The Modernist Short Story: A Bibliography

Mathijs Duyck
The preparation of a list of bibliographical references on the modernist short story raises a number of questions and implies certain choices, which I intend to address in this brief introductory note.

A first important observation to be made is that the short story as a genre remains largely neglected in the greater part of book-length studies on literary modernism, even in the more recent ones.1 The scholarly interest in the modernist short story—which continues to be relatively small, especially when considering the quantity and quality of short stories in the modernist period, as well as the crucial role of the modernist short story in the development of both literary modernism and the short narrative genre—seems to move almost exclusively from short story studies. Hence, the present bibliography not only intends to be a useful tool for students and scholars, but by its very limits it hopes to raise awareness of the need for more (diverse) theoretical reflection on the modernist short story.

A second problem this bibliography has to deal with, is the partial overlapping of the notions “modernist” and “modern” in the context of short story studies. Given the fact that an important number of textual characteristics experimented and matured during the modernist period have retrospectively been defined as distinctive traits of the “modern” (i.e. 20th- and 21st-century) short story, it is a quite arduous task to distinguish the studies on the modernist short story from general theoretical reflections on the short story as a genre. These theoretical articles on the short story have been included in the reference list only insofar as they focus on (or are related to) the development of the form in the modernist period.

On the matter of the categorical problems raised by the notion of “modernism” itself, the bibliography engages with the difficult exercise of this special section, which questions the centrality of “high modernism” and seeks to contextualize this specific literary movement in the broader modernist period (roughly 1900-1940). As the articles of this
issue demonstrate, this wider perspective is by no means a generalization of “modernist” to “modern.” It rather reveals a renewed awareness of the specific interactions between numerous agents involved in the cultural development in a particular historical era, of which canonical high-modernist writers represent only one part. For these reasons, I have also included relevant studies on magazine and print culture in the first decades of the twentieth century.

The reference list below comprises four parts. The first part collects all book-length studies that in some way treat the modernist short story from a theoretical perspective. Given the observations above, studies such as Head’s The Modernist Short Story: A Study in Theory and Practice are rather scarse, and a great deal of the included monographs only partly discuss the specific problems posed by the short story in the modernist period. The second part contains all theoretical articles on the modernist short story, while the third part comprises relevant special journal issues.

The fourth and final part of the reference list includes monographs and articles dealing with short fiction by a specific modernist author, as well as by authors on the margins of high modernism treated in the articles of this journal issue (such as Kipling and Somerset Maugham). I want to stress that the selection of authors is arbitrary and necessarily incomplete. In my opinion, more work needs to be done on the interaction between “the” modernist short story and its margins (be they temporal, geographical or aesthetic), before such a list can be expanded. The mere adding of short story writers orbiting around the canonical centre, without a thorough reflection on their relation to that centre, would mean depriving this bibliography of its specificity. Furthermore, the list of studies on each author is not exhaustive, but should be seen as a selection of core studies dedicated to their short fiction.

Keeping in mind the usefulness of this bibliography as a tool, I’ve excluded all monographs on modernist authors that do not specifically treat short fiction (all kinds of Readers, Companions and Introductions—though in some cases I have included relevant chapters contained within these works), all monographs limited to narrow thematic issues that do not study the short story in the context of the modernist period, all articles on single modernist short stories that lack a theoretical focus and all studies on the short story cycle, which is a literary form in its own right and therefore deserves a separate bibliography.

**General works: monographs**


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<tr>
<th>No.</th>
<th>Author(s)</th>
<th>Title</th>
<th>Publisher</th>
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<tbody>
<tr>
<td>20</td>
<td>Brosch, Renate.</td>
<td>Short Story: Textsorte und Leseerfahrung</td>
<td>Trier: WVT</td>
<td>2007</td>
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<td>22</td>
<td>Buchholz, Sabine.</td>
<td>Narrative Innovationen in der modernistischen britischen Short Story</td>
<td>Trier: WVT</td>
<td>2003</td>
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<td>23</td>
<td>Chan, Winnie.</td>
<td>The Economy of the Short Story in British Periodicals of the 1890s</td>
<td>New York: Taylor &amp; Francis Group</td>
<td>2007</td>
</tr>
<tr>
<td>24</td>
<td>Chialant, Maria Teresa and Marina Lops, ed.</td>
<td>Time and the Short Story</td>
<td>Bern: Peter Lang</td>
<td>2012</td>
</tr>
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<td>26</td>
<td>Daly, Nicholas.</td>
<td>Modernism, Romance and the fin de siècle: Popular Fiction and British Culture, 1880-1914</td>
<td>Cambridge: Cambridge University Press</td>
<td>1999</td>
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<td>28</td>
<td>Drewery, Claire.</td>
<td>Modernist Short Fiction by Women: the Liminal in Katherine Mansfield, Dorothy Richardson, May Sinclair and Virginia Woolf</td>
<td>Farnham: Ashgate</td>
<td>2011</td>
</tr>
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<td>34</td>
<td>Fallon, Erin et al.</td>
<td>A Reader's Companion to the Short Story in English</td>
<td>Westport: Greenwood Press</td>
<td>2001</td>
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General works: articles


Special journal issues on (authors of) modernist short fiction


Studies on the short fiction of a specific author of the modernist period

Sherwood Anderson


Djuna Barnes


Elizabeth Bowen


Kay Boyle

Mary Butts


Joseph Conrad


William Faulkner


F. Scott Fitzgerald


Ernest Hemingway


Langston Hughes


Zora Neale Hurston


James Joyce


Rudyard Kipling


D. H. Lawrence


Wyndham Lewis


Katherine Mansfield


**Dorothy Parker**


**Katherine Anne Porter**


**Jean Rhys**

William Somerset Maugham


Gertrude Stein


William Carlos Williams


Edith Wharton


Virginia Woolf


**Anzia Yezierska**


**NOTES**

2. Apart from the authors listed, no specific (theoretical) studies were found on the short fiction by E.M. Forster, Radclyffe Hall, T.F. Powys, Dorothy Richardson, May Sinclair, and Nathaniel West.

**AUTHOR**

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Mathijs Duyck obtained his PhD. in literary studies at the University of Ghent in 2014, with a thesis on Italian modernist C.E. Gadda’s early short story collections. He is currently engaged in post-doctoral research at the Institute of Advanced Studies of the University of Bologna, where he has been granted an Early Stage Research Fellowship. His research interests include modernism, narratology, and the theory and practice of the short story and the collection.