conrad's early novels and short fiction is staggering: 0.58 to 2.31. The implication—although merely an implication—is that short stories were, in terms of financial return for words published, worth nearly nine times more than novels.[17] For a new writer still grasping for his voice and form (as well as a decent living), the disparity made a deep impression.

Having overcome his aversion to the short story, Conrad's challenge became placing his stories in magazines. By the end of the nineteenth century, the periodical marketplace had grown into an intimidating scene. The displaced seaman needed help navigating this veritable "professional wilderness," but his only connection in the industry was his miserly book publisher (Reid 67-68). Unwin's firm did publish several "Pan-European" periodicals, including the *International Monthly Review*, the *Revue Bleue*, the *Independent Review*, and *Cosmopolis*, but Unwin was not well-suited to the extensively interpersonal duties of the literary agent. Correspondence attests that Unwin did not always deal professionally with his author, and it seems that, in trying to place Conrad's stories, Unwin expended effort according to his estimation of the extent to which Conrad's exposure would help the sales of the novels under the Unwin imprint. In Conrad's view, at least, Unwin did not commit himself wholeheartedly to placing his stories and often did not respond promptly to the author's letters. Even more audaciously, Unwin took twice the conventional finder's fee for placing stories—20%. Unwin's tardy

[17] The right-hand column also demonstrates the imbalance of Conrad's short story payments early in his career. Subsequent discussion of the various magazines will address some of the reasons for this disparity: from £2 to £5 per thousand words.

correspondence and reputation as a churl made him ill-equipped to help Conrad learn the industry to the degree that launching a successful career required. Even so, Conrad's unfamiliarity with the literary marketplace left him with little choice but to let Unwin act as his unofficial literary agent.

The results were mixed.[18] Perhaps not surprisingly, Unwin had a tough time placing Conrad's first story, "The Idiots," a tale of incest, murder, and suicide set in the French countryside.[19] Acting as Conrad's unofficial agent, Unwin took "The Idiots" first to one of the magazine his firm distributed, *Cosmopolis*, where, as Lawrence Graver accounts, Conrad's story "had the rare fortune of being rejected not once but twice" (18). "The Idiots" was then rejected by *The Cornhill*, which had actually solicited the submission from Conrad. Unwin did not keep Conrad updated on all of these developments, and the author felt compelled on several occasions to request information. To Unwin, Conrad veiled his skepticism in pleasantries, writing, "May I (modestly and with diffidence) inquire about the fate of the 'Idiots'? It is not impatience but curiosity only—I assure you" (CL1 290). To Garnett, however, Conrad expressed his dissatisfaction plainly; the confidants referred to their boss sarcastically as "the

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[18] The mixed results of Conrad's early publishing career were not due entirely to Unwin's lack of clout in the periodical marketplace, but also to the uneven quality of his writing. Conrad's first short story, "The Idiots," is, not surprisingly, one of his least successful. When Garnett did finally convince him to relinquish his out-dated pretensions about the genre, Conrad chose his honeymoon as the time to sit down to the begrudging task and penned a dark legend-style tale, modeled after Maupassant, chronicling a rural, French family's destruction through incest, murder, and suicide. One hopes that Conrad's choice of subject-matter spoke more about his attitude toward the demeaning task of writing magazine fiction than it did about his new marriage. In another context, though, one might conjecture about how these facts reflected on Conrad's concept of marriage and family, and served as a veiled signal of the nature of Conrad's subsequent life with Jessie George, an Englishwoman whose parents doubted the foreigner's ability to care for their daughter.

[19] As Karl Beckson has put it, "The Idiots" represented "a radical departure from the British preference for depicting the nobler aspects of human nature in fiction" (253).

Enlightened Patron of Letters" so frequently in fact that they started abbreviating the nickname to "E.P.L." or "the E. P. of L." or sometimes simply "the Patron."

"The Idiots" was eventually accepted by *The Savoy*, a publication whose association with the Decadent movement makes it stand out in Conrad's history of periodical appearances.[20] Started by publisher Leonard Smithers, Arthur Symons, and Aubrey Beardsley as a rival to the *Yellow Book*, the *Savoy*, at first published quarterly, was a decidedly Decadent object in the magazine marketplace of the 1890s. Although it shifted to a monthly format after three issues, and survived for only nine, the *Savoy* left a significant mark on the *fin de siècle* literary culture, publishing work by writers and artists such as Symons, Beardsley, W. B. Yeats, Max Beerbohm, Selwyn Image, Havelock Ellis, George Moore, and Ford Madox Hueffer. Like the *Yellow Book*, it represented an aesthetic argument against Victorian materialism. As Brake puts it, "*The Savoy* was hard, and not polite reading, occupying the high ground of Art and Literature, and...refusing to compromise" (Brake, "Aestheticism" 99). Conrad's story appeared at the front of the *Savoy*'s sixth number, followed by an essay by Ellis on Hardy's *Jude the Obscure* and Symons on Pre-Raphaelite artist John Everett Millais. Despite the fact that "The Idiots" is, if not the worst, the least Conradian of Conrad's early stories, its acceptance in the *Savoy* represented a phenomenal financial windfall. The approximately £30 Conrad received from the *Savoy*, after Unwin took his commission, showed a distinct rise in the cultural and monetary value of his work.

The other two stories Conrad produced during the six-month honeymoon in

[20] See Stephen Donovan's catalogue of Conrad's magazine publications at Conrad First: http://conradfirst.net/view/image?id=6034.

Brittany were composed with a keener eye toward magazine publication (Hunter 26). They proved more successful on all accounts, although Conrad wrote disparagingly of both, referring to "An Outpost of Progress" as "that ghastly masterfolly" and describing "The Lagoon" as "second-hand Conradese" (CL1 301).[21] These comments suggest Conrad felt that considerations of his works' marketability hampered or negatively influenced his creative process.[22] Still, Conrad's correspondence with Garnett demonstrates a growing comprehension of the literary marketplace and, by extension, control over his muse: "I've sent a short thing to the *Cornhill*. ... I would bet a penny they will take it. There is only 6000 words in it so it can't bring in many shekels" (CL1 301).[23] As Simmons and Stape point out, we find evidence of Conrad's maturing business acumen in his decision to bypass Unwin and send "The Lagoon" directly to the *Cornhill*.[24]

In sending "The Lagoon" to the *Cornhill* (est. 1860), a long-standing, Victorian monthly, Conrad was refusing an offer of £50 from *Pearson's Magazine* (est. 1896), a new monthly that was publishing some of the newer authors such as George Bernard Shaw and H. G. Wells. This decision is difficult to understand, since the *Cornhill* gave Conrad only £12½ and Conrad's comments on the publication are less than enthusiastic.[25]

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[21] Conrad to Garnett, 14 August 1896. With regard to "The Lagoon," some of the stories' readers apparently agreed with the author; Max Beerbohm parodied "The Lagoon" in *A Christmas Garland* (1912).

[22] However, one must overlook the mock-humbleness of his contention, "I hate every line I write" (CL1 301, Conrad to Garnett, 14 August 1896).

[23] Conrad to Garnett, 14 August 1896.

[24] Conrad explained to Unwin, "I thought that about this time You were out of town. That is why I have sent to the *Cornhill* direct a short story of about 5.000 words . . . The *Cornhill* you know wrote to me here. So I thought I might send on straight to them' (CL1 298, 9 August 1896).

[25] The best Conrad could say of the *Cornhill* was that it was "not a bad mag. to appear in" (CL1 286).

It was also not the esteemed publication it had been during the heart of the Victorian period. When "The Lagoon" appeared in the *Cornhill* in January 1897, the magazine was a heavily commercialized space, every issue opening with eighteen pages of advertisements.[26] In *Pearson's*, Conrad would have been alongside Wells's *The War of the Worlds*. In the *Cornhill*, he was in the company of Clive Phillips-Wolley's hunting essay, "The Great Game of Canada."

Cosmopolis (est. 1896), where "An Outpost of Progress" appeared in June and July 1897,[27] was a decidedly more modern, avant garde context for Conrad's writing.[28] The magazine's subtitle was *An International Monthly Review,* and it was a truly international journal that published stories, drama, poetry, and political journalism in English, French, and German. It was "a magazine with a rising and respectable reputation" that published the likes of Gosse, James, George Gissing, Robert Louis Stevenson, and Rudyard Kipling, as well as avant garde continental writers like Leo Tolstoy, Frederick Nietzsche, Stéphane Mallarmé, and Anatole France (Graver 17). Conrad could be assured that "the right people" were looking at "An Outpost," which is probably why he was so upset that *Cosmopolis*'s split his story over two issues, thereby muting the irony created by Conrad's two-part structure.[29] Nevertheless, Conrad was

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[26] http://conradfirst.net/view/image?id=6082.

[27] http://conradfirst.net/view/image?id=6321.

[28] Conrad should have been pleased at his appearance in the *Cosmopolis*. A letter to Garnett shows, however, that he was somewhat embarrassed by Unwin's taking his story to a magazine that he himself published. Conrad writes to Garnett, "the E. P. of L has bombarded the *Cosmo*" with "An Outpost of Progress" (CL1 301, Conrad to Garnett, 14 August 1896).

[29] When *Cosmopolis* informed Conrad that they would be dividing "An Outpost of Progress" between two issues, the author "told the unspeakable idiots that the thing halved would be as innefective [*sic*] as a dead scorpion. There will be a part without the sting—and the part with the sting—and being separated they will be both harmless and disgusting" (CL1 320). Neither did Conrad like the breaking

pleased to receive £45 for the story (after Unwin's commission),[30] his most profitable publication to date.

"The Return," Conrad's next story, did not follow up on this success. Unwin tried in vain to sell the domestic drama, which represented a sharp deviation from Conrad's previous stories, and at some point decided "The Return" was worth no more of his time.[31] Since the story was promised for *Tales of Unrest*, Unwin probably saw value in being able to market one of the volume's stories as previously un-published. To Conrad's mind Unwin had not tried hard enough on his behalf and was attempting to take advantage of him.[32]

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up of his longer works, at least early in his career. Of *The Nigger of the "Narcissus"* in the *New Review*, Conrad wrote, "The instalment plan ruins it" (CL1 372).

30 See CL1 301, 350.

31 To be fair to Unwin, the failure of "The Return" can be attributed in greater measure to its too-close-to-home subject (a publisher who leaves his wife after discovering her infidelity), unfortunate length (21,000 words), and awkward use of symbolism; "The Return" is generally acknowledged by scholars as one of Conrad's weakest and most derivative works.

32 Conrad's negative feelings toward E.P.L heightened in negotiations over the publication dates of *Tales of Unrest* and a story originally intended for the volume, "The Nigger of the '*Narcissus.*'" Peter McDonald devotes a chapter of *British Literary Culture and Publishing Practice, 1880-1914* to discussing Conrad's composition of "The Nigger of the '*Narcissus*'" for W. E. Henley's *New Review*, so I will give it short shrift here. When "The Nigger of the '*Narcissus*'" became too long for inclusion in the story collection, Unwin offered Conrad £50 for the book rights, without considering the extra income Conrad could earn from the story's serialization. But Garnett, Unwin's own reader, thought this sum too low and advised Conrad to send the manuscript, not yet completed, to William Heinemann's reader, Sidney Pawling. Pawling was impressed and recommended to Heinemann that the firm bring out the story as a book, but only after its serialization. Pawling then sent Conrad's story to one of Heinemann's periodicals, the *New Review*. Conrad was particularly thrilled at his acceptance by the *New Review* because it meant he had been vetted by the "remarkable man," editor (and poet) William Ernest Henley (CL1 408, Conrad to Blackwood, 11 November 1897). *The Nigger of the "Narcissus"* appeared in the *New Review* (August – December 1897) alongside Henry James's *What Maisie Knew*.

Heinemann scheduled book publication to coincide with the end of the story's serialization, as was typical. Unwin would (or at least should) have been aware of this schedule but nonetheless told Conrad early in 1898 to say that he planned to publish *Tales of Unrest* "*at once*" (CL2 7, Conrad to Garnett, 7 January 1898). Whether it was merely an egregious oversight or a moronic tactical error on Unwin's part, this situation was unacceptable to Conrad, who was gaining confidence in his understanding of the marketplace. To Garnett he wrote, "If the books clash it will be fatal to both of them. … I object to publication at once—thinking it bad for the stories—from a business point of view. He [Unwin] must let the Reviewers have their say about one thing before throwing at them another" (CL2 6, Conrad to

A review of Conrad's correspondence surrounding the placement of these stories makes it apparent that the author's early publishing career suffered from his confusion over the periodical landscape and some ambivalence toward his associations with magazines. In 1896, Conrad told Unwin, "I don't care much where I appear...[as] there is no particular gratification in being accepted *here* rather than *there*" (qtd. in Graver 18).[33] His early periodical publishing record demonstrates the difficulties the expanding and diverse marketplace presented to writers, especially foreign ones not yet fully initiated into British culture. At times Conrad was defiant against being brought down to the middle-brow. He therefore refused an offer of £50 for "The Lagoon" from the relatively pedestrian *Pearson's Magazine*, instead accepting £12½ from the Victorian stalwart *Cornhill*. About "The Return" Conrad was very explicit with Unwin, attesting that his story was "much too good to be thrown away where the right people won't see it" (CL1 405). Conrad's view of the periodical landscape was miscalibrated, though, as Stephen Donovan has pointed out.[34] In retrospect, it is easy to see that the most important issue for Conrad was not so much where he appeared but that he appeared in a recognizable context and therefore participated in an identifiable sector of the literary culture. Conrad aspired to a level of literary success requiring a devoted, dependable readership, a public that could be counted on to read his every work and look forward to his next. This

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Garnett, 7 January 1898). Conrad was unwilling to put himself at a commercial disadvantage when just a bit of patience on Unwin's part would be beneficial to all parties. Conrad won the argument, no doubt with Garnett's help, and *Tales of Unrest* was released a few months after the Heinemann volume.

[33] 22 July 1896, Yale University Library. Conrad almost surely did not believe this, but made the statement to maintain the air of artistic indifference he was trying to cultivate in the industry.

[34] If he disapproved of *Pearson's*, "why, then," Donovan asks, "did Conrad...submit 'The Return' to the hardly more prestigious *Chapman's Magazine*, a periodical of similarly recent provenance whose usual bill of fare included detective mysteries and ghost stories by popular writers...?" (174).

readership was difficult to achieve when his stories appeared in different places, magazines that serviced different sectors of the reading public. The best explanation for Conrad's ambivalence is that he lacked a clear view of the literary landscape and so was unable, on his own at least, to make informed decisions about the placement of his work or, indeed, his representatives in the marketplace. It was from this confusion that William Blackwood offered Conrad reprieve.

Conrad's "Blackwood period" lasted five years, from August 1897 to the winter of 1903,[35] and represented a haven for the author from the overwhelming and disorienting literary marketplace that largely befuddled him when he came to London to begin his publishing career in 1894. Conrad's relationship with Blackwood and his firm began with negotiations over the serialization of "Karain: A Memory," which Conrad submitted to *Blackwood's Edinburgh Magazine* (*Maga*) in summer 1897.[36] Blackwood upheld a strict policy of having first refusal on book publication of anything serialized in his magazine; therefore it was significant that he even considered purchasing the serial rights to "Karain," which was promised to Unwin for a book collection of Conrad's early stories.

Blackwood disregarded his normal business practice in Conrad's case because "Karain" was a perfect match for *Maga* and the Blackwood and Sons brand generally. Blackwood's place in British literary culture was defined considerably more clearly than that of most publishing houses and periodicals in the turbulent *fin de siècle* era of British publishing. *Maga* began publication in 1817, selling for 2/6 (the same as *Fraser's*), a

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[35] In terms of Conrad's history of composition, this time period spans *The Nigger of the "*Narcissus*"* to *Nostromo*.

[36] http://conradfirst.net/view/image?id=7323.

price that declared it a "magazine – as distinct from the upmarket, high culture reviews of the day" like the *Quarterly Review* (est. 1809) and the *Edinburgh Review* (est. 1802). *Maga* was "an exemplar at its origin of a genre whose defining characteristics are breadth, heterogeneity, and inclusiveness" (Brake, *Maga* 184). It soon became one of the most respected literary monthlies of the Victorian era, publishing the likes of John Galt, Margaret Oliphant, Elizabeth Barrett Browning, Anthony Trollope, Edward Bulwer Lytton, and, for the first time anywhere, George Eliot.[37] In addition, the firm's publishing house brought out books by all of the above authors. By the 1890s, Blackwood was a bulwark of Victorian culture, held in high esteem by the public.

The house's brand derived in large part from its identity as a family firm. Before being passed along to the second William, of Conrad's era, Blackwood's had been under the editorship of the first William and his nephew George, both of whom were born and raised in India. Their backgrounds naturally led them to imbue their publications with an imperial consciousness, and the magazine always maintained a large circulation in the colonies. It was a magazine, therefore, with which Conrad would have been familiar from a relatively early age through his adventures in the merchant service. The author once declared, "There isn't a single club and messroom and man-of-war in the British Seas and Dominions which hasn't its copy of Maga" (CL4 506).[38] The second William, who began working for the firm in 1857, took over as the publication's fifth editor in 1897 at the age

[37] Historian of the house, David Finkelstein, comments that Eliot was "the engine that drove the Blackwood firm to profitability at the end of the 19th century" (*House*, 34).

[38] Conrad to Pinker, [12 or 19 November] 1911. William Atkinson explains that "of the leading periodicals of 1895, none were as widely subscribed to by the leading gentlemen's clubs as *Maga*. So it seems reasonable to conclude that the rich and influential read it and that like a library copy, one subscription would account for far more than one reader" (Atkinson 391).

of 61. Blackwood was proud of his inheritance, perhaps even nostalgic for the receding past, and, just months after taking over editorship of *Maga*, he commissioned Margaret Oliphant, contributor to the magazine of over 200 articles, to write a history of the house.[39]

Maga's content was selected to "maintain a bedrock of loyal colonial and military audiences," meaning, in general, that it was conservative, both in its politics and in literary form (Finkelstein, *House* 101). Finkelstein explains, "*Maga* was a journal that eschewed self-doubt and never questioned Britain's place on the world stage, and its editors shaped and encouraged contributions to conform to such a stance" ("Decent" 33). Thomas Graver characterizes *Maga*'s usual fare as "entertaining, conventional, artless, and optimistic—the kind most periodical editors would be delighted to publish" (23). *Maga* featured plenty of adventure novels and romances, as well as travelogues and mildly political editorials, always in line with Britain's interests overseas. *Maga* was, in a word, a nationalist periodical representing, from a post-colonial perspective, a significant organ of the empire's propaganda machine.

Although its circulation was not as high as others in which Conrad had already appeared,[40] *Maga*'s readership was loyal, committed, and highly identifiable. William Atkinson explains that *Maga*'s "readership was wealthy, and it was cultivated in the sense that products of the British public school were a breed apart. They certainly thought of themselves as such and were rich and powerful enough to make their views count; and

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[39] Oliphant died before completing her history of the firm, but her work was published as *Annals of a Publishing House: William Blackwood and His Sons* (Blackwood, 1897).

[40] *Maga*'s circulation ranged from 3,000 to 10,000, while *The Cornhill* reached about 8,000 readers and the *Pall Mall* some 35,000 to 40,000 (Tye 72-73).

Blackwood's represented their politics (372). Conrad expressed his excitement and pride at his association with the magazine on several occasions, once exclaiming to his publisher, "Lord Jim brings me letters. From Spain to day! They take in Maga in Madrid. Where is it they don't take Maga!" (CL2 272).[41] Late in his career, Conrad reflected that *Maga* "took my name wherever the English language is read" and put him before "a good sort of public" (CL4 49; CL4 506).[42] The makeup of this nationalist, colonial readership was particularly important for Conrad, whose career as a British novelist rested on his ability to cultivate his "Englishness."

It was with "Karain" that Conrad first recognized some key tactics for cultivating this identity.[43] Like the Marlow stories Conrad wrote soon after, "Karain" employs a narrative frame. The narrator, a merchant sailor, describes an incident in which a Malay leader named Karain told a colonial crew about being haunted by the spirit of a man he murdered. The centerpiece of Karain's memory is a Queen Victoria coin. It was no coincidence that Conrad wrote this story in mid-June 1897, just prior to Victoria's sixtieth jubilee, just as it is no coincidence that the story addresses directly themes of colonialism and monarchy, themes in which *Maga* consistently traded. Indeed, Conrad remarked to R. B. Cunninghame Graham that "Karain" "was written for Blackwood" (CL2 57).[44] Upon seeing the manuscript, Garnett apparently told Conrad that his story was "destined by

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41 Conrad to David Meldrum, 19 May 1900.

42 Conrad to Pinker, [late February 1908]; Conrad to Pinker, [11 or 19 November] 1911.

43 That "Karain" can, and probably should, be read as undermining the colonial project was probably not lost on Blackwood and Meldrum, but they could expect that their readers would not approach their publication with anything like a skeptical eye.

44 Conrad to Cunninghame Graham, [14 April 1898].

Providence for *Blackwood's*" (qtd. in Graver 20).[45] "Karain" fit so well with the publication's brand, in fact, that David S. Meldrum, the firm's chief literary advisor (who had championed Conrad to his employer back in 1896), passed "Karain" on to his boss with the added assurances that "Conrad is a capital man, and this is a capital story—extremely strong and good on the literary side. It is long, 11,000 words at most, but I strongly advise its acceptance" (Blackburn 3).[46]

This inter-office correspondence suggests the personal care and thoughtfulness that would characterize Conrad's relationship with Blackwood and Sons over the next five years. Conrad soon discovered, with absolute delight, just how differently Blackwood and Sons conducted business from T. Fisher Unwin. The early correspondence between Conrad and the Edinburgh firm is nothing short of ebullient, conveying a growing mutual respect and interest in personal concerns. For example, in discussing "Karain" with his employer, Meldrum made Blackwood aware of Unwin's untraditional 20% commission and suggested they help Conrad avoid the swindle by making their cheque out to Conrad even though they sent it to the publisher. Apparently Unwin did not appreciate this undermining of his practice because he was particularly tardy in relaying Blackwood's payment to the author. Blackwood formally accepted "Karain" in July 1897 and promptly sent £40 to Unwin's office. But by 24 August Conrad was still unaware of the acceptance and the cheque and wrote to Blackwood to ask about

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[45] Garnett does not elaborate on the reasoning behind this clairvoyant declaration in any extant document. His primary motive, as always, is clear enough – to instill confidence in the self-doubting writer. But Garnett could surely recognize that the particular story at hand engaged colonialist and monarchist themes in which Blackwood's consistently traded.

[46] Meldrum to Blackwood, 6 May 1897.

the status of his submission and provide his address. Blackwood surely set the record straight with Conrad, and yet over two months later, on 30 October, Conrad complained to his new publisher, "Mr Unwin has not favoured me with a scratch of the pen (or a single click of the typewriter) for the last 3 months. I knew nothing about the cheque" (CL1 402).[47] In the margin beside this passage, Blackwood scribbled, "This is rather good & just as Meldrum expected" (CL1 402n2). He describes the circumstances as "good," I believe, because he understands that Unwin's lack of professionalism may lead Conrad to appreciate further his new relationship with his own firm.

As this incident makes clear, Blackwood was deeply involved in his firm's evaluation of literary merit and insisted on dealing with his authors personally in order to nurture talent, the assumption being that profits would follow naturally. Blackwood represented a remnant of the old guard of Victorian publishing culture, a proper "house" that distanced itself from crude, "modern" business practices in the service of art. For example, even in the late 1890s, Blackwood was still refusing to deal with literary agents. Blackwood encouraged his writers to take their time with their work, particularly after receiving comments from Meldrum. He wanted his writers "to live for a bit with [their] work before passing it on finally for the press" (CL1 375).[48] To Conrad, he explained, "Maga likes her contributors to do their very best, and does not grudge expense in revision of proofs when that is conscientiously done" (Blackburn 7).[49] This was the kind of nurturing Conrad required for the metamorphosis in his style that would take place

[47] Conrad to Blackwood, 30 October 1897.
[48] Conrad to Blackwood, 24 August 1897.
[49] Blackwood to Conrad, 3 September 1897.

over the next three years.

The younger William, like his forebears, saw himself as a patron of the arts and, with the help of his assistant Meldrum, continued the firm's tradition of building a community among its authors through lunch meetings and house calls. For example, Meldrum arranged meetings of Blackwood authors at the Garrick Club, "the preeminent literary gentlemen's club of its day" (Finkelstein, "Decent" 32). As a foreigner with a small network of friends and associates, Conrad was particularly attracted to this aspect of Blackwood's business practice, and it was through such meetings that Conrad developed friendships with, among others, Stephen Crane and H. G. Wells.[50] It was also at these meetings that "Conrad rubbed shoulders with Blackwood's other 'colonial' writers, such as the South African Douglas Blackburn" (Finkelstein, "Decent" 33). Once the Conrads moved into The Pent, a farmhouse in Kent, he and Jessie perpetuated this Blackwoodian tradition by hosting groups of literary friends, including John Galsworthy and Robert Cunninghame Graham.

Initially, however, it was Conrad's direct contact with Blackwood himself that had the greatest influence on the author's ascension in the literary field. On 27 August 1897, after he had accepted "Karain," the publisher wrote to Conrad asking if he had "anything on the stocks in the form of a serial story" (Blackburn 5).[51] Conrad replied with enthusiasm, quoting the publisher's phrase, to say that he did indeed "have something 'on the stocks'" (CL1 376).[52] This was "The Rescuer" (later *The Rescue*), the novel-to-be that

[50] Stephen Crane's "The Price of the Harness" appeared in the December 1898 issue of *Maga*.
[51] Blackwood to Conrad, 26 August 1897.
[52] Conrad to Blackwood, 28 August 1897.

he had set aside in spring 1896 to produce his first batch of short stories. Blackwood's warm response encouraged Conrad to take up his novel again, so on 28 August 1897 Conrad wrote to Blackwood, asking if he would read the first part—"not, of course for a decision or a promise of any kind but only to give you a view of the subject and the treatment." Conrad explains with confidence that during Blackwood's perusal of the manuscript he would continue writing so that, "by—say—Nov^{er} next the story may be advanced enough to show its quality unmistakably" (CL1 376).[53] Blackwood's reply on 3 September must have greatly pleased the author:

> It was…a real pleasure to me to open a correspondence with one writer not purely from 'commercial motives' and I was delighted to hear that you had something on the stocks which might develop into a serial story. If you will send me the first part of "The Rescue; A Tale of Narrow Waters", I shall be happy to read it, and let you know if I think from my perusal of it, if from its subject & treatment it is likely to suit the Magazine, and then later on you could send me as much as had been written to show its character and qualities unmistakably. (Blackburn 7)[54]

In this passage the publisher mimics his author's phrasings in order to comfort his author and ensure that he feels accepted into the Blackwood fold. Conrad continued this practice in his next missive, which begins, "Thanks for using the word 'excellent' in connection with my story" (CL1 379).[55] Blackwood's effort to put his author at ease would like have

[53] Conrad to Blackwood, 28 August 1897.
[54] Blackwood to Conrad, 3 September 1897.
[55] Conrad to Blackwood, 4 September 1897.

been appreciated more by Conrad than an English-born writer. After all, English was Conrad's third or fourth language. The written page provided for him a canvas on which he could invent a literary language of his own, and by the 1890s, he was more or less fluent in written English. But until the end of his life, Conrad was uncomfortable with speaking English in professional contexts. This early sequence of correspondence affected Conrad so deeply that, on 6 September, he confessed to his publisher, "I feel safe with you" (CL1 382).[56] It was clear to Conrad that he had found a genuine literary patron in Blackwood, one who would help him create a devoted readership and increase his stock in the nation's literary consciousness.

For Conrad, such feelings of belonging and community transcended matters of authorship and publishing. Conrad's mother died when he was 6 years old, his father, Apollo Korzeniowski, when he was twelve; and several scholars have shown that Freudian psychology can be a helpful lens through which to interpret Conrad's life and work.[57] Without delving deeply into psychoanalytic speculation, I want to suggest here that the quest for a father figure was a subconscious force in Conrad's life and that, in his publishing life, he was driven, more than most, by a desire for appreciation from older, fatherly figures.[58] Conrad's first and most obvious father-figure was his maternal uncle, Tadeusz Bobrowski, who took in Conrad after his father's death in 1869 and served as his

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[56] Conrad to Blackwood, 6 September 1897.

[57] Bernard C. Meyer takes this approach a bit too far in *Joseph Conrad: A Psychoanalytic Biography* (1967).

[58] Conrad echoes this concern in his choice of this Novalis epigraph for *Lord Jim*: "It is certain my Conviction gains infinitely, the moment another soul will believe in it" (LJ 1). As Conrad's most respected Polish biographer Zdzisław Najder has put it, "It is well known that Conrad was a writer deeply concerned with establishing emotional and intellectual contact with his readers" ("Personal" 23).

legal guardian during his early years at sea. This role mostly involved managing Conrad's financial affairs (i.e., paying off debts). While in France in 1878, Conrad experienced a period of intense depression and attempted suicide. Responding dutifully to his charge's cry for help, Bobrowski traveled to France to care for him. When Bobrowski died in 1894, Conrad received a £1,000 inheritance that would see him through the first lean years with Unwin. As far as family was concerned, Conrad had at this point just about reached the end of the tether; he notably dedicated his first novel to his uncle.[59]

I believe there is value in viewing Conrad's connection with William Blackwood as a partial conclusion to Conrad's lifelong quest for a father figure. Conrad was 37 when he began walking into publisher's offices in the hopes of forging relationships—hardly a young man. Unwin was approximately Conrad's age, and Garnett was ten years his junior. To someone with Conrad's experience, these men would have seemed inexperienced and decidedly unworldly. So, at age 61, Blackwood fit the bill of father-figure much better, as Conrad implies in a letter to Stephen Crane. In February 1898, after *Maga*'s publication of "Karain," Meldrum organized a lunch with "the Blackwood man" for Conrad and Stephen Crane. Conrad explains to Crane, "It appears old Blackwood is coming to London himself to make your and my acquaintance. He is a good old Scotchman and if you like the idea drop me a line to name the day" (CL2 43).[60]

A letter Conrad sent during the proofing stages of "Karain" in November 1897 intimates the extent to which he was willing to cater to the fatherly, Scottish publisher. In

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[59] The only family member Conrad kept up with was his aunt, the writer Marguerite Poradowska, with whom Conrad carried on a correspondence for many years; the nature of this relationship was mostly professional, however, and at times flirtatious—not exactly familial.

[60] Conrad to Crane, 5 February 1898.

an act of hopeful baiting, Conrad tells Blackwood that he has in his desk the germ of an essay about a Scottish seaman: “a humble individual, but whose memory is cherished not only by myself but by many others as well on and successful on the road of life” (CL1 409).[61] I am not suggesting that Conrad was lying about this essay, but nothing he ever published corresponds to the description, and the subject bears more than a passing likeness to the letter's recipient. Given the exuberantly reverent language, I think Conrad hoped his lure would encourage Blackwood to identify with the essay's subject and engender in him positive associations with its author. It is also possible that, by casting a Scot in the role of seaman, Conrad was admitting the publisher into his own club, the community he was to make a recurring theme in his Blackwood's fiction, expressed in *Lord Jim*'s quintessential phrase, “one of us” (LJ 38).

The publishing world's version of a father-figure is the unquestioning literary patron, and Blackwood became this for Conrad when in spring 1897 he requested first refusal on any fiction Conrad should write. The author described his delight to friend E. L. Sanderson: “This [news], coming from Modern Athens, was so flattering that for a whole day I walked about with my nose in the air” (CL1 367).[62] So thrilled was he with the move to Blackwood that he testified to Garnett: “All the good moments, the real good ones in my new life I owe to you...You sent me to Pawling—you sent me to Black[ds]—when are you going to send me to heaven?” (CL1 378).[63] Upon receiving an advance copy of the November 1897 issue in which “Karain” appears, Conrad expressed his

[61] Conrad to Blackwood, 9 November 1897.
[62] Conrad to E. L. Sanderson, 19 July 1897.
[63] Conrad to Garnett, 28 August 1897.

gratitude in a lengthy reply to his new publisher in which he comments adoringly on each of the issue's primary contents. He ends with a flourish: "In this time of fluid principles the soul of 'Maga' changeth not. It informs every page and knows no compromise. It is something! It is, indeed, everything!" (CL1 402).[64] The magazine and its namesake were indeed becoming "everything" to Conrad.[65] The publisher's faith, and the financial security it implied, endowed the writer with a new confidence that sparked the most sustained creative outburst of his career and propelled him to develop his mature style. Blackwood's request for first refusal gave Conrad the mental and financial security of having a place to publish, the guarantee of a distinct and loyal readership, and the comfort of knowing he was accepted by an esteemed literary club.

Blackwood's request for first refusal rights had an unprecedented effect on Conrad's composition process, at least initially.[66] "The Rescuer," which he had intended to be his third novel, had been giving him fits, so he readily accepted Blackwood's invitation to work in a different genre – the short story. By this time Conrad's opinion of

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64 Conrad to Blackwood, 29 October 1897.

65 I would like to be able to write plainly about Conrad's opinion of William Blackwood and his *Blackwood's Magazine*. The trouble is, one can never be sure when to take Conrad at his word, partly due to his failing memory toward the end of his life, when he made some of his most direct statements about his relationship with Blackwood's. Conrad was asked to write a public statement on the occasion of William Blackwood's death. This document cannot be taken quite at its word. The prefaces he wrote toward the end of his life might be the best example, but Conrad played games with his readers throughout his career. In correspondence he represents himself as having multiple personalities. The letters depict him variously as a confident and independent artist, a self-doubting procrastinator, outcast foreigner, and a member of the London literary scene. As a result, Conrad can seem outright contradictory. This is not to suggest that Conrad's correspondence with Blackwood was disingenuous. Rather, Conrad's opinion of *Maga* naturally changed over time, and his most direct reflections appear in contexts that mask his true sentiments, such as the letter he wrote upon Blackwood's death.

66 Conrad would always be plagued by depression and intense self-doubt, and he wrote freely about his feelings to his literary confidants, especially Garnett, to whom he wrote in mid-August 1898, "I must be getting well since, looking back, I see how ill, mentally, I have been these last four months. The fear of this horror coming back to me makes me shiver. As it is it has destroyed already the little belief in myself I used to have." (Conrad to Garnett, 13 August 1898, CL2, 85.)

magazine stories had changed dramatically. As early as 1898, he endorsed the genre in a letter to Unwin, contending that "the general *slump* in short stories; [is] an illogical phenomenon, since the intrinsic value of a work can have nothing to do with its lenght [*sic*.]" (CL2 49).[67] Compared to the novel, the short story meant brevity, stricter attention to word count, and greater imperative to complete assignments by their due dates. These constraints apparently helped Conrad focus, for it sparked one of the most productive periods of his career. He wrote "Youth" in less than a month, possibly no more that two weeks, in May and June of 1898. He completed "Youth" in early June 1898, and it was accepted on 9 June.[68] Sometime during that period he also began "Lord Jim: A Sketch." At this point Conrad had eighteen pages of "Jim," which he was then writing with the intention of its reading between 20,000 and 25,000 words. Upon receipt of manuscripts of "Youth" and "Lord Jim," Blackwood promptly paid Conrad £35 for the serial rights to "Youth" and an additional £5 advance on "Jim." For the first time, Conrad was being treated as a sure thing, a benefit to the house. This new situation increased his confidence immensely and, for a time, his productivity. "Jim" turned out to be far more complicated than Conrad had expected, and so he took a break to turn out another story, as a side-project. It turned out to be "Heart of Darkness," which he completed in just a few weeks.

Over the course of his Blackwood Period, Conrad was essentially a Blackwood's "house author," a situation that delighted him. Conrad once wrote to Meldrum, "To appear in P[all] M[all] M[agazine] and the Ill[ustrated] Lond[on] News is advantageous no doubt but I only care for Maga, my first and only Love!" (CL2 368). For all its

[67] Conrad to Unwin, 26 March 1898.
[68] See Blackburn, 23.

obvious flattery, statements like these gave voice to Conrad's genuine affection for what he saw as a traditional periodical that, in an era of cultural debasement, continued to value literary quality above commercial appeal. After "Youth" and "Heart of Darkness" had appeared with popular success in *Maga*, Conrad wrote to his publisher, "It is an unspeakable relief to write for Maga instead of for 'the market' — confound it and all its snippetty works. To open one of their Magazines is like opening your tailor's book of patterns for trouserings—only the book of patterns would be the more genuine production of the two. … I had much rather work for Maga and the House than for the 'market': were the 'market' stuffed with solid gold throughout" (CL2 375-376).[69] Conrad lived up to this statement honestly. Conrad took £40 for "Karain" when *Pearson's* had offered him £50; for "Youth" and "Heart of Darkness," Conrad signed an agreement of £2/10 per 1000 words at a time when celebrity authors like Rudyard Kipling and Hall Caine "could command £15 or more for 1,000 words of short fiction" (Graver 21). Conrad, whose star was rising, particularly among the literati, could have found more profitable places for his fiction than *Maga*, but he instead chose to rely entirely on Blackwood for his financial security. Figure 2.2 details the advances on royalties Conrad received from Blackwood from 1897 to 1902.[70]

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[69] As is clear from my explanation of Blackwood's position in the literary field, though, this was a fantasy on Conrad's part, cultivated by the intimacy of his working relationship with Blackwood and Sons. No matter how familial his relationship to the publication, *Maga* was undoubtedly part of the "market."

[70] Financial data is taken from essays in the Cambridge Editions of *Youth*, *Heart of Darkness*, *The End of the Tether,* and *Lord Jim*, and, in the case of "The End of the Tether," from Blackburn. I determined word count based on texts available at Project Gutenberg (http://www.gutenberg.org/), rounding to the nearest hundred. Figure 2.2 does not account for Blackwood's agreements for subsequent royalty payments. The contracts for *Youth* and *Lord Jim* stipulate royalties to be paid at 16⅔%.

Title	Word Count	Publication	Payment	£/1000 words
"Karain: A Memory"	14,500	*Blackwood's*	£40	2.76
"Youth: A Narrative"	13,100	*Blackwood's*	£35	2.67
"The Heart of Darkness"	38,100	*Blackwood's*	£60	1.57
"Lord Jim: A Tale"	130,000	*Blackwood's*	*£325	2.5
Lord Jim	(130,000)	Blackwood	£200	1.54
"The End of the Tether"	52,600	*Blackwood's*	£131	2.5
Youth: A Narrative, and Two Other Stories	(103,800)	Blackwood	£100	0.96
Totals	248,300		£891	3.58

Figure 2.2: Conrad's Blackwood Publishing Record[71]

These records show that Blackwood paid Conrad much more consistently than the other magazines in which his work had appeared (see Figure 2.1). *Maga* did not pay as much as *Cosmopolis*, but it provided Conrad with a more stable, working income as well as a consistent readership.

Maga's readers represented something of an ideal audience for the fictional re-imaginings of Conrad's life experiences. Blackwood provided Conrad with a community of readers that overlapped, whether literally or in spirit, with Conrad's imagined "us." Conrad worked to build a relationship with this audience and so began forming his legacy. Conrad's efforts to ingratiate himself to *Maga*'s readers have been acknowledged by scholars, most notably Ivo Vidian, William Atkinson, and David Finkelstein.[72] The first installment of "Heart of Darkness" appeared in a prominent place, as the first

[71] The asterisk indicates a tentative figure. For information about the serial payments for "Lord Jim," see Blackburn 104-05 and CL2 283n.

[72] Ivo Vidan, "Conrad in His *Blackwood's* Context: An Essay in Applied Reception Theory," *The Ugo Mursia Memorial Lectures.* Mario Curreli, ed. (Milan: Mursia, 1988: 399-422); William Atkinson, "Bound in *Blackwood's*: The Imperialism of The Heart of Darkness in Its Immediate Context," *Twentieth Century Literature: A Scholarly and Critical Journal*, 50.4 (Winter 2004): 368-93; David Finkelstein, "Decent Company: Conrad, Blackwood's, and the Literary Marketplace," *Conradiana: A Journal of* **Joseph Conrad** *Studies* 41.1 (Spring 2009): 29-47.

substantial item in the table of contents in the celebratory 1,000th issue of *Maga*.[73] Alongside such colonial titles as "Jamaica: An Impression" and "A Letter from Salamanca," written by Lieutenant-General Sir Henry Brackenbury, K.C.B., K.C.S.I.,[74] "Heart of Darkness" would have resonated strongly with the political ideology of *Maga*'s readership, which Atkinson describes as "an empire ready to protect itself and to expand, all in the interest of a glory that pushes commerce into a secondary role" (Atkinson 376). Atkinson observes that the opening passages of Marlow's tale draw a sharp distinction between the Roman occupation of Britain and Britain's contemporary interests overseas and "align the text as a whole with a militant proimperial and anti-French attitude" (Atkinson 389-90). By setting up his story in such overtly partisan terms,[75] Conrad sought to hook his readers.

The narrative frame was another strategy Conrad employed with this end in mind. The story-within-a-story structure appears in all of Conrad's Blackwood fiction except for "The End of the Tether," which was written in 1902 to fill out *Youth: A Narrative; and Two Other Stories.* In "Karain," the eponymous Malay boards the merchant ship and tells the sailors his story about being persecuted by the ghost of man he killed; "Youth" and "Heart of Darkness" are delivered by frame narrators who quote Marlow's tales to specific groups of listeners, including "a director of companies, an accountant, a lawyer" (Y 3); *Lord Jim* takes the story-telling frame to further extremes, employing increasingly

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73 http://conradfirst.net/view/image?id=22848.

74 Both are chivalric honors: K.C.B. stands for "Knight Commander in the Order of Bath," K.C.S.I. for "Knight Commander of the Star of India."

75 As with the symbol of the coin in "Karain," of course, the narrator's imperial sentiments at the opening of "Heart of Darkness" are typically read ironically by modern scholars. We must assume, though, that *Maga*'s subscribers would not approach the magazine's contents with a skeptical eye.

embedded levels of storytelling that rupture the reader's experience of the text and ability to find objectivity. Atkinson goes so far as to equate Conrad's imagined auditors directly with *Maga*'s readership, stating flatly, "theirs is the voice of *Blackwood's*" (Atkinson 390). The validity of this assertion is debatable, but Conrad certainly wanted his readers to associate themselves with the imagined audience of his stories. "Youth" opens with a description of the listeners "sitting round a mahogany table that reflected the bottle, the claret-glasses, and our faces" (Y 3). Conrad devotes greater space in "Heart of Darkness" to describing the context of Marlow's oral tale, and several times over the course of the text reminds readers of this context (usually with references to the group's libations or a reaction to Marlow's narrative). By evoking elements of oral narrative, Conrad seems to be trying to create a more vivid experience for his readers that will draw them to his publications and make them devoted readers.

Conrad also appealed to *Maga*'s readers through the narrator-character Charlie Marlow. As Gail Fraser explains, in Marlow, "Conrad developed an English seaman persona whose habits of speech and patriotic sentiments would appeal to the reader," specifically the Conservative readers of Maga spread throughout the empire.[76] Conrad's readers learn about Marlow gradually over the span of his four texts.[77] He is a man of few pretensions who enjoys kicking back with a bottle of something and spinning a yarn about the old days—a most agreeable fellow. He was, in a word, traditional, like the majority of *Maga*'s readers.

But the most important tactic Conrad employed to woo Blackwood's readers was

[76] Fraser, *Interweaving Patterns*, 49.
[77] The fourth, then called "Dynamite," surfaced in 1913 as the novel *Chance*.

to conceive an interrelated series of stories for serialization in *Maga*. Blackwood's followed a strict policy that anything printed in *Maga* would also be offered to the house for a book publication. The security of a book contract encouraged Conrad to think grandly about his *Maga* submissions from the outset. For a writer whose bold impulses provoked him to begin his writing career by embarking on a trilogy of novels, it was not much of stretch for him to conceive of his *Maga* submissions as parts of a greater whole, something more aesthetically unified and satisfying than he had achieved in *Tales of Unrest*.[78]

Conrad's thinking about the interrelatedness of his Blackwood's fictions must have taken hold by the early summer 1898, when he penned "Youth" as well as a few pages with the heading "Tuan Jim: A Sketch" Conrad's ideas soon developed into the concept of a cohesive volume of three Marlow tales: "Youth," "Heart of Darkness," and "Lord Jim: A Sketch."[79] By early 1899, Blackwood had formally agreed to publish a book comprising Conrad's *Maga* submissions. At this point, the author explained to his publisher that his Marlow stories were "each being inspired by a similar moral idea" and

[78] Because of the ways it permitted him to play with notions of truth, objectivity, irony, and voice, Conrad's use of the recurring narrator-character of Marlow within narrative frames represents his most distinct contribution to British modernism. The recurring narrator-character is not a modernist invention, of course, but he is a feature of storytelling traceable to the oral tradition.

[79] The idea of Blackwood's publishing a collection of Conrad's stories first arose in a letter to Garnett of 4 June 1898. Later that month, on 23 June 1898, Conrad hosted a lunch meeting at his house for David Meldrum, during which they discussed the possibility in some detail (Blackwood 25). "Karain: A Memory" had appeared in *Maga* in November of the previous year, and Conrad had just finished "Youth," which would appear in the September issue. It is unclear from Meldrum's letter to Blackwood whether it was Conrad or Meldrum who first proposed the idea; regardless, this lunch at Conrad's farmhouse at Stanford le Hope helped ensure Conrad of the loyal relationship he was developing with the Edinburgh publisher. They eventually negotiated a joint contract that was favorable to the author: "£5 per 1000 words serial rights (in England) and 20% book. No advance" (CL2 190).

that when published together would make "a homogenous book" (CL2 231).[80] In another letter to Blackwood, from February 1899, Conrad communicates his excitement over the proposed collection by musing about its title:

> I've not thought of it yet—and it is by no means easy to invent something telling and comprehensive. "Youth and Other Tales" would not do? I wish to convey the notion of something lived through and remembered. Tales from Memory (.?) you may think a clumsy title. It is so. I don't seem able to think of anything to-night. Why not: "Three Tales" by Joseph Conrad. Flaubert (mutatis mutandis) published Trois contes. The titles of the three tales could be printed on the cover in smaller capitals thus: Youth; A Narrative. Heart of Dark: Jim: A sketch. (CL2 167)[81]

Conrad's evident excitement over this volume suggests how important he felt it would be in the formation of his literary identity. He was not content with a generic title such as "Youth and Other Tales." Instead he proposes "Three Tales," a nod to Gustave Flaubert, one of Conrad's literary idols. Flaubert's *Trois contes* (*Three Tales*), first published in 1877, was one of the few collections of short fiction well-known and acclaimed in Britain in the 1890s.[82] Flaubert's collection reached this status without the benefit of a compelling title, and, we can surmise, its understatedness appealed to the protégé.

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80 Conrad to Blackwood, 26 December 1899.

81 Conrad to Blackwood, 14 February 1899.

82 *Trois contes* (1877) is a strongly integrated collection containing "A Simple Heart," "Saint Julian," and "Herodias," all tales of heroines. Dunn and Morris discuss *Trois contes* as a predecessor to the "composite novel." Along with Ivan Turgenev's *A Sportsman's Sketches* (1852), Flaubert's was the continental story collection most influential for British writers around the turn of the century. Conrad's consideration of this title for his collection shows his consciousness of the short story collection as a genre and his desire to experiment with it.

Through his pretensions, we get a glimpse of Conrad's confidence in his new stories; he believed his forthcoming collection would be his greatest work to date and hoped it would pave his way to sustained success in the literary world—the marketplace as well as the drawing rooms of the literary establishment. Borrowing Flaubert's title, Conrad thought, would help his book, particularly with highbrow, literary readers. We can understand why Conrad would have been so excited about the Blackwood volume, for it was an opportunity for him to collect three works representing the breadth of his experimentation with form and subject. He appreciated that his stories had appeared in *Maga*, but he privileged book publication. In a book, with the stories on their own, his work would stand as a unified, whole entity and produce for its readers something approaching a novelistic experience.

Conrad did not write extensively about his plans for his second collection of stories. He explained to Meldrum merely that the stories were "not be[ing] planned to stand alone. H of D was meant in my mind as a foil, and Youth was supposed to give the note" (CL2 271).[83] In another letter, Conrad vaguely describes the stories "each being inspired by a similar moral idea" (CL2 231). This letter constitutes the last of Conrad's extant writings about his concept for "Three Tales." A few scholars, most notably William Nelles, have written about the integrity of the proposed volume.[84] Certainly, the Marlow volume would have constituted a kind of revisionist *bildungsroman*, a loose exploration of a man's transition from innocence to experience. Cedric Watts finds this trajectory

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[83] Conrad to Blackwood, 26 December 1899; Conrad to Meldrum, 19 May 1900.

[84] William Nelles, "*Youth*, *Heart of Darkness*, and *Lord Jim*: Reading Conrad's Trilogy," *Conradiana* 35.1-2 (2003): 63-73.

echoed within each work, writing that "all three deal with the passage from innocence to bitter experience, with the conflict between romance and realism, with a journey into the exotic and perilous, and with absurd and tragic aspects of the imperial ambition" (Watts 76). Planning did not produce the text, however, and Conrad soon found himself having difficulty bringing his plan to fruition.

In June 1898 Conrad was in the early phases of composing the final installment of the Marlow trilogy. He expected his story would turn out to be roughly 20,000 words so he gave it the diminutive title "Lord Jim: A Sketch," under which it began serializing in *Maga* October 1899. It was initially intended for four issues of *Maga*, but Conrad soon found his furious pace of composition quelled and the scale of the narrative expanded. By the time of its completion in July 1900, Conrad's "Sketch" amounted to 130,000 words spread across fourteen issues of *Maga* (CL2 281).[85] No accumulation of extant documents provides a satisfactory account of "Jim's expansion," as the author so demurely put it (Blackburn 98). Critical attention to the matter has actually been confused and set back by what Conrad wrote about the book's composition. Conrad's 1924 "Author's Note" insists that, when he started writing the story for *Maga*, he "perceived that the pilgrim ship episode was a good starting-point for a free and wandering tale" and that he "knew it would be a long book" (LJ 5-6).

But any number of letters Conrad sent Blackwood over the period of *Lord Jim*'s composition indicate that the author had no inkling of the story's ultimate length when he

[85] Conrad to Blackwood, 19 July 1900.

began writing, or even half-way through its composition.[86] Conrad's correspondence makes clear that, even if he knew how his story would end, he did not know how many pages (or installments) it would take to reach that end until he had written the story's last words.[87] By January 1900, a year and a half after beginning *Lord Jim*, Conrad was still "wish[ing] for the end," and by April he was "feel[ing] the need of telling you [Blackwood] that I've done something anyway and to assure you that Lord Jim has an end, which at last I am afraid you may be beginning to doubt. It has though—and I am now trying to write it out" (CL2 241; CL2 261).[88] His difficulty was not, he assured his publisher, due to the story's endlessness. In fact, he emphasized to Blackwood, "the end of a story...is always *thought out* before the story is begun" (CL2 252).[89] Blackwood, Conrad knew, was not given to meddling in a writer's business, but the composition of *Lord Jim* became so drawn-out and uncertain that Conrad seems to have feared that he might be reaching the end of the publisher's tether. A less understanding publisher than Blackwood certainly would have stepped in at some point to control the story's growth, perhaps by imposing a limit on the number of installments. Afraid that his delayed

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[86] In April 1899, Conrad said merely that "Jim may turn out longer than *H of D* even" (CL2 190, Conrad to Meldrum, 31 July 1899). Two weeks later, he promised that the "March issue will see the end of the story," and yet barely three weeks later, he took this back, saying only that "[t]he Story will be finished of course this year" (CL2 217, Conrad to Blackwood, 9 November 1899; CL2 223, Conrad to Blackwood, 26 December 1899).

[87] It seems improbable that a mere quarter-century would have wiped clear an author's memory of writing one of his greatest books (even if Conrad did not agree with critics that it was his best). It is more likely that, toward the end of his life, the desire to create an enigmatic persona for himself encouraged him to shroud the events of *Lord Jim*'s composition in a cloud of tangential and vague details. Conrad may also have been concerned that divulging the true circumstances of the growth of *Lord Jim* would tarnish both his and his book's reputations.

[88] Conrad to Meldrum, 9 January 1900; Conrad to Blackwood, 12 April 1900.

[89] Conrad to Blackwood, 20 February 1900. Indeed, the title Conrad attached to the story's initial sketch in 1898—"Tuan Jim"—demonstrates that the Patusan episode was always planned as a counterweight to the Patna episode.

completion of the story would invite such an editorial imposition, Conrad tried on several occasions to convince his publisher that he did indeed have control of his material. He did so primarily by shrouding his creative process in mystery. He described his "writing out" as an "endlessness of effort and…endless discontent; with remorse, thrown in, for the massacre of so many good intentions" (CL2 261).[90] He expanded on this explanation a few months later in characterizing the structure of his story:

> The structure of it is a little loose.... The question of art is so endless, so involved and so obscure that one is tempted to turn one's face resolutely away from it. I've certainly an idea—apart from the idea and the subject of the story—which guides me in my writing, but I would be hard put to it if requested to give it out in the shape of a fixed formula. After all in this as in every other human endeavour one is answerable only to one's conscience. (CL2 193-94)[91]

Conrad is saying, essentially, that his creative process requires freedom for spontaneity, for letting his story write itself, so to speak—that his "free and wandering" tale requires a "free and wandering" creative process. If he had been honest to his publisher, though, Conrad would have admitted to Blackwood that some of his difficulties were not as mysterious as he led his publisher to believe.

"Jim's expansion" was the result of a complex mixture of psychological and practical issues, all of which influenced Conrad's aesthetic product. In terms of the former, Conrad was always deeply temperamental when it came to his work, and he

[90] Conrad to Blackwood, 12 April 1900.
[91] Conrad to Blackwood, 22 August 1899.

found himself continually plagued by lack of confidence brought on by severe emotional distress.[92] Over the two-year composition of *Lord Jim*, his difficulties were increased by a series of serious illnesses—malaria, bronchitis, and gout—and he fell into a manic pattern of productivity (Watt 260).[93] In the rest of this chapter, though, I want to focus on the practical issues extrinsic to Conrad's aesthetic project that influenced his composition and the final form of his story.[94]

Lord Jim was the first work Conrad composed while serializing it, a circumstance that required him to adapt his creative process significantly.[95] Although he had written several chapters of the story before it began appearing in *Maga*, its serialization seems to have caused Conrad difficulty from the start. Conrad admitted to Blackwood that he felt rushed in processing the first installment. As a result, he confesses, "[t]he beginning wobbles a good deal; I did cut up shamefully the proofs without being able to put it firmly on its feet" (CL2 213).[96] Repeatedly running up against the myriad and relentless deadlines necessitated by *Lord Jim*'s publication in *Maga*, Conrad often found himself having to promise his publisher that he would, in fact, meet their deadlines. For example,

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92 He once confided to Garnett, "I am so afraid of myself, of my likes and dislikes, of my thought and of my expression" (CL1 273).

93 In August 1899 he confessed to Garnett, "Pages accumulate and the story stands still. I feel suicidal" (CL2 83, Conrad to Garnett, 3 August 1898). After a fallow period early in 1900, he experienced manic phases. Conrad announced proudly to Meldrum that he had finally "'got hold' again, thank God. It seemed at first as though I had written my last line" (CL2 253-54, Conrad to Meldrum, 3 March 1900). In November 1899, he rejoiced to Blackwood, "Just now it [his energy] is all for Jim! And no amount of sacrifice seems too much for him" (CL2 217, Conrad to Blackwood, 9 November 1899).

94 I make this argument in spite of Ian Watt's contention that the reshaping and reconception of *Lord Jim* "seems to have had no connection with the conditions of serial publication" (Watt 262).

95 Conrad's only previous experience with pressure had been nightmarish; he sold the serial rights to his third novel, "The Rescuer," to *McClure's Magazine* in 1896. His progress was so slow over the next several months, however, that *McClure's* did not start publication, and Conrad eventually backed out of the contract.

96 Conrad to Blackwood, 27 October 1899.

in March 1899 he assured Blackwood, "I shall *without fail* dispatch tomorrow the corr[d] proofs of the Dec[er] instalment—and also some more typed matter" (CL2 217, emphasis Conrad's).[97]

Conrad was used to composing at his own pace, according to his mood, but concurrent serialization imposed rhythms on Conrad's creative process. Conrad had composed his previous novels and stories under his own circumstances, revising during composition only as he saw fit and always having the option of making large-scale changes. However, in the case of *Lord* Jim, the processes of composition, revision, and proofing were compressed into one grand creative act that required of the author consistency, a quality largely absent from his work habits and emotions. He tried concertedly to modify his behavior. On 3 March 1900, for example, Conrad wrote to Meldrum, "I send You 14 pp. of pretty rough MS to by typed in two copies and I shall keep up that kind of dribble if you don't mind so as to write and revise at the same time for greater speed in getting the copy ready for the press" (CL2 253-54).[98] To his publisher, Conrad conveys a belief that "speed" is of the utmost importance and that he is willing to change his habits to fulfill his obligations. In general, the rhythms of serialization forced Conrad to work on his text in smaller chunks. In April 1899 he submitted one chunk to Meldrum, explaining, "Here's the end of Chap. III. Chap IV whole and the beginning of Chap V. pp of my type 32 to 50… I shall be sending you MS almost daily if only a few pages at a time keeping it up till the end" (CL2 190).[99] I think it

[97] Conrad to Blackwood, 9 November 1899.
[98] Conrad to Meldrum, 3 March 1900.
[99] Conrad to Meldrum, 31 July 1899.

reasonable to suggest that the unfamiliar circumstance of simultaneous composition and publication significantly altered Conrad's time at his writing desk.

Conscious that he was producing a fragmentary text that would be especially difficult for readers who would encounter it in monthly installments, Conrad expressed some interest in easing his readers' experience. He consistently expressed concern over installment length, for example. "Lord Jim: A Tale" appeared in installments ranging from twelve to twenty-five pages, and when Conrad submitted his corrected proofs, he was never sure where his publisher, or more likely Blackwood's editors, would draw their lines. About the story's seventh installment, Conrad complained to Blackwood, "I've been horribly disappointed by the shortness of the inst^{t} in the Ap. N^{o} the more so that the break just there destroyed an effect. If one only could do without serial publication!"[100] The ruined "effect" indicates that Conrad was mindful of producing coherent, naturally-divided installments and that he plotted *Lord Jim* with a keen interest in how his text would be experienced by serial readers.[101] After this incident, Conrad was careful to

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[100] Never wanting to offend his patron, Conrad added, "Don't think me an ungrateful beast. Jim is very near my heart" (CL2 259-60, Conrad to Meldrum, 3 April 1900).

[101] The April issue featured chapters 14 through 16, which sees Jim talking with Marlow in his room at the Malabar House. At the end of chapter 16, Jim gets up from his chair and begins to leave: "He flung away the cigarette. 'Good-bye,' he said, with the sudden haste of a man who had lingered too long in view of a pressing bit of work waiting for him" (LJ 138). But as Jim opens the door, Marlow narrates:

> I leaped up from my chair. 'Wait,' I cried, 'I want you to . . .' 'I can't dine with you again to-night,' he flung at me, with one leg out of the room already. 'I haven't the slightest intention of asking you,' I shouted. At this he drew back his foot, but remained mistrustfully in the very doorway. I lost no time in entreating him earnestly not to be absurd; to come in and shut the door.' (LJ 138)

Chapter 17 picks up at just this instant, with Jim sitting back down with Marlow: "'He came in at last; but I believe it was mostly the rain that did it'" (LJ 139). In this chapter Marlow convinces Jim to take him up on his offer to help him move on with his life. Conrad wanted *Maga*'s readers to read through this chapter break unabated, and it is not difficult to see why. Jim's decision to sit back down with Marlow and the conversation that ensues are of vital importance to Conrad's story because, until Jim and Marlow reach this agreement (in chapter 17), their relationship is, as far as the reader knows, limited to their encounters surrounding the "official Inquiry" into the desertion of the *Patna*. Chapter

make known his preferences about installment lengths: “Here’s some more Jim. The Jan^{y} inst is well advanced if not wholly finished. I’ve dispatched the proofs and addition type for the Dec^{er} Number yesterday, proposing that the inst^{t} should include Chap VIII if possible” (CL2 208).[102] At one point, when he felt himself close to completion, he wrote to Blackwood, “I trust they will give me as much space as possible in the Jan. Febr. & Mch numbers. I shall want all I can get” (CL2 223).[103] Again, it is impossible to say with certainty how these changes to Conrad's creative process influenced his text, but they strongly suggest that Ian Watt is mistaken when he contends that Conrad's composition of *Lord Jim* “seems to have had no connection with the conditions of serial publication” (Watt 262).

When Conrad finally completed *Lord Jim* after twenty-three straight hours of work on 13-14 July 1900, he wrote to his publisher, “Whatever satisfaction I have now or shall have out of the book I owe very much to you—not only in the way of material help but in the conditions which you have created for me to work in by your friendly and

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17 anticipates future meetings between Jim and Marlow and implies that the story will shift settings. The chapter ends with an echo of the previous one, with Jim returning to the door:

> He went to the door in a hurry, paused with his head down, and came back, stepping deliberately. "I always thought that if a fellow could begin with a clean slate . . . And now you . . . in a measure . . . yes . . . clean slate." I waved my hand, and he marched out without looking back; the sound of his footfalls died out gradually behind the closed door – the unhesitating tread of a man walking in broad daylight. (LJ 141)

The “effect” Conrad regretted losing by the editor's hand was the closing of Jim and Marlow's conversation with the promise of a “clean slate.” Had Conrad's intentions been followed, the eighth installment would have begun with chapter 18, which opens, “'Six months afterwards my friend...wrote to me, and judging, from the warmth of my recommendation, that I would like to hear, enlarged a little upon Jim's perfections” (LJ 142). A comparison of the opening sentences of chapters 17 and 18 demonstrates that Conrad composed his text with installment breaks in mind.

[102] Conrad to David Meldrum, [24 October 1899].

[103] Conrad to Blackwood, 25 November 1899.

unwearied indulgence" (CL2 281).[104] On New Year's Eve, Conrad reflected with more composure, "I can't think of that work without thinking of you. As it went on I appreciated more and more your helpful words your helpful silence and your helpful acts; and this feeling shall never grow old, or cold or faint" (CL2 313).[105] Conrad's testimony is true all around. The text of *Lord Jim* we have today would certainly have been considerably different if the story had not been written in the nurturing, lenient, Victorian environment provided by Blackwood. Blackwood's indulgence of Conrad, from "Karain" through *Lord Jim*, offered the writer freedom from the pressures of the modernizing literary marketplace and permitted Conrad the formal and narrative experiments that enabled him to realize his modernist style.

It is ironic, then, that Blackwood's enabling prevented the publication of "Three Tales," a book that, were it to have been published, would no doubt be held up as one of Conrad's greatest achievements. In May 1900 Blackwood felt compelled to tell Conrad that his "Sketch" had outgrown the page limit for the single-volume book of short stories for which they had signed a contract. From its first suggestion in May or June of 1898, the book collection of *Maga* stories took over four years to appear.[106] The main reason was that, upon completing *Lord Jim*, Conrad began looking for publishing opportunities outside of *Maga*. Instead of working on a third story for the Blackwood volume, he set out to write a new group of stories for other magazines, which he promised to Heinemann for book publication. The extended run in *Maga* had put Conrad under the observation of

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[104] Conrad to Blackwood, 14 July 1900.
[105] Conrad to Blackwood, 30 December 1900.
[106] *Youth: A Narrative; and Two Other Stories* appeared on 13 November 1902.

J. B. Pinker, who began offering his services to the author sometime in 1900. As Conrad put it to John Galsworthy, "Pinker has been impressing upon me the necessity of being free to go 'upon the market'" (CL2 425).[107] Conrad completed the 30,000-word "Typhoon" early in fall 1900 and remarked to Pinker early the next year, "I could get [£]100 from B[lackwood] for the story. However I don't want it to go to B for the present for many reasons—one of them being that I wish to reach another public than *Maga*'s" (CL2 321).[108]

No doubt somewhat miffed at Conrad's failure to fulfill the terms of their contract, Blackwood wrote to Conrad in January 1901 to explain the status of the publication:

> With regard to your inquiry about "Youth" and "Heart of Darkness," I find that these two stories together make 182 pages of the volume. They are already stereotyped so the rest will have to be set uniform.
>
> I do not think the volume could be made less than 300 pages, and as there are about 300 words in the page, that leaves forty thousand words to be supplied. If you think the story you thought of writing should run to twenty thousand words or so, just keep it at that, and write another one, and send them both to me for Maga. This will more than extinguish your debt, and be satisfactory to both of us. (qtd. in Graver 115)

Not until spring 1902 when, having completed all the stories for Heinemann's *Typhoon and Other Stories* (1903), did Conrad find himself "ready now, thank God! to take in

[107] Conrad to Galsworthy, 11 June 1902.
[108] Conrad to Pinker, 23 January 1901.

hand the completion of the *Youth* volume of stories" (CL2 375).[109] The question before him was whether to write one story or two. Choosing what seemed to be the easier of these options, Conrad, in March 1902, began writing "The End of the Tether." Then, after starting "The End of the Tether" to fill out the volume, a fire in his study burned nearly every page of his manuscript, and he had to re-write it. He did not complete the story until October.

Undoubtedly the weakest story in the Blackwood collection, "The End of the Tether" is commonly regarded as too long for its subject and inconsistent in quality. Graver, who contends that these weaknesses "can be traced to the conditions under which Conrad worked for the Edinburgh magazine," argues that Conrad stretched out the story so that he would not have to write another to fulfill his "debt" to Blackwood (Graver 114). A creative reader can, no doubt, find a great many relationships between "The End of the Tether" and the two stories it follows in Blackwood's book. The fact is, though, that what Blackwood published in 1902 as *Youth: A Narrative, and Two Other Stories* lacks the "consistent unity of outlook" that Conrad's Marlow trilogy would have exuded at every turn (Conrad, *Last* 107).[110] Nor does its title promise the reader any kind of aesthetic coherence. Conrad's unrealized Marlow trilogy and, indeed, *Tales of Unrest* suggest how unstable the short story collection was in London's literary marketplace at the turn of the century. Because the short story was considered a magazine form, book

[109] Conrad to George Blackwood, 28 January 1902.

[110] Conrad defended *Typhoon and Other Stories* (Heinemann, 1903) to Alfred Knopf, "I don't shovel together my stories in a haphazard fashion. 'Typhoon' belonged to that volume on artistic and literary grounds. … The reading of that first story attuned the mind for the reception of the others" (CL5 274, Conrad to Alfred A. Knopf, 24 August 1913).

collections of stories occupied a sub-literary place in the hierarchy of genres, and an author's concept for a unified collection of stories could be muddled by any number of external, marketplace forces.

When *Youth: A Narrative; and Two Other Stories* finally appeared on 13 November 1902 the volume held little of the importance it had when the author so passionately planned it in 1898. Disappointed in the book and disillusioned by his failing relationship with Blackwood, Conrad disparaged *Youth* as the "three-headed monster in the green cover" and confided to Meldrum, "I hate the sight of the thing" (CL 2:457).[111] Although two decades removed from the events, some bitterness still remains in Conrad's opening admission in his "Author's Note" to the volume that "The three stories in this volume lay no claim to unity of artistic purpose. The only bond between them is that of the time in which they were written." (Y ix).[112] There is, from our vantage point, something apt about Conrad's failure to realize his plan for "Three Stories," as if the collection would have been too coherent, too unified, to fit our understanding of modernist literature. Indeed, one could hold up the *Youth* volume, for its disunity, as a compelling object in modernist book history.[113]

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[111] Conrad to Meldrum, 27 November 1902.

[112] Future publishers of Conrad's stories have agreed and, for various reasons, dismantled the Marlow trilogy even further by publishing "Heart of Darkness" on its own or with "The Shadow-Line."

[113] As Owen Knowles puts it, "The *Youth* collection…provides not only a measure of Conrad's early achievement but also a four-year record of the continuing struggle that went into its making" (Knowles, "Textual" 257).

Chapter 3: The Case of *Dubliners*: Dublin Publishing and the Short Story Collection

The climax of *Dubliners*'s oft-told, nine-year publication history occurred in September 1912 when Maunsel and Company, the Dublin firm "established to support new Irish writing," retracted its contract for James Joyce's book of short stories and, apparently, burned or guillotined 1,000 sets of printed sheets (Hutton, "Chapters" 495).[1] The author, in Dublin to negotiate the deal in person, responded with determined fury; he immediately left Ireland, never to return, and on the trip back to Trieste, wrote the poem "Gas from a Burner," the title a double-entendre referring to the supposed burning of his book and the flatulence of Maunsel's director, George Roberts. Spoken by an amalgam of Roberts and his printer, the savage, ironic poem describes Maunsel's confrontation with "the black and sinister arts/Of an Irish writer in foreign parts." Although at first Joyce's stories seemed utterly harmless to the fictional version of Roberts, after reading them "a hundred times or so,/Backwards and forwards, down and up,/Through both the ends of a telescope" and even printing the book "to the very last word," the firm finally perceived "the writer's foul intent." Joyce has Roberts declare:

> … I owe a duty to Ireland:

[1] The traditional story, suggested by Joyce, goes that Maunsel ordered the printing of 1,000 copies of *Dubliners* before adequately surveying the contents. Gabler and Hutton have suggested, however, that the 1,000 copies were purely an invention of Roberts' for the purpose of gaining an advantage in the negotiation; Roberts assumed (wrongly) that if he told Joyce to reimburse him for the amount his firm had paid for the printing, that the author would walk away from the table. As Hutton writes, though, "Joyce's belief in the existence of these sheets made him decide 'to fight to the last inch with every weapon in my power'" (Hutton, "Chapter" 517; internal quotation from L2 313, Joyce to Stanislaus, 23 August 1912).

I held her honour in my hand,

This lovely land that always sent

Her writers and artists to banishment

And in a spirit of Irish fun

Betrayed her own leaders, one by one. …

I draw the line at that bloody fellow

That was over here dressed in Austrian yellow,

Spouting Italian by the hour …

And writing of Dublin, dirty and dear,

In a manner no blackamoor printer could bear.

Shite and onions! … ("Gas")

Roberts perceives Joyce's unromanticized portrayal of "dirty and dear" Dublin as a threat to his country and in opposition to the tenets of Irish Revivalism, the cultural and political movement Maunsel had been established to support. Joyce's flamboyant dress and ostentatious Italian mark him as something even worse than a "West Briton," a traitor poisonous to Ireland's heritage.

Joyce's ironic, satirical poem, which he printed as a broadside in Trieste, ridicules the hypocrisy[2] and absurdity of Maunsel's and the Revival's approach to nurturing Ireland's creative talents (Shloss 109).[3] The vitriol of "Gas from a Burner," combined with Joyce's fictional portrayals of the Revivalist community, especially in the ninth

[2] The printer uses the same word, "bloody," that he objected to in Joyce's stories.

[3] In alluding to the betrayal of "her own leaders," Joyce further associates his writing with the politics of Charles Stuart Parnell, the popular Home Rule advocate whose career was destroyed by a scandal publicized by political adversaries in his own country.

episode of *Ulysses*, have deeply colored subsequent narratives of Joyce's early publishing career and his relationship to the Revival. Through most of the twentieth century, the telling of *Dubliners*'s history was dominated by a quaint romanticism (encouraged by Joyce himself), which held up "Gas from a Burner" as something like the Joycean equivalent of Martin Luther's *Ninety-Five Theses*—the text in which he declared his self-exile from his homeland. As a result, the role and influence of Irish publishing culture on Joyce's early career has been cast almost entirely in a negative light. Yet Joyce wrote his protest while in an emotional fit, in the midst of self-exile, and while "Gas from a Burner" effectively represents Joyce's ire at his 1912 predicament, it does not reflect the feelings toward his homeland, Maunsel, and the culture of Irish publishing generally that governed his earlier behavior in and attitudes toward the Irish literary marketplace. This chapter explores the positive, constructive effects of *Dubliners*' Irish composition and publishing contexts to determine how Joyce's work in the short story collection genre contributed to the development of his literary style and the formation of his mature literary persona that led him to avoid commercial publishing deliberately in the future and gain the reputation of an uncompromising modernist.

Joyce's idea for *Dubliners* originated in response to a solicitation from Revivalist poet, theosophist, and all-around man-of-letters George Russell. Russell, who published poetry under the pseudonym Æ, was "an archetypal Revivalist figure who...embraced the literary mystique of Celtic Ireland" in such collections as *Homeward: Songs by the Way* (Dublin: Whaley 1894), *The Nuts of Knowledge* (Dublin: Dun Emer Press, 1903), and *Deirdre* (Dublin: Maunsel 1907) (Mathews 154). In July 1904, Russell was serving as

literary editor of a newspaper called *The Irish Homestead*. The *Homestead* was no highbrow literary review or little magazine promoting aesthetic ideals; it was the weekly journal of the Irish Agricultural Organisation Society (IAOS), established in 1894 by agricultural reformer Horace Plunkett with considerably more mundane goals than an aspiring artist like Joyce. Plunkett founded the IAOS "to better the material circumstances of the emerging class of small farmers…[,] to educate farmers in modern agricultural practices and to encourage them to benefit from economies of scale by forming cooperative societies and credit unions" (Mathews 153).[4] The organization's weekly publication has more the feel of a self-help digest than a proper newspaper.[5] Most of the *Homestead*'s contents address issues related to cooperative farming and its culture, providing practical and moral support for farmers and their families.

In one of his own contributions, called "Irish Clergymen and Irish Civilisation," Russell urges readers to act responsibly and ethically in service to the greater good of the nation. He argues that the shaping of Ireland's future must "begin at the bottom and not at the top, at the cottage and not at the castle" (Russell 60). He offers as an example the small community of Dromore, which, through the collaboration of the church, a "Home Industries Society," and the Gaelic League, has raised morals, spirits, and material

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[4] Leeann Lane explains that, "Since Ireland was a rural country, farmers needed help with marketing, obtaining credit, improving their production standards, and buying up-to-date machinery at a fair price more than they needed provision stories and a means of investing small savings. Æ and Plunkett situated agricultural co-operation in the context of the growth in peasant proprietorship consequent on successive Land Acts since 1870" (166).

[5] Hugh Kenner has remarked that the *Homestead*'s "typographical squalor," representing "the dreariest characteristic of linotype," fit the publication's utilitarian mission ("Most Beautiful" 598). Kenner picks on the *Homestead*'s compositor when he describes the appalling *mise-en-page* of Joyce's first contribution, "The Sisters," showing that the story was printed out of order to accommodate an advertisement for The Dairy Supply Co. He notices, too, that the story's first paragraph features a larger leading than the rest in order to make it fit snugly against the top of the page.

conditions.[6] Russell ends his article with an appeal: "We implore our readers, especially the many clergymen who are among our subscribers, not to read this article without asking themselves can anything of this kind be done in their own place. The proof of the priest is his parish" (Russell 61). The use of the pronoun "we" is characteristic of the *Homestead*, which encouraged its readers to imagine themselves as part of a connected, sympathetic community.

Believing "that Ireland could recover economically only if it was culturally self-assured," Plunkett committed himself to "the intellectual and artistic development of rural areas" (Mathews 155). The IAOS helped found village libraries across the Irish countryside, and the *Homestead* dedicated one section of each issue, and the entirety of the Christmas number, to literary content. This section, called "Our Weekly Story," published a host of Irish writers associated with the Revival, including Russell, W. B. Yeats, Douglas Hyde, Emily Lawless, Standish O'Grady, Padraic Colum, and Lady Gregory. This was the section to which George Russell asked Joyce to contribute in July 1904.

Joyce had known Russell since the summer of 1902 when, as Revivalist publisher and National Library librarian John Eglinton explained, Joyce "made up his mind...to make the personal acquaintance of everyone in Dublin of repute in literature" (Irish, 137). Since his "knowledge of contracts, royalties and foreign rights was limited [and]...his

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[6] Russell describes how a Home Industries Society had put two hundred girls to work making lace and crochet (Russell 61): "They work in a well ventilated and pleasant room decorated with pictures and flowers. Emigration among the girls has been practically stopped, whereas formerly about fifty or sixty girls went to the States every year" (Russell 60). Russell also accounts the successful efforts of the Gaelic League to support the use of the Irish language in the region and describes a workshop demonstrating practical cooking skills.

access to publishers...almost nil," Joyce required help in getting published" (Nadel 4). According to Richard Ellmann's hagiographic biography, Joyce accosted Russell at his home late one night, bringing with him a number of his poems but stating arrogantly that he had no interest in Russell's opinion of them. Despite his reservations about Joyce (he later remarked that he "wouldn't be his Messiah for a thousand million pounds"), Russell nonetheless promised to look out for him and his career and referred to him adoringly as "my young genius" (Russell 42-43). Russell introduced Joyce to the literary Revival's key figures, including George Moore, Lady Gregory, Eglinton, and W. B. Yeats, all of whom welcomed, or at least tolerated, the arrogant apprentice.[7] Gregory helped Joyce obtain a few non-fiction writing assignments for London's *Daily Express*, which appeared in 1902-3.[8] In August 1904, Eglinton printed a single poem by Joyce in *Dana: An Irish Magazine of Independent Thought*, a progressive literary journal he founded with Frederick Ryan.

Joyce's first opportunity to publish prose, in Ireland or anywhere, was offered him by Russell, who, in July 1904, beseeched his "young genius" to

> Look at the story in this paper *The Irish Homestead* [enclosed]. Could you write anything simple, rural?, livemaking?, pathos?, which could be inserted so as not to shock the readers. If you could furnish a short story

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7 To Yeats, Russell wrote,"I want you very much to meet a young fellow named Joyce whom I wrote to Lady Gregory about half jestingly. He is an extremely clever boy who belongs to your clan more than to mine and still more to himself" (Russell 43, to Yeats, [? August 1902])

8 These assignments included an interview with racing driver Henri Fournier, intended to serve as a promotion for the upcoming Gordon-Bennett Cup in Dublin. To show his enthusiasm for the sport, Joyce took up a third of the article with an inane back-and-forth about the conversion from miles to kilometers (Joyce, *Occasional* 77-79). Joyce's ultimate victory came a few months later when the experience inspired him to write the story "After the Race," published in *The Irish Homestead* and then in *Dubliners.*

> about 1800 words suitable for insertion the editor will pay £1. It is easily earned money if you can write fluently and don't mind playing to the common understanding and liking for once in a way. You can sign it any name you like as a pseudonym. (JL2 43)[9]

Joyce responded by writing "The Sisters," which he later revised and made the first of the *Dubliners* stories. Prior to 1993, surprisingly little was made of Joyce's appearance in the *Homestead*.[10] When mentioned at all, the story was merely acknowledged as Joyce's brazenly defying his credulous mentor by submitting a biting, sacrilegious satire set in Dublin to meet Russell's request for "anything simple, rural." Scholars initially avoided the topic because the date of Russell's letter, and therefore the identity of the story he sent Joyce to use as a model, was unknown.[11]

Hans Walter Gabler solved this second problem in preparing his scholarly edition of *Dubliners*, by establishing that Russell could have been referring only to the 2 July issue, which featured a story by Berkeley Campbell called "The Old Watchman."[12] This identification led Gabler to some groundbreaking insights about *Dubliners*'s origins. Of Campbell's story, Gabler writes, "It is a first-person narrative in which the narrator, a twelve-year old boy, recounts the circumstances of the death of an old man he had befriended who had fallen on hard times. If this sounds familiar, then it should; for it

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9 George Russell to Joyce, July 1904.

10 The *James Joyce Checklist* contains only three records matching the phrase "Irish Homestead," the first being published in 1993. The *Checklist* is compiled and maintained by William Brockman, librarian at the Pennsylvania State University Libraries, and is hosted on the website of the Harry Ransom Center (http://research.hrc.utexas.edu/jamesjoycechecklist/).

11 Ellmann's 1966 edition of Joyce's letters dates the Russell's letter speculatively as "[? June or July 1904]."

12 Berkeley Campbell was the pseudonym of Charles Lionel Duddington (Johnson 76).

would appear that Joyce not only read the story: he rewrote it" (Gabler 2). Gabler makes some preliminary comparisons between the stories in the introduction to his edition[13] and P. J. Mathews, Clare Hutton, Adrian Hunter, and William Johnsen have picked up the trail, opening up the earliest stage of Joyce's publishing career to more nuanced and insightful analysis. I want to emphasize that the circumstances of Russell's solicitation influenced Joyce's conception of the idea for a short story collection as well as some features of the texts themselves.

Not only did Joyce honor Russell's request for a story, he decided, in very short order, that the *Homestead* represented an opportunity for him to create a certain kind of literary object—a collection of interrelated short stories. Just after composing "The Sisters," Joyce remarked to his friend and fellow writer Constantine Curran, "I am writing a series of epicleti—ten—for a paper. I have written one. I call the series

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[13] Gabler writes,

> Had he [Joyce] called his own story "The Old Priest," which, but for its subtler complexities of meaning he might have done, then that would have advertised the fact. Even so, he put into "The Sisters" clues to the source of his artifice. In Campbell's story – which of course had the date of the issue (July 2) just above the title – the old watchman (who it transpires is the son of a former Dean of St Patrick's Cathedral) is sixty-five years of age; in the *Homestead* version of "The Sisters," the card fixed to the door of the house where the old priest died reads: "July 2nd, 189– The Rev. James Flynn (formerly of St. Ita's Church), aged 65 years. R. I. P." (2)

In a footnote, Gabler provides further support for his claim that Campbell's story influenced Joyce's composition of "The Sisters" and the other two of his stories published in the *Homestead*:

> There are other, lesser echoes. Campbell's boy usually spoke to the old watchman (he had pleurisy) while he was huddled over his fire-basket. Joyce's boy conversed with the old priest while, wrapped up in his greatcoat, he sat by his fireside. The old watchman is not named; though his replacement is: James. Reverberations may be felt, too, even beyond "The Sisters." The watchman spent his exile in Australia, which is also where the schoolfriend of Eveline's father went (see especially the *Irish Homestead* version of 4.32-35). The watchman's earlier Dublin prodigality in drinking and gambling, albeit cliché, is not unlike Jimmy's in the finale of "After the Race." Lastly, the Electric Tramway Company's watchman at his fire-basket would seem an avatar of Gumley, the corporation's watchman at his brazier in "Eumaeus", the sixteenth episode of *Ulysses* (and this episode especially, one should recall, has its roots in the story "Ulysses" originally contemplated for *Dubliners*). (2n4)

Dubliners to betray the soul of that hemiplegia or paralysis which many consider a city" (JL1 55).[14] Joyce's conviction about the form of his creation, as well as the strength of its thematics, at such an early stage of composition is a testament to the determination of Joyce's aesthetic vision and suggests just how inspiring Russell's offer was to the unpublished fiction-writer. The *Homestead* may not have represented Joyce's ideal place to publish, but there was nothing ideal about Joyce's circumstances early in the century, especially once he left medical school. So he accepted Russell's request with alacrity, recognizing the challenges it posed and the opportunity to not only impress a key figure in the Revivalist movement but to begin establishing a readership.

Underlying the neglect of Joyce's relationship to the *Homestead* in the twentieth-century was the assumption that Joyce humored Russell simply because he needed a place—any place—to publish and, resentful of his predicament, penned a story sure to offend. In light of Gabler's discovery, this assumption appears superficial, even derogatory, toward Joyce. The *Homestead* was more important to the development of *Dubliners* than has been acknowledged previously. In saying "yes" to Russell, Joyce was agreeing to participate in the Irish literary Revival. That he made this agreement wholeheartedly and optimistically is supported by how quickly the first story sparked Joyce's imagination and inspired his idea for writing the collection of stories with which he would concern himself for the next decade. The letter to Curran makes clear that, had he been given the opportunity, Joyce would have published his entire "series" of ten stories in the *Homestead*'s "Our Weekly Story" section. It also suggests that Joyce was

[14] Joyce to Constantine P. Curran, n.d.

interested in reaching the paper's readers over the long-term (likely more than six months or a year since he could not count on appearing in each successive issue, and he had so far written only one of the stories). Writing a thematically-linked group of stories for the readers of a particular magazine is a clear and optimistic intention, regardless of how pessimistic and critical of Ireland the stories may be. The *Homestead* provided Joyce a specific, if short-lived, audience for which to write and presumably enabled Joyce to imagine himself representing an alternative voice to the predictable rhetoric of the Irish cooperative movement.[15]

Looked at broadly, the *Homestead*'s lofty mission—to invigorate the Irish people toward progress—was the same mission Joyce undertook with his writing throughout his life. Ray Gottfried explains that, for Joyce, "all issues of society and morals are first and foremost literary issues" (153). Writing was Joyce's way of contributing to the social and moral improvement of his nation. Whatever he felt about Revivalism at different points in his life, he always identified as an Irishman, and Ireland always remained the primary subject of his work. In *Ulysses*, Buck Mulligan refers disparagingly to the *Homestead* as the "pigs' paper" (U 9:158). But Joyce did not resent writing for the publication roughly twelve years earlier. (And, besides, Mulligan's slight is more true than it is slanderous.) "The Sisters" represents Joyce's first attempt in fiction to contribute to the betterment of Ireland.[16] The caveat, of course, was that Joyce would contribute to the goal in his own

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[15] Gottfried writes, "Joyce directly admits that the appearance and context of his first stories were to be in a public medium, and recognizes the fact that in writing for a newspaper he is writing by necessity in a particular style and for a particular, indifferent audience" (154).

[16] It is quite apparent that in undertaking this project Joyce saw himself working after the model of Henrik Ibsen. In Irish Identity and the Literary Revival, G. J. Watson explains that Joyce believed he

way, bluntly defying Russell's request for something that would not "shock the readers." Joyce wrote in his own voice, a bitter, ironic voice that eschewed romanticism and committed to affecting social change through naturalistic realism, giving "the Irish people...one good look at themselves in my nicely polished looking-glass" (JL1 64).[17]

Joyce's method for constructing his "looking-glass" was "to subvert the *Irish Homestead*'s editorial values" through his style of "scrupulous meanness" (Hunter 52; L2 133-34).[18] Gottfried analyzes Joyce's phrase with great success. "Mean," he notes, is defined in the *New English Dictionary*, as it relates to art, as a "poverty of style." Campbell's story, deeply sentimental and didactic, is characterized by the utter absence of style. "Scrupulous" comes from the Latin *scrupula*, "which, like the small stone that punctures the foot or the small weight that tips the scale, is the small detail which troubles the surface of the apparently placid prose within that 'mean' style" (Gottfried 156). It was through these annoying, well-placed little stones, then, that Joyce contrived to make a difference in the lives of the *Homestead*'s readers, no matter how "indifferent"

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shared with Ibsen "the fundamental credentials – unglamorous, provincial, even stifling backgrounds, yet a resolute desire to treat these backgrounds realistically – to depict, in Joyce's own words, 'men and women as we meet them in the real world, not as we apprehend them in the world of faery'" (Watson 161; internal quotations from Joyce, *Occasional* 28, from a talk Joyce gave to the Literary and Historical Society of University College Dublin in 1900). Watson characterizes Ibsen as "a compellingly powerful hero-figure" for the young Irishman who, like the "obscure provincial from insignificant Norway," grew up in poverty both financial and mental (Watson 163). It was from Ibsen, Watson argues, that Joyce "learned to come to terms with his culture, flying by the nets of the romantic idealisations of Yeats, the political chauvinism of the nationalists, and the sterility of pure aestheticism" (Watson 164). In *A Doll's House* (1879) and *The Wild Duck* (1884), Ibsen strove to give society's disenfranchised an honest look at themselves, which is just what Joyce sought to do in his stories for the *Homestead*.

[17] Joyce to Grant Richards, 15 June 1914. I do not want to overemphasize the degree to which Joyce wrote *for* the *Homestead*'s readers. We can presume, I think, that Joyce considered Russell and the Revivalists to be his primary audience; these were the readers he wanted to impress, who could help him establish himself as a writer worth a publisher's risk.

[18] Joyce to Grant Richards, 5 May 1906.

they might be to his methods (Gottfried 154). In using Campbell's story as his model, Joyce wittily disguised his rhetorical purpose in the cloak of the *Homestead*'s usual fare. By presenting readers with a story resembling Campbell's, Joyce imagined his story might engage and force the reader to look at a familiar situation in a different way, with some skepticism of the cooperative movement's ideologies.[19] This shift in perspective is the basis of Joyce's ironic method. By leaving "clues," Joyce hoped that the reader would recognize—consciously or unconsciously—his dialogue with Campbell's story and therefore reflect constructively—again, consciously or unconsciously—on the meanings and significance of Joyce's re-writing.

The *Homestead* version of "The Sisters" suggests that Joyce thought Campbell's rhetoric dishonest at best and at worst socially and morally damaging. Joyce's literary sensibilities were offended by the sentimentalism, romanticism, and pathos of "The Old Watchman," and Joyce's most fundamental revisions to Campbell's story regard tone and rhetoric. Campbell's story works by developing in the reader an affection for the boy protagonist and the watchman, which the narrator nurtures at every opportunity. The rhetoric of Campbell's story is transparent, and there is little distance between Campbell's narrator and protagonist. Joyce defies Campbell's method in "The Sisters," which presents a subject that might be handled sentimentally—a boy's first contemplations of death—and treats it from a distance, with realism and attendant skepticism. This ironic distance comes through in what the narrator says about the boy's relationship to the priest. While Campbell's narrator provides explicit description of interactions between the two,

[19] Joyce may also have hoped his story would open his readers' minds to new subjects and innovative literary methods.

Joyce's narrator merely alludes mysteriously and fragmentarily to traumatic moments—the breaking of the chalice and, perhaps, sexual contact.

The latent argument, suggested by Gabler, is that Joyce took the *Homestead*'s content as a model for all of his early *Dubliners* stories.[20] And since we know that Joyce began planning his short story collection while composing its first story, it is clear that Campbell's story and the *Homestead* played a central role in Joyce's conception of *Dubliners* as a whole, at least its first instantiation. Like Conrad's experience writing for *Blackwood's*, then, Joyce's stint writing for the *Homestead* focused a new writer's approach to storytelling by forcing him to write for a specific audience with particular goals. In terms of form, as a periodical the *Homestead* was responsible for prompting Joyce to think about creating a fragmentary text. Similar to what *Maga* did for Conrad, the *Homestead* offered Joyce a site for publishing fiction that imposed division, and therefore structure, upon his writing. Approximately a year after telling Curran about his plans for the "series," Joyce proudly announced his success to his brother Stanislaus:

> The order of the stories is as follows. *The Sisters*, *An Encounter* and another story [FN: "Araby"] which are stories of my childhood: *The Boarding-House*, *After the Race* and *Eveline*, which are stories of adolescence: *The Clay*, *Counterparts*, and *A Painful Case* which are stories of mature life: *Ivy Day in the Committee Room*, *A Mother* and the

[20] Hunter supports this claim by demonstrating that "Eveline," Joyce's second *Homestead* contribution, "target[s]…the didactic anti-emigration fiction that the magazine frequently ran – fiction designed to warn the Irish citizenry, especially impressionable young women, of the dangers and the inevitable unhappiness attendant upon emigration. The *Homestead* published this material as part of its broader campaign to stem the flow of Irish youth abroad, especially to the Americas" (52).

> last story of the book [“Grace”] which are stories of public life in Dublin. (JL2 111).[21]

Joyce adjusted this scheme slightly as he wrote more stories for the volume, but over the next decade he stayed remarkably true to this original plan. Accentuating Russell's and the *Homestead*'s roles in Joyce's creative process helps us see *Dubliners* as a project that contributed to the cooperative and Revivalist movements while using their tools and materials to undermine their politics and views of society. Russell and the *Homestead* provided the textual, material opportunities the young writer required as well as the inspiration, both abstract and literal (as Joyce's modeling of Campbell's story indicates), to write for a certain readership and begin his career as a professional fiction-writer.

Despite his intentions to publish ten “epicleti” in the *Homestead*, Russell cut off Joyce at three. Not one to lie down easily, Joyce, then living in Trieste, asked Stanislaus in January 1905 to take his fourth *Dubliners* story, “Clay” (then called “Hallow Eve”), to Russell for consideration. Nine days later, Joyce wrote Stanislaus again, asking, “Where is 'Hallow Eve' at present? Take it to the I.H. again and kiss Russell from me” (JL2 83).[22] Joyce's tone here is playfully bitter, betraying resentment over Russell's rejection. Lacking a secure place to publish his subsequent stories, Joyce expended considerable energy trying to place them in other venues. He submitted “Clay” to a fiction contest run by *Literary World*, the prize for which was £10.10.0, but failed to find buyers for his stories (JL2 100).[23]

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[21] Joyce to Stanislaus Joyce, [about 24 September 1905].
[22] Joyce to Stanislaus, 28 February 1905.
[23] Joyce to Stanislaus, 24 July 1905.

Unphased by Richards' rejection, though, Joyce continued to write and revise his stories with the ultimate goal of volume publication, and by summer 1905, he had nearly finished twelve stories. In June he had Stanislaus visit Russell and ask him for "permission for me to reprint" his stories (JL2 91).[24] The next month Joyce stated confidently that, "when Dubliners is complete I intend to offer it to Heinemann, who, I am sure, will take it" (JL2 97).[25] He wrote most politely to Heinemann near the end of September:

> Dear Sir, I have almost finished a book which I would like to submit to you. It is called 'Dubliners.' It is a collection of twelve short stories. Each story is perhaps of 1800 or 2000. The book is not a collection of tourist impressions but an attempt to represent certain aspects of the life of one of the European capitals. I am an Irishman, as you will see by the name. I am anxious that the book should be published as soon as possible and this is the reason why I offer it to you beforehand [i.e., before finishing his revisions]. I shall be much obliged if you will tell me whether you would like to read it or not and excuse me if my request is an unusual one. (JL2 108-09)[26]

Thus began Joyce's torturous, nine-year struggle to publish his collection of short stories. Joyce's deferential tone in this letter was warranted by Heinemann's status as "one of London's most respected publishers [who] exert[ed] a considerable influence on the

[24] Joyce to Stanislaus, 3 June 1905.
[25] Joyce to Stanislaus, 12 July 1905.
[26] Joyce to William Heinemann, 23 September 1905.

industry" (Fritschner 152). While Joyce's proclivity for cordiality would decline markedly over the next nine years, it is worth noting the energetic, optimistic spirit with which he tried to begin his book publishing career. Showing his knack for creating hype, Joyce even suggests how the publisher might advertise his book, as an insider's look at a nation's capital. Heinemann agreed to read the manuscript but then rejected it, thereby placing his name first on the list of at least twenty-two publishers who rejected *Dubliners* (Fitch 77); Joyce later estimated the number at forty (JL1 105).[27]

It is apparent from the publishers he approached that Joyce initially preferred that his stories be published in London. Indeed, he implies as much when he asked Stanislaus, "Do you think it is likely an English publisher will publish *Dubliners*?" (JL2 107).[28] This preference is understandable. There were, first of all, many more houses in London than in Ireland that produced books of better quality in greater volume, had much wider distribution, and ultimately made larger profits. London-published books also received more attention from literary reviews and newspaper columnists. Addressing this issue, Clare Hutton suggests that Joyce may have "wanted the prestige, better distribution and financial terms that a London house could potentially offer" or that he "thought that publication in Dublin would make him seem parochial" ("Chapter" 505). So there were economic and literary reasons for wanting to be published in London.

But there were also many reasons why a publisher, based in London or elsewhere, would balk at Joyce's book. Its author was, after all, almost entirely unpublished, and his

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[27] This list includes John Long, Hutchinson, Alston Rivers, Edward Arnold, Greening & Co., Constable, Mills and Boon, T. Fisher Unwin, Elkin Mathews, Grant Richards, and Sisley Ltd., which "said yes but only if Joyce would off-set costs with a payment" (Nadel 20).

[28] Joyce to Stanislaus, 18 September 1905.

only literary texts appeared in Irish publications that had few readers in England or on the continent.[29] The Irish subject-matter was another potential deterrent, although some houses, like The Bodley Head and T. Fisher Unwin, had created a niche for Irish content in England by popularizing the Revivalist poets, dramatists, and historians. Another problem was the potentially offensive nature of some of the stories, which the arduous negotiations with Grant Richards and Maunsel and Co. would highlight a few years later.

But beneath all these issues rested another, even more basic, bibliographical reason for publishers to be wary of Joyce's book—it was a short story collection. As Dean Baldwin's research shows, "story collections seldom if ever became top sellers and frequently barely broke even" (Baldwin 37). The combination of these reasons made *Dubliners* an unappealing proposition for publishers when Joyce first tried selling it in 1905. The periodical publishing that helped Joyce conceive *Dubliners* as an accumulation of fragmentary stories produced a book considered unmarketable by publishers.

The most celebrated part of *Dubliners*' publication story began late in 1905 when Joyce sent his twelve stories to the London house of Grant Richards (JL2 129).[30] Though Richards responded slowly and caused Joyce anxiety,[31] the firm accepted Joyce's story collection in February 1906 and drafted a standard contract. Joyce responded with gratitude, accepting the terms outright, saying he was content to "put myself in your

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[29] In addition to the non-fiction articles in the *Daily Mail* and three stories in the *Homestead*, one of his poems had appeared in *Dana*.

[30] Joyce to Richards, 27 January 1906.

[31] Joyce appealed to Richards, "I am surprised to have had no word from you about my books. I am anxious to know what you have decided to do about them. You will easily understand my anxiety, I hope, and pardon any importunity. … I have added a story to *Dubliners* and would have added another, perhaps, had I not been in such incertitude about the fate of the first twelve" (JL2 129-30, 12 February 1906).

hands" (JL1 60).[32] "Being a first offender," Joyce confessed, "I cannot judge of the financial prospects of my book of stories" (JL2 131).[33] He also noted that, since sending his manuscript, he has completed another story to be incorporated into the collection. "I can send you the last story I have written," Joyce suggests, "—unless perhaps you have as superstitious an objection to the number thirteen as you seem to have with regard to Ireland and short stories in general" (JL1 60).[34] Richards seems to have accepted Joyce's stories in the interest of securing a long-term relationship with a promising writer, for almost immediately he was pressing Joyce to furnish him with a more profitable novel.[35] Nonetheless, the contract with Richards fell through.

Two and half years later, in winter 1908, Joyce sent *Dubliners* (now a collection of fourteen stories) to Elkin Mathews, the London publisher that had brought out Joyce's collection of poems, *Chamber Music*, the previous year. Mathews specialized in verse, so *Dubliners* did not fit his catalogue. Nonetheless, he was interested in facilitating the success of one of his authors; in his rejection letter, Mathews tells Joyce that *Dubliners* "'could be handled better by a Dublin firm,'" such as Maunsel and Co., with which he had co-published a deluxe edition of Synge's *The Aran Islands* the previous year (qtd. in Nelson 121-22).[36]

Maunsel was the the primary commercial publisher of the Irish literary Revival, founded with Yeats's help in 1905 to support "the move for both economic and cultural

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[32] Joyce to Richards, 20 February 1906.
[33] Joyce to Richards, 13 March 1906.
[34] Joyce to Richards, 20 February 1906.
[35] See L2 131, Joyce to Richards, 13 March 1906.
[36] Elkin Mathews to Joyce, 6 February 1908, Cornell University.

de-Anglicization" (Hutton, "Publishing" 38-39). Maunsel "raised standards in the appearance of literary printing and publishing in Ireland" and "almost exclusively provided the list of Irish writers through inexpensive books for the public" (Bowe 400; Gardiner 55n4). Authors on Maunsel's list included the established Revivalists as well as young Irish writers like Padraic Colum, Seumas O'Sullivan, and Austin Clarke. Maunsel was more than just a book publisher, however. Because of its association with Yeats, the press was intimately connected with his Abbey Theatre and published a series of plays performed there. Maunsel and Co. quickly became "'a national institution'" that "consolidat[ed] the sense—in the minds of ordinary Irish people—that the Irish Literary Revival was actually happening and was not just being talked up by *littérateurs*" (qtd. in Gardiner 55; Hutton, "Chapter" 504).

Joyce did not follow Mathews' suggestion straight away; instead he tried his book with several other houses before submitting *Dubliners* to Maunsel in April 1909. This delay would seem to reaffirm Joyce's preference for London publication of his stories, which might be justified on several grounds. But this preference does not tell the whole story, and I want to pause here for a moment to address Joyce's evolving relationship to his homeland, the Revival, and its publishing outlets.

Why did Joyce give up on finding a London publisher in 1909? The simple answer is that he was out of options; the book had been rejected by all the London houses to which Joyce thought it fit to submit, and Mathews was undoubtedly right that an Irish firm would have a natural interest in stories about Dublin. But I believe the full explanation is more complicated. To argue that Joyce sent *Dubliners* to Maunsel merely

because he was out of other options implies that Joyce was, up to this point, categorically opposed to Dublin publication of his stories. Such an argument may find support in a variety of places. For example, in 1913, Joyce wrote to Mathews, "The later history of [*Dubliners*] seems to be open to one interpretation only and that is, that there was a deliberate conspiracy of certain forces in Ireland [i.e. the Revival] to silence me" (JL1 73).[37] Joyce fictionalized this bitterness in the ninth episode of *Ulysses*, when his semi-autobiographical protagonist Stephen Dedalus delivers a lecture on *Hamlet* to a group of prominent members of the Irish literary revival in Dublin's National Library. Dedalus's lecture is not well-received. In fact, George Russell interrupts Stephen to announce that he must get back to work the *Irish Homestead*; Stephen consequently "feels a profound sense of alienation from the [Revival] scene" (Hutton, "Joyce" 125). The episode characterizes the Revivalists as parochial and insular, unwilling to support young Irish writers holding different political or aesthetic beliefs. Because Joyce portrays the Revival in a negative light in *Ulysses*, the argument goes, he must have held such a view himself. For much of the twentieth century, it was easy to accept the reading, put forward in biographical and literary studies, of Joyce and his work as being opposed to the Revival, "apart from, or antithetical to, the Irish Revival project" (Mathews 152).

As Hutton argues, however, Joyce's fiction should not be interpreted through this kind of biographical lens. Joyce suffered rejection at the National Library in 1905,[38] yet Dedalus's demoralizing experience, written in 1916, serves a distinct rhetorical purpose within *Ulysses*. It should not be confused, therefore, with Joyce's own experiences and

[37] Joyce to Mathews, Easter Day 1913.
[38] John Eglinton rejected Joyce's essay "A Portrait of the Artist" for the magazine he edited, *Dana*.

relationship to the Revival at the beginning of the century. As the origin of *Dubliners* in the *Homestead* makes clear, regardless of how firmly Joyce criticized figures like Russell and Yeats,[39] he was fully implicated in the Revival early in his career. He relied on his connections with Russell, Lady Gregory, and Eglinton for what little income he earned in the early years of the century, and he crafted his authorial persona very much in relation to their models. If there is any doubt about Joyce's support of Revivalism in this period, or at least the principles behind the movement, this doubt should be dispelled by the fact that for a time he attended Irish language classes run by the Gaelic League. Ireland and its culture is, after all, the primary subject of Joyce's body of work. To suggest that he did not want to be published in Ireland is to misread fiction as history.

In addition to having nowhere else to turn, Joyce became inclined toward Dublin publication in 1909 because he recognized it could be significant in the reception of his work. Having so many doors shut on him in London must have enforced for Joyce the Irishness of his book. London publishers had reasons for not putting out his book, reasons that related to its Irishness, both the stories' focus on life in Dublin and their origins in Irish periodical culture. *Dubliners* is indeed of and about Dublin. As rejections piled up, Joyce's sense of alienation from the English publishing industry increased, and he came to see more significance in the prospect of Dublin publication. In other words, he saw participation in Irish publishing as a shrewd move that would legitimize and reinforce the attitudes and opinions he expressed in his stories. I want to suggest that Joyce came to see

[39] Joyce once wrote to Stanislaus, "Words cannot measure my contempt for AE.... I will write only the things that approve themselves to me and I will write them the best way I can. … So damn Russell, damn Yeats, damn Skeffington, damn Darlington, damn editors, damn free-thinkers, damn vegetable verse and double damn vegetable philosophy." (JL2 28, 8 February 1903).

Maunsel not just as his *only* option, but, because it was his only option, a politically significant bibliographical choice that could help him define his literary persona. Dublin publication would not, he decided, come across as "parochial"; it would come across as indignant, irreverent, and important. Critics then and in the future would notice the significance of "Dublin" appearing twice on the book's title page.

Joyce's actions and writings over the two years of negotiations with Maunsel demonstrate just how committed he was to publishing *Dubliners* in Dublin. When Maunsel expressed interest in Joyce's manuscript, the author took the trouble of traveling to Dublin from Trieste—a several-day journey—to negotiate a contract with the firm's director, George Roberts. *Dubliners* had been sitting on Joyce's desk for nearly four years by this point, so his enthusiasm for signing a contract can be readily understood. But he had another reason for making the extra effort to negotiate the contract in person. Joyce had a history with Roberts, and not a positive one. Stanislaus's *Dublin Diary*, describes a night during which Joyce and a friend raided Roberts' suitcase. Roberts was then employed as a women's underwear salesman. Joyce's "panty raid" would be, in retrospect, an embarrassing and potentially damaging prank for the aspiring author. Nevertheless, Roberts loaned Joyce money in 1904, a debt Joyce had not yet repaid (Hutton, "Chapter" 506). So when Joyce met with Roberts in 1909, he felt the need to repair his character in Roberts' eyes and ensure him that he was dealing with a responsible business partner. The lengths to which Joyce went to make this impression come out in the letter he wrote to Stanislaus after the meeting: "I met Roberts in the street

and smoothed him down standing him a drink (I took lithia)" (JL2 230).[40] In the guise of a teetotaler, Joyce stuck with water while Roberts drank the drink Joyce "stood" him.[41]

Joyce expressed his commitment to Dublin publication even more enthusiastically while on his next, and final, visit to the capital in 1912. He stayed in Ireland for about two weeks and, it seems from his letters of the period, found himself comfortably at home in the Revivalist circle. After enjoying a night out at the Abbey Theatre, Joyce wrote a letter to his future wife Nora in which he describes himself as "one of the writers of this generation" (JL2 311).[42] That he felt truly involved in Irish literary culture is a startlingly candid, un-Joycean sentiment, especially given how quickly this feeling dissipated when Roberts canceled the *Dubliners* contract a few days later. At this point, Joyce confessed to Nora with unusually melodramatic flair, "the whole future of my life slipping out of my grasp" (JL2 311).[43] There is no irony here. Even after he had left

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40 Joyce to Stanislaus, 4 August 1909.

41 Joyce's use of this phrase resonates with the narrator's word choice in "Counterparts," the tenth story of *Dubliners* that Joyce had composed four years earlier (Joyce completed "Counterparts" on or near 15 July 1905). The phrase "stood a drink/standing a drink" occurs nine times in "Counterparts" and represents one of the story's linguistic motifs. The protagonist, Farrington, grows increasingly resentful of his social obligation to ply his companions (not all friends) with drinks over the course of a pub crawl. It may be a stretch, but Joyce's use of the phrase in reference to George Roberts encourages me to compare Joyce's relationship to the Dublin publisher with the situation portrayed in Joyce's story.

Farrington is a copyist at a law firm who spends his days mindlessly writing out contracts, an activity that contributes to the deterioration of Farrington's mental state. Staring at the phrase, "In no case shall the said Bernard Bodley be...," drives Farrington to quit the office for a quick glass of porter. This seems not to be a rare event, and the end of day finds Farrington pawning his watch for the drinking money he later spends discontentedly. (In a strange coincidence, Joyce apparently pawned his watch to pay for his trip to see Roberts in Dublin in 1912 (Nadel 21).) If—for a moment—we imagine Joyce in the role of Farrington, Roberts would stand in for Farrington's boss, Mr. Alleyne, who publicly berates the copyist for not doing his work quickly enough. Based on his treatment of Roberts, we know Joyce felt himself in the position of an underling obliged to grovel to his boss much as Farrington is supposed to do to Mr. Alleyne. The story's emphasis on language and text "gives 'Counterparts' a metatexual function" and strengthens this argument about Joyce's identification with Farrington (Norris 123).

42 Joyce to Nora Barnacle Joyce, Postmark 22 August 1912.

43 Joyce to Nora Barnacle Joyce, Postmark 23 August 1912.

Ireland for good, Joyce continued to reach out to his Revivalist connections, informing Yeats, who resided in London, "I have sent the set of proofs of my unfortunate book *Dubliners* to a publisher: Martin Secker, 5 John Street, Adelphi. You would do me a great service if you could intervene in its favour and, I hope, some service also to the literature of our country" (JL2 322).[44] These letters leave no doubt that in 1912 Joyce felt connected to his national heritage, even if that same heritage was the subject of his criticism, and wanted his publishing to reflect this sentiment. As Hutton puts it, "Joyce's sense of involvement in the Irish literary movement of this period hinged on the prospect of *Dubliners* being published in Dublin" ("Chapter" 517). Joyce's convictions in this regard were so strong that, after the Maunsel contract fell through, he and two of his brothers conspired briefly to found a publishing house in Dublin, which they thought of calling the Liffey Press, and self-publish *Dubliners*.[45]

Despite his best intentions, the Dublin publication of *Dubliners* was not to be. The two-plus years of Joyce's negotiations with Maunsel have become the stuff of Joycean and modernist lore. The story of Joyce's squabbles with Richards has been told many times,[46] and so I will not devote space here to narrating the sequence of events. My focus will be on Joyce's responses to the various events in the *Dubliners*' publication history, especially those related to the book's genre and Joyce's association with the Revival. Finally, I will address, in broader terms, the influence of the nine-year saga on the text of *Dubliners*, the development of Joyce's creative process, and the formation of his mature

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[44] Joyce to Yeats, 25 December 1912.

[45] This opportunity hinged, among other things, on Joyce being able to purchase the 1,000 copies of *Dubliners* Maunsel had printed before revoking the contract.

[46] See Scholes and Gabler.

literary persona.

As we know from his demand about the final period in the "Ithaca" episode of *Ulysses*, Joyce could be extremely particular about the representations of his texts.[47] Joyce took seriously matters of typography and bookmaking. Indeed, he has long been characterized by scholars and teachers as the epitome of the uncompromising modernist, with the history of *Dubliners* often serving as primary support for the characterization. One example is Joyce's indignance toward Richards' printer, a "spectre" who objected to printing the word "bloody." With the basic truth of this characterization, I have no issue. Joyce had several opportunities to lay down his sword and let his story collection be released in partial or censored form,[48] but he did not. What I want to emphasize here is that Joyce's resistance to the houses of Richards and Maunsel had less to do with an uncompromising attitude toward his texts as it did with his intentional development of an outspoken, obstinate authorial persona. In the case of the Maunsel negotiations, Joyce's relationship to Ireland and its literary tradition also played a central role.

Joyce's correspondence with Richards and Roberts between 1905 and 1914 does not display an uncompromising attitude toward his texts. In August 1906, *Dubliners* was in the proof stage. Joyce, however, was still revising; he had added content to "A Painful Case," and he wanted to re-write "After the Race." But Richards was delayed in returning

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[47] We find a similar attention to bibliographical detail in Joyce's correspondence with Maunsel over *Dubliners*. Given an option for his book's binding and typeface, Joyce expressed clear preferences: "I don't like the binding and lettering of the latter [Thomas M. Kettle's *Home Rule Finance* (a Maunsel book Joyce had on hand)] and hope you remember what was decided on for *Dubliners*" (JL2 287, Joyce to George Roberts, 3 January 1911).

[48] It is possible, in fact, that Richards would have published *Dubliners* in 1905 had Joyce not made him aware of the appearances of the word "bloody" outside of "Two Gallants."

the proofs, and Joyce admitted to Stanislaus that "if G.R. sent me the proofs I would pass the book as it is. The chase of perfection is very unprofitable" (JL2 151).[49] This realization governed Joyce's decision-making throughout *Dubliners*'s nine-year publication history. Looked at broadly, *Dubliners*' publication history is a story of Joycean compromise.[50]

In October 1906, for example, Joyce wrote to Richards agreeing to all of the publisher's requests. "I still think that this desireable end [i.e., Grant Richards' publication of *Dubliners*] may be attained on the lines of your letters of 16 May and 14 June last: namely":

1. omission of the word 'bloody' in the stories:
    a) Grace
    b) The Two Gallants
    c) Ivy Day in the Committee-Room
2. retention of the word 'bloody' in:
    a) The Boarding-House
3. deletion of paragraph and substitution of another passage in
    a) Counterparts

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[49] Joyce to Stanislaus, 19 August 1906.

[50] Joyce's willingness to make such concessions owed something to the counsel of Arthur Symons, the poet, scholar, and editor of the *Yellow Book* who was one of Joyce's early literary mentors. In 1906, Symons advised Joyce about the practicalities of publishing and the necessity of compromise. Responding to Joyce's outrage over Richards's proposed emendations, Symons wrote, "I would be inclined to give in to him as far as you can, without vitally damaging your work. If he signed an agreement to publish the 12 stories, why not hold him to that? … The great thing is to get published, so that people may have a chance of reading you" (Beckson and Munro, "Letters" 95-96, Symons to Joyce, 2 October 1906.). Symons argued, very pragmatically, that a writer should bow to external forces if the alternative was to remain unpublished.

4. Inclusion, of course, of the last story of which there has been no question:

a) A Little Cloud.

So far I am, most reluctantly, prepared to go but no further. (JL2 178-80)[51]

This last line I find particularly interesting, for it shows how, even while making concessions, it was important to Joyce that he represent dissatisfaction with his own actions. However reluctant Joyce may have been to make these changes to his text, they are major concessions.[52] Joyce here shows himself willing to remove offensive words and paragraphs. In subsequent negotiations with Maunsel, Joyce proved willing to make even greater concessions. Roberts's printer objected to "An Encounter" and requested of Joyce some textual adjustments. Joyce was unwilling to censor his story, and, after several letters did not resolve the issue, Roberts came up with an idea—that it might be easier for everyone if Joyce simply omitted the story from *Dubliners* altogether. It was a drastic idea, one that Joyce had refused to make years earlier when Richards suggested leaving out "Two Gallants" for similar reasons. And yet, he made the concession asked of him, telling Roberts, "in order to end this interminable discord I have decided to close with your proposal of the other day, very reluctantly and entering my protest at the same time. That proposal was the omission of An Encounter from the book" (JL2 309).[53] Again, he

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[51] Joyce to Richards, 13 October 1906.

[52] The deal with Richards fell through despite Joyce's concessions. For many years, scholars believed the reason was Richards' concerns over prosecution. Recently, though, Clare Hutton has suggested Richards's rejection ultimately stemmed not from an unwillingness to print the text but from the financial state of Richards' firm, which had gone bankrupt the previous year. Hutton argues that Richards was worried that any negative press about Joyce's book would compromise the rest of his catalogue and, therefore, was simply not worth the risk.

[53] Joyce to Roberts, 21 August 1912.

made a point of expressing his displeasure, and, again, he insisted on conditions:

I). That the following note be placed by me before the first story:

This book in this form is incomplete. The scheme of the book, as framed by me includes a story entitled An Encounter which stands between the first and second stories in this edition J.J.

II). That no further change be asked of me [310]

III). That I reserved the right to publish the said story elsewhere before/after the publication of the book by your firm

IV). That the book be published by you not later than 6th October 1912 (JL2 309-10).[54]

Joyce's caveats are shrewd and, notably, would have registered his discontent in print for all of his readers to see. Had *Dubliners* been released according to these terms, it would perhaps be an even more compelling object in the history of the book. Presumably, Joyce would have placed "An Encounter" in a less-than-prestigious magazine in England.

The most provocative part of the Maunsel negotiations concerned "Ivy Day in the Committee Room," the most overtly political of the *Dubliners* stories. The story portrays a group of men waiting in the "committee room" to be paid for their time canvassing for a candidate in a Dublin election. It is Ivy Day (6 October), the day on which Irish nationalists honor the memory of politician and social activist Charles Stuart Parnell. A relentless pursuer of Home Rule for Ireland, Parnell had a reputation as a man of the people and was deeply committed to the middle class. But Parnell's career was cut short

[54] Joyce to Roberts, 21 August 1912.

by Irish adversaries and his own actions. In 1891 Parnell was outed as having fathered three children with the wife of MP William O'Shea. Although the controversy did not end Parnell's career immediately, it led to his downfall in the eyes of many, and he died of a heart attack just a few months later. Joyce, who deemed himself the Parnell of art, set "Ivy Day" eleven years after Parnell's death, fictionalizing what Joyce perceived as the various perspectives on Parnell and Home Rule politics.[55] The story takes place days before King Edward VII is scheduled to make a ceremonial visit to Ireland. In the text Joyce submitted to Maunsel, one of his characters refers to the King's well-known promiscuity. Roberts, fearing this detail would offend current King George V, asked Joyce to remove the paragraph.[56] Joyce agreed on the omission—with a caveat, that the book include "a prefatory note of explanation by me" (JL2 289).[57]

Joyce's concession-making continued up until Grant Richards's publication of *Dubliners*' in 1914. To sweeten the deal for Richards, Joyce bought 120 copies of his book at trade price (to resell in Trieste). Joyce had also written an essay he wanted printed in front of his stories.[58] Richards refused, and Joyce yielded (JL2 329).[59]

In addition to defending the accuracy of his text, Joyce sought to represent

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55 One scholar has described "Ivy Day" as presenting "an anatomy of the degraded state of Dublin politics in 1902" (Walzl 120).

56 As Hutton explains, "It is easy to understand why an Irish publisher of this era might wish to maintain the status quo by choosing not to publish anything that questioned loyalty to the British establishment" ("Chapter" 515-16).

57 Joyce to Maunsel and Company, 10 July 1911.

58 Joyce to Richards, 24 January 1914. Joyce did achieve two victories over Richards. He managed to have Richards exclude continental rights from his contract and bartered to increase his royalties by 5% after selling 8,000 copies (JL2 329, Joyce to Richards, 3 February 1914). This last demand turned out not to matter, and, in J. B. Pinker's educated opinion, Joyce's contract with Richards was nothing short of a raw deal for the author.

59 Joyce to Grant Richards, 3 February 1914.

himself as a strong authorial persona who governed his decisions regarding *Dubliners*. Even in private letters to his publisher, Joyce made concessions only while registering resentment toward the undesirable, external influences of the publishing process. He always tries to portrays himself as the rational, agreeable negotiator who concedes to publishers' demands "much against my will." During the climax of negotiations with Maunsel in summer 1911, this inclination brought Joyce to publicize his seven-year plight through an open letter to the Irish press he hoped would "thro[w] some light on the present conditions of authorship in England and Ireland" (JL2 291). Arthur Griffith, editor of the Irish nationalist party's weekly paper, *Sinn Féin*, recognized the political significance of Joyce's experiences and published his letter on 2 September 1911.[60] In telling his story, Joyce assumed that all publishers have a duty to facilitate the spread of ideas; this duty was even more serious in the Irish context, a moral responsibility to keep Ireland's voice strong in the face of English dominion. In dealing so contentiously with him, Joyce argues, Roberts not only failed to do "the commercial part" but the moral part as well, particularly in his objections to "Ivy Day," which Joyce implies to be a signal of Roberts' "latent Unionism" (U 9:158; Hutton, "Publishing" 42). In his letter, Joyce suggests that Maunsel's "attitude as an Irish publishing firm may be judged by Irish public opinion" (JL2 293).[61] But at the end of his letter, Joyce makes his greatest concession of all: "I hereby give Messrs Maunsel publicly permission to publish this story with what changes or deletions they may please to make and shall hope that what they may publish may resemble that to the writing of which I gave thought and time"

[60] Joyce's letter was also printed in the *Northern Whig* on 26 August 1911.
[61] Joyce "To the Editor," 17 August 1911.

(JL2 293).[62] Joyce almost certainly did not anticipate Roberts taking him up on this offer; he made the concession more for show, to impress upon the Irish public just how fed up he was with his treatment.

The open letter, which represents Joyce's first public declaration of his mature, modernist persona, was followed shortly by the act of self-exile that would define the rest of his life and work. Although the experiences with Richards and Maunsel were negative, their impact on the development of Joyce's literary persona were productive, if not positive. This is why Hutton describes Joyce's self-exile as "a moment of liberation: Joyce's disastrous experience of trying to negotiate with the literary revival's principal publisher helped to seal his sense of alienation from the other writers of 'this generation'" ("Chapter" 518). In other words, Maunsel unwittingly pushed Joyce out of apprenticeship and into a more mature phase of his career, one in which he had the experience and conviction to act and publish in the tradition of exiled modernism.[63] The very next year, in 1912, Joyce would become close with Ezra Pound, who arranged for the serialization of *A Portrait of the Artist as a Young Man* in the little magazine *The Egoist* and facilitated Joyce's relationship with Harriet Shaw Weaver, which would keep Joyce afloat financially throughout his writing of *Ulysses*.

The nine years of tribulations Joyce underwent in publishing *Dubliners* also had important consequences on the development of his creative process. Most obviously, it

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62 Joyce "To the Editor," 17 August 1911.

63 There is, as Markey observes, a direct relationship between the conservative, backward-glancing underpinnings of the Irish literary revival and the progressive ideologies of modernism: "revivalism has no *raison d'être* until the forces of modernity have unsettled traditional cultures. Modernism and revivalism, in other words, are at once antithetical and interdependent" (Markey 51).

gave Joyce the opportunity to expand *Dubliners* from twelve to fourteen and then to fifteen stories. It also meant that Joyce's composition progress was entirely nonlinear. Until 1915, Joyce was never able to focus his attention on a single work of fiction. Joyce began *Stephen Hero* before *Dubliners* and worked on it until he re-wrote it as *A Portrait*, almost all of which was written before *Dubliners* appeared in 1914. And by the time *A Portrait* appeared in *The Egoist*, Joyce had already begun to toil away at *Ulysses*, which he first conceived as a short story for *Dubliners*. This work-flow is not unique, perhaps not even rare, but Joyce's output is unique. Although one of the most famous and revered writers of the twentieth century, Joyce published only four books of fiction during his lifetime. Joyce's correspondence demonstrates that his production was compromised directly by his persistent conflicts with Russell, Richards, and Roberts. When a publisher failed to respond promptly to a letter, Joyce would often find himself unable to concentrate on his work. For example, while waiting to hear from the *Homestead* about his fourth submission, Joyce wrote to Stanislaus about his progress on *Stephen Hero*, "I have finished Chaps XV. XVI. XVII. XVIII. XIX. XX and XXI. I am not at Chap XXII. I would write another 'Dubliner' if I knew definitely the result of 'Hallow Eve'. I do not think I can write any more verse" (JL2 88).[64] In 1906 he wrote to Richards, "I am surprised to have had no word from you about my books. I am anxious to know what you have decided to do about them. … I have added a story to *Dubliners* and would have added another, perhaps, had I not been in such incertitude about the fate of the first

[64] Joyce to Stanislaus, [? 2 or 3 May 1905].

twelve" (JL2 129-30).[65] Thus, uncertainty about publishing made Joyce uncertain in his composition. Joyce's canon is also characterized by its focus, to be reductionist for a moment, on a single subject: Ireland and its extreme intertextuality. These features of Joyce's output were encouraged, I suggest, by the long ordeal of *Dubliners* getting published.

In terms of form, division is a conspicuous feature not only of *Dubliners* but also of Joyce's subsequent work, especially in the eighteen episodes of *Ulysses* and in *A Portrait of the Artist as a Young Man*, which Joyce first constructed as a novel of over thirty chapters known as *Stephen Hero* but re-wrote into a precise five-part structure. I do not want to overstate this argument, but I believe there is value in recognizing the formal influence of *Dubliners*, on which Joyce worked for ten years, during the composition of *Portrait* and the early parts of *Ulysses*, on the development of Joyce's approach to fiction-writing and his texts. It exemplifies how the formal features inherent to the short story collection, as well as the attendant narrative features of intertextuality of character, setting, and theme, contributed to the development of British modernist fiction.

Clare Hutton has argued convincingly that the drama of *Dubliners*'s publication history began with Grant Richards's failure to read Joyce's manuscript before accepting it and sending it to his printer. The era's publishing climate suggests that, had Joyce's book been a novel rather than a short story collection, Richards would have been more inclined to read it and notice any objectionable elements. Perhaps Richards would have given a novel more leeway in this regard since it was more likely to turn a profit. Regardless, the

[65] Joyce to Richards, 12 February 1906.

drama of *Dubliners*'s publication history, as well as the early development of Joyce's literary persona, would not have played out as it did had Joyce's first work of fiction not been a group of stories written for an Irish newspaper. From this perspective, we see that Joyce's difficulties with *Dubliners* began with his uncalibrated, unrealistic opinion of the short story collection genre. Joyce saw in the short story collection an opportunity for narrative experimentation. While he saw his book as a valuable work of art, regardless of it being a short story collection, publishers perceived its genre as the book's fatal flaw.

Chapter 5: Virginia Woolf's Monday or Tuesday: Discarding the "ill-fitting vestments" of "Modern Novels"

It is no joke publishing ones own book...

—Virginia Woolf to C. P. Sanger, 1922[1]

Virginia Woolf published her first declaration on literary matters in the April 1919 issue of the *Times Literary Supplement* (*TLS*). Entitled "Modern Novels," this essay calls out a group of Woolf's prominent predecessors, H. G. Wells, Arnold Bennett, and John Galsworthy, on the inadequacy of their approach to representing human experience. The "Edwardians," Woolf argues, settle merely for describing observable features of the physical world, ignoring the interior life of the mind, where reside the materials for creating true literary art. For Woolf the Edwardians' materialism exemplifies what innovative writers in the early twentieth century should avoid, ironically "thanking them for having shown us what it is that we certainly could not do, but as certainly, perhaps, do not wish to do" (JR 176).

Although she chastises the Edwardians for their aesthetic failures, Woolf concedes that they are not entirely to blame for the sorry state of literary culture she observes toward the end of the century's second decade. Woolf acknowledges that all professional writers—good and bad—work amidst pressures placed on them by the literary marketplace and that, as a consequence, all writing—all art—bears imprints, mostly

[1] 30 October 1922, L2 574.

negative, of these pressures. She pins her argument on the physical form of the book, remarking, "the form of fiction most in vogue more often misses than secures the thing we seek" (JR 177). This "essential thing," she goes on, "refuses to be contained any longer in such ill-fitting vestments as we provide. Nevertheless, we go on perseveringly, conscientiously, constructing our thirty-two chapters after a design which more and more ceases to resemble the vision in our minds" (JR 177). The thirty-two-chapter "design" Woolf resents in 1919 was a remnant of the three-decker novel, the form that dominated the Victorian marketplace for fiction and encouraged verbosity to the neglect of artistic economy. This publication format was nearly extinct by the end of the nineteenth century, but, Woolf recognizes, writers were slow to adjust their novel-writing to the new publishing contexts provided by the expanding periodical market and the single-volume book. The form of the book, Woolf argues, should influence the writer's creative process and narrative output.

In "Modern Novels" Woolf is not merely pointing her finger at other writers. The most direct impetus for the essay was the two-year composition of her own "thirty-two" (actually thirty-four) chapter novel, *Night and Day* (Duckworth, 1919), which was promised to the publishing house run by her half-brother, Gerald Duckworth. Woolf felt her composition of this book so belabored and disheartening that she described it as "stone breaking" (L4 231).[2] Woolf found writing this, her second novel, to be a thoroughly frustrating experience, and "Modern Novels" expresses the nature of her frustration, an unresolved conflict between the Grub Streeter who was struggling with

[2] Woolf to Ethyl Smyth, 16 October [1930].

Night and Day and the innovative artist Woolf wanted to become. *Night and Day* is not entirely without Woolfian intrigue, but it does stay relatively and, for its author, alarmingly true to Edwardian conventions of plotting and storytelling. Contemplating the publication of her second novel, Woolf wonders in "Modern Novels," "as we drop the finished novel on the crest of a sigh, the writer must ask, 'Is it worth while? What is the point of it all?'" (JR 177). The thirty-four chapters of *Night and Day* represented for Woolf her failure to break from narrative conventions perpetuated by unimaginative, popular writers and the outdated, oppressive narrative conventions to which they still prescribed.

Woolf wrote "Modern Novels" in the midst of a long and deliberate, but ultimately emphatic, transitional period in her career: from roughly spring 1917, when she began writing short, experimental pieces as a diversion from *Night and Day*, to fall 1922, when she published her first truly modernist, novel-length work, *Jacob's Room* (Hogarth, 1922). Woolf's transition was successful in large part because of two intimately related activities she undertook beginning in 1917: the running of a printing press with her husband, Leonard Woolf, and her experimentation with short fiction. Woolf wrote eleven short works between 1917 and 1921, three of which were published individually by Hogarth Press, and one of which appeared alone in a periodical. In 1921, she collected eight of these pieces as a book, called *Monday or Tuesday*, published under the Hogarth imprint. In its composition and publication, which spanned Woolf's disheartening slog through *Night and Day*, the founding of the Hogarth Press, and the revelation of "a new form for a new novel" in *Jacob's Room*, the publication of *Monday or Tuesday* represents

a watershed moment in the maturation of Woolf's modernist sensibilities, demonstrating both her developing sensitivity to the material features of the book and the formulation of her modernist style, which she first realized in *To the Lighthouse* (Hogarth, 1927). In this chapter, I examine how Woolf cultivated her modernism through the writing and publishing of the *Monday or Tuesday* pieces before turning, in my conclusion, to a consideration of how her experiences with the volume of short fiction informed the production of her next genre-bending, novel-length work, *Jacob's Room*.

The Woolfs first considered buying a printing press in 1915 as a means for Virginia to overcome her depression. At the time, Woolf was only dabbling in fiction; her main writing output consisted primarily of anonymous, nonfiction essays for *TLS.* By the time Virginia and Leonard took the plunge two years later, she was a professional fiction-writer, having published a novel, *The Voyage Out* (Duckworth) in 1915. Originally thought of as a distracting avocation, a hobby for a convalescent, the small handpress that arrived on 23 March 1917 represented a business opportunity and means for Virginia to forge for herself a new literary identity. Learning the art of printing over the next several years sensitized Woolf to the material, tactile features of the book and provided her the opportunity, in setting type for her own and others' texts, to play with the physical stuff of language in pursuit of "a new form."

Always the self-conscious modernist, Woolf often remarked on the Hogarth Press's liberating influence on her career. In a 1925 diary entry, she went so far as to proclaim that she was "the only woman in England free to write what I like" (D3 43). Woolf naturally associated publishing freedom with literary freedom, especially in terms

of length. The limited production capability of the Woolfs' handpress, coupled with their inexperience as printers, led Virginia to focus her early printing efforts on short texts. On several occasions, she described how the Press enabled her experimentation in *Monday or Tuesday* pieces, which she called "short things," composed without anxiety over their quality or concern for how they might be received by a public. They were, Woolf reminisced in 1930, "little...treats I allowed myself when I had done my exercise in the conventional style"—that is, when she had completed a long, dispiriting day of work on *Night and Day* (L4 231).[3] "[I]t's…the greatest mercy to be able to do what one likes," she remarked to David Garnett,[4] "no editors, no publishers, and only people to read who more or less like that sort of thing" (L2 167-68).[5] To Vanessa Bell, the sister who produced woodcuts for several of the Hogarth's early publications, Woolf described self-publishing as "tremendous fun, and it makes all the difference writing anything one likes, and not for an editor" (L2 169).[6] According to Woolf's self-mythologizing, the *Monday or Tuesday* texts were jotted down in moments of relaxation, after monotonous days of toiling with *Night and Day*.

Generally speaking, scholars have taken Woolf at her word and accepted this romanticized version of the Hogarth Press's role in the development of her modernism. I do not disagree with this interpretation, for, overall, the Press undoubtedly had an

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3 Woolf to Ethel Smyth, 16 October 1930.

4 David "Bunny" Garnett was the son of Edward Garnett (1868–1937), the pervasive literary advisor, editor, publisher's reader, and author in his own right best known for his working relationships with Joseph Conrad, D. H. Lawrence, and Ford Madox Ford. Bunny was the great-grandson of Richard Garnett who held the position of assistant keeper of Printed Books in the British Museum.

5 Woolf to David Garnett, 26 July [1917].

6 Woolf to Vanessa Bell, 31 October 1920.

overwhelmingly positive effect on Woolf's career, but I want to interrogate Woolf's comments about the influence of the Press by describing the specific circumstances in which she wrote, printed, and published these short prose texts.[7] I am interested in pursuing answers to two questions: 1) what exactly was the nature of the Press's enabling of Woolf's experimentation? (Certainly Woolf did not write "The Mark on the Wall" simply *because* she and Leonard had acquired the press.); and 2) how, more specifically, did her ownership of and physical work with the Press serve as a catalyst for Woolf to explore her imagination and express herself in ingenuitive ways?

The view of the Hogarth Press as solely a liberating agent in Woolf's literary development, originated and perpetuated by Woolf herself, overlooks the pressures associated with self-publishing, the logistical and practical impositions the Press made on the author's writing process and product. It fails to account for a number of documented circumstances that rupture the idealized notion of the self-publisher and demonstrate how the Press conditioned Woolf in significant ways that were not invariably positive. Leaving behind the conventional firm of Duckworth and Co., Woolf avoided many of the conflicts other writers endured in navigating the literary marketplace, but it did not remove her from the personal, interpersonal, and cultural forces attendant upon the acts of creating, representing, and disseminating ideas—especially when those ideas were revolutionary and objectionable to Edwardian traditionalists.

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[7] It is undoubtedly true, as Julia Briggs states, that the "Hogarth Press played a key role in freeing Woolf from the need to satisfy a commercial publisher," but this statement merely paraphrases the author's diary entries and correspondence (Briggs 77-78). John Mepham contends that the Press "enabled her to begin writing in a non-commercial, experimental fashion" (53).

In taking this approach, I do not mean to discount the positive influence of the Hogarth Press on Woolf's work. The Press afforded Woolf freedoms unimagined by Conrad, strived for by Lawrence, and claimed partially by Joyce only after spending nine years trying to publish Dubliners through traditional avenues. But these facts do not mean we can simply accept that the Hogarth Press made a purely positive impact on Woolf's career; in other words, we cannot assume that, because she owned her means of production, she transcended them and that the published texts exhibit the artist's pure, aesthetic vision with no trace of the mechanical process behind their production.

Woolf's statement that she was "free to write what I like" is accurate; she was able, just as any other writer is, to put down on paper anything that came to her. But Woolf's publishing record demonstrates that the Hogarth Press did not put Woolf in the position to publish whatever she wrote. Between 1917 and 1922, Woolf wrote a great deal of short fiction that she never published. In compiling *The Complete Shorter Fictions of Virginia Woolf*, Susan Dick determined that Woolf wrote at least twenty-eight works of short fiction she left unpublished during her lifetime. The eight *Monday or Tuesday* pieces are therefore exceptional in Woolf's canon for the simple reason that she chose to put them into print (by her own hand) and put them before readers. Moreover, the fact that the pieces were offered for sale makes it technically impossible that the *Monday or Tuesday* texts bear no impression of the marketplace. In fact, before the appearance of *Monday or Tuesday*, Woolf published three of her pieces independently ("The Mark on the Wall" and "Kew Gardens") in Hogarth Press pamphlets and "An Unwritten Novel" in a periodical called the *London Mercury*.

In April 1917, after just one month of learning to print, the Woolfs ran off a subscription notice for the Hogarth Press's first publication, which they distributed to friends and literary acquaintances, including the members of Roger Fry's Omega Workshop: "THE HOGARTH PRESS | It is proposed to issue shortly a pamphlet containing two short stories by Leonard Woolf and Virginia Woolf" (qtd. in Willis 15). The pamphlet, published later that year, was given the title *Two Stories*. Woolf recalled in 1930 that once she began writing her contribution, "The Mark on the Wall," its 3,000 words came to her "in a flash, as if flying" (L4 231).[8] But this hindsight reverie elides the circumstances under which Woolf sat down to write the piece, the first of of her published short fictions. When the notice went out, Leonard had already written "Three Jews," so the Woolfs started setting type for his contribution in early May. Apparently the labors of printing distracted Virginia from the task of writing, for on 22 May she confessed to Vanessa Bell, "We've been so absorbed in printing...I haven't produced mine yet" (L2 155-56).[9] While the subscription notice did not constitute a firm submission deadline—after all, it only stated *Two Stories* would be issued "shortly"—it did impose on Woolf some pressure to "produce," as she put it (qtd. in Willis 15). This pressure was exacerbated by the mail flowing daily into Hogarth House in response to the distributed notice of publication. By the time of Virginia's letter to Bell, the Woolfs had received

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8 Woolf to Ethel Smyth, 16 October 1930.

9 It is impossible to determine precisely when Woolf wrote "The Mark on the Wall." Two months elapsed between Woolf's letter to Bell on 22 May and the publication of *Two Stories* on 29 July, but she could not have taken all of this time to work on her piece because she and Leonard had asked a friend, Dora Carrington, to produce woodcuts for the edition. One of the four woodcuts features a snail, the "mark" in Virginia's story's, so Carrington must have known the content of the Woolf's text by at least 3 July, but perhaps earlier, since the woodcuts were completed and delivered on 13 July.

sixty subscriptions, most from intellectuals who Virginia and Leonard wanted to impress and with whom they were eager to build relationships. It is impossible to know the pressure Woolf felt in this situation, but perhaps we are given a veiled hint in the dramatic situation of the work she produced. The eponymous "Mark on the Wall" is a tiny, normally insignificant feature that Woolf's fictionalized self notices while sitting in front of the fireplace, "the steady film of yellow light upon the page of my book," and looking around her for inspiration (CSF 83). We cannot be sure why Woolf delayed writing her piece as she did, but I believe the circumstance presented in the published text reflects her anxiety over deciding what to write. I imagine Woolf, pen in hand, staring at the wall in front of her, associating thoughts loosely and restlessly in search of an "essential thing." So, while most of the pieces included in *Monday or Tuesday* were written in the evening as "diversions," Woolf sat down to write the first of them under a certain degree of pressure imposed by the subscription notice.

The same is true of the last, title piece Woolf composed for the volume in October 1920. At this time, Woolf was extremely busy: she was engaged in all the daily activities of the Press, reviewing submissions, typesetting, and printing; she was contributing regularly to *TLS*; and she was working on her third novel-length book, *Jacob's Room*. With all of these obligations and responsibilities, Woolf told Bell in May that she was "getting doubtful whether I shall have time to write the story called Monday or Tuesday—if not, I don't know what to call the book" (L2 445).[10] Why Woolf felt, in May 1920, that she would not have time to write a story for a book not yet advertised, that

[10] Woolf to Vanessa Bell, 31 October 1920. I have counted punctuation marks from the Hogarth Press first edition of *Monday or Tuesday*.

would not be published until April 1921, is impossible to say. But the record of Woolf's anxiety is significant in itself, as it demonstrates that even while not being pestered by an editor, publisher, or agent, Woolf was prone to impose pressure on herself.

But the most obvious and compelling evidence that the Hogarth Press did not extricate Woolf completely from the marketplace is the bibliographical fact that "An Unwritten Novel" first appeared in a magazine, John Collings (J. C.) Squire's *London Mercury*, in June 1920. The magazine had burst onto the periodical scene the previous November fronted by an overbearing editorial note in which Squire asserted "that there has never been in this country a paper with the scope of the *London Mercury*" (Squire 1). Through a personally selected medley of new or recently published verse, fiction, and prose, Squire endeavored to bring "the best that is being done" to all discriminating readers, from "the lover of books [to] the practising writer" (3, 2).

That Squire had the intelligence or imagination to select "the best" of anything, new or old, was a premise with which his critics, including Woolf, tended to disagree. Woolf objected to Squire's pomposity and his self-appointed role as guardian of Britain's literary future. Indeed, despite the editor's claim to publish "the best that is being done" at present, early issues of the *Mercury* convey a retrospective, conservative bias. For example, Squire published articles by the eminent Victorian Edmund Gosse on George Eliot and Henry James (as well as a celebration of Gosse's seventieth birthday), an essay by Joseph Conrad on Stephen Crane, and two poems by Thomas Hardy. The *Mercury*'s early drama selections, John Gay's *The Beggar's Opera* (1728) and Anton Chekhov's *The Cherry Orchard* (1904), look back even further. The slippage between Squire's stated

goals and its contents led Woolf in 1919 to describe the *London Mercury* as a "slop pail of stale tea" (L2 404).[11]

J. Matthew Huculak argues that Woolf's criticism of Squire's endeavor was rooted in her failure to recognize the significance of Britain's rising middle class, whose desire for upward mobility the *Mercury* was designed to serve. As a middlebrow publication, the *Mercury* represented "a mediator in a field of periodical production" that set out to bring quality literature to a much wider and less privileged audience than more highbrow literary journals of the era, such as *Black and White* and *The New Age*, or the truly "little" magazines like *Blast* or *The Egoist* (Huculak, "Meddling" 18):[12] "What Squire endeavored to promulgate was a wider view of culture than what elite modernist coteries allowed. What he achieved in his magazine was an often-disputed, but hard-won middle ground" (Huculak, "Meddling" 18). He won, Huculak suggests, because so many modernists happily profited from their appearances in the *Mercury* despite being resentful of its middling position in the periodical market.

When Squire first solicited Woolf for a contribution in November 1919, she seems to have given the request little mind. She wrote to Clive Bell, "Squire begs me to contribute" (L2 404).[13] Two months later, the editor tried again, apparently attempting also to dissuade Woolf from submitting to one of his rivals, the *Athenaeum*. Woolf recounts in her diary, "According to Squire the A[thenaeum]. denies everything. It is a

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11 Woolf to Clive Bell, 27 November 1919.

12 Huculak calls Squire's publication "the most popular and successful of the so-called middlebrow magazines as it deftly negotiated the demands of the competitive print marketplace and the aspirations to cultural distinction of its educated readership" ("Meddling" 16).

13 Woolf to Clive Bell, 27 November 1919.

frost of death for all creative activity. Now," she continues sarcastically, "the London Mercury provides a very fertile soil. He pressed me to write for the London Mercury" (D2 15).[14] Woolf did not record when or under what circumstances she eventually decided to submit "An Unwritten Novel" to Squire's journal, but it is clear that she did not put herself out for the *Mercury*, merely sending in a piece she had already completed.[15] Still, it seems a strange decision given her derisive attitude toward the *Mercury* and satisfaction with her newest experiment. Woolf could not have been pleased to find her story abutting a reminiscence by the Irish Revivalist George Moore in the journal's July 1920 number (Vol. 2, No. 9), in which Squire had the gall to print a bibliography of his own writings. Perhaps the publication was a concession on Woolf's part to rid herself of Squire's incessant solicitations. Perhaps Woolf decided to look past the face of the magazine's editor and try to reach the larger readership of the *London Mercury*. Or perhaps, as with "The Mark on the Wall," the publication represented a welcomed deadline for polishing her piece and putting it before the public. It is impossible to say. Regardless, though, "The Unwritten Novel" represents another instance of the marketplace influencing the production of Woolf's short fiction.

In terms of book publication, too, being one's own publisher did not mean Woolf's short fictions would always be published exactly as she desired. When she decided that the collection was complete, the Woolfs decided that *Monday or Tuesday* was too big an endeavor for them to print themselves. So they hired F. T. McDermott, proprietor of

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[14] 31 January 1920.

[15] Squire's second solicitation came five days after Woolf wrote in her diary about having "arrived at some idea of a new form" through "An Unwritten Novel" (D2 13-14, 26 January 1920).

Prompt Press, to take on the job. This turned out to be a mistake, as Leonard recounts in the second volume of his autobiography:

> I went down and helped him [McDermott] to print the beastly thing. I have never seen a more desperate, ludicrous—but for me at the time tragic—scene than McDermott printing Monday or Tuesday. He insisted upon printing the woodcuts with the letterpress. The consequence was that, in order to get the right 'color' for the illustrations, he had to get four or five times more ink on his rollers than was right for the type. His type was soon clogged with ink; but even that was not the worst: he got so much ink on the blocks and his paper was so soft and spongy that little fluffy bits of paper were torn off with the ink and stuck to the blocks and then to the rollers and finally to the type. We had to stop every few minutes and clean everything, but even so the pages were an appalling sight. We machined 1,000 copies, and at the end we sank down exhausted and speechless on the floor by the side of the machine, where we sat and silently drank beer until I was sufficiently revived to crawl battered and broken back to Hogarth House. (240)

Elsewhere, Leonard describes *Monday or Tuesday* as “one of the worst printed books ever published, certainly the worst ever published by the Hogarth Press” (174). Virginia was similarly appalled by the edition and denounced her collection of short fiction (in language reminiscent of Conrad's attack on *Youth: A Narrative, and Two Other Stories)*,

calling it "an odious object, which leaves black stains wherever it touches" (L2 466).[16] Her most damning judgment against *Monday or Tuesday*, however, came eight years after its initial publication when Woolf excluded it from the Hogarth Press uniform edition of her works.

As the examples of "The Mark on the Wall," "Monday or Tuesday," and "An Unwritten Novel" attest, owning and operating one's own press does not extricate a writer from the mire of pressures and expectations associated with literary publishing; it does not grant one complete "freedom from interference" (Mepham 52). After all, readers constitute a public whether they be anonymous or members of the writer's coterie. The fact that many readers of Woolf's early short fictions were part of the Bloomsbury Group probably meant that anxieties about reception played a greater part in Woolf's composition and revision than might have been the case otherwise. Self-imposed pressure is still pressure, as Woolf implies in a 1922 letter to C. P. Sanger, where she asserts, "It is no joke publishing ones own book" (L2 574).[17]

So far I have ignored the host of positive consequences attending the establishment of the Hogarth Press. Chief among these was the opportunity the Press offered Woolf to meet and develop relationships with other experimental writers. The Woolfs founded the Hogarth Press on the principle of publishing "writing of merit which [the] ordinary publisher refuses" (L2 242).[18] In this spirit, the Press entered into contracts with Katherine Mansfield for *The Prelude* and T. S. Eliot for his *Poems*. Woolf's identity

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16 Woolf to Violet Dickinson, [April 1921].
17 Woolf to C. P. Sanger, 30 October 1922.
18 Woolf to Harriet Weaver, 17 May 1918.

as publisher gave her the opportunity to develop intense and sometimes competitive working relationships with these and other innovative writers of her generation. The work of typesetting made Virginia more intimate with their writing and associated for her the mental exercise of writing with the tactile experience of printing. She found she could occupy herself endlessly with these tasks; Woolf spent nine leisurely months typesetting and printing Mansfield's text. During this time, and in all the physical work she did for the Press, she was cultivating new sensibilities toward textuality and the book that led her to experiment with all aspects of literary form—typographical, textual, and narrative.

The short story represented an ideal site for Woolf's experimentation. It was, above all, short, and therefore less time-consuming to print than a novel. On a creative level, Woolf found convenience in having "short things" through which to exercise her mind in the evenings, after a day of "stone breaking" with *Night and Day*. There were other reasons for Woolf to experiment with short fiction, as well, related to the status of short fiction as a genre. For reasons entrenched in the book trade, critics have always paid more attention to novels than short stories. Publishing a story or collection of short pieces was less risky for a writer's reputation. Woolf was always highly sensitive to published criticism of her work, and so it must have eased her anxiety to know that, while *Night and Day* would be reviewed by prominent critics in a variety of literary reviews, a collection of her shorter writings would receive considerably less attention. Furthermore, what attention it might receive would bear less heavily on the public's perception of her and her work.

Some scholars have mapped the dichotomy of gender onto the hierarchy of fiction

genres to characterize the subordinate position of the short story. Alice Stavely argues that short fiction provided Woolf the opportunity to "explor[e]…her anxieties with the largely masculine traditions governing novel writing," personified in Wells, Bennett, and Galsworthy, and the literary profession generally (263). I do not want to pursue this relationship between gender and genre too far, but the metaphor does prove particularly apt in Woolf's case. Some of Woolf's anxieties about publishing were intimately associated with her relationship to her half-brother, Gerald Duckworth, the founder of Duckworth & Company, who molested Woolf as a child. When Woolf completed her first novel, *The Voyage Out*, in 1915, Duckworth was the obvious, perhaps unavoidable, choice for a publisher; the firm also brought out *Night and Day* two years later. Woolf could not help but be troubled, even traumatized, by the twisted nepotism of this publishing arrangement. The creative products of Woolf's mind were being materialized by and presented to the public under the name of her defiler—a creepy form of patronage, indeed. Like all other publishers, Duckworth was not overly keen to publish books of short stories; by working in the short form, therefore, Woolf was reaching for alternative means of publishing her writing.

The key to Woolf's experimentation with short fiction was, she found, the manner and pace with which she put pen to paper. To Ethyl Smith, Woolf described "The Mark on the Wall" as coming to her "all in a flash, as if flying," and she exclaimed to David Garnett that she put down the piece "all in one flight" (L4 231; L2 167).[19] "An Unwritten

[19] Woolf to Ethel Smyth, 16 October 1930; Woolf to David Garnett, 26 July [1917].

Novel" she claimed to have conceived "in one second" (L4 231).[20] Scholars usually quote these passages to characterize the origins of Woolf's quest to "invent a completely new form" (L2 167). These comments, which repeatedly emphasize quickness and speed, reflect Woolf's discovery of a new method of composition, which she described in her diary as "a gleam of light" (D2 13-14).[21] The short, experimental writings poured out of Woolf much more quickly than anything she had written before, particularly the novel she was struggling to put together in 1917, and the swiftness of composition is reflected in their style. Writing quickly forced Woolf, normally a deliberate plodder, to write according to her whims (rather than to latent influence of any predecessors) and produce less traditionally structured and narrated texts.

In this passage from *Night and Day*, Woolf's narrator describes the thoughts of the novel's protagonist: Katharine Hilbery

> stopped for a moment, wondering why it was that Mr. Denham said nothing. Her feeling that he was antagonistic to her, which had lapsed while she thought of her family possessions, returned so keenly that she stopped in the middle of her catalog and looked at him. Her mother, wishing to connect him reputably with the great dead, had compared him with Mr. Ruskin; and the comparison was

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[20] This passage compares nicely with one from Woolf's diary written just after completing *Mrs Dalloway*, as she was working on the group of stories collected posthumously as *Mrs Dalloway's Party: A Short Story Sequence*: "I have at last, bored down into my oil well, & can't scribble fast enough to bring it all to the surface. ... I have never felt this rush & urgency before. I believe U can write much more quickly: if writing it is—this dash at the paper of a phrase, & then the typing retyping—trying it over, the actual writing being now like the sweep of a brush; I fill it up afterwards" (D3 12, 20 April 1925).

[21] 26 January 1920.

> in Katharine's mind, and led her to be more critical of the young man than was fair, for a young man paying a call in a tail-coat is in a different element altogether from a head seized at its climax of expressiveness, gazing immutably from behind a sheet of glass, which was all that remained to her of Mr. Ruskin. (ND 9)

This passage relies heavily on the omniscient narrator, who jumps back and forth between different characters' consciousnesses in order to represent multiple mental realities in the dramatic situation. To provide these perspectives, the narrator must use temporal phrases, such as "while she thought" and "she stopped in the middle…and looked." The narrator must also employ multiple verb tenses to express that Katharine's mother, always "wishing," in the past "had compared" Denham to Ruskin. The narrative inelegance culminates in the phrase, "the comparison was in Katharine's mind." It is precisely this sort of hand-holding narration that Woolf and other modernists strived to avoid. But the novel form she had inherited from the Edwardians and the expectations of readers compelled Woolf to narrate her story in this explicit, materialist style. When executed on a thirty-four chapter canvas, Woolf could not help but feel bogged down, her voice inhibited by the necessity of, to put it bluntly, making things make sense. Beyond narrative perspective, the conventional plot structure of *Night and Day* proved "ill-fitted" to express life as Woolf believed the mind experiences the world; as a result, the writing came with difficulty and produced awkward, third-person narration.

As she explains in "Modern Novels," Woolf aimed to portray the interior life of her characters in a style reflecting the reader's experience of "a myriad impressions," the

"incessant shower of innumerable atoms" that fall upon the mind. She accomplishes this in the following passage from "The Mark on the Wall":

> The tree outside the window taps very gently on the pane.... I want to think quietly, calmly, spaciously, never to be interrupted, never to have to rise from my chair, to slip easily from one thing to another, without any sense of hostility, or obstacle. I want to sink deeper and deeper, away from the surface, with its hard separate facts. To steady myself, let me catch hold of the first idea that passes.... Shakespeare.... Well, he will do as well as another. A man who sat himself solidly in an arm-chair, and looked into the fire, so— A shower of ideas fell perpetually from some very high Heaven down through his mind. He leant his forehead on his hand, and people, looking in through the open door,—for this scene is supposed to take place on a summer's evening—But how dull this is, this historical fiction! It doesn't interest me at all. I wish I could hit upon a pleasant track of thought, a track indirectly reflecting credit upon myself, for those are the pleasantest thoughts, and very frequent even in the minds of modest mouse-coloured people, who believe genuinely that they dislike to hear their own praises. (CSF 84-85)

In this passage, Woolf uses present-tense, first-person narration to relieve some of the difficulties she faced in writing her novel. It contains none of the hand-holding of the omniscient narrator that impeded Woolf's abilities in *Night and Day*. The

thoughts of the protagonist of "The Mark on the Wall" flow more rapidly, more intriguingly, than do those in the analogous passage in *Night and Day*. Whereas the "stone breaking" toil of *Night and Day* produced the "thirty-two" chapter form of the Victorian novel, the "flights" of writing *Monday or Tuesday* helped Woolf develop a new method of composition she found nurturing to the natural wanderings of her mind.

This new method produced the flighty, self-reflexive style that characterizes much of Woolf's early modernist work. At least two of the pieces in *Monday or Tuesday*—"Monday or Tuesday" and "An Unwritten Novel"—can be described as metafiction, or fiction about fiction. Others refer to books or employ book imagery.[22] For example, one character in "A Society" sets out to read every book in the British Library only to find that "'Books…are for the most part unutterably bad!'" (CSF 124). The narrative voice of "A Haunted House" remarks obliquely that "the book had slipped into the grass" (CSF 122). The narrator of "The Mark on the Wall," the first piece of *Monday or Tuesday* and the one that sets up the book's themes, puts even more emphasis on the book. Trying to determine when she first noticed the mark, the narrator writes, "it is necessary to remember what one saw. So now I think of the fire; the steady film of yellow light upon the page of my book; the three chrysanthemums in the round glass bowl on the mantelpiece" (CSF 83). Then, reflecting on loss and mankind's inability to control her environment, the narrator lists several things she has lost, beginning with "three pale blue

[22] This discussion was influenced by Shuli Barzilai's reading of the second paragraph of "Monday or Tuesday": "The rapid progression from truth to language in her evocation of what is wanted ('Desiring truth, awaiting it, laboriously distilling a few words ...') suggests once again that the perception of truth is inseparable for Woolf from her preoccupation with the act of composition" (203).

canisters of book-binding tools" (CSF 84). The narrator begins with this item, she states, because that particular loss "seems always the most mysterious of losses" and, we might extrapolate, the most significant of losses as well (CSF 84). These persistent references to books and their production suggest that Woolf's work with the press influenced the content of her creative output.

Woolf's metafiction climaxes in the volume's title piece.[23] We know from her correspondence that Woolf developed the overarching theme, as well as the title, of *Monday or Tuesday* very early on in its composition. With this titular phrase she intended to cast a sense of the quotidian over her book of short fictions.[24] For this reason, she decided to compose the title piece last, so that it could be informed by all of the others.[25] In light of these details about the work's composition, "Monday or Tuesday" should be endowed with more significance than the other pieces in Woolf's collection. It was a serious problem, then, that, on 31 October 1920, Woolf was "getting doubtful whether I shall have time to write the story called Monday or Tuesday—if not, I don't know what to call the book" (L2 445).[26] Woolf thought of *Monday or Tuesday* as a coherent, unified volume. She wrote in her diary that she wished her readers would realize she was "after something interesting" in *Monday or Tuesday* (D2 106). A few years after its publication, she provided a clue to what this "something" might be. In the revised version of the 1919

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[23] Dominic Head describes "Monday or Tuesday" as a "consideration of consciousness in relation to literary composition" and argues that the structure of the piece "insists upon" the "distinction between, and ultimate convergence of, [the] questing narrative consciousness and passive receiving mind" (103).

[24] As Alice Stavely has commented, Woolf's attempt to tie together her volume with a title is something of a ruse, for each piece in *Monday or Tuesday* constitutes a distinct experiment.

[25] Also, by October 1920 Woolf had completed nearly eight chapters of *Jacob's Room* and therefore had a much clearer sense of her "new form."

[26] Woolf to Vanessa Bell, 31 October 1920.

essay “Modern Novels,” Woolf writes:

> Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions—trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old…. ... Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. (“Modern” 287-88)

Woolf's use of the phrase, “the life of Monday or Tuesday,” alludes to the collection as a whole and the eponymous story as a cohering fragment. In fact, the text represents a concise expression of Woolf's view of literary creation, composition, and production in the early 1920s.

“Monday or Tuesday” is composed of six paragraphs. The first and last describe a white heron who, “lazy and indifferent,” “passes over” the world of human interaction “absorbed in itself” (CSF 137). From its height, it sees only general outlines of the natural world—a lake, a mountain—that exist “for ever and ever——” (CSF 137). The heron, therefore, textually and metaphorically frames the four middle paragraphs in which the narrative voice registers human interaction as flitting impressions on a thinking, feeling mind. This mind contrasts with the heron in “desiring truth” rather than just “general outlines.” As critics such as Dominic Head and Shuli Barzilai maintain, this

mind is the consciousness of the author figure who, “distilling a few words” from the cacophony of the city, evokes through words and innovative typography her own perspective and version of truth. Woolf expresses the narrator's consciousness sometimes within and sometimes outside of parentheses. The narrative consciousness is intent on “distilling” experience into “a few words.” These are not the words of “Monday or Tuesday”; the piece itself recounts merely the act of composition, the struggle of the distillation. This interpretation derives from a close reading of “Monday or Tuesday”'s penultimate paragraph:

> Now to recollect by the fireside on the white square of marble. From ivory depths words rising shed their blackness, blossom and penetrate. Fallen the book; in the flame, in the smoke, in the momentary sparks—or now voyaging, the marble square pendant, minarets beneath and the Indian seas, while space rushes blue and stars glint—truth? or now, content with closeness? (CSF 137)

Here the creative act is envisioned as recollection, not the inspired effusion of the imagination, and the book is imagined as a rigid, immutable surface onto which history is inscribed. The author takes up the “square of marble,” a rigid, unforgiving site for creative energy in an effort to “distill a few words.” Woolf rejects this approach to composition and this notion of the book, which she would have characterized as “Edwardian.” Like so many works of the modernist period, *Monday or Tuesday*—not just the story but the volume as a whole—reflects a disillusioned and pessimistic worldview in which even the most basic realities of western culture must be questioned, including

the book itself. Fittingly, the concluding piece of Woolf's collection represents a vision of our world in which the traditional book has lost status and position. "Fallen the book;" the narrator proclaims, "in the flame, in the smoke, in the momentary sparks—." And in this destruction of the traditional, Edwardian book, Woolf and her narrator imagine a reinvention of the medium.[27]

This theme is revisited through the recurrence of marble as a metaphor in "An Unwritten Novel." In this piece, the narrator, who self-identifies as a writer, observes an unknown, and seemingly lonely, woman on a train and attempts to imagine the story of her life. As the narrator watches her subject taking out an egg from her handbag and unpeeling its shell, she re-imagines the "fragments" of eggshell as "white blocks of marble":

> And now you lay across your knees a pocket-handkerchief into which drop little angular fragments of eggshell—fragments of a map—a puzzle. I wish I could piece them together! If you would only sit still. She's moved her knees—the map's in bits again. Down the slopes of the Andes the white blocks of marble go bounding and hurtling, crushing to death a whole troop of Spanish muleteers, with their convoy—Drake's booty, gold and silver. But to return—— (CSF 117)

The fragments of eggshell function as a metaphor for the object of the narrator's gaze, whom she wishes she "could piece...together" or fix into a traditional narrative form (i.e. the "Novel" referred to in the piece's title). We are to imagine that, with the will and

[27] The image of the fallen book is echoed by the book "slipp[ing] into the grass" in "A Haunted House" (CSF 122).

opportunity, the character could refashion her mental experience into a recognizable and marketable literary form, mimicking the Edwardian approach to narrative and bearing little resemblance to the text at hand.

The relationship between this passage from "An Unwritten Novel" and "Monday or Tuesday" comes out in the hyperbolic mixed metaphor. In a momentary flight of fancy, the narrator imagines the bits of eggshell first as pieces of a map and then with "white blocks of marble" tumbling down the Andes mountains to crush a group of Spanish muleteers and give Sir Francis Drake claim to the treasure. The observed woman's story becomes conflated with the historical narrative of the pillaging of South America. In mixing her metaphors across the pieces of *Monday or Tuesday*, associating bits of eggshell with the marble in "Monday or Tuesday," the passage suggests that to "piece them together" would be to create an uninteresting, Edwardian version of the woman's life. This implication matches with the primary argument of "An Unwritten Novel"; at the end of the story, the narrator watches a man, the woman's son, claim her from the platform, thereby undermining the version of the woman's life that the narrator had imagined for herself. What is important, the piece argues, is the observation, not the reality behind it, and the re-figuring of the observation in writing should be concerned not mainly with presenting a clear story but with representing the experience of the observation.[28]

[28] As Dominic Head explains in *The Modernist Short Story*, fiction should be "responsive to the human subject" and take on "a value which is not dependent upon a transparently realistic portrayal of the real-life context to which it refers" (86). Based on the opinions expressed in "Modern Novels," we might assume that Woolf would have sympathized with Head's argument, for it provides a rationale for why the novel remains unwritten.

Monday or Tuesday is the first work demonstrating how Woolf's experience and role as a compositor and publisher informed her writing process, and it is, therefore, a very nontraditional kind of book, certainly not a novel, but not exactly a collection of short stories either. Reviewers grasped for ways to describe *Monday or Tuesday*; one called it a "volume of sketches," another "a collection of sketches, rhapsodies and meditations" (Majumdar 92, 89).[29] Subsequent critics have, presumably for the sake of ease, typically referred to it as a short story collection, the only one Woolf published during her lifetime. If, however, we are to label it a short story collection, we must acknowledge that it is an extremely unusual example of the genre. One might say the book represents a series of attempts to imagine a "new form." To glimpse the source of Woolf's creative expression in this crucial, developmental era of her career requires that the amorphous result of her literary experimentation be considered on its own terms, by relinquishing the crutches of genre terminology and conventions and allowing the text itself to guide interpretation.

Given the sensitivity to type and typesetting encouraged by her work with the Press, Woolf's play with punctuation in *Monday or Tuesday* is of particular interest. The book's disparate pieces share a poetic preoccupation with syntactic compression that finds expression in Woolf's unusual use of punctuation. Woolf employs dashes, parentheses, question marks, and semi-colons abundantly and in distinctive, non-grammatical ways: the 302 words of "Monday or Tuesday" feature 13 em-dashes, 2 double em-dashes, 7 question marks, and 8 semi-colons. She uses a dash every twenty words. The third

[29] "Affable Hawk" (pseudonym of Desmond MacCarthy, central member of Bloomsbury Group), review, *New Statesman*, 9 April 1921, 18; unsigned review, *Dial* (New York), February 1922, vol. lxxii, no. 2.

paragraph is particularly rich typographically:

> Radiating to a point men's feet and women's feet, black or gold-encrusted—(This foggy weather—Sugar? No, thank you—The commonwealth of the future)—the firelight darting and making the room red, save for the black figures and their bright eyes, while outside a van discharges, Miss Thingummy drinks tea at her desk, and plate-glass preserves fur coats——(CSF 137)

This passage, which describes London's urban atmosphere, contains multiple voices, which Woolf distinguishes, although not altogether clearly, by means of her idiosyncratic use of punctuation. If it makes sense to refer to a narrator, her voice is responsible for the visual observations in the passage, of feet, firelight, eyes, tea, and coats. The curious combination of em-dashes and parentheses mark breaks in the narrator's voice. We may interpret these punctuation marks as representing an abrupt interruption to the narrator's text, or we may consider the dashes as having an associative, joining function. Within parentheses are characters' voices, presumably people on the street under the narrator's gaze. One asks, "Sugar?" and another replies "No, thank you." Yet another voice, perhaps representing printed text, follows an internal em-dash with the curious, disjunctive phrase, "The commonwealth of the future." In "Monday or Tuesday" em-dashes and parentheses indicate shifts in voice.

But this is not the case with the other pieces. In "Blue & Grey," for example, Woolf employs punctuation in an entirely different way to striking visual effect. The text has two parts, each printed on its own page, that characterize the colors through

description. The section labeled “Blue.” is entirely conventional in its punctuation, while “Green.” contains 3 em-dashes and a remarkable 11 semi-colons: one every thirteen words. As a result, “Green.” reads less fluidly, less naturally than“Blue.” There is no clear literary reason for these differences. But, viewed as book art, which Woolf designed and created herself through setting pieces of type, the typographical contrast produces visual meaning. Because Woolf's fair copies of the *Monday or Tuesday* stories are not extant, it is impossible to estimate the extent to which her physical manipulation of type influenced the typographical features of the printed texts; I can only assert that it must have.

In the penultimate paragraph of “Monday or Tuesday,” Woolf’s narrator describes the fallen book rising from “ivory depths” to “blossom and penetrate” (CSF 137). In this image of bisexual union, Woolf imagines a new kind of book that, free from gender and literary conventions, can create life and express meaning autonomously. Woolf made her first effort to free herself from novelistic conventions, to create an uninhibited space in which to conduct her literary experiments, in *Monday or Tuesday*. The result was not a novel or a book of poetry, but neither was it a collection of short stories. *Monday or Tuesday* is a unique book of fiction in which meaning is created not through developing action and climax but, as I have touched on and Kathryn N. Benzel has explored in great detail, through a nonlinear, intratextual system of recurring themes and imagery. *Monday or Tuesday* does not so much create meaning as it presents the reader (as it did Woolf herself while she was writing) with the opportunity to create meaning through active engagement with the text. Woolf's book of short fiction, rather like poetry, imposes on its reader a free-associative kind of experience, an experience similar to the state in which

Woolf composed it.

The modern “short story” was born out of the publishing industry of the 1890s, intended to be bought with pocket-change and consumed, like newspapers, by the masses. *Monday or Tuesday* is an important book because it signals Woolf's modernist reinvention of the genre. Especially in its first edition of just 150 copies, mulled over by an intellectual coterie, *Monday or Tuesday* represents the modernist appropriation of a thoroughly commercialized, sub-literary genre. I will address in my conclusion how, in her next published work, *Jacob's Room*, whose composition overlapped with the production of *Monday or Tuesday*, Woolf furthered her experimentation, leaving behind the prescriptions of the genre of the “novel” and taking on “fiction” as a medium.

Conclusion: Exploring the Book: The Role of the Short Story Collection in the Development of British Literary Modernism

If a writer were a free man and not a slave, if he could write what he chose, not what he must, if he could base his work upon his own feeling and not upon convention, there would be no plot, no comedy, no tragedy, no love interest or catastrophe in the accepted style…. Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?

— Virginia Woolf, "Modern Fiction"

By the end of the nineteenth century, British literature was a fully commercialized industry. No longer could storytelling be considered purely an avocation of the solitary artist; it was a business supported by a nexus of cultural forces related to the production and distribution of goods. All authors, driven by a complex mingling of motivations—internal and external, aesthetic and economic—produced literature within and for the marketplace. They may have felt they wrote for the sake of their art, but they published to gain financial and cultural capital, recognizing that, in the modern age, literary legacy was at least as much a product of exposure as it was aesthetic achievement. For most

writers of the era, including James, Conrad, Joyce, and Woolf, earning an income and attaining recognition necessitated their engagement of the short story.

Despite disagreeing with the quarterly's mission, James contributed to the *Yellow Book* out of a need for money and a resurgence of his literary reputation. As it turned out, the decadent periodical offered James an ideal context in which to convey his criticism and resentment of the literary and publishing establishments, which he brought into focus by collection four of his author tales in *Terminations*. Conrad's close relationship with Blackwood and *Maga* between 1897 and 1900 insulated him somewhat from the business side of authorship, giving him the financial and artistic securities and freedoms, as well as the distinct intended audience, that helped him produce the best work of his early career. *Dubliners* originated in the undistinguished and ideological pages of the *Irish Homestead*, an unlikely, even undesirable publication for an aspiring modernist. Joyce wrote for the paper in part to demonstrate his prowess to the literary Revivalists, who more or less controlled the small world of Irish publishing. Russell's invitation prompted Joyce to spend nine years on a quest to publish his testimony in stories to the paralytic state of Irish culture. Woolf began experimenting with short fiction as a diversion from work on her conventional novel but also because it represented the quickest, most feasible way for her and Leonard to get their new publishing venture off the ground. Her experiences producing her and others' texts encouraged Woolf to delve into textuality and the concept of the book in her shorter works.

These writers' experiences producing short fiction for the marketplace had several consequences on their careers and subsequent literary output. Each writer strived for the

freedom to write and publish unimpeded by the market and, in so striving, met with problems—Joyce with Harland, Conrad with Blackwood's word limit, Joyce with every publisher in the Union, and Woolf with Duckworth. These negative experiences with short fiction encouraged these writers' development of the aloof attitude toward the establishment that became characteristic of modernism. Woolf's self-publishing represents merely the most extreme effort to retain aesthetic autonomy; the others pursued this goal to the extent permitted by their situations. James committed himself to revitalizing his reputation, wrote some his greatest novels, and took control of his life's work by editing and writing prefaces to the New York Edition of his complete works, published by Scribner's (US) and Macmillan (UK). After the fallout with Blackwood over the inclusion of *Lord Jim* in "Three Tales," Conrad officially engaged the services of J. B. Pinker. This was, for Conrad, at that time, the most proactive thing he could have done to take control of the publication of his work and, at least, to attempt to gain control of his finances. The nine-year saga of publishing *Dubliners* embittered Joyce so much that he swore off conventional publishing almost entirely. His open letter to Maunsel and Co. helped him gain the friendship of Ezra Pound, who helped Joyce place his next work, *A Portrait of the Artist as a Young Man*, in an upstart "little magazine" called the *Egoist*. Joyce then went on to conspire with Sylvia Beach, who published *Ulysses* under the independent imprint of Shakespeare and Company. Virginia and Leonard Wool initially conceived the Hogarth Press as a small, coterie business, but with the successes of its early publications, particularly Woolf's *Monday or Tuesday*, the Woolfs significantly increased the scale of the business, which soon became a major outlet for modernist

literature in Britain.

Short fiction, particularly the collection of stories into books, also had a profound influence on the development of the writers' notions of what could be accomplished, formally and narratively, within the confines of the single-volume book. My introduction argues that, at the end of the nineteenth century, the short story collection constituted a disparaged by-product of the literary marketplace. Because books of short stories usually failed to make money and were considered generically inferior to novels, publishers were reluctant to expend resources publishing and marketing them. This market-driven prejudice against the short story collection led to the proliferation of miscellanies and the popularizing of the "and Other" title convention. My chapters have demonstrated how modernists such as James, Conrad, Joyce, and Woolf refused to engage with the short story collection on the market's terms. When posed with the opportunity to republish magazine stories in books, these writers were unwilling merely to affix their names to miscellanies and let publishers process their stories according to market conventions. Instead, they took the opportunity to explore the genre's aesthetic, formal, and narrative potential. As a relatively new and unexplored form at the dawn of the twentieth century, the short story collection represented something of a blank slate on which experimental writers could reconsider the book by pushing stylistic, narrative, and ultimately bibliographic boundaries. In this conclusion, I focus on how these experiences with short fiction influenced their immediately subsequent, longer works—texts traditionally classified as novels.

In contrast to the novel, which is typically divided into sequential chunks linked

by a continuous narrative, the short story collection is comprised of narrative units that stand independently. This natural structure of the short story collection made it a particularly ripe setting for the exploration of the modernism's central. James, Conrad, Joyce, and Woolf recognized that the short story collection's inherent form could help them produce effects distinct from the traditional novel that reflected more accurately the fragmentation and isolation they observed in modern society. The production of *Terminations*, "Three Tales," *Dubliners*, and *Monday or Tuesday* helped their authors cultivate modernist perspectives and styles that they continued exploring in subsequent works, most immediately *Lord Jim*, *Ulysses*, and *Jacob's Room*. Although these works are commonly described as novels, they owe considerable debts to the short story collections that preceded them. I believe these longer works can be understood best not as members of the novel genre, but on their own terms; each represents an author's attempt to create a new form for the single-volume book.

Lord Jim can be described as "modernist" for several reasons, chief among them the book's mixing of genres, achronological plotting, and handling of narration. These features have been sources both of the book's praise and criticism. The book is most commonly criticized for being uneven. The first two-thirds of *Lord Jim* are, by comparison, exceedingly complex both in terms of chronology and narration. Depending on how one counts, the book's text comes to the reader from a multitude of different sources: the frame narrator who introduces Marlow, Marlow, the French Lieutenant, Captain Brierly, Chester, Engstrom, and Stein. These accounts are related achronologically and must be consolidated by the reader to make anything approaching a

coherent "story" about Jim. *Lord Jim* is indeed a challenging, multivocal text that puts great onus on its reader. For some, especially the book's early readers, the continual, sudden shifts in narration are evidence that Conrad had not sufficiently mastered his subject.

Many, including Ian Watt, have observed that the structure and content of the book's final third are exceedingly simply by contrast. This section consists entirely of a reproduction of a letter from Marlow sends to the "privileged man." Watt points out that the book's final section features "only three significant changes from the original chronological order of events," drawing the conclusion that Marlow is a considerably more economical, direct writer than he is an orator (306): "Marlow's written account...is by its very nature both more distant and more rapid than his preceding oral narrative" (308). The same is true of Conrad's frame narrator, who transitions from Marlow's oral narrative, which spans thirty-one chapters over more than two hundred pages (or eleven months of *Maga* installments), in a single paragraph at the beginning of Chapter 36.[1]

In observing these inconsistencies, Watt allows that the text's oddities seem to have been intended by the author, but asserts that this "fact...does not necessarily mean they succeed" (308). Leaving aside the troublesome notion of "success," one is left to

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[1] The transition reads,

> With these words Marlow had ended his narrative, and his audience had broken up forthwith, under his abstract, pensive gaze. Men drifted off the verandah in pairs or alone without loss of time, without offering a remark, as if the last image of that incomplete story, its incompleteness itself, and the very tone of the speaker, had made discussion vain and comment impossible. Each of them seemed to carry away his own impression, to carry it away with him like a secret; but there was only one man of all these listeners who was ever to hear the last word of the story. It came to him at home, more than two years later, and it came contained in a thick packet addressed in Marlow's upright and angular handwriting.
>
> The privileged man opened the packet... (LJ 254)

ponder Conrad's intentionality in the composition of *Lord Jim*. Should the features Watt observes be considered "flaws" brought about by the stresses of concurrent serialization? Could they have been avoided if Conrad had planned his story more carefully in advance, and not been pressured by Blackwood into ending the story? If the answers to these questions were "yes," presumably Conrad would have corrected them before book publication of the text.2 As to the judgment that the Patusan section seems tacked on to the Patna section, one has only to look at Conrad's initial sketch of the story, dating from 1898; its very title, "Tuan Jim," demonstrates that the Patusan episode was always planned as a counterweight to the Patna episode.3

In considering *Lord Jim* in relation to the prospective Marlow trilogy, I much prefer the interpretation of J. H. Stape, who bids us ponder how Conrad's "absence of a plan may have engendered some of the brilliant improvisatory techniques that define the novel's Modernism" (65). These techniques—achronological plotting, mixing of genres, and employing multiple narrators—are inherent features of the short story collection that Conrad explored in conceiving the trilogy of Marlow tales. To talk about *Lord Jim* as a "novel" it is necessary to acknowledge that it is particularly idiosyncratic one. This necessity evaporates if the book is viewed as an amalgam or hybrid of the novel and the short story collection. At its base, *Lord Jim* is a book made up of multiple utterances from a variety of sources presented in a fashion that privileges its internal structure of division over the novelistic convention of linearity. Viewing the texts from this perspective, I

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2 Conrad revised the *Maga* text of *Lord Jim* considerably for book publication, but, of course, left in place its characteristic, modernist idiosyncrasies.

3 "Tuan Jim" is the name given to the protagonist by the natives of Patusan.

believe that Conrad's conception of "Three Tales" encouraged him to push the boundaries of the novel in *Lord Jim*, which, after all, began life as a short story.

Joyce's *Ulysses* is commonly described as one of the greatest novels of the twentieth century and, as an intensive study of a culture within a historical reality, it displays some qualities consistent with the novels of Dickens, Thackeray, and Eliot. The book also follows chronology strictly as it traces Bloom and Dedalus's experiences on 16 June 1904. *Ulysses* is indeed a strongly unified work, but it does not achieve unity through traditional means. Rather than being told by a single narrative voice, each of the book's eighteen episodes reaches the reader from a different perspective, representing widely disparate voices and literary styles. Ultimately, the book attains unity not through internal cohesion but from its prescription to Joyce organizing concept, which strives to emulate a fragmentary, disconnected perception of the world. As with the stories of *Dubliners*, the episodes of *Ulysses* achieve coherency on their own, but, when read together, attain a special kind of unity, seemingly greater than their sum.

I am not suggesting that *Ulysses* should not be interpreted or taught as a novel; indeed, it teaches us about the novel by undermining it. I am merely observing how the book's structure reflects some of the features of the short story collection Joyce honed in creating *Dubliners*. Like *Ulysses*, each part of *Dubliners* is told by a distinct narrative voice, and its stories vary considerably in style and technique, from the stark realism of "The Sisters" to the evocative poetics of "The Dead." Many scholars have noted that *Ulysses* developed out of a short story intended for *Dubliners*, but this compelling fact has become little more than a critical commonplace, referenced to suggest something

vague about the complex nature of Joyce's creative process. I believe are more compelling things to investigate on this subject that only becomes apparent when *Dubliners* and *Ulysses* are compared along the lines of narrative structure and voice rather than contrasted as short story collection and novel, or kept from being included in the same discussions.

Woolf's experiments in *Monday or Tuesday* had perhaps the strongest, most visible influence on her subsequent work. Scholars have demonstrated that short and longer works were deeply intertwined in Woolf's creative process. For example, in a study of *Mrs. Dalloway* and the shorter fictions inspiring that work (posthumously published as *Mrs. Dalloway's Party: A Short Story Sequence*),[4] Mary Rigel Daugherty shows that Woolf's correspondence and diary entries "reveal [a] blurring…between story and novel" in which the two genres mutually influence each other's form and, in the end, fuse into the aesthetic effect of *To the Lighthouse* (103). Daugherty's argument can be applied productively to the relationship between *Monday or Tuesday* and *Jacob's Room*.

The composition and publication of these works overlapped in time, facilitating a fascinating interplay between long and short fiction, which finds clear expression in one of Woolf's most commonly quoted diary entries, written approximately two weeks after the completion of "An Unwritten Novel":

> this afternoon arrived at some idea of a new form for a new novel. Suppose one thing should open out of another—as in An Unwritten Novel—only not for 10 pages but 200 or so—doesn't that give the

[4] Ed. Stella McNichol (Hogarth, 1973).

> looseness & lightness I want; doesnt that get closer & yet keep form & speed, & enclose everything, everything? … I see immense possibilities in the form. … I must still grope & experiment but this afternoon I had a gleam of light. Indeed, I think from the ease with which I'm developing the unwritten novel [*Jacob's Room*] there must be a pat for me there. (D2 13-14)[5]

Although challenging to interpret, this passage makes unmistakable that Woolf imagined her new book, so-called "the unwritten novel," not as a linear narrative but as a compilation of smaller bits, like the prose pieces she had recently begun producing. Through her struggles with *Night and Day*, Woolf had come to reject traditional continuity and linearity as narrative principles. She sought new ways of relating her ideas and subjects, different ways of carrying a reader through a book. She found some solutions in the natural fragmentation of the short story collection, and in *Monday or Tuesday* first experimented with incorporating multiple narrative voices and abrupt shifts in subject and setting into a single book. Woolf's goal became to translate the lessons of *Monday or Tuesday* into a longer work. The result, she believed, was a literary form that better represented her multi-dimensional, mental experience of reality.[6]

John Mepham describes *Jacob's Room* as "a collage of disconnected scenes" left to the reader to assemble and make sense of (78). The challenge for Woolf became how

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5 26 January 1920.

6 What is more, by eliding her story, "An Unwritten Novel," with *Jacob's Room*, Woolf finds expression for the self-reflexive, metafictional qualities of her writing. Then she made this elision literal by re-writing "An Unwritten Novel" in the third section of *Jacob's Room*. Fully convinced of the work's importance in the formation of her method, Woolf later refashioned "An Unwritten Novel" a second time, as a slim Hogarth volume entitled *Mr. Bennett and Mrs. Brown* (1924).

to represent these fragments in such a way to invite this kind of active participation. Her response was to invent for *Jacob's Room* an idiosyncratic scheme of space breaks, ranging from one to four lines, through which to convey relationships between passages, to annotate shifts in subject and perspective.[7] Left entirely un-annotated, Woolf's space breaks compel the reader to do work traditionally done by an author and narrator, to make sense of a text through its ideas, rather than simply follow a story for the sake of entertainment.[8]

Woolf's space breaks represent the typographical expression of the indeterminacy and dynamism that mark *Jacob's Room* as a seminal modernist work. *Jacob's Room* stands out, even among other experimental modernist fiction, for its ingenuitive and idiosyncratic play with typographical space and *mise-en-page*. Woolf's awareness of these qualities of the book developed through her ever-increasing participation in the operation of the Hogarth Press.[9] In setting type for her collection of short fiction, as well

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[7] Bishop shows that space breaks were not part of Woolf's initial manuscript version of *Jacob's Room*. According to Bishop, "Woolf begins by designating the episodes as separate chapters, then part way through the first volume she starts to let her chapters encompass larger units, and she divides her episodes with rows of x's (MS56). The first space break occurs at MS 44, but she continues to use rows of x's. Early in Volume II, however, she begins dividing the episodes more frequently with space breaks" (Bishop, Introduction xxi).

[8] Not surprisingly, Woolf's early reviewers had difficulty making sense of the space break. In the *Daily Telegraph*, for example, W. L. Courtney complained,

> there is so little sense of unity, so striking a want of connection and harmony between the different stages of her history. To be impressionist is often to be incoherent, inconsequent, lacking all design and construction. But if you want to know what a modern novel is like, you have only to read Jacob's Room, by Virginia Woolf. In its tense, syncopated movements, its staccato impulsiveness, do you not discern the influence of Jazz? (CH 105, W. L. Courtney, 10 November 1922.)

Other reviewers likened the book's form a photographic sequence: "The method [of Jacob's Room], briefly, is snapshot photography, with a highly sensitive, perfected camera handled by an artist. The result is a crowded album of little pictures" (CH 107, "Dissolving Views," Yorkshire Post, 29 November 1922). The reviewers grasped at these metaphors because they could not compare Jacob's Room to any other books—a sure marker of experimental art.

[9] Laura Marcus remarks, "It may be that the strong sense of design Woolf developed in her novels was at

as other Hogarth Press publications by such writers as Mansfield and Eliot, Woolf developed sensitivity to the physical representation of text on the printed page and within the bound book that directly informed the composition— in authorial and editorial senses—of *Jacob's Room*.

For the first compilation of her nonfiction writings, *The Common Reader: First Series* (Hogarth, 1925), Woolf revised her 1919 essay "Modern Novels" to reflect her most recent views on literature. One passage she added appears as the epigraph to this conclusion, in which Woolf imagines the writer liberated from "convention" and "accepted style," free to represent life as it is experienced. Believing she had taken steps toward this goal in her work since *Night and Day*, Woolf retitled her essay "Modern Fiction." This change in title signals a widening of Woolf's thinking about literary form and conventions that occurred naturally between 1919 and 1925 through her experimentation with different lengths of fiction and the experience she gained through her work at the Press. By 1925, Woolf thought of her domain as the entire body of fiction, not just the particular kind encompassed by the term "novel." The Edwardian novel she had once reviled against no longer plagued her writing.

Woolf's change in subject from "Novels" to "Fiction" reflects a fundamental achievement of British modernist fiction-writers generally—the shedding of Victorian conventions of entertainment for the amorphousness and variety that characterizes modernism's representations of reality. Before the successes of *Lord Jim*, *Ulysses*, and *Jacob's Room*, though, there were innovative collections of short stories, "Three Tales,"

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least in part a result of her feeling for the shape and materiality of the book given to her by the processes of printing and binding" (133).

Dubliners, and *Monday or Tuesday*, which helped advance their authors' thinking about the representative potential of the book. These books challenge readers, just as they challenged their authors, to address difficult texts on their own terms by thinking more elastically about genre distinctions.

Experimentation with the short story and short story collection, and their applications to the creation of novel-length works, did not end with Woolf, of course, or the modernist movement. In retrospect, what Wells perceived as the "golden age" of the short story, the 1890s, was more like a "bronze age." As scholars such as Forrest L. Ingram, Susan Garland Mann, Rolf Lundén, Gerald Lynch, and James Nagel have explored, the integrated volume of short stories grew in popularity and matured as a literary form through the twentieth century through the work of writers such as Samuel Beckett, Franz Kafka, Sherwood Anderson, William Faulkner, Vladimir Nabokov, and, more recently, John Updike, Sandra Cisneros, Tim O'Brien, and Amy Tan. The genre continues to thrive today, especially in the environments created by creative writing programs, which tend to encourage young writers to work in the short form.

Appendix: A Catalogue of Short Story Collections Published in Britain, 1870-1899

I. DESCRIPTION OF THE CATALOGUE

This appendix lists nearly 3,000 books of short stories published in Britain between 1870 and 1899. I have included all types of editions (i.e. first, reprint, illustrated, etc.) in an effort to describe comprehensively the publishing culture of the era as it related to the genre. The data comes from four sources (abbreviations noted in parentheses):

1. *British Short Fiction in the Nineteenth Century: A Literary and Bibliographic Guide* (H). Ed. Wendell V. Harris. Detroit: Wayne State, 1979.
2. OCLC WorldCat (WC). Firstsearch.
3. *Publisher's Circular* (PC). "The English Catalogue of Books." 1880-1890.
4. *Athenaeum* (A). "List of New Books." 1870-1879 and 1891-1899.

The catalogue notably includes:

a) reprints;

b) translations of foreign works;

c) books of stories created by editors, what Harris calls "selected editions," such as *Nathaniel Hawthorne's Tales in Three Volu*mes

(Bell, 1891);

d) books of multiple texts that are not typically classified as "short stories," such as Henry James's *The Aspern Papers; Louisa Pallant; The Modern Warning* (Macmillan, 1890);

e) books containing combinations of prose and poetry, like John William Wood's Tales and Sketches in Prose and Verse (Elliot Stock, 1888);

The catalogue notably excludes:

a) books of short stories published as part of a collected, or "uniform" editions of an author's work, such as volumes in *The Works of Edgar Allan Poe* (Routledge, 1896) and *The Novels, Tales, and Sketches of J. M. Barrie* (Hodder & Stoughton, 1896);

b) retellings of pre-1800 stories, such as the *Decameron*, *Canterbury Tales*, or *Tales from Shakespeare* (Ed. Charles Lamb, Bickers & Son, 1889);

c) all volumes of *Dicks' English Library of Standard Works*;

d) works by Hendrik Conscience;

e) books that explicitly include non-fiction, such as John Hollingshead's *Miscellanies: Stories and Essays* (Tinsley, 1874) and (L. F. Austin's *At Random: Essays and Stories* (Lock, 1896)

f) books of stories with obviously religious rhetorical purposes;

I have used the Library of Congress Authorities (http://authorities.loc.gov/) to regularize author's names and titles where possible.

II. DISCUSSION OF SOURCES

Harris's "Bibliographic Appendix" (164-203), based on the *Cambridge Bibliography of English Literature* (CBEL) and Cook and Monro's *Short Story Index* (SSI), lists first editions of short story collections by British authors published in Britain during the nineteenth century. He differentiates between "collected volumes" (groups of stories collected by their authors), "collective editions" (comprehensive compilations of an authors's stories), and "selected editions" (editorial selections of stories). I have not made these distinctions. My catalogue cites Harris (H) over the other sources; in all cases, titles attributed to H were also found in A, PC, or WC.

OCLC WorldCat serves as my primary source for post-first editions. I searched the database through the "Expert Search" with the following code:

> ((((((kw: stories or kw: tales or kw: sketches) and pl: london) not mt: juv and yr: 1870 and la= "eng" and dt= "bks" and mt: fic)) or ti= "other") not mt: juv and yr: 1870 and la= "eng" and dt= "bks" and mt: fic) not ((pb: Religious and pb: Tract and pb: Society)) not ((pb: Draummond's and pb: Depot)) not pb: Aldine not nt: juvenile.) not ((pb: Catholic and pb: Truth and pb: Society)) not ((se: Crombie's and se: stories)) not ((se: Fairlee and se: Stories)) not ti: fairy

This code, which I used to search every year from 1870-1899, returns records with

English-language, non-juvenile books published in London with keywords "stories," "tales," or "sketches." The "not" part of the code removes books published by the Religious Tract Society, the Catholic Truth Society, and Aldine, another religious, temperance publisher, Crombie's, Fairlee, Draummond's Depot, which published penny dreadfuls, all of which are returned by a search for "stories."

My intention for the OCLS search was to include only non-juvenile titles, but this proved difficult to achieve because OCLC is not entirely consistent in its classification of audience. My search for non-juvenile titles returned, for example, H. W. Dulcken's *The Child's Popular Fairy Tales: Told for the Hundredth Time* (Ward, Lock, and Tyler, 1870). I have attempted to remove such titles from my catalogue, including all titles including the word "fairie," but I am sure to have missed some whose titles do not betray their intended audience. There was also the issue that conceptions of audience have changed significantly over time, as have our perceptions of the authors. While it was an easy decision to leave out Frances I. Kershaw's *The Gamekeeper's Little Son: and Other Stories for Children* (Washbourne, 1883), titles like Louisa May Alcott's *Under the Lilacs* (Sampson, Low, Marson, 1888) and Oscar Wilde's *The Happy Prince and Other Tales* (Nutt, 1888) warranted pause. In the end, I decided to include quasi-juvenile titles by well-known writers.

"The English Catalogue of Books" in *Publisher's Circular* contains new editions and reprints. The "List of New Books" in the *Athenaeum* contains only first editions, and therefore has been relied upon only for years not covered by my electronic access to *Publisher's Circular*.

III. DISCUSSION OF THE DATA

Compiling this list was more challenging than I had anticipated, and the data is imprecise for a number of reasons besides human error. This catalogue undoubtedly under-represents the actual number of short story collections published in Britain from 1870 to 1899. I know this because of the imprecise way in which I had to infer the genre of some books. None of my sources, with the exception of Harris, represent genre completely and accurately. This is especially true of OCLC, whose data comes from many sources and is frustratingly inconsistent. In perusing my sources, I often had to make judgments about a text's genre based on its title. This is, simply put, an inadequate criterion for establishing a book's genre.

While the majority of collections in my list of 3,000 books contain genre-indicative terms ("stories," "tales," "sketches," "episodes," "novelettes," "idylls," "pieces," "chronicles," "scenes," "adventures," "yarns," "fantasies," "studies," or any other use of "and Other"), many titles do not convey the fragmentary nature of their contents. Some notable examples include Joseph Sheridan Le Fanu's *In a Glass Darkly* (Bentley, 1872), Wilkie Collins's *The Fallen Leaves* (1879), Bret Harte's *Summer Days and Winter Evenings* (1879), Thomas Hardy's *A Group of Noble Dames* (1891), Arthur Quiller-Couch's *Wander Heath* (Cassell,1895), Hubert Crackanthorpe's *Wreckage* (Heinemann, 1893), Henry Harland's *Gray Roses* (Lane, 1895), George Egerton's

Keynotes (Lane, 1893) and *Discords* (Lane, 1894), Ella D'Arcy's *Monochromes* (Lane, 1895), Henry James's *Terminations* (Heinemann, 1895) and *Embarrassments* (Heinemann, 1896), Robert Cunninghame Graham's *The Ipané* (Unwin, 1899). There is no telling how many story collections I overlooked while scanning OCLC, the *Athenaeum*, and *Publisher's Circular* because their titles do not contain a notable genre indicator. Above all, my research demonstrates that, in this era of British publishing, one truly cannot interpret a book's contents from its title.

Despite its shortcomings, I hope this catalogue will serve as a useful resource for future scholarship about the short story collection. This publishing form has been largely ignored and there is much to discuss about its relationship to a host critical issues, such as:

a) the influence on the British form of foreign story collections, especially French, Russian, and American;
b) the role of translators, especially Constance Garnett, on the genre's popularization;
c) the debate about "brows" in the Victorian and modernist periods;
d) gender formation in literary culture;
e) the roles of individual publishers in the genre's popularization.

IV. AUTHORITY LIST FOR FREQUENTLY ABBREVIATED PUBLISHERS' NAMES

Bell	George Bell and Sons
Bentley	Richard Bentley and Son
Benn	E. Benn
Blackie	Blackie & Son
Blackwood	William Blackwood and Sons
Cassell	Cassell & Company, Limited
Chambers	W. & R. Chambers
Constable	Archibald Constable & Co.
Dent	J. M. Dent
Digby, Long	Digby, Long & Co.
Gibbings	W.W. Gibbings
Isbister	W. Isbister
Jarrold	Jarrold & Sons
Kegan Paul	Kegan Paul, Trench, Trübner, & Co.
Longmans, Green	Longmans, Green, & Co.
Neely	F. Tennyson Neely
Nelson	T. Nelson and Sons
Nisbet	James Nisbet & Co.
Nutt	D. Nutt
Osgood, McIlvaine	J.R. Osgood, McIlvaine and Co.
Partridge	S.W. Partridge & Co.
Paterson	William Paterson (Edinburgh)
Pearson	C.A. Pearson limited
Pitman	Isaac Pitman & Sons, Ltd.
Putnam	G. P.Putnam's Sons
Redway	George Redway
Richards	Grant Richards
Robert Culley	Robert Culley
Routledge	George Routledge and Sons
Sampson, Low, Marston	Sampson, Low, Marston & Co.
Simpkin, Marshall	Simpkin, Marshall, and Co.
Skeffington	Skeffington & Son
Smith, Elder	Smith, Elder & Co.
Smithers	L. Smithers
Swan Sonnenschein	Swan Sonnenschein & Co., Ltd.
Tinsley	Tinsley Brothers
Unwin	T. Fisher Unwin
Washbourne	R. & T. Washbourne
Walter Scott	Walter Scott Ltd.
Ward, Lock	Ward, Lock & Co.
White	F.V. White & Co.

1870

	"Old Jonathan's Jottings", or, Light and Lessons from Daily Life Book Society	WC
	Brudder Bones's Nigger Dialogues: Containing Most Laughable Drolleries and Funny Stories. Abounding In Wit, Humour and Sarcasm, For Representation By Two Delineators of Ethiopian Character At Public or Private Entertainments Cameron & Ferguson	WC
	Love Stories of The English Watering-Places Tinsley	WC
	Old Nick of The Swamp and Other Tales C. H. Clarke	WC
	Roaring Ned and Other Tales C. H. Clarke	WC
	Tales and Stories To Shorten Way Chambers	WC
	Tales from Alsace or Scenes and Portraits from Life In The Days of The Reformation As Drawn from Old Chronicles Nisbet	WC
	Tales of Highwaymen; or, The Romance of The Road Chas. Fox	WC
	The Exiles: The Autobiography of Miles Spencer and Other Tales Nelson	WC
	The Gulch Miners and Other Tales C. H. Clarke	WC
	Tom Turbin, The Trapper and Other Tales C. H. Clarke	WC
Alcott, Louisa May	*Fireside and Camp Stories* Ward, Lock	WC
Alcott, Louisa May	*The Lily Tales: A Selection of Moral and Interesting Stories* Goubaud and Son	WC
Anon.	*Cotton's Three Whispers and Other Stories*	A
Anon.	*Goddard's Wonderful Stories from Northern Lands*	A

1870

Anon.	*Kennedy's Fireside Stories of Ireland*	A
Ashworth, John	*Strange Tales from Humble Life.Fourth Series* Tubbs and Brook Simpkin, Marshall: Hamilton, Adams: F. Pitman	WC
Author of Evening Amusement	*Evening Amusement* Seeley, Jackson, & Halliday	WC
Barker, Lady	*Stories About* Frederick Warne	A
Berkeley, Grantley F. (Grantley Fitzhardinge)	*Tales of Life and Death* Chapman & Hall	WC
Brittaine, George	*Tales About Ireland and The Irish Peasantry, or, Irish Priests and English Landlords* Chas. J. Thynne	WC
Broderip	*Whispers of a Shell, or Stories from The Sea*	A
Burton, Richard Francis	*Vikram and The Vampire, or, Tales of Hindu Devilry* Longmans, Green	WC
Carless, L. M.	*Brave Lisette and Other Tales* Cassell, Petter, and Galpin	A
Chambers, William, ed.	*Shipwrecks and Tales of The Sea* Chambers	WC
Clarke, Charles	*Apartments To Let: Being a Round of Stories For Christmas* Charles Clarke	WC
Clarke, John Erskine	*Good Stories* W. Macintosh	WC
Collins, William Wilkie	*After Dark* Smith, Elder	WC
Craik, Dinah Maria Mulock	*The Unkind Word and Other Stories* Hurst and Blackett	WC
Cupples, George, Mrs.	*My Comical Pug and Other Stories* Nelson	WC
Defoe, Daniel	*Robinson Crusoe [and Other Stories]* R. Clay, Sons, and Taylor	WC

1870

Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round" and Other Stories* Chapman & Hall	WC
Dickens, Charles	*Household Words Christmas Stories: 1851-1858* Ward, Lock and Tyler	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*The Pic-Nic Papers* Ward, Lock, and Tyler	WC
Dickes, William	*The Russian Review and Other Stories* Clarendon Press	WC
Edgeworth, Maria	*Maria Edgeworth's Moral Tales* Frederick Warne	WC
Edgeworth, Maria	*Tales and Novels* H.G. Bohn	WC
Fetherston, F. M.	*"Yarns" Round a Prairie Camp Fire: or, Tales of Wild Adventure In The Far West* Printed for the author	WC
Gaskell, Elizabeth Cleghorn	*Cousin Phillis and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Goldschmidt, Marcus	*Love-Tales from Many Lands* Emily Faithfull	WC
Gooch, Richard Heathcote	*Tales of The Sea: For The Sea-Side* the author	WC
Grant, James	*The Phantom Regiment, or, Stories of "Ours"* Routledge	WC
H.A.F.	*My New Suit and Other Tales*	A
Halian	*The Child and Other Tales*	A
Harte, Bret	*The Luck of Roaring Camp and Other Sketches* J. C. Hotten	WC

1870

Harte, Bret	*The Luck of Roaring Camp and Other Sketches* Routledge	WC
Hayward, William Stephens	*Wild and Wonderful* C. H. Clarke	WC
Heyse, Paul	*The Dead Lake and Other Tales* Sampson, Low, Marston, Searle, Rivington	WC
Hunt	*The Golden Gate and Other Tales*	A
Hutton, Barbara	*Tales of The Saracens* Griffith, Farran	WC
Ingelow, Jean	*A Sister's Bye-Hours* Strahan	WC
Kingston, William Henry Giles	*Happy Jack and Other Tales of The Sea* Gall and Inglis	WC
Kingston, William Henry Giles	*Off To Sea, or, The Adventures of Jovial Jack Junker: On His Road To Fame* Cassell, Peter, and Galpin	WC
Le Fanu, Joseph Sheridan	*Five Stories*	WC
Lindley, Augustus F.	*The Log of The Fortuna a Cruise On Chinese Waters: Containing Tales of Adventure In Foreign Climes By Sea and By Shore* Cassell, Petter, Galpin	WC
Lover, Samuel	*Legends and Tales of Ireland* Simpkin, Marshall, Hamilton, Kent	WC
M.A.H.	*What Elise Loved Best: or, The Pet Rabbits and Other Stories* Routledge	WC
MacDonald, George	*At The Back of The North Wind* Strahan & Company	WC
Mackarness, Mrs. Henry S.	*Married and Settled* Lockwood and Co.	WC
Mackarness, Mrs. Henry S.	*Sunbeam Stories: A Selection of The Tales* Lockwood	WC
Manning, Anne	*One Trip More and Other Stories* Cassell, Petter, and Galpin	WC

1870

Marryat, Frederick	*The Pacha of Many Tales* Routledge	WC
Mathews, Julia A.	*Drayton Hall and Other Tales; Illustrating The Beatitudes* Frederick Warne	WC
Misc	*The Chamber of Mystery and Other Tales* Chambers	A
Paul, Howard	*Lord Byron In Love and Other Stories* J. C. Hotten	WC
Poe, Edgar Allan	*The Mystery of Marie Roget and Other Tales* Chatto & Windus	WC
Powell	*One Trip More and Other Tales*	A
Reid, Mayne	*Popular Adventure Tales* Simpkin, Marshall, Hamilton, Kent	WC
Sheehan, Patrick Augustine	*Canon Sheehan's Short Stories* Burns, Oates & Washbourne	WC
Sketchley, Arthur	*Mrs. Brown's Christmas Box* Routledge	WC
Spicer, Henry	*Brought To Book* Tinsley	WC
Steere, Edward	*Swahili Tales, As Told By Natives of Zanzibar* Bell & Daldy	WC
Trollope, Anthony	*An Editor's Tales* Strahan	H
Trollope, Anthony	*Lotta Schmidt and Other Stories* Ward, Lock	WC
Twain, Mark	*The Celebrated Jumping Frog of Calaveras County and Other Sketches* Routledge	WC
Welcker, Adair	*Tales of The "Wild & Woolly West, "* The Leadenhall Press	WC
Whyte-Melville, George John	*Market Harborough, or, How Mr. Sawyer Went To The Shires; Inside The Bar, or, Sketches At Soakington* Chapman & Hall	WC
Wilson, John Mackay	*Tales By Professor Wilson* Blackwood	WC

1870

Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Yonge, Charlotte Mary	*A Storehouse of Stories* Macmillan	WC

1871

	"Old Jonathan's Jottings", or, Light and Lessons from Daily Life Book Society	WC
	Brudder Bones's Nigger Dialogues: Containing Most Laughable Drolleries and Funny Stories. Abounding In Wit, Humour and Sarcasm, For Representation By Two Delineators of Ethiopian Character At Public or Private Entertainments Cameron & Ferguson	WC
	Old Nick of The Swamp and Other Tales C. H. Clarke	WC
	Roaring Ned and Other Tales C. H. Clarke	WC
	Tales and Stories To Shorten Way Chambers	WC
	Tales from Alsace or Scenes and Portraits from Life In The Days of The Reformation As Drawn from Old Chronicles Nisbet	WC
	Tales of Highwaymen; or, The Romance of The Road Chas. Fox	WC
	The Exiles: The Autobiography of Miles Spencer and Other Tales Nelson	WC
	The Gulch Miners and Other Tales C. H. Clarke	WC
	Tom Turbin, The Trapper and Other Tales C. H. Clarke	WC
Alcott, Louisa May	*Fireside and Camp Stories* Ward, Lock	WC
Alcott, Louisa May	*The Lily Tales: A Selection of Moral and Interesting Stories* Goubaud and Son	WC
Anon.	*Cotton's Three Whispers and Other Stories*	A
Anon.	*Goddard's Wonderful Stories from Northern Lands*	A
Anon.	*Kennedy's Fireside Stories of Ireland*	A

1871

Ashworth, John	*Strange Tales from Humble Life.Fourth Series* Tubbs and Brook Simpkin, Marshall: Hamilton, Adams: F. Pitman	WC
Author of Evening Amusement	*Evening Amusement* Seeley, Jackson, & Halliday	WC
Barker, Lady	*Stories About* Frederick Warne	A
Berkeley, Grantley F. (Grantley Fitzhardinge)	*Tales of Life and Death* Chapman & Hall	WC
Brittaine, George	*Tales About Ireland and The Irish Peasantry, or, Irish Priests and English Landlords* Chas. J. Thynne	WC
Broderip	*Whispers of a Shell, or Stories from The Sea*	A
Burton, Richard Francis	*Vikram and The Vampire, or, Tales of Hindu Devilry* Longmans, Green	WC
Carless, L. M.	*Brave Lisette and Other Tales* Cassell, Petter, and Galpin	A
Chambers, William, ed.	*Shipwrecks and Tales of The Sea* Chambers	WC
Clarke, Charles	*Apartments To Let: Being a Round of Stories For Christmas* Charles Clarke	WC
Clarke, John Erskine	*Good Stories* W. Macintosh	WC
Collins, William Wilkie	*After Dark* Smith, Elder	WC
Craik, Dinah Maria Mulock	*The Unkind Word and Other Stories* Hurst and Blackett	WC
Cupples, George, Mrs.	*My Comical Pug and Other Stories* Nelson	WC
Defoe, Daniel	*Robinson Crusoe [and Other Stories]* R. Clay, Sons, and Taylor	WC

1871

Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round" and Other Stories* Chapman & Hall	WC
Dickens, Charles	*Household Words Christmas Stories: 1851-1858* Ward, Lock and Tyler	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*The Pic-Nic Papers* Ward, Lock, and Tyler	WC
Dickes, William	*The Russian Review and Other Stories* Clarendon Press	WC
Edgeworth, Maria	*Maria Edgeworth's Moral Tales* Frederick Warne	WC
Edgeworth, Maria	*Tales and Novels* H.G. Bohn	WC
Fetherston, F. M.	*"Yarns" Round a Prairie Camp Fire: or, Tales of Wild Adventure In The Far West* Printed for the author	WC
Gaskell, Elizabeth Cleghorn	*Cousin Phillis and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Goldschmidt, Marcus	*Love-Tales from Many Lands* Emily Faithfull	WC
Gooch, Richard Heathcote	*Tales of The Sea: For The Sea-Side* the author	WC
Grant, James	*The Phantom Regiment, or, Stories of "Ours"* Routledge	WC
H.A.F.	*My New Suit and Other Tales*	A
Halian	*The Child and Other Tales*	A
Harte, Bret	*The Luck of Roaring Camp and Other Sketches* J. C. Hotten	WC

1871

Harte, Bret	*The Luck of Roaring Camp and Other Sketches* Routledge	WC
Hayward, William Stephens	*Wild and Wonderful* C. H. Clarke	WC
Heyse, Paul	*The Dead Lake and Other Tales* Sampson, Low, Marston, Searle, Rivington	WC
Hunt	*The Golden Gate and Other Tales*	A
Hutton, Barbara	*Tales of The Saracens* Griffith, Farran	WC
Ingelow, Jean	*A Sister's Bye-Hours* Strahan	WC
Kingston, William Henry Giles	*Happy Jack and Other Tales of The Sea* Gall and Inglis	WC
Kingston, William Henry Giles	*Off To Sea, or, The Adventures of Jovial Jack Junker: On His Road To Fame* Cassell, Peter, and Galpin	WC
Le Fanu, Joseph Sheridan	*Five Stories*	WC
Lindley, Augustus F.	*The Log of The Fortuna a Cruise On Chinese Waters: Containing Tales of Adventure In Foreign Climes By Sea and By Shore* Cassell, Petter, Galpin	WC
Lover, Samuel	*Legends and Tales of Ireland* Simpkin, Marshall, Hamilton, Kent	WC
MacDonald, George	*At The Back of The North Wind* Strahan & Company	WC
Mackarness, Mrs. Henry S.	*Married and Settled* Lockwood and Co.	WC
Mackarness, Mrs. Henry S.	*Sunbeam Stories: A Selection of The Tales* Lockwood	WC
Manning, Anne	*One Trip More and Other Stories* Cassell, Petter, and Galpin	WC

1871

Marryat, Frederick	*The Pacha of Many Tales* Routledge	WC
Mathews, Julia A.	*Drayton Hall and Other Tales; Illustrating The Beatitudes* Frederick Warne	WC
Misc	*The Chamber of Mystery and Other Tales* Chambers	A
Paul, Howard	*Lord Byron In Love and Other Stories* J. C. Hotten	WC
Poe, Edgar Allan	*The Mystery of Marie Roget and Other Tales* Chatto & Windus	WC
Powell	*One Trip More and Other Tales*	A
Reid, Mayne	*Popular Adventure Tales* Simpkin, Marshall, Hamilton, Kent	WC
Sheehan, Patrick Augustine	*Canon Sheehan's Short Stories* Burns, Oates & Washbourne	WC
Spicer, Henry	*Brought To Book* Tinsley	WC
Steere, Edward	*Swahili Tales, As Told By Natives of Zanzibar* Bell & Daldy	WC
Trollope, Anthony	*An Editor's Tales* Strahan	H
Trollope, Anthony	*Lotta Schmidt and Other Stories* Ward, Lock	WC
Twain, Mark	*The Celebrated Jumping Frog of Calaveras County and Other Sketches* Routledge	WC
Welcker, Adair	*Tales of The "Wild & Woolly West, "* The Leadenhall Press	WC
Whyte-Melville, George John	*Market Harborough, or, How Mr. Sawyer Went To The Shires; Inside The Bar, or, Sketches At Soakington* Chapman & Hall	WC
Wilson, John Mackay	*Tales By Professor Wilson* Blackwood	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative*	WC

1871

	Walter Scott	
Yonge, Charlotte Mary	*A Storehouse of Stories* Macmillan	WC
Adams, H. C. (Henry Cadwallader)	*Tales of The Civil Wars* Routledge	WC
Alcott, Louisa May	*Aunt Jo's Scrap-Bag*	A
Alcott, Louisa May	*Morning-Glories and Other Stories* Sampson, Low	WC
Barlee, Ellen	*Sketches or Working Women* Seeley, Jackson, & Halliday	A
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Hall, Mrs. S. C.	*Sketches of Irish Character* J. C. Hotten	WC
Hall, Mrs. S. C.	*The Rift In The Rock and Other Stories* Groombridge	WC
Hayward, William Stephens	*Tales of The Wild and Wonderful* C. H. Clarke	WC
Hemyng, Bracebridge	*Tales of The Franco-Prussian War* C. H. Clarke	WC
Holmes, Mary Jane	*The Homestead On The Hillside and Other Tales* Carleton S. Low	WC
Kingsley, Henry	*Hetty and Other Stories* Bradbury, Evans	WC
Linskill, Mary	*Tales of The North Riding* Smith, Elder	WC
Lover, Samuel	*Legends and Stories of Ireland* Chapman & Hall	WC
Miller, E. C.	*Eastern Sketches*	A
Mitford, Mary Russell	*Our Village Sketches of Rural Character and Scenery* Bell & Daldy	WC
Parr, Louisa	*How It All Happened and Other Stories* Strahan	WC

1871

Reid, Mayne	*The Guerilla Chief and Other Tales* Miles	WC
Ritchie, Leitch	*The Midnight Journey and Other Tales* Chambers	WC
S. D. N.	*Holidays At St. Mary's, or, Tales In a Sisterhood* J. Masters	WC
Sarah Doudney, J. H.	*The Beautiful Island and Other Stories* Nelson	WC
Shaw, George, Rev.	*Scenes On The Sea: Including a Night On The Deep and Other Stories* Simpkin, Marshall	WC
Trollope, Anthony	*Lotta Schmidt and Other Stories* Chapman & Hall	WC
Trollope, Anthony	*Mary Gresley and An Editor's Tales* Chapman & Hall	WC
Trollope, Anthony	*Tales of All Countries* Chapman & Hall	WC
Twain, Mark	*Eye Openers: Good Things, Immensely Funny Sayings & Stories That Will Bring a Smile Upon The Gruffest Countenance* J. C. Hotten, George Levey	WC
Twain, Mark	*Screamers: A Gathering of Scraps of Humour, Delicious Bits, & Short Stories* J. C. Hotten	WC
Twain, Mark	*The Jumping Frog and Other Humourous Sketches* J. C. Hotten	WC
Upcher, Frances	*Pleasant Peeps At Cosmoramic Pictures.: with Tales of Rustic Life* Dean & Son	WC
Waugh, Edwin	*Lancashire Sketches: A Striking Story and The Swallowed Sixpence* Thomas Sutcliffe Whittaker & Co.	WC
	The Buffalo-Hunters and Other Tales Chambers	WC

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	The Buffalo-Hunters and Other Tales Chambers	WC
	"Mirth and Modes" Lynes	WC
	Oscar, a Tale of Norway and Other Stories Groomsbridge and Sons	WC
	Tales of Martyr Times Nelson	WC
Abbott, Jacob	*The Henrys: Franconia Stories*	A
Anon.	*Bruna's Rvenge and Other Tales, By The Author of "Caste"*	A
Anon.	*Out At Sea and Other Stories*	A
Anon.	*The Message and Other Stories, By P. M. P*	A
Bowen, C. E.	*New Stories On Old Subjects*	A
Brightwell, C. L. (Cecilia Lucy)	*Georgie's Present, or, Tales of Newfoundland* J.B. Knapp	WC
Craik, Dinah Maria Mulock	*Domestic Stories* Smith, Elder	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Edgeworth, Maria	*Tales of Fashionable Life* Routledge	WC
Harte, Bret	*Stories of The Sierras and Other Sketches* J.C. Hotten	WC
Jeffery, Emma	*Words and What Came of Them, or, Sketches In Our Village* ParisCassell, Petter, & Galpin	WC
Jolly, Emily	*Bruna's Revenge and Other Tales* Hurst and Blackett	WC
Kingsley, Henry	*Hornby Mills and Other Stories* Tinsley	WC

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Kingsley, Henry	*Hornby Mills; and Other Stories* Tinsley	WC
Le Fanu, Joseph Sheridan	*In a Glass Darkly* Bentley	H
Lee, Holme	*Country Stories, Old and New: In Prose and Verse* Smith, Elder	WC
Lever, Charles James	*Tales of The Trains: Being Some Chapters of Railroad Romance* Ward, Lock	WC
Low, Charles Rathbone	*Tales of Naval Adventure* Routledge	WC
Macfarlane, Charles	*Legendary and Romantic Tales of Italian History* Frederick Warne	WC
Macleod, Norman	*Character Sketches* Strahan	A
Macrae, David	*Little Tir and Other Stories*	A
Michie, John Grant	*Deeside Tales, or, Sketches of Men and Manners Among The Peasantry of Upper Deeside Since 1745* Simpkin, Marshall	WC
R---	*The Man In The Moon and Other Tales*	A
Ramé, Maria Louise [Ouida]	*A Dog of Flanders and Other Stories* Chapman & Hall	WC
Roberts, Margaret	*Tales Old and New* Bell & Daldy	WC
Robinson, Frederick William	*Wrayford's Ward and Other Tales* Hurst and Blackett	WC
Rooper, G.	*Tales and Sketches*	A
Sarah Doudney, J. H.	*The Beautiful Island and Other Stories* Nelson	WC
Twain, Mark	*A Curious Dream and Other Sketches* Routledge	WC

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Twain, Mark	*Mark Twain's Celebrated Jumping Frog of Calaveras County and Other Sketches; with The Burlesque Autobiography and First Romance* Routledge	WC
Twain, Mark	*Mark Twain's Sketches* Routledge	WC
Twain, Mark	*Screamers: A Gathering of Scraps of Humour, Delicious Bits, & Short Stories* J. C. Hotten, George Levey	WC
Witt, Madame de	*Dames of High Estate* Frederick Warne	WC
Yonge, Charlotte Mary	*A Storehouse of Stories* Macmillan	WC
	Sovereign For a Shilling London John Dicks	WC

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	Annie Moore Walter Scott	WC
	Fireside Tales and Sketches Chambers	WC
	Trust Where You Cannot Trace and Other Stories Society for Promoting Christian Knowledge	WC
Alcott, Louisa May	*Cupid and Chow-Chow and Other Short Stories* Sampson Low, Marston, Low & Searle	WC
Alcott, Louisa May	*Morning-Glories and Other Stories* Sampson, Low	WC
Aldrich, Thomas Bailey	*Marjorie Daw and Other People*	A
Ames, F. S. D.	*Peter's Journey and Other Tales* Burns, Oates, & Co.	WC
Anon.	*Have You? and Other Narratives*	A
Ballantyne, R. M. (Robert Michael)	*Tales of Adventure On The Sea* Nisbet	WC
Barker, Lady	*Stories About* Macmillan	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* JohnMaxwell	A
Busk, Rachel Harriette	*Sagas from The Far East, or, Kalmouk and Mongolian Traditionary Tales with Historical Preface and Explanatory Notes* Griffith and Farran, Gilbert and Rivington	WC
Carlisle, Thomas	*The Unprofessional Vagabond* Sampson, Low, Marston, Low & Searle	WC
Charlesworth, Maria Louisa	*Little Jane and Other Tales* Seeley, Jackson, & Halliday	WC
Chattock, R. S.	*Sketches of Eton*	A
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Bentley	H

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De Calabrella, E. C.	*Evenings At Haddon Hall: A Series of Romantic Tales of The Olden Time* Bell & Daldy	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood: Reprinted Pieces and Other Stories* Chapman & Hall	WC
DorΘ, Gustave	*The Man Among The Monkeys, or, Ninety Days In Apeland: To Which Are Added The Philosopher and His Monkeys, The Professor and The Crocodile and Other Strange Stories of Men and Animals* Ward, Lock, and Tyler	WC
Edwards, Amelia Ann Blanford	*Monsieur Maurice: New Novelette and Other Tales* Hurst and Blackett	WC
Erckmann-Chatrian	*The Polish Jew: (The original Work Upon Which The Play of "The Bells" Is Founded) and Other Tales* Ward, Lock, and Tyler	WC
Fullerton, Georgiana	*Seven Stories* Burns and Oates	WC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
Gooch, Richard Heathcote	*Tales of The Sea*	WC

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	the author	
Hale, E. E.	*His Level Bet and Other Stories*	A
Hall, Mrs. S. C.	*Alice Stanley and Other Stories* Nelson	WC
Harte, Bret	*An Episode of Fiddletown and Other Sketches* Routledge	WC
Harte, Bret	*An Episode of Fiddletown and Other Stories* Routledge	WC
Harte, Bret	*Mrs. Skaggs's Husbands and Other Sketches* J.C. Hotten	WC
Harte, Bret	*Roaring Camp and Other Sketches, Stories and Bohemian Papers* Ward, Lock, and Tyler	WC
Harte, Bret	*Sandy Bar, with Other Stories*	A
Harte, Bret	*Sandy Bar: with Other Stories, Sketches, Legends and Tales* Ward, Lock, and Tyler	WC
Harte, Bret	*Stories, Sketches and Bohemian Papers: Complete* Ward, Lock, and Tyler	WC
Hawthorne, Nathaniel	*Nathaniel Hawthorne's Tales In Three Volumes* Bell & Daldy	WC
Kingston, William Henry Giles	*The Pirates Treasure: A Legend of Panama and Other Amusing Tales* Strahan	WC
Low, Charles Rathbone	*The Letter of Marque and Tales of The Sea and Land* Routledge	WC
Mac Kenna, Stephen Joseph	*King's Beeches: Stories of Old Chums* Virtue & Co.	WC
Maxwell, William Hamilton	*Wild Sports of The West, Interspersed with Legendary Tales and Local Sketches* Routledge	WC
McKechnie, Alexander B.	*The Buffalo-Hunters and Other Tales* Chambers	WC
O'Reilly, Mrs. Robert	*Stories They Tell Me*	A

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Payn, James	*Murphy's Master and Other Stories* Tinsley	WC
Ralston, William Ralston Shedden	*Russian Folk-Tales* Smith, Elder	WC
Ramé, Maria Louise [Ouida]	*A Dog of Flanders and Other Stories* Chapman & Hall	WC
Sala, George Augustus	*Terrible Tales* John Dicks	WC
Smith, Stephe R.	*Romance and Humor of The Rail a Book For Railway Men and Travellers, Representing Everyday Life On The Railroad In Every Department of The Railway Service: with Sketches and Rhymes of Romance and Numerous Anecdotes and Incidents* G.W. Carleton; Sampson, Low	WC
Trollope, Anthony	*Lotta Schmidt and Other Stories* Chapman & Hall	WC
Trollope, Anthony	*Tales of All Countries* Chapman & Hall	WC
Twain, Mark	*Mark Twain's Celebrated Jumping Frog of Calaveras County and Other Sketches: with The Burlesque Autobiography and First Romance* Routledge	WC
Wood, F. H.	*Number Eleven and Other Tales*	A
Zimmern, Helen	*Stories In Precious Stones* Henry S. King & Co.	WC

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	Fireside Tales and Sketches Chambers	WC
	Trust Where You Cannot Trace and Other Stories Society for Promoting Christian Knowledge	WC
Alcott, Louisa May	*Cupid and Chow-Chow and Other Short Stories* Sampson Low, Marston, Low & Searle	WC
Alcott, Louisa May	*Morning-Glories and Other Stories* Sampson, Low	WC
Aldrich, Thomas Bailey	*Marjorie Daw and Other People*	A
Ames, F. S. D.	*Peter's Journey and Other Tales* Burns, Oates, & Co.	WC
Anon.	*Have You? and Other Narratives*	A
Ballantyne, R. M. (Robert Michael)	*Tales of Adventure On The Sea* Nisbet	WC
Barker, Lady	*Stories About* Macmillan	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* JohnMaxwell	A
Busk, Rachel Harriette	*Sagas from The Far East, or, Kalmouk and Mongolian Traditionary Tales with Historical Preface and Explanatory Notes* Griffith and Farran, Gilbert and Rivington	WC
Carlisle, Thomas	*The Unprofessional Vagabond* Sampson, Low, Marston, Low & Searle	WC
Charlesworth, Maria Louisa	*Little Jane and Other Tales* Seeley, Jackson, & Halliday	WC
Chattock, R. S.	*Sketches of Eton*	A
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Bentley	H
De Calabrella, E. C.	*Evenings At Haddon Hall: A Series of Romantic Tales of The Olden Time* Bell & Daldy	WC

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Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood: Reprinted Pieces and Other Stories* Chapman & Hall	WC
DorΘ, Gustave	*The Man Among The Monkeys, or, Ninety Days In Apeland: To Which Are Added The Philosopher and His Monkeys, The Professor and The Crocodile and Other Strange Stories of Men and Animals* Ward, Lock, and Tyler	WC
Edwards, Amelia Ann Blanford	*Monsieur Maurice: New Novelette and Other Tales* Hurst and Blackett	WC
Erckmann-Chatrian	*The Polish Jew: (The original Work Upon Which The Play of "The Bells" Is Founded) and Other Tales* Ward, Lock, and Tyler	WC
Fullerton, Georgiana	*Seven Stories* Burns and Oates	WC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
Gooch, Richard Heathcote	*Tales of The Sea* the author	WC

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Hale, E. E.	*His Level Bet and Other Stories*	A
Hall, Mrs. S. C.	*Alice Stanley and Other Stories* Nelson	WC
Harte, Bret	*An Episode of Fiddletown and Other Sketches* Routledge	WC
Harte, Bret	*An Episode of Fiddletown and Other Stories* Routledge	WC
Harte, Bret	*Mrs. Skaggs's Husbands and Other Sketches* J.C. Hotten	WC
Harte, Bret	*Roaring Camp and Other Sketches, Stories and Bohemian Papers* Ward, Lock, and Tyler	WC
Harte, Bret	*Sandy Bar, with Other Stories*	A
Harte, Bret	*Sandy Bar: with Other Stories, Sketches, Legends and Tales* Ward, Lock, and Tyler	WC
Harte, Bret	*Stories, Sketches and Bohemian Papers: Complete* Ward, Lock, and Tyler	WC
Hawthorne, Nathaniel	*Nathaniel Hawthorne's Tales In Three Volumes* Bell & Daldy	WC
Kingston, William Henry Giles	*The Pirates Treasure: A Legend of Panama and Other Amusing Tales* Strahan	WC
Low, Charles Rathbone	*The Letter of Marque and Tales of The Sea and Land* Routledge	WC
Mac Kenna, Stephen Joseph	*King's Beeches: Stories of Old Chums* Virtue & Co.	WC
Maxwell, William Hamilton	*Wild Sports of The West, Interspersed with Legendary Tales and Local Sketches* Routledge	WC
McKechnie, Alexander B.	*The Buffalo-Hunters and Other Tales* Chambers	WC
O'Reilly, Mrs. Robert	*Stories They Tell Me*	A

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Payn, James	*Murphy's Master and Other Stories* Tinsley	WC
Ralston, William Ralston Shedden	*Russian Folk-Tales* Smith, Elder	WC
Ramé, Maria Louise [Ouida]	*A Dog of Flanders and Other Stories* Chapman & Hall	WC
Sala, George Augustus	*Terrible Tales* John Dicks	WC
Smith, Stephe R.	*Romance and Humor of The Rail a Book For Railway Men and Travellers, Representing Everyday Life On The Railroad In Every Department of The Railway Service: with Sketches and Rhymes of Romance and Numerous Anecdotes and Incidents* G.W. Carleton; Sampson, Low	WC
Trollope, Anthony	*Lotta Schmidt and Other Stories* Chapman & Hall	WC
Trollope, Anthony	*Tales of All Countries* Chapman & Hall	WC
Twain, Mark	*Mark Twain's Celebrated Jumping Frog of Calaveras County and Other Sketches: with The Burlesque Autobiography and First Romance* Routledge	WC
Wood, F. H.	*Number Eleven and Other Tales*	A
Zimmern, Helen	*Stories In Precious Stones* Henry S. King & Co.	WC
	Moreton Court and Other Queer Old Stories Simpkin, Marshall	WC
Anon.	*Wandering Mason and Other Stories, By W. S*	A
Balzac, Honoré de	*Contes Drolatiques =Droll Storiesuniform Title: Contes Dr⌠Latiques. English* Bibliophilist Society	WC
Black, William George	*The Maid of Killeena and Other Stories* Macmillan	WC

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Boyle, Frederick	*Camp Notes Stories of Sport and Adventure In Asia, Africa and America* Chapman & Hall	WC
Brotherton, Mary	*Old Acquaintance* Smith, Elder	WC
Carlyle, Thomas	*Tales By Musäus, Tieck, Richter* Chapman & Hall	WC
Chandler, Julia	*Anybody's Bundle* Frederick Warne Salisbury: Frederick A. Blake Hastings: W.E. Thorpe	WC
Collins, William Wilkie	*The Frozen Deep and Other Stories* Bentley	H
Cooper, Katherine	*Joan Merryweather and Other Tales* Henry S. King & Co.	WC
Cooper, Thomas	*Old-Fashioned Stories* Hodder & Stoughton	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC
Edgeworth, Maria	*Moral Tales* Ward, Lock	WC
Edgeworth, Maria	*Popular Tales* H.G. Bohn	WC
Edgeworth, Maria	*Popular Tales* Ward, Lock	WC
Erckmann-Chatrian	*Confessions of a Clarionet Player and Other Tales* Ward, Lock	WC
Ewing, Juliana Horatia Gatty	*Lob Lie-By-The-Fire and Other Tales* E. & J.B. Young & Co.	WC

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Forbes, Duncan	*The Baital-Pachisi, or, The Twenty-Five Tales of a Demon* W.H. Allen	WC
Grant, James	*The Queen's Cadet and Other Tales* Routledge	WC
Heyse, Paul	*Barbarossa and Other Tales* Sampson, Low, Marston, Low & Searle	A
Hockley, W. B. (William Browne)	*Tales of The Zenana*	A
Hockley, W. B. (William Browne)	*Tales of The Zenana, or, a Nuwab's Leisure Hours* H.S. King	WC
Hockley, W. B. (William Browne)	*Tales of The Zenana; or, a Nuwab's Leisure Hours* H.S. King	WC
Kingston, William Henry Giles	*Tales of The Sea*	A
MacDonald, George	*Cross Purposes and Other Stories* Dalby, Isbister & Co.	WC
Mackarness, Mrs. Henry S.	*Sweet Violets and Other Tales* Routledge	WC
Marryat, Frederick	*The Pacha of Many Tales* Routledge	WC
Mathews, Julia A.	*Dare To Do Right: Three Tales* James Nisbet	WC
Nicholson, M. J.	*The Sunbeam of Seven-Dials and Other Stories of London Poor* Partridge	WC
Riddell, J. H., Mrs.	*Frank Sinclair's Wife and Other Stories* Tinsley	WC
Smith, William	*Sketches In The Vineyard* E. Stock	WC
Society for Promoting Christian Knowledge	*Short Stories Founded On European History. Spain* Pott, Young, & Co.	WC
Strivelyne, Elsie	*The Princess of Silverland and Other Tales* Macmillan	WC

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Verne, Jules	*Dr. Ox's Experiment and Other Stories* Sampson Low, Marston, Low, & Searle	WC
Zimmern, Helen	*Told By The Waves: Stories In Nature* Virtue, Spalding, and Daldy	WC

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	Roses and Thorns, or, Five Tales of The Start In Life; with Illustrations Ward, Lock and Tyler	WC
	The Postmaster of Prenzlau and Other Tales; from The German Society for Promoting Christian Knowledge	WC
A. L. O. E.	*The Tiny Red Night-Cap and Other Stories* Nelson	WC
Aldrich, Thomas Bailey	*Marjorie Daw and Other Beguilers* Ward, Lock, & Tyler	WC
Ballantyne, R. M. (Robert Michael)	*Tales of Adventure On The Coast* Nisbet	WC
Ballantyne, R. M. (Robert Michael)	*Tales of Adventure On The Sea* Nisbet	WC
Black, William George	*Lady Silverdale's Sweetheart and Other Tales* Sampson, Low, Marston	WC
Coleridge, Christabel Rose	*The Face of Carlyon and Other Stories* Mozley and Smith	WC
Collins, William Wilkie	*After Dark* Smith, Elder	A
Collins, William Wilkie	*Alicia Warlock and Other Stories* W. F. Gill	H
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Chatto & Windus	WC
Collins, William Wilkie	*The Frozen Deep and Other Tales* Chatto & Windus	WC
Coolidge, Susan	*Mischief's Thanksgiving and Other Stories* Routledge	WC
Coronella	*Ivy Leaves and Other Stories* Mozley, Cowie, and Smith	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Simpkin, Marshall; William Tegg	WC
Dicks, John, ed.	*Seven Frozen Sailors* John Dicks	WC

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Eirǫkr Magnsson	*Three Northern Love Stories and Other Tales* Ellis & White	WC
Erckmann-Chatrian	*Stories of The Rhine* Ward, Lock, and Tyler	WC
Ewing, Juliana Horatia Gatty	*Melchior's Dream and Other Tales* Bell	WC
Ewing, Juliana Horatia Gatty	*The Brownies and Other Tales* Bell	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Grant, James	*The Queen's Cadet and Other Tales* Routledge	WC
Harte, Bret	*Roaring Camp and Other Sketches, Stories and Bohemian Papers* Ward, Lock and Tyler	WC
Jolly, Emily	*A Wife's Story and Other Tales* Hurst and Blackett	WC
Kingsford, Mrs. Algernon	*Rosamunda The Princess: An Historical Romance of The Sixth Century and Other Tales* James Parker and Co.	WC
Lever, Charles James	*Tales of The Trains: Being Some Chapters of Railroad Romance* Chapman & Hall	WC
Macleod, Norman	*Character Sketches* Daldy, Isbister	WC
Martyn, Fanny, Mistress	*Gunilda: or, Sketches of Life In a Country Town* Tinsley	WC
Mitford, Mary Russell	*Country Stories* Chatto & Windus	WC
Monro, Theodore Russell	*Destroying Angels and Other Tales* Simpkin, Marshall	WC
O'Reilly, Mrs. Robert	*Little Prescription and Other Tales* Bell	WC

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Parr, Louisa	*The Gosau Smithy and Other Stories* Dalby, Isbister	WC
Paull, Mrs. H. B.	*Effie Forrester, or, Woman's Constancy and Other Stories* John Kempster & Co.	WC
Ritchie, Anne Thackeray	*Bluebeard's Keys and Other Stories* Smith, Elder	WC
Russell, William Clark	*Recollections of a Detective Police-officer* Ward, Lock, and Tyler	WC
Sanders, Mrs.	*The Purser's Daughter and Other Tales* Tinsley	WC
Stowe, Harriet Beecher	*The Daisy's First Winter and Other Stories* W.P. Nimmo	WC
Swan, Nathaniel Walter	*Tales of Australian Life* Chapman & Hall	WC
Wright, Henry Clarke	*A Kiss For a Blow and Other Tales* Routledge	WC

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A. L. O. E.	*A Wreath of Indian Stories* A.D. Innes & Co.	WC
A. L. O. E.	*The Tiny Red Night-Cap and Other Stories* Nelson	WC
Adams, H. C. (Henry Cadwallader)	*Tales of Nethercourt* Routledge	WC
Aguilar, Grace	*Home Scenes and Heart Studies* Groombridge	WC
Alcott, Louisa May	*Silver Pitchers and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Author of Under the Lime-Trees, Maggie's Mistake, etc.	*Stories from The South Seas* Seeley, Jackson, & Halliday	WC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Sampson, Low, Marston, Searle, Rivington	WC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Low	A
Black, William George	*Lady Silverdale's Sweetheart and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Carleton, William	*Traits and Stories of The Irish Peasantry* W. Tegg	WC
Collins, William Wilkie	*After Dark* Smith, Elder	WC
Cupples, Anne Jane Dunn Douglas	*Clever Little Madge and Other Stories* Nelson	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* G.W. Carleton & Co.; Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC

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Edgar, John George	*Cavaliers and Roundheads, or, Stories of The Great Civil War* Frederick Warne	WC
Editor of "The British workman"	*Stories About Horses* Partridge	WC
Edwards, Amelia Ann Blanford	*Monsieur Maurice and Other Tales* Chapman & Hall	WC
Erckmann, Emile	*The Man-Wolf and Other TalesuniformHugues-Le-Loup. English* Ward, Lock	WC
Erckmann-Chatrian	*The Polish Jew: (The original Work Upon Which The Play of "The Bells" Is Founded) and Other TalesuniformSelections. English. 1876* Ward, Lock and Tyler	WC
Harte, Bret	*The Pagan Child and Other Sketches* Ward, Lock, and Tyler	WC
Harte, Bret	*Wan Lee, The Pagan and Other Sketches* Routledge	WC
Harte, Bret	*Wan Lee, The Pagan and Other Stories* Ward, Lock	WC
Hartley, John	*Yorksher Puddin': A Collection of The Most Popular Dialect Stories* W. Nicholson	WC
Hartley, John	*Yorksher Puddin': A Selection of The Most Popular Dialect Stories from The Pen of John Hartley* W. Nicholson	WC
Hawthorne, Nathaniel	*Twice-Told Tales* Bell	WC
Hoey, Frances Cashel	*No Sign and Other Tales* Ward, Lock, and Tyler	WC
Kennedy, William	*The Prima Donna and Other Stories and Translations. with Illustrations* Chatto & Windus	WC
Lemon, Mark	*Leyton Hall and Other Tales* Chapman & Hall	WC

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Macquoid, Katharine Sarah	*The Evil Eye and Other Stories* Chatto & Windus	WC
Miss Thackeray	*Bluebeard's Keys and Other Stories* Smith Elder	WC
Montgomery, Florence	*Peggy and Other Tales* Cassell, Petter & Galpin	WC
More, Ina	*Twilight Stories* Partridge	WC
Peard, Frances Mary	*A Madrigal and Other Stories* Smith, Elder	WC
Ritchie, Anne Thackeray	*Bluebeard's Keys and Other Stories* Smith, Elder	WC
Ritchie, Anne Thackeray	*To Esther and Other Sketches* Smith, Elder	WC
Stewart, Victoria	*The Star of Hope and Other Tales* Tinsley	WC
Stowe, Harriet Beecher	*Oldtown Fireside Stories: Captain Kidd's Money and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Stowe, Harriet Beecher	*Oldtown Fireside Stories: The Ghost In The Mill and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Tabor, Eliza	*Sunnyland Stories* Henry S. King & Co.	WC
Trollope, Anthony	*Lotta Schmidt and Other Stories* Chapman & Hall	WC
Trollope, Thomas Adolphus	*Diamond Cut Diamond: A Story of Tuscan Life and Other Stories* Chatto & Windus	WC
Twain, Mark	*Information Wanted and Other Sketches* Routledge	WC
Twain, Mark	*Information Wanted and Other SketchesuniformSketches New and Old* Routledge	WC

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Verne, Jules	*A Winter Amid The Ice and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Yonge, Charlotte Mary	*The Christmas Mummers and Other Stories* Mozley & Smith	WC

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	The Hope of Leascombe and Other Stories Chambers	WC
	Wit and Pleasrue: Seven Tales virtue & Co.	WC
Andersen, Carl Christian Thorvaldus	*Three Sketches of Life In Iceland* Washbourne	WC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Black, William George	*Lady Silverdale's Sweetheart and Other Tales* Sampson, Low, Marston, Searle, & Rivington	WC
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Maxwell	A
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Ward, Lock	WC
Carleton, William	*Traits and Stories of The Irish Peasantry* Routledge	WC
Collins, William Wilkie	*The Frozen Deep and Other Stories* Chatto & Windus	WC
Cruikshank, Robert	*The Odd Volume: The Legend of The Large Mouth and Other Tales* J. Blackwood	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Macmillan	WC
Elliott, Emily Steele	*"It's His Way" and Other Stories* Nelson	WC
Ephron	*A Perennial Courtship and Other Tales* Charing Cross Publishing Company	WC
Ewing, Juliana Horatia Gatty	*A Great Emergency and Other Tales* Bell	WC
Fernau, E. C.	*The Reign of Rosas; or, South American Sketches* S. Tinsley	WC
Freeland, Parker W.	*Ida Dalton and Other Stories* Remington and Co.	WC

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Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Grant, James	*The Queen's Cadet and Other Tales* Routledge	WC
Habberton, John	*The Scripture Club of Valley Rest, or, Sketches of Everybody's Neighbors* Ward, Lock & Tyler	WC
Habberton, John	*The Scripture Club of Valley Rest, or, Sketches of Everybody's Neighbours* Routledge	WC
Hall, Anna Maria	*Annie Leslie and Other Stories*	A
Hall, Mrs. S. C.	*Stories of The Irish Peasantry* Chambers	WC
Hatton, Joseph	*Not In Society and Other Tales* Frederick Warne	WC
Hemyng, Bracebridge	*Telegraph Secrets* Diprose and Bateman	WC
Kingston, William Henry Giles	*Yachting Tales* Hunt	WC
Landseer, Edwin	*Landseer's Dogs and Their Stories* Belfast, Marcus Ward & Co.	WC
Lever, Charles James	*Tales of The Trains: Being Some Chapters of Railroad Romance* Chapman & Hall	WC
Mann, Augusta	*Hugh Willoughby's Wager and Other Tales* Simpkin, Marshall	WC
More, Ina	*Maud's Boy and Other Tales* Partridge	WC
Mulley, Ellen	*Archie's Sweetheart and Other Stories* Remington	WC
Reaney, Mrs. G. S.	*Strange Tales* Simpkin, Marshall; Walter Scott	WC
Roberts, Margaret	*Fair Else, Duke Ulrich and Other Tales* Frederick Warne	WC

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Surtees, Fannie	*Home-Spun Stories* Hatchards	WC
Swan, Nathaniel Walter	*Tales of Australian Life* Chapman & Hall	WC
Thackeray, William Makepeace	*Dennis Duval: Lovel The Widower and Other Stories* Smith, Elder	WC
Thomas, Annie	*Charlie Carew and Other Stories* Arthur H. Moxon	WC
Trollope, Anthony	*Tales of All Countries* Chapman & Hall	WC
Trollope, Thomas Adolphus	*A Family Party In The Piazza of St. Peter and Other Stories* Chatto & Windus	WC
Twain, Mark	*The Jumping Frog and Other Humorous Sketchesuniform Title: Celebrated Jumping Frog of Calaveras County* Ward, Lock	WC
Wolff, Jetta Sophia	*Stories of Lancashire Life* Simpkin, Marshall	WC

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	Fireside Stories and Sketches	WC
	Tales from "Blackwood" Blackwood	WC
	Tales from "Blackwood." 2D Series Blackwood	WC
A. L. O. E.	*Phil's Mother and Other Tales*	A
A. L. O. E.	*Pomegranates from The Punjab Indian Stories* Gall & Inglis	WC
A. L. O. E.	*The Gipsies and Other Stories* Nelson	WC
Anon.	*In School and Out of School and Other Stories* Groombridge and Sons	A
Arthur, T. S. (Timothy Shay)	*Temperance Stories For The Young*	A
Baskin, Mary	*Esther Douglas and Other Stories* Ward, Lock	WC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Black, William George	*The Maid of Killeena and Other Stories* Macmillan	WC
Burnett, Frances Hodgson	*"Surly Tim" and Other Stories* Chatto & Windus	WC
Burnett, Frances Hodgson	*Surly Tim and Other Stories* Ward, Lock	WC
Chanson, J. M.	*A Book of Episodes* Dean & Son	WC
Collier, William Francis	*Tales of Old English Life: or, Pictures of The Periods* Nimmo	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall; Routledge	WC

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Dickens, Charles	*The Mystery of Edwin Drood: Reprinted Pieces and Other Stories* Chapman & Hall	WC
Eadgyth	*Hereward Dayrell and Other Tales* Pott, Young, and Co.	WC
Edgeworth, Maria	*Moral and Popular Tales* Frederick Warne	WC
Garrett, Edward	*One New Year's Night and Other Stories* William Oliphant and Co.; Hamilton, Adams, and Co.	WC
Garrett, Edward	*The Magic Flower Pot and Other Stories* Cassell	A
Gunter, Archibald Clavering	*Tales of The Coast-Guard* Routledge	WC
Hall, Mrs. S. C.	*Stories of The Irish Peasantry* Chambers	WC
Harte, Bret	*The Hoodlum Band and Other Stories* Ward, Lock	WC
Harte, Bret	*The Luck of Roaring Camp and Other Sketches* Routledge	WC
Hogg, James	*Tales and Sketches* W.P. Nimmo	WC
Hogg, James	*Tales and Sketches By The Ettrick Shepherd* W.P. Nimmo	WC
Houson, S.	*Love and Art and Other Stories*	A
Hugessen, E. H. K.	*Uncle Joe's Stories*	A
Jefferies, Richard	*The Gamekeeper At Home; Sketches of Natural History and Rural Life* Smith, Elder	WC
Mac Kenna, Stephen Joseph	*Brave Men In Action; Some Thrilling Stories of The British Flag* Sampson, Low, Marston, Searle, and Rivington	WC

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Mayer, Gertrude Townshend	*The Fatal Inheritance and Other Stories* A.H. Moxon	WC
Mayer, Mrs. S. R. T.	*Fatal Inheritance and Other Stories*	A
M'Govan, James	*Hunted Down, or, Recollections of a City Detective* Simpkin, Marshall	WC
Moxey, David Anderson	*How To Raise a Fortune and Stories of The Navy and Infantry* Simpkin, Marshall	WC
Murray, Eustace Clare Grenville	*French Pictures In English Chalk: Second Series* Smith, Elder	WC
Murray, W. H.	*Adirondack Tales*	A
Neate, Alice A.	*The Mysterious Rubies and Other Stories* Remington and Co.	WC
Pearse, Mark Guy	*Short Stories and Other Papers* Wesleyan Conference Office	WC
Reid, Mayne	*The Guerilla Chief and Other Tales* Routledge	WC
Russell, William Clark	*The Detective officer and Other Tales* Chambers	WC
Seymour, Mary	*My Golden Days* Washbourne	WC
Shepherd, Ettrick	*Tales and Sketches* W.P. Nimmo	WC
Surtees, Fannie	*Bric-a-Brac Stories* Hatchards	WC

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Surtees, Fannie	*Byway Gleanings* Partridge	WC
Surtees, Fannie	*Home-Spun Stories* Partridge	WC
Warren, Samuel	*The Experiences of a Barrister and Other Tales* Chambers	WC

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	Half Hours At Sea: Stories of Voyage, Adventure and Wreck Daldy, Isbister & Co.	WC
	Tales from "Blackwood": The Devil's Frills; a Story of Eulenberg; The Shadow of The Door Blackwood	WC
Anon.	*Dantzick, or The Story of a Picture, with Other Tales*	A
Arnold, Charlotte	*Tales of My Father's Fireside* Provost and Co.	WC
Balzac, Honoré de	*The Cat and Battledoreand Other Tales* Sampson, Low, Marston, Searle, Rivington	WC
Besant, Walter; James Rice	*Twas In Trafalgar's Bay and Other Stories* Chatto & Windus	A
Betham-Edwards, Matilda	*Friends Over The Water: A Series of Sketches of French Life* Houlson	WC
Bjørnstjerne Bjørnson	*Life By The Fells and Fiords. a Norwegian Sketch-Book* Strahan	WC
Broughton, Rhoda	*Twilight Stories* Bentley	A
Burnett, Frances Hodgson	*Natalie and Other Stories* Frederick Warne	WC
Collins, William Wilkie	*Fallen Leaves, First Series*	A
Conway, Moncure Daniel	*A Necklace of Stories* Chatto & Windus	A
Courtenay, Rev. C.	*John Snow's Wife and Other Temperance Stories*	A
Dickens, Charles	*Edwin Drood and Other Storiesuniform Title: Mystery of Edwin Drood* Chapman & Hall	WC
Doudney, S.	*Old Anthony's Secret and Other Stories*	A
Edwards, M. B.	*Friends Over The Water, a Series of Sketches of French Life*	A

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Fenn, William Wilthew	*Half-Hours of Blind Man's Holiday, or, Summer and Winter Sketches In Black and White* Sampson, Low, Marston, Searle, & Rivington	WC
Fitt, J. N.	*Cover Side Sketches*	A
Francis, B.	*Slyboots and Other Farmyard Chronicles*	A
Fredur, T.	*Sketches from Shady Places*	A
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Hall, Mrs. S. C.	*Union Jack and Other Stories* Groombridge	WC
Harte, Bret	*An Heiress of Red Dob and Other Tales*	A
Harte, Bret	*An Heiress of Red Dog and Other Tales* Chatto & Windus	WC
Harte, Bret	*Bret Harte's Great Deadwood Mystery.: with Tales, Sketches and Poetry* Ward, Lock	WC
Harte, Bret	*Summer Days and Winter Evenings*	A
Harte, Bret	*The Heiress of Red Dog and Other Sketches* Chatto & Windus	WC
Harte, Bret	*The Hoodlum Band and Other Stories* Ward, Lock	WC
Hawthorne, Julian	*Laughing Mill and Other Stories*	A
Hawthorne, Julian	*The Laughing Mill and Other Storiesuniform Title: Short Stories. Selections* Macmillan	WC
Hope, A. R.	*Spindle Stories*	A
Hope, Mark	*Dark and Light Stories* Chapman & Hall	A

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James, Henry	*The Madonna of The Future and Other Tales* Macmillan	WC
James, Henry	*The Madonna of The Future and Other Talesuniform Title: Short Stories. Selections* Macmillan	WC
Mackarness, Mrs. Henry S.	*Lights and Shadows: Stories of Everyday Life. Part 1* John Hodges	WC
Mackarness, Mrs. Henry S.	*Lights and Shadows: Stories of Everyday Life. Part 2* John Hodges	WC
Malan, C. H.	*Old Comrades, or Sketches from Life In British Army*	A
Marshall, Emma	*Job Singleton's Heir and Other Stories* Seeley, Jackson, & Halliday	WC
Mason, George Finch	*Sporting Sketches*	A
Misc.	*Tales from Blackwood, Second Series*	A
Payn, James	*200 Pounds Reward* Chapman	WC
Pfoundes, C.	*Some Japan Folk-Tales*	WC
Pinkerton, Allan	*Criminal Reminiscences and Detective Sketches* G.W. Carleton & Co.; S. Low, Son & Co.	WC
Poe, Edgar Allan	*The Mystery of Marie Roget and Other Tales* Chatto & Windus	WC
Quiz, Tony	*Sketches of Character and Tales* Provost	WC
Ramé, Maria Louise [Ouida]	*Cecil Casltemaine's Gage and Other Novelettes*	A
Reade, F. E.	*Tales On The Beatitudes* Pott, Young & Co.	WC
Religious Tract Society	*The Cornish Fishermen's Watch-Night and Other Stories* London Religious Tract Soc.	WC
Scott, Walter, Sir	*The Black Dwarf: Chronicles of The Canongate and Other Tales* Marcus Ward & Co.	WC

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Somerset Frank	*Nine Days In Devon: A Visit To The Channel Fleet, At Weymouth and Other Humorous Sketches In The Somerset Dialect* John Wright & Co.	WC
Thackeray, William Makepeace	*A Shabby Genteel Story and Other Tales* Kings	WC
Thackeray, William Makepeace	*The Book of Snobs and Sketches and Travels In London* Smith, Elder	WC
Thackeray, William Makepeace	*The Memoirs of Mr. C.J. Yellowplush: The Fitz-Boodle Papers: Cox's Diary and Character Sketches* Smith, Elder	WC
Thackeray, William Makepeace	*The Memoirs of Mr. Charles J. Yellowplush; The Fitz-Boodle Papers; Cox's Diary; and Character Sketches* Smith, Elder	WC
Thackeray, William Makepeace	*The Memoirs of Mr. Charles J. Yellowplush; The Fitz-Boodle Papers; Cox's Diary; and Character Sketches* Smith, Elder	WC
Thackeray, William Makepeace	*The Paris Sketch Book of Mr. M.A. Titmarsh and Little Travels and Road-Side Sketches* Smith, Elder	WC
Thornbury, W.	*Old Stories Re-Told*	A
Thornbury, W.	*Tales For The Marines*	A
Trollope, Thomas Adolphus	*Diamond Cut Diamond: A Story of Tuscan Life and Other Stories* Chatto & Windus	WC
Verne, Jules	*A Winter Amid The Ice and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Warner, Anna Bartlett	*Stories of Vinegar Hill* Ballantyne, The Li-quor Tea Company	WC
Waugh, Edwin	*Around The Yule-Log: (A Series of Fireside Tales.)* John Heywood	WC
Webber, Byron	*Pigskin and Willow: with Other Sporting Stories* Tinsley	WC
Whyte-Melville, George John	*Market Harborough, or, How Mr. Sawyer Went To The Shires; Inside The Bar, or, Sketches At Soakington* Chapman & Hall	WC

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	Eros: Four Tales Chapman & Hall	WC
	Historical Romances: Containing Four Exciting Tales of Love and Chivalry Cameron and Ferguson	WC
	Romances of Mystery: Comprising The Following Tales of Excitement and Adventure Glasgow Cameron & Ferguson	WC
	Stories of Indian Chiefs Partridge	WC
	Tales from "Blackwood": Lewft-Handed Elsa; The Great Earthquake At Lisbon; Some One Pays; Sir Tray: An Arthurian Idyl Blackwood	WC
	The Squire's Daughter and Other Tales: (Reprinted from Chambers's Journal) Chambers	WC
Andrews, James Bruyn	*Stories from Mentone*	WC
Arthur, T. S. (Timothy Shay)	*Riches Have Wings: A Tale For The Rich and Poor and Other Stories* James Blackwood & Co.	WC
Barker, Lady	*The White Rat and Other Stories*	PC
Black, Clementina	*Mercias and Other Stories*	PC
Black, Clementina	*Mericas and Other Stories* W. Satchell & Company	WC
Bleby, Henry	*Capture of The Pirates and Other Stories of The Western Seas* Wesleyan Conference Office	WC
Bleby, Henry	*Female Heroism and Tales of The Western World* Wesleyan Conference Office	WC
Bowen, C. E.	*The House On The Bridge and Other Stories*	PC
Braddon, Mary Elizabeth	*Flower and Weed and Other Tales* Maxwell	WC

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Braddon, Mary Elizabeth	*Ralph the Bailiff and Other Stories* Maxwell	WC
Carleton, William	*Traits and Stories of The Irish Peasantry* Maxwell	WC
Conway, Moncure Daniel	*A Necklace of Stories* Chatto & Windus	WC
Cooper, James Fenimore	*Cooper's Sea Tales* Routledge	WC
Cooper, James Fenimore	*Cooper's Sea Tales: Comprising The Pilot--The Red Rover--The Waterwitch--The Sea Lions--The Two Admirals* Routledge	WC
Craik, Dinah Maria Mulock	*Domestic Stories* Smith, Elder	WC
Curwen, Henry	*Stories of The Struggles of Literary Men* Henry S. King & Co.	WC
Davidson, T. W.	*What You Will* Tinsley	WC
De Morgan, Mary	*The Necklace of Princess Fiorimonde and Other Stories* Macmillan	PC
Earl of Desart	*Mervyn O'Connor and Other Tales*	PC
Emmett, George	*Shot and Shell: A Series of Military Stories* Hogarth House	WC
Fall, M.	*London Town, Sketches of London Life and Character*	PC
Foster, Emily	*An Author's Story and Other Tales* Tinsley	PC
Frith, Henry	*Through Flood -- Through Fire; and Other Stories* Cassell, Petter, Galpin	WC
Gibbon, Charles	*In Pastures Green and Other Stoires*	PC
Gibbon, Charles	*In Pastures Green and Other Stories* Chatto & Windus	WC

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Goldsmith, Oliver	*Classic Tales: Serious and Lively* Paterson	WC
Grant, James	*The Phantom Regiment, or, Stories of "Ours"* Routledge	WC
Greenup, W. T.	*Stories For Standard Six* Joseph Hughes	PC
Gustafsson, Richard	*Woodland Notes: Tea-Time Tales For Young Little Folks and Young Old Folks* Swan Sonnenschein & Allen	WC
Guthrie, Ellen Jane	*Tales of The Covenanters* Hamilton, Adams	WC
Haggard, H. (Henry) Rider	*Allan's Wife and Other Tales* Griffith, Farran, Okeden, and Welsh	WC
Hall, Mrs. S. C.	*Stories of The Irish Peasantry* Chambers	WC
Harte, Bret	*Bret Harte's Heathen Chinee and Several (Pig) Tales* Maxwell	WC
Harte, Bret	*Jeff Brigg's Love Story and Other Sketches* Chatto & Windus	PC
Hawthorne, Julian	*Ellice Quentin and Other Stories* Chatto & Windus	PC
Herbert, Mary Elizabeth Herbert	*Sowing Wild Oats and Other Tales* Washbourne	WC
Herbert, Mary Elizabeth Herbert	*The Brigand Chief and Other Tales* Washbourne	WC
Herbert, Mary Elizabeth Herbert	*The Two Hosts and Other Tales* Washbourne	WC
Herbert, Mary Elizabeth Herbert	*True Wayside Tales* Washbourne	PC
Holmes, Emra	*Amabel Vaughan and Other Tales, &C.: (Being The Second Series of Tales, Poems and Masonic Papers)* Bro. George Kenning's Masonic Depot	WC
Hope, A. R.	*Seven Stories About Old Folks and Young Ones*	PC

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James, Henry	*The Madonna of The Future and Other Tales* Macmillan	WC
Jephson, R. (Richard) Mounteney	*The Roll of The Drum and Other Tales* Routledge	WC
Lauder, Thomas Dick	*Highland Legends* Hamilton, Adams	WC
Le Fanu, Joseph Sheridan	*The Purcell Papers* Bentley	H
Leslie, Emma	*Tom Morris's Error and Other Stories* Cassell, Petter, Galpin	WC
Linton, Elizabeth Lynn	*With a Silken Thread and Other Stories* Chatto & Windus	PC
Mac Kenna, Stephen Joseph	*The Tradesman's Club: A Co-Operative Storybook Containing Tales, Sketches and Rhymes* Ward, Lock	WC
Martin, Henry	*Stories of Irish Life* Partridge	WC
Mason, George Finch	*My Day with The Hounds and Other Stories*	PC
Mathams, Walter J.	*Fireside Parables and Other Sketches* Haughton & Co.	PC
Maxwell, William Hamilton	*Stories of Waterloo* Routledge	WC
Mitchell, Elizabeth Harcourt	*Little Blue Lady and Other Tales*	PC
Monteiro, Mariana	*The Diadem of Stars and Other Tales: from The Spanish* John Chisholm	WC
Montgomery, Florence	*Herbert Manners and Other Tales* Bentley	PC
O'Reilly, Mrs. Robert	*Sussex Stories*	PC
Payn, James	*High Spirits: Being Certain Stories Written In Them* Chatto & Windus	PC

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Phelps, Elizabeth Stuart	*Number Thirteen and Other Tales* Goubaud & Son	WC
Prentiss, Elizabeth	*Avis Benson: or, Mine and Thine; with Other Sketches* Nisbet	WC
Pu, Songling (Giles, H. A., trans.)	*Strange Stories from a Chinese Studio*	PC
Ramé, Maria Louise [Ouida]	*Dog of Flanders and Other Stories*	PC
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	PC
Robinson, Frederick William	*Poor Zeph and Other Tales* Hurst and Blackett	PC
Rowsell, Mary Catherine	*Saint Nicolas' Eve and Other Tales* Griffith & Farran E.P. Dutton	WC
Russell, William Clark	*Recollections of a Custom-House officer* Maxwell	WC
Russell, William Clark	*The Detective officer and Other Tales* Chambers	WC
Scott, Clement	*The Green Room: Stories By Those Who Frequent It* Routledge	WC
Silent Member	*Sketches of Parochial Life and Character* E.W. Allen	WC
Sims, George Robert	*Zeph and Other Stories* Chatto & Windus	PC
St Aubyn, Alan	*Aimard's Indian Tales, Third Series*	PC
Sullivan, James Frank	*British Tradesman and Other Sketches*	PC
Taylor, Fanny	*The Stoneleighs of Stoneleigh and Other Tales* Burns and Oates	WC
Trollope, Anthony	*Lotta Schmidt and Other Stories* Ward, Lock	WC
Watson, A. E. T.	*Sketches In The Hunting Field*	PC

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Weyland, J. M.	*Light In The Bars: or, Strange Tales About Public-House Life* Partridge	WC
Winslow, Forbes E.	*Tales For a Cosy Nook. No. Ii, What Came of a Bit of Soap* Skeffington	WC
Wood, John William	*Tales and Sketches In Prose and Verse*	PC
Yonge, Charlotte Mary	*A Storehouse of Stories* Macmillan	WC
Yonge, Charlotte Mary	*Bye-Words a Collection of Tales, New and Old* Macmillan	PC

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	Holiday Stories from Belgravia Chatto & Windus	WC
	Jeff and Leff: The Story of Two Poor City Arabs; and Other Stories Cassell, Petter, Galpin & Co.	WC
A. L. O. E.	*Hours with orientals* Gall & Inglis	WC
A. L. O. E.	*Only a Little and Other Stories* Nelson	WC
Abbott, Jacob	*Franconia Stories* Hodder & Stoughton	WC
Adeler, Max	*An Old Fogey and Other Stories*	PC
Allson, W.	*A Gathered Sheaf of Golden Grain* Swan Sonnenschein & Allen	WC
Bagot, A. G.	*Sporting Sketches In Three Continents* Swan Sonnenschein and Allen	WC
Ballantyne, R. M. (Robert Michael)	*Tales of Adventure By Flood, Field and Mountain* Nisbet	WC
Besant, Walter	*The Ten Years' Tenant and Other Stories*	WC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	PC
Black, William George	*The Beautiful Wretch.The Four Macnicols. The Pupil of Aurelius; Three Stories* Macmillan	WC
Black, William George	*The Beautiful Wretch; The Four Macnicols; The Pupil of Aurelius: Three Stories, In Three Volumes* Macmillan	WC
Carleton, William	*Phil Purcel, The Pig-Driver and Other Stories* Ward, Lock	WC
Carleton, William	*Shane Fadh's Wedding and Other Stories* Ward, Lock	WC
Carleton, William	*The Party Fight and Funeral; and The Battle of The Factions* Ward, Lock	WC

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Carleton, William	*Traits and Stories of The Irish Peasantry* Maxwell	WC
Clark, Charles Heber	*An Old Fogey and Other Stories* Ward, Lock	WC
Clarke, William	*Three Courses and a Dessert: Comprising Three Sets of Tales, West Country, Irish and Legal; and a Melange* Bell	WC
Clergyman's wife, author of Katie's counsel	*Katie's Counsel and Other Tales* National Temperance Publication Dept.	WC
Clergyman's wife, author of Katie's counsel	*Miss Margaret's Stories* National Temperance Publication Dept.	WC
Conscience, Hendrik	*Tales of Flanders* Burns and Oates	WC
Coolidge, Susan	*Cross Patch and Other Stories*	PC
Crofton, Francis Blake	*The Major's Big-Talk Stories* Frederick Warne	WC
Disraeli, Benjamin, Earl of Beaconsfield	*Alroy: Ixion In Heaven; The Infernal Marriage; Popanilla* Longmans, Green	WC
Disraeli, Benjamin, Earl of Beaconsfield	*Sybil: or The Two Nations* Longmans, Green	WC
Dungey, J. W.	*When The Ship Came Home and Other Stories* National Temperance Publication Dept.	WC
Eden, Col.	*Tales of The Castle Guard*	PC
Elliott, Ruth	*My First Class and Other Stories* Wesleyan Conference Office	WC
Forde, H. A.	*Black and White Mission Stories*	PC
Frith, Henry	*Through Flood, Through Fire and Other Stories* Cassell, Petter, Galpin	WC

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Gibbs, J.	*Gudrun and Other Stories from The Epics of The Middle Ages*	PC
Goddard, J.	*The Four Cats of The Tippertons and Other Stories*	PC
Gow, G.	*Unravelled Skeins, Tales For Twilight*	PC
Gustafsson, Richard	*Tea-Time Tales For Young Little Folks and Young Old Folks*	PC
Harris, Joel Chandler	*Uncle Remus and His Legends of The Old Plantation*	PC
Harte, Bret	*Roaring Camp and Other Sketches, Stories and Bohemian Papers* Maxwell	WC
Hawthorne, Julian	*Ellice Quentin and Other Stories* Chatto & Windus	WC
Hay, Mary Cecil	*Missing and Other Tales*	PC
Hering, Jeanie	*A Banished Monarch and Other Stories* Cassell, Petter, Galpin & Co.	WC
Hope, Ascott R.	*Stories of Young Adventurers*	PC
Howitt, Mary Botham	*Tales of English Life: Including Middleton and The Middletons* Frederick Warne	WC
James, Henry	*Washington Square; The Pension Beaurepas; a Bundle of Letters* Macmillan	WC
Japp, Alexander Hay	*Sister Edith's Probation and Other Stories* Marshall Japp and Co.; Turnbull and Spears	WC
Kerr, L. H., Trans.	*Exiles of Salzburg and Other Stories*	PC
Laffan, May	*Flitters, Tatters and The Counsellor and Other Sketches* Macmillan	WC
Lauder, Marie Elise Turner	*Legends and Tales of Harz Mountain*	PC

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Lauder, Marie Elise Turner	*Legends and Tales of The Harz Mountains* Hodder & Stoughton	WC
Lauder, Thomas Dick	*Tales of The Highland*	PC
Lauder, Thomas Dick	*Tales of The Highlands* Hamilton, Adams	WC
Macquoid, Katharine Sarah	*Little Fifine and Other Tales* Hurst and Blackett	WC
Mayer, Gertrude Townshend	*The Fatal Inheritance and Other Stories* Groombridge	WC
M'Govan, James	*Brought To Bay, or, Experiences of a City Detective* Simpkin, Marshall	WC
Middlemore, Maria Trinidad	*Round a Posada Fire: Spanish Legends* W. Satchell	WC
Mitchell, Elizabeth Harcourt	*The Little Blue Lady and Other Tales* J. Masters	WC
Mitford, Mary Russell	*Village Tales and Sketches*	PC
Orr, Emily C.	*The Village Mystery and Other Stories* Brighton: Society for Promoting Christian Knowledge E. & J.B. Young & Co.	WC
Palatine, Tom	*A Long Love, a Vacation Idyll and Other Sketches* J.E. Cornish; Simpkin, Marshall	PC
Payn, James	*High Spirits: Being Certain Stories Written In Them* Chatto & Windus	WC
Payn, James	*Humorous Stories About People, Places and Things* Chatto & Windus	WC
Payn, James	*Murphy's Master and Other Stories*	PC
Payn, James	*Two Hundred Pounds Reward and Other Tales* Chatto & Windus	WC
Peddie, James	*Dangerous Dilemmas* Crown Pub. Co.	WC

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Peddie, James	*Secrets of a Private Enquiry office* C. H. Clarke	WC
Pitt, Sarah	*Dick's Hero and Other Stories* Cassell, Petter, Galpin	WC
Plunket, Zoe	*The Girl with The Golden Locks and Other Stories* Cassell, Petter, Galpin	WC
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	WC
Richardson, R.	*Little Flotsam and Other Stories*	PC
Russell, William Clark	*A Sailor's Sweetheart: An Account of The Wreck of The Sailing Ship "Waldershare, " from The Narrative of Mr. William Lee, Second Mate* Sampson, Low, Marston, Searle, & Rivington	WC
Sims, George Robert	*The Social Kaleidoscope.First and Second Series* J.P. Fuller	WC
Sims, George Robert	*The Theatre of Life* J.P. Fuller	WC
Thackeray, William Makepeace	*The Book of Snobs: Sketches of Life and Character* Smith, Elder	WC
Trollope, Anthony	*An Editor's Tales* Ward, Lock	WC
Twain, Mark	*Mark Twain's Jumping Frog* Maxwell	WC
Ward, Mrs. F. M.	*Short Stories For Young People*	PC
Warren, Ernest	*Four Flirts: Their Cards and How They Played Them* Judy Office	WC
Wray, James Jackson	*Paul Meggitt's Delusion and Other Tales* Chatto & Windus	WC
Wright, J. J. (John James)	*Play with Your Own Marbles and Other Stories* Partridge	WC

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	Ledsham's Short Stories Cards Simpkin, Marshall	WC
	The Rival Clerks and Other Tales Chambers	WC
A. L. O. E.	*Seven Perils Passed and Other Tales* Gall & Inglis	WC
Adams, H. C. (Henry Cadwallader)	*Equal To His Father* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*Teddie's Friend* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Deck of The Santa Maria* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Exile of Salerno* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Martyr Princess* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Nun of St. Croix* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Widow's Son* Routledge	WC
Adams, H. C. (Henry Cadwallader)	*The Wild Boar's Brood* Routledge	WC
Adon	*Tales of Modern Oxford* Unwin	WC
Anon.	*Arabian Nights' Entertainment*	PC
Anon.	*Filtters, Tatters and The Counsellor and Other Sketches, By The Author of "Hogan, M.P."*	PC
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Anon.	*Little Dot and Her Friends and Other Stories*	PC
Auerbach, B.	*Two Stories*	PC

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Belt and Spur	*Stories of The Knights of The Middle Ages from The Old Chronicles*	PC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	WC
Bowker, J.	*Goblin Tales of Lancashire*	PC
Brown, Charles Brockden	*Carwin, The Biloquist and Other American Tales and Pieces* H. Colburn and Co.	WC
Craik, Dinah Maria Mulock	*His Little Mother and Other Tales and Sketches* Hurst and Blackett	WC
De Witt, Madame	*Stories from Life, or Pictures of Past Times*	PC
Disraeli, Benjamin, Earl of Beaconsfield	*Novels and Tales By The Earl of Beaconsfield with Portrait and Sketch of His Life.Vol.8, Sybil* Longmans, Green	WC
Dowling, Richard	*A Sapphire Ring and Other Stories* Tinsley	PC
Duchess, ?-	*Loÿs, Lord Berresford and Other Tales* Smith, Elder	WC
Ewing, Juliana Horatia Gatty	*Melchior's Dream and Other Tales* Bell	WC
Franzos, Karl Emil	*The Jews of Barnow* Blackwood	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
Grant, J.	*The Scots Brtigade and Other Tales*	PC
Grant, James	*The Scots Brigade and Other Tales* Routledge	WC
Grey, Winifred	*"Not Hungry Now" and Other Stories* Ranken and Co.	WC

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Harte, Bret	*Flip and Other Stories* Chatto & Windus	PC
Hawthorne, Julian	*Prince Saroni's Wife and Other Stories*	PC
Holland, Frederic May	*Stories from Robert Browning* Bell	WC
Hollway-Calthrop, Henry Calthrop	*Paladin & Saracen: Stories from Ariosto* Macmillan	WC
Hope, A. R.	*Homespun Stories*	PC
Irving, Washington	*The Works of Washington Irving* Bell	WC
Laffan, De Courcy, Mrs.	*Lady Deane and Other Stories* Chapman & Hall	WC
Laffan, May	*Flitters, Tatters and The Counsellor and Other Sketches* Macmillan	WC
Lever, Charles James	*Tales of The Trains: Being Some Chapters of Railroad Romance* Ward, Lock	WC
Lindley, Augustus F.	*A Cruise On Chinese Waters: Being The Log of 'The Fortuna.' Containing Tales of Adventure In Foreign Climes By Land and Sea* Cassell, Petter, Galpin	WC
Mackarness, Mrs. Henry S.	*A Trap To Catch a Sunbeam and Other Stories* Crosby, Lockwood and Co.	WC
Mackarness, Mrs. Henry S.	*The Cloud with The Silver Lining and Other Stories* Crosby, Lockwood and Co.	WC
Mackarness, Mrs. Henry S.	*The Dream Chintz: A Tale; Sibert's Wold, or, Cross Purposes: A Tale* Crosby, Lockwood and Co.	WC
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Mason, George Finch	*Country Sketches*	PC

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M'Govan, James	*Hunted Down, or, Recollections of a City Detective* Simpkin, Marshall	WC
Mitford, Mary Russell	*Our Village Sketches of Rural Character and Scenery*	WC
Morell, Charles	*The Tales of The Genii, or, The Delightful Lessons of Horam The Son of Asmar* Bell	WC
Murray, David Christie	*Coals of Fire and Other Stories* Chatto & Windus	WC
Oliphant, Margaret	*Heart and Cross and Other Stories* Ward, Lock, Swift	WC
Panton, J. E.	*Country Sketches In Black and White*	PC
Pedroso, Consiglieri	*Portuguese Folk-Tales* Published for the Folk Lore Society by E. Stock	WC
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	WC
Riddell, J. H., Mrs.	*Weird Stories* John Hogg	WC
Ritchie, Anne Thackeray	*Bluebeard's Keys and Other Stories* Smith, Elder	WC
Sims, George Robert	*Three Brass Balls* J.P. Fuller	WC
Stevenson, Robert Louis	*New Arabian Nights* Chatto & Windus	H
Stevenson, Robert Louis	*The Story of a Lie* Hayley & Jackson	PC
Stoker, Bram	*Under The Sunset* Sampson, Low, Marston, Searle, & Rivington	WC
Thackeray, William Makepeace	*The Book of Snobs: Sketches of Life and Character* Smith, Elder	WC
Thackeray, William Makepeace	*The Yellowplush Correspondence and Other Tales* Ward, Lock	WC

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Thackeray, William Makepeace	*The Yellowplush Papers and Other Sketches* Routledge	WC
Trollope, Anthony	*Frau Frohmann and Other Stories* Chatto & Windus	WC
Trollope, Anthony	*Why Frau Frohmann Raised Her Prices and Other Stories* Isbister	PC
Twain, Mark	*The Celebrated Jumping Frog and Other Sketches* and Routledge	WC
Twain, Mark	*The Stolen White Elephant* Newnes	WC
Twain, Mark	*The Stolen White Elephant, Etc* Chatto & Windus	WC
Warner, Anna Bartlett	*Stories of Vinegar Hill* Nisbet	WC
Weber, Alice	*Two Life Stories* Walter Smith	WC
Winter, John Strange	*Scavalry Life, or Sketches and Stories In Barracks and Out*	PC
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	Quite Fit For Publication: A Collection of Stories For Travellers Simpkin, Marshall	WC
	Running "Pilot" and Other Stories from Cassell's Cassell	WC
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	Told By Her Sister and Other Stories from Cassell's Cassell	WC
	True As Steel; and, Winnie & Grand John Hodges	WC
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Abbott, Jacob	*Mary Osborne* Hodder & Stoughton	WC
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Adams, W. H. D (William Henry Davenport)	*Shore and Sea; or, Stories of Great Vikings and Sea Captains* Hodder & Stoughton	WC
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Barrie, J. M. (James Matthew)	*Auld Licht Idylls* Hodder & Stoughton	PC
Besant, Walter	*The Captain's Room and Other Stories* Chatto & Windus	PC
Besant, Walter	*The Christmas Number of All The Year Round, Conducted By Charles Dickens: Containing a Story, Entitled, a Glorious Fortune, By Walter Besant, Author of "All Sorts and Conditions of Men", "The Revolt of Man", "Let Nothing You Dismay" and Joint Author of "R* Published at the Office Printed by Charles Dickens & Evans).	WC
Birley, Caroline	*Undine, a Romance of Modern Days and Other Stories* John Heywood	PC
Bjørnstjerne Bjørnson	*The Happy Lad: A Story of Peasant Life In Norway and Other Talesuniform Title: Glad Gut. English* Blackie	WC
Blackmore, R. D. (Richard Doddridge)	*Lorna Doone: A Romance of Exmoor* Sampson, Low, Marston, Searle, & Rivington	WC
Braddon, Mary Elizabeth	*Flower and Weed and Other Tales*	PC
Braddon, Mary Elizabeth	*Under The Red Flag and Other Tales* Maxwell	PC
Clark, Charles Heber	*An Old Fogey and Other Stories* Ward, Lock	WC
Day, Lal Behari	*Folk-Tales of Bengal* Macmillan	WC
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Edgeworth, Maria	*Simple Susan and Other Tales* Street & Smith	WC
Fitz-Gerald, S. J. A. (Shafto Justin Adair)	*Equally Yoked and Sketches from The Portfolio of a Lady Class- Leader* T. Woolmer	WC

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Forbes, Archibald	*Glimpses Through The Cannon-Smoke: A Series of Sketches* Routledge	WC
Francillon, Robert Edward	*Romantic Stories of The Legal Profession* Sampson, Low, Marston, Searle, & Rivington	WC
Fraser, Mrs. Alexander	*A Peeress of 1882 and Other Stories* White	WC
Friis, Jens Andreas	*Laila, or, Sketches from Finmarkenuniform Title: Lajla. English* Society for Promoting Christian Knowledge E. & J.B. Young	WC
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Gatty, Alfred, Mrs.	*The Light of Truth and Other Parables from Nature* Bell	WC
Harris, Joel Chandler	*Nights with Uncle Remus* Routledge	PC
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Havergal, Frances Ridley	*Ben Brightboots and Other Stories* Nisbet	WC
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Hawthorne, Nathaniel	*A Wonder-Book; Tanglewood Tales; and Grandfather's Chair* Kegan Paul	WC
Hawthorne, Nathaniel	*Tales, Sketches and Other Papers* Kegan Paul	WC
Hawthorne, Nathaniel	*The House of The Seven Gables; and The Snow Image and Other Twice-Told Tales* Kegan Paul	WC
Hawthorne, Nathaniel	*Twice-Told Tales* Kegan Paul	PC
Hay, Mary Cecil	*Bid Me Discourse and Other Tales* Hurst and Blackett	WC
Herbert, Mary Elizabeth Herbert	*True Wayside Tales. Second Series* Washbourne	WC

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Hollingshead, John	*Footlights* Chapman & Hall	WC
Hutton, Barbara	*Tales of The White Cockade* Griffith, and Farran E.P. Dutton & Co.	WC
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James, Henry	*Stories of Henry James* Macmillan	WC
Laffan, De Courcy, Mrs.	*My Brother Sol: Etc* Tinsley	WC
Laffan, May	*Flitters, Tatters and The Counsellor and Other Sketches* Macmillan	WC
Leathes, Mrs. Stanley	*Ingle Nook Stories*	PC
Luigi	*The Red Cross and Other Stories* Vizetelly	PC
Marshall, Emma	*Sir Valentine's Victory and Other Stories* Nisbet	WC
Mason, James	*The Arabian Nights' Entertainments* Cassell	WC
Maupassant, Guy de	*Miss Harriet and Other Stories. Uniform Title: Short Stories. English. Selections* Edinburgh Press	WC
Meade, L. T.	*Hermie's Rose-Buds and Other Stories* Hodder & Stoughton	WC
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Sala, George Augustus	*Stories with a Vengeance* John Dicks	WC
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Warneford, Lieut	*Tales of The Slave Squadron*	PC
Warner, Anna Bartlett	*Mother's Queer Things; or, a Bag of Stories* Nisbet	WC
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	Tales of The Pandaus Harrison & Sons	WC
	The Christmas Bells and Their Message; and Other Stories. Corp Book Society Book Society	WC
	The Princess Ilse, or, The History of a River and Other Stories; Thirty-Six Illustrations Book Society	WC
	The Queen's Shilling and Other Stories: with Coloured Illustrations Wells Gardner, Darton & Co.	WC
A. L. O. E.	*Good For Evil and Other Stories* Nelson	WC
Alcott, Louisa May	*Spinning-Wheel Stories* Sampson, Low, Marston, Searle, & Rivington	PC
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Anon.	*First Lady In The Land and Other Stories*	PC
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Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Bethune, Alexander; Bethune, John	*Tales of The Scottish Peasantry* Hamilton, Adams	PC
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Bjørnstjerne Bjørnson	*Captain Mansana and Other Stories* Bickers & Son	WC
Bjørnstjerne Bjørnson	*The Bridal March and Other Stories* Bickers & Son	WC
Brierley, Ben	*Tales and Sketches of Lancashire Life: Marlocks of Merriton, &C*	PC
Brooks, Noah	*Wrecked At Home and Other Sea Stories* Book Society	WC
Clayton, Craythorne	*Only a Girl and Other Tales* Dean & Son	WC
Coffin, Roland Folger	*An Old Sailor's Yarns: Tales of Many Seas* Funk & Wagnalls	WC
Conway, Hugh	*Bound Together. Tales* Remington	PC
D'Avigdor, Elim Henry	*Hunt-Room Stories and Yachting Yarns* Chapman & Hall	WC
D'Avigdor, Elim Henry	*Hunt-Room Stories and Yachting Yarns* Ward, Lock	WC
Dickens, Charles	*Sunday Under Three Heads and Other Sketches* Routledge	WC
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Froude, James Anthony	*Short Stories On Great Subjects* Longmans, Green	WC
Gaboriau, Emile	*The Little Old Man of Batignolles and Other Tales* Vizetelly	WC

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Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gibbon, Charles	*Fancy Free and Other Stories* Chatto & Windus	PC
Grant, James	*The Scots Brigade and Other Tales* Routledge	WC
Harris, Joel Chandler	*Uncle Remus*	PC
Harte, Bret	*Californian Stories* Chatto & Windus	PC
Harte, Bret	*Tales of The Argonauts and Eastern Sketches* Chatto & Windus	WC
Hawthorne, Nathaniel	*Twice Told Tales, First and Second Series; Snow Image and Other Tales* Bell and son	WC
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Hemyng, Bracebridge	*On The Rank* Maxwell	WC
Hogg, James	*The Tales of James Hogg, The Ettrick Shepherd* Hamilton, Adams	WC
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James, Henry	*Tales of Three Cities* Macmillan	WC

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Lever, Charles James	*Tales of The Trains: Being Some Chapters of Railroad Romance* Ward, Lock	WC
Lewis, C. B. (Charles Bertrand)	*Sawed-off Sketches, Humorous and Pathetic: Comprising Army Stories, Camp Incidents, Domestic Sketches, American Fables, New Arithmetic, Etc., Etc., Etc* G.W. Carleton; Sampson, Low	WC
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Murray, David Christie	*Coals of Fire and Other Stories* Chatto & Windus	WC
Murray, David Christie	*The Silver Lever* Chambers	WC
Murray, Eustace Clare Grenville	*High Life In France Under The Republic: Social and Satirical Sketches In Paris and The Provinces* Vizetelly	WC
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Reade, Charles	*The Jilt and Other Stories* Chatto & Windus	WC
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Sand, George	*The Wings of Courage and, The Cloud-Spinneruniform Title: Ailes De Courage. English* Blackie	WC
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Warren, Samuel	*The Experiences of a Barrister and Other Tales* Chambers	WC
Wilson, John Mackay	*Selections from Tales of The Borders and of Scotlanduniform Title: Tales of The Borders and of Scotland. Selections* Cassell	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Gall & Inglis	WC
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	The Arab Wife and a Strange Clue Chambers	WC
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Amherst, Margaret Susan Mitford Tyssen-Amherst, Baroness, ed.	*In a Good Cause. a Collection of Stories, Poems and Illustrations* W. Gardner, Darton, & Co.	WC
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Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Besant, Walter; James Rice	*Twas In Trafalgar's Bay and Other Stories* Chatto & Windus	WC
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Oliphant, Margaret	*Two Stories of The Seen and The Unseen* Blackwood	WC
O'Reilly, Mrs. Robert	*Kirke's Mill and Other Stories* Hatchards, Piccadilly	PC
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Ramé, Maria Louise [Ouida]	*Frescoes, Etc.: Dramatic Sketches* Chatto & Windus	WC
Reid, Mayne	*The Pierced Heart and Other Stories* Maxwell	PC

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Riddell, J. H., Mrs.	*Weird Stories* Chatto & Windus	WC
Sims, George Robert	*Stories In Black and White* J.P. Fuller	WC
Stevenson, Robert Louis	*More New Arabian Nights: The Dynamiter, By Stevenson and Fanny Van De Grift Stevenson* Longmans, Green	PC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Witt, Madame de; Henriette Elizabeth	*Bayard The Dauntless and Other Historical Tales*	WC

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	Dan's Sister and Other Stories William Stevens	WC
	Nine Authentic Ghost Stories of The Century Simpkin, Marshall	WC
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	The Little Hunchback; The Barber; The Sleeper Awakened; and The Forty Theives Ward, Lock	WC
	The Young Huguenot and Other Stories Nelson	WC
Alarcon, Pedro Antonio de	*The Three-Cornered Hat and Other Spanish Stories* Vizetelly	WC
Allen, Grant	*Strange Stories*	PC
Anon.	*A Mad Love and Other Stories* William Stevens	PC
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Anon.	*The Cat's Grandmother and Other Stories*	PC
Anon.	*The Discontented Donkey and Other Stories*	PC
Anon.	*The Little Choristers and Other Stories*	PC
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Barker, Matthew Henry	*Tough Yarns* Frederick Warne	WC
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Blackmore, R. D. (Richard Doddridge)	*Slain By The Doones and Other Stories* Sampson	PC

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Bonner, Hypatia Bradlaugh	*Princess Vera and Other Stories* Freethought Publishing Co.	WC
Boyne, Phyllis	*Our Bobbie and Other Tales* Simpkin, Marshall	PC
Braddon, Mary Elizabeth	*Under The Red Flag and Other Tales* Maxwell	WC
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Maxwell	WC
Brine, Mary D.	*Stories Grandma Told*	PC
Burnand, F. C. (Francis Cowley)	*No Rose without a Thorn and Other Tales* Vizetelly	WC
Clark, Charles Heber	*A Desperate Adventure and Other Stories* Ward, Lock	PC
Conway, Hugh	*Carriston's Gift; a Fresh Start; Julian Vanneck; and a Dead Man's Face* Simpkin, Marshall	WC
Corkran, Alice	*The Young Philistine and Other Stories* Burns & Oates	WC
Dickens, Charles	*The Mudfog Society and Other Sketches*	PC
Dickens, Charles	*The Mudfog Society and Other Sketches and Stories* Ward, Lock	WC
Dilke, Emilia Francis Strong, Lady	*The Shrine of Death and Other Stories* Routledge	WC
Edgeworth, Maria	*Stories of Ireland* Routledge	WC
Edgeworth, Maria	*Stories of Ireland: Castle Rackrent, The Absentee, with An Introd. By Henry Morley* Routledge	WC
Edgeworth, Maria	*Stories of Ireland: Castle Rackrent. The Absentee* Routledge	WC
Edgeworth, Maria	*Stories of Ireland: Castle Rackrent; The Absentee* Routledge	WC

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Edler, Karl Erdmann	*Baldine and Other Tales* Bentley	WC
Elliott, Ruth	*Twixt Promise and Vow and Other Stories* T. Woolmer	PC
Ewing, Juliana Horatia Gatty	*A Great Emergency and Other Tales* Bell	WC
Ewing, Juliana Horatia Gatty	*The Brownies and Other Tales* Bell	WC
Floredice, William Hart	*Derryreel: A Collection of Stories from North-West Donegal* Hamilton, Adams	WC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Grindrod, Charles F.	*Tales In The Speech-House* Unwin	WC
Haggard, H. (Henry) Rider	*The Blue Curtains* Smith, Elder	WC
Harrison, Archibald Stewart	*The Queen of The Arena and Other Stories* Unwin	WC
Hartley, John	*Yorkshire Tales: Amusing Sketches of Yorkshire Life In The Yorkshire Dialect. First Series* W. Nicholson	WC
Hartley, John	*Yorkshire Tales: Amusing Sketches of Yorkshire Life In The Yorkshire Dialect. Second Series* W. Nicholson	WC
Hay, Mary Cecil	*A Wicked Girl and Other Tales* Hurst and Blackett	WC
Hemyng, Bracebridge	*Tried For His Life; or, a Mysterious Case and Other Stories* Diprose & Bateman	WC
Henty, G. A. (George Alfred)	*Yarns On The Beach: A Bundle of Tales* Blackie	WC
Herbert, Mary Elizabeth Herbert	*True Wayside Tales. Third Series* Washbourne	WC
Hinton, Charles Howard	*Scientific Romances* Swan Sonnenschein	WC

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Hutcheson, J. C. (John Conroy)	*Tom Finch's Monkey and How He Dined with The Admiral and Other Yarns* Blackie	WC
James, Henry	*Tales of Three Cities* Macmillan	WC
Kingston, William Henry Giles	*Stories of The Sagacity of Animals: The Horse and Other Animals* Nelson	WC
Lang, Andrew	*In The Wrong Paradise and Other Stories* Kegan Paul	WC
MacAlpine, Avery	*Teresa Itasca and Other Stories* Chatto & Windus	PC
Mackarness, Mrs. Henry S.	*Old Joliffe; and Sequel To Old Joliffe* Crosby Lockwood and Co.	WC
Mackay, William	*Unvarnished Tales* Swan Sonnenschein, Lowrey	WC
Mathews, Julia A.	*Dare To Do Right: Three Tales* James Nisbet	WC
Matthews, Brander	*A Secret of The Sea, Etc.* Chatto & Windus	WC
M'Clintock, Letitia	*A Little Candle and Other Stories* Nelson	WC
Meade, L. T.	*Faithful Friends: Stories of Struggle and Victory* Isbister	WC
M'Govan, James	*Traced and Tracked, or, Memoirs of a City Detective* Simpkin, Marshall	WC
Moorsom, M.	*Thirteen All Told* Swan Sonnenschein, Lowrey	PC
Murray, Eustace Clare Grenville	*Imprisoned In a Spanish Convent; An English Girl's Experiences, with Other Narratives and Tales* Vizetelly	WC
Murray, Eustace Clare Grenville	*Queer Stories from Truth*	PC

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Nicholas, J. W.	*The Devil's Cauldron: A Story For Christmas-Time and All Other Times* Remington & Co. Publishers	WC
Norman, Henry	*The Broken Shaft: Tales In Mid-Ocean* Unwin	WC
Norman, Henry	*Unwin's Annual, 1886: The Broken Shaft, Tales In Mid-Ocean* Unwin	WC
Optic, Oliver	*The Adventures of a Midshipman* Ward, Lock	WC
Perram, Annie Frances	*The Opposite House: with Other Stories For Cottage Homes* T. Woolmer	WC
Poe, Edgar Allan	*Tales of Mystery and Imagination* Routledge	WC
Poynter, Eleanor Frances	*The Wooing of Catherine and Other Tales* Hurst and Blackett	WC
Ramaswami Raju, P. V.	*The Tales of The Sixty Mandarins* Cassell	WC
Rea, Alice	*The Beckside Boggle and Other Lake Country Stories* Unwin	WC
Rowcroft, Charles	*Tales of Australia; or, Adventures of An Emigrant* Maxwell	WC
Sand, George	*The Wings of Courage; and, The Cloud-Spinner: Two Stories* Blackie	WC
Sherer, J. W.	*Worldly Tales* W. H. Allen	WC
Sherlock, Frederick	*A Lady of Property and Other Tales* "Home Words" Publishing Office	WC
Sims, George Robert	*The Ring O' Bells Etc* Chatto & Windus	WC
Stevenson, Robert Louis	*Dr. Jekyll and Mr. Hyde and Other Stories* Heron Books	PC
Stinde, Julius	*The Buchholz Family: Sketches of Berlin Life* Bell	WC

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Thackeray, William Makepeace	*The Paris Sketch Book of Mr. M.A. Titmarsh; and, Little Travels and Roadside Sketches* Smith, Elder	WC
Thraddlepin, Timothy	*Lancashire Sketch* John Heywood	WC
Valentine, L.	*On Honour's Roll.Tales of Heroism In The Nineteenth Century* Frederick Warne	WC
Webber, Byron	*Pigskin and Willow, with Other Sporting Stories*	PC
Winter, John Strange	*Cavalry Life, or, Sketches and Stories In Barracks and Out* Chatto & Windus	WC
Yonge, Charlotte Mary	*Scenes and Characters; or, Eighteen Months At Beechcroft* Macmillan	WC

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	Dreamland and Ghostland: An original Collection of Tales and Warnings from The Borderland of Substance and Shadow Redway	WC
	Good Stories. Illustrated Wells Gardner, Darton & Co.	WC
	Hilda's Whim and Other Talesfoster, Emily James Blackwood & Co.	WC
	Picture Album of All Sorts Cassell	WC
	Tales from Chambers's Journal Chambers	WC
Adam, Graeme Mercer	*An Algonquin Maiden: A Romance of The Early Days of Upper Canada* Sampson, Low, Marston, Searle, Rivington	WC
Aitchison, J.	*The Chronicle of Mites and Other Pieces*	PC
Allen, Grant	*The Beckoning Hand and Other Stories* Chatto & Windus	PC
Anon.	*House In The Close and Other Stories*	PC
Arawiyah	*Tales of The Caliph* Unwin	WC
Ballantyne, R. M. (Robert Michael)	*Fighting The Whales, or, Doings and Dangers On a Fishing Cruise* Nisbet	WC
Barrett, Frank; Ebbutt, Phil	*Jockey Club Stories* "Fun" Office	WC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Besant, Walter; James Rice	*Twas In Trafalgar's Bay and Other Stories* Chatto & Windus	PC
Black, William George	*Folk-Tales of North Friesland*	WC
Booth, William Henry, Rev.	*Fortunes and Misfortunes and Other Stories: Founded On Fact* T. Woolmer	WC

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Boyesen, Hjalmar Hjorth	*The Modern Vikings: Stories of Life and Sport In The Norseland* Sampson Low, Marston, Searle, and Rivington	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* Spencer Blackett	WC
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Brame, Charlotte M.	*Lady Gwendoline's Dream; a Christmas Story and Other Tales* William Stevens	WC
Burnett, Frances Hodgson	*Louisiana and That Lass O' Lowrie's: Two Stories* Macmillan	WC
Caballero, Fernán	*Air Built Castles: Stories from The Spanish of Fernan Caballero, The Walter Scott of Spain* Literary Society	WC
Clouston, W. A. (William Alexander)	*Popular Tales and Fictions: Their Migrations and Transformations* Blackwood	WC
Collins, William Wilkie	*Little Novels* Chatto & Windus	H
Collins, William Wilkie	*The Frozen Deep and Other Tales* Chatto & Windus	WC
Cunningham, Allan	*Traditional Tales of The English and Scottish Peasantry* Routledge	WC
Daudet, Alphonse	*La Belle Nivernaise: The Story of An Old Boat and Her Crew; Tartarin of Tarascon: Traveller, "Turk, " and Lion-Hunter* Routledge	WC
Defoe, Daniel	*The Life, Adventures and Piracies of The Famous Captain Singleton* Walter Scott	WC
Desart, William Ulick O'Connor Cuffe, Earl of	*Love and Pride On An Iceberg and Other Tales* Swan Sonnenschein, Lowrey	WC

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Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Walter Scott	WC
Dickens, Charles	*The Cricket On The Hearth; with Selections from "Sketches By Boz."* Cassell	WC
Dowling, Richard	*With The Unhanged* Swan Sonnenschein, Lowrey	WC
Downey, Edmund	*Through Green Glasses* Ward and Downey	WC
Doyle, Arthur Conan	*Dreamland and Ghostland: An original Collection of Tales and Warnings from The Borderland of Substance and Shadow: Embracing Remarkable Dreams, Presentiments and Coincidences, Records of Singular Personal Experience By* Redway	WC
Du Boisgobey, Fortune	*The Red Camellia* Vizetelly	WC
Ewing, Juliana Horatia Gatty	*Brothers of Pity and Other Tales of Beasts and Men* E. & J.B. Young & Co.	WC
Ewing, Juliana Horatia Gatty	*Melchior's Dream and Other Tales* Bell	WC
Fenn, George Manville	*In Jeopardy and Other Stories* Ward and Downey	PC
Francis, Francis	*Saddle and Mocassin* Chapman & Hall	WC
Freeman, Mary Eleanor Wilkins	*A Humble Romance and Other Stories* Harper	PC
Freeman, Mary Eleanor Wilkins	*A Humble Romance and Other Stories* Ward, Lock, Bowden	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
GogolÆ, Nikolai VasilÆevich	*Taras Bulba: Also St. John's Eve and Other Stories* Vizetelly	WC

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Harte, Bret	*Tales, Poems and Sketches* Cassell	WC
Harte, Bret	*The Luck of Roaring Camp and Other Sketches* Routledge	WC
Heyse, Paul	*La Marchesa, a Tale of The Riveriera and Other Tales* E. Stock	WC
Hoyer, M. A.	*Little Margit and Other Stories*	PC
Irving, Washington	*The Alhambra* Bell	WC
Jessop, Mary K.	*Odds and Ends For Platform Readings* Simpkin, Marshall	WC
Kirby, Mary; Kirby, Elizabeth	*Aunt Martha's Corner Cupboard: or, Stories About Tea, Coffee, Sugar, Rice, Etc* Nelson	WC
Lang, Andrew	*In The Wrong Paradise and Other Stories* Kegan Paul	PC
Macquoid, Katharine Sarah	*Møre Suzanne and Other Stories* E. & J.B. Young	WC
Misc.	*The Jubilee Year of The Queen and Other Stories* Nelson	PC
Monteiro, Mariana	*Legends and Popular Tales of The Basque People* Unwin	WC
Murray, Eustace Clare Grenville	*Imprisoned In a Spanish Convent; An English Girl's Experiences, with Other Narratives and Tales* Vizetelly	WC
Murray, Eustace Clare Grenville	*Queer Stories: from Truth. Third Series* Swan Sonnenschein, Lowrey	WC
Nesbit, Edith	*Autumn Songs and Sketches* Griffith Farran & Company	WC
Nesbit, Edith	*Spring Songs and Sketches* Griffith, Farran & Company	WC
Nesbit, Edith	*Summer Songs and Sketches* Griffith, Farran & Company	WC
Newman, Mrs. Mary	*Her Will and Her Way and Other Stories* E. & J.B. Young and Co.	PC

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O'Brien, Fitz-James	*The Diamond Lens and Other Stories* Ward & Downey	PC
Ohnet, Georges	*Cloud and Sunshine(Noir Et Rose.) Two Love Stories* Vizetelly	WC
Ohnet, Georges	*Cloud and Sunshine.(Noir Et Rose.) Two Love Stories* Vizetelly	WC
Palmer, Lady S.	*Mrs. Penicott's Lodgers and Other Stories*	PC
Palmer, Rose	*True Heroism and Other Stories* Chambers	PC
Palmer, Sophia Matilda	*Mrs. Penicott's Lodger and Other Stories* Macmillan	WC
Pater, Walter	*Imaginary Portraits* Macmillan	H
Paull, Mrs. H. B.	*Mabel Berrington's Faith and Other Stories* Jarrold	PC
Payn, James	*Glow-Worm Tales* Chatto & Windus	WC
Payn, James	*Two Hundred Pounds Reward and Other Tales* Chatto & Windus	WC
Proteus	*Mess Stories* Simpkin, Marshall	WC
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	WC
Riddell, J. H., Mrs.	*Library of Fiction: Six Complete Stories* Society for Promoting Christian Knowledge	WC
Roberts, Randall Howland	*The Silver Trout and Other Stories* Allan	PC
Robinson, Frederick William	*In Bad Hands and Other Tales* Hurst and Blackett	WC
Ross, Charles Henry	*Mermaids: with Other Tales Piscatorial and Pictorial* "Judy" Office	WC
Rowcroft, Charles	*Tales of The Colonies, or, The Adventures of An Emigrant* Smith, Elder	WC

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Rowsell, Mary Catherine	*Hatto's Tower and Other Stories* Blackie	WC
Sala, George Augustus	*Right Round The World, with Some Stories I Found On It* John Dicks	WC
Saxby, Jessie Margaret Edmondston	*Breakers Ahead; or, Uncle Jack's Stories of Great Shipwrecks of Recent Times: 1869 To 1890* Nelson	WC
Stevenson, Robert Louis	*The Merry Men and Other Tales and Fables* Chatto & Windus	H
Stinde, Julius	*Frau Wilhelmine: Sketches of Berlin Life; Being The Conclusion of "The Buchholz Family"* Bell	WC
Stinde, Julius	*Woodland Tales* Unwin	WC
Stowe, Harriet Beecher	*A Dog's Mission; or, The Story of The Old Avery House and Other Stories* Nelson	PC
Taylor, Mary Magdalen	*Master Will and Won'T and Other Stories* Burns and Oates	PC
Thackeray, William Makepeace	*Sultan Stork and Other Stories and Sketches* Redway	WC
Thackeray, William Makepeace	*The Book of Snobs: Sketches of Life and Character* Smith, Elder	WC
Thackeray, William Makepeace	*The Fitz-Boodle Papers. Etc. Etc* Smith, Elder	WC
Thompson, W.	*Stories For The People* John Dicks	PC
Tolstoy, Leo	*Ivßn Ilyitch and Other Stories* Walter Scott	WC
Tolstoy, Leo	*My Husband and I and Other Stories* Vizetelly	WC
Vicary, John Fulford	*A Stork's Nest: or, Pleasant Reading from The North* Frederick Warne	WC
Weight, C. M.	*Not a Bit Like Christmas and Other Stories* Simpkin, Marshall	WC

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Whitcher, Frances M.	*Widow Spriggins and Other Sketches* G.W. Dillingham S. Low	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland* Walter Scott	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland, Historical, Traditionary and Imaginative* Walter Scott	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Winter, John Strange	*A Siege Baby and Other Stories*	PC
Wood, Henry, Mrs.	*Lady Grace and Other Stories* Bentley	WC

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	Deacon Hope's American Stories Remington & Co.	WC
	Dream Warnings and Mysteries Redway	WC
	Weird Tales Dent	WC
	Weird Tales Paterson	WC
	Weird Tales, American Paterson	WC
	Weird Tales: English, [Scottish, Irish, American, German] Paterson	WC
	Weird Tales: Irish Paterson	WC
	Weird Tit-Bits. American White & Allen	WC
	Weird Tit-Bits. English White & Allen	WC
	Weird Tit-Bits. German White & Allen	WC
	Weird Tit-Bits. Irish White & Allen	WC
	Weird Tit-Bits. Scottish White & Allen	WC
Adams, W. H. D (William Henry Davenport)	*Sunshine and Shadow, or Stories from Crayford For The Young Folk*	PC
Al Arawiyah	*Tales of The Caliph* Unwin	WC
Alcott, Louisa May	*Under The Lilacs* Sampson, Low, Marston, Searle, Rivington	WC
Anon.	*Tangled Lives and Other Stories*	PC
Anon.	*The Bailiff's Daugher and Other Stories*	PC

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Anstey, F.	*The Black Poodle and Other Tales* Longmans, Green	WC
Anstruther, Brooke	*Two Tales Told By a Sensitive* Simpkin, Marshall	WC
Baker, Ella	*Kingscote Stories* Kegan Paul	PC
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	WC
Besant, Walter; James Rice	*Twas In Trafalgar's Bay and Other Stories* Chatto & Windus	WC
Blitz, A. Mrs.	*Digger Dick's Darling and Other Tales* Ward, Lock	WC
Braddon, Mary Elizabeth	*Flower and Weed and Other Tales* Simpkin, Marshall	WC
Brame, Charlotte M.	*A Bride from The Sea and Other Tales* William Stevens	WC
Brame, Charlotte M.	*Wedded and Parted: A Christmas Story and Other Tales* William Stevens	WC
Brooks, Elbridge Streeter	*Chivalric Days Stories of Courtesy and Courage In The Olden Times* Blackie	WC
Brooks, Helena	*Sister Ellen; and, Clare's Probabtion: Two Stories* English Publishing Company	WC
Browne, Gordon	*Stories of Old Renown: Tales of Knights and Heroes* Blackie	WC
Capes, Magdalen Harriet Mary	*The Wise Princess and Other Stories* Blackie	PC
Chamberlain, Basil Hall	*Aino Folk-Tales* Priv. print. for the Folk-lore Society	WC
Clarke, Hamilton	*Two Chorus Girls and Other Stories* Swan Sonnenschein, Lowrey	PC

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Clarke, William	*Three Courses and a Dessert: Comprising Three Sets of Tales, West Country, Irish and Legal; and a Melange* Bell	WC
Collins, William Wilkie	*After Dark* Smith, Elder	WC
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Chatto & Windus	WC
Crawley-Boevey, Sybella Mary	*Dene Forest Sketches, Historical and Biographical* Maxwell	WC
Crowdy, Wallace L.	*My Pleasure Book: Containing original Tales* J. S. Virtue & Co.	WC
Currie, Margaret A.; Fries, N.	*A New Year's Tale and Other Stories* Blackie	PC
Currie, Margaret A.; Fries, N.	*A New-Year's Tale and Other Stories* Blackie	WC
Dale, Bernard	*Thrilling Tales* Diprose & Bateman	WC
Dickens, Charles	*Tales from Pickwick: with The Five Sisters of York and The Baron of Grogzwig from Nicholas Nicklebyuniform Title: Pickwick Papers. Selections* Routledge	WC
Donovan, Dick	*The Man Hunter, Stories from The Notebook of a Detective*	PC
Donovan, Dick	*The Man-Hunter: Stories from The Note-Book of a Detective* Chatto & Windus	PC
Doyle, Arthur Conan	*Ghost Stories and Presentiments* Redway	WC
Doyle, Arthur Conan	*Strange Stories of Coincidence and Ghostly Adventure* Redway	PC
Duchess, ?-	*Loÿs, Lord Berresford and Other Tales* Smith, Elder	WC
Fenn, George Manville	*Begumbagh: A Tale of The Indian Mutiny and Other Stories* Chambers	PC
Fenn, William Wilthew	*A Professional Secret and Other Tales* John Hogg	WC

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Floredice, William Hart	*Derryreel: A Collection of Stories from North-West Donegal* Hamilton, Adams	WC
Floredice, William Hart	*Floredice Stories.: Derryreel* Hamilton, Adams	WC
Foster, Emily	*Hester Cameron's Three offers and Other Tales* Brook and Chrystal Simpkin	WC
Fowler, William Warde	*Tales of The Birds* Macmillan	WC
Furniss, Harry	*Soldiers' Stories and Sailors' Yarns: A Book of Mess-Table Drollery & Reminiscence Picked Up Ashore & Afloat, By officers Naval, Military and Medical* John Hogg	WC
Furniss, Harry	*Soldiers' Stories and Sailors' Yarns: A Book of Mess-Table Drollery and Reminiscence* John Hogg	WC
Garnett, Richard	*The Twilight of The Gods and Other Tales* Unwin	PC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
Grant, David	*Chronicles of Keckleton* Simpkin, Marshall	PC
Grant, David	*Scotch Stories; or, The Chronicles of Keckleton* Simpkin, Marshall	WC
Grayl, Druid	*Glamour and Gramarye: Six Sketches In Rose-Colour and Black* Johnstone & Co.	WC
Greenwood, James	*Handsome Jack and Other Stories* Ward and Downey	PC
Guthrie, Ellen Emma	*Tales of The Covenanters* Hamilton, Adams	WC
Hardy, Thomas	*Wessex Tales, Strange, Lively and Commonplace* Macmillan	PC

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Hardy, Thomas	*Wessex Tales: Strange, Lively and Commonplace* Macmillan	H
Hawthorne, Julian	*David Poindexter's Disappearance, Etc.* Chatto & Windus	WC
Hornibrook, John Laurence	*The Shadow of a Life* Swan Sonnenschein, Lowrey	WC
Ingham, Jane Sarson Cooper	*Frank Armstron and Other Stories* Wesleyan Methodist Sunday School Union	WC
Irving, Washington	*Wolfert's Roost and Other Tales* Bell	WC
James, Henry	*The Madonna of The Future and Other Tales* Macmillan	WC
Juan Manuel, Infante of Castile	*Count Lucanor; or, The Fifty Pleasant Stories of Patronio* Chatto & Windus	WC
King, Henry	*Savage London; Lights and Shadows of Riverside Character and Queer Life In London Dens* Sampson, Low, Marston, Searle, and Rivington	WC
Kingsford, Anna Bonus	*Dream and Dream Stories*	PC
Kingsford, Anna Bonus	*Dreams and Dream-Stories* Redway	WC
Kingston, William Henry Giles	*Australian Adventures* Routledge	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson, Low, Marston, Searle, Rivington	PC
Kipling, Rudyard	*The Phantom 'Rickshaw and Other Tales* Sampson, Low, Marston, Searle, Rivington	PC
Kipling, Rudyard	*Wee Willie Winkie and Other Child Stories* Sampson, Low, Marston, Searle, Rivington	PC
Knight, Arthur Lee	*The Adventures of a Midshipmite* Hatchards	WC

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Kolbe, F. C. (Frederick Charles)	*Minnie Caldwell and Other Stories. Partly For Girls and Partly For Their Elders* Burns & Oates	WC
Leighton, Alexander	*Wilson's Tales of The Borders and of Scotland, Historical, Traditionary and Imaginative* Walter Scott	WC
Lemon, Mark	*The Small House Over The Water and Other Stories* Sampson, Low, Marston, Searle, and Rivington	PC
Linskill, Mary	*Robert Holt's Illusion and Other Stories* Ward and Downey	PC
Linskill, Mary	*Robert Holt's Illusion and Other Stories* Ward and Downey	WC
MacDonald, George	*Stephen Archer and Other Tales* Routledge	PC
Marston, Philip Bourke	*For a Song's Sake and Other Stories* Walter Scott	PC
Martin, A.	*Oak-Bough and Wattle-Blossom; Stories and Sketches By Australians In England* Walter Scott	WC
M'Govan, James	*Solved Mysteries, or, Revelations of a City Detective* Simpkin, Marshall	WC
Molesworth, Mrs.	*Five Minutes Stories*	PC
Molesworth, Mrs.	*Four Ghost Stories* Macmillan	PC
Morrison, Arthur	*A Dream of John Ball and A King's Lesson* Reeve and Turner	H
O'Shea, John Augustus	*Military Mosaics: A Set of Tales and Sketches On Soldierly Themes* W.H. Allen	WC
Paget, A. M. F.	*Three More Tales* J. Masters and Co.	WC
Parsons, Charles Richard	*The Little Woman In Grey, Scenes and Incidents In Home Mission Work*	PC

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Payn, James	*Glow-Worm Tales* Chatto & Windus	PC
Reader, Emily E.	*Light Thro' The Crannies* A. Copley	WC
Riddell, J. H., Mrs.	*Idle Tales* Ward & Downey	PC
Ross, Mrs. Ellen	*The Angels' Charge and Other Stories* Swan Sonnenschein, Lowrey	PC
Rowsell, Mary Catherine	*Hatto's Tower and Other Stories* Blackie	PC
Russell, G.	*Fragments from Many Tables*	PC
Russell, William Clark	*Mystery of The Ocean Star, a Collection of Maritime Sketches*	PC
Russell, William Clark	*The Mystery of The "Ocean Star": A Collection of Maritime Sketches* Chatto & Windus	WC
Russell, William Clark	*The Mystery of The 'Ocean Star': A Collection of Maritime Sketches* Chatto & Windus	WC
Salt, H. S.	*Literary Sketches*	PC
Shorthouse, J. H. (Joseph Henry)	*A Teacher of The Violin and Other Tales* Macmillan	WC
Sims, George Robert	*Mary Jane Married; Tales of a Village Inn* Chatto & Windus	WC
Stevenson, Robert Louis	*Virginibus Puerisque and Other Stories* Chatto & Windus	WC
Stockton, Frank Richard	*Amos Kilbright, His Adscititious Experiences, with Other Stories* Unwin	PC
Thackeray, William Makepeace	*Denis Duval: Miscellaneous Essays, Sketches and Reviews* Smith, Elder	WC

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Thackeray, William Makepeace	*The Memoirs of Barry Lyndon, Esq.; Roundabout Papers; and Little Travels and Road-Side Sketches. Uniform Title: Barry Lyndon* Nelson	WC
Tolstoy, Leo	*A Russian Proprieter and Other Stories* Walter Scott	WC
Tolstoy, Leo	*The Cossacks and Other Stories* Vizetelly	WC
Wilde, Oscar	*The Happy Prince and Other Tales* Nutt	PC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland* Ward, Lock	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Winter, John Strange	*A Siege Baby and Other Stories* White	WC
Wood, John William	*Tales and Sketches In Prose and Verse* E. Stock	WC
Young, Annie M.	*Mother Mccubbin and Other Stories* T. Woolmer	PC

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	Nearly Home and Other Stories Gospel Tract Dept.	WC
	Tales from "Blackwood." Third Series. Corp Comegys Library, ; Former Owner Blackwood	WC
	Todd's Olive Plants: Humorous Sketches For Railway Reading Simpkin, Marshall	WC
Anon.	*His Queen of Love and Other Stories*	PC
Anon.	*Lord Eldred's Wife and Other Stories*	PC
Bartlett, Theodore	*Heart Stories* Puntam	WC
Besant, Walter	*To Call Her Mine and Other Stories* Chatto & Windus	PC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	PC
Black, William George	*The Penance of John Logan and Two Other Tales* Low, Marston, Searle & Rivington	WC
Blitz, A. Mrs.	*Digger Dick's Darling and Other Tales* Ward, Lock	WC
Brame, Charlotte M.	*The Fatal Lilies: A Christmas Story and Other Tales* William Stevens	WC
Bremer, Fredrika	*A Diary: The H-- Family, Axel and Anna and Other Tales* Bell	WC
Cable, George Washington	*Salome M^{n}ller: Strange True Stories of Louisiana* Frederick Warne	WC
Campbell, Gilbert	*Dark Stories from The Sunny South: or Legends of The Mediterranean* Ward, Lock	PC
Campbell, Gilbert	*Wild and Weird: Tales of Imagination and Mystery* Ward, Lock	WC
Carleton, William	*Amusing Irish Tales* Simpkin, Marshall, Hamilton, Kent	WC

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Carleton, William	*Stories from Carleton* Walter Scott	WC
Carlyle, Thomas	*Tales By Musäus, Tieck, Richter* Chapman & Hall	WC
Chesney, F. R.	*Operatic Tales*	PC
Coleridge, Christabel Rose	*The Makers of Mulling and Other Tales* Walter Smith and Innes	WC
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Chatto & Windus	WC
Corkran, Alice	*Mischievous Jack and Other Stories* Blackie	PC
Crofts, Samuel	*The Driver's Box and Other Stories* Wells Gardner, Darton & Co.	PC
Donovan, Dick	*Caught At Last!: Leaves from The Note-Book of a Detective* Chatto & Windus	WC
Donovan, Dick	*Stories Weird and Wonderful* Chatto & Windus	WC
Doyle, Arthur Conan	*Mysteries and Adventures* Walter Scott	H
Edgeworth, Maria	*Murad The Unlucky and Other Tales* Cassell	WC
Edward, H. S.	*Two Runaways and Other Stories*	PC
Ewing, Juliana Horatia Gatty	*A Great Emergency and Other Tales* Bell	WC
Farjeon, Benjamin Leoplold	*In Australian Wilds and Other Colonial Tales and Sketches* Hutchinson	WC
Fitzgerald, Percy Hetherington	*Strange Secrets* Chatto & Windus	WC
Foredice, William Hart	*Derryreel: A Collection of Stories from North-West Donegal* Hamilton, Adams	PC
Frith, Henry	*Through Flood-Through Fire* Cassell	WC

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Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gibbon, Charles	*Blood-Money and Other Stories* Chatto & Windus	PC
Gower, John	*Tales of The Seven Deadly Sins Being The Confessio Amantis of John Gower* Routledge	WC
Grey, R.	*Jacob's Letter and Other Stories*	PC
Haggard, H. (Henry) Rider	*Allan's Wife and Other Tales* Spencer Blackett	PC
Haggard, H. (Henry) Rider	*Allan's Wife; and Other Tales* S. Blackett	WC
Hardy, Thomas	*Wessex Tales: Strange, Lively and Commonplace* Macmillan	WC
Harland, Henry	*A Latin-Quarter Courtship and Other Stories* Cassell	H
Harte, Bret	*The Heritage of Dedlow Marsh and Other Tales* Macmillan	WC
Harte, Bret	*The Luck of Roaring Camp and Other Sketches* Routledge	WC
Hawthorne, Julian	*David Poindexter's Disappearance, Etc.* Chatto & Windus	WC
Hope, A. R.	*Our Stories*	PC
Hunt, Leigh, ed.	*Classic Tales: Serious and Lively* Paterson	WC
Hutchinson, H. G. (Horace Gordon)	*Cricket Saws and Stories* Longmans, Green	PC
James, Henry	*A London Life and Other Tales* Macmillan	PC
Lang, Andrew; Sylvester, Paul, Trans.	*The Dead Leman and Other Tales from The French* Swan Sonnenschein	WC
Lawless, Emily	*Plain Frances Mowbray and Other Tales* John Murray	WC

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Macquoid, Katharine Sarah	*Roger Ferron and Other Stories* Ward and Downey	PC
Matthews, Brander	*A Family Tree and Other Stories*	PC
M'Govan, James	*Solved Mysteries, or, Revelations of a City Detective* Simpkin, Marshall	WC
M'Govan, James	*Strange Clues, or, Chronicles of a City Detective* Simpkin, Marshall	WC
M'Govan, James	*Traced and Tracked, or, Memoirs of a City Detectiveby James M'Govan* Simpkin, Marshall	WC
Mitford, Mary Russell	*Our Village Sketches of Rural Character and Scenery* Bell	WC
Morell, Charles	*The Tales of The Genii, or, The Delightful Lessons of Horam The Son of Asmar* Bell	WC
Morley, Henry	*Early Prose Romances* Routledge Dutton	WC
Moser, Maurice	*True Detective Stories* Tischler and Co.	WC
Muddock, Joyce Emmerson	*Stories Weird and Wonderful*	PC
Mulholland, C.	*Strange Adventures of Little Snowdrop and Other Tales*	PC
O'Brien, Fitz James	*What Was It? and Other Stories* Ward & Downey	WC
Oliphant, Margaret	*Neighbours On The Green* Macmillan	WC
Page, Thomas Nelson	*In Ole Virginia, or, Marse Chan and Other Stories* Ward, Lock	PC
Pansy	*Modern Prophets and Other Sketches* Routledge	WC
Park, A.	*Frank Thornley and Other Tales*	PC
Paton, Mona Noel	*Two Old Tales Retold* Simpkin, Marshall	WC

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Poe, Edgar Allan	*The Fall of The House of Usher and Other Tales and Prose Writings of Edgar Poe: Selected and Ed., with Introd* Walter Scott	WC
Pollock, Walter Herries	*A Nine Men's Morrice: Stories* Longmans, Green	PC
Procter, J.	*Romance of a Swiss Tour and Other Stories* Digby and Long	PC
Proteus	*Mess Stories* Simpkin, Marshall	WC
Pushkin, Aleksandr Sergeevich	*The Queen of Spades and Other Tales* Frederick Warne	WC
Ramé, Maria Louise [Ouida]	*A Dog of Flanders and Other Stories* Chatto & Windus	WC
Richard-Henry	*Misery Junction and Other Stage Stories* J. P. Fuller	PC
Russell, Percy	*A Journey To Lake Taupo and Australian and New Zealand Tales and Sketches* Petherick	WC
Russell, William Clark	*The Romance of Jenny Harlowe and Sketches of Maritime Life* Chatto & Windus	WC
Sampson, Edmund	*Tales of The Fancy* "Sporting Truth" Office	WC
Scott, Walter, Sir	*Historical, Legendary and Romantic Tales from The Works of Sir Walter Scott* Bickers & Son	WC
Sims, George Robert	*Tales of To-Day* Chatto & Windus	PC
Smetham, Henry	*Sketches, Prose and Rhyme* Whiting	WC
Speight, Thomas Wilkinson	*By Devious Ways; and a Barren Title* Chatto & Windus	WC
Stockton, Frank Richard	*Ting-A-Ling Tales*	PC

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Stuart, Esmè	*One For The Other: Stories of French Life* Ward and Downey	WC
Taylor, A.	*Knight Asrael and Other Stories*	PC
Tolstoy, Leo	*My Husband and I and Other Stories* Vizetelly	WC
Untruthful Thomas	*Bombardment of Scarbro By The Russian Fleet In 1891 and Terrr-Ific Battle of Scalby Beck and Other Stories* Crown Printing Company (Bonnett and Shum)	WC
Walford, Lucy Bethia	*Her Great Idea and Other Stories* Sampson, Low, Marston, Searle, Rivington	PC
Wilde, Oscar	*The Happy Prince and Other Tales* Nutt	WC
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Wotton, Mabel E.	*A Pretty Radical and Other Stories* D. Stott	PC
Yonge, Charlotte Mary	*Bye-Words a Collection of Tales, New and Old* Macmillan	WC
Yorke, Curtis	*The Brown Portmanteau and Other Stories* Jarrold	PC

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	Memoirs of The Life of Fanny Hill, or, The Career of a Woman of Pleasure Dorsan Publishing Co.	WC
	The Conscript and Other Tales Chambers	WC
	Weird Tales Paterson	WC
Alexander, Mrs.	*Heart Wins and The Australian Aunt and Other Stories*	PC
Alexander, Mrs.; Argyll, John Douglas Sutherland Campbell; Duke of; Hardy, Thomas	*Three Notable Stories. Love and Peril; To Be, or Not To Be; The Melancholy Hussar* Spencer Blackett	WC
Allen, Grant	*Library of Fiction: Six Complete Stories* Society for Promoting Christian Knowledge	WC
Allen, Grant	*Strange Stories* Chatto & Windus	WC
Anon.	*Alice Errol and Other Tales* Chambers	PC
Anon.	*His Sweet Reward and Other Stories (Anon.)*	PC
Argyll, John Douglas Sutherland Campbell; Duke of	*Three Notable Stories: Love and Peril; To Be, or Not To Be; The Melancholy Hussar* S. Blackett	WC
Baker, Samuel White	*True Tales For My Grandsons* Macmillan	WC
Ballantyne, R. M. (Robert Michael)	*The Garret and The Garden, or, Low Life High Up; and, Jeff Benson, or, The Young Coastguardsman* Nisbet	WC
Balzac, Honoré de	*The Atheist's Mass and Other Stories* Home Library Book Co.	WC
Baring-Gould, Sabine	*Jacquetta and Other Stories* Methuen	PC
Barr, Mrs. A. E.	*Scottish Sketches*	PC

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Barrett, Frank	*Strange Doings In Strange Places: Complete Sensational Stories* Cassell	WC
Barrett, Wilson	*The Harlequin's Last Leap and Some Other Stories* Saxon	WC
Beale, A.	*The Twin Houses and Other Tales of Real Life*	PC
Béroalde de Verville	*Fantastic Tales: or, The Way To Attain: Uniform Title: Moyen De Parvenir. English* Carbonnek London Priv. print.	WC
Besant, Walter	*The Holy Rose and Other Tales* Chatto & Windus	PC
Black, William George	*The Penance of John Logan and Two Other Tales* Low, Marston, Searle & Rivington	PC
Blavatsky, H. P.	*Nightmare Tales* Theosophical Publishing Society	WC
Braddon, Mary Elizabeth	*Flower and Weed and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* Maxwell	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* S. Blackett	WC
Braddon, Mary Elizabeth	*Ralph the Bailiff and Other Stories* Simpkin, Marshall, Hamilton, Kent	WC
Brame, Charlotte M.	*Between Two Sins: A Christmas Story; and Other Tales* William Stevens	WC
Cable, George Washington	*Strange True Stories of Louisiana* Kegan Paul	WC
Campbell, Gilbert	*On a Winter's Night and Other Stories* Ward, Lock, Bowden, and Co.	WC
Campbell, Gilbert	*Stung By a Saint and Other Tales* Office of "Texas siftings"	WC
Clegg, John Trafford	*Reaund Bi Th' Derby and Other Sketches* John Heywood	WC

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Colvile, Harriet E.	*Flower Voices* Nisbet	WC
Craik, Dinah Maria Mulock	*Nothing New: Tales* Hurst and Blackett	WC
Craik, Dinah Maria Mulock	*Romantic Tales* Smith, Elder	WC
Crossing, William	*Tales of The Dartmoor Pixies: Glimpses of Elfin Haunts and Antics* Hood	WC
Curtis, George William	*Modern Ghosts* Harper	WC
Dalziel, George	*Loafing and Loving and Other Stories* "Fun" Office	WC
De Havilland, Saumarez	*Strange Clients and Other Tales* Iliffe and Son	WC
Dickens, Charles	*Master Humphrey's Clock and Other Early Stories and Sketches* Walter Scott	WC
Disraeli, Benjamin, Earl of Beaconsfield	*Tales and Sketches* Paterson	PC
Donovan, Dick	*Tracked and Taken: Detective Sketches* Chatto & Windus	WC
Dowson, Ernest Christopher	*Decorations In Verse and Prose* Smithers	PC
Doyle, Arthur Conan	*The Captain of The Polestar and Other Tales* Longmans, Green	PC
D'Oyle, Lynn Cyril	*Notches On The Rough Edge of Life* Chapman & Hall	WC
Dyson, Mrs.	*The Stories of The Trees*	PC
Edgeworth, Maria	*Rosanna and Other Tales* King	WC
Ellis, Alfred Burdon	*West African Stories* Chapman & Hall	WC

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EXXX	*West African Stories*	PC
F. W. I.	*Arctic Stories, or, Dr. Kane's Search For Franklin* Gall and Inglis	WC
Firmstone, George W. H.	*The Mystery of Crowther Castle and Other Stories* Digby, Long	PC
Gaboriau, Emile	*The Little Old Man of Batignolles and Other Tales* Vizetelly	WC
Gardner, Wells	*Annie Bourne and Other Tales* Gardner	PC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*My Lady Ludlow and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
Gogol', Nikolai Vasil'evich	*Uniform Title: Short Stories. English. Selections* Maxwell	WC
Green, Anna Katharine	*A Matter of Millions* Routledge	WC
Greenwood, James	*Chronicles of The "Crooked" Club* Ward and Downey	WC
Grein, Jack Thomas	*Twixt Light and Dark: Short Stories* Henry and Company	WC
Hall, Mrs. S. C.	*Popular Tales of Irish Life and Characteruniform Title: Tales of Irish Life and Character* Simpkin, Marshall	WC
Hall, Mrs. S. C.	*Ronald's Reason, or, The Little Cripple and Other Stories* Partridge	WC
Hall, Mrs. S. C.	*Tales of Woman's Trials* Frederick Warne	WC
Hardman, E.; Hardman, William	*Ten Tales On The "Te Deum"; or, Something To Read On Sunday Afternoons* Skeffington	WC

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Harte, Bret	*The Hoodlum Band and Other Stories* Ward, Lock	WC
Hartley, John	*Yorkshire Tales: Amusing Sketches of Yorkshire Life In The Yorkshire Dialect. 2D Ser* W. Nicholson	WC
Hauff, Wilhelm	*Tales* Bell	WC
Henty, G. A. (George Alfred)	*Stirring Adventures Afloat and Ashore:* Ward, Lock	WC
Hyde, Douglas	*Beside The Fire a Collection of Irish Gaelic Folk Stories* Nutt	WC
Irving, Washington	*The Works of Washington Irving. Vol. Iv* Bell	WC
James, Henry	*The Aspern Papers; Louisa Pallant; The Modern Warning/Uniform Title: Short Stories. Selections* Macmillan	WC
Keith, R.	*True Courage and Other Stories*	PC
Kingston, William Henry Giles	*The School Friends, or, Nothing New* Routledge	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*Soldiers Three* Sampson Low, Marston, Searle, Rivington	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories, Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson, Low, Marston, Searle, Rivington	WC
Kipling, Rudyard	*Soldiers Three; The Story of The Gadsbys; In Black and White* Sampson, Low, Marston, Searle, Rivington	WC
Kipling, Rudyard	*The Courting of Dinah Shadd and Other Stories* Harper	PC
Kipling, Rudyard	*The Phantom 'Rickshaw and Other Tales* Sampson, Low, Marston	WC
Kipling, Rudyard	*Under The Deodars* Sampson, Low, Marston, Searle, Rivington	WC

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Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Sampson, Low, Marston, Searle, Rivington	WC
Lamb, R.	*Arthury Glyn's Christmas Box and Other Stories*	PC
Lang, Andrew	*Prince Darling and Other Stories*	PC
Lang, Andrew; Sylvester, Paul, Trans.	*The Dead Leman and Others Tales from The French* Swan Sonnenschein	WC
Leamy, E.	*Irish Fairy Tales*	PC
Leather, Robinson Kay	*The Student and The Body-Snatcher and Other Trifles* Elkin Mathews	WC
Lee, Vernon	*Hauntings and Fantastic Stories*	PC
M'Govan, James	*Brought To Bay, or, Experiences of a City Detective* Simpkin, Marshall	WC
Misc.	*Love Tales* Dent	WC
Misc.	*Love Tales, American* Paterson	WC
Misc.	*Love Tales: English* Paterson	WC
Misc.	*Love Tales: German* Paterson	WC
Misc.	*Love Tales: Irish* Paterson	WC
Molesworth, Mrs.	*Twelve Tiny Tales*	PC
Moser, Maurice	*Stories from Scotland Yard* Routledge	PC
Pansy	*Profiles* Routledge	WC

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Pater, Walter	*Imaginary Portraits* Macmillan	WC
Payn, James	*High Spirits: Being Certain Stories Written In Them* Chatto & Windus	WC
Payn, James	*Perfect Treasure: An Incident In The Early Life of Marmaduke Drake, Esq. with Other Storiesuniform Title: Short Stories. Selections* Chatto & Windus	WC
Poe, Edgar Allan	*Tales of Adventure, Mystery and Imagination* Ward, Lock	WC
Reade, Charles	*The Autobiography of a Thief and Other Stories* Chatto & Windus	WC
Redesdale, Algernon Bertram Freeman-Mitford	*Tales of Old Japan* Macmillan	WC
Reid, Mayne	*Stories of Strange Adventures* Sampson Low	WC
Ritchie, Anne Thackeray	*Bluebeard's Keys and Other Stories* Smith, Elder	WC
Roe, Edward Payson	*Taken Alive and Other Stories: with An Autobiography* Ward, Lock	WC
Russell, William Clark	*An Ocean Tragedy* Chatto & Windus	WC
Russell, William Clark	*Round The Galley Fire* Chatto & Windus	WC
Russell, William Clark	*The Romance of Jenny Harlowe and Sketches of Maritime Life* Chatto & Windus	WC
Senior, William	*Near and Far: An Angler's Sketches of Home Sport and Colonial Life* Sampson, Low, Marston, Searle, & Rivington	WC
Sims, George Robert	*A Missing Husband and Other Tales* Chatto & Windus	PC
Sims, George Robert	*Dramas of Life* Chatto & Windus	WC

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Stewart, Caroline	*Lady Daisy and Other Stories* Blackie	WC
Thomas, Annie	*The Sloane Square Scandal and Other Stories* Swan Sonnenschein	WC
Thompson, W.	*Stories For The People* John Dicks	WC
Turner, Edward Francis	*Tantler's Sister and Other Untruthful Stories* Smith, Elder	WC
Twain, Mark	*Mark Twain's Celebrated Jumping Frog of Calaveras County and Other Sketches. with The Burlesque Autobiography and First Romance* Routledge	WC
Twain, Mark	*The Celebrated Jumping Frog of Calaveras County and Other Sketches* Routledge	WC
Twain, Mark	*The Stolen White Elephant, Etc* Chatto & Windus	WC
Veitch, Agnes	*The Letter from Home and Other Stories* Ward, Lock	WC
Walbey, Clara	*From The Farm To The Battle-Field: Three Separate Stories* Simpkin, Marshall, Hamilton, Kent	WC
Wandering musician	*Romantic Stories of Stage and Ring; or, Glimpses Behind The Scenes* Simpkin, Marshall	WC
Westall, William	*Strange Crimes* Ward & Downey	WC
White, William Hale	*Miriam's Schooling and Other Papers* Kegan Paul	WC
Wilson, John Mackay	*Tales of The Borders: with Illustrative Scenes and Incidents* Gall and Inglis	WC
Winter, John Strange	*The Broken Sixpence and Other Tales* William Stevens	WC
Wood, Henry, Mrs.	*Popular Family Tales of English Life* Simpkin, Marshall, Hamilton, Kent	WC

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Wood, Henry, Mrs.	*The Unholy Wish and Other Stories* Bentley	WC
Wood, Mrs. H.	*Adam Grainger and Other Stories*	PC

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	Behind The Scenes: Being Thirty-Two Stories Gilbert Dalziel	WC
	Folklore and Legends: Ireland Gibbings	WC
	Terrible Tales, French Gibbings	WC
	Terrible Tales, German Gibbings	WC
	Terrible Tales: Italian Brentano's	WC
	The Hero of Uganda and Other Stories Nelson	WC
Armytage, Janet	*The Tenants of Johnson's Court and Other Tales* Partridge	WC
Ashby-Sterry, Joseph	*Nutshell Novels* Hutchinson & Co.	WC
Augur, C. H.	*Half-True Tales: Stories Founded On Fiction* Brentano's	WC
Ballantyne, R. M. (Robert Michael)	*The Coxswain's Bride: or The Rising Tide: A Tale of The Sea and Other Tales* Nisbet	WC
Baring-Gould, Sabine	*Margery of Quether and Other Stories* Methuen	WC
Barrie, J. M. (James Matthew)	*Better Dead* Swan Sonnenschein	WC
Benham, William	*Stories from Newbery House. First Series* Griffith Farran Okeden & Welsh	WC
Besant, Walter	*To Call Her Mine and Other Stories* Chatto & Windus	A
Besant, Walter; James Rice	*The Case of Mr. Lucraft and Other Tales* Chatto & Windus	WC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	WC

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Betham-Edwards, Matilda	*A Dream of Millions and Other Tales* Sampson, Low, Marston	WC
Braddon, Mary Elizabeth	*Milly Darrell and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Bunner, H. C. (Henry Cuyler)	*Zadoc Pine and Other Stories*	A
Burnett, Frances Hodgson	*Little Saint Elizabeth and Other Stories* Frederick Warne	A
Campbell, Gilbert	*New Detective Stories* Ward, Lock, Bowden	WC
Carleton, William	*Stories from Carleton* Walter Scott	WC
Carmichael, J.	*Hospital Children, Sketches of Life and Character*	A
Corbett, George, Mrs.	*Secrets of a Private Enquiry office: Being Tales Weird and Tales Ghostly, Tales Humorous and Tales Pathetic, Tales Exciting and Tales Curious* Routledge	WC
Dalziel, George	*A Soldier's Sweetheart and Other Stories* "Fun" Office	WC
Dauglish, Edith M.	*Soldier and Servant and Other Stories* Church of England Temperance Society	WC
Davis, Richard Harding	*Gallegher and Other Stories* Osgood, McIlvaine	A
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Master Humphrey's Clock and Other Early Stories and Sketches* Walter Scott	WC

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Dickens, Charles	*Master Humphrey's Clock and Other Early Stories and Sketches* Walter Scott	WC
Dickens, Charles	*Pickwick Pictures: A Series of Character Sketches from Pickwick Papers* E. Nister, E.P. Dutton	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC
Dilke, Emilia Francis Strong, Lady	*The Shrine of Love and Other Stories* Routledge	A
Disraeli, Benjamin, Earl of Beaconsfield	*Tales and Sketches* Paterson	H
Donovan, Dick	*A Detective's Triumphs* Chatto & Windus	WC
Dowling, Richard	*The Crimson Chair and Other Stories* Ward & Downey	WC
Doyle, Arthur Conan	*Adventures of Sherlock Holmes*	WC
Edgeworth, Maria	*Murad The Unlucky and Other Tales* Cassell	WC
Falconer, Lanoe	*The Hôtel D'Angleterre and Other Stories* Unwin	WC
Farmer, Lucy	*The Chronicles of Cardewe Manor* Hutchinson	WC
Field, Eugene	*A Little Book of Profitable Tales* Osgood, McIlvaine	WC
Ford, James Lauren	*Hypnotic Tales and Other Tales* Brentano's	A
Forster, Joseph	*Tricks and Tricksters: Tales Founded On Fact: from a Lawyer's Note-Book* Simpkin, Marshall, Hamilton, Kent	WC
Freeman, Mary Eleanor Wilkins	*A Far-Away Melody and Other Stories* Heinemann; Balestier	WC

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Freeman, Mary Eleanor Wilkins	*A New England Nun and Other Stories* Osgood, McIlvaine	A
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith	WC
Hardy, Thomas	*A Group of Noble Dames* Osgood, McIlvaine	H
Hardy, Thomas	*Life's Little Ironies: A Set of Tales with Some Colloquial Sketches Entitled "A Few Crusted Characters"* Harper	WC
Harris, Joel Chandler	*Balaam and His Master and Other Sketches and Stories* Osgood, McIlvaine	A
Harte, Bret	*A Sappho of Green Springs and Other Tales* Chatto & Windus	A
Hawthorne, Nathaniel	*Nathaniel Hawthorne's Tales In Three Volumes* Bell	WC
Hay, Mary Cecil	*Among The Ruins and Other Stories* Griffith Farran & Co.	A
Heller, Mrs.	*Snowdrop and Other Stories* Longmans, Green	WC
Henderson, William	*Saved from Death and Other Detective Stories* John Heywood	WC
Henry, Lucy	*The Roll Call and Other Stories* Digby, Long	A
Henty, G. A. (George Alfred)	*Stories of Brave Boys and Gallant Heroes: Including Never Say Die By Cecil M. Norris. Runnymede and Lincoln Fair By John G. Edgar. Dicky Beaumont's Peril's & Adventures By Arthur L. Knight. and Stories of Glorious Achievements In England's Army and Navy.* Ward, Lock	WC

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Henty, G. A. (George Alfred)	*Stories of Peril and Adventure: Containing The Black Man's Ghost By John C. Hutcheson. The Adventures of Reuben Davidger By James Greenwood. and Numerous Interesting and Useful Articles: Historical and Biographical, Scientific andmiscellaneous* Ward, Lock	WC
Henty, G. A. (George Alfred)	*Stories of Sea and Land: Including The Mids of The Rattlesnake By Arthur Lee Knight. The Young Norseman By William Brighty Rands. with Various Narratives of Heroic Deeds & Achievements and Interesting Tales and Articles On Miscellaneous Subjects* Ward, Lock, Bowden	WC
Hibbard, George Abiah	*Iduna and Other Stories* James R. Osgood	A
Hodgetts, Edith M. S.	*Tales and Legends from The Land of The Tzar: Collection of Russian Stories* Griffith Farran & Co.	WC
Hungerford, Mrs.	*A Little Irish Girl and Other Stories* Henry	A
Jerome, Jerome K. (Klapka)	*Told After Supper* Leadenhall Press	WC
Jerrold, Douglas William	*Tales* Paterson	WC
Jerrold, Douglas William	*Tales* Walter Scott	WC
Johnstone, Frederick	*The Romance of a Boxer* Digby & Long	WC
Kains-Jackson, Henry	*Stories of Sentiment* E. Stock	WC
Kennedy, P.	*Legendary Fictions of The Irish Celts*	A
Kielland, Alexander Lange	*Tales of Two Countries* J.R. Osgood	WC
Kielland, Alexander Lange	*Tales of Two Countriesuniform Title: Selections. English. 1891* Osgood, McIlvaine	WC

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Kipling, Rudyard	*Life's Handicap, Being Stories of Mine Own People*	A
Kipling, Rudyard	*Life's Handicap: Being Stories of Mine Own People* Macmillan	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson Low, Marston	WC
Kipling, Rudyard	*The Phantom 'Richshaw and Other Tales* Sampson, Low, Marston	WC
Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Sampson, Low, Marston, Searle, Rivington	WC
Kirton, John William	*A Bunch of Cherries* Partridge	WC
Linton, Elizabeth Lynn	*An Octave of Friends: with Other Silhouettes and Stories* Ward & Downey	WC
MacDougall, James	*Folk and Hero Tales* Nutt	WC
MacDougall, James, ed.	*Folk and Hero Tales* Nutt	WC
Marguerite, Queen, consort of Henry II, King of Navarre	*The Heptameronuniform Title: Heptaméron. English* Temple Company	WC
Marks, Mary A.	*Orlando Figgins and Other Stories* Ward & Downey	A
Martin, Harriet Anne Cooesley	*Coo-Ee: Tales of Australian Life By Australian Ladies* Richard Edward King	WC
Martin, Mrs. P.	*Coo-Ee. Tales of Australian Life*	A
Mason, George Finch	*Holiday Sporting Stories* Trischler & Co.	WC
Matthews, Brander	*With My Friends, Tales Told In Partnership*	A

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Maturin, Mrs. R. L.	*Tales of Mystery*	A
Maupassant, Guy de	*The Odd Number: Thirteen Talesuniform Title: Short Stories. English. Selections* Osgood, McIlvaine	WC
Misc.	*Love Tales* Paterson	WC
Molesworth, Mrs.	*Lucky Ducks and Other Stories*	A
Morrison, Arthur	*The Shadows Around Us: Authentic Tales of The Supernatural* Simpkin, Marshall, Hamilton, Kent	WC
Pain, Barry	*In a Canadian Canoe, The Nine Muses Minus One and Other Stories* Henry	A
Park, A.	*Sheltered from The Storm and Other Stories*	A
Payn, James	*Sunny Stories and Some Shady Ones* Chatto & Windus	WC
Perram, Annie Frances	*Esther's Craze and Other Life Sketches* Wesleyan Methodist Sunday School Union	WC
Phelps, Elizabeth Stuart	*Fourteen To One* Cassell	WC
Pryce, Richard	*Deck-Chair Stories* Ward & Downey	WC
Quiller-Couch, Arthur	*Noughts and Crosses: Stories, Studies and Sketches* Cassell	H
Riddell, J. H., Mrs.	*Weird Stories* Chatto & Windus	WC
Robertson, Andrew	*The Kidnapped Squatter and Other Australian Tales* Longmans, Green	WC
Rockwood, Harry	*Allan Keene: The War Detective* General Publishing Company	WC
Rockwood, Harry	*Walt Wheeler: The Scout Detective* General Publishing Company	WC

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Roosevelt, Blanche	*Elisabeth of Roumania: A Study with Two Tales from The German of Carmen Sylva, Her Majesty Queen Elizabeth* Chapman & Hall	WC
Rose, H.	*The Land of Ram and Other Tales*	A
Rowsell, Mary Catherine	*Petronella; and Madame Ponowski* Skeffington	WC
Saxby, Jessie Margaret Edmondston	*Milestones and Other Stories* Oliphant, Anderson & Ferrier	WC
Sewell, Elizabeth Missing	*After Life* Longmans, Green	WC
Shelley, Mary Wollstonecraft	*Tales and Stories* Paterson	WC
Shorthouse, J. H. (Joseph Henry)	*A Teacher of The Violin and Other Tales* Macmillan	WC
Sparrow, T.	*Tom In a Tangle and Other Tales* Blackie	WC
Stockton, Frank Richard	*Eleven Possible Cases* Cassell	WC
Stockton, Frank Richard	*The Rudder Grangers Abroad and Other Stories* Sampson, Low, Marston	WC
Swan, Annie S.	*Climbing The Hill and Two Other Stories* Blackie	WC
Tait, M.	*Stories from Northumbria: A Collection of Literary Extracts On Subjects Connected with The Six Northern Counties of England* Simpkin, Marshall, Hamilton, Kent	WC
Thackeray, William Makepeace	*Roundabout Papers; and, Little Travels and Road-Side Sketches* Smith, Elder, Ballantyne, Hanson	WC
Thackeray, William Makepeace	*Sketches and Travels In and, Miscellaneous Contributions To "Punch"* Smith, Elder, Ballantyne, Hanson	WC
Thackeray, William Makepeace	*The Memoirs of Mr. Charles J. Yellowplush; The Fitz-Boodle Papers; Cox's Diary; and Character Sketches* Smith, Elder	WC

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Voltaire	*Zadig and Other Tales* Bell	WC
Walford, Lucy Bethia	*Nan and Other Stories* Griffith Farran	WC
Wanderer	*Whims* Ward and Downey	WC
Wilde, Oscar	*A House of Pomegranates* Osgood, McIlvaine	WC
Wilde, Oscar	*Lord Arthur Savile's Crime & Other Stories* Osgood, McIlvaine	A
Wilson, John Mackay	*Wilson's Tales of The Borders and of Scotland: Historical, Traditionary and Imaginative* Walter Scott	WC
Yeats, W. B.	*John Sherman and Dhoya* Unwin	H

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	Deadwood Dick's Demand and Tales of Mountain Flats and Forests Aldine	WC
	Fighting a Goose and Other Stories; with Illustrations Oliphant, Anderson, & Ferrer	WC
	Folklore and Legends: Russian and Polish Gibbings	WC
	Grandmother's Stories. Corp Sunday School Union (England) George Cauldwell	WC
	Lantern Reading: Sammy Sands The Angler. Adapted To a Selection from Seymour's Sketches. Corp Dolland & Co Dolland & Co.	WC
	Mavericks: Short Stories Brentano's	WC
	Russian Stories Unwin	WC
	Sunflower Sam of Shasta and The Tales of The True Pards of Deadwood Dick Aldine	WC
	Tales from Chambers's Journal Chambers	WC
	The Missing Brother and Other Tales Ward, Lock, Bowden	WC
A. L. O. E.	*Black Yarn and Blue and Other Stories* Nelson	WC
A. L. O. E.	*The Little Brother and Other Stories* Nelson	WC
A. L. O. E.	*The Rope Cable Cut and Other Stories* Nelson	WC
A. L. O. E.	*The Two Crutches and Other Stories* Nelson	WC
A. L. O. E.	*The Two Dinners and Other Stories* Nelson	WC
Allen, Grant	*Strange Stories* Chatto & Windus	WC

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Allen, Grant	*The Beckoning Hand and Other Stories* Chatto & Windus	A
Allen, Grant	*The General's Will* R. Butterworth & Co.	WC
Allen, James Lane	*Flue and Violin and Other Kentucky Tales*	A
Anstey, F.	*The Talking Horse and Other Tales*	A
Armstrong, Captain	*Turf Tales. Volume Ii* W. Lucas	WC
Ashworth, John	*Strange Tales from Humble Life: Fifth Series* Office of "The Christian" Manchester,: Brook and Chrystal	WC
Auchincloss, Charles C.	*Collection of Excerpts from The Idler Magazine* Chatto & Windus	WC
Austin, Jane Goodwin	*David Alden's Daughter and Other Stories of Colonial Times* A.P. Watt	WC
Barr, Robert	*In a Steamer Chair and Other Shipboard Stories* Chatto & Windus	WC
Bierce, Ambrose	*In The Midst of Life: Tales of Soldiers and Civilians* Chatto & Windus	A
Black, Clementina	*Miss Falkland and Other Stories* Lawrence and Bullen	A
Black, William George	*Lady Silverdale's Sweetheart and Other Tales* Sampson, Low, Marston	WC
Black, William George	*Magic Ink and Other Tales* Low, Marston	WC
Black, William George	*The Magic Ink and Other Tales*	A
Blavatsky, H. P.	*Nightmare Tales* Theosophical Publishing Society	WC
Braddon, Mary Elizabeth	*Weavers and Weft and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Briscoe, Margaret Sutton	*"Perchance To Dream" and Other Stories* B.F. Stevens	WC

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Burrell, Arthur	*The Man with Seven Hearts and Other Stories*	A
Carleton, William	*Amusing Irish Tales* Hamilton, Adams	WC
Carleton, William	*Stories from Carleton* Walter Scott	WC
Carrington, Edith	*Bread and Butter Stories* Griffith Farran and Co.	WC
Castle, Egerton	*La Bella and Others: Being Certain Stories* Cassell	WC
Chernilo, Capel	*Queer Stories from Russia* J. Clarke	WC
Chilton, E.	*The History of a Failure and Other Tales* Longmans, Green	WC
Clifford, Mrs. W. K.	*The Last Touches and Other Stories* Macmillan	A
Collier, Margaret	*Rachel and Maurice and Other Tales* Chapman & Hall	WC
Collins, William Wilkie	*The Frozen Deep and Other Tales* Chatto & Windus	WC
Coloma, Luis	*Tales from The Spanish* Art and Book Co.	WC
Conscience, Hendrik	*Ludovic and Gertrudeuniform Title: In 'T Wonderjaer. English* John Hodges	WC
Conscience, Hendrik	*The Blue Houseuniform Title: O Te Veel. English* John Hodges	WC
Coppée, François	*Ten Tales* Osgood, McIlvaine	WC
Craik, Dinah Maria Mulock	*Domestic Stories* John Murray	WC
Cross Southern	*Turned Up from Below: Three Stories* John Heywood	WC

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Daudet, Alphonse	*The Fig and The Idler; An Algerian Legend and Other Stories* Unwin	WC
Daudet, Alphonse	*The Fig and The Idleran Algerian Legend and Other Stories* Unwin	WC
Davis, Richard Harding	*Van Bibber and Others*	A
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Dent	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Macmillan	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Macmillan	WC
Dickens, Charles	*The Mystery of Edwin Drood: Reprinted Pieces and Other Stories* Chapman & Hall	WC
Don, Isabel	*Zohrah: A Story of The Sahara and Other Tales* Eden, Remington	WC
Donovan, Dick	*From Information Received* Chatto & Windus	WC
Donovan, Dick	*In The Grip of The Law* Chatto & Windus	WC
Donovan, Dick	*Wanted!: A Detective's Strange Adventures* Chatto & Windus	WC
Douglas, George	*The New Border Tales* Walter Scott	A
Douglas, Robert Kennaway	*Chinese Stories* Blackwood	A

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Doyle, Arthur Conan	*Adventures of Sherlock Holmes* Harper	WC
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Newnes	H
Doyle, Arthur Conan	*The Captain of The Polestar and Other Tales* Longmans, Green	WC
Doyle, Arthur Conan	*The Gully of Bluemansdyke and Other Stories* Walter Scott	WC
Duchess, ?-	*In Durance Vile, Etc* Chatto & Windus	WC
Eaton, Arthur Wentworth Hamilton	*Tales of a Garrison Town* Frederick Warne	WC
Edgeworth, Maria	*Popular Tales* Routledge	WC
Edgeworth, Maria	*Stories of Ireland* Routledge	WC
Fletcher, Robert Howe	*The Mystery of a Studio and Other Stories* Lawrence and Bullen	WC
Frost, A. B.	*The Bull Calf and Other Tales*	A
Fuller, Anna	*Pratt Portraits Sketched In a New England Suburb*	A
Garland, Hamlin	*Main-Travelled Roadsmississippi Valley Stories* Unwin	WC
Gaskell, Elizabeth Cleghorn	*A Dark Night's Work and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*My Lady Ludlow and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC

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Gerard, D.	*On The Way Through and Other Tales*	A
Hall, Anna Maria Fielding	*Sketches of Irish Character* Chatto & Windus	WC
Hall, Mrs. S. C.	*Popular Tales of Irish Life and Characterised*	A
Harrison, Mrs. Burton	*Belhaven Tales; Crow's Nest; Una and King David* Unwin	A
Harte, Bret	*Flip and Other Stories* Chatto & Windus	WC
Hawthorne, Nathaniel	*Nathaniel Hawthorne's Tales* Bell	WC
Henty, G. A. (George Alfred)	*Stories of Adventure and Heroism: Comprising Silas Horner's Adventures, By James Greenwood. Wild Sports of The World and Jewel Mysteries I Have Known, By Max Pemberton* Ward, Lock	WC
Herbert, Mary Elizabeth Herbert	*True Wayside Tales. Fourth Series* Burns & Oates	WC
Hilarion	*Grafin Rinsky and Other Tales*	A
Hilarion	*Gräfin Rinsky and Other Tales* Remington & Co.	WC
Holman, T	*Salt Yarns* Sampson, Low, Marston	WC
Hope, A. R.	*Stories*	A
Hope, A. R.	*Stories of The Wild West*	A
Hornung, E. W. (Ernest William)	*Under Two Skies: A Collection of Stories* Adam and Charles Black	A
Humphrey, Frank Pope	*A New England Cactus and Other Tales* Unwin	WC
Ignotus	*The Visitors' Book: Being Studies and Sketches In a Swiss Hotel* Sampson Low, Marston	WC

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James, Henry	*The Lesson of The Master; The Marriages; The Pupil; Brooksmith; The Solution; Sir Edmund orme.Uniform Title: Short Stories. Selections* Macmillan	WC
Jephson, A. J. (Arthur Jermy) Mounteney	*Stories Told In An African Forest By Grown-Up Children of Africa* Sampson, Low, Marston	A
Jerrold, Douglas William	*Mrs. Caudle's Curtain Lectures and Other Stories* Walter Scott	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Sampson, Low, Marston	WC
Knight, Arthur Lee	*The Rajah of Monkey Island* Ward, Lock, Bowden	WC
Korolenko, Vladimir Galaktionovich	*Makár's Dream and Other Stories* TaitUnwin	WC
Korolenko, Vladimir Galaktionovich	*The Saghalien Convict and Other Stories* Unwin	WC
Lamb, R.	*Holiday Stories*	A
Lawrence, Boyle	*Fin-De-Siècle Stories* Biggs & Co.	WC
Layard, George Somes	*His Golf Madness and Other "Queer Stories"* Sampson Low, Marston	WC
Lee, Vanitas	*Polite Stories*	A
Little, W. J. K.	*Sketches In Sunshine and Storm*	A
Lytton, Edward Bulwer Lytton	*The Coming Race Pausanias, The Spartan and The Haunted and The Haunters* Routledge	WC
M.A.B.	*Our Teacher's Budget of Festival Stories* Oxford Mowbray & Co.	WC

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M.K.M.	*Giving Light and Other Stories* Nelson	WC
Macaulay, Dr.	*Strange Yet True, Interesting and Memorable Stories Retold*	A
Macfarlane, Charles	*Extraordinary Tales and Lives of Robbers and Bandits*	A
Maxwell, William Hamilton	*Tales of The Thames* Simpkin, Marshall, Hamilton, Kent	WC
McLennan, Malcolm	*Muckle Jock and Other Stories of Peasant Life In The North* Macmillan	A
Mignon	*Stray Straws, Being a Collection of Sketches and Stories*	A
Mitford, Mary Russell	*Our Village Sketches of Rural Character and Scenery* Bell	WC
Molesworth, Mrs.	*The Man with The Panpipes and Other Stories*	A
Moulton, Louise Chandler	*Stories Told At Twilight* David Stott	WC
Murdoch, James	*From Australia and Japan* Walter Scott	WC
Murdoch, James	*The Wooing of Webster and Other Stories* Walter Scott	WC
Neuman, B.	*The Interpreter's House: A Book of Parables* Unwin	WC
Newill, Henry	*In The Tilt-Yard of Life: An Informal Tourney of Tales* Ward & Downey	WC
Noble, E.	*An Irish Decade* Digby & Long	WC
Page, Thomas Nelson	*Elsket and Other Stories*	A
Pain, Barry	*Playthings and Parodies* Cassell	WC
Pain, Barry	*Stories and Interludes* Henry	A

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Palmer, Lynde	*Bob's Bargain and Other Stories* Nelson	WC
Palmer, Lynde	*Little Carlin and Other Stories* Nelson	WC
Palmer, Lynde	*Poor Black Violet and Other Stories* Nelson	WC
Palmer, Lynde	*Seven Times and Other Stories* Nelson	WC
Palmer, Lynde	*The Old Castle and Other Stories* Nelson	WC
Parker, Gilbert	*Pierre and His People: Tales of The Far North* Macmillan	A
Perram, Annie Frances	*For John's Sake and Other Stories* Wesleyan Methodist Sunday School Union	WC
Pétis de La Croix, François	*The Thousand and One Days Persian Tales* Chatto & Windus	WC
Pétis de La Croix, François	*The Thousand and One Dayspersian Tales* Chatto & Windus	WC
Pollock, Walter Herries	*King Zub and Other Stories*	A
Pushkin, Aleksandr Sergeevich	*The Queen of Spades and Other Storiesuniform Title: Pikovaia Dama. English* Chapman & Hall	WC
Pushkin, Aleksandr Sergeevich	*The Queen of Spades and Other Storiesuniform Title: Pikovaia Dama. English* Croome	WC
Quiller-Couch, Arthur	*I Saw Three Ships and Other Winter Tales* Cassell	H
Ramé, Maria Louise [Ouida]	*A Dog of Flanders* Chatto & Windus	WC
Ramé, Maria Louise [Ouida]	*Dog of Flanders and Other Stories* Chatto & Windus	WC
Reid, Capt. M; Greenwood, J.	*Stories of Bold Deeds and Brave Men*	A

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Riddell, J. H., Mrs.	*Idle Tales* Ward & Downey	A
Rigg, Caroline E.	*How Mrs. Hewitt's House Was Turned Out of Window and Other Temperance Stories* Wesleyan Methodist Sunday School Union	WC
Rita	*Brought Together, a Volume of Stories*	A
Roberts, Morley	*King Billy of Ballarat and Other Stories* Lawrence and Bullen	WC
Roberts, Morley	*The Reputation of George Saxon and Other Stories* Cassell	WC
Robinson, Charles Napier	*In The Queen's Navee: The Adventures of a Colonial Cadet On His Way To The 'Britannia'* Griffith Farran & Co.	WC
Ross, Henry	*Mrs Smith's Craze Etc* Digby, Long, Publishers	WC
Scarron, Monsieur	*The Comical Romance and Other Tales* Lawrence and Bullen	WC
Scott, Clement	*Stories of Valour and Adventure*	A
Sims, George Robert	*Zeph, a Circus Story: Etc* Chatto & Windus	WC
Squire, Georgina M.	*Two Country Stories*	A
Squire, Georgina M.	*Two Country Stories* Digby, Long	WC
Stevenson, Robert Louis	*The Merry Men and Other Tales and Fables* Chatto & Windus	WC
Stockton, Frank Richard	*The Rudder Grangers Abroad and Other Stories* Sampson, Low, Marston	WC
Stuart, Esmè	*A Brave Fight and Other Stories* Nisbet	WC
Sturges, Jonathan	*After Twenty Years and Other Stories*	A

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Symington, Maggie	*Stories from Newbery House. Second Series* Griffith Farran & Co.	WC
Trollope, Anthony	*Frau Frohmann and Other Stories* Chatto & Windus	WC
Twain, Mark	*Mark Twain's Sketches* Chatto & Windus	WC
Vandam, Albert Dresden	*Masterpieces of Crime* Eden, Remington & Co.	WC
Wallace, A.	*Our Poll and Other Tales*	A
Walton, A.	*Penelope and Others*	A
Waugh, Edwin	*Besom Ben Stories* John Heywood	A
Waugh, Edwin	*Lancashire Sketches: A Striking Story and The Swallowed Sixpence* Thomas Sutcliffe Whittaker & Co.	A
Waugh, Edwin	*Tufts of Heather. Second Series* John Heywood	WC
Weldon, Fay	*Watching Me, Watching You: A Collection of Short Stories* Hodder & Stoughton	WC
Welin, Agnes Hedenström	*Driftwood. Sketches from Real Life* National Temperance Publ. Depot	WC
Werner, Alice	*O'Driscoll's Weird and Other Stories* Cassell	A
Westall, William	*Ben Clough and Other Stories*	A
Wilson, Andrew	*Science Stories* Osgood, McIlvaine	WC
Zola, Émile	*The Attack On The Mill and Other Sketches of War* Heinemann	WC

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	A Shilling's Worth of All Sorts Cassell	WC
	Stories of New York Sampson, Low, Marston	WC
	Stories of The Army Sampson, Low, Marston	WC
	Stories of The Railway Sampson, Low, Marston	WC
	Stories of The South Sampson, Low, Marston	WC
	Stories of The South. CorpSampson Low, Marston & Company.; (Publisher); William Clowes and Sons.; (Printer) Sampson, Low, Marston	WC
	Told In The Verandah: Passages In The Life of Colonel Bowlong, Set Down By His Adjutant Lawrence and Bullen	WC
Aho, Juhani	*Squire Hellman and Other Stories* Unwin	WC
Allen, Grant	*Ivan Greet's Masterpiece, Etc.* Chatto & Windus	WC
Allen, Grant; Hardy, Thomas	*The General's Will; To Please His Wife* Richard Butterworth	WC
Anstey, F.	*The Man from Blankleys and Other Sketches*	A
Arthur, T. S. (Timothy Shay)	*Choice Tales* Blackwood & Co.	A
Arthur, T. S. (Timothy Shay)	*Poplular Tales* Simpkin	A
Atkinson, William	*Western Stories* Chambers	WC
Barrie, J. M. (James Matthew)	*A Holiday In Bed and Other Stories* John Knox	A
Barrie, J. M. (James Matthew)	*A Powerful Drug and Other Stories* Ogilvie	A
Barrie, J. M. (James Matthew)	*An Auld Licht Manse and Other Stories* John Knox	A

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Barrie, J. M. (James Matthew)	*Is It a Man?* Chapman & Hall	WC
Barry, William Francis	*The Place of Dreams: Four Stories* Catholic Truth Society	WC
Benson, E. F. (Edward Frederic)	*Six Common Things* Osgood, McIlvaine	WC
Besant, Walter; James Rice	*The Ten Years' Tenant and Other Stories* Chatto & Windus	WC
Bierce, Ambrose	*In The Midst of Life: Tales of Soldiers and Civilians* Chatto & Windus	WC
Bjørnstjerne Bjørnson	*The Happy Lad: A Story of Peasant Life In Norway and Other Talesuniform Title: Glad Gut. English* Blackie	WC
Bjørnstjerne Bjørnson	*The Happy Lad: A Story of Peasant Life In Norway and Other Talesuniform Title: Glad Gut. English* Blackie	WC
Black, William George	*The Penance of John Logan and Two Other Tales* Sampson, Low, Marston	WC
Black, William George	*The Penance of John Logan and Two Other Tales* Sampson, Low, Marston	WC
Bowlong, Bowlong, Marmaduke (Pseud.)	*A Black Prince and Other Stories* Lawrence and Bullen	A
Bramston, Mary	*The Wild Lass of Estmere and Other Stories* Seeley	A
Briscoe, Margaret Sutton	*"Perchance To Dream" and Other Stories* Heinemann	WC
Briston, Helen	*Ned's Helper and Other Short Temperance Sketches* Wesleyan Methodist Sunday School Union	WC
Bullock, Shan F.	*The Awkward Squads and Other Stories* Cassell	WC
Bunner, H. C. (Henry Cuyler)	*"Made In France; " French Tales Retold with a United States Twist* Unwin	WC

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Bunner, H. C. (Henry Cuyler)	*Made In France: French Tales Retold with a United States Twist* Unwin	WC
Burrell, Arthur	*The Man with Seven Hearts and Other Stories* E. Stock	WC
Burton, Richard Francis	*Vikram and The Vampire: or, Tales of Hindu Devilry* Tylston and Edwards	WC
Burton, Richard Francis	*Vikram and The Vampire: or, Tales of Hindu Devilry* Tylston and Edwards	WC
Carr, Esther	*The Heart of Montrose and Other Stories* Unwin	WC
Carrington, Edith	*Ten Tales without a Title*	A
Clarke, Allen	*A Basin O' Broth: (Mostly Lancashire Herbs). Being Tales, Rhymes and Sketches* John Heywood	WC
Clarke, Allen	*The Friend of Santa Claus and Other Stories* John Heywood	WC
Crackanthorpe, Hubert	*Wreckage* Heinemann	A
Daudet, Alphonse	*The Pope's Mule and Other Stories from Daudet* Unwin	WC
Davis, Richard Harding	*Gallegher and Other Stories* Osgood, McIlvaine	WC
Deir, Andrew	*The Girl In White and Other Stories* E. Stock	WC
Deland, Margaret Wade Campbell	*Mr. Tommy Dove and Other Stories* Longmans Green	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC
Dickens, Charles	*The Mystery of Edwin Drood and Other Stories* Chapman & Hall	WC
Donovan, Dick	*From Clue To Capture, Detective Stories*	A

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Donovan, Dick	*From Clue To Capture: A Series of Thrilling Detective Stories* Hutchinson & Co.	WC
Donovan, Dick	*Link By Link, Detective Stories* Chatto & Windus	A
Donovan, Dick	*Suspicion Aroused* Chatto & Windus	WC
Donovan, Dick	*Wanted!: A Detective's Strange Adventures* Chatto & Windus	WC
Donovan, Dick	*Wanted!: A Detective's Strange Adventures* Chatto & Windus	WC
Downey, Edmund	*The Land Smeller and Other Yarns*	A
Doyle, Arthur Conan	*Memoirs of Sherlock Holmes* Newnes	A
Doyle, Arthur Conan	*The Captain of The Polestar and Other Tales* Longmans, Green	WC
Doyle, Arthur Conan	*The Gully of Bluemansdyke and Other Stories* Walter Scott	WC
Drachmann, Holger	*The Cruise of The "Wild Duck" and Other Tales* Unwin	WC
Edgeworth, Maria	*Tales and Novels* Routledge	WC
Engel, Eduard C. B.	*I and It and Other Stories* F. Norgate & Co. John Menzies & Co.	WC
Falconer, Lanoe	*The Hôtel D'Angleterre and Other Stories* Unwin	WC
Fenn, William Wilthew	*Twixt The Lights, or Odd Tales*	A
Frapan, Ilse	*God's Will and Other Stories* Unwin	WC
Freeman, Mary Eleanor Wilkins	*A Humble Romance and Other Stories* Ward, Lock, Bowden	WC

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Freeman, Mary Eleanor Wilkins	*Young Lucretia and Other Stories* Osgood, McIlvaine	WC
Galbraith, Lettice	*New Ghost Stories* Ward, Lock, Bowden	WC
Garshin, V. M. (Vsevolod Mikhailovich)	*Stories from Garshin* Unwin	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
George Egerton [Bright, Mary Chevelita Dunn]	*Keynotes* Elkin Mathews and John Lane	H
Gingold, H. E. A.	*Seven Stories*	A
Gingold, Hélène, d	*Seven Stories* Remington	WC
Gray, M.	*An Innocent Imposter and Other Stories*	A
Grinnell, G. B.	*Blackfood Lodge Tales*	A
Grinnell, G. B.	*Pawnee Hero Stories and Folk Tales*	A
Grme, Lamont	*Tales By a Red Jacket* John Dicks	WC
Haggard, H. (Henry) Rider	*Allan's Wife and Other Tales* Griffith, Farran	WC
Halifax, M. C.	*Gilbert's First Voyage and Other Stories: with Three Coloured Plates, Six Full-Page Woodcuts and Twenty-Five Illustrations In The Text* John Hogg	WC
Hardy, Thomas	*Wessex Tales: Strange, Lively and Commonplace* Macmillan	WC
Harland, Henry	*Mademoiselle Miss* Heinemann	H

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Harte, Bret	*Sally Dows: Etc.* Chatto & Windus	WC
Hauff, Wilhelm	*The Little Glass Man and Other Stories*	A
Hemyng, Bracebridge	*Edwin J. Brett's Jack Harkaway and His Son's Adventures In Australia* Boys of England Office	WC
Hope, A. R.	*Sport Royal and Other Stories*	A
Isaacs, A. S. (Abram Samuel)	*Stories from The Rabbis* Osgood, McIlvaine	WC
James, Henry	*The Private Life, The Wheel of Time, Lord Beaupere, &C*	A
James, Henry	*The Private Life; The Wheel of Time; Lord Beaupre; The Visits; Collaboration; Owen Wingrave* Osgood, McIlvaine	WC
James, Henry	*The Real Thing and Other Tales* Macmillan	A
Jephson, A. J. (Arthur Jermy) Mounteney	*Stories Told In An African Forest By Grown-Up Children of Africa* Sampson, Low, Marston	WC
Jerome, Jerome K. (Klapka)	*John Ingerfield and Other Stories* Simpkin, Marshall	A
Jewett, Sarah Orne	*Deephaven* Osgood, McIlvaine	A
Jewett, Sarah Orne	*Tales of New England* Osgood, McIlvaine	WC
Keane, Elton	*Heroes of The Line: Stories of Railway Rescue* John F. Shaw and Co.	WC
Keary, Annie; Keary, Eliza	*The Heroes of Asgard; Tales from Scandinavian Mythology* Macmillan	WC
Kennard, Mrs. Edward	*Sporting Tales* White	A
Kernahan, Coulson	*A Book of Strange Sins* Ward, Lock, Bowden	WC

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King, Grace Elizabeth	*"One of Us"; The Little Convent Girl: Balcony Stories* Century Co.Frederick Warne	WC
King, Grace Elizabeth	*Anne Marie and Jeanne Marie: Balcony Stories* Century Co.Frederick Warne	WC
King, Grace Elizabeth	*Grandmother's Grandmother; The Old Lady's Restoration: Balcony Stories* Century Co.Frederick Warne	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson Low, Marston	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories, Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson Low, Marston	WC
Larminie, William	*West Irish Folk-Tales and Romances* E. Stock	WC
Lemon, Ida	*A Pair of Lovers and Other Tales: 'The Short and Simple Annals of The Poor'* Smith, Elder	WC
Linskill, Mary	*Tales of The North Riding* Bentley	WC
Lord, Mrs.	*Tales from Westminster Abbey*	A
Lover, Samuel	*Legends and Stories of Ireland* King	WC
Lowry, H. D. (Henry Dowson)	*Wreckers and Methodists and Other Stories* Heinemann	WC
Lydon, A. F. (Alexander Francis)	*The Burgomaster's Daughter and Other Stories: with Three Coloured Plates, Six Full-Page Woodcuts and Twenty-One Illustrations In The Text* John Hogg	WC
MacAlpine, Avery	*Joel Marsh, An American and Other Stories* Ward, Lock, Bowden	WC
Marguerite, Queen, consort of Henry II, King of Navarre	*The Heptameron, or, The Tales of Margaret, Queen of Navarre* Chambers	WC

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Marriott-Watson, H. B.	*Diogenes of London and Other Fantasies*	A
Marryat, Frederick	*Peter Simple* Frederick Warne	WC
Martin, William	*Spicklehurst and Other Stories* Gall and Inglis	A
Masson, Rosaline Orme	*My Poor Niece and Other Stories* Unwin	WC
Mathew, Frank James	*At The Rising of The Moon: Irish Stories and Studies* Simpkin, Marshall, Hamilton, Kent	WC
Meade, L. T.	*Stories from The Diary of a Doctor* Strand Magazine	WC
Mears, Amelia Garland	*Tales of Our Town* Simpkin, Marshall, Hamilton, Kent	WC
Mears, Amelia Garland	*The Story of a Trust and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Moncrieff, A. R. Hope	*Cap and Gown Comedy, a Schoolmaster's Stories* A. & C. Black	WC
Moncrieff, A. R. Hope	*The Lost Dog and Other Stories* Blackie	WC
Nelson, Jane	*The Rousing of Mrs. Potter and Other Stories* Unwin	WC
Nesbit, Edith	*Something Wrong* A.D. Innes & Co.	WC
Norris, William Edward	*Stories from Black and White* Chapman & Hall	WC
Northey, E.	*Telegraph Wires and Various Messages* Skeffington	WC
O'Grady, Standish	*The Bog of Stars and Other Stories and Sketches of Elizabethan Ireland* Unwin	WC
Overton, Robert	*Ten Minutes: Holiday Yarns and Recitations* Dean	WC

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Page, Thomas Nelson	*In Ole Virginia, or, Marse Chan and Other Stories* Ward, Lock, Bowden	WC
Parsons, Charles Richard	*Strange Life Stories* Charles H. Kelly	WC
Payn, James	*Sunny Stories and Some Shady Ones* Chatto & Windus	A
Pease, Howard	*Borderland Studies*	A
Poe, Edgar Allan	*The Murders In The Rue Morgue and Other Tales of Mystery* Sampson, Low, Marston	WC
Prichard, Iltudus Thomas	*Chronicles of Budgepore: or, Sketches of Life In Upper India* W.H. Allen & Co.	WC
Prosser, Eleanor B.	*The King's Arrow and Other Stories* Bemrose and Sons	WC
Quiller-Couch, Arthur	*I Saw Three Ships and Other Winter Tales* Cassell	WC
Quiller-Couch, Arthur	*The Delectable Duchy* Cassell	H
Rigg, Caroline E.	*Little Black Rover and Other Stories* Wesleyan Methodist Sunday School Union	WC
Roberts, Morley	*King Billy of Ballarat and Other Stories* Heinemann	WC
Robinson, Frederick William	*The Fate of Sister Jessica and Other Tales* Hurst and Blackett	WC
Sayers, Edith E.	*Merry Moments: Humorous Recitations and Stories* E.G. Berryman & Sons	WC
Schmid, Christoph von	*The Black Lady and Other Tales* Art and Book Company	WC
Scott, Walter, Sir	*The Bride of Lammermoor; and The Black Dwarf* J. C. Nimmo	WC
Scott, Walter, Sir	*The Tales of a Grandfather. First Series, A.D. 1033-1603* Adam & Charles Black	WC
Scott, Walter, Sir	*The Tales of a Grandfather. Second Series, A.D. 1603-1707* Adam & Charles Black	WC

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Scott, Walter, Sir	*The Tales of a Grandfather. Third Series, A.D. 1707-1788* Adam & Charles Black	WC
Shorthouse, J. H. (Joseph Henry)	*A Teacher of The Violin and Other Tales* Macmillan	WC
Sienkiewicz, Henryk	*Yanko The Musician and Other Stories*	WC
Slosson, Annie Trumbull	*Fishin' Jimmy and Other Stories* Oliphant, Anderson & Ferrier	WC
Snowden, Keighley	*Tales of The Yorkshire Wolds* Sampson, Low, Marston	A
Spears, John Randolph	*Stories of The Sea* Sampson, Low, Marston	WC
Steel, Flora Annie Webster	*From The Five Rivers* Heinemann	WC
Stevenson, Robert Louis	*Island Nights' Entertainment*	A
Stevenson, Robert Louis	*Island Nights' Entertainments: Consisting of The Beach of Falesá, The Bottle Imp, The Isle of Voices* Cassell	A
Stockton, Frank Richard	*The Shadrach and Other Stories* Allen	WC
Stretton, Hesba	*Jessica's Mother and Other Stories*	A
Sturges, Jonathan	*The First Supper and Other Episodes*	A
Sunwell, Bridget	*Short Stories For Long Journeys* Digby, Long	WC
Twain, Mark	*The £1, 000, 000 Bank-Note and Other New Stories* Chatto & Windus	WC
Twain, Mark	*The Stolen White Elephant, Etc* Chatto & Windus	WC
Verga, Giovanni	*Cavallerìa Rusticana and Other Tales of Sicilian Peasant Life* Unwin	WC
Vynne, Nora	*The Blind Artist's Pictures and Other Stories* Jarrold	WC

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Walford, Lucy Bethia	*A Question of Penmanship: Stories* Griffith Farran	WC
Watson, H. B. M. (Henry Brereton Marriott)	*Diogenes of London and Other Fantasies and Sketches* Methuen	WC
Waugh, Edwin	*Rambles In The Lake Country and Other Travel Sketches* John Heywood	WC
Wedmore, Frederick	*Renunciations* Elkin Mathews and J. John Lane	A
Whyte, Haine	*Pearla: or, "In His Name, " and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Wicks, Frederick	*The Stories of The Broadmoor Patient and The Poor Clerk* Remington	WC
Witherby, H. Forbes	*Grace-- Triumphant--: A Number of Stirring Tales of Simple Faith* R.L. Allan & Son	WC
Wolrige, Wilton	*A Ghostly Witness and Other Stories* Ward, Lock, Bowden	WC
Woodville, Richard Caton	*On Land and Sea* John F. Shaw & Co.	WC
Yeats, W. B.	*The Celtic Twilight*	A
Young, Egerton Ryerson	*Stories from Indian Wigwams and Northern Camp Fires*	A

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	Folk-Lore and Legends; oriental and North American Indian Gibbings	WC
	Honest Munchin and Other Sketches of Early Methodism In The Black Country C.H. Kelly	WC
	Short and Sweet Stories Ernest Nister E.P. Dutton & Co.	WC
Addy, S. O.	*Household Tales, with Other Traditional Remans*	A
Ainsworth, William Harrison; Cruikshank, George	*The Tower of London* John Dicks	WC
Arthur, T. S. (Timothy Shay)	*Choice Tales* Blackwood & Co.	WC
Auburn, W. Ferrars	*Boot-and-Saddle Stories: Sketches of Cavalry Life and Character* Ward, Lock, Bowden	WC
Avery, H.	*The School's Honour and Other Stories*	A
Baring-Gould, Sabine	*Jacquetta and Other Stories* Methuen	WC
Barry, John Arthur	*Steve Brown's Bunyip and Other Stories* Remington	A
Becke, Louis	*By Reef and Palm and Other Stories* Unwin	WC
Benson, E. F. (Edward Frederic)	*Six Common Things* Osgood, McIlvaine	WC
Black, William George	*Lady Silverdale's Sweetheart and Other Tales* Sampson, Low, Marston	WC
Buchanan, Robert Williams	*Red & White Heather: North Country Tales & Ballads* Chatto & Windus	WC
Burnett, Frances Hodgson	*The Captain's Youngest and Other Stories*	A
Carmichael, M.	*Sketches and Stories, Grave and Gay*	A

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Carr, Alice Vansittart Strettel	*A Model Wife and Other Stories* George Allen	A
Chappell, Jennie	*Two Lilies and Happy's Guest* Partridge	WC
Clarke, Allen	*Tales of a Deserted Village* John Heywood	WC
Clifford, Mrs. W. K.	*A Grey Romance* Allen	WC
Collins, William Wilkie	*Miss or Mrs.? and Other Stories In Outline* Chatto & Windus	WC
Crellin, H. N. (Horatio Nelson)	*Romances of The Old Seraglio* Chatto & Windus	WC
Crockett, S. R.	*The Lilac Sunbonnet* Gresham	WC
Croker, B. M. (Bithia Mary)	*To Let, &C*	A
Crump, J. F.	*Greetings In The Market and Other Social Sketches*	A
Cunningham, John	*Broomieburn: Border Sketches* A.D. Innes & Co.	WC
Dale, Oliver	*Strange Stories of Strange People* Henry and Co.	WC
Davis, Richard Harding	*The Exiles and Other Stories*	A
Desborough	*A National Disaster; a Dreamer's Dream and Other Tales* Simpkin, Marshall, Hamilton, Kent	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round" and Other Stories* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Faudel, Phillips, & Sons	WC

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Dickens, Charles	*The Cricket On The Hearth* Cassell	WC
Dodge, M. M.	*The Land of Pluck, Stories and Sketches*	A
Donovan, Dick	*Found and Fettered: A Series of Thrilling Detective Stories* Hutchinson & Co.	WC
Doyle, Arthur Conan	*Memoirs of Sherlock Holmes* Harper	WC
Doyle, Arthur Conan	*Memoirs of Sherlock Holmes* Newnes	H
Doyle, Arthur Conan	*Round The Red Lamp: Being Facts and Fancies of The Medical Life* Methuen	H
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Newnes	WC
Doyle, Arthur Conan	*The Captain of The Polestar and Other Tales* Longmans, Green	WC
Doyle, Arthur Conan	*The Memoirs of Sherlock Holmes* Newnes	A
Du Maurier, George	*Trilby* Osgood, McIlvaine	WC
Duchess, ?-	*Loÿs, Lord Berresford and Other Tales* Smith, Elder	WC
Emerson, P. H.	*Welsh Fairy Tales and Other Stories*	A
Esler, Erminda Rentoul	*The Way They Loved At Grimpat: Village Idylls* Sampson Low, Marston	WC
Favenc, Ernest	*Tales of The Austral Tropics* Osgood, McIlvaine	WC
Field, Julian Osgood	*Aut Diabolus, Aut Nibil and Other Tales* Methuen	A
Fielding, Bernard	*In Verse and Out of It: Being a Metaphysical Studies and Stories* Digby, Long	WC
Fiske, Stephen	*Jack's Partner and Other Stories* Gay and Bird	WC

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Flake, S.	*Jack Partner and Other Stories*	A
Forster, William J.	*A Hermit For a Day and Other Stories* Charles H. Kelly	WC
Forster, William J.	*Early Joe and Other Stories* Charles H. Kelly	WC
Forster, William J.	*Harry's Rescue and Other Stories* Wesleyan Methodist Sunday School Union	WC
Forster, William J.	*Lucky Carlo and Other Stories* Wesleyan Methodist Sunday School Union	WC
Forster, William J.	*Nelson Farm and Other Stories* Wesleyan Methodist Sunday School Union	WC
Frederic, Harold	*The Copperhead and Other Stories of The North During The American War* Heinemann	WC
Frost, William Henry	*The Wagner Story Book: Firelight Tales of The Great Music Dramas* Unwin	WC
George Egerton [Bright, Mary Chevelita Dunn]	*Discords* John Lane	H
George Egerton [Bright, Mary Chevelita Dunn]	*Keynotes* Elkin Mathews and John Lane	WC
Gibbs, Edith A.	*"Robert's Trust" and Other Stories* Partridge	WC
Gilchrist, R. M.	*The Stone Dragon and Other Tragic Romances*	A
Gorden, A.	*Greater Love and Other Stories*	A
Gordon, Alexander	*Greater Love* Isbister	WC
Gordon, Alexander	*Northward Ho!: Stories of Carlgen* Isbister	WC
Green, C. E.	*The Phantom Brother and Other Stories*	A

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Gueullette, Thomas-Simon	*The Transmigrations of The Mandarin Fum-Hoam (Chinese Tales)* H.S. Nichols	WC
Gunnlaugur Leifsson	*The Stories of Thorwald The Far-Farer and of Bishop Isleif* J. Masters	WC
Haggard, H. (Henry) Rider	*Allan's Wife and Other Tales* Longmans, Green	WC
Haggard, H. (Henry) Rider	*The People of The Mist* Longmans, Green	WC
Haggard, H. (Henry) Rider	*The World's Desire* Longmans, Green	WC
Hall-Stevenson, John	*Crazy Tales*	WC
Hardy, Thomas	*Life's Little Ironies: A Set of Tales with Some Colloquial Sketches Entitled "A Few Crusted Characters"* Macmillan	WC
Hardy, Thomas	*Life's Little Ironies: A Set of Tales with Some Colloquial Sketches Entitled "A Few Crusted Characters"* Osgood, McIlvaine	H
Harraden, Beatrice	*In Varying Moods: Short Stories* Blackwood	WC
Harris, Frank	*Elder Conklin and Other Stories* Macmillan	A
Harte, Bret	*A Protégée of Jack Hamlin's, Etc.* Chatto & Windus	WC
Harvey, Annie Jane Tennant, Mrs.	*The Secret of Wardale Court and Other Stories* Wilsons & Milne	WC
Hawthorne, Nathaniel	*Tales* Bell	WC
Hawthorne, Nathaniel	*Tanglewood Tales* Walter Scott	WC
Hawthorne, Nathaniel	*The New Adam and Eveuniform Title: Mosses from An Old Manse. V. 2* Walter Scott	WC

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Henniker, Florence	*In Scarlet and Grey: Stories of Soldiers and Others* John Lane	A
Herman, Henry	*A Dead Man's Story and Other Tales* Frederick Warne	WC
Herman, Henry	*The Postman's Daughter and Other Tales* Frederick Warne	WC
Hewitt, Graily	*Knights of Cockayne* Osgood, McIlvaine	WC
Hilarion	*The Old Stradivari and Other Dramatic Sketches*	A
Hill, Headon	*Zambra The Detective Some Clues from His Note-Book* Chatto & Windus	WC
Hill, Headon	*Zambra The Detective: Some Clues from His Note-Book* Chatto & Windus	WC
Hitchins, J.	*Which Side Gave In? and Other Stories* Skeffington	WC
Hobbes, John Oliver	*The Tales of John Oliver Hobbes* Unwin	WC
Hodgson, G. E. (Geraldine Emma)	*Vignettes* Unwin	WC
Hooper, W. Eden	*The Confessions of An Amateur Sailor, Tales from An Emigrant Ship and Other Nautical Sketches* Spottiswoode	WC
Hope, Anthony	*The Prisoner of Zenda: Being The History of Three Months In The Life of An English Gentleman* Dent Dutton	WC
James, Harry A.	*A Professional Pugilist* Leadenhall Press	WC
Jerome, Jerome K. (Klapka)	*John Ingerfield and Other Stories* Simpkin, Marshall	WC
Jewett, Sarah Orne	*Tales of New England* Constable	WC
Jones, Charlotte Rosalys	*The Hypnotic Experiment of Dr. Reeves and Other Stories* Bliss, Sands, and Foster	A

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Kernahan, Coulson	*A Book of Strange Sins* Ward, Lock, Bowden	WC
King, Charles	*Rancho Del Muerto* Outing	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Sampson Low, Marston	WC
Kipling, Rudyard	*The Jungle Book* Macmillan	WC
Kirby, W. F. (William Forsell)	*The New Arabian Nights: Select Tales, Not Included By Galland or Lane* Swan Sonnenschein	WC
Knatchbull-Hugessen, Eva	*The Satellite and Other Stories* A.D. Innes	A
Le Fanu, Joseph Sheridan	*The Watcher and Other Weird Stories* Downey	A
Le Queux, William	*The Great War In England In 1897* Tower Pub. Co.	WC
Lee, Edmund	*The King with Seven Crowns and Other Stories* James Clarke	WC
MacDonald, George	*Stephen Archer and Other Tales* Sampson, Low, Marston, Searle, Rivington	WC
Machen, Arthur	*The Great God Pan; and, The Inmost Light* John Lane	WC
Mackenzie, Fergus	*The Humours of Glenbruar* Gay & Bird	WC
Maitland, Frances	*Ursel and Other Stories* Catholic Truth Society	WC
Marguerite, Queen, consort of Henry II, King of Navarre	*The Heptameron, or, The Tales of Margaret, Queen of Navarre* Gibbings	WC
Maxwell, William Hamilton	*The Bivouac, or, Stories of The Peninsular War* Routledge	WC

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May, Mrs. F.	*The Witch of The Juniper Walk and Other Fairy Tales*	A
Meade, L. T.	*Stories from The Diary of a Doctor* Newnes	WC
Meredith, George	*The Tale of Chloe; The House On The Beach; The Case of General Ople and Lady Camper* Ward, Lock, Bowden	WC
Meyer, Charles	*The Shadows of Life: A Series of True Detective Stories* Frederick Warne	WC
Miles, Alfred Henry, ed.	*Fifty-Two Stories of Boy-Life At Home and Abroad* Hutchinson	WC
Milreis, Côlas	*Bob Muffle: His Tales, His Adventures and His Eccentric Life* Bob Muffle Press	WC
M'Lean, Alison	*Quiet Stories from An Old Woman's Garden* Frederick Warne	WC
Molesworth, Mrs.	*The Smugglers' Cave and Other Stories* Ernest Nister	WC
Morrison, Arthur	*Martin Hewitt, Investigator* Ward, Lock, Bowden	WC
Morrison, Arthur	*Tales of Mean Streets* Methuen	WC
Muddock, Joyce Emmerson	*Only a Woman's Heart: The Story of a Woman's Love: A Woman's Sorrow* Newnes	WC
Norris, William Edward	*A Dozen All Told* Blackie and Son	WC
Oman, John Campbell	*The Great Indian Epics: The Stories of The Ramayana and The Mahabharata: with Notes, Appendices and Illustrations* Routledge	WC
Page, Thomas Nelson	*The Burial of The Guns and Other Stories* Ward, Lock, Bowden	WC
Pain, Barry	*The Kindness of The Celestial and Other Stories* Henry	A

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Pearce, Joseph Henry	*Tales of The Masque* Lawrence and Bullen	WC
Pearse, Mark Guy	*Mr. and Mrs. Rogers, of Tregleave* Charles H. Kelly	WC
Pease, Howard	*The Mark O' The Deil and Other Northumbrian Tales* Unwin	WC
Pemberton, Max	*Jewel Mysteries I Have Known: from a Dealer's Note Book* Ward, Lock, Bowden	WC
Pirkis, Catherine Louisa	*The Experiences of Loveday Brooke, Lady Detective* Hutchinson & Co.	WC
Plant, Kate Shirley	*Miss Winifred's Mission and Other Stories* J. E. Hawkins and Co.	WC
Platt, James	*Tales of The Supernatural: Six Romantic Stories* Simpkin, Marshall, Hamilton, Kent	WC
Poe, Edgar Allan	*Tales of Romance and Fantasy* Blackie	WC
Poe, Edgar Allan	*The Fall of The House of Usher and Other Tales and Prose Writings* Walter Scott	WC
Pushkin, Aleksandr Sergeevich	*Prose Tales* Bell	WC
Pushkin, Aleksandr Sergeevich	*The Prose Tales of Alexander Poushkin* Bell	WC
Pushkin, Aleksandr Sergeevich	*The Queen of Spades and Other Stories. with a Biography* Chapman & Hall	WC
Quiller-Couch, Arthur	*Noughts and Crosses: Stories, Studies and Sketches* Cassell	WC
Railton, Mrs. H.	*Lily and The Lift and Other Stories*	A
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	WC
Reach, Angus Bethune; Cruikshank, George	*Clement Lorimer: or, The Book with The Iron Clasps* John Dicks	WC

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Redesdale, Algernon Bertram Freeman-Mitford	*Tales of Old Japan* Macmillan	WC
Reid, Mayne	*The Pierced Heart and Other Stories* Griffith, Farran	WC
Riddell, J. H., Mrs.	*The Banshee's Warning and Other Tales* Remington	A
Ridge, William Pett	*Eighteen of Them: Singular Stories, As Warwick Simpson* Leadenhall	A
Ridge, William Pett	*Singular Stories: Eighteen of Them* Leadenhall C. Sons	WC
Rita	*Vignettes, Stories By Rita*	A
Roberts, Morley	*The Purification of Dolores Silva and Other Stories* Osgood, McIlvaine	A
Robertson, Andrew	*Nuggets In The Devil's Punch Bowl and Other Australian Tales* Longmans, Green	WC
Robertson, F.	*The Devil's Pronoun and Other Phantasies*	A
Sala, George Augustus	*Dead Men Tell No Tales, But Live Men Do: Nine Complete Stories* John Dicks	WC
Sandeman, M.	*The Rosy Cross, An Other Psychical Tales*	A
Scott, Clement	*Stories of Valour & Adventure* Ward, Lock, Bowden	WC
Scott, Michael	*The Cruise of The Midge* Gibbings	WC
Scott, Michael	*Tom Cringle's Log* Gibbings	WC
Scott, Walter, Sir	*Tales from Scott* E. Stock	WC
Sims, George Robert	*My Two Wives and Other Stories* Chatto & Windus	A

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Steel, Flora Annie Webster	*The Flower of Forgiveness* Macmillan	WC
Stein, Aaron Marc	*The Haunted House of Ben's Hollow and Other Ghostly Stories* James Elliott & Co.	WC
Stellier, Kilsyth	*A Police Sergeant's Secret and Other Stories* Digby, Long	WC
Stenbock, Stanislaus Eric	*Studies of Death Romantic Tales* Nutt	WC
Stevenson, Robert Louis	*The Merry Men and Other Tales and Fables* Chatto & Windus	WC
Stevenson, Robert Louis	*The Suicide Club; and, The Rajah's Diamond* Chatto & Windus	WC
Thynne, Charles	*The Story of Herbert Archer and Other Tales* John Hogg	WC
Trevelyan, Marie	*From Snowdon To The Sea Stirring Stories of North and South Wales* John Hogg	WC
Trevelyan, Marie	*From Snowdon To The Sea: Stirring Stories of North and South Wales* John Hogg	WC
Twain, Mark	*The £1, 000, 000 Bank-Note and Other New Stories* Chatto & Windus	WC
Vynne, Nora	*Honey of Aloes and Other Stories*	A
Walford, Lucy Bethia	*Ploughed and Other Stories*	A
Warung, Price	*Tales of Australian Early Days* Swan Sonnenschein	WC
Warung, Price	*Tales of The Early Days* G. Robertson	WC
Waterworth, E. M.	*The Crab's Umbrella and Ted's Golden Cloud* Partridge	WC
Whitehead, Sarah R.	*Daft Davie and Other Sketches of Scottish Life and Character* Hodder & Stoughton	WC

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Wilbraham, Frances M.	*Phil Thorndyke's Adventures and Other Stories* John Hogg	WC
Williams, Neil Wynn	*Tales and Sketeches of Modern Greeceby Neil Wynn Williams* Nutt	WC
Wolfram	*The Black Daffodil and Other Fantastic Stories* Digby, Long	WC
Wood, John Seymour	*College Days, or, Harry's Career At Yale* The Outing Co.	WC
Yorke, Curtis	*Between The Silences and Other Stories* Jarrold	WC
Young, Annie M.	*Chappie's Charge Angel and Other Stories* Wesleyan Methodist Sunday School Union	WC
Zangwill, Israel	*The King of Schnorrers: Grotesques & Fantasies* Heinemann	WC

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	Barks and Remarks and Some of His Larks Ernest Nister, E.P. Dutton	WC
	Ghosts and Other People: Stories from "Time" Swan Sonnenschein	WC
	Nick Carter, Detective Stories James Henderson	WC
	Short Stories from Outing Outing	WC
	Sperry Stories Gay and Bird	WC
	The Thousand and One Days' Entertainment: A Tangle of Tales from Araby Burns & Oates	WC
	Wrinkles and Rhymes: Stories, Poems and Sketches W.B. Conkey Co.	WC
Addison, William	*Crimean and Other Short Stories* Horace Cox	WC
Allen, Grant	*The Desire of The Eyes and Other Stories* Digby, Long	A
Alma-Tadema, Laurence	*The Crucifix: A Venetian Fantasy and Other Tales* Osgood, McIlvaine	WC
Andom, R.	*The Strage Adventures of Roger Wilkins and Other Stories*	A
Andom, R.	*The Strange Adventure of Roger Wilkins and Other Stories* Tylston & Edwards	WC
Andom, R.	*The Strange Adventure of Roger Wilkins and Other Stories. Illustrated By A. Carruthers Gould* Tylston & Edwards	WC
Arnold, Edwin Lester Linden	*Story of Ulla and Other Tales* Longmans	A
Arnold, Edwin Lester Linden	*The Story of Ulla and Other Tales* Longmans, Green	WC
Atkinson, William	*Western Stories* Chambers	WC
Baldwin, Louisa	*The Shadow On The Blind and Other Ghost Stories* Dent;Macmillan	A

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Bandello, Matteo	*Matteo Bandello: Twelve Stories* J.C. Nimmo	WC
Bandello, Matteo	*Twelve Stories Selected and Done Into English, with a Memoir of The Author* J.C. Nimmo	WC
Barlow, Jane	*Maureen's Fairing and Other Stories* Macmillan	A
Barr, Amelia Edith Huddleston	*The Flower of Gala Water and Other Stories* Sampson Low, Marston	WC
Bayly, Elisabeth Boyd	*A New Zealand Courtship and Other Work-A-Day Stories* Religious Tract Society	WC
Beaumont, Mary	*A Ringby Lass & Other Stories* Dent	A
Beaumont, Mary	*A Ringby Lass & Other Stories* Macmillan	WC
Becke, Louis	*The Ebbing of The Tide; South Sea Stories* Unwin	WC
Benson, E. F. (Edward Frederic)	*Six Common Things* Osgood, McIlvaine	WC
Besant, Walter	*In Deacon's orders and Other Tales* Chatto & Windus	A
Besant, Walter; James Rice	*Twas In Trafalgar's Bay and Other Stories* Chatto & Windus	WC
Blanch, John T.	*My Doubles and Other Stories* Digby, Long	A
Bowen-Rowlands, Eveleen Mary	*As The Cock Crew and Other Stories* Remington & Co., Ltd.	WC
Bowlong, Bowlong, Marmaduke (Pseud.)	*Told In The Verandah: Passages In The Life of Colonel Bowlong* Lawrence and Bullen	WC
Cator, Murray	*Station Stories* Simpkin, Marshall, Hamilton, Kent	WC
Clarke, John Erskine	*Faith Cotterill and Other Tales* Wells Gardner, Darton & Co.	WC

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Cobb, James Francis	*A Feast of Stories from Foreign Lands* Wells Gardner, Darton & Co.	WC
Cornaby, William Arthur	*A String of Chinese Peach-Stones* Charles H. Kelly	WC
Crackanthorpe, Hubert	*Sentimental Studies and a Set of Village Tales* Heinemann	H
Crockett, S. R.	*Bog, Myrtle and Peat, Tales Chiefly of Galloway*	A
Crockett, S. R.	*Bog-Myrtle and Peat: Tales Chiefly of Galloway Gathered from The Years 1889 To 1895* Bliss, Sands and Foster	WC
Crockett, S. R.	*The Stickit Minister and Some Common Men* Macmillan	WC
Croker, B. M. (Bithia Mary)	*Village Tales and Jungle Tragedies* Chatto & Windus	WC
D'Arcy, Ella	*Monochromes* John Lane	H
Debenham, Mary H.	*The Whispering Winds and The Tales That They Told* Blackie	WC
Dew-Smith, Alice Murray	*A White Umbrella and Other Stories* Unwin	WC
Donovan, Dick	*A Detective's Triumphs* Chatto & Windus	WC
Donovan, Dick	*Dark Deeds* Chatto & Windus	WC
Douglas, George	*The New Border Tales* Walter Scott	WC
Dowson, Ernest Christopher	*Dilemmas: Stories and Studies In Sentiment* Elkin Mathews and John Lane	H
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Newnes	WC
Duchess, ?-	*Molly Darling and Other Stories* Unwin	WC

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Dumas, Alexandre	*Tales of The Caucasus: The Ball of Snow and Sultanetta* Dent	WC
Edgeworth, Maria	*Popular Tales* Macmillan	WC
Edwards, Mary Ellen	*The Councillor's Wedding and Other Stories*	A
Edwards, Mary Ellenca	*The Councillor's Wedding and Other Stories; with Illustrations By M.E. Edwards ... [Et Al.]* Religious Tract Society	WC
Ewing, Juliana Horatia Gatty	*A Great Emergency and Other Tales* E. & J.B. Young & Co.	WC
Ewing, Juliana Horatia Gatty	*A Great Emergency and Other Tales* E. & J.B. Young & Co.	WC
Ewing, Juliana Horatia Gatty	*Brothers of Pity and Other Tales of Beasts and Men* E. & J.B. Young & Co.	WC
Ewing, Juliana Horatia Gatty	*Melchior's Dream and Other Tales* E. & J.B. Young & Co.	WC
Ewing, Juliana Horatia Gatty	*The Peace Egg and Other Tales* E. & J.B. Young & Co.	WC
Fearn, Maggie	*The Curio Cabinet* Jarrold	WC
Field, Julian Osgood	*Aut Diabolus, Aut Nibil and Other Tales* Methuen	WC
Ford, James Lauren	*Bohemia Invaded and Other Stories* F.A. Stokes	WC
Ford, James Lauren	*The Literary Shop and Other Tales*	A
Freeman, Mary Eleanor Wilkins	*A Humble Romance and Other Stories* Ward, Lock, Bowden	WC
Freeman, Mary Eleanor Wilkins	*The Long Arm* Chapman & Hall	WC
Freeman, Mary Eleanor Wilkins	*The Long Arm: By Mary E. Wilkins and Other Detective Stories* Chapman & Hall	WC

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G. G. (Great Scot)	*Sporting Stories and Sketches* Kegan Paul, Trench, Trubner & Co.	WC
Gaskell, Elizabeth Cleghorn	*Mary Barton and Other Tales* Smith, Elder	WC
Gilbert, W . S. (William Schwenck)	*Xx Stories By Xx Tellers* Unwin	WC
Gordon, J.	*A Wedding and Other Stories*	A
Grant, Robert	*The Bachelor's Christmas and Other Stories* Sampson Low, Marston	WC
Gray, Annabel	*The Ghosts of The Guard-Room: A True Story of Military Life and Other Stories* George Stoneman	WC
Haggard, H. (Henry) Rider	*Allan's Wife and Other Tales* Longmans, Green	WC
Harland, Henry	*Gray Roses* John Lane	H
Harris, Frank	*Elder Conklin and Other Stories* Heinemann	WC
Harris, W. B.	*Danovitch and Other Stories*	A
Harte, Bret	*Flip and Other Stories* Chatto & Windus	WC
Hasleton, Henry	*The Fortunes and Adventures of Raby Rattler* John Dicks	WC
Haycraft, Margaret Scott	*With a Gladsome Mind and Other Stories For Leisure Hours* Charles H. Kelly	WC
Hewlett, Maurice Henry	*Earthwork Out of Tuscany* Dent	H
Hill, Headon	*The Divinations of Kala Persad and Other Stories* Ward, Lock, Bowden	WC
Hocking, Silas K.	*Doctor Dick and Other Tales*	A

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Housman, Laurence	*The House of Joy* Kegan & Paul	WC
Hügel, Pauline von, Baroness	*The Price of The Pearl and Other Stories* Catholic Truth Society	WC
Hunt, Leigh, ed.	*Classic Tales, Serious and Lively [with Critical Essays On The Merits and Reputation of The Authors]* andPaterson	WC
Ingold, John	*Roughly Told Stories* Leadenhall Press	A
Jacberns, Raymond	*An Uncut Diamond and Other Stories* Swan Sonnenschein	WC
James, Henry	*Terminations*	A
James, Henry	*Terminations* Heinemann	WC
Kennard, Mrs. Edward	*The Plaything of An Hour and Other Stories* White	WC
King, Charles	*Rancho Del Muerto* Outing	WC
Kingsley, Henry	*Old Margaret and Other Stories* Ward, Lock, Bowden	WC
Kingsley, Henry	*The Boy In Grey and Other Stories and Sketches* Ward, Lock, Bowden	WC
Kipling, Rudyard	*Soldiers Three; The Story of The Gadsbys; In Black and White* Macmillan	WC
Kipling, Rudyard	*The Second Jungle Book* Macmillan	WC
Kipling, Rudyard	*Under The Deodars; The Phantom 'Rickshaw; Wee Willie Winkie* Macmillan	WC
Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Macmillan	WC

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Laffan, May	*Flitters, Tatters and The Counsellor and Other Sketches* Macmillan	WC
Lang, Andrew	*The Red True Book* Longmans, Green	WC
Le Queux, William	*Stolen Souls* Tower Pub. Co.	WC
Mac, Leadin	*Road To Donegal and Other Stories*	A
Mackersy, W. A.	*A Handful of Stories* Simpkin, Marshall, Hamilton, Kent	WC
MacManus, Seumas	*The Leadin' Road To Donegal and Other Stories* Digby, Long	WC
Marmontel, Jean François	*Marmontel's Moral Tales* Macmillan; George Allen	WC
Marmontel, Jean François	*Moral Tales* George Alllen	WC
Marsh, Truda	*The Romance of a Picture and Other Stories* Bemrose & Sons	A
Mathew, Frank James	*At The Rising of The Moon: Irish Stories and Studies* Bell	WC
McClintock, Major H. S.	*Random Stories, Chiefly Irish*	A
Meade, L. T.	*Stories from The Diary of a Doctor* Bell	WC
Medley, J.	*The Tree of Life and Other Stories*	A
Meredith, George	*The Tale of Chloe; The House On The Beach; The Case of General Ople and Lady Camper* Ward, Lock, Bowden	WC
Mildmay, Aubrey Neville	*Vignettes* E. Stock	WC
Moore, Frank Frankfort	*Two In The Bush and Others Elsewhere* A.D. Innes & Co.	WC

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Morrison, Arthur	*Tales of Mean Streets* Methuen	A
Mortimer, Geoffrey	*Tales from The Western Moors* Gibbings and Company	WC
Murray, David Christie	*Mount Despair and Other Stories* Chatto & Windus	A
Murray, Eustace Clare Grenville	*Queer Stories from Truth. Fourth Series* Swan Sonnenschein, Lowrey	WC
Nagle, Archibald	*The Wonderful Rambles and Surprising Adventures of Claudius Bolio* John Dicks	WC
Nesbit, Edith	*Dulcie's Lantern and Other Stories*	A
Nevinson, Henry Woodd	*Neighbours of Ours: Slum Stories of London* Simpkin, Marshall	H
Nib, J.	*Wondrous Strange and Other Stories*	A
North, W.; Howe, M.	*of a Fool and His Folly and Other Tales*	A
Oxley, James Macdonald	*My Strange Rescue and Other Stories of Sport and Adventure In Canada* Nelson	WC
Paget, H. M.	*Pickwick Pictures; a Series of Character Sketches from Pickwick Papers. Dickens, Charles, 1812-1870* E. Nister	WC
Pain, Barry	*De Omnibus* Dent; E.P. Dutton	WC
Parley, Peter	*Peter Parley's Tales* B. George	WC
Pearce, Joseph Henry	*Tales of The Masque*	WC
Peek, Hedley	*Nema and Other Stories* Chapman & Hall	A
Petrie, W. M.	*Egyptian Tales: 1St Series, Ivth To Xiith Dynasty* Methuen	WC

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Philips, Francis Charles	*The Worst Woman In London and Other Stories* Downey & Co.	WC
Platt, William	*Women Love and Life* C. Hirsch	WC
Preston, N. J.	*Spunyarn* Digby, Long	WC
Pugh, Edward	*A Street In The Suburbs*	A
Pushkin, Aleksandr Sergeevich	*The Prose Tales of Alexander Poushkin* Bell	WC
Quiller-Couch, Arthur	*I Saw Three Ships and Other Winter Tales* Cassell	WC
Quiller-Couch, Arthur	*The Delectable Duchy; Stories, Studies and Sketches* Cassell	WC
Quiller-Couch, Arthur	*Wander Heath* Cassell	H
Quiller-Couch, Arthur	*Wandering Heath.Stories, Studies and Sketches* Cassell	WC
Quiller-Couch, Arthur	*Wandering Heath: Stories, Studies and Sketches* Cassell	WC
Rhys, Grace Little	*Fireside Stories* Dent, Turnbull and Spears	WC
Richard-Henry	*Misery Junction and Other Stage Stories* J. P. Fuller	WC
Russell, William Clark	*The Phantom Death and Other Stories* Chatto & Windus	A
Selby, Thomas Gunn	*The Chinaman In His Own Stories* C.H. Kelly	WC
Sharp, William [Fiona Macleod]	*The Gypsy Christ and Other Tales* Stone and Kimball	H
Sharp, William [Fiona Macleod]	*The Sin-Eater and Other Tales* Patrick Geddes	A
Smith, Logan Pearsall	*The Youth of Parnassus and Other Stories* Macmillan	WC

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Stowe, Harriet Beecher	*The Ghost In The Mill and Other Stories* Sampson, Low, Marston, Searle, & Rivington	WC
Street, G. S.	*Episodes* Heinemann	A
Swan, Annie S.	*The Bonnie Jean and Other Stories* Oliphant, Anderson & Ferrier	WC
Thackeray, William Makepeace	*The Memoirs of Mr. Charles J. Yellowplush; The Fitz-Boodle Papers; Cox's Diary; and Character Sketches* Smith, Elder	WC
Tolstoy, Leo	*Where Love Is God Is Also, The Godson: Two Stories* Walter Scott	WC
Train, Elizabeth Phipps	*A Social Highwayman and Other Stories* Ward, Lock	WC
Trowbridge, W. R. H.	*Gossip of The Caribbees; Sketches of Anglo-West-Indian Life* Unwin	WC
Turgenev, Ivan Sergeevich	*A Sportsman's Sketches* Heinemann	WC
Twain, Mark	*The £1, 000, 000 Bank-Note and Other New Stories* Chatto & Windus	WC
Wallace, W. B.	*The Clue of Ariadne and Other Tales* Roxburghe Press	WC
Watson, H. B. M. (Henry Brereton Marriott)	*At The First Corner and Other Stories* John Lane	WC
Wells, H. G.	*Select Conversations with An Uncle (Now Extinct) and Two Other Reminiscences* John Lane	A
Wells, H. G.	*The Stolen Bacillus and Other Incidents* Methuen	A
Winter, John Strange	*Private Tinker and Other Stories* F.A. Stokes Co.	WC
Winter, John Strange	*Private Tinker and Other Stories* White	WC

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	Hindu Pilgrims and Idols: Highway Sketches from Hindustan Charles H. Kelly	WC
	Reaping The Whirlwind: Detective Stories W. Lucas	WC
	Weird Tales: By American Writers Dent	WC
Adams, W. H. D (William Henry Davenport)	*Under Many Flags, or, Stories of Scottish Adventurers* Frederick Warne	WC
Alden, W. L. (William Livingston)	*The Mystery of Elias G. Roebuck and Other Stories* A.D. Innes & Co.	A
Astree, M. L.	*Beside All Waters: Stories of Indian Life* Shaw	A
Austin, L. F.	*At Random, Essays and Stories*	A
Balzac, Honoré de	*At The Sign of The Cat and Racket* Macmillan	WC
Balzac, Honoré de	*Droll Stories Collected from The Abbeys of Touraine* Mathieson	WC
Balzac, Honoré de	*La Grande Bretêche and Other Stories* Dent	WC
Balzac, Honoré de	*The Atheist's Mass and Other Stories* Dent	WC
Balzac, Honoré de	*The Atheist's Mass and Other Stories* Macmillan	WC
Balzac, Honoré de	*The Unknown Masterpiece =(Le Chef-D'Hoeuvre Inconnu) and Other Stories* Dent	WC
Balzac, Honoré de	*The Unknown Masterpiece =(Le Chef-D'Oeuvre Inconnu) and Other Stories* Dent;Macmillan	WC
Barlow, Jane	*Mr. Martin's Company and Other Stories*	A
Barlow, Jane	*Mrs. Martin's Company and Other Stories* Dent	WC

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Barrett, Joan	*Monte Carlo Stories* Chatto & Windus	WC
Barry, John Arthur	*In The Great Deep: Sea Stories* Methuen	A
Bayly, Elisabeth Boyd	*A New Zealand Courtship and Other Work-A-Day Stories* Religious Tract Society	WC
Beardsley, Aubrey	*Keynotes, Series of Novels and Short Stories; Twenty-One Designs. with Press Notices* J. Hale	WC
Becke, Louis	*The Ebbing of The Tide; South Sea Stories* Unwin	A
Bell, Charles Dent	*Tales Told By The Fireside* E. Stock	WC
Blackmore, R. D. (Richard Doddridge)	*Tales from The Telling-House* Sampson, Low, Marston	A
Brierley, Ben	*Ab O' Th' Yate: Sketches and Other Short Stories*	A
Burrell, Arthur	*The Piebald Horse and Other Stories* Unwin	A
Burrow, Charles Kennett	*Asteck's Madonna and Other Stories* Dent	WC
Butt, Beatrice May	*Theatricals: An Interlude; and Other Sketches* Blackwood	WC
Carleton, William	*Traits and Stories of The Irish Peasantry* DentMacmillan	WC
Clare, Frances	*In a Sea-Bird's Nest, a Series of Stories, Some Allegorical* Skeffington	A
Clifford, Mrs. W. K.	*Mere Stores; Dominant Note and Other Stories* A. & C. Black	WC
Clifford, Mrs. W. K.	*Mere Stories*	A
Corelli, Marie	*Cameos; Short Stories* Hutchinson	WC

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Countess of Munster	*Ghostly Tales* Hutchinson	WC
Craig, Annie	*Our Cousin Noel and Other Stories* Robert Culley	WC
Cram, Ralph Adams	*Black Spirits and White: A Book of Ghost Stories* Chatto & Windus	WC
Crawford, O.	*The White Feather and Other Stories* Chapman & Hall	A
Crockett, S. R.	*Tales of Our Coast* Chatto & Windus	WC
Crompton, Frances E.	*Kitty and Her Kits: A Volume of Stories* Ernest Nister E.P. Dutton & Co.	WC
Crompton, Frances E.	*Merry Hearts: A Volume of Stories* Ernest Nister E.P. Dutton & Co.	WC
Croskey, Julien	*The Chest of Opium* N. Beeman	WC
Curlewis, Ethel S. Turner	*The Little Duchess and Other Stories* Ward	WC
Davey, R.	*The Sand Sea and Other Stories*	A
Davidson, John	*Miss Armstrong's and Other Circumstances*	A
Davidson, John	*The Pilgrimage of Strongsoul and Other Stories* Ward and Downey	A
Davis, Nathaniel Newnham	*Three Men and a God and Other Stories* Downey	WC
Deland, Ellen Douglas	*In The Old Herrick House and Other Stories* Harper	WC
Dickens, Charles	*Sketches of Young Gentlemen and; Sketches of Young Couples* Newnes	WC
Dickens, Mary Angela	*Some Women's Ways. 2Nd Ed* Jarrold	WC

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Dodge, Walter Phelps	*A Strong Man Armed and Other Tales*	WC
Donovan, Dick	*Riddles Read* Chatto & Windus	WC
Doyle, Arthur Conan	*The Captain of The Polestar and Other Tales* Longmans, Green	WC
Doyle, Arthur Conan	*The Exploits of Brigadier Gerard* Newnes	H
Fenn, George Manville	*Princess Féodor's Pledge and Other Stories* Hutchinson	WC
Finn, F. J.	*Mostly Boys, Short Stories*	A
Foote, M. H.	*The Cup of Trembling and Other Stories*	A
Fulcher, Cicely	*Father's Wife and Other Stories* Blackie	WC
G. G. (Great Scot)	*New Sporting Stories* Bellairs	WC
Gaskell, Elizabeth Cleghorn	*Lizzie Leigh and Other Tales* Smith, Elder	WC
Gaye, Selina	*Smuts and Diamonds: with Other Stories* Reminton and Co.	WC
Geegee, Uncle	*Snow Sprites and Other Stories*	A
Gilbert, Rosa Mulholland	*Our Own Story and Other Tales* The Catholic Truth Society	WC
Goldsmith, Oliver, ?-	*Classic Tales: Serious and Lively* Dent	WC
Greenwood, James	*Behind a 'Bus: Curious Tales of "Insides" and "Outs"* Diprose & Bateman	WC
H. N. B. (Harold Nelson Burden)	*Duty's Call* Simpkin, Marshall, Hamilton, Kent	WC
Haes, Hubert	*Tales of Astonishus* Hodder Brothers	WC

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Haggard, H. (Henry) Rider	*Heart of The World* Longmans, Green	WC
Hardy, Thomas	*Life's Little Ironies: A Set of Tales with Some Colloquial Sketches Entitled "A Few Crusted Characters"* Osgood, McIlvaine	WC
Hardy, Thomas	*Wessex Tales, Strange, Lively and Commonplace* Harper	WC
Hardy, Thomas	*Wessex Tales, That Is To Say: An Imaginative Woman; The Three Strangers; The withered Arm; Fellow-Townsmen; Interlopers At The Knap; and, The Distracted Preacher* Osgood, McIlvaine	WC
Hawkesworth, John	*Classic Tales: Serious and Lively* Dent	WC
Henniker, Florence	*In Scarlet and Grey: Stories of Soldiers and Others* John Lane	A
Hichens, Robert	*The Folly of Eustace and Other Stories* Heinemann	A
Hodges, Elizabeth	*Nita, or, Among The Brigands, a Story of andalusia; Wilful Kate* Partridge	WC
Holmes, E.	*A Painter's Romance and Other Stories*	A
Hornung, E. W. (Ernest William)	*Under Two Skies: A Collection of Stories* Black	WC
Hume, Fergus	*The Dwarf's Chamber and Other Stories* Ward, Lock, Bowden	WC
Hyne, Charles John Cutcliffe Wright	*The Stronger Hand* Tower	WC
Irving, Washington	*Washington Irving's Tales of a Traveller* Longmans, Green	WC
James, Humphrey	*Paddy's Woman and Other Stories* Unwin	A
Jefferies, Richard	*The Early Fiction of Richard Jefferies* Simpkin, Marshall, Hamilton, Kent	WC
Jewett, Sarah Orne	*The Country of The Pointed Firs*	A

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Jewett, Sarah Orne	*The Life of Nancy and Other Stories*	A
Juan Manuel, Infante of Castile	*Count Lucanor; or, The Fifty Pleasant Stories of Patronio* Gibbings	WC
Kennard, Mrs. Edward	*Sporting Tales* White	WC
Kielland, Alexander Lange	*Norse Tales and Sketches* E. Stock	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*Soldier Tales* Macmillan	A
Kipling, Rudyard	*Soldier Tales* Macmillan	WC
Kipling, Rudyard	*Soldiers Three; The Story of The Gadsbys; In Black and White* Macmillan	WC
Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Macmillan	WC
La Fontaine, Jean de	*Tales and Novels In Verse* Privately printed for the Society of English Bibliophilists	WC
Le Fanu, Joseph Sheridan	*A Chronicle of Golden Friars and Other Stories* Downey	WC
Le Fanu, Joseph Sheridan	*Chronicle of Golden Friars and Other Stories* Downey	WC
Le Queux, William	*A Secret Service: Being Strange Tales of a Nihilist* Ward, Lock, Bowden	WC
Lee, Vernon	*Hauntings; Fantastic Stories* John Lane	WC
Libbey, Laura Jean	*The Pride of The Mill* James Henderson	WC
Lipsett, H. Caldwell	*Where The Atlantic Meets The Land* John Lane; Constable	WC

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Lomax, F. Conway	*The Wizard and The Lizard and Other Fairy Tales* Digby, Long	WC
Macnamara, T. J.	*Schoolmaster Sketches*	A
Marguerite, Queen, consort of Henry II, King of Navarre	*The Heptameron, or, The Tales of Margaret, Queen of Navarre* Temple Company	WC
Marryat, Frederick	*The Pacha of Many Tales* Dent	WC
Marryat, Frederick	*The Pacha of Many Tales* Dent	WC
Marson, Charles Latimer	*Turnpike Tales* Elkin Mathews	A
Mason, George Finch	*The Tame Fox and Other Sketches* Hurst and Blackett	WC
Maupassant, Guy de	*Short Stories* Mathieson & Co.	WC
Maupassant, Guy de	*Short Stories* The Temple	WC
Meade, L. T.	*Stories from The Diary of a Doctor* Bliss, Sands & Foster	WC
Meyer, Charles	*The Power of Gold* Frederick Warne	WC
Mézailles, Jean de	*An Experiment In Love and Other Stories* Roxburghe Press	WC
Michael, Charles D.	*off and Away: Pictures and Stories For Grave and Gay* Partridge	WC
Misc.	*Love Tales from The German* Dent	WC
Misc.	*Love Tales: By American Writers* Dent	WC
Misc.	*Love Tales: By English Writers* Dent	WC

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Misc.	*Love Tales: By Irish Writers* Dent	WC
Misc.	*Love Tales: By Socttish Writers* Dent	WC
Molesworth, Mrs.	*Uncanny Tales* Hutchinson	A
Moncrieff, A. R. Hope	*Stories of Long Ago* Sampson Low, Marston and Company Limited	WC
Morrison, Arthur	*Adventures of Martin Hewitt. Third Series* Ward, Lock	WC
Morrison, Arthur	*Tales of Mean Streets: Lizerunt, Squire Napper, without Visible Means, Three Rounds and Others* Methuen	WC
Muddock, Joyce Emmerson	*The Man-Hunter: Stories from The Note-Book of a Detective* Chatto & Windus	WC
Mundell, Frank	*Stories of The Coal Mine* The Sunday School Union	WC
Munro, N.	*The Lost Pibroch and Other Sheiling Stories*	A
Nesbit, Edith	*In Homespun* John Lane	WC
Nevinson, Henry Woodd	*In The Valley of Tophet* Dent	H
O'Sullivan, Vincent	*A Book of Bargains* L. Smithers	WC
Parker, Gilbert	*An Adventurer of The North Being a Continuation of The Histories of "Pierre and His People, " and The Latest Existing Records of Pretty Pierre* Macmillan	WC
Parker, Gilbert	*Pierre and His People: Tales of The Far North* Methuen	WC
Peregrinator	*The Haunted Manor House and Other Tales* Skeffington and Son	WC
Perram, Annie Frances	*"Something To Do, Please!" and Other Stories* Robert Culley	WC

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Philips, Francis Charles	*An Undeserving Woman and Other Stories* Downey & Co.	A
Piccadil	*The Piccadilly Tales. First Series* Unwin Brothers	WC
Platts, William Carter	*The Tuttlebury Tales* Digby, Long	WC
Poe, Edgar Allan	*Tales of Mystery and Horror* "Review of Reviews" Office	WC
Quiller-Couch, Mabel	*The Recovery of Jane Vercoe and Other Stories* Simpkin, Marshall, Hamilton, Kent	WC
Ralph, Julian	*Alone In China and Other Stories*	A
Ramé, Maria Louise [Ouida]	*Pipistrello and Other Stories* Chatto & Windus	WC
Reed, T. B.	*A Book of Short Stories*	A
Ridge, William Pett	*An Important Man and Others* Ward, Lock, Bowden	A
Rita	*Vignettes: Stories: In One Volume* Bell	WC
Rita	*Vignettes: Stories: In One Volume* White	WC
Ropes, Mary Emily	*Little Meg and The Lodger; and, The Haunted Ruin* The Religious Tract Society	WC
Roswell, Mary C.	*The Green Men of Norwell and Other Stories* Simpkin, Marshall, Limited	WC
Roy, Kendal	*Tales of An Engineer: Being Facts and Fancies of Railway Life* Unwin	WC
Russell, William Clark	*The Honour of The Flag and Other Stories* Unwin	A
Sacher-Masoch, Leopold, Ritter von	*Tales of The Court of Catherine Ii and Other Stories* Mathieson & Co.	WC
Sacher-Masoch, Wanda von	*Venus and Adonis and Other Tales of The Court of Catherine Ii* Mathieson & Co.	WC

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Saunders, Frances Wilce	*Stories For Men and Women.Series I* Swan Sonnenschein	WC
Scott, Hugh Stowell	*The Money-Spinner* Smith, Elder	WC
Scully, William Charles	*Kafir Stories* Unwin	WC
Sealsfield, Charles	*Wild Adventures In Texas and Other Tales* Newnes	WC
Sharp, E.	*Wymps and Other Fairy Tales*	A
Sharp, William [Fiona Macleod]	*Ecca Puella* Elkin Mathews	H
Sharp, William [Fiona Macleod]	*Madge O' The Pools*	A
Sharp, William [Fiona Macleod]	*The Washer of The Ford* Patrick Geddes	H
Sims, George Robert	*As It Was In The Beginning: Life Stories of To-Day* White	WC
Sims, George Robert	*As It Was In The Beginning: Life Stories of To-Day In One Volume* White	WC
Sims, George Robert	*The Ten Commandments* Chatto & Windus	WC
Smith, Francis Hopkinson	*A Gentleman Vagabond and Some Others* Macmillan	WC
Somerset, Henry, Lady	*Sketches In Black and White* Unwin	WC
Spinner, Alice	*A Reluctant Evangelist and Other Stories* Edward Arnold	A
Stafford, John	*Doris and I Etc* Chatto & Windus	WC
Standish, Burt L.	*Frank Merriwell's Fault, or, False Steps and Foul Snares* Aldine Publishing Co.	WC
Suffling, Ernest Richard	*The Story Hunter: or Tales of The Weird and Wild* Jarrold	WC

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Sullivan, James Frank	*The Flame Flower and Other Stories*	A
Tirebuck, William Edwards	*Jenny Jones and Jenny and Other Tales from The Welsh Hills* Simpkin, Marshall, Hamilton, Kent	WC
Tolstoy, Leo	*Stories of Sevastopol* Review of Reviews	WC
Turner, Edward Francis	*The Little Duchess and Other Stories*	A
Vernham, Katherine E	*A Wonderful Christmas and Other Stories* National Society's Depository	WC
Wallace, W. B.	*The Clue of Ariadne and Other Tales* Roxburghe Press	A
Wedmore, Frederick	*orgeas and Miradan, with Other Pieces*	A
Whitby, Beatrice	*A Matter of Skill and Other Stories* Hurst and Blackett	WC
Wood, Walter	*Barrack and Battlefield: Tales of The Service At Home and Abroad* Hurst and Blackett	A
Zola, Émile	*Stories For Ninon* Heinemann	WC

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	Within Sound of Great Tom: Stories of Modern Oxford Simpkin, Marshall, Hamilton, Kent	WC
A. L. O. E.	*Upwards and Downwards and Other Stories* Nelson	WC
Anderson, Mary	*Tales of The Rock* Downey & Co.	A
Aspinwall, A.	*Short Stories For Short People*	A
Balzac, Honore de	*The Wild Ass's Skin and Other Stories* Dent	WC
Balzac, Honoré de	*A Marriage Settlement and Other Stories* Dent	WC
Balzac, Honoré de	*The Unconscious Mummers (Les Comédiens Sans Le Savoir) and Other Short Stories* Dent	WC
Bangs, John Kendrick	*Paste Jewels Being Seven Tales of Domestic Woe* Harper	WC
Barlow, Jane	*A Creel of Irish Stories*	A
Becke, Louis	*Pacific Tales* Unwin	A
Bell, R. S. W. (Robert Stanley Warren)	*The Cub In Love: In Twelve Twinges with Six Additional Stories* Richards	WC
Berkeley, Mildred	*Empty Pockets and Other Stories* Edwin, Vaughan & Co.	WC
Blatchford, Robert	*Tales For The Marines* Clarion Press	WC
Brunner, H. C.	*Love In Old Cloathes and Other Stories, Ill*	A
Bunner, H. C. (Henry Cuyler)	*Love In Old Cloathes and Other Stories* Downey	WC
Cambridge, A.	*At Midnight and Other Stories*	A
Cameron, H.; Lovett, Mrs.	*In a Grass Country: A Story of Love and Sport* White	WC

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Chola	*Charaka Puja and Other Stories* Roxburghe Press	WC
Clarke, A. M.	*A Mother's Sacrifice and Other Tales* Catholic Truth Society	WC
Colvin, Margaret	*Bell Roger's Loon and Other Stories* Paisley Alexander Gardner	WC
Cooke, John Esten	*Stories of The Old Dominion: from The Settlement To The End of The Revolution* Harper	WC
Cox, Palmer	*Cock Robin and Other Stories* Ward, Lock	WC
Crackanthorpe, Hubert	*Last Studies* Heinemann	H
Craddock, Charles Egbert	*The Young Mountaineers: Short Stories* A.P. Watt & Son	WC
Cuthell, Edith E.	*In Camp and Cantonment: Stories of Foreign Service* Hurst and Blackett	WC
Dawe, Carlton	*Kakemonos: Tales of The Far East* John Lane	WC
Dawe, W. C.	*Tales of The Far East*	A
Dibdin, James Caxton	*Scottish Border Life: A Series of original Sketches* Methuen	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Chapman & Hall	WC
Dircks, Rudolf	*Verisimilitudes* Unicorn Press	A
Dobrée, Louisa Emily	*Stories On The Rosary* Longmans, Green	WC
Douglas, George	*The New Border Tales* Walter Scott	WC

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Doyle, Arthur Conan	*The Last Adventures of Sherlock Holmes: Being a New Edition of His "Memoirs"Uniform Title: Memoirs of Sherlock Holmes* Newnes	WC
Drummond, H.	*The Monkey That Would Not Kill, Stories*	A
Fitz-Gerald, S. J. A. (Shafto Justin Adair)	*A Tragedy of Grub Street and Other Stories* Redway	A
Fitzpatrick, Percy	*The Outspan Tales of South Africa* Heinemann	WC
Fleming, George	*Little Stories About Women* Richards	A
Fletcher, Joseph	*God's Failures* John Lane	WC
Flit, Ko	*A Reel of No. 8 and Suddaby Fewster: Two Holderness Tales* A. Brown & Sons	WC
Forbes, Archibald	*Barracks, Bivouacs and Battles* Macmillan	WC
Forbes-Robertson, Frances	*Odd Stories* Constable	WC
Forster, William J.	*The Man In The Moon and Other Stories* Charles H. Kelly	WC
Forster, William J.	*The Two Dragons and Other Stories* Charles H. Kelly	WC
Frost, W. H.	*The Court of King Arthur, Stories from The Land of The Round Table*	A
G. G. (Great Scot)	*The Chaser and Other Sporting Stories*	A
Galsworthy, John	*From The Four Winds* Unwin	WC
Gaskell, Elizabeth Cleghorn	*Cranford and Other Tales* Smith, Elder	WC

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Gaskell, Elizabeth Cleghorn	*My Lady Ludlow and Other Tales* Smith, Elder	WC
Gaskell, Elizabeth Cleghorn	*Ruth and Other Tales* Smith, Elder	WC
George Egerton [Bright, Mary Chevelita Dunn]	*Symphonies* John Lane	H
Gerard, E.	*An Electric Shock and Other Stories*	A
Gilchrist, R. M.	*A Peakland Faggot, Tales Told of Melton Folk*	A
Gissing, George	*Human Odds and Ends: Stories and Sketches* Bell	WC
Gissing, George	*Human Odds and Ends: Stories and Sketches* Lawrence and Bullen	A
Glanville, Ernest	*Tales from The Veld* Chatto & Windus	WC
Grant, Charles	*Stories of Naples and The Camarra* Macmillan	WC
Grant, Charles	*Stories of Naples and The Camorra* Macmillan	WC
Gueullette, Thomas-Simon	*The Thousand and One Quarters of An Hour (Tartarian Tales)* Printed for subscribers only	WC
Gunter, Archibald Clavering	*The Power of Woman* Routledge	WC
Gurdon, Lady C.	*Suffolk Tales and Other Stories*	A
Hamilton, Cosmo	*Furrows* Digby, Long	WC
Harper, H. G. (Henry George)	*Great Scot, The Chaser and Other Sporting Stories* Bellairs & Co.	WC
Harris, Joel Chandler	*More Stories About Old Brer Rabbit* "Review of Reviews" Office	WC

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Harrod, Mrs.	*Odd Stories* Constable	WC
Hartier, Osgood; Hartier, Mary	*Home Brewed from The West Country* Simpkin, Marshall, Hamilton, Kent	WC
Hempstead, Junius L.	*After Many Days and Other Stories* F.T. Neely	WC
Higginson, Ella	*A Forest Orchid and Other Stories* Macmillan	A
Higginson, Ella	*From The Land of The Snow-Pearls Tales From Puget Sound* Macmillan	WC
Hill, Headon	*Beacon Fires: War Stories of The Coast* Ward, Lock	A
Hodgson, Ralph	*Hodgson's Tales of Medical Students* John Bale, Sons & Danielsson	WC
Hooper, Will Phillip	*An Untold Tale* Routledge	WC
Irving, Washington	*Tales of a Traveller; Abbotsford and Newstead Abbey; Spanish Voyages* Chesterfield Societ	WC
James, Henry	*Embarrassments; The Figure In The Carpet; Glasses; The Ext Time; The Way It Came* Heinemann	WC
Kemble, E. W. (Edward Windson)	*Kemble's Coons: A Collection of Southern Sketches* John Lane	WC
Kenealy, Arabella	*Belinda's Beaux and Other Stories* Bliss Sands & Co.	A
Kennedy, Bart	*Darab's Wine-Cup and Other Tales* Sidney L. Ollif	WC
Kielland, Alexander Lange	*Norse Tales and Sketches* E. Stock	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*Soldiers Three and Military Tales* Macmillan	WC

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Kipling, Rudyard	*The Writings In Prose and Verse* Macmillan	WC
Lawless, Emily	*Traits and Confidences* Methuen	WC
Lawson, Henry	*While The Billy Boils* Simpkin, Marshall, Hamilton, Kent	WC
Levett-Yeats, Sidney Kilner	*A Galahad of The Creeks and Other Stories* Longmans, Green	A
Linton, Elizabeth Lynn	*With a Silken Thread and Other Stories* Chatto & Windus	WC
Mackay, George A.	*Where The Heather Grows: A Series of Tales* Alexander Gardner	WC
Mackinnon, J.	*Barefoot Sketches*	A
Mackinnon, J.	*Braefoot Sketches* A. Gardner	WC
Macleod, F.	*Spiritual Tales, Barbaric Tales, Tragic Romances*	A
Macrae, David	*Popping The Question and Other Sketches* Paisley Alexander Gardner	WC
Maitland, Frances	*"A Handful" and Other Stories* Catholic Truth Society	WC
Marryat, Frederick	*Rattlin, The Reefer; The Phantom Ship* Routledge	WC
Mason, George Finch	*The Tame Fox and Other Sketches* Hurst and Blackett	A
Meade, L. T.	*Under The Dragon Throne* Gardner, Darton & Co.	WC
Merriman, Henry Seton	*The Money-Spinner and Other Character Notes* Macmillan	WC
Morris, Arthur	*The Dealer In Death and Other Stories* Cotton Press	WC
Morrison, Arthur	*The Dorrington Deed-Box* Ward, Lock	WC

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Murdoch, James	*The Wooing of Webster and Other Stories* Walter Scott	WC
Oswin, Ymal	*The Spanish Crucifix and Other Tales* Catholic Truth Society	WC
Owen, John Lawton	*Railroad Romances* Cotton Press	WC
Paull, Mrs. H. B.	*Knowing and Doing, Eight Stories*	A
Payne, John	*Oriental Tales* Printed for subscribers only by Athenæum	WC
Peacock, Mable Geraldine Woodruffe	*Lincolnshire Tales: The Recollections of Eli Twigg* Simpkin, Marshall, Kent	WC
Poe, Edgar Allan	*Prose Tales* Routledge	WC
Post, W. K.	*Harvard Stories, Sketches of The Undergraduate*	A
Prescott, E. Livingston	*Scarlet and Steel: Some Modern Military Tales* Hutchinson & Co.	WC
Pryde, D.	*The Queer Folk of Fife, Tales from The Kingdom*	A
Read, Opie Percival	*Odd Folks* F.T. Neely	WC
Reed, Verner Zevola	*Tales of The Sun-Land* Continental Pub. Co.	WC
Rogers, R. D.	*The Adventures of St. Kevin and Other Irish Tales*	A
Rouse, W. H. D.	*The Giant Crab and Other Tales from Old India, Ill*	A
Scully, William Charles	*The White Hecatomb and Other Stories* Methuen	WC
Sewell, Elizabeth Missing	*Amy Herbert* Longmans, Green	WC
Sharp, William	*The Laughter of Peterkin: A Retelling of Old Tales of The Celtic Underworld* Constable	WC

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Sienkiewicz, Henryk	*Lilian Morris and Other Stories*	A
Sienkiewicz, Henryk	*Yanko The Musician and Other Stories (Trans.?)*	A
Sims, George Robert	*Dorcas Dene, Detective: Her Adventures* White	WC
Sims, George Robert	*Tales of To-Day* Chatto & Windus	WC
Spears, John Randolph	*The Port of Missing Ships and Other Stories of The Sea* Macmillan	A
Spencer, H.	*Various Fragments*	A
Stein, C.	*Self and Comrades: "Tales By a Soldier"* Vinton & Co.	A
Stuart, Ruth McEnery	*In Simpkinsville, Character Tales*	A
Sullivan, James Frank	*The Flame-Flower and Other Stories* Dent	WC
Terrot, Charles E., Mrs.	*Our Paying Guests and Other Stories* Digby, Long	WC
Thompson, Alexander Mattock	*Dangle's Rough-Cut* "Clarion" Office	WC
Tolstoy, Leo	*What Men Live By; What Shall It Profit a Man?* Walter Scott	WC
Turgenev, Ivan Sergeevich	*Dream Tales and Prose Poems* Heinemann	WC
Twain, Mark	*The Stolen White Elephant, Etc* Chatto & Windus	WC
Twain, Mark	*Tom Sawyer, Detective: As Told By Huck Finn and Other Tales* Chatto & Windus	WC
Walford, Lucy Bethia	*Ploughed and Other Stories*	A
Warman, Cy	*The Express Messenger and Other Tales of The Rail]* Chatto & Windus	WC

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Warung, Price	*Tales of The Old Regime and The Bullet of The Fated Ten* Routledge	A
Wells, H. G.	*The Plattner Story and Others* Methuen	A
Westbury, A	*Australian Fairy Tales, Ill*	A
White, Eliza Orne	*A Browning Courtship and Other Stories* Smith, Elder	A
Winter, John Strange	*Princess Sarah and Other Stories* Ward, Lock	WC
Wood, Henry, Mrs.	*Ashley and Other Stories* Bentley	WC
Wood, Mrs. H.	*Adam Grainger and Other Stories*	A
Yeats, W. B.	*The Secret Rose* Lawrence and Bullen	H
Zola, Émile	*Stories For Ninon* Heinemann	WC

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	Under One Cover: Eleven Stories Skeffington	WC
Adams, Ellinor D.	*May, Guy and Jim; Other Stories* Blackie	A
Adler, Cyrus; Ramsay, Allan	*Told In The Coffee House Turkish Tales* Macmillan	WC
Alcock, D.	*The Little Captives and Other Stories* Religious Tract Society	WC
Allen, James Lane	*Flute and Violin and Other Kentucky Tales and Romances*	WC
Armstrong, Archie	*Tales of The Temple and Elsewhere* "St. James' Gazette" Office	A
Balzac, Honoré de	*A Father's Curse and Other Stories* Dent;Macmillan	WC
Balzac, Honoré de	*Droll Stories Collected from The Abbeys of Touraine*	WC
Balzac, Honoré de	*Eugénie Grandet and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*Modeste Mignon and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Celebates and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Quest of The Absolute (La Recherche De L'Absolu) and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*Ursule Mirouët and Other Stories* Printed for subscribers only	WC
Bangs, John Kendrick	*Ghosts I Have Met and Some Others* Harper	WC
Bangs, John Kendrick	*Ghosts I Have Met and Some Others, Illus*	A
Barrister	*The Story of The Beautiful Girl Who Was Hated By Her Father and Other Tales* H. Cox	WC

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Barrister	*The Story of The Schoolmaster's Sister and The Pupil and Other Tales* H. Cox	WC
Barrister	*The Story of The Young Lady Who Was Tricked Into a Marriage and Other Tales* Horace Cox	WC
Barry, John Arthur	*Steve Brown's Bunyip and Other Stories* John Macqueen	WC
Becke, Louis	*By Reef and Palm and Other Stories* Unwin	WC
Becke, Louis	*Rodman The Boatsteerer and Other Stories* Unwin	A
Bell, R. S. W. (Robert Stanley Warren)	*The Papa Papers and Some Stories* Richards	WC
Blackmore, R. D. (Richard Doddridge)	*Tales from The Telling-House* Sampson, Low, Marston	WC
Bodkin, Matthias McDonnell	*Paul Beck, The Rule of Thumb Detective* C.A. Pearson	WC
Bodkin, Matthias McDonnell	*Paul Beck, The Rule of Thumb Detective* Heinemann	WC
Boldrewood, K. A.	*Romance of Canvas Town and Other Stories*	A
Boldrewood, Rolf	*A Romance of Canvas Town and Other Stories* Macmillan	WC
Boothby, Guy	*Billy Binks, Hero and Other Stories*	A
Brayshaw, J. Dodsworth	*Slum Silhouettes: Stories of London Life* Chatto & Windus	WC
Bright, Nonna	*Gladly, Most Gladly and Other Tales* Burns & Oates	WC

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Brine, Mary D.	*Poor Sallie and Her Chirstmas and Other Stories*	A
Brownell, Gertrude Hall	*The Hundred and Other Stories* Harper	WC
Clarke, Hamilton	*Billy and Other Short Stories and Sketches*	A
Clarke, Henry	*"Billy" and Other Short Stories and Sketches* Simpkin, Marshall, Hamilton, Kent	WC
Clarke, John Erskine	*Abbot's Cleeve and Other Tales* Wells Gardner, Darton & Co.	WC
Conrad, Joseph	*Tales of Unrest* Unwin	WC
Coote, Mrs. Constance	*How We Learnt It, or, Talks and Stories On The Lord's Prayer* Nisbet, Limited	WC
Crane, Stephen	*The Open Boat and Other Stories* Heinemann	A
Cranmer-Byng, H.	*A Romance of The Fair and Other Stories* Roxburghe Press	WC
Crowninshield, Schuyler Mrs.	*Where The Trade-Wind Blows West Indian Tales* Macmillan	WC
D'Arcy, Ella	*Modern Instances* John Lane	H
Deland, Margaret Wade Campbell	*Old Chester Tales* Harper	WC
Delannoy, Burford	*The Missing Cyclist and Other Stories* Simpkin, Marshall, Hamilton, Kent	WC
Dew-Smith, Alice Murray	*Tom Tug and Others*	A
Dibbs, Burton	*In Summer Isles* Heinemann	WC
Dickens, Charles	*Christmas Stories from "Household Words" and "All The Year Round"* Chapman & Hall	WC

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Dobrée, Louisa Emily	*Stories On The Rosary. Part Ii* Longmans, Green	WC
Doyle, Arthur Conan	*Round The Fire* Strand Magazine	WC
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Longmans, Green	WC
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Newnes	WC
Doyle, Arthur Conan	*The Last Adventures of Sherlock Holmes: Being a New Edition of His "Memoirs"Uniform Title: Memoirs of Sherlock Holmes* Newnes	WC
Drury, W. P.	*The Tadpole of An Archangel and Other Naval Stories*	A
Eggleston, George Cary	*Southern Soldier Stories* Macmillan	WC
Eggleston, George Cary	*Southern Soldier Stories* Macmillan	WC
Escott-Inman, H.	*The Owl King and Other Fairy Stories*	A
Ewing, Juliana Horatia Gatty	*Melchior's Dream and Other Tales* Bell	WC
Fitz-Gerald, S. J. A. (Shafto Justin Adair)	*That Fascinating Widow and Other Frivolous and Fantastic Tales For River, Road and Rail* Lawrence Greening & Co.	WC
Fitz-Gerald, S. J. A. (Shafto Justin Adair)	*The Grand Panjandrum and Other Tales For The Youthful*	A
Fitzpatrick, Percy	*The Outspan: Tales of South Africa* Heinemann	WC
Fletcher, Joseph	*Pasquinado* Ward, Lock	WC
Forward, Charles Walter	*Dulce Sodalitum: A Selection of Stories and Sketches By Vegetarian Writers* The Ideal Publishing Union	WC

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Freeman, Mary Eleanor Wilkins	*A New England Nun and Other Stories* Harper	WC
Freeman, Mary Eleanor Wilkins	*Silence and Other Stories* Harper	A
George Egerton [Bright, Mary Chevelita Dunn]	*Fantasies* John Lane	H
Gissing, George	*Human Odds and Ends: Stories and Sketches* Lawrence and Bullen	H
Gordon, Samuel	*Daughters of Shem and Other Stories* Greenburg & Co.	WC
Grahame, Kenneth	*Pagan Papers* John Lane	WC
Groome, F. H.	*Gypsy Folk-Tales*	A
Hardy, Thomas	*Life's Little Ironies: A Set of Tales with Some Colloquial Sketches Entitled "A Few Crusted Characters"* Harper	WC
Hardy, Thomas	*Wessex Tales, Strange, Lively and Commonplace* Harper	WC
Harland, Henry	*Comedies and Errors* John Lane	H
Harris, Joel Chandler	*Tales of The Home Folks In Peace and War*	A
Harte, Bret	*Stories In Light and Shadow* Pearson	WC
Hawthorne, Nathaniel	*Colonial Stories* Bliss, Sands and Co.	WC
Heffernan, Francis Stephan	*The Palmetto* Neely	WC
Higginson, Thomas Wentworth	*Tales of The Enchanted Islands of The Atlantic* Macmillan	WC
Hornung, E. W. (Ernest William)	*Some Persons Unknown* Cassell	WC

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Irving, Washington	*Bracebridge Hall, or, The Humorists: Selected Essays and Tales, Edited with Notes, Critical Introduction and a Glossary* Browne & Nolan; Simpkin, Marshall, Hamilton, Kent	WC
Jacobs, W. W. (William Wymark)	*Sea Urchins* Lawrence and Bullen	WC
James, Henry	*The Real Thing and Other Tales* Macmillan	WC
James, Henry	*The Two Magics: The Turn of The Screw, Covering End*	A
Junor, Charles	*Dead Men's Tales* Swan Sonnenschein	WC
Kenyon, Edith C.	*The Cave By The Waterfall and Other Stories* The Sunday School Union	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*The Day's Work* Macmillan	WC
Kipling, Rudyard	*The Phantom 'Rickshaw and Other Stories* Macmillan	WC
Lang, Andrew, Ed.	*The Arabian Nights' Entertainment*	A
Lie, Jonas	*Weird Tales from Northern Seas* Kegan Paul	WC
Lover, Samuel	*Legends and Stories of Ireland* Richard Edward King	WC
Mah, Ned P.	*Odds and Ends and Tales In Verse*	WC
Mansford, C. J.	*The Adventures of Mark Paton and Other Stories*	A
Manwell, M. B.	*Puppy Dog Tales* Partridge	WC
Marguerite, Queen, consort of Henry II, King of Navarre	*The Heptameron, or, The Tales of Margaret, Queen of Navarre* Temple Company	WC

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Masson, Rosaline Orme	*A Departure from Tradition and Other Stories* Bliss Sands	WC
Maupassant, Guy de	*Short Stories* Mathieson & Co.	WC
Meade, L. T.	*A Master of Mysteries* Ward, Lock	WC
Meade, L. T.	*The Brotherhood of The Seven Kings* Strand Magazine	WC
Meredith, George	*Short Stories* Gresham	WC
Moncrieff, A. R. Hope	*Mr. Dalton's Prescription and Other Stories* Sunday School Union	WC
Morrison, Arthur	*The Dorrington Deed-Box* Ward, Lock	WC
Nicholson, Edward Williams Byron	*The Man with Two Souls and Other Stories* Nutt	WC
Oliphant, Margaret	*A Widow's Tale and Other Stories* Blackwood	A
Oliphant, Margaret	*The Ways of Life: Two Stories* Smith, Elder, Bradbury, Agnew	WC
Pain, Barry	*In a Canadian Canoe, The Nine Muses Minus One and Other Stories* Harper	WC
Pain, Barry	*Stories and Interludes* Harper	WC
Pain, Barry	*The Kindness of The Celestial and Other Stories* Harper	WC
Pain, Barry	*Wildmay and Other Stories For Women*	A
Pain, Barry	*Wilmay and Other Stories of Women* Harper	A
Parker, Gilbert	*Pierre and His People: Tales of The Far North* Macmillan	WC
Peattie, Elia Wilkinson	*The Shape of Fear and Other Ghostly Tales* Macmillan	WC

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Penworth, Geoffrey	*The Romance of a Musical Bachelor and Other Stories* Simpkin, Marshall, Hamilton, Kent	WC
Poe, Edgar Allan	*Arthur Gordon Pym and Other Tales* Downey & Co.	WC
Poe, Edgar Allan	*The Gold Bug and Other Tales* Downey & Co.	WC
Poe, Edgar Allan	*The Gold Bug and Other Tales, Illus*	A
Polen, Narcisse Lucien de	*Night On The World's Highway* Unwin	WC
Prichard, Kate O'Brien Hesketh	*Tammers' Duel* C.A. Pearson	WC
Pugh, Edward	*King Circumstances*	A
Quiller-Couch, Arthur	*The Delectable Duchy: Stories, Studies and Sketches* Macmillan	WC
Ramé, Maria Louise [Ouida]	*The Silver Christ; a Lemon Tree; Le Selve; An Altruist; Toxin* Unwin	WC
Ray, Anna Chapin	*The Little Blind God A-Wheel* Neely	WC
Roberts, Morley	*The Keeper of The Waters and Other Stories* James Bowden	WC
Rogers, Halliday	*Meggotsbrae: Portraits and Memories* Hodder & Stoughton	WC
Rolfe, Frederick William [Baron Corvo]	*Stories Toto Told Me* John Lane	H
Russell, William Clark	*The Frozen Piratetitle On Spine: Tales of The Sea* Sampson Low, Marston	WC
Scott, Clement	*Madonna Mia and Other Stories* Greening	A
Scott, Walter, Sir	*The Talisman and, The Two Drovers, My Aunt Margaret's Mirror, The Tapestried Chamber, The Laird's Jock* Caxton	WC

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Sienkiewicz, Henryk	*Sielanka: A Forest Picture and Other Stories* Dent	WC
Sims, George Robert	*Dorcas Dene, Detective: Her Adventures. Second Series* White	WC
Sladen, Douglas Brooke Wheelton	*Trincolox and Other Stories* Newnes	A
Smith, Frederick R.	*The Scowcroft Critics* J. Clarke	WC
St Aubyn, Alan	*Under The Rowan Tree and Other Stories* Digby, Long	A
Stevenson, Robert Louis	*The Merry Men and Other Tales and Fables* Chatto & Windus	WC
Stowe, Harriet Beecher	*The May-Flower: Short Tales and Sketches* Routledge	WC
Street, G. S.	*Some Notes of a Struggling Genius* John Lane	A
Strong, Marten	*The Shadow of Life* Pearson	WC
Stuart, Ruth McEnery	*Moriah's Mourning and Other Half-Hour Sketches* Harper	A
Sutphen, Van Tassel	*The Golficide and Other Tales of The Fair Green* Harper	WC
Thanet, Octave	*Tales from Mcclure's: The West* Gay & Bird	WC
Turgenev, Ivan Sergeevich	*A Lear of The Steppes and Other Stories* Heinemann	WC
Twain, Mark	*The American Claimant and Other Stories and Sketches* Harper	WC
Vanny, Jo	*How I Dished The Don and Other Stories* Digby, Long	WC
Walker, Ethel	*The Priest and The Actress and Other Tales: Being Idylls of Seven Dials* Roxburghe Press	WC

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Walling, R. A. J.	*Flaunting Moll and Other Stories* Harper	A
Warung, Price	*Half-Crown Bob; and, Tales of The Riverine* Swan Sonnenschein	WC
Warung, Price	*Tales of The Isle of Death (Norfolk Island)* Swan Sonnenschein	WC
Watson, E. H. L.	*Benedictine: Sketches of Married Life*	A
Watson, H. B. M. (Henry Brereton Marriott)	*The Heart of Miranda and Other Stories*	A
Watson, John [Ian Maclaren]	*Afterwards and Other Stories* Hodder & Stoughton	WC
Watson, Sydney	*Conflict and Conquest and Other Stories* J.F. Shaw	WC
Wells, H. G.	*Thirty Strange Stories* Harper	WC
Wilson, H. Mary	*Giant Jim and Others: Six Short Stories of Homely Heroism* Brighton Society for Promoting Christian Knowledge	WC
Winter, John Strange	*In The Same Regiment and Other Stories* White	WC
Woods, M. L.	*Weeping Ferry and Other Stories*	A
Zangwill, Israel	*The Celibates' Club, Being The United Stories of The Bachelors' Club and The Old Maids' Club* Heinemann	A

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	The Companion Ranger Series Edward Arnold	WC
Ackworth, John	*The Making of The Million: Tales of The Twentieth Century Fund* Hodder & Stoughton	WC
Agnew, George Harry Augustus	*Marianna and Other Stories*	A
Allen, Grant	*Twelve Tales with a Headpiece, Tailpeace and An Intermezzo: Being Select Stories* Richards	WC
Allen, James Lane	*Flute and Violin and Other Kentucky Tales and Romances* Harper	WC
Arnold, A. W.	*The Attack On The Farm and Other Stories*	A
Baker, H. B.	*Stories of The Streets of London*	A
Ballantyne, R. M. (Robert Michael)	*The Pioneers: A Tale of The Western Wilderness Illustrative of The Adventures and Discoveries of Sir Alexander Mackenzie* Nisbet, Constable	WC
Balzac, Honoré de	*About Catheriner De'Medici and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*Seraphita and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Country Doctor (Le Médecin De Campagne) and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Lily of The Valley (Le Lys Dans La Vallée) and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Seamy Side of History (L'Envers De L'Histoire Contemporaine) and Other Stories* Printed for subscribers only	WC
Balzac, Honoré de	*The Thirteen (Histoire Des Treize) and Other Stories* Printed for subscribers only	WC
Baring-Gould, Sabine	*Furze Bloom: Tales of The Western Moors* Methuen	WC

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Beaumont, Mary	*Two New Women and Other Stories* James Clarke	WC
Becke, Louis	*Rídan The Devil and Other Stories* Unwin	WC
Bevan, Tom	*White Ivory and Black a Tale of The Zambesi Basin and Other Stories* Partridge	WC
Blunt, C. J.	*Charles Wavendon and Others*	A
Borlase, James Skipp	*Stirring Tales of Colonial Adventure* Pearson	WC
Brémont, Anna (Dunphy), comtesse de	*The Ragged Edge: Stories of South Africa* Downey	WC
Briscoe, Margaret Sutton	*The Sixth Sense and Other Stories* Harper	WC
Buchan, John	*Grey Weather Moorland Tales of My Own People* John Lane	WC
Bullen, Frank Thomas	*Idylls of The Sea and Other Marine Sketches* Richards	WC
Bulmer, John	*Clerical and Lay Sketches. First Series* Washbourne	WC
Bulmer, John	*Clerical and Lay Sketches. Second Series* Washbourne	WC
Capes, Bernard Edward Joseph	*At a Winter's Fire* Pearson	WC
Carryl, Charles Edward	*The River Syndicate and Other Stories* Harper	WC
Catherwood, Mary Hartwell	*Mackinac and Lake Stories* Harper	WC
Chola	*A New Divinity and Other Stories* Longmans, Green	WC
Clifford, Hugh Charles	*In a Corner of Asia: Being Tales and Impressions of Men and Things In The Malay Peninsula* Benn	WC

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Clifford, Hugh Charles	*In a Corner of Asia: Being Tales and Impressions of Men and Things In The Malay Peninsula* Unwin	WC
Collins, William Wilkie	*After Dark and Other Stories* Harper	WC
Collins, William Wilkie	*I Say No; or, The Loveletter Answered; and Other Stories* Harper	WC
Collins, William Wilkie	*The Frozen Deep and Other Tales* Chatto & Windus	WC
Cornford, Leslie Cope	*Travellers For Ever; Sketches and Fantasies* Nutt	WC
Cosby, Frank Cervill	*Three Bachelor Women and Other Stories* Swan Sonnenschein	WC
Craddock, Charles Egbert	*The Bushwhackers and Other Stories* Ward, Lock	WC
Craig, Annie	*Doctor Brown's Bill and Other Stories. Taken from The French* Robert Culley	WC
Crane, Stephen	*The Monster and Other Stories* Harper	WC
Croker, B. M. (Bithia Mary)	*Jason and Other Stories* Chatto & Windus	A
Crooke, William	*The Talking Thrush; and Other Tales from India* Dent	WC
Cross, Mary F.	*Railway Sketches* White	WC
Cumberland, Gerald	*Tales of a Cruel Country* Richards	WC
Cutcliffe, I. E.	*Only Joe: or, Short Tales of Homely Hearths* Skeffington	WC
Davis, Richard Harding	*Episodes In Van Bibber's Life* Harper	WC
Day, Thomas	*Stories from "Sandford and Merton" Uniform* "Review of Reviews" Office	WC

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Deland, Margaret Wade Campbell	*Old Chester Tales* Harper	WC
Denison, Frank	*Tales of The Strong Room* Digby, Long	WC
D'Espérance, Elizabeth	*Northern Lights and Other Psychic Stories* Redway	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Dent	WC
Dickens, Charles	*Sketches By "Boz": Illustrative of Every-Day Life and Every-Day People* Hawarden	WC
Dickens, Charles	*The Adventures of Oliver Twist* Nelson	WC
Donovan, Dick	*The Records of Vincent Trill of The Detective Service* Chatto & Windus	WC
Doyle, Arthur Conan	*Memoirs of Sherlock Holmes* Newnes	WC
Doyle, Arthur Conan	*The Adventures of Sherlock Holmes* Newnes	WC
Drury, W. P.	*Bearers of The Burden: Being Stories of Land and Sea* Lawrence and Bullen	WC
Drury, W. P.	*Bearers of The Burden: Being Stories of Land and Sea* Methuen	WC
Edwardson, E.	*The Courteous Knight and Other Tales*	A
Fernald, Chester Bailey	*Chinatown Stories*	A
Fison, Lois A.	*Merry Suffolk; Master Archie and Other Tales* Jarrold	WC
Fletcher, Joseph	*From The Broad Acres; Stories Illustrative of Rural Life In Yorkshire* Richards	WC
Francis, Henry	*My Great Discovery and Three Other Stories* Smithers	WC

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Fraser, Mrs. Hugh	*The Custom of The Country: Tales of New Japan* Hutchinson	WC
Fraser, Mrs. Hugh	*The Custom of The Country: Tales of New Japan* Macmillan	WC
Freeman, Mary Eleanor Wilkins	*A Humble Romance and Other Stories* Harper	WC
Freeman, Mary Eleanor Wilkins	*Pembroke* Harper	WC
Garland, Hamlin	*Maintravelled Roads* Harper	WC
Garland, Hamlin	*The Trail of The Goldseekers: A Record of Travel In Prose and Verse* Macmillan	WC
Gordon, Armistead C.	*Envion and Other Tales of Old and New Virginia* Neely	WC
Graham, Robert Bontine Cunninghame	*The Ipané* Unwin	H
Griffith, George Chetwynd	*Knaves of Diamonds: Being Tales of Mine and Veld* Pearson	WC
Guthrie, Ramsay	*On God's Lines and Other Stories* Christian Commonwealth	WC
Hall, Edith King	*Tales from a Farmyard* Blackie	WC
Hardy, Thomas	*Wessex Tales, Strange, Lively and Commonplace* Harper	WC
Harper, H. G. (Henry George)	*M'Ginty's Racehorse and Other Sporting Stories* Redway	WC
Harrison, Mrs. Burton	*The Carcellini Emerald: with Other Tales* Richards	WC
Harte, Bret	*Mr. Jack Hamlin's Mediation and Other Stories* Bell, Constable	WC
Harte, Bret	*Mr. Jack Hamlin's Mediation and Other Stories* Pearson	WC

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Hawthorne, Julian	*One of Those Coincidences and Ten Other Stories* Funk & Wagnalls	WC
Henty, G. A. (George Alfred)	*Peril and Prowess: Being Stories* Chambers	WC
Henty, G. A. (George Alfred)	*Yuletide Yarns* Longmans, Green	WC
Hewlett, Maurice Henry	*Little Novels of Italy* Chapman & Hall	H
Higginson, Thomas Wentworth	*Tales of The Enchanted Islands of The Atlantic* Macmillan	WC
Hilder, Eva M.	*Stories The Sunflowers Told* John MacQueen	WC
Hornung, E. W. (Ernest William)	*The Amateur Cracksman*	WC
Jacobs, W. W. (William Wymark)	*Many Cargoes* Heinemann	WC
Jepson, Edgar	*On The Edge of The Empire* Heinemann	WC
Jewett, Sarah Orne	*The Queen's Twin and Other Stories* Constable	WC
Juan Manuel, Infante of Castile	*Count Lucanor; or, The Fifty Pleasant Stories of Patronio* Gibbings	WC
Kennedy, Bart	*Darab's Wine-Cup and Other Tales* Greening	WC
Kernahan, Coulson	*A Book of Strange Sins* Ward, Lock	WC
Kipling, Rudyard	*Life's Handicap; Being Stories of Mine Own People* Macmillan	WC
Kipling, Rudyard	*Plain Tales from The Hills* Macmillan	WC
Kipling, Rudyard	*Soldiers Three: A Collection of Stories Setting Forth Certain Passages In The Lives and Adventures of Privates Terence Mulvaney, Stanley ortheris and John Learoyd* Neely	WC

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Kipling, Rudyard	*Stalky & Co* Macmillan	WC
Kipling, Rudyard	*The Second Jungle Book* Macmillan	WC
Kipling, Rudyard	*Wee Willie Winkie; Under The Deodars; The Phantom 'Rickshaw and Other Stories* Macmillan	WC
Lever, Charles James	*Tales of The Trains; Nuts and Nutcrackers; St. Patrick's Eve* Downey	WC
Levett-Yeats, Sidney Kilner	*The Heart of Denise and Other Tales* Longmans, Green	WC
Lindsay, Harry	*An Uptodate Parson and Other Stories* James Bowden	WC
Linton, Elizabeth Lynn	*An Octave of Friends: with Other Silhouettes and Stories* Chatto & Windus	WC
Linton, Elizabeth Lynn	*With a Silken Thread and Other Stories* Chatto & Windus	WC
Lover, Samuel	*Further Stories of Ireland, Edited By D. J. O'Donoghue* Constable	A
Lover, Samuel	*Legends and Stories of Ireland* Ward, Lock, Bowden	WC
Lux	*A Secret of The Sea and Other Colonial Stories* Richards	WC
Mackenzie, L. T.	*Highland Idylls*	A
MacManus, Seumas	*In Chimney Corners: Merry Tales of Irish Folk Lore* Harper	WC
Marshall, Mary L.	*Bunkalooloo and Other Stories* Partridge	WC
Maugham, W. Somerset	*Orientations* Unwin	WC
Mayne, Thomas E.	*The Heart O' The Peat: Irish Fireside and Wayside Sketches* Simpkin, Marshall, Hamilton, Kent	WC

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Mendum, Bedloe	*The Barbarian and Other Stories* Neely	WC
Monkshood, G.	*My Lady Ruby; and John Basileon, Chief of Police: Two Stories* Greening	WC
Muddock, Joyce Emmerson	*Tales of Terror* Chatto & Windus	WC
Murdoch, James	*The Wooing of Webster and Other Stories* Walter Scott	WC
Musaeus, Grammaticus	*The Archdeacon's Daughters and Other Stories* Digby, Long	WC
Neish, R.	*The Brown Girls and Other Sketches* Simpkin, Marshall, Hamilton, Kent	WC
Newbolt, Henry John	*Stories from Froissart*	A
Newnham-Davis, Nathaniel	*Baby Wilkinson's V.C. and Other Stories* Downey	WC
Palmer-Archer, Laura M.	*Racing In The Nevernever and Other Stories* Robertson	WC
Pansy	*Side By Side and Other Tales* Nelson	WC
Parry, E. A.	*The Scarlet Herring and Other Stories*	A
Pater, Walter	*Miscellaneous Studies* Macmillan	H
Pearse, Mark Guy	*His Mother's Portrait and Other Stories* Marshall	WC
Pease, Howard	*Tales of Northumbria* Methuen	WC
Phillpotts, Eden	*Loupgarou!* Sands	WC
Preindlsberger-Mrazović, Milena	*Selam: Sketches and Tales of Bosnian Life* Jarrold	WC

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Ralph, Julian	*A Prince of Georgia and Other Tales* Harper	WC
Ramé, Maria Louise [Ouida]	*La Strega and Other Stories* Sampson, Low, Marston	WC
Reed, T. B.	*Parkhurst Sketches and Other Stories*	A
Remington, Frederic	*Stories of Peace and War* Harper	WC
Riddell, J. H., Mrs.	*Handsome Phil and Other Stories* White	WC
Ridge, William Pett	*Outside The Radius: Stories of a London Suburb* Hodder & Stoughton	WC
Robinson, W. Heath	*The Arabian Nights Entertainments* Newnes, Constable	WC
Savage, Richard	*An Awkward Meeting and Other Thrilling Adventures* White	WC
Scott, Walter, Sir	*The Highland Widow and Other Tales* Dent	WC
Sears, Joseph Hamblen	*Fur and Feather Tales* Harper	WC
Sharp, William [Fiona Macleod]	*The Dominion of Dreams* Constable	H
Sienkiewicz, Henryk	*Tales from Sienkiewicz* Allen	WC
Smith, Russell D.	*Fate of The Black Eagle and Other Stories* Neely	WC
Stables, Gordon	*Courage, True Hearts: The Story of Three Boys Who Sailed In Search of Fortune* Blackie	WC
Stead, W.	*King Arthur and The Knights of The Round Table* Review of Reviews Office	WC
Stebbing, W.	*Probable Tales* Longmans, Green	WC

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Stevenson, Robert Louis	*The Merry Men and Other Tales and Fables* Chatto & Windus	WC
Stimson, F. J.	*Mrs. Knollys and Other Stories*	A
Sullivan, James Frank	*Here They Are Again!!* Downey	WC
Taylour, Virginia	*Stories from Wagner*	A
Thackeray, William Makepeace	*The Book of Snobs: Sketches of Life and Character* Smith, Elder	WC
Turgenev, Ivan Sergeevich	*A Desperate Character and Other Stories* Heinemann	WC
Turgenev, Ivan Sergeevich	*The Diary of a Superfluous Man and Other Stories* Heinemann	WC
Turgenev, Ivan Sergeevich	*The Jew and Other Stories* Heinemann	WC
Twain, Mark	*Pudd'Nhead Wilson; and, Those Extraordinary Twins*	WC
Twain, Mark	*The American Claimant and Other Stories and Sketches* Harper	WC
Twain, Mark	*Tom Sawyer Abroad. Tom Sawyer, Detective and Other Stories, Etc., Etc* Harper	WC
Tynan, Katharine	*Led By a Dream and Other Stories* Gresham	WC
Van Dyke, H.	*Fisherman's Luck and Some Other Uncertain Things*	A
Vernham, Katherine E	*Jo: A Stupid Boy and Other Stories* National Society's Depository	WC
Walford, Lucy Bethia	*The Little Legacy and Other Stories* Pearson	A
Watson, H. B. M. (Henry Brereton Marriott)	*The Heart of Miranda and Other Stories, Being Mostly Winter Tales* John Lane	WC

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Wells, H. G.	*Tales of Space and Time* Harper	WC
Wells, H. G.	*Thirty Strange Stories* Harper	WC
Westall, William	*Strange Crimes* Chatto & Windus	WC
Wilberforce, Samuel	*Agathos and Other Sunday Stories* Seeley	WC
Williams, J. L.	*The Stolen Story and Other Newspaper Stories*	A
Williams, Neil Wynn	*Greek Peasant Stories, or, Gleams and Glooms of Grecian Colour* Digby, Long	WC
Williamson, John	*English History from The Norman Conquest To The End of The Wars of The Roses: In Twenty Stories* Bell	WC
Windust, Charles	*Some Crime Stories* John Marshall at the Offices of the Weekly Dispatch	WC
Winter, John Strange	*The Sentimental Maria and Other Stories* White	WC
Wood, Henry, Mrs.	*Johnny Ludlow. Fifth Series* Macmillan	WC
Wood, Henry, Mrs.	*Johnny Ludlow. Fourth Series* Macmillan	WC
Wood, Henry, Mrs.	*Johnny Ludlow. Sixth Series* Macmillan	WC
Wood, Henry, Mrs.	*Johnny Ludlow. Third Series* Macmillan	WC
Woolson, Constance Fenimore	*Dorothy and Other Italian Stories* Harper	WC
Young, Egerton Ryerson	*Winter Adventures of Three Boys In The Great Lone Land* Robert Culley	WC
Zangwill, Israel	*They That Walk In Darkness: Ghetto Tragedies* Heinemann	WC

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